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#### LETTERS

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

#### Groff's Astonishingly Myopic Worldview

Re Patrick Groff's two letters (August 17 and 31). Mr. Groff, I do not know if you are as stupid as you appear. What I am relatively certain of is that you exhibit an astonishingly myopic view of the world. For all of your alleged book-learn-ing, you seem to lack the accrued wisdom which should have resulted.

To entertain the antiquated and obsolescent notion that the earth was created solely for the comfort and safety of man (which likely stems from the Genesis myth 1:26 and 1:28) is exactly why this planet is in the poor shap it is. The despotic ways of hi mans are rapidly pushing all species toward extinction ourselves included. Scoff if you will, but please don't be a part of the problem by sug-gesting that the world would e better off without this or that species: Fact is, every species has an equal right to exist, including the ignorantly designated man-eating sharks. That you bring up the case

of the USS Indianapolis is indraw adequate conclusion Why were those shark-at tacked men in the water? Be were they not rescued soone

So, Patrick, it would seem that your wish for shark ex-tinction may indeed occur, and in your lifetime.

#### I Am Not A Mother In Denial About My

Son Thank you for the article fea-Inank you for the article featuring my son, Cavin Mac-beth, written by Ken Leighton ("Blurt," August 10). I was not allowed to have any input into the article nor even see it prior to publication, therefore there are some corrections that need to be made. First, it states that Cavin was suspended from school in first, second, and third grades. That is not true. third grades. In at is not true
When I spoke to the principal about this, she did not
even recall he'd been suspended at all, but I did remind
her of a brief incident in second grade that led to a oneday suspension. Secondly,

there is a statement that there there is a statement that there had been discussions regard-ing the use of medications and that some counselors had sug-gested the use of drugs (on a recent radio interview, Charles even states that Ritalin was considered) — to which I never would have agreed. Friends of mine called me in disbelief when they heard and read these preposterous state-ments. As a family dealing ments. As a family dealing with the devastating effects of divorce, Cavin, his brother, and I were seeing family counselors throughout this time Never once was there even a hint of a need for any "medi-cation." In fact, our last coun-selor felt we didn't even need to continue as the boys and I were managing as well as could be expected in light of the sit-uation. I am not a mother in denial about my son; certainly Cavin is not perfect. But nei-

ther has he been even close to

experiencing the kind of prob-lems portrayed in the article and recent radio interview. Friends who have known Cavin since birth, his pastor, educa-

tors, counselors, all were sad-

dened that these kind of com

ments are being made about him. It would be bad enough if they were true for him to be labeled that way in the public

Marcia Macheth

teresting. While you know that a torpedo sank that ship, I believe that you neglect to cause other men tried to kill them. Why did their predica-ment last several days? Why Because they were returning from a top-secret mission to assist in the killing of other humans, so were not reported as missing. It really seems that man's inhumanity to man caused that, I would not blame

Mr. Groff, you might in any case be happy to learn that the world's shark population has startlingly declined from a mid-1970s estimate of 9 milmid-1970s estimate of 9 mil-lion to the present estimate of about 1.4 million. Mankind is irresponsibly, mercilessly, and often maliciously slaugh-tering them, usually just for the fins. The rest of the shark the tins. The rest of the shark is then dumped back, often still alive, only to sink/squirm to the bottom, where it drowns or bleeds to death. Sad but true, and just to make ex-orbitantly expensive soup for

# Reader

#### NEWS & FEATURES

Making News	
There's more to local news than	
Kimberly Hunt's hair. By Thomas Larson	
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prosecutors are said to be continuing their investigation into the case, but one of their investigation into the case, but one of their targets claims they're engaged in a witch hunt. John Carman, another former Cus-toms officer who has been critical of the agency, says he received a so-called "target letter" from the Justice Department in June. "This will advise you that you are the target



you sent to United States Sentator Dunne re-hishor Carman instein, regarding the authenticity of the June 18, 1996. Memorandum. The letter references allegations that Carman has "endeavered to obstruct a congressional inquiry, aided and abetted the use of forged documents, and conspired to defraud and commit offense against the United States." In a letter addressed to Federal prosecutors dated earlier this week, Carman responded: "Now that Mike Horner has finally ad-Carman responded: Now that Mise romer has nauly admitted that he fabricated the 'Gas Transport Tanker Memo,' I am requesting that you caphain why you have targeted me after Lassisted you and the Castoms Service in gathering this important evidence? You should now know that I did not have anything to do with the existence or manufacturing of that forged memo, You also could not have investigated this case without my direct assistance in this manner." Carman, who maintains a website critical of the way the Customs Service has been run, says he has been singled out for possible prosecution because he is a whistle-blower. "Why haven't you 'targeted' the other current or retired Customs officials that have known Mike Horner for as many years as I have known or worked with Mike Horner? You or your superiors seem to forget that I was not the only one that talked to Mike Horner. There were also many others that also did news media interviews as well as I did later on ers that also did news media interviews as well as 1 did later on. This appears to be pure relation on its face. Tronically, the government's case comes on the heels of published reports that Rudy Camacho, purported author of the counterfeit memo, may be leaving San Diego. According to an account last month may be leaving san Dego, According to an account last month in the loural of Commerce, "plants call for Camacho, head of Customs in San Diego, to take over as agency head in Los Angeles, and for the L.A. head, Audyr, Adams, to replace Camacho in San Diego." The magazine says that Custony chief Ray Reilly has been moving a number of officials in recent laws. The country who have watched as many familiar staffers have been reassigned understand that Relly's managestations. ment style is to move top staff members around within the ser vice. He does this, they say, to maintain integrity and reduce the chances for collusion between top Customs officials and the chances for collusion between top Customs officials in the industries they are regulating." A San Diego-based Custo spokesman referred queries about the matter to a public aff officer in Washington who did not return phone calls.

Wide reception A top business writer for the Union-Tri-bune left his job last week in an e-mailed burst of thunder against company management. Mike Drummond, author of the well-received book Renegades of the Empire How Three Software War-riors Started a Revolution Behind the Walls of Fortress Microsoft, says he sent his missive to more than 2000 e-mail accounts on the says he sent his missive to more than 2000 e-mail accounts on the U-T's computer system. "David Copley docsn't ride in a \$12 million personal jet because the flagship news organ is swimming in red ink," wrote Drummond. "From all appearances, [U-Teditor Karally Wlanner, those ensconced on the fifth floor and the tribe in La Jolla seem comfortable with mediocrity. Moreover, use une in La Joua seem comioriane with medicirity. Moreover, they also seem unwilling to advocate salary increases, flexible work hours, telecommuting, and other employee-friendly reme-dies to stem the brain drain. Torummond will become a senior writer at Business 2.0, a new technology magazine.

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.

#### Such Good Friends

By Matt Potter

house neighborhood on down

town's east side. It was a decid-

edly rich and lopsided proposal, but Moores was sure he could get

His ace in the hole was the

by voters, assured by a unani

costs suddenly surfaced. The op-

was the beginning of 1998, and John Moores, owner of the Padres, was ramping

up his bid for a new baseball-only stadium downtown, to be paid for by San Diego taxpayers. His plan called nancial experts who noted that there were no guarantees at-tached to the measure. Cash for placing a measure on the November ballot that, if apshortfalls would have to come proved by voters, would not only out of the city's general fund. By the end of 1999, even the rive him a new stadium but also turn over to him and his assoc

San Diego Taxpayers Associa-tion, an influential business group that had backed the original ballot measure, was warning of a dire fate if the city council did not change course. "The city manager is now recommending that the City Council authorize a "Does the city know how much revenue will be generated and when it will be available to pay off the estimated \$20 million pay off the estimated \$20 million annual bond payments? Answer: No. But the city will have to pay all the debt service, no matter how much in new hotel-tax revenues is actually available.

"The council must now close The council must now cose the loopholes that put the tax-payers at risk. How long this will delay the project is not clear. What is clear is that if the City Council votes today to proceed with ballpark bond financing, it will be placing the city treasury Yet, despite the critics, the

city council has proceeded with the Moores plan and has even advanced millions of dollars of cash from city reserves to make sure construction proceeds. while a federal grand jury looks into the Moores-related stock

In return, Padres boardmem-bers, such as financier Ted Roth and syndicated columnist George Will, have taken councilmembers out for meals. Staff members have cil staffer. And Lucchino. Moores, his daughter Jennifer McLeod, and Padres executives including McGrory have been donors to political campaigns of the councilmembers; several o

only days or weeks after the

councilmember seeking the con-tribution met privately with Mc-Grory and other Padres officials

CITYLIGHTS

the team. Below is an 18-month chronology of Padres-city cour cil contacts and actions as eath. ered from public records act re



Charles Steinber











employees, including ex-city manager Jack McGrory and Kris Michell, an ex-aide to Susan Golding. According to the records, McGrory has discussed closed sessions and personally urged councilmembers to cast their water in ways fine-cible.

sale of up to \$299 million in bonds, clearly contrary to voter action, "word Engapers Association executive director Scott Barnett in a December 14, 1999, op-od piece published in the San Diego Union-Tribuse." Does the city of San Diego know how much in total contribution to this project, including land acquisition, required in-frastructure improvements, and bond expense, will netrally out the straight of the s oy voters, assured by a unani-mous city council that the pro-posal was financially sound. But almost as soon as it had been adopted, the project faced mounting questions. Huge over-runs in construction and land

taxpayers? Answer: No. Yet once the bonds are issued, the city will be required to pay for all of these redevelopment components,

dealings of councilw quests and other public sources. ie Stallings. What has kept the city coun-1-12-98 Memo to ludy McCarty What has kept the city councils o loyal to the Moores plan? Recently released records show that councilmembers and their staff have frequently phoned and met privately with Moores, his partner Larry Lucchino, and their employees, including exactly manager lack McGross re-meeting with Larry Lucchino, John Moores, Nancy Chase re: li-

1-22-98 Meeting, Christine Ke-hoe and Ted Roth, Padres board

1-30-98 Two phone calls from Valerie Stallings to John Moores's home in Carmel, CA.

3-27-98 Memo to Judy Mc-

#### The Hootchie Look

By Deirdre Lickona

steady hum and bustle flowed in and Out of Star Shots Photography Studio in Mission Valley Center. Teenage girls

strolled in and out in twos and threes, sometimes chatting, other times giggling with arms locked, but never alone. The stark white walls of the shop amplified the unwais of the snop ampliane the threat real quality of the display pho-tographs. I wondered if these girls were reaching for the savvy so-phistication presented to them in agazines and movies, only to se tle for the dull thump of a mall

glitz shop.
I stopped a few outside to dis-cuss fashion. Leanne, a 16-year-

old, described her outfit. "I'm

old, described her outfit. "I'm wearing white Capri pants, which I got in PR. for, like, 30 bucks, and a tube top." The black fabric stretching over her dender ribouge accentuated her olive dain. I com-mented on the tightness of her top, wondering if also dressed for the boys." I guess gays like my dothes, she granted, "but I have a boyfriend, so I don't known, but if you have a nice body, then flaunt it.

Alivia, 15, stared at me through Sophia Loren eyes. Her cream-col-ored bra straps lay askew from the

let your bra straps show?
"I didn't have a strapless bra to
wear for it. I think it looks tacky,
but I had no choice. These are
black Capri pants," she said, further describing her outfit, "and I have on Steve Madden shoes.

dress for myself, but [Leanne and I feel comfortable in these clothe What do your parents think of

them?

"Twe got a tight white V-neck and a pair of kind of stretchy jeans, and thongs. The Jeans I got at Marshall's for, like, 20 bucks. I got the top there too, for 12. The shoes are from Nordstrom's they were \$25."

What's in the bag?

"A black denim jacket. I kind of like the look. Britney Spears

wears denim, but I've seen this in ads in magazines. "I dress for myself," she said.

"I dress for myself," she said.
"Twe been told that guys don't really look at clothes. They don't really care; they look more at the face
and the figure. Her friend Sivan,
17, disagreed. "I think the face and
the figure are all inportant stuff,
but I think what you wear categorizes you. So I think guys really do
to the said of the stuffer wearing. In notice what you're wearing, to make sure a girl's well put-to-gether. I'm wearing a double-lay-ered shirt — the top is see-through leopard-print with a tight tank top underneath cropped to expose the

side the arcade, bantering with a couple of friends. Her name was Nicole; she was 14. "The shirt I'm wearing is WMLA. It's a top-selling brand at Gaymart. Gay people like

CITYLIGHTS

it."
Are you gay?
"Yes."
She described her outfit. "This sleeveless black-ribbed tank top was about \$18. I wear black one forever. I have really exper taste These Nike shoes were \$90. and these Anchor Blue leans were I'm wearing it. I don't copy any

one of her friends, 14-year-old Carina, brushed back her blue tinted blond hair and explained "I'm a raver. The guys are cute at What kind of message does

teenage fashion send?
"It depends. There are a lot of hootchies; hootchies bother me. They're the big girls who wear they're they are the are they are the are they are they are they are they are they are the are they are the are they are the are they are they are they are they are they are they are the are they are they are they are the a shorts up around their crotch." Nicole blurts out, "With their ass hanging out of their shorts, and they're wearing shirts where the rolls come out, and, like, every lit-tle thing [is showing]. They're Brit-

ney Spears wannabes." By this time, I was genu curious about the hootchie girls. I curious about the hootchie girls. I combed the mall in search of more details. Jenny, 15, and Ashley, 16, told me about the clothes. "Hootchie is showing too much skin," said Ashley. Jenny added, "It's clothes like tube tops and high boots up to the knee. Also high heels. The fabrics are thin, seethrough fabrics. It's mostly young kids now. You go through a junior high, and you see them

look good. A lot of them hang out in downtown San Diego and the malls, especially Chula Vista Mall." Further insight into the

hootchie psyche came from 15-year-old Adriana. I found her sitting in front of the clothing store Expression. "They dress that way for attention. They have a lack of respect for themselves and not enough confidence in themselves. I think they're trashy, I don't think I think they're trashy. I don't think they're pretty, not to girls, anyway They have an attitude; they're standoffish. Guys like them be-

cause they're fast." cause they're fast."

Over by a sunglasses kiosk, I noticed two modestly dressed, skateboarder-hip girls in mod haircuts with a third girl, this one wearing very short black shorts and a looser-fitting pink-striped spaghetti-strapped tank top. clothes. Says Elizabeth, 16, "Tube tops, miniskirts, Daisy Dukes." She









"They don't mind. They trust

"They don't mind. They trust me with what to wear. I don't want to look hootchie — you know, with really short shorts with your butt hanging out."

Do the stores here sell hootchie!

Do the store here self hootchie?

"Oh, yeah."

As I strolled the sun-faded multicolor revisited concerte pathways of the mall. I noticed the hungry-cyed, denim-dated model pictured in the window of Dipress. The denim looked worn and faded, yet chang like cellophane to ber figure—it was anything but broken in. I spied Allicon, l.6. out-fitted in the same worn-looking denim. She described her outfit

Do you wear tighter dothes to show off your figure? "Yeah, I do, I'll admit it, I do. I

think this looks sharp and clean-cut. It's not, like, all loose and everything. It's not a slacker-type look. It's fashionable. [My parents] like how I dress, but they will tell me if something is inappropriate, like those shirts with the open back

like those shirts with the open back that just have this one string hold-ing them on. They're really tight and they show lots of cleavage. — As I continued down the swirting pathway, I noticed a stalk of a girl with a boyish haircut and flawless skin milling around out-

the raves, the dancing is fun, and I love the music. I have these rave pants — you could fit about two of [my friend] in the pant leg, They're like jeans with neon green stripes down and around the pocket. I got

down and around the pocket. I got them at Hot Topic for \$65." Carina's large chest strained against her blue, stretchy dragon-print shirt; the faux jewels that served as the dragons eyes com-manded further stiention.

gaysi
"Yep, all the time. I dress for myself and for gays. I pretty much wear whatever my mother tells me not to — like low-out tight shirts."

I pressed on. Natalic, 18, just graduated from Chula Vista High. "I think the word comes from Mexican slang, It's like a girf that dresses all the time in short shorts, tight clothes. Some of the stuff in Rave and Charlotte Russe is body off a lot. They usually have a lot of makeup on. They wear re-ally dark eyeliner, dark lipliner. Most of them are slutty; some of whose of them are satisfy some or them are just teases to get atten-tion. They always have boyfriends, one right after another. They think they're better than everyone, that no one can tell them how but they look because they think they really

referred to the denim cutoffs by the female character in The Dukes of Hazzard, but when I bukes of Hazzard, out when I asked after them, Caroline, 16, gestured towards her friend Jenny's outfit. "Like she has." "I'm not a shootch!" cried Jenny. Caroline mended her statem they're more slanty," she said, in-

campaign for U.S. Congress 3-31-98 Contribution of \$1000

5-19-98 Reelection campaign fundraiser for Byron Wear hosted by Jennifer McLeod, daughter of John Moores. Goal: \$5000.

in field for you and your group. 6
tos in Larry's Box — Press Level
Box 26A. Larry would like you to
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and have a bite to eat. See you

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6 MONTHS SAME AS CASH

6-5-98 Memo to Judy McCarty, meeting with Larry Lucchino, Kris Michell re: new ballpark renderings. Meeting re-quested by Donna Legrand. Apol-ogized for short notice.

6-5-98 Meeting, Christine Kehoe, Larry Lucchino and Kris

7-13-98 Breakfast, Christine Kehoe and George Will, Padres boardmember, La Jolla Beach and Tennis Club

8-7-98 Letter from Judy Mc-

Carty to John Moores and Larry

"Dear John & Larry,

"The roses are beautiful! There's too much said for the sake of argument and too little said for the sake of agreement. Please accept my gratitude on behalf of the citmy gratitude on beh-izens of San Diego."

8-19-98 Memo: "Padres have requested Judy [McCarty] to attend the Padres game and pregame introduction on Tuesday, Sept. 1st. Need to arrive at Press Gate H at 6:15 psn. Member 10 Judy from the Press Gate H onto the field. Leslie has Judy's tickets for the same."

9-28-98 Phone call from Valerie

Stallings to Houston hotel

10-5-98 Letter from Harry

ticket for my wife to the gala, and

she apparently thought we needed

"It wasn't until afterward that I looked at the enclosed contents of the envelope she handed me and realized that a mistake had ap-parently been made. I felt like I parked my brain with my car. I don't know whether it's possible to correct the error, but rather than "Due to a comedy of errors related to attending the gala before the Saturday night [Padres] game, I was charged for two \$32 tickets to was charged for two \$32 tickets to the game on my Visa when I thought I was simply being charged for a ticket to the gala for my wife since my invitation cov-ered only myself. The fault was 11-20-98 Phone call from Vaered only myself. The fault was probably mine for not question-ing one of your young staff mem-bers more closely when she stopped me at gate C and took my Visa to 'get my tickets.' I thought she understood that I needed a lerie Stallings to Neon Syst Houston, TX.

11-20-98 Phone call from Va-lerie Stallings to John Moores home in Carmel, CA.

11-20-98 Phone call to Judy

aide) from Larry Lucchino

For the following Harry Mathis meetings, only the year of the ap-pointments were furnished by Mathis in response to a public records act request; specific dates

1998

Larry Lucchino and Kris Michell re: Ballpark

Becky and John Moores, Moores's condominium; Meridian, down-Kris Michell re: Prop C

Larry Lucchino, Kris Michell, and

1-28-99 Private reception 5

p.m. for Judy McCarty, "Yes on I." event, at John Moores's home, Rancho Santa Fe.

1-28-99 Meeting, Juan Vargas, Larry Lucchino, and Jose Mireles (Latino Builders), Padres office.

3-1-99 Phone call. Valerie 2-8-99 Phone call, Valerie Stallings to offices of Neon Systems, Sugar Land, Texas. Stallings to home of John Moores, Carmel, CA.

2-8-99 Meeting, Christine Ke-hoe, Larry Lucchino, and Kris Michell.

2-12-99 Meeting, Judy McCarty and John Moores and Larry Lucchino re: ballpark.

2-17-99 Meeting, Juan Vargas,

2-23-99 Phone call, Valerie

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Stallings to offices of Neon Sys-tems, Sugar Land, Texas.

2-23-99 Phone call, Valerie

2-28-99 Meeting, Juan Vargas and Larry Lucchino, Padres offices.

3-5-99 Neon System stock purchase, Valerie Stallings (\$10,000 to \$100,000).

3-24-99 Phone call to Harry

3-29-99 Phone call to Judy McCarty from Larry Lucchino, re: wanted to discuss the progress of this weekend. Urges you to vote today for "sufficient assurances."

3-30-99 Phone call to Judy McCarty from Larry Lucchino

3-31-99 Valerie Stallings sells Neon Systems stock (\$10,000 to \$100,000).

4-19-99 Meeting, Juan Vargas

Sullivan, re: Library.

Mathis from Larry Lucchino.

CITY LIGHTS

9-28-99 \$1000 contribution made by Larry Lucchino to Juan

9-39-99 \$1500 contribution made by Latino Builders to Juan Vargas 2000 Assembly

10-21-99 Meeting, luan Var

11-5-99 Meeting, Juan Var-gas, Kris Michell, and Jose Mire-les. Getting Latino Builders in-volved in downtown/ballpark

12-13-99 Memo to Judy Mc-

CITYLIGHTS

11-22-99 Meeting, Juan Var

(\$10,000 to \$100,000).

CITYLIGHTS Carty, meeting with Larry Lucchino re: ballpark, your of-

11-26-99 Valerie Stallings purchases Neon Systems stock

For the following Harry Mathis meetings, only the year of the ap-pointments were furnished by Mathis in response to a public records act request; specific dates

John Moores, Larry Lucchino, Ballpark update

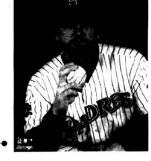
CITY LIGHTS

John Moores, Tom Sullivan, re: Li

Kris Michell, Jack McGrory re-

# **TREVOR** HOFFMAN

Live Signing Saturday, September 16 12-1:30 pm



John Moores, Larry Lucchino, Tom Sullivan, and Kris Michell on downtown library. \$25 per signature 4-23-99 Meeting, Christine Kehoe, Larry Lucchino, John Moores Kris Michell and Tom 7-6-99 2 p.m. meeting, Juan Vargas, Larry Lucchino, Kris Michell, re: ballpark update.

7-6-99 3 p.m. meeting, Juan Vargas and Herb Klein (*Union-Tribune* editor-in-chief), his

7-21-99 Meeting, Christine Kehoe, Kris Michell, Larry Lucchino.

8-6-99 Meeting, Christine Ke-hoe, Jack McGrory, and Sol Price re: their project in CH (City Heights).

9-13-99 Meeting, Christine Kehoe and John Moores.

9-20-99. Breakfast: Juan Van

9-21-99 Meeting, Juan Var-gas, Kris Michell, John Kratzer, and Dennis Cruzan (Padres) re-

9-23-99 Juan Vargas, Dinner Tribute to Larry Lucchino, La Jolla Hyatt Regency. Check-in at the door. They will show you to

9-25-99 Letter, Kris Michell to

"Once again, I find it appropr to express my appreciation for taking time to allow our devel nt team to continuo

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Larry Lucchino, Kris Michell re: Ballpark update

Ballpark update with Kris Michell, John Kratzer, JMI, Dennis Cruzan, Burnham re: ancillary develop-

Private baseball model preview,

Padres Mission Valley office

1-25-00 Phone call to Harry

1-26-00 Meeting between Judy McCarty and Larry Lucchino, Jack McGrory, Kris Michell re: brief on next hearing on ballpark.

1-7-00 Meeting, Christine Ke-hoe, Larry Lucchino, Jack Mc-Grory and Kris Michell re: Ballpark Permanent Financing. 1-28-00 Meeting, Christine Ke-hoe, Ted Roth, Jerry Butkiewicz re: ballpark. 1-11-00 Meeting, Juan Vargas, Larry Lucchino, Jack McGrory,

and Kris Michell, update you on

2-26-00 Juan Vargas: attend Ire-land Fund Dinner, Hyatt Down-town. Jack McGrory invited you. 1-24-00 Phone call to Harry Mathis from Jack McGrosy.

3-3-00 Campaign contribution of \$500 by Jack McGrory to Juan

4-19-00 Meeting, Judy McCarty and Larry Lucchino and Jack Mc-Grory re: Ballpark update.

4-20-00 Meeting, Juan Vargas, Larry Lucchino, and Jack McGrory (Grant Grill — gift \$20.58) Up-

hoe, Larry Lucchino, Jack Mc-Grory, Kris Michell. date you on ballpark

4-20-00 Meeting, Christine Ke-hoe, Larry Lucchino, and Jack Mc-Grory re: Ballpark update.

5-11-00 Phone call from Jack McGrory to Christine Kehoe re: ballpark closed session on Monday

5-22-00 Phone call to Harry 5-22-00 Phone call to Harry Mathis from Jack McGrory re FYI Today there will be a press confer-ence at 11:30 at Hall of Justice re the Ballpark lawsuit.

5-25-00 Memo to Judy Mc-Carty re: Jack McGrory interim fi-nancing update. Jack will call Judy at home.

CITYLIGHTS CITYLIGHTS CITYLIGHTS 5-25-00 Meeting, Christine Ke-hoe and Jack McGrory.

6-23-00 Memo, Jack McGrory

mental Item 2403 authorizing the expenditure of \$3.8 million from the Ballpark Major Facility Fund he trailed from Monday June 26, to Tuesday, June 27, so

6-23-00 Meeting, Christine Kehoe, Larry Lucchino, and Jack McGrory.

6-28-00 Letter from Julie

Meier Wright, President, San Diego Regional Economic Devel-opment Corporation, to George Stevens:

"June 27 was a great day for San Diego! Thank you for your gutsy vote to continue the partnership on the ballpark and redevelopa sound decision to continue the project as it passes its latest 'bump in the road.' In the litigious, adkeeping important projects on schedule and on budget."



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6-28-00 Letter from Byron Wear to Mike Dee, San Diego Padres re: Baseball Museum ricana at the Ballpark:

CITY LIGHTS

Such good

"I had an opportunity to talk with Garth Kinsell from Power Play Sports regarding the new Baseball Museum Americana hat they will be setting up at the Park of the Park area. After re-viewing the proposal I think that the idea would be very successful for San Diego and especially the

res. "The quality of the museum and the exhibits that PowerPlay and the exhibits that PowerPlay Sports has set up in the past throughout the country have all been highly successful. The Base-ball Museum would draw tourists and locals to the Park of the Park area in large quantities. as well as enhance the new ballas well as enhance the new ball-park, bringing all of these bene-fits to the Padres as well. They have had a few meetings with Al Corti to date, but I think it would be advisable for you to give Garth Kinsell a phone call...and possibly set a meeting

7-14-00 Phone call to Harry lathis from Jack McGrory re ballpark to be heard in (city

8-15-00 Memo from Luis Na tividad, aide to Councilman George Stevens, to Stevens. Sub-ject: Reporting donation from

"Councilman, this is to informed [sic] that Mr. Larry Lucchino to help pay personal expenses while on medical leave in the hospital, recuperating from cancer surgery. The check No. is 1075 Glendale Federal Bank, La Jolla

For the following Harry Mathis meetings, only the year of the ap-pointments were furnished by Mathis in response to a public records act request; specific dates were blacked out:

#### 2000

Ballpark update, new model, Padres Mission Valley office

Fred Bernowsk and Doug Wilson, re: ballpark

SD Padres Opening Day VIP re-ception, Club Lounge, Club Level 1-A Larry Lucchino, Jack McGrory.

Ballpark update Tour of ballpark, downtown

4-23 (no year provided) Phone call for Byron Wear from Jack McGrory re: Ballpark.

#### CITY LIGHTS Hootchie look

They dress like the girls in music videos. The hootchies usually listen to rap. A song like 'Country Grammar' by Nellie, or 'The Thong Song' by Sisqó. A lot of it is based on the girls in their videos, and the songs are about nothing, really— just songs about girls dressing

Do they know what other girls "Probably, and they don't care.

o get a hootchie's input on things.

I chased down two girls heading toward Macy's. Neither was wearwhite spaghetti-strap tank top and ultra-short stretchy denim shorts. Why are you wearing those

"I just saw them."

What do guys think of them?

"They think I'm sexy."

What do your parents think? "Mom doesn't like it. She says it's too revealing."

What do other girls think?
"I don't know, I've never heard any other girls' opinions What's a hootchie?

"A slut?" Some girls say your sort of clothes are hootchie.

"I don't think so." Vhat do your clothes say abou

"I don't know. I think they're just kind of plain and ordinary." Her friend, also Rachel and also 18, was wearing a sleeveless tight black dress with a plunging neckline. The skirt came to the

What do ouvs think of your

"Nothing."

Why such a low-cut dress "Because it's hot or

something."

Rachel agreed that hootchie means slutty. "It's a term everyone uses. Like at school or on TV talk shows like Jenny Jones." She thinks her clothes are "cute. I just buy

her clothes are "cute. I just buy from regular stores, just anything." The last girl I spoke with was 14 year-old Tasha. Her barely de-veloping torso was covered with a backless halter top, fastened around the neck and held on with around the next and nesd on with a tie in the back. She had pur-chased it at Rave for \$20. Her young friend wore a white tube top with a probably parent-mandated bra under it. The straps glared out. Long, awkward pauses passed after each question I asked her. Her each question I asked her. Her replies were sparing and nervous. She admitted that her parents "don't really like" the top. "They think it shows off the back a little

What do your clothes say about

"I don't know - just the way "I don't know — just the way I am. I don't know, because I usually ally don't dress like this. I usually wear, like, elbow shirts or some-thing. But it's hot today." a





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### STRAIGHT.... THE HIP



ATTHEW

I was driving through New York State on vacation recently and passing Elmira, New York. I learned that it was the burial place of Mark Twain. Do you know why? Of all the places I associate with Twain. Elmira is not one of them. Also, do you know why Charles Lindbergh is buried in Hana, Maui!

Lindbergh spent a lot of time trying to attract attention, then moved to Hawaii to get away from Lindbergh spent a lot of time trying to attract attention, then moved to Hawaii to get away from too much attention. Besides, he was born in Detroit, and who wouldn't rather spen determity in Hana. Sam Clemen's family blev out of Hannibal, Missouri, when he was a young man, so other than two relatives in a cemetry, he didn't have much connection to the town as an adult. He wasn't even born there. Every other place he wasted, he was; just passing through. During a speaking so pin how York City, he met a charmer from Elimir and eventually married her. Her daddy was rich, he owned a big house, they lived in it off and on for decades, and Clemens works a burn of a framework of the form the control of the works and the size of the si in Elmira, so they stowed him there too. If Twain's lucky, he may be joined one day by Tommy Hilfiger, who's also from the area.

Dear Matthew Alice:

Why husband and I really enjoy the savory, thick bacon that we get with breakfast at the Original Pancake House and at Mission Café. Is it available to "ordinary" folks?

- Mrs. Spot. the 858 area code

Ordinary? Please, Mrs. S., no Alicelanders are "ordinary." Certifiable, maybe. Insufferably Ordinary? Please, Mrs. S., no Alicelanders are "ordinary," Certifiable, maybe, Insufferably overinformed, napbe, On a list somewhere of people to keep an eye on, maybe. But never 'ordinary,' Though that doesn't mean you can buy that baseon in an ordinary store, because when the contract of the contrac temperature; you need to set aside an area for cooking bacon only, so it doesn't take on the temperature, you need to see assist an area for cooking pacton only, so it to other it take on the take of hamburgers or hot links, in other words, perfect because is only slightly less complicated than a souffle. But if you want to try it at home, the Kearry Meso OPH will sell you the special Hormel's by bound. My guess is, it won't taket anything like the bost on does when you cat out. There's something about the relaxation, the ambience, the fact that you sit on your but while someone dese cooks and serves; it, the fact that you can get up and walk away from the crumb-covered table and greasy pans when you're through.

Chile Papers
Hot off the press, more poop about peppers. In re: chiles' medicinal powers comes a startling story from Victor Ortega of Serra Mesa, who spent part of his youth during World War II hiding from Japanese soldiers in a cave in the Philippines. Unfortunately, Mom contracted

As we were far from any doctor or for that matter from civilization, my mother asked me to make a poulitic out of ground Labuyo pepper. This variety are the small but very hot ones that are found in almost every back yard in that country, and I applied is to he back. Even in the dark candledght inside the cave, I could see my mother writhing in pain but somehow grimly and determinedly holding on. She was profusely weating and delirous. But when morning came, the fever was gook. She had recovered from their illness, but she had a badly bistered back where the skin peeled off when I took off the poulince Lapsheld the crany substance found with the meat of a coconst seedling for about a week. The wound healed, leaving just a slight discoloration on the skin where the poulitic was applied.

Chirologists claim coconut (along with milk and yogurt) is the best antidote for a screaming pepper attack. Glad to see the science guys have given the official stamp of approval to something everybody sed has known all along. The Philippine Laboy is almost as hot as the Mescan hababero, which, until last week, would have ranked it near the top on the worldwide hotness scale. But you've probably heard the gut-ranked it near the top on the worldwide hotness scale. But you've probably heard the gut-ranking news. As of September first, the habanero is no longer the hotnest chile in the world. Sorry, Meszico, Northeast India grows something called a Terpur hell that has tested (by liquid chromatography) at 850,000 Scoville units of hotness. Habaneros generate about 300,000 to 500,000. (For comparison, the familiar fresh jalapeto is a pairty 5000.) Terpurs are pretry much instilled except by those few people whow grown up asched. Ah peppern. As versatile as the common potato. A food, a weapon. Who could ask for more!

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

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SportingBox By Patrick Daugherty

### San Diego State Bombshell!

For pithy commentary and detailed analysis game, please refer to last week's column. If a point two, which sent me to the athletics game, please refer to last week's column. If a point and trembling, pleased you've already tossed that issue, use any Sporting Box column from September of 1999, '98, a leminal human being came on the line.

Found filed in the "Somehow, I don't think he understands 'folder, cross-referenced to "Does this man know how to put a quarter in the parking meter?" Speaking after Sunday's thriller, Chargers head coach Mike Riley observed, "This is a new team, a new Ryan."

Funny, the new Ryan Leaf looks exactly like the old Ryan Leaf. Leaf's quarterback rat-ing is 33.4, last in the NFL. Now, why does the ing is 33.4, last in the NPL. Now, why does the foregoing sentence sound strangely familiar? Could it be that I've written those words before, say, on September 18 of 1998?

Nonetheless, as field marshal of our offen-

sive squad Leaf can take pride in the fact that his troops are not rated dead last in the NFL San Diego has the second-worst offense in the NFL, and since Long Beach is not fielding a team this year, the Chargers may well avoid last place until the second had for the season. But, enough talk of unremitting failure, but, and the season had the season had been a sometime for any design the season had been a season to the season.

let's put on a smiley face and clap our hands. iet's put on a smiley face and clap our hands. We have, staring into the headlights of our collective 18-wheeler, a once-in-a-lifetime opportunity. But first, some background. Close readers have noted that this column does not mention San Diego State University in the

same paragraph as the word "sports."

This unfortunate oversight can be explained.
You see, I did not learn that SDSU had an athtou see, I clo not learn that \$150 had an ath-letic department until this very morning. I was attending my weekly men's group, sitting cross-legged in the Circle of Trust with all the other fellas, listening to Eagle-Feather-With-Cell-Phone rat out his father. His was a heart-stoppring 90-minute expose of postponed fishing trips, themeless adolescent clothing, dad's Oldsmobile station wagon, and finally, the ultimate indictment, "He never took me to an

Aztecs game."
That last revelation broke something deep Inat last revelation broke something deep within, releasing a lifetime of pent-up rage. Eagle-Feather-With-Cell-Phone threw himself onto the ground and began to sob, violently. I thrust a hard elbow into his ribcage, poked three times, and asked, "What's an Aztecs

Cell-Phone pauses in mid-sob, "Aztecs. You know, San Diego State."
"What does 'Aztecs' have to do with San

"What does 'Aztecs' have to do with San Diego State" to Cell-Phone is annoyed. "It's their motto or mascet, something like that. You know, 'All hail the fighting Aztecs." "They have sports teams out there!" Cell-phone replies curtly, "Feah, basket-ball, football, baseball, all that stuff, the annoyed that the stuff of the control of the Part and still, I don't understand. So Diego State has sports team! Have they ever

"Not in my lifetime, but I remember my father telling me that when he was a child, the Aztecs had a winning season in archery." Cell-Phone quickly slumps his shoulders and moans,

Phone quickly slumps his shoulders and moans, "You never took me to an archery game." Well, as soon as I arrived home I raced to my telephone and called information. By golly, SDSU does have an athletic department. I called

I went for the guts of it straight away. "Does San Diego State have a football pro-

"Do they play other colleges in the game of football, American-rules football?"

"And basketball. Does the university compete against other universities in the game of basketball?"

Yes."
Wow, this is investigative reporting at its best. This is breaking news and it couldn't come at a better time. If I was unaware that SDSU had an athletic department, consider how many others, others who are not top-notch investigative reporters, remain unaware of this page one, above-the-fold story! How many others, you ask? Tens of thou-

#### The Vegas Line

NFL - Week 3

Favorite	Spread	Under	Underdog
Sunday			
N.Y. JETS	1 1/2	38 1/2	Buffalo
ST. LOUIS	16 1/2	56	San Francisco
GREEN BAY	4	42 1/2	Philadelphia
CAROLINA	6	49	Atlanta
Tampa Bay	3	34 1/2	DETROIT
Pittsburgh	2 1/2	35 1/2	CLEVELAND
JACKSONVILLE	13	41	Cincinnati
KANSAS CITY	4 1/2	35 1/2	San Diego
OAKLAND	3	44 1/2	Denver
NEW ENGLAND	1 1/2	42 1/2	Minnesota
SEATTLE	6	40	New Orleans
CHICAGO	2 1/2	42	N.Y. Giants
Baltimore	2	34 1/2	MIAMI
Monday			
WASHINGTON	10 1/2	44	Dallas

sands, maybe millions. We've got to get the word out and get the word out fast. First, we'll pick one sport, basketball. Basketball teams play five guys. All we need is the right five guys and SDSU can become basketball national

champions. This year! Obviously, the athletic department requires a new public relations campaign, something that will make SDSU's basketball program the talk of every town, village, and prison yard in North America. And — this is where our oncein-a-lifetime opportunity comes in - the one in-a-inetime opportunity comes in — the one I mentioned 91 paragraphs back — it just so happens that the planet's most respected bas-ketball coach is looking for a job. Can you say, "WE LOVE YOU BOBBY KNIGHT!"?

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### SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Fraternal Spiritualist Church

.no snacks

content... delivery

choir.....

Liturgy... Music

Snacks ....

Good ..... Very good ...

Denomination: Fraternal Spiritualist Address: 4720 Kensington Drive, Kensing-ton; 619-281-4557 Year founded locally: 1932 Senior pastors: Millie Landis, Chris Christensen

Senior pastore: Millie Landis, Chris Christensen Congregation size: 83 members Staffi: all volunteer Church school enrollment: no Sunday School Annual budge: 599,000 Weekly giving: 51900 Singles program: no Diversity: predominately white, some African-

Dress: casual to dressy Services: Sunday worship, 10:30 a.m. Classes throughout the week; call for details

On a bright Sunday morning in the 21st Cen-On a oright Sunday morning in the 21st Century, you still get a sense of Fraternal Spiritualist Church's 19th-century roots. Because our national memory is so short we tend to think the American interest in Eastern religion and the occult began in the 1960: We forget that by 1850 Americans were consensations or interests.

templating reincarnation and were speaking with the dead. This was a sober, low-key mys-ticism as much influ-enced by Calvin as Krishna. Fraternal Spiri-

tualist meets in a huge, refurbished Kensing-ton home built at the turn of the century. The sanctuary — soft pastels, cushy seating, knickknacks -- feels like a Victorian par-lor. Off to one side, an older woman plays the piano. People drift in and without much chatter take seats When they rise to sing, they sing old-fashioned hymns like "Sweet Sweet Spirit" and "Fill My Cup, Lord." They sing very well, breaking into three- and four-part harmony. As with other

19th-century denom-inations — Mor-monism, Christian Science - the Spiritual

· Leather Case

Greeting. Pastoral
Prayer. Singing of the
Lord's Prayer. The content is often so gener-Lord's Prayer. The content is often so generically upbest that if you weren I paying attention, you might think you were I was repaid to the content of the

love yourself."

The odd language, the obscure references, become clear during "Greetings from Spirit" at the very end of the service. The blue- and white-robed men and women sitblue- and white-robed men and women sit-ting behind the podium are not, as you first thought, choir members. They are mediums-in-training. People mastering the art of com-munication with the Other World. One by one they take the podium, call out to indi

viduals around the sanctuary, and deliver messages from the dead.
"Yes. The woman in the third row. In the white blouse. Yes. youl. Would you like to receive a message? They're telling me something.. Did you know someone, a woman, a woman who liked to bake bread? This is someone from your past, perhaps of Slavic originals. a woman who liked to bake bread? This is some-one from your past, perhaps of Slavic ori-gin, I can't tell. She's telling me... Well, for people who don't bake, this might be hard to understand. But when you make bread, it's not a gentle process. You really have to knead the dough, really work with it. You have to the dough, really work with it. You have to punch it down. And after this very rough and strenuous process, you put it in the oven and bake it, and you have something won-derful and nourishing. And this woman from your past, this woman who loved to bake, your past, this woman who loved to bake, wants me to tell you that all the great difficulties in your life, all the hardships, were like the hard process of making bread. They made you into the person you are today. Some so many people, so many young people. She

wants you to know wants you to know she's very proud of you. Does she sound famil-iar? This woman who liked to bake bread?" The woman in the white blouse, smil-

ing but stricken, says, "Yes. Yes. That was my

mother."

These messages aren't delivered in a aren't delivered in a showy, polished, self-important fashion. And, for whatever rea-son, they seem to be accurate. After the ser-vice, I spoke with Rev-erend Millie Landis who copastors the church with Reverend Chris Christensen. While she spoke, Rev-erend Landis, a sweet, grandmotherly woman, took my hand and held took my hand and held it gently in hers. She explained that there were certain rules for "Greetings from Spirit." "They will never

say anything that you don't want known They will never say anything that harms or embarrasses you. We never deliver any-

thing negative. If they wanted you to know thing negative. If they wanted you to know about an upcoming negative event, they'd come to you on their own, without any-one's help. We deliver only positive messages, with positive energy, You can't get a plum from an orange tree. You can't get a nega-tive message from us."

Reverend Landis fell silent and held my hand a little lenges 'Euckheu's with on morner.

hand a little longer. Suddenly, with no prompt-ing on my part, she told me the name of a friend of mine who died 14 years ago. She told me that this friend still watches over me. Reverend

casin on to give a great many accurate details — names, dates, specific sorrows — from my personal life. I see the specific sorrows — from my personal life. I see the specific sorrows — The dead arm it rully dead, my dear. They're more alive than we are. They're more alive than we are. They're the specific see the specific services — the specific services are specific services — the specific services



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### CONFETTI FOR GIND



Lorenzo Maldena's 1959 novel is set in the "Italian fishing colony of San Diego," Little Italy, where the tuna fishermen and their families live and love in a self-contained world bordered by tradition, church, fishing, food, and fierce devo-tion to their old-world ways. Gino is the capo of his family at 25, having taken over the fishing business from his father, Gaetano. In last week's first four chapters we watched his skill and luck as a fisherman, his devotion to his crew - particularly his dwarf brother, Nino — and his triumphant reentrance into San Diego Italian life, complete with Mamma's needling about marrying a local girl, and

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Gino's eagerness to see his non-Italian girlfriend, Vicky, the blonde waitress at the Circle Drive-In.

#### CHAPTER 5

EXAM PLUS

CONTACT

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\*129"a

Gino ignored the colored parking attendant and pulled his Cadillac into a spot directly in front of the Circle's entrance. A dozen other cars lined the wide parking lot along Harbor Drive. Gino recognized Marco's hard-

A low, yellow-stuccoed building housed the elaborate, circular night club, while at one end protruded the glass-paneled drive-in that remained

open day and night. To the rear were eight bun-

galows, partly hidden from the highway. They were available upon request and at exorbitant prices to amorous couples either by the night

As Gino pushed through the revolving door into the night club a tall, slender, balding man stepped forward and shook the fisherman's hand with both of his. He beamed an automatic smile.

"So glad you're in, Gino. The others are in the Pit. Do let me buy you a drink there. I won't take no." He spoke rapidly and nervously.

Don Calvin was night manager of the Circle. He made it a point to know each of the regular customers by name. Particularly the ones from the nearby Italian colony. Although he looked upon them as a generally crude lot with rough manners and coarse language. Don Calvin never expressed his private opinion of the fishermen. They were the club's best customers, coming night after night when the boats were in port and keeping the bar registers pinging

When the fishing fleet was at sea the management would sadly survey the empty tables

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that surrounded the small dance floor and open another bottle of red ink. The help would yawn and watch a lone couple dance to the off-His All-Rite Rhythms

But the arrival of even a few tuna boats sparked new life into the Circle. And during the holiday season when all the boats tied up. the management jamme tables and chairs more closely together, added another night waitress, and prepared for capacity throngs. Gino followed as the

manager weaved through the noisy patrons about the dance floor

The interior of the room presented an ostentatious circus atmosphere. Gaudy streamers dripped from the ceiling, while grotesque, white-faced, polka-dotted clowns and pink-skirted bareback riders decorated the walls.

The two men walked up the steps that led to the Purple Pit. Raised a few feet above the main level, the small velvet-walled lounge

looked down upon the dance floor. Minute purple dots flickered from above and afforded the only light except for the dim neon tubing that

edged a long mirror behind the bar. There was room for only six tables and a dozen chairs in the Purple Pit, but ten metal stools with black

leather seats lined the bar. The Pit was the unofficial private meeting place of the Italian fishermen. Any

ing door. Gino nodded to the bartender and picked up his glass. Ralph knew the drinkevening, if a tuna boat was ing habits of all the fisher-

scotch on the rocks before Gino, pouring from the bot-tle instead of using the illegal three-quarter-ounce jigger kept for bar calls. Squinting at the mir

men. He had set a double

in, the single and often the

married members of its crew

niture stood next to the bar.

A jukebox. During inter-

missions Ralph the bartender would push a button. The

ghostly outline of a tuna

clipper would appear on the

jukebox, and a stream of

soft, dripping ballads would

drift through the lounge.

Ralph took care to have only

vocals by Perry Como, Mario

Lanza, Tony Martin, Dean

Martin, and Tony Bennett.

At one time the fishermen

had favored Frank Sinatra.

Now, however, the singer's

recordings were tacitly

to the service bar. "Ralph, one

for my friend Gino." He

man and without waiting

for the drink to be served

hurried out of the Purple

Pit and back to the revolv-

beamed again at the fisher-

Don Calvin led Gino

One other piece of fur-

could be found there.

ror, Gino caught sight of Marco and waved briefly. at the far end of the crowded bar. Gino turned about and acknowledged greetings as several men recognized him. Meanwhile, his eyes kept glancing about the dance

Red and Fran, two of the bar waitresses, entered together and teasingly jostled him between them as Ralph. The fisherman reached out and squeezed Red's side.

"Gino, ya devil!" the chubby, hennaed waitress squealed. "I told ya, don't do that unless ya mean it!"

"Who said I don't?" he joked. He pretended to grab.

Any time at all!" Red winked and thrust her buttocks at

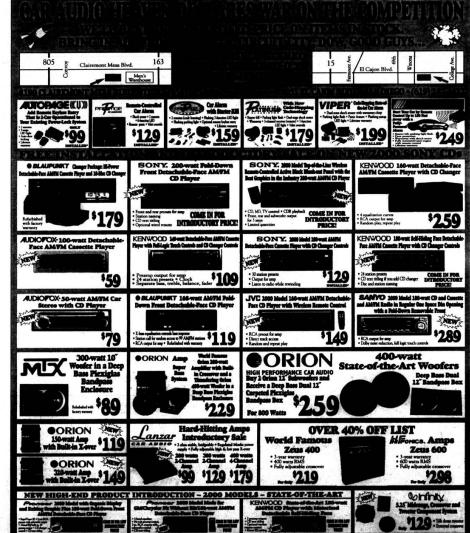












Just then Gino saw Vicky. She came across the dance floor to the Pit Her slender hips jerked slightly to each side as she held a tray above the customers heads and walked with springy steps. Her blue slacks held her waist in tightly, and her spangled yellow jacket was thrown open by sharp breasts that bounced against her nylon blouse.

Gino studied the blonde intently. Something was different about her. It was her hair. Last time he had seen Vicky her hair was swept atop her head, the soft curls piled enticingly. Now the curls were clipped short. decided he didn't like the change.

Vicky's face broke into a smile as she saw Gino. She slid her tray onto the service bar and pulled the fish erman by the hand. "This way!" The waitress pushed open a door that led to a rear alley. With her arms clasped

tightly about his waist she pressed against Gino and closed her eyes. She opened her lips slightly as his mouth

Vicky rubbed her head against Gino's shoulder. "How you been, Gino?" she

"Okay, honey," Gino lifted her chin and kissed her again. "Cristo, have I

missed you!" She smiled "How about me? I almost died right there

when I heard your horn. I couldn't believe it! I didn't expect you back for another " She ran her fingers under his jacket, "When I saw Marco tonight, then I

alleyway.

knew you were in." They broke apart as a

dreaming of fish.

car's motor hummed and

headlights darted past the

"You better!"

you get off. Haven't any-

"I'll be around until

"Are you tactful!" Vicky laughed. "Come on, honey. his maroon sport shirt and wiped his neck with a hand-We better get in before Dor kerchief. It was stuffy and warm in the lounge. Gino picked up the fresh scotch notices and throws a fit. "That pansy! He wouldn't do a damn thing that Ralph pushed toward him, paid, and joined a pair

"Now don't you talk

Gino waited until Vicky

that way about my boss!

He's very sweet." She poked

the fisherman jokingly as he

picked up her beder and

bustled out of the Purple

opened the door.

thing better to do anyway."

For almost a month he had "Nick, Sal, anything new?" Gino set his glass upon been living, breathing, their table and stirred the

> "Not a thing, Gino." Nick's round eyes stared through thick lenses. Nick was captain of the Regina, while Sal, his glumly silent cousin, worked at the can nery supervising a score of unloading yesterday."

ice with his finger.

Pit. He opened the collar of

seated at one of the round

Nick's eyes blinked rapidly. "Eight ton! We break our balls, and those figli d outane throw out eight ton It was all solid, I tell you. Solid! I pulled out half a dozen fillets myself and showed the inspectors. It was solid!" He hit the table MSRP\* ALL IN STOCK!

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"Don't worry." Nick ourned. "Those bastardi will. They got to. Too much fish." He nodded at his cousin. "Sal says the talk is Calpatria is going on a half fish." Sal joined in, shaking

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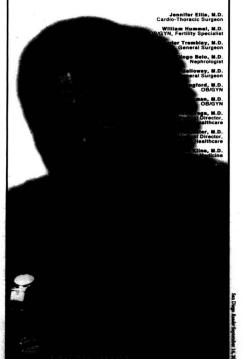
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Gino sipped his drink. "Let 'em, for all I care. Long as they keep taking fish

For almost a month he had been living, breathing, dreaming of fish. Thinking of nothing but where the next school might be and if his luck would hold. Tonight, his first night in, he wanted to forget tuna and albacore and yellowtail and the rest But ask some of these dumb wops what's new, and right away they talked fish. Gino grinned to himself. There was only one thing on his mind tonight, and it sure as scales!

He strolled up to Marco. The blond fisherman moved to make room, threw a bill onto the bar, and ordered a round They drank in silence and watched the couples dancing. Gino felt bored. He glanced at his watch. Almost eleven. Another three hours and Vicky would be

In an effort to make conversation Gino asked, "How's your ma and pa?" He caught himself too late.

Marco smiled wryly. "Same as ever. You know them. Not talking to each other again." He set down his glass. "News sure trav-els fast."

Gino scratched his ear in embarrassment. "I was just talking. I didn't mean nothing. Dammit, Dad, you know that." As if to explain further he added, "You know

"What's the difference?" Marco noted dryly. "After all these years it's not news, anyway." He tossed down

A high clear trumpet blasted the Circle's dance floor, and a roll of snare

natty green jacket and white flannel trousers. He flashed an enameled smile at the spatter of applause.

His opening gag con sisted of fiddling confusedly with the mike and winding up shadowboxing with it. He bowed apologetically to

#### As Vicky bent to take the order, the fisherman whispered in her ear.

drums followed. Bob Rite enthusiastically announced the floor show

A spot fluttered and picked up Skeets MacDonald, the MC, as he stepped jauntily onto the floor in his

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"Excuse me, Frankie, I didn't know it was you!" With an irritating laugh he flung his arms wide to the crowd.

"Hello, hello, all you

wonderful people!" Skeets affected coyness. "I know you're all anxious for me to "And now," the MC do my own impressions of Milton Berle and Arthur Godfrey and my specialty, all three of the Ritz Brothers at once." He held out his hands. But first we have a terrific floor show that you won't want to miss. Every act is a bull's eye. Nothing but bulls eyes for the Circle!...Get it? He gave his irritating laugh. Gino watched the MC

"Who's the jerk-off?" he asked the bartender. Ralph wiped the bar with a rag. "He's new. Supposed to be good." "I still say he's a jerk."

with growing disdain

Gino turned his back on the show and called for two

shouted. "I want all you lovely people to relax as you take a long look at our first act. Just a look, men. That's all! Because this little girl is going to make those lazy mones stand right up and scream like crazy! And here she is, your very own in her 16th week at the Circle, Dusty DeLay!"
A sinuous mulatto slith-

ed through the door. At the first bar of music she slouched deadpan agains the mike, fingering the stand continuously. Her voice had a pleasant, throaty quality reminiscent of Billie Holiday. Dusty purred into the

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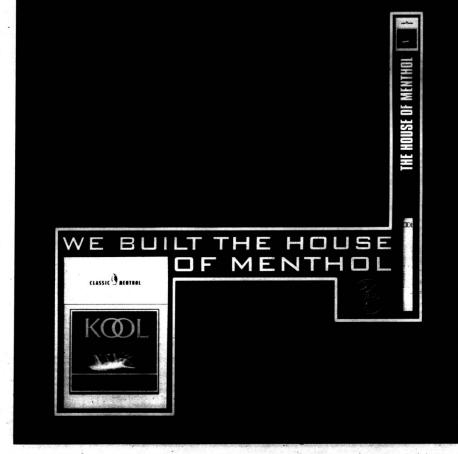
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"First, my own favorite. dedicated to the boys in the Purple Pit." She threw back her head and sexily moaned the opening strains of "I Cover the Waterfront.

Gino snorted. "Cristo How corny can this place get?" As the fisherman raised his glass someone pounded

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him on the back.

"You booze hound! How about one for me?" A hand thrust forward and seized Gino's drink.

"Peter! What the hell you doing here?" Gino

The Rat gulped Gino's scotch and ordered another

I thought I'd die of thirst! Connie's old man sure don't believe in setting up the drinks!" He drank from the second glass and breathed deeply. "Ah, that's better."

for Gino and a Canadian

He wiped his mouth. "Wha

a family! I sure got to set

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Best Blues

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**Buck-O-Nine** 

Common Sense

Semisi and Fulabul

Banana Republicans

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Best Bread Bakery:

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them straight. For three hours I sit on the couch with Connie with Bruno between us. Holy mackerel!" He chuckled, "Bruno hurt more than I did. He had a date and had to break it." Peter nodded his head happily brother-in-law of mine is a

real cocksman. He sure

Peter the Rat finished his another round. "For three hours," he again empha sized. "I sit on the coucl with my hands folded and day. Over and over, I though

it'd never end." He halted. asked if I wanted a glass of shots of CC! But I said no I wasn't drinking lately. thought Bruno was going to bust, he started to choke

The Rat paused for lounge. He nudged Gino there?...With Angelo?" He motioned to a fair-skinned teen-ager huddled over a table with an equally youth-

Gino shrugged, "Too young. Say, what the hell You're almost a married

Peter winked "What's to keep a guy from appreciating a good hunk of tail even if he is engaged? It's

Dusty DeLay was winding up her third encore when Don Calvin bowed a pair of newcomers to a reserved ringside table. Gino made out Leo Madruga, the dark Portuguese captain of the tuna clipper Pacific King. The other man was a stranger but obviously another Portuguese.

Portagees are doing in this part of town?" Gino asked.

Peter the Rat puffed on a strong Italian cigar that his future father-in-law had thrust upon him. "Must want to see what us white people do for fun."

"I hear he brought in 189 ton last trip." Gino looked at the Portuguese captain enviously.

Vicky stopped at Leo Madruga's call. As she bent to take the order the fisherman whispered in her ear The waitress laughed and rapped his arm sharply with her pencil. Gino was irritated. He

didn't like seeing Vicky too friendly with her customer He watched as the blond picked up a pair of highlls and returned to the table. When the waitress se the drinks down Leo Madruga leaned back and obviously ogled her behind Again Vicky paused to talk

and laugh with the men. Gino made his way to the service bar and waited He motioned as Vicky approached. "What goes with the funny busin

liquor splashed onto Gino's beige trousers, quickly spread and stained the front

As the Portuguese sturn bled to his feet he threw his left fist wildly. At the same instant Gino lunged. Both men crashed awkwardly against the table.

The brawl was over as quickly as it began. By the time Don Calvin had frantically waved to a bouncer, Marco and Leo Madruga's friend had separated the two

"What's eating you?" the Portuguese captain yelled

Gino jerked against Marco's clutch. "Don't get so friendly with Vicky! Leo Madruga smirked. "Why? You got first claim on

"Maybe I do. That's my business!" He struggled again as Marco pulled him back to

the Purple Pit. The manager spoke briefly to the Portuguese. Leo Madruga shrugged. He reached for his wallet and added a five-dollar bill to the loose change on the plate.

With a superior motion to

hand to his balding fore-

head and sighed. It had been

a close call! More than any-

thing he dreaded the prospec

of a fight involving the Ital

ians. The bouncer, a flabby,

punchy ex-wrestler, would

never be able to control a

rampaging crew of fisher

men. If a free-for-all ever

broke loose in the Circle,

Don didn't know what he

would do. He really didn't!

across the floor to Skeets

MacDonald. The MC's act

had been ruined smack in

the middle of his impres-

sion of Milton Berle imi-

tating Carmen Miranda

singing a Lithuanian folk

song. Skeets was shattered. Bob Rite led his band in

wild version of "Muskrat

Ramble" as the manager

The manager hurried

Don Calvin raised a

his friend he walked out.

### Gino's renown as a fisherman had its counterpart in his reputation with the women.

"All right, lovely people This is what you've been waiting for!" He paused for complete attention. "First, impression of Uncle Milty impersonating - But no, you tell me! Let's see who can guess who first!"

"Between you and that

'Oh!" Vicky giggled

"Funny or not, he

The waitress opened

"You bet I am. Just tell

Vicky picked up her

Remind me to tell you later

doesn't have to act so

her mouth. "Why, Gino!

You're actually jealous. I

that Portagee to watch his

order. "Honey, act your age.

He's not doing any harm

Besides, he looks like th

type who's good for a big tip." She bustled off.

at the bar, "What's the trou-

ble?" Marco asked as he

noted the fisherman's scowl.

answered abruptly and sat

a specialty with an ear-shat-

tering climax Skeets Mac

Donald jumped before the

mike to take charge.

As the band wound up

"Nothing."

facing the dance floor.

Gino rejoined his friends

step. Tell him I said so."

love you for that!"

Portagee Leo.

friendly."

"He told me the cutest

He dug into a pile of comic hats and props on a stand nearby and pulled out an outrageous bonnet cov ered with a tangle of fruit and vegetables. He threw a shawl about his hins and wiggled as the band softly

Gino ignored the MC. He was watching Leo Madruga place another order with Vicky. As the waitress bent over, the hand of the Portuguese lightly caressed

"Damn that bastard!" Gino rushed from the ba with a suddenness that star tled Marco and Peter. He wed his way rough the edge of the dance floor.

sought to soothe the MC. A party of four left the room. but after questioning whis Gino slammed the edge pers the other couples dis of his hand hard against Le Madruga's wrist. The impact missed the brief incident

"You all right, honey?" She slid her arm about his waist, "Really, Gino, you had no cause to get mad."

den tablecloth and cleared

the glasses. She hurried to

Gino frowned. "No one's going to manhandle my girl and get away with it! exasperation "You and that hot temper! It wasn't as bad

as all that. Now you behave yourself until I get off." She squeezed him. "Then you can misbehave all

started for the kitchen Gino rubbed his knuck les. He had somehow skinned himself when he and Leo Madruga fell against the table. His pride was hurt. If only he had landed a solid blow! But the only firt thrown had been Leo Madruga's, and even that one had failed to connect.

For some minutes Gine was the center of attention as several friends came over to offer late support and take the opportunity to curse Portuguese fishermen in

"What's going on? Did I miss something?" Jazzy shoved between Gino and Marco and threw his arms about their shoulders. He was dressed in a red jacket, blue slacks, narrow bow tie, chartreuse shirt, and imitation alligator shoes

Gino checked his wrist watch. "How'd you get here so soon Jazzy? You shouldn't even be off watch. It's just

"Benny pulled up early so I took off." Jazzy called to the bartender importantly "Ralph, double V.O. and

The young fisherman vas not yet of legal age, as Ralph well knew. But a hard life fishing and a fast one ashore combined to helr Jazzy pass for 21. More had orders from the

Don Calvin had once made the mistake of refusing to permit a young fisherman to be served. The entire crowd in the Purple Pit sat nursing empty glasses The men stared at the man ager and dared him to throw them out. Don Calvin was unnerved. He quickly retracted his ill-considere on and issued a stand ing rule. All the fis no matter what their age,

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him in surprise. "What,

bled a highball glass. Ice and

Vicky wiped the sod-

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were thereafter to be served unless, of course, a plain-

Jazzy drank rapidly as he listened with interest to Peter the Rat's summary of the recent action. "Too bad I wasn't here," he boasted. "I sure would've straight ened out that black

"Black?" Peter laughed. "Compared to you, you black Sicilian, Leo Madruga is Snow White!" The two fish ermen entered enthusiasti cally into their routine.

As the manager ush ered two unescorted women to a table Jazzy interrupted the name-calling, "Marco, he called. "Mi, get the two tamales sitting down. They're really in heat! Come on, let's

He pulled Marco and sauntered casually to the table. Both women had long since seen their prime, but Jazzy was eager. After a month at sea he was in need of practice. He called for a round of highballs as he and Marco joined the women.

Shortly before two o'clock the floor began to clear. Gino set down the lukewarm drink he had been holding and refused Peter the Rat's offer of another He didn't want to get too high. He still had the rest o the night with Vicky, and liquor had a perverse way of stemming his powers.

With a good night to Peter, the fisherman walked over to the dance floor Marco was helping a glassyeyed, groggy Jazzy to his feet

The two women had left. They had been more than willing to cooperate but Jazzy had gotten too drunk too fast. And he was far too eager. After his sixth double V.O. and soda he

kept mistaking the tableton the women hastily grabbed their purses and left. Gino looked at Jazzy

with concern. "Can you han-"Sure," replied Marco. "I'll get some chop suey

down him and drop hi home. I got my car outside. and half carried, half walke

The band wound up its theme song and packed the ts. Gino spotted Vicky beloing the other waitgoing to have some coffee.

the counter of the Circle' dled over Cokes or coffee while they persisted in heckling the waitresses.

He fondled her clipped blond curls and swung her about forcefully. "It sure is. honey." Roughly he embraced her, squeez small of her back until she

"Gino!" She nulled her head back. "You have been away a long time!"

and smiled. A hell of a lot of

watching he'd be doing

When the taillight of Benny's

car had disappeared around a bend Gino walked over to

his darkened Cadillac and

drove Vicky up to the Stella

del Mare. He carefully helped

the ladder to the top deck.

as they paused to stand tightly together and look out the

indow of the wheelhouse.

The sky was dark and over-

long strings of white lights

from the highway and gas sta-

tions of Point Loma and

Loma Portal. The only

sounds came from water

lapping the sides of the gen-

tly rocking boats and from

tie-lines creaking as they

against Gino's chest. Her

hands clasped his arms snugly

wonderful having you here

about her waist. "It's really

Vicky leaned her head

tautened and slackened.

cast. Across the bay glear

The night air was brisk

her step aboard and clir

CHAPTER 6

"Remember, honey, we didn't put ashore even once this trip."
"You louse!" Vicky

laughed. As he kissed her again, tenderly, she whisbrushed her cheek against his face. "Did you shave

Gino felt his chin selfpretty early." Suddenly he shivered and closed the wheelhouse window. "Let's go in. I need warming,

He turned on a small mp above the bunk. "I should've kept some liquor on board. A shot would go good now." Gino slippe out of his loafer jacket and maroon sport shirt. He wore no undershirt, and his heavy oulder and chest muscle shone tanned in the dim light. "You hungry? We got me chicken in the galler

"Not a bit, but I'll take cigarette." Vicky folded her stole upon a chair.

kissed her again before plac-

#### The fishermen might date and whore as they pleased, but once they were ready for marriage, they must seek an Italian girl.

ing it between her lips. He lifted the blonde and sat her upon his bunk. Vicky held up the pillow so they could rest their heads comfortably against the wall.

He inhaled deeply on her cigarette. "Sorry I couldn't bring anything this trin Vicky Like I said we didn't put ashore once."

her a gift each time the Stella returned to port. Mexican ewelry or French perfume or fragile laces or handpainted skirts. Once he brought a handbag, belt. and shoes of matched snakeskin. "You know that doesn't

matter. You brought yourself. That's all I want." Vicky the heavy muscles of his hare

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Gino sucked on his left knuckle. It was still raw and "What's the trouble,

oney?" Vicky took his hand and held it to the bulb. "I skinned it on that Portagee. It's nothing.

She gently stroked the broken skin. "My poor, hurt Gino." Softly she pressed her lips upon the back o the fisherman's rough hand

Suddenly Gino snuffed out the cigarette and rose. He stepped from his slacks and scratched himself deliciously trousers onto the chair when

instead he held them to the "That damn Portagee! he grumbled. The fly was stained with a dull streak 'Now I got to send 'em to

Vicky began to giggle bunk "Gino, you really are worry about your pants!" Gino invariably brought

> She sighed, "What a usband you'd make!" As the bunk sagged

'That's my practical

under his weight Gino grinned. "I'm glad you agree, noney." He moved toward "Dammit!" he said "What's wrong?"

"Your hair! I can't hold on good with that damn Vicky laughed. "All right, honey. I'll let it grow

out. I thought you'd like it short this way."
"Hell, no!" Gino complained. "I close my eyes and your head feels like a man's with all that short hair." He pressed his mouth under her arm and forced her

to lie still. They lay facing each other. The dim bulb threw curious elongated shadows over their bodies as the boat wed them back and forth With his eyes shut Gino fingered the familiar outline of Vicky's form.

as he recalled what she had

"What a husband you'd

Never before had Vicky mentioned marriage, even so indirectly. Nor had he himself ever brought up the

Almost a year ago Gino had met the waitress at the Circle. The Stella del Mare had docked that morning. And that evening, as usua Gino and his crew had flocked to the Purple Pit to rehash their trip and compare fishing with the other

A new waitress at the night club was always the center of intense discussion among the fishermen. Would she or wouldn't she? And who would be first to find

Vicky was no exception. With her trim and firm body, inviting hips and breasts, and wavy blond hair she was undoubtedly one of the most attractive girls the management had ever hired. She spiced her efficient service with a knowing line of chatter that relaxed her customers. The male ones invariably stared more than twice at the new

The fishing trade made Vicky its current favorite. She was new and desirable On the job, she was willing to joke with the fishermen and take their innuendoes good-naturedly. Off the job, had determinedly rejected all offers of a date. After two weeks she still remained an enigma of untried and unknown qualities. Two weeks was a new record at the Purple Pit; with each night Vicky more and more assumed the stature of an

That was when Gino. primed by six full weeks at sea, had joined the chase. The outcome was inevitable. but it was hardly simple

Gino's renown as a fish. erman had its counterpar women. His dark handculinity were generally sufficient. He had, more an outwardly cold approach that dared women to probe within. But should all else fail.

Vicky proved to be

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Issue date: Thursday, October 5. Final ad deadline: Wednesday, September 20.

"See you outside. I'm

Vicky nodded. "I won't Gino found a seat at

drive-in. It was crowded with the younger boys of the colony not yet old enough to join their brothers in the Purple Pit. Outside, they sa in cars, compared their fishing, and teased the slim carhops who brought them hamburgers and malts. Inside, the boys kept the jukebox blaring and daw-

Gino sat drinking black coffee and watching the boys A bunch of young punks, he thought. At their age he and Marco and Peter the Rat and the others would hang around the pool hall at night or sit at the corner drugstore. But never this late. Even on Saturday nights when the gang would pile into a car and cross the border for a quick job in Tijuana they would all be home

shortly after midnight. Here it was only Thursday and these young punks were still around at 2:30 in the morning. He glumly shook his head and ordered more

"Anything else I can get you?" The waitress cooed invitingly. She set down his cup and let her fingers brush

"That's all, sister," Gino answered abruptly.

He was about to order a third cup when Vicky

"No. thanks." she said. "Had a cup a minute ago." She draped a black jersey stole about her shoulders.

the waitress folded her arms and studied them sourly. Then she resignedly answer the shrill call of a pair of teenagers for double cherry

Gino and Vicky ignored the whistles of several of the young boys as they hurried to him. He turned on the eadlights and backed from

the parking lot.
"My place?" Vicky asked

"No. The boat, I got the watch at three." Gino bral the convertible for a boule vard stop and then sped across the highway. He Gino's most difficult con quest. The Stella was due to stay in San Diego for two weeks. Each night Gino planted himself in the Pur ple Pit and spoke to Vicky every time she paused at the service bar. Half a dozen and more times each night the waitress refused to date him. And each night she called a cab, left Gino stand ing beside his sleek Cadillac and sped to her modest ment overlooking Balboa Park, alone. She even refused to stop for coffee and a sandwich after work.

Gino was abashed Vicky presented a new type. and obviously his record was imperiled. Finally he appealed to Vicky's sense of

"Look, honey," he said to her. His broad hand barely grazed her hip. "I'm leav ing tomorrow and won't be more. All you've done so far is say 'No' to me. At least let me drive vou home."

He bent and whispered "I'll drop you off and that's all. I promise, that's all." He pleaded. "You don't want to rupture my reputation with the gang here, do you? Be a sport!

For the first time since they had met Gino looked directly into the eyes of the waitress. He felt confused. He thought he saw affection and yet a hurt. He could see a refusing frown begin to appear.

And then Vicky had

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smiled her prettiest "All right, Gino. I'll be a good ort," she said. "You can drive me home."

By closing time the entire Purple Pit was rejoicing with Gino. His unbler ished record was assured. the fishermen felt. They made him promise to radio shrill cry of the spotter, Gino at sea all the gory details of aught himself recalling the

his Cadillac before Vicky's martment house she slid a dollar bill onto the seat beside her "That's for the usual cab fare," she said. Before he could stop her Vicky darted from the car and ran up the stairs. She paused at the door to turn back and call, "Good luck fishing,

But when Gino slowed

By noon the following day Gino had dismisse Vicky. The routine of fish ing took up every momen of his time. But during the long periods of slow fish ing, as he stood at the wheel of the Stella or lay upon his bunk half awake, expecting at any moment to hear the

blond waitress at the Circle. because he had never had her? That was probably it, he decided. He debated how he should approach her when the Stella put into San Diego

again. That is, if Vicky was Vicky was still at the night club when Gino returned. And the end of the seemingly fruitless pursuit came unexpectedly. He avoided the Purple Pit until shortly before closing time Then, as he seated himself at the bar, Vicky stood beside

"Hello, Gino." She smiled, and her eyes were welcoming, "Nice to see you again. I heard you were in. The fisherman eved her closely. "Yeah, honey. Miss

"I missed you." Vicky pretended to arrange the classes on her tray, "Gino... She halted, "I'd like you to come over tonight." "Sure, Vicky. I wan

emotion in his tone. Gino drove her home early that morning.

It had been as simple

And the answer was ally simple. They were in love. It was not until late it. Vicky had already known

As he lay in her bed, palms cupped under his head, Gino watched her slip decorously into a robe. Hi brows wrinkled in thought as he noted her mussed hair, her wan lips, and puffed eves. He began to laugh

Vicky had turned in surprise. "What is it, Gino? What's so funny?"

"Nothing, honey." He sat up as he laughed. "I just remembered something the gang always says about the morning after." He threw

back the sheets and made room for her. "Vicky" ne passed his palms over her face - "you know what? I his chin against her neck. "I

Vicky tightened her arms about his head. "I'm glad, Gino, because I love you too," she had said.

in the Stella's cabin and felt the waitress move sleepily in response. He opened his eves and concentrated on e shadowed ceiling.

"What a husband you'd make!" He again formed Vicky's words with his lips

And why not? It would be wonderful to have her in his own home. She'd be there every time he put into port They wouldn't have to wait until she was off at the Cir cle and then hurry to her one-room apartment. Or tonight. Maybe they'd get their own place. That woul he better than living with Mamma and Nonno and Anna and her kids around all the time.

ization of why he had never before-suggestell Manage

came to Gino. It was because of his mother. Almost unconciously he had acknowl edged, and thereby accepted in-law from the Italian colony. It was expected of him, as it had been with al his boyhood friends. They

were of Italian parentage therefore, brides of similar ground were their heritage The fishermen might date and whore as they pleased, but once they were ready

an Italian girl. mized fear of Mamma's reaction that had kept Gino from telling her about Vicky. Now he could picture wha her immediate question

marriage they must seel

would have been "And who is this 'Vicky that you wish to make your

Mamma would have glared at him with the withering scorn that had served countless times during his childhood to punish him more than his father's worr leather razor strap.

ply have offered what little he actually knew. Vicky was

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a waitress; she claimed to have worked in various night clubs for the past two year she said she came from Long Beach. And she had gone college: Gino somehow felt pride in that fact.

But Mamma would have been resolute. As for Gino, his early training would have been such that out of he would have abandoned

Gino felt himself rebe as he lay upon the bunk Damned if he'd marry son Italian girl just to please his and he wouldn't give her up to satisfy Mamma's ridicu-

Actually, he realized, it had been only lately that he had seriously considered marrying Vicky. On the return trip half jokingly he had spoken of it to his friend Marco. But no sooner had the thought found expression than Gino knew he completely sincere. He loved Vicky and wanted her as his wife. More than that, Gine

felt he needed her. Vicky wiggled on the bunk as Gino's rough finger touched a sensitive spo

below her armpit. She and rubbed her hands aga his coarse ones.

"You awake, Gino?" Raising his fingers to her mouth, she fondled each He grasped both her

hands in his and half sat up "Vicky," he asked, "you do "Of course, Gino," she

said. "I do, I do!" He clasped her tightly and pressed his mouth against her ear. "Then man

me. I want you to marry Vicky's body seemed to stiffen almost imperceptibly while he waited. She

did not answer. He raised her face to his. "Vicky, you hear? I want to marry you."

Gino was startled when she began to cry. He slipped his arms about her body 'What's the matter, honey

Vicky suddenly kissed him. She drew back her head and studied him "You really do love me, don't vou

"You know that. "I know, I know," she cried. "And yet...I don't "Don't know what

She rolled away from him. Gino was puzzled. He had never expected such a reaction. He turned her head gently.

"Tell me one thing. Do you want to marry me? Vicky kept her eyes closed. "Yes, Gino. I want to. Very much."

"Well, then —" In con fusion he stopped.

Vicky said slowly, "I'll have to have time."

"For what?" He propped himself up on his elbow "Listen, Gino..." Sh

hesitated. "I can't tell. I don't even know myself, maybe His fingers gripped her already married!"

She could see his eyes squint in ready anger. "Of course not," Vicky said quickly. "Where'd you get such an idea?"

Gino lay back down. "I don't get it then, honey. Unless you're just not sure. She shoved tightly against him, "Yes, That's it, Gino. I want to be absolutely

meanwhile she could meet Next week: Peter the Rat's Wedding

Mamma.

sure it wouldn't be a mis-

take." She pulled his head

close to her bosom. "Just

give me a little while to

"Well, don't wait too long.

After all, I might get tired of even you!" He slid his

arms about her

Gino's skin tingled.

"Don't worry. I won't

He was glad to hear her

laugh again. Maybe it was

just as well that Vicky wanted

to wait. It would give him

time to break the news to

his mother. Time to have

her meet Vicky. Maybe he'd ask Vicky

to Peter the Rat's wedding

reception. Yes, that was it

he decided. Vicky could eas-

ily get off a few hours ear-

lier at the Circle. He'd take

day and have her meet

against Vicky's lips. Yes, he'd

let Vicky have time to make

up her mind to marry him.

as he knew she would. And

Gino pressed his mouth



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Emphysema, And May Complicate Pregnancy. NOT ONLY IS IT A SMOOTH SMOKE. THE TIP GLOWS IN THE DARK KAME

The newspaper can write about it the next day, the magazine can write about it the next month, but radio and TV can do it right then.

#### Day-of-Air

Today at the East County Community Health Services clinic in El Cajon, Supervisor Dianne Jacob is holding a "newser," an announcement directed at the media. Because Scripps East Hospital in El Cajon has recently closed, Jacob wants people to know Grossmont is the nearest hospital for emergencies. But she also wants people to use an emergency room only when it's necessary. On this issue the public needs educating, a job some feel is not the bailiwick of elected officials. But not to worry. For Jacob and Jacob's media-relations officer, the solution is a no-brainer: Stage a media event. Facing the cameras will be a lineup of doctors, patients, and emergency medical technicians, standing behind Jacob and supporting her speech at the portable amplified podium with a seal whose motto reads, "The noblest motive is the public good." Jacob hopes her newser will spread the word about not using the emergency room for nonemergency problems. Six hundred thousand uninsured people live in the county, about 20 percent of the population. Of those who use the emergency room, 60 percent don't require urgent care. It's not their fault. People without health insurance or a primary-care physician tend to seek immediate relief for influenza or a bloody nose. How better for Jacob to get this message out than to call on television.

> And so, in the form of two-person news crews, the local stations oblige: KGTV/Channel 10; KUSI/Channel 51: KFMR/Channel 8: KNSD/Channel 39; XETV/Channel 6; KSWB/Channel 69; and KBNT/Channel 19 (Spanish-language Univision). These seven stations broadcast 113 hours of news every week in San Diego, the 25th largest media market in America. I'm riding to the newser with KGTV photographer Richard Klein and weekend anchor/reporter Lee Ann Kim. Having been assigned this story at the morning editorial meeting, Kim and Klein began calling emergency rooms to interview the staff but were told, in so many words, to stay away. They learned that doctor-patient confidentiality forbids shooting people's faces in an emergency room and that doctors are too busy on Mondays (this is a Monday) to talk to reporters about the "overuse" of their facility. So the pair decided to find a new angle or, better, to make some thing out of the newser. What's more, their boss, news director Mike Stutz, expects them to use their storytelling talents. Driving to the press con

are spelled B-O-R-I-N-G! Sure, there's a valid medical message to cover, but administrators are the snooziest talking heads of all. "The message," Klein says, "gets lost when you show a crowd of people. The viewer will just change the channel."
The shorts-wearing, gangly photographer, looking not unlike a high school tennis coach, wants to craft the piece differently, so it doesn't end up as a 30-second voice-over — an anchor reading over the videotape — the standard mind-lolling flash-obvious method of daily TV news presenta

Kim, a Korean-American woman whose black hair sculpts her face in feathery flips, tells me she's learned to be wary of county and city bigwigs who call for cameras. They stage such events to get the media to publicize not something informative or definitive but a plan, a task force, a commitment to study the problem further because the assembled are so very concerned. The reporter has seen it before, especially with Susan Golding's office When we arrive, the six other channels are erecting cameras on tripods; reporters are writing on hand-cupped notepads. Sure enough, it's just as



Kim feared: Jacob says she'll be announcing a "joint effort" to "establish guidelines" for emergency rooms, so today we will introduce to you the media — and thus you at home — the people who will work together (at a later date) to establish those guidelines. Kim whispers in my ear, "It's In the clinic's waiting

room, Kim says she'll start talking with people and then "pop in the question, 'By the way, have you ever gone to an emergency room in a nonestarts mingling; Klein shoots a row of waiting patients. Just then Margaret Radford, a recognized anchor/reporter from Channel 8, comes in Says a seated woman, "Margaret, we've watched you for a thousand years," laughter. know you." a stiff-legged man rises to greet her. Klein tells me later that the more wellknown the anchor/reporter



Editorial meeting, Paul Levikov (left) his arm that he calls "can-

is, the worse it often is to get honest, unstaged coverage "They start acting like they's on TV, more careful with their words, intentionally angle themselves to the camera," he says. People are in awe of anchors, so much so that they'll often say what

they think the anchor would like them to say.

cer," which he says he can't Kim has found a diaafford to get checked. (His betic man who's periodically best, albeit unused, sound used emergency rooms for problems related to diabetes bite is, "It's a shame that it costs so much to be sick.") Though that are not life-threatening. Kim interviews him at length He can't afford insurance. and Klein tapes them, he's There's a festering boil on had scant use of the emerold has lost one entire fin-gernail (the other nine are a Gothic purple) and says she was told to come here by people at the emergency room "It's all pussy and feels really really bad." This is it! Kim and Klein ask if they can go in-depth with Amy and her mother. They say yes. The mother admits on camera that the emergency room wanted \$300 just to look at the fingernail; she also com plains of another emergency room bill totaling more than \$50 a month because "wha else can I do?" Klein hustles outside to "spray" the newser that is, get footage of the line up without sound. Back inside he follows Amy down the corridor with nurse Betty, shoots her consultation, plus the all-important Band-Aid on the wound, and the final bill-paying moment, a 20 and

gency room. Up pops a girl named Amy. The ,16-year-

keeps the camera on so he can "be in the story as much as possible. It gives an imme good." A 20-year 10 News veteran, Klein loves filming the real. But it's hard to cap ture. Covering people, he want to touch someone because that may evoke a manufactured feeling — your niceness may make them act differently. About news gath-A standup is a reporter's ering, he says, there's "always a line - you have to draw it and never cross it." That line

a hoped-for intimacy you know viewers want to see (How well we know the ploys of Barbara Walters as she gets her subjects to weep.) A few shooters Klein has known refilm an entrance or exit because of bad lighting or bad framing. Such "stag

is between capturing the

ple and currying just enough

nearly every shooter. Kim and Klein recall the worst example they've heard of. Following an earthquake in Las Vegas, a pair of camera-men got into a van and had some friends outside shake it so they could simulate the quake from inside. Theater got them fired. "And they'll never find a job in this busi ness again," Kim says. It's time for the standup.

sentence-long statement to the camera, usually with explicit hand gestures and artful facial nods. Reporters address the camera when the need to impart a fact, an idea, have not gotten from an interviewee. The best standup should be part of a scene avoiding the trite shot of a person-with-microphone in front of a building. Kim writes her sentence, rehearses it twice says she's ready Just then Klein leaves to follow Amy into nurse Betty's room,

so Kim has time to run through what she imagine will be the story's segments: place the standup. A man in deformed knee has been watching and listening and decides to chip in his two cents. He says he came to the clinic today without an started a new job at Walkicked in vet. He says, "But I'm no good for your story because I knew not to go to the emergency room for my problem." He's been paying attention while Kim and Klein making it (which is different from making it up) right in front of their "coeditors" in an El Cajon clinic. Kim and I discuss the importance of television-reporting as a pubus to see ourselves as we are and to participate in the cre-

covered. Once the so-called not only are the news crews out in the world covering audience lets the medium into their actual lives, the dis people all the time but also, for good and for ill, the stareality blurs. When this hap tions try to appeal to everyone, especially the dispospens, Kim says, her job i much easier, much more ful sessed and the uninsured. filling. Generally people feel those who recognize Margaret Radford and feel they

Kim says her line in a stopwatched ten seconds: "Like Amy, many patients who use community-care clinics had no idea they were available even though there are 60 clinics like this one throughout

I notice three older women, waiting their turn to see nurse Retty, who've watched the news gathering, getting the facts, shaping the story. Though their expressions uren't on the video, they shine in my memory with looks nor distrusting. They are like cousins at a wedding seated some distance from the front, who may not know every Walking back to the news van after spending two hours

standup, as if she hadn't

rehearsed it, and, in fact, that's

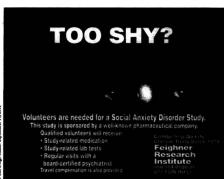
what it looks like later when

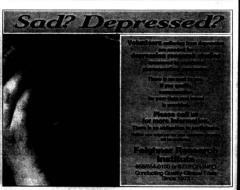
it airs. Behind Kim's standur

videotaping scenes for a 90-second nackage (a longer. more narrative piece), Klein says he recognizes that these days many people do distrust the media, especially those in corporations and governbecause they think we're out to get them. Like 60 Minutes." But this story reminds











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him of how trusting the "everyday public" can be. "In some ways people think [if] the camera's here, I'm probably going to get better service. I'm going to the front of the line because the camera's here." And yet rounding up a story is seldom this smooth Klein describes filming a piece about the high cost of prescription drugs for seniors. Rushing to meet a 5:00 p.m. deadline, he was well into the afternoon before he found an 82-year-old woman who would talk to the reporter and who would line up (as the tape records) her daily regimen of medication, then shak out pills from a bottle while commenting on their expense and their necessity for her survival. The tough part, Klein says, was not persuading her, not "buttering her up. But it was nearly two o'clock and I'm thinking, 'I've got to get this stories up to five minutes before air, then boom! it's in the can, it's on, it's history, and it's on to the next day.

it's on to the next day.

Near 5:00 p.m., I'm
home, ready to scan the other
stations to see what they've
made of Jacob's newser. I



Adam Benalt and Irene Mahoney

Klein's story was run-of-the stories, if they have the time mill or original. (I confess to But usually they don't, not not watching much local news, with everyday deadlines. In my reasons probably no diffact, according to research ferent from yours.) Was the done at Columbia University's Graduate School of Jour story they did the story? Have nalism, 90 percent of what is so much that Dianne Jacob's deemed "the news" comes purpose has been recast? Perfrom a few sources — the haps radically changed, even police scanner, a network falsified? And from Chanfeed, an Internet source, or a scripted media event like nel 10's point of view, will Kim and Klein's package hold Jacob's address to the cameras. (The other 10 percent aware that reporters often a woefully small percent-- is generated by

reporters' ideas in the newstroom.) Jacob and other govermment leaders know the
the
dida has an obligation to
come when they call. I readil
he staying to answer reporters'
questions, believing the presertation of the message would
be theirs. Does also care if refevision reporters alter that
am essage? Certainly she wants
accurate reporting and ("I'd
pressume) her official mug on
the box. But to do her version
of the story is no more complex than Round Table hira.

ing young boys and girls to deliver pizzas. In any case, the other stations do nothing but cover the newser with a voice-over. Jacob is seen (sometimes heard) delivering the message. They did it her way.

It's likely no one but me

is comparing Kim and Klein's

asts. But cross-checking

piece to those from other tele

who's done what raises a mor intriguing question: Did any one watching the other sta tions get Jacob's message Which is, it's time to set up a committee to formulate emergency-room guidelines Would viewers have remem viewers recognize the impor tance of not using an emer gency room for minor ills because Kim and Klein per sonalized the story arou Amy's fingernail? (In this sense, Jacob, despite her cement, received what she should have asked the media for.) The other channels may have worked on other reports, choosing (rightly, wrongly) not to develop this newser. News, as we shall see, abounds with choices. But KGTV's exception

sands of on-air news days proves a rule: Television may be the quickest means of presenting facts, images, and (is it possible!) ideas to the public, but all that speed is meaningless if (a) no one is watching and (b) the presentation of the story is so unremarkable that even if anyone watches, he or she won't "get it."

had Kim and Klein's gumption in the face of a newser. watch. But, the fact is, an awful lot of people don't watch. And, for the last decode. more and more regular TV viewers have quit watching the news. In San Diego and people usually don't cry wolf but the loss of viewers is now a crisis in the business. The magnitude of the loss is such going makeovers while new stations are ramping up the Hi-Tech and "grow ket" for new viewers. TV executives and their consultants have generated reams of inquiry to determine why viewers are leaving, let alone what stations can do about it. First, the numbers, Accord-

news days
evision may
ears of preears of p

ing from nothing to more than 20 percent of the entire news audience in less than a decade. The rise of cable new stations has meant more com petition for national and loca audiences. The perception that "crime and mayhem are the steady diet of news casts everywhere turns peo ple off: Even though most studies show that crime sto ries have eased to about 22 percent of total coverage, pro-ducers lead with what bleeds or employ the "are we safe?" motif so often that a story's urgency supersedes its importance During the 1990s new stations faced tough compe tition from tabloid TV. Instead of shining on the paparazzi local stations boarded the Update Express, rode with O.J., JonBenet, Andrew Cunanan, and Princess Di to even lower ratings. As advertisers bailed and stations quit hiring, many reporters had to do two instead of one day-ofair stories, which limits the gathering or "sourcing" o other points of view for their pieces. "Enterprising" the news - investigative, proactive idea-based journalism began drying up further from its already desiccated state Stations grew to rely on the prearranged event: a trial, a newser, a feed from Wal trolled by the covered, not by those doing the coverage and Klein know) this chumm and the media and, as a result, turn off political reporting. ers) need to know about an issue. Taking its cues from Baywatch, local news has become just another we Baywatch, the news itself is losing out even as it jiggles. Schizy

viewers keep leaving because they say, there are too man

Why are people tuning

out? News on the Interne

has been a major drain, grow

of themselves for tuning in.

But pangs of self-disgust are
brief. Audiences, instead of
analyzing why they are so
easily led, scorn stations for
pandering to them. In San
Diego, viewers have fired the
news and found other things
to do with their time, no
tough task in this climate.

Local stations are responding to a dwindling laudience by making news an something more —more personal, more flashy, more confrontational, more infotaining — certainly not something less; that is, quieter, har effective, thoughtful. With a new century, there's no responsible of the confrontational of the confrontational, more informational of the confrontational of

going back, pre-tabloid, pre-Internet, pre-Dr. Laurs, to an anchor looking down and reading a script. These days, if news is not made to hold viewers, then stations don't have a news problem, they have a "not-watched" problem. No matter how deeply researched, how expertly

filmed, mere reporting (a.k.a. talking to the camera) conveys little. It's endured briefly — the brain lapses in nanoseconds — and the viewer clicks elsewhere or off.

#### Making News Local

Imagine you're the hotsho

reporter who's gotten onto the set of the CBS Evening News with Dan Rather for an exclusive, behind-the-scenes profile. You're a nervous Nelly, wandering the base camp of Edward R. Murrow, Eric Sevareid, Walter Cronkite, and Mike Wallace. Superpropo Dan Rather, in the bousepropo Dan Rather, in the bouse

### Are you or a family member a victim of nursing home neglect or abuse?

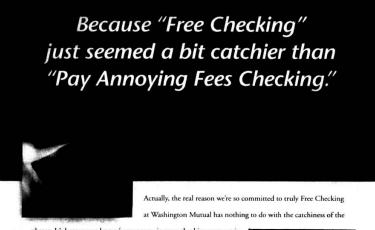
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your radar like Oprah. He's delivered the goods since before Kennedy was killed Rather's piquant saws rouse your interest, like his criticism of the news networks who've "gone from watch dogs to lap dogs." After stoler nents with Dan, you ar iostled about by the pinstripe bosses of image and legal ity - corporate vice-pres lents, entertainment lawyers, in-house media consultants mostly dodging your question about ratings and proprietar focus-group info, secrets welded shut. Roaming the hallways you spot members of the palace guard, their voices flashing in your ear — the reveille delivery of Diana Gonzalez, the sandpapery gruff of Bob Schieffer, Are they reporters? Are the celebrities? Protégés of the mighty producer Lowel Bergman (remember The Insider?) are slotting into the "beat sheet" a congressional debate over partial-birth abor tions, a billion-dollar cable merger, some stale White House muck, a story on the one-dozen deaths each year caused by faulty automatic garage-door openers that

at \$7 million a year, draws

some death traps," a little Middle East rioting - all capped off with a piece of resurrected nostalgia by Charles Kuralt, touring the South. Though the ability to "go live" at any moment hane in the air, the coverage i grave and inflexible and, apparently, not just reported but believed. There's no anchor-reporter chitchat: those at the top are better than that The community the newscast reflects is your gawkathon clarifies the nation, the world, sun, moon, and stars. What's local has zero presence on the Big News. Indeed the local is merely an affiliate, from the Latin "to adopt." Though it's anchored in New York, the reach and grasp of the Big News is totalitarian. Noth ing you write will bring it out of that plenitude and close to home "And that's the way Now imagine a similar

tion. As for reporters, they're it is," soothed the most trusted man in America. on" more, an advantage i they're good: They have the but smaller layout of protime and the autonomy to ducers and reporters, of cables enterprise what gets on and, and cameras, sales managers as in the case of Gene Cub and writers, at any of San bison at Channel 39, often Diego's seven local stations. to the cheers of viewers. Sure, The emphasis is reversed.

Here a few anchors have high works because the cameras salaries, but their mo capture them conf er and reporter's clou makers: but that's the hardly rule. They are not the game reporters must play. At local stations, repo "story" of local news, despit the love-hate mail about Kim have the opportunity to care berly Hunt's hair. Although TV viewers are often devoted how successful they appear to their anchors, anchors are cornering political leaders. expendable. When rating Where such iconic familiar ity of anchors and reporters fall, they get the pink slips, at the national level — owlfaced Larry King, "Scud-stud" ness grows stale from over-Arthur Kent — keeps cont ing on Washington politics fixed on personality, techfavored by the big networks nology — helicopters, satel-lite trucks, day-of-air graphis absent from local news; ics — is driving the presen-tation of local news. Local local coverage ranges from tough analysis of Tijuana drug-trafficking to the fluffy stations know that viewer Hua Mei update. Unless th abandonment of the news is producers englave a station to greater at the networks than the national network feed, me so, naturally, they there's usually a lack of cor avoid looking too much like Dan Rather and Co. porate heaviness and, conequently, more indeper dence in a local's identity. New things are tried more often at the hometown sta

ference, however, between the Big News and the local news is this: A community has the potential to connect to its local news station, as partner, subject, critic, and can't allow. By developing this connection, defined and implemented differently at different stations, station executives hope the great

nect with their audiences. hung out for several weeks each at the stalwart KGTV/Channel 10 and the tart XETV/Channel 6, also called Fox 6 News. Why these broadcast in 1953 and the latter on December 27, 1999 both are re-creating or cre ating themselves with media sultant and network-savv philosophies that are amon the most current in the bu ness. (Which is not to sugges such philosophies are ethi-cal or successful.) KGTV is on 6 1/2 hours a day beginning at 5:00 a.m.; in addition, KGTV's Channel 15 is a 24-hour cable channel on which the station simulcasts or repeats the most recent broadcast from Channel 10 (Channel 15 can also broadcast live or breaking new while Channel 10 stays with its regular programming. XETV, the Fox affiliate, has a half-hour newscast at 10:00 p.m. and is adding (September 18) a three-hou morning show and a half-

hour of news at noon. In the

hunt for viewers, these stations

are trying to distinguish them

news bailout will end. To

selves from each other and the rest of the locals by staid and radical means of reclaiming old viewers or growing new ones. But savvy new travelers will tell you it take years to establish a "pres ence" or to renew one's following in the local TV business. As one station manage recently said, "To get view ers to change their news habits, you've basically got to blow them off their chair

#### From Crisis to Branding

The most surprising reason for the nearly decade-long drop in news audiences carr from Don Wells, Channel 10's creative-services director since 1995. Wells, with 20 years in television, has won a Peabody Award and several Emmys for editorial cartooning, ani mation, and writing. This summer he told me that the crisis in local news became clear to him in November 1998, when most members of his focus groups declared that local TV news was "all the same": Newscasts were so formulaic and indistin guishable that no one cared to watch one instead of another. Many reported no

who was general manager at CBS News and a news direc tor at NBC, Wells and Chan nel 10 began searching for a new way. The 70-year-old Hanna, speaking from his home in the Berkshires, said that though his role in "fixing" KGTV was "minor," he nonetheless believed their newscast, like hundreds he's seen, typified Trivial Pursuit; in essence, chasing down news, not developing it with enterprise and thought. His gambit was to first ask the KGTV newspeople for their Directors and producers believed that if they sho enough fires and accidents they'd be successful; other news would be dull, they'd lose market share and fail. They was different from other chan outsider's view has taught him that stations are not di ferent from one another "What you [the news director think is special and unique is in wour mind " He said that instead of relying on the day book (or ratings and the channel's outmoded perception of itself, the station should chart a direction of its own. To help identify that path, he prese M KCTV not the normal "media consultant" game of tapping viewers' likes and disli us research that asked viewers what they wanted From his inquiry he found

desire to watch any news pro

gram. What astonished Wells

as much as the uniformity

of local news was the view

had no core authority. For

nost people the city was out

of control; sky-high housing

prices; worsening traffic jams;

A majority of those surveyed

vished, as Wells-says, th

was "some entity" that under

stood the "big picture" about

San Diego's growth and was

"shepherding it along." Finally

Channel 10 as having the

'most resources" in the area

(which is not true: "Righ

Here, Right Now" Channel 8

spends more money) and as

being "more involved" in the

community than any other

station (which probably is

true considering the tenure

of troubleshooter Marti

Hanna, a media consultant

With the help of Lee

Emerald)

olving neighborhoo

estionable schools: dis-

ned ungovernable

perception that San Diego

San Diegans were interested in crime but not in the station showing more or less of it. Rather, they wanted stories about law enforcement. gun control, community policing, the safety of older people - issues that affect but don't exploit the fear of a boomer audience. Hanna warned that pursuing the young audience, the 18- to 25-year-olds, was useless: "They don't read, they don't listen, and they don't watch."

Instead, KGTV should target another audience, the "develop a strategy, execute

On Hanna's shoulder Wells began realizing his mis-sion. He first understood that more of the same was not way to change local new "That's a crazy solution," he scoffs. "We need to go to more live shots, more car chases? We need a camera to get even closer? That was the easy [and wrong]

ing families and working." response." Wells cites one wer who called: "What He calls such measur less demographic, more did that stabbing have to do with my life? If that stabbing somehow reflects my con

As Wells and I talk in his office. I note that his gaze is attracted across the room to a bank of four silent TVs tuned to the "competition." He seems drawn to them. much as one might view benign landscape out the window; TV is another part of the planet on which we live. I ask him to describe his job now.

"I'm in charge today of the message that the station communicates to the public," he says. And that "message" they are "communicating" is KGTV's self-styled brand of "Leadership." The station has female\_ethnic\_middle-class audience of working families, try not to be "all things to all people," another failing strategy of sameness. Man San Diegans are aware of Channel 10's mix of com-

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### IMMIGRATION

munity, then you need to

explain why that is " Fur-

thermore, Channel 10

decided, no doubt for finan

cial reasons, to target the

largest segment of "heavy

television watchers," They

are "more heavily female,

more heavily ethnic, mid-

dle-class people who are rais-



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munity-mindedness and selfpublicity: Marti Emerald and the Troubleshooter Unit: the Unit 10 Investigation; the weekly Leadership Award: Carol LeBeau's "Staying Healthy"; the Annual 10 Lead ership Day at Qualcomm Stadium; its four Emmys won including best day newscast last June. Wells believes such "relentless" self-promotion all stations generate requires a hammer to peen viewers loyalty and attention. His metaphor (supplied by a pares San Diego TV watch ers to turtles: To get him to stick his head out. "You have to really whack him. If it's not anything interesting, his head goes back in his shell."

Crucial to making a relationship" with viewer participate in the marketing campaign. Wells says anchor like "Carol, Kim, Loren, and James Quiñones" do things that "are not even sponsore by the station. It's [their] loca touching that makes a difference," which entails on-"let people feel that they are part of the community." Typical is coverage of a sand-castle-building contest: Live shots, usually of the weathring in front of looky-loos, allowing the masses to be on TV, whooping and waving Some cynics might say Channel 10 is leading the masses

Apropos of anchors' "local touching," I say it sounds as though the station were reaching out in order. first, to make money and, second, to make community Are we confusing a public relations' tool here with the pursuit of a noble cause? "The truth of the mat-

ter is," Wells says, "in this building there are both sets of people. There are people who say, 'This is going to get us more viewers and if it was something else, we'd do that too.' There are those people. In fact, that's what got us into trouble before because, my opinion is, you have to do what is really right and then the other success will come Otherwise you'll keep shifting gears to try and find the right formula to get the ratings to go up. This year try Wells says, it's "always going this, then you'll try that. To me, as much as the business

model is important, you don't have long-term success by chasing the dollar. For me what will work is to have tha conversation with the audience and do what the com munity feels is going to serve going to make you valuable The cynic can still say tha good for you. What's the answer to that? I should do

something that's bad for me

ership" has been "successful." Though the overall shar of people watching local TV news continues to fall, Wells notes that during the May sweeps period, a time in which the station "refrained" from most sensationalism, the Channel 10 is as of July the number-one station at 5:00 p.m. — taking over from Channel 8 - and 10 remains a close second to Channel 39 at 11:00 p.m. The reason at 11:00 n m is the NBC lead. ins - Law & Order and ER. The NBC audience is higher than ABC's, flowing into the newscasts, so for Channel 10,

the appointment-viewing news station that people want." Unless ABC comes up programming.
At XETV/Channel 6, the

Fox 6 affiliate, "thinking the me" as the Fox network is the bait to lure in news viewers. Jill Brow-Weller the director of marketing and research at XETV, help Fox 6 News understand its lead-in audience, those who watch prime-time Fox shows like The X-Files, which end at 10:00 p.m. XETV's audience has a median age of 33, and their target group, 18 to 49, is younger than KGTV's. The median ages of the other prime-time lead-in viewer are in the 40s whereas KFMB's is in the 50s, Brow-Welle says XFTV set out to "estab lish a new news audience," one that is more male, active interested in sports, "hardto-catch consumers, midto-upper incomes, definitely achievers, and white-colla workers " To lure them in. Fox 6 News appropriates the network's motto "Fox Attitude," which for Brow-Weller describes those who are "hip, cool, just-arrived

yet. The dot.com-launch ers. And I hate to use the word 'yuppie.' " Brow-Weller speaki

in age categories, says because the audience is active. "the 18 to 49" tend to turn the TV off instead of turning to the news, a big difference from "the 25 to 54 or the 35 to 64," who are liable to go to KGTV at 11:00 p.m. From in-house studies of people's responses to their 10:00 p.m. news, Brow-Weller says one find ing is that viewers were beginning to resent sensationalism" in news coverage They wanted news "to be worth their while because they weren't going to be sitaround watching garbage," she says. "Garbage is something that doesn't matter to them, information that is fluffy and nonessen tial " All this relates to San Diego life, which Brow-Weller calls "an early-to-bed, early to-rise market. We're pro onal, we're upscale, we're educated." At 10:00 p.m. KUSI/Channel 51 remains the leader by better than two to-one over Fox 6 News and KSWB/Channel 69. Why is KUSI's lead so hard to crack?

at XETV and now its genera

came in part from the Fox

network itself. Rupert Mur-

doch, he says believed all For

affiliates should "do news."

itself"in the CBS- ABC- NBC

genre of 6:00 p.m. nationa

newscasts. But they the net

work] want all local stations

to [have a] local newscas

coming out of prime time.

self-serving in that the more

affiliates they have doing

news, the more opportuni

ties they have for local crews

to be on scene to feed the For

News Channel. The second

sales manager, tells me XFTV's

on at 10:00 for ten years, it took Get His KUSI a long time to build Motor Running station has a high "turn-on" Fantasy Portrait prime-time viewers wanted Session to watch a newscast at 10:00 p.m. She says Fox 6's ratings are growing and they're getting a slight bump on "tune-ins." those who may be then tune in to Fox 6 News for (who knows) something that KUSI can't fulfill. Chuck Dunning, 21 years

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San Diego homes now get 80-plus channels, many ove — if you're not in you local arena, you're really noth ing more than a service tha can be duplicated on satellit or on cable. So they're very anxious for their own brand protection and for our relegramming that says San

Dunning identifies thre things Fox 6 uses to "personify" its brand - "pace, content, and style." Fox's younger audience, he says, has grown up with home computers and MTV: "They're looking for something a lit tle faster." As to their early success, in the total news audience in San Diego and in their "primary target adults 18 to 49 — we bea Channel 8 News and tied the [KSWR] Warner Broth ers news." Only KNSD and KUSI are ahead of them. "To be number three out of six. less than a year on the air, is much further than we thought we'd be."

Branding is key to may ping where to go in the local news business. But Fox's branding is nothing like that which KGTV initiated. There the brand was generated in house and seems to have freed itself from obsequiousness to ABC. The irony needs stressing, KGTV, the older, some say more conservative, San Dieg station, appears to have independence than the new kid, Fox 6 News. Fox 6 has piggybacked its self-imag on the network, which Dun Foxify," captures. And yet Fox 6's buddying up to the network may be more honest than the starry-eyed notion Be careful of suppositions. s it better to associate one self with "community"? Is it worse to bed-fellow with a network's "attitude"? These are different tactics toward success," another pitch tha drips with relativity More important, they are tactics of self-regard that we take purely

Crackie and Hum at Fox 6 News

as self-regard.

Getting viewers to watch begins and ends with those people who decide what th news of the day will be. Mos

itor the police scanner, the fire frequency band, helicopter, radio, and relay tower ignals, and a host of Inter net sites and network feeds At morning or afternoon editorial meetings (some heavy eral a day), the beat sheet is presented by an assignment manager, discussed, and parceled out to the reporter otographer crews, depend ing on how many are avail able that day. At Channel 10 the decisions are arrived at with input from veteran reporters and photojournal ists as well as news director Mike Stutz, executive producer Lee Swanson, and man aging editor J.W. August, all my Award-winning deans of the hard-news school who, what, where, when, and why, in that order. With the upstarts at Fox 6 News, it's more dictatorial — an assignment manager and a pro ducer choose (one writer ha called it an "extraction pro cess") those stories for whose

recognized. Senior news produce Irene Mahoney and assign ment manager Paul Leviko are the pair responsible for Fox 6 News. Mahoney, a plussized energetic woman in a world of female pixie reporters and anchors, is mixing sev eral hard-news stories, covered with short reports, and a few packages. Today, a Monday, she's going with "Die package about high-protein, low-carbohydrate diets, a current fad. While the repor is out interviewing a nutri tionist, Mahoney is convincing herself that this story is perfect for Monday night. With it she can snag Ally McBeal viewers, those in their late 20s to late 30s the station tar gets. Mondays, she says. is "a are always concerned with diets. We'll tease it during the day." Health coverage is important; it's the main source viewer feedback, People are still fascinated by Viagra. she says, so tonight there's also a quickie on a Viagra competitor that has failed clinical trials.

Most half-hour news casts feature a nonstop 9- to 12-minute "A" block during which many stories are no longer than 30, 20, or 15 seconds: some "hard news" -overs. Will that m news stories attract a large



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number of viewers? I ask There might be [a road] accident," Mahoney says "and you went by it and you you're wondering, 'What happened?' "Fox's goal, she erage" of San Diego, quan tity and accuracy Miranda her assistant, wants more entertainment in the news cast; Mahoney wants hard news because she hates pass ing on celebrity gossip. She "not IonBenet Ramsey every day. Now the parents are take ing a lie detector test, now they aren't taking a lie detec tor test. When it gets to tabloid I draw the line. If they make an arrest, that's news. If you want tabloid stuff, on to the tabloids, Extra and all that. Those programs are actually a good development, so say any local news producers because they give viewers what they want — in-depth coverage of movie stars and der cases. Local news is freed then to cover local news

Mahoney sets the stories' order by moving from heavier to lighter, so "you're not going from ten people died in a plane crash to 'Hey. gonna have a nice day tomorow, huh?" "Sports or weather is usually teased, so one ancho can "toes" it to another anchor and reply, as though they were already in the midst o a conversation when we tuned in. "I look at ratings. Mahoney says, "but the bottom line is, you can't make up news." She believes in broadcasting what people are interested in, which she say can be told in "bits of 20," 20 seconds. On occasion, reporter and a photojournalist might have more "emotional sound bites" and ask

for 30, but that's the top.

John [the weatherman], we're

Unless it's a package. I notice an airline story they're running, entitled "Aging Wiring," which reports that said wiring "may have caused" recent plane wrecks, among them TWA 800. In four of the five sentences in the report, the words "may have caused" are repeated Does it contribute to the atmosphere of fear about flying by pressing on something that you haven't backed up

with evidence? "It probably does," Mahoney says. "We see stuff every day that comes down

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the wire — this plane made an emergency landing there and I think. Do I report every single one? No. You'd hav mass panic. There's not much you can do about that."

years at four local TV stations. This big, gray-haired sallow-eyed news junkie is As for "breaking the enamored of Fox 6's "cremold," Fox 6 News continative approach," happy at las to be at a station that wants ues to produce stories tha the untried. Levikov is a other networks won't touch shouter, not unlike a Mr One on "penile enlargemen and male sexual dysfunction Microphone, I suspect from was met with criticism from years spent yelling orders critics who felt it inappro from his post, "Since priate for television and with 6:00 a.m.," he tells me, "I've been watching TV news, readscattered applause from mer who, often ashamed, wanted ing the newspaper, and then the way in, listening to more information. touched on a subject that radio news. Getting informed making sure I know about many thought was taboo, everything that's on the wire." Mahoney says. "But we were amazed at the e-mails," which This morning Levikov hasn't asked for names of doctors heard anything he didn't who did the procedure. "It's already know because the funny because we got all this morning report, he says, is flak. People would say, 'Fox nine times out of ten a rehash News, oh yeah, they did that of vesterday's news. He recalls penile-enlargement story.' It was pretty shocking to see hearing about the post-midnight death of two Caltrans that on the news, but, bottom workers hit by a drunk driver "It was hours old by the time line, we helped people. I heard about it," he says. He Mahoney recalls no one directly chastising the station sent a crew, but the crime for airing the report. Again, scene was cleared away when she says, "You learned some the photographer arrived. After conferring with thing from the piece and you were entertained while you Mahoney (usually from 9:00 to 10:00 a.m. on the phone), learned."

A few days later I'm with

Paul Levikov, a San Diego

native who's worked for 17

Levikov decides what they'll cover; he then dispatches reporters and shooters. He pares his job to an air traffic controller. "I'm get ting it coming and going. At the same time."

This morning's consultation with Mahoney is constantly interrupted by crackpots, news crews, tipsters, and media-relations officers wanting their stories covered. The pace is gunfire quick. A line rings, b hadadut: Someone wants a job but she's never worker in TV before Radadut badadut: It's the news direc tor, Albert Pando, returned from vacation, on his way in: "Is it you? Hold on, Good bye," Badadut-badadut "Fox 6 News," It's a man who drove here from Texas and whose wife has kidnapped his daugh ter, a domestic squabble n on the mad: he tells the caller "I can't help you," and hangs up. Police scanners drone numbers and comments Levikov knows the codes More important, he knows tine, there's a constant din of noise. Then something gets exciting and you can hear it in their voice. Usually the dis patchers are always calm — Badadut-badadut. "Dispatches, yeah. Truck this, engine this, rescue this " thi being the vehicle's ID. "If you it's North Park." Badadut dadut. "Alert 4 means it" too late, the plane's alread crashed so you better get omebody going right no The station doesn't show police chases, not because it'

One of the stories toda is San Diego's heat wave, and

report it and how. Before grabbing a crew, he reads a faxed press release from a resort in Borrego Springs list ing several "good rea why Fox 6 News should ge their air-conditioned butts out to the desert. "If You're Headed to the Desert to Cover Casa del Zorro Desert Resort as Your Source." "Hottes Place in the County, Highs for the Day Projected at 110 Who Travel to Be This Hot Cooling Off in Swimming

Heat wave is story. Story

must be covered. Levikov

knows what he doesn't want.

He calls over a reporter and a shooter and lectures them with silver tongue. "I don't want to go to fucking Home talking from the photo spo Depot and see people buying fans. I don't want to go to Santee and get people tarring roofs. We don't want to go to the beach and get peo ple escaping the heat. Gotta come up with something We don't want to go stand in hank saving, 'It's 100 degrees, isn't it hot.' We don't want to go to a doctor who tells us, 'Drink lots of water.' We don't want to fry an egg or the sidewalk. We don't want to see a picture of a dog with his tongue hanging out. We gotta do something differ

the kind of spark plug Levikov admires. The bovish-look ing 31-year-old, whose Chiese ancestry and dark face (his great-grandparents immi grated to Jamaica) go well on diversity-minded local TV, makes news stories into adventures. Not every story but as many as he can. I've seen several of his playful pieces for the "Diet Wars" story, Lyn's image was blown to and shrunk during his standup; for the Micros breakup, Lyn began his standup beside a TV monitor, then vanished, then reap peared on the monitor. A piece on rising gas prices wa shot with the "lipstick" cam and had Lyn looking down at the viewer, who seemed to be inside a gas tank; a story on identity theft featured Ly

In June and July Lyn enterprised a piece on testing the DNA of prisoners in Sa Diego County jails, which he'd first read about in the Union-Tribune. Lyn interviewed Deputy District Attor ney George "Woody" Clarke who with his staff is looking at the cases of 560 inmate to determine which ones his like this left in the county one not electronically conrolled — is in the Encir police station) and a still shot of that same jail cell in which Lyn will, through the "mag of television," break out, Lyn's idea is to begin his standu inside the cell; then he'll be snatched up by a swirling strand of double helix, trans ported and deposited in front of the bars. The reporter/cris inal sprung free via graphic

office will test. Lyn's story is

not about the test results

(those will be ready later in

the year) but about the tech

nology's promise to set a pris

oner or two free. Lvn devel

oped the piece by "thinking

Woody was going to tell me.

but I already knew I wanted

DNA strands moving in the

report." He asked the graph-

pose those strands on the

screen during the Clarke inter

view, float them in the air

screen. Lyn's photographe

that day shot the interview

with the space already in

mind. Lyn then enlisted an

editor to help him find five

seconds of menacing music

to splice in at prime junc

tures. Finally the graphics

department had been col

lecting video to illustrate th

two-minute story: a (literal)

smoking gun; swirling police

lights and blasting sirens

footage of a crime scene;

footage of a crime lab with a

forensic doctor ripping open an evidence bag and cotton-

swabbing blood off a pair of

then swoosh them off the

ics department to supe

ually. I didn't know wh

Lyn is standing on the lin of a chroma wall, a 20-foot high lime-green raked plat form placed in the corner of the studio. The solid colo acts as an invisible backdrop Only his body will be filme and it can then be digitall of the jail cell. With sha suit and tie. Lvn looks a bit like a nattily dressed Venus on the half shell. Lyn recites his standup four times with the aid of the TelePrompTer each time is perfect. Back in video and describes for me what the story will look like. He's got 20 times the video he needs, he warns (mostly to himself). The digital play

as he twists the fast-forward fast-backward knob: "If we get too specific about the kin of [DNA] tests, we can lose the audience." He says viewers want it simple but snappy What snaps is visuals, natu ral sounds, music, sound bites, fast camera cuts.

Lyn defends himsel when I ask if he's editorial. izing about the news by producing it with what I tern "technical overlay." He says he won't lose the thread of th story just because he dra matizes it visually; visuals can be punched up or muted so that a subject on camera will remain in the foreground "If I'm a viewer at home and I hear there's a DNA story, I

How, he asks, can we keep viewers interested in news that we think they need to know? "If you played all the same stories side by side with our competition, you'd look at my piece or anybody's [a Fox and go, 'Wow.' My goa is, when they see this piece they'll realize San Diego County is one of the first in the country to do this [test ing]. I also want them to say, low, did you see that DNA thing going around? That was amazing.' They'll be com-

think, "That's boring as hell."

pelled to keep watching. Chief photojournalist Mark Jacobs at Fox 6 News warns reporters when imagining a story to steer clear of

the first thing that comes to mind. "Think of the opposite," he says, "and do that." Everyone I spoke with at For lionized Jacobs for his originality with daily news and for his own photojournalistic pieces that are free fron reporter comment and set their station apart from the others is simple: Getting the reporter "to think of something creative or flashy, some thing that's going to hold the viewer's attention to the story And the rest of the package has to be just as int artsy, entertaining, flashy, You don't want to scare [view ers] away, so there's got to



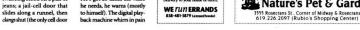
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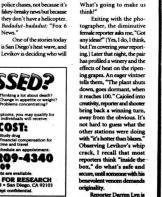












ent." As Levikov barks

"don't"s, the crew looks quizzi

rency. Personalize it is the

station's rap. Levikov con

tinues: "All that shit has been

done a hundred times before.





Jacobs stresses the confluence of - and difference between — "visualizing" and "personalizing" a story: Find an outraged, impassioned talk, and use the camera rhyth mically, accentuate or contras what the person is saying.

Lyn likes riding with Jacobs's advice; he says the other stations would do this tively, "sit the guy [Woody Clarke) in front of a library of books, interview him, ge a couple slides of DNA, go to the crime lab, get a couple shots, then click-click-click, stand up in front of the build ing...no. I don't want to do

Why is doing it a new way so important? I ask. I yn replies that everyone

at Fox has had to do the "live shot in front of the empty dark building." At every sta tion he's worked, this has been the philosophy - do adding visual and audible nuance. He believes the live shot will always be part of broadcast news, but the reporter's talking head shouldn't dominate. "So many

it this one way. No. Al [Pando] distinctly told us, 'You have the power to think and do anything you want. Keep your journalistic integrity. We have minds and do it differently. When do you have a boss that tells you. 'You can do whatever you want.' This isn't a job where I'm toiling to come in. This is a job where I call an hour and a half before I come in and say, 'What can I do today? To me, right now, this is a gift that we have here." and he looks around at a quiet 5:00 p.m. newsroom, people away on breaks, soon to finetune tonight's newscast over the next five hours. "I know the next station I go to and I don't care if it's a great station up in San Francisco or I. A - the freedoms that we have here, I'll never have that again. I know that."

Supporting Mahoney and Levikov's vision as well as Lyn's success is a graphics department overseen by Michael Lafata Lafata is the art director who with Blake Robertson and Philip L. Nenna make print and moving logos for the news show and special effects for the reporters. Lafata and crew

ning cylinder" logo, made of turning, free-floating pieces of a cylinder. It's called ar over-the-shoulder graphic. Some have said this im resembles a tropical-fish tank or a Star Trek transporter. Robert Laurence of the Union-Tribune complained about its "very pretty, very dis-tracting" nature. Focus groups said it looked a little too Entertainment Tonight, a bit too Access Hollywood. Young Lafata, a 1994 graduate of Savannah College of Art and Design, regards these criticisms as compliments. "They have high production values on Entertainment Tonight.

invented the notorious "spin

NBC has a lot more moving graphics. I think we're going with the trend." He said the Fox News Network in Los Angeles "changed their graphic to look more like ours." Lafata. Robertson, and Nenna got the last laugh - the trio won an Emmy in June for their swooshing cylinder. Their graphic had been on the air in 1999 (the year of evaluation) all of four days.

Al Pando is "graphic savvy," Lafata says. "His vision was [to create] a hard-hit-

high-end, network-quality graphics at a local level. They They let us do what we do best. I've seen it at other stations where they don't. There's too many generals who water down what you produce."

What's caused the graphics revolution in the news business? Lafata lists faster computers; more collegetrained people on a wider variety of software programs; the Silicon Graphics machines; the falling cost of equipment. torlike core a computer called the Flame and the Flint, also found at aeronautical com-panies, military flight demontrations, movie theaters projecting special effects, and high-end commercials. All this technology is

woven together in the broadcast control room, where any observer or technician feels time's pain at the telecast bell. The 10:00 p.m. newscast is the slowest-fastest half-hour on television because it's live, with no tape delay. Though shit seldom happens (as in the screen going blank or someone fainting or sneez-

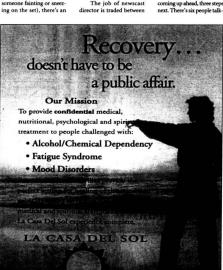
r-present fear that it will. The live half-hour compresses the news-gathering and newsproducing 12-hour day with ack-in-the-box tension and lets it go one creepy turn at a time. The room is impris digital clocks with big red numbers click the seconds down or off on the vast monitor wall in front of three directors, each seated at mas sive control panels. On the wall are three stacks of a dozen TV monitors each, some 36 all on! The biggest ones are the three in the center stack wannabe TV / preview / program; then five more to the

left: 1 cam 1/2 cam 2/3 cam 3 / cam 4 iib / cam 5 newsroom. These eight screens are frozen, with videotape cued up to play or finished playing. Or else they show the anchors waiting during commercials or getting ready to speak. Only the program cast. Taken together, time on these monitors is an amalgam of time past, time pre sent, time future - that is,

The job of newscast

Dan Switzen, who helped launch MSNBC, and Adam Benalt, who began his career at CNN in Atlanta. The newscast director "traffics" the half-hour, keeps the order moving via audible commands to other techies and producers. Switzen says the job is "like a symphony conductor or a football quarter back who must read defer anew for every play. But it's Benalt who, the day after I got lost trying to follow a live telecast, describes for me the flow chart. The curly-haired Benalt has a warp-speed mind, his sentence mastery reminiscent of Marcel Proust

Benalt calls the newscast director's means of com munication "multiple-sensory input and multiple-processing output. We have to multitask what we're doing. As soon as that red light hits we're on at 9:59:50 every night, and you don't stop for half an hour. If something breaks or something goes down, we have to be calm and in control enough to keep the train running while fixing the problem at the same time we're looking at what's coming up ahead, three steps next. There's six people talk-











ing in your ear. The tape operator is telling you you're mis ing three clips that are coming up, the video person is talking to you about lighting things that he needs, the audio person is saying that a track is mono instead of stereo, the floor director is asking you how long the package is and they're all talking in you ear and you have to be able to give them all their answer while still telling the techni cal director the next thre effects he has to set up, making sure the still store has got the right image on it, mak

ing sure [you're listening] to the news producer who's telling you where we're going next, maybe there's a break ing news story coming, or we're floating a story or dropping a story, and the sports guy is saying, 'Can we get music on the next thing com ing up?' and the chiron-graphics guy is asking if someone's name is spelled correctly, and you still have to keep talking while they're telling you all this stuff, listening to what they're saying, and while all that's going on, there's still a show on the air, you have to watch

your script, listen for the anchor to say the outcue of that script, so you can roll the next tape and move on to the next package. It's a large coordination job."
The big markets, Benalt

continues, like CNN in Atlanta or stations like WSVN in Miami, the Fox affiliate, started moving things at this new clip, putting a nonvisual king station like KUSI, despite its solid ratings, up the future "Graphics can really help tell the story," he savs. "We have exciting video

thing pretaped. I know I notice it. I think the common viewer, they're seeing or why it's dif ferent, they know there's the possibility that anything car happen. The whole thing becomes a bubbling ball of energy, and I think that transrealize they can sit back and relax, watch the program, as opposed to sitting forward in the chair and waiting for something to happen." The goal then - as ironical as it the chaos and energy of live TV, the quickness of the graphics, the rush of news changing every 5, 10, 30 sec onds, into that which "relaxes"

#### We Go Live

The latest means of enticing viewers into the news fold is o "go live" and return to the live scene over several newscasts. This is the province of 10 News's "continuing cov erage," made possible by its 61/2 hours of news each day The ongoing breaking story. covered live and regularly undated, seems to hold view

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and sound bites, but some

times graphics can lend a fla-

and watching the video can't.

Benalt believes faster tech

nology and viewer engage

ment are compatible. "We're

trying to serve the public

interest," he says, "be first on

the scene, get the informa-

tion to the consumer as

quickly as possible. There's

omething about a live news-

cast. There's more energy

involved. You know you'r

on the air. It crackles and

that you don't get from some

hums. It's got a feeling to it

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tion quality of a day-of-air or enterprised story. The classic breaking story is the police San Diegans watched a jimdandy in July 1999 when Jane Lucero tied up both sides of Highway 78 for six hours. eteran Hal Clement shared his feelings with me of having to anchor a nonstop, six-hour broadcast about the little woman in the little blue Honda, "You have six pieces of information, say, and people are tuning in and out so you try in different ways to re-impart those six pieces of information and hope a sev enth one comes along. People sometimes get angry and say, 'Why do you stay on this? Why don't you show it when it's over?' Because we have the ability to bring it to you as it happens and that's really what we can do. The news

ers as much as the produc-

but radio and TV can do it right then. An awful lot of people wanted to know what If it's live, then pre-

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paper can write about it the

next day, the magazine can

write about it the next month,

sumably the story can't be interfered with. Live is, supposedly, like a heart m or, producing "just the facts. But going live is as much made as any other kind of reporting, any other type of ewscast. In fact, quite ofter the facts change and the story morphs away from what th newsroom thought it was out the filter of reflection, is loaded with circumlo and second guesses, a curious mix of a waiting reality and say, limbo, Viewers may not notice, though, content to sit through the crackle and hum of a breaking story.

KGTV/Channel 10 re porter Sally Sherry gets to work this June day at 4:30 a.m. and is told by the night-side assignment manager that a woman from Chula Vista has been shot. Sherry is a competent 29-year-old blonde yet another small-boned woman so beloved of the female image-makers at TV news stations (men come in all shapes and sizes). She's already logged five years doing live reports. With her in the

Channel 10 "live" truck is operations engineer bruce Andres; they'll soon be joined by veteran photojournalis verge at a Vons parking lot, 505 Telegraph Canyon Road. In the predawn hour, they In the pr see crime tape enclosing an area with what appears to be scattered beer cans, violently thrown liquid. Evidence tech nicians are taking photographs. One detective directs vision to blood on the ground: They're told a woman, who may have been at a rap concert that night. has been shot, and she's been transported to Sharp Chula Vista Hospital. This is what they report live at 5:00 a.m. For the next live shot, the crew hurries to the hospita In the parking lot, they find

the red Mustang, secured by

police tape; the crimson blood

on its side shows up clearly

in Andres's floodlights. Sherry

also discovers the woman

18, from Sun City in River-

again, this time to Mercy

where she's been declared

brain-dead. They learn that

lospital's trauma center,

a friend from Lake Elsinore drove her to Sharp in the red Mustang, and that's it. This information goes on live at Ginny Creighton, the

day-side assignment manager, the hardest-working person on the desk and a Channel 10 mainstay for 20 years, begins an editorial meeting at 8:30 a.m. I straggle in with reporters, pr ducers, shooters, and news director Mike Stutz Soor there are 15 people standing and sitting in the hospita colored room while Creighton continues through the beat sheet. Quickly the facts known from the shooting and the brain-dead girl bounce through the room like rub-ber balls. The scanner picked up the shooting at maybe 1:30 a.m. and at 2:00 a stringer took video of the crime scen Yes, blood on the ground. beer cans in a parking lot looks like a scene after a rap concert. What concert? The one at Coors Amphitheatre Who played? Snoop Dogg. What's the connection? It's got to be gang-related. Have we really got something to

nitch here? This was break ing news, folks, but we weren't there to break it. Seems there's no control of the drinking at to cut off beer sales as they do at the Padre and Charge games. If you ran a DUI check-

point coming out of that Coors parking lot, you'd nail one out of every three cars But isn't that what comes with Coors funding the venue? We don't have anyone out do we? The crime scene? It's in a Vons parking lot, right? The talk turns from the shooting and its connection to the venue, to two dozen other stories, ideas, follow-ups bobsled back to the murder and the rampant intoxica tion. Connected, right? That's all we have to go on. Why is it these rap crowds are so uncontrollable? Who was it that banned them? The Del Mar Fair had rap concerts but they've attracted the worst element, so they said "No more." Are we making racial no. Who wants this one? Lee Ann Kim, one of two reporters

on staff today, says, "Me." I follow her to her desk, and she's rifling her Rolodex for someone-anyone to connect audience and the shooting

While Kim keeps phon ing. I decide to trail Sh Varano to the Chula Vista Police Department. There she'll interview the public information officer live at 11:00 a m for the midday news. But first she'll ask him if he knows anything new She says she doesn't need to script out questions for the live shot, but she reviews he notes so she "gets it" in her head. The officer is the stone faced Lieutenant Don Hunter. talks to the media. Hunter says the woman would have graduated from high school today: the family - who side — believed she was going to grad night last night. The who Hunter says is only semiing his story. They discover her to the hospital. This man has also been arrested on an

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unrelated felony traffic warrant. I ask Sherry if there's still a connection to the rap concert at Coors. She says she's not trying to make on Maybe someone at the station is. This is a straight factual news story, she says. She's glad that the facts she has

now will make the story more left she wrote the 11:00 a m anchors (Bill Griffith and Lisa Lake) a "toss" that segues to her update. Since the anchors don't know what's happening and Sherry does, she writes her own intro and, so to speak, follows herself.

Meanwhile, Varano is setting up the shot. He's on the grass, in the shade of a scrawny jacaranda tree beside the parking lot, the camera trained on a flame tree with Christmas colors that nicely

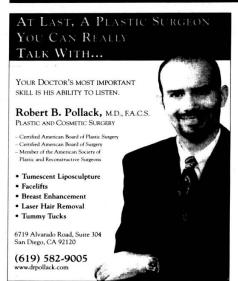
sign. Bruce Andres is placvan to the microwave dish on top. You never park near power lines, Andres says. But so Sherry can watch for the meone at KABC in Los toss it to her. Above the van. Angeles did last May, when a mast motors up 40 feet; a thick orange cable twines the head line with 34,500 volts and turned the van where mast, connecting the roof of mer Channel 10 anchor

was seated into an electrical socket, Alpert's burns were so bad that she has had seven major surgeries. Part of one leg and part of one arm have been amputated.

Andres describes his audio and video capabilities.

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Most curious is the camer they put next to the dish on fences," for breaking news. Since he's been doing live shots at KGTV for 15 years going live is what he calls the real "tense" part of the business. "You have to fight you way through police lines, park your truck as close to when the police will let you park that's safe to park." With new stations Fox and KSWB jock eying for position at a breaking story alongside four other acceleration in using live tech nology. "Luckily we're all kind of friendly still in this town," he says, "I suspect that that will change. The competition for positioning ttom-line, it's cutthroat Everyone wants the ratings.

Sherry, off the cell phone,

ys they're ditching the Vons parking-lot video as part of her report because nothing happened at Vons. It's unrelated — no gang-related killing, no co open-spigot beer sales at a Amphitheatre, Now she's learned that the girl was sho in a game of Russian roulett and was brought in by a man who has confessed to playing it with her. The live shot is on and Sherry, squinting in the sun, is saying much has changed in this case. She turns to Detective Hunter, who repeats the new facts: The shooting probably took place at a residence in Chula Vista. the home of the man being held. In the toss back to the studio, anchor Bill Griffith ad-libs, "This contradicts the earlier information we received from them that it was somewhat related to a party, a postconcert party at a rap concert Sherry replies, "That's right. They initially had reports from people that they might have attended a rap concert at the Coors Amphitheatre, but they [the police] found out just actually within the last hour that that was not — " tongue-tied in the swirl of changing information she quick-shifts to a new sentence: "There were de as things progressed there's no connection to the concert and they were actually at a house," The fact is now established; the man told police in the beginning that out of Vons, "shots rang o

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Could it be that the man was trying to blame the killing on a gang of drinkers who so happened to have been carousing in the Vons parking lot, after a rap concert? Hey, the man said, those drunks shot her and I drove her to the hospital. The stray-bullet the ory. About this, no one but me speculates, at least audibly, especially while they're asking questions and reporting facts and then the facts keep changing. There's little time to speculate because the KFMB News 8 truck, with its satellite dish, pulls into the parkdered look, Would somebody tell me what the facts are in this case, please? while Detective Hunter is putting on a tie-clip mike and discreetly hiding a transmitter box on his belt by himself, seeing as he's done it so many times before.

Back at the station, the link between Coors Amphitheatre and the shooting in a Vons parking lot fell flat. Lee Ann Kim is at the Del Mar Fair, reporting on fasttalking vendors who sell those use-once-and-forget-aboutern Ginsu kinves and cans of Turtle car wax. I'm amazect These vendors and a long fluffy piece on kids petting animals lead the newscast at animals lead the newscast at the selection. 5:00 p.m., not the expected
"if it bleeds, it leads" story of
the Russian roulette murder — a story that keeps
changing even after Sherry
and Varsano and Andres go
home.

The whole time we were

out I thought Sherry and Varano and Andres were reporting the news: "As it happens" is the cliché. It was teamwork, a competent reporter and a good shooter and a skillful engineer who propelled the case from unknown incident to author itative story. But the propultroubles me. I wonder how the pace and performance of live coverage, while the story is transforming from one apparency to another, play to an audience and with the truth. In journalistic terms. such relentless emphasis on the now may lose as much as it gains. Going live gains of quickly unfolding events

types, as in gang-related trou-ble after a Snoop Dogg con-cert. Going live obliges the facts, but it makes spec ulation - in essence, the reporters' reporting of incom-plete details — the point of the coverage. (As we're reminded every four years, s spend their time at Republican and Democratic ntions entertaining all sorts of possibilities that never materialize.) Going live grasps the hard-nosed realism of life and death (which no doubt gains viewers), but it loses to urgency and drama the othe side of violence and pain their consequences for fam

but it also panders to stereo

OK, so going live may be the more honest, the more postmodern form: We learn (again) that life is not "just the facts" but a series of halftruths and multiple perspectives. But if this is an accurate view of our condi-

tion, what are we to do with it? What importance should we attach to the message of news as it happens? Why does it matter, stealing Marshall McLuhan's dictum, that aggregating a story before our eves is the story? Even if we understand how news is made, how does that knowledge help us underst selves and our world? Or am I missing the point? Does going live, like reporting a war, possess value precisely because it reflects a "mediated" reality where anything can want to live in the realm of total technological connectivity - the relentlessly oppor tunistic now - and have elected television the vehicle that will get us there?

On a hot morning in June, I meet Marti Emerald to discuss her latest investigative sting. Emerald, of course, is Channel 10's famously brazen

sh, pulls into the park- ing his head, with that bewil- animals lead the news

ing lot at 11:25. Andres says,

"They saw our story." Sure

enough, Channel 8 reporter

John Culea tells me he sus

pects somebody on their

ssignment desk caught

KGTV's coverage. When

Sherry finishes her 11:30 live

talk with Hunter (no new

details have come to light)

does a further interview on

tape with him, and Varano

and Andres dismantle cam-

era, tripod, cables, and mon-

itors, the Channel 10 crew

like knight-errants present

the site to the Channel 8 crew,

who accept it gladly. Culea and

Varano, who worked together

for 20 years at Channel 10.

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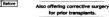
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confronting auto dealers and trailer-park managers on camera after they've over charged our citizens, usuall the elderly, for shoddy worl or a worthless product. Marti Emerald, goes the promo, "Stands Up for You." Having parked her equally brazen black Mercedes in front of Starbucks at Balbon and Genesee, she walks a gauntle between outdoor coffee drinkers, an unscripted concorte-carnet entrance. A voice rings out: "Hey, it's Marti Emerald." And another: "Marti, you're the greatest We love everything you do. Note the we Note the

ything. Today Emerald is plan ning a confrontation with a "roofer" who has bilked a couple of single, elderly The man targets these women homeowners who've had roofs installed in the last six months. The man tries to sel them a viscous substance h claims is a necessary fina pany that originally did the roof and, what's more, he can put it on right now. The man is friendly, seems trustworthy, and doesn't let go. One or two women have the price - \$4000. The man actually does the work (it washes off in the rain. Emer ald tells me), then he insists on accompanying the woman to the bank. On one occasion he pleaded (and got) an extra \$1000 because, he broke down, his sister had just that week been diagnosed with

I discover that the woman we are visiting got the man's phone number, realizing it might be shady, then called the Troubleshooter. Emerald, Detective Paul Holman from the Elder Abuse Unit of the DA.'s office, and the roofer who did the original work converge at the woman's home to plan the crook's capture. But they soon discover the sammer left a phony number. Emerald says he probably got exerced, having read suspicion in this woman's rehactance at the door. If they don't bite the first time, he won't return.

on't return.

The red-baired, relaxed considings that though the bills loves her style of catchig the crooks in the act, her can these days is less on the ad guys and more on

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"alternative dispute resolu-tion." The Troubleshooter mainly intervenes "between businesses and consumers A big part of what we do is onsumer complaints and do conciliation work, route people toward mediation, and help to resolve prob lems. We get about 1500 inquiries a month - letters. exploded." Emerald has worked at Channel 10 for 15 years and continues to report and write consumer-oriente stories: She has led KGTV's coverage of this summer's electricity-rate debacle. He main interest, though, is helping to build community trou bleshooter centers, staffed by volunteers at satellite offices of the San Diego Mediation Center, where citizens can get something done about their problems. She reminds everyone that only 20 cases can get on the air during any

Emerald admits, laughing openly, that she's "cre Troubleshooter, It's grown sioned to include a photo-

journalist, a producer, and two interns. "It's a unique forum. It's not like talk radio where people can satisfy themget the complaint, we go to the source, we find out what the facts are, and we resolve the complaint. And in the process we educate the rest of the public about various issues, so they don't get stuck or burned. It's advocacy. I know I work on television and so often we're accused of doing what we do for ratings — but I sort of landed where I want to be. Management has been very supportive of letting us do what we do. They are yet to kill a story. They help to protect the integrity of the process by running interference with advertisers, because sometimes we piss off advertisers. There's always one or two" the obvious example is car

salespeople - "who think we're badgering them or their Second in command to Emerald is field producer Valerie Staples, who sets up

Emerald delivers. She works behind the scenes as a decoy, car needs repairing. With 21 years in production, she's been with the Troubleshooter Unit for 2 years, having worked in Fresno and at KUSL Staples shares Emerald's surprise (and exhaustion) with the huge number of e-mails they are now receiving, some "60 or 70 a night," followups and new complaints. "We are on the forefront of the on the oldest scam, as they mutate and change — what the predators are doing now. She says people are shocked to hear their service is free. "We help educate and empower viewers. We report aggres sively on predators out there It's always amazing to me. I think I've heard it all and then there's some elderly person whose life's savings has been taken." In June, Emerald, Sta

nles and leff Barrett (who died in a car accident last October) won a regional Emmy for specialty reportinterviews, researches sto ing. Their 1999 report exposed ries, and writes some of what a San Diego attorney who

had stolen his disabled client's trust fund and was still practicing law. The Tmubleshooter pelling letter" from the dis-abled woman's parents, who complained that they needed the stolen money for ongosame parents had gone to the bar first, then to the D.A.'s office, and gotten nothing. the case. Emerald first surprised the lawyer at his office, him to admit on camera that he'd spent the woman's money. "What did you spend the money on?" Emerald asked. "We spent it on business expenses," the lawyer responded. "On what?" Ernerald quizzed, "Paper clips? Staples says getting the money back "was a real labor of love for us." The state bar came through with a check for \$50,000, the amount stolen Emerald presented it to the parents of the woman on camera. Today, the same attorney, having served a short stint in jail, has been

bound over for trial again on

HEALTH AND BEAUTY

four felony counts of forgery brought by a retired San Diego Chargers player. And he stil

n't been disbarred! Staples defends their use era. "We use it as much as we can," Staples says, spea ing at her KGTV office desk beside a 15-inch horizonta file of complaints she is inves-tigating. "[Confrontation] is what people want to see Marti do. They want to see Martifor them - walk up, knock on the door, and say, 'Where is Mrs. Smith's money?' She does what they can't do." Sta ples says they don't always often will tone the "hit" down. use it as a last resort. This can mean giving the person they're questioning a chance to answer before the camera rolls. Many stories, though, are complex and undramatic There's more to explain than confront. For instance, the on camera that the bank does a debit-card user buys gaso

the gas charge clears, which may take an hour or the entire os "Huh?" Such stories she calls "paper crimes," and they are very hard to make "into What an interesting

question I say What make

"A content agenda," Sta ples replies. "We don't run San Diego. Good television to help people and warn people. We're not out there doins neational easy TV stories Such as?

"Such as during [the] ratings [period] having an anchor/reporter do a series on high colonics " She is refer ring to a report (criticized many in the media but not necessarily by viewers) produced at Fox 6 News in which the weatherman described his treatment for panied by graphics of a -

on the screen. Another ele-

ment of "good television,"

Staples says, is not just being a "friend to the consumer"

as in "what's the best toaster you could buy." Such reportnels, reflects the "news you believe viewers watch Not always, says Staples. There has to be a visual individual story, she says, no matter what's being investigated "You can talk about some one ripping offold people, but if you have Sally Smith telling this godawful story of how she was ripped off, people will

Staples says people usu ally want to warn other peo ple how they got ripped off. But to convince them to come on television is difficult "They've been victimized been embarrassed; they're angry. Getting someone to express the harm and personify the problem is very hard. Sometimes we work on a story for a long time and the person will say, 'I can't have my family know that I they tell stories without re-cre

ation, only real people and real situations. As far as their relationship with the police goes, it's one of "mutual eave the police occasionally call her for copies of the Troubleshooter files "The joke in the newsroom is, we're not detectives but we play them on TV. [The police] may they are amazed" with what

recasts the "look" from the Fox's most provocative typical news style of com-

HEALTH AND BEAUTY

plementary colors and galnew "news" segment, San loping graphics and a crime scene with a body already Diego's Most Wanted, runs on Saturday evenings. The program follows the popucovered. News is seldom about Fox show America's Mos the crime itself (and most Wanted. An offspring to the stations will not show any network program, San Diego's Most Wanted publicizes an murder or suicide, whether live or on tape). Colorless unsolved crime or an elusive reenactments have the semfugitive by reenacting and blance of "reality" on a low otaping the crime, usu budget or, at least, the kind of "reality" that we think o and showing it in letterbox for as un-filled-in

Deputy Sheriff Pete Car-rillo oversees San Diego's Most Wanted. Though paid by the Sheriff's department, Carrillo works for the nonprofit Crime Stoppers, which has since 1984 been producing service announcement videos about unsolved crimes. Video production has blossomed in recent years parallel to more local news coverage. In planning the new series, Carcontacted Channel 8: the sta-Crime Stoppers' board, how-

an intestinal disorder, accom-



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Next they approached Fox 6 news director Al Pando, recognizing the value of Ame ca's Most Wanted as a lead in. The deputy sheriff sings Pando's praises: "He opened up his door and said, 'Wha you need?' We wanted a photoiournalist to shoot the rideos and he agreed. He said, 'You can have two minutes of the news every Saturda night.' " Carrillo calls his agreement with Fox "unprece-dented" because of Fox's generosity to "distribute copies of the tape to other TV sta tions in town, and the other stations are running them Carrillo has, "to put it mildly been inundated with calls from victims, families, detec tives, requesting their cases be profiled. It's a positive yet overwhelming thing for me debut of San Diego's Most Wanted in February, Crime Stoppers has garnered national attention for reenacting the Stephanie Crowe murder case. After another show, two fugitives they profiled "turned themselves in as a result of seeing themselves" on TV

coverage possible. No deal.

"This program [on Fox] has breathed new life" into Crime Stoppers, Carrillo says.

In mid-June Fox 6 uplinks with a morning show from Court TV to discuss a brutal San Diego murder. Two boys, Jonathan Sellers and Charlie Keever, were molested and killed seven years ago in an Otay Mesa riverbed. Still unsolved, and still the boys' shaken yet relen less mothers, Milena Sellers and Maria Keever, seek venues to proclaim their search for the killer. Today on the studio set with Carrillo is another chance at publicity.

In the control booth I watch the surreal display of how live television moves from the comic to the somber. The mothers endure technicians crawling over them with mike cords, telling them which camera to look into, then changing their minds and shifting to another camera, asking the women if they're OK (who say they are, then sigh volubly), joking with Carrillo who says gee, he almost feels like a big-time anchor, and everyone keeps it light because they await the to boost ratings, be produc

end of Court TV's first 10:00 to 10:20 segment about (get this) a stripper (got to be 55) who's complaining to a bemused anchor about a judge who, because of her overt nudity (they flash a few clips of pasties flying), shut her public access program A large black woman in

a bright purple suit, Milena

facts, then Maria Keever, short

ers solemnly reviews the

and hand-wringing, in lim-ited English, says, "It is like a nightmare. I don't rest every day. Just from the finding of who killed my son. I wish this program would help. If anybody knows anything about it, to please call Crime Stoppers." The program presided over by Jane Wallace is part provocation, part plea. Looking first to provoke, she asks Robert Thompson, director of the Center for the Study of Popular TV at Syracuse University who is on the screen from anothe location whether these newscast dramatizations sensationalize the crime. Yes, he's worried that television might.

moms find closure." The ing such dramas only to court the public's attention. Durmothers repeat the impor ing the Wallace-Thompson tance of publicity, costs be damned. In 1997 they helped exchange, the murder reen actment keeps running. (I will during the 20-minute sons' faces on it a half-mile from where their boys' bod segment run a half a dozen es or more ) I see Milena ies were found. Through Sellers in the studio when Crime Stoppers there's a reward of \$10,000. From her she's off camera, looking down and downcast: There's out, the dialogue is memo a studio monitor running the same program she is on. She can't watch it, she tells

Wallace: "I live it every day."

But she does want others to

know what they've suffered

Any discussion of the case

important it is for these reen-

viewership of Fox's Amer

actments to follow the loyal

ica's Most Wanted. "As far as

I've heard, the ratings have

been great. We're keeping

the audience, and that's a

win-win for Crime Stoppers

and Fox." (A remark that the

techies in the control room

cheer.) Thompson criticize

the "win-win." but Carrillo

defends it. He says higher

ratings means "more eyes.

The more people who see

people who talk about it, the

one will call. I'm not con-

cerned about the money a station makes, but I'm con-

cerned about helping these

Carrillo speaks of how

Jane Wallace: "Bob Thompson, do you worry that this could go a step fur ther? This is done relatively low-key. In today's media marketplace, the more entertaining, the more eyes you get on this? Do you worry about selling crime-as-enter tainment to an extreme?

Thompson: "I do. You me up with an idea and it's done for a noble purpose The film is using melodra matic techniques that make us a little uncomfortable, the Clapton song in the background. But you know Sesame Street used Madison Avenue commercial tech niques to get [kids] to learn how to read and the alpha bet. So far this is being done for a good and noble cause I look at this, though, and if utive all kinds of not-so. noble things come in to my mind."

Wallace "I'm concerned

about watching two actors format. I must say I find it hard to watch. Thompson: "You're right.

This is designed almost like we'd see a Stephen King film designed. You can't quite see the face, the music, and all the rest of it. We're walking a very fine line here, and it doing these kinds of things. But we've got to be very, very careful how it is we do it and where the line between journalism, entertainment, and law enforcement blur and come together and how we are unable to negotiate the cal-

Carrillo: "I want to make a comment about television in general. I think people are desensitized to crime. You read it in the paper, you see it on the news. We want to forget about it real easily. My purpose in helping to pro-duce this with the Fox people here is, I wanted to take the viewer to that day, to what happened, to make them feel the pain, the fright, just how horrible it was. I think we ccomplished that. Because we get desensitized. When mething happens like this we see a quick burp on the thing else happens and we forget. It's not done to overramatize. What we did this for was to take people there

lose feeling for people. This Wallace: "You're right. I understand that." I ask Paul Levikov, who's

been watching this program with me, about blurring the line between crime and enter tainment. He says the reenactment is not "very enter taining. It is emotional. It does provoke emotion. I've been doing this so long that feel hardened for most things. When I saw that [video] and now I've got a three-anda-half-year-old kid — I got all choked up. It takes a lot to choke me up. It's heartwrenching, I agree with Pete. Whatever it takes to get these guys is worth it. We don't do it because we're trying to make moriey off it. We do it as a public service. The botom line is, we're here to nform the public. I can go home and look at myself in the mirror every night and think honefully I've done a service to our viewers and not just entertained them. There's that element [of drama or

entertainment] to it, but that's Carrillo believes the mos

verful way to get an audice to recall the crime and its victims is for the victims by their families. In a reenent of an Esc homicide, aired in July, Carrillo cites an interview with a mother in Spanish as "very emotional; you don't have to be touched by her pain 'It's not just another fake crime on TV," he says. As for profiling fugitives and reenting crimes, Carrillo would "love to see it run as a halfhour show, maybe once a month." Using television to extend the arm of the law is inevitable: "For many years, media and law enforcemen have been at odds 'Get tha camera out of my face." What shouldn't be doing.' But now with Crime Stoppers, we're working together. That's why I have to commend Fox for sharing the tapes with othe stations, which is unheard of." He's right; journalists

Last

Week...

information. They fight over it like puppies on a teat.

A final example of inno tion - its excitement spent now like a bullet - came on July 2 when Fox 6 News cov ered the election that made Vicente Fox the president-elect of Mexico. Though technically uneven, the hour tele cast was original, daring, and (at least for this media critic) intensely viewable Truncat ing sports and weather, the nut the entire staff on the beat - a live report from Tijuana; a live hook-up with a veteran journalist at XETV's parent company Televisa in Mexico City: several back ground stories on previous ections and the dom of the PRI; and, the best part, a panel of three experts on Mexican politics, business, sparked some flinty debate had three appearances in the hour, and sparred without any Koppelesque intrusion

m the anchors. True, the

occasional queries of Estha

Trouw and Lynda Martin

seemed peripheral, over-rely

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ing on a list of "good ques tions" to ask the panel. But it was just as well to let thes guys go on and (surprise! nd to e-mail qu posted on the screen. Mixing a political rhubarb with a online audience for the bet ter part of an hour was brilliant, unimaginable from the eporter demand of a Sam Donaldson or a Cokie Roberts. Just as the Internet is letting us engage with one another in cyberspace, so too should local news activate us into TV-land. Viewers recognize how crucial Mexico is to Sar Diego's future, as much as it not more than reporters do With all this in mind I was as they say - glued to the

set for the entirety But before the praise get syrupy, a warning. Unless the local station is brand new or has little to lose, such stim ulating discussion of the new will be rare. For one, the single surge of a momentous election is light-years from the harder, ongoing cover age of daily political life, at which most locals are unpracticed. For another, news and

Next

...Week

ultimately, are wary of innothe ubiquity and the ridicu vation. There's just too much the Corporation for Public Broadcasting "once com-"product" to protect, too many sponsors to please. TV wants regularity; it wants missioned a study to discove why people weren't flocking familiarity; it wants recognizable anchors; it wants ming. It found people presteady Eddies, the Mike Dukakises of the world, as its viewers and participants. It wants, in Neil Postman's cisely because on the network they were 'more likely to se immortal phrase, to "deliver familiar actors and episode audiences to advertisers. of programs they had viewed TV's growth is insidious: It usely" McKibben notes wants to be on all the time. We use television as we use It is on all the time. It's not out, to blot out unpleas enough to have a good half ness, to dilute confusion. dis hour or hour newscast. It wants to tell the news three. tress, unhappiness, lonelifour, five hours a day; in essence time not to investision can be counted on to gate more but to update its work this way...is its undates and sell more ads And talk about schizy. Its most notorious value is tha

TV must underregard itself:

its head can never swell, its

normality can never wane

For if it did, it would lose its

audience entirely. Television

believes its sameness is its dif-

ference, and this blithe para-

dox may be the medium's

fatal flaw. Bill McKibben

writes in his Age of Missing

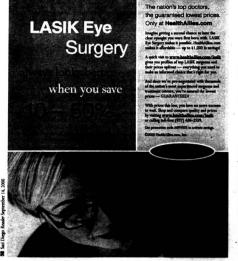
HEALTH AND BEAUTY

predictability And yet I want to believ local news has a frontier. An intelligent hour covering Vicente Fox's victory woul make it seem so. Television can surprise us when people go against the grain, make good choices and stick to hem, use their machine "multiple-sensory input and

But because TV is on all the time, because there are too many "choices" of what to watch, because there's so nuch money to be made selling self and product on the tube, the power to change itself and the power to inure us to those cha identical rates of speed. In the end, sameness nullifier vation: The more TV changes, the more its changes are aped by others and quickly become old hat With new ing ship. To lure them back. stations must manufacture technological razzle-But viewers, to have fresh opinions of the news busi ness and, perhaps, watch TV must watch TV a lot less, dissional brilliance and its babit. uating sameness. I doubt though, that the future of local news lies in getting peocan appreciate its newnes

when it does change. -Tho

HEALTH AND BEAUTY





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# Calendar

### **Dragstrip Riot**

Everyone Ended Up in Lemon Grove

his is a family history that begins in a place called Mousehole. It ends in Lemon Grove. Quickly the plot line gets busy with names. Plus, detours are made, to Colorado and elsewhere. (Some family members tried to get rich in the silver mines.) Never mind. What's important to remember is that everybody ended up in Lemon Grove.

One place where the story differs from most family histories is in this: a

notitious not at a dragstrip is a significant footnote.

The so-called second gold rush — sparked by the citrus industry — brought the Treganza family to Lemon Grove in the early 1900s. Eduardo

EVENTS

**Art Museums** & Galleries page 75

**Local Events** 

Classical Music page 73

page 61

Theater page 77

Pop Music page 81

Movies page 116

Restaurants page 125 At Grossmont High School

LOCAL EVENTS

Treganza was an orchardist, with a specialty in lemons, whose family had originated in another mild climate, the westernmost

in another mild climate, the westernme tip of England.

"The Treganzas came from Mousehole, in Cornwall," says 88-year-old matriarch Amorita Treganza, who has lived in Lemon Grove most of her life. "They were Cornish-Spanish. The Spanish armada invaded the coast of England in 16-something-or-other, and all of the Spanish sailors jumped ashore

and stayed."

By 1912 Eduardo and his wife, Josephine, were owners of the property in Lemon Grove that remains in the family today. (Josephine's parents were the ones who had tried their luck in Colorado.) By that time, too, their son, Colorado.) By that there, was a Alberto, had married and become an



At Grossmont High School, Amorita was in the drama club, where she met and fell in love with Robert Turnbull III. Both studied drama at San Diego State University; then they got

Amorita didn't pursue acting Amorita didn't pursue acting, however; she became a pediatric vision specialist (who retained the Treganza name professionally), while Robert III Film was in his family's blood, one could Film was in his family's blood, one could say. His grandmother Jeska Burnett had been a silent-screen star; his grandfather Robert II had been a pioneering camera man and director for Warner Brothers. Amorita and Robert III had a son,

Robert IV, who was graduated from Helix High School, went to San Diego City College, then got a job at Lemon Grove's Ace Drive-In. It was 1957, and

actor.

Another aspiring sctor, Dennis
Hopper—Robert IV's labs-school
chum — was laredy in Hollywood. One
day on the phone, Robert IV says,
the phone of the phone of the phone
to be provided in the book in the phone
to be phone
to be provided in above the phone
to be provided in above
the phone
to be provided in the phone
to be provided

"It was a cheap teenage film, called Dragstrip Riot," he says. "It never played at the Ace Drive-In but premiered at the Campus Drive-In on El Cajon

Campus Drive-In on El Cajon
Soulevard, My name was up on the
marquee in lights, 'Starring San Diego's
own Bob Turnbull.'

Other films followed; so did TV
work. But Robert IV grew disenchanted
with marquee lights. He left Hollywood
in 1968. "I became a Christian and got
involved in my faith." Even that turn of events can be traced to his early events can be traced to his early experience in Dragstrip Riot. He says he was "smitten by" his costar, Yvonne Lime, who invited him to a church camp one weekend in the San Bernardino Mountains, where, he says, "My eyes were opened." Today he travels the

were opened. Today he travels the country as Turnbull Ministries, doing conferences on marriage and family. In 1987, the Ace Drive-1 hu was torn down — drive-ins overywhere were past their prime — and in its place was built an apartment complex. This weekend, the Lemon Grove Instancias Society opens three linked exhibits. One chavalicia Lemon Grove Instancias Society opens are for the best of the country of







Turnbull (left) as a college professor on My Three Sons

places. The third is devoted to the culture of the drive.

the drive-in.

Helen Ofield, the society's president, says, "We're telling these stories in photographs, documents, artifacts, memorabilia, architectura

articles a secondariles architectural curvings, furnishings, and clothing."
Along with the drive; in memorabilis, the society will above some period films in video, including Druggring face. Says Offseld. "The people in it are so curious. There is a disconnect between how they look and the larind nature of the talk, because they re clean-out "So Isla." by the control of the the dawning of the teenage films about flassificated youth that came to fruition in the late 20th Century. We have a review of Druggring Bird from Wariery that wished for at least one groupsthetic shall, in the processing bow interpresentational conflict recently in the control of the con

On hand at the opening will be representatives of at least two generations of Treganzas, mother and son, Amorita and Robert IV. Ice cream

ice Cream Social and Exhibit "Lemon Grove: The Rise of a California Town," "The Treganzas of Lemon Grove,"

"Popcom, Poocs Creen Men The Ace Seven Men The Ace Seven In Lives Again" Sanday, September 17, 2:00 to 4:00 p.m. The Purposume Massaum of Lemon Grove 2715 Church Street,

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nia, led by guest conductor Armando Pesqueira, performs at the Tijuana Cultural Center at 8 p.m. tonight, Thursday, September 14. Tickets are \$10 U.S. Find the center at Paseo de los Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-87-9600. (TUUANA)

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mation, Tickets are 326 U.S. (muowa) Celebrating Prosperity, Caltural Di-versity, and Mexican agriculture, Mexicali's Fiestas del Sol 2000 takes place from Sunday, September 17, through Tuesday, October 17, in Vi-cente Guerrero Park. Mexicali is the tate capitol for Baia California. Take in the valley expo. featuring agricultural exhibits; a social expo;

expo; a section highlighting art, bread, and wine; traditional Mexican arts and crafts; and kids' and youth zones.

Admission for children is 30 Admission for children is 30 cents per day, or free with paid shult admission; adults pay \$2 Monday through Thursday, \$3.50 Friday through Sunday, Hours are 6 p.m. to 1 a.m. Monday through Thursday, 5 p.m. to 2 a.m. Friday and Sturylay, and 5 p.m. to 1 a.m. Sunday. For more information, dial 011-52-65-65-6152. [MEDGAL]

Bulls Halling from El Vergel meet up with matadors Eloy Cavazos, César Castañeda, and Enrique "El Cuate" Espinoza on Sunday, September 17, at 4:30 p.m., at the Mont mental Bullring by the Sea. For tick-ets and information, dial 619-428-9517. (PLAYAS DE TIJUANA)

6/19-428-9517, (PLAYS DE TIJUMA)

"Mexico, the Pride of Our People" is the theme for Tijuana Fair 2000, continuing through Sunday, Septem17, in the parking lot of the Hipodromo de las Americas (Tijuana's acetrack). Handreafts, folklore, culture, and entertainment of Mexico are showcased during the fair. There is also children's entertainment, a entertainment zone, traditiona 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 011-52-66-84-2854 or 011-52-66-86-6510 for inTake a Tijasana Trip with a bilingual guide from Baja Trips on Tuesday. Spetember 19 jastings at 11 a.m. The guide will give a Spanish lesson and diacusa the history of Tijasana, as well as lead the group in a tour and tasting at LA. Catto Winere, shoopping, bunch, and more. Tickets are 549-59 general and include round-trip transportation. To register, call 800-944-7705, but vacanoo.

"Amezones," it's the new film at the Omnimax Theater in the Tijuana Cultural Center, screening Tuesday through Friday at every hour on the hour from 2 to 9 p.m., with addi-

nour trom Z to 9 p.m., with adultional 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. (TUUANA)

#### OUTDOORS

Late September signals the begin-ning of Santa Ana winds, which may

State Park, and Hot Springs Moun-tain (6533") on the Los Coyotes In-dian Reservation. At optical text promontories during a Santa Ana-sivide episode, the thermometre-sisters about 25 to 30 degrees lower-tain in the lowlands. Since the early phase of a Santa Ana reverps away at-mospheric water vapor and air pol-lution, hundred-mile vistas in every the days at Lindbergh Field with the mountains the air sinks as in direction may be yours to enjoy compression) about 5 1/2 degree Fahrenheit for every 1000 feet of de

direction may be yours to enjoy. The These of Sunset changes most rapidly this time of the year. This is mainly because the sun is wringing rapidly south along the ecliptic (that spaparent path through the back-son Diego, the sun is now setting shout 75 seconds earlier every day (equivalent to about 9 minutes earl-tier per week), and its setting posi-tion along the horizon shifts south-ward bacton one-half degree per day. scent. During a full-blown Santa Ana gale-force winds rake the foothills downwind of the mountain passes, and San Diego's coastal communities Escaping the Heat of the coming season's first couple of Santa Anas will not be easy — if you can't be inside air-conditioned buildings at any rate. Along the coastline, where temperatures may reach the 90s, taking a The Zodiocal Light, which can ap

The Zedlacal Light, which can appear as a diffuse, pillar-shaped good in the eastern sky for up to an hour before dawn, will be quite compicuous at dark locations this weekend. The subtle glow is caused by the sun's light reflecting off dust particles floating in space in the plane of our solar system. In the sky, this reflected light appears superimposed along the string of constellations we know as the codice, and especially those roduces.

constellations closest to the direction of the sun. An old name for zodiacal light in the morning sky is "false dawn" — a good description of its ef-fect under clear and very dark skies.

"Window Shop" in Daley Ranch when naturalist Will Bailie leads a leisurely 2.5-mile stroll on Friday September 15. Imagine a food, drug, clothing, and building supply store all in one. Meet the group at

See Fall Migrants and year-round residents during the Audubon Society outing to Old Mission Dam slated for Saturday, September 16, from 8 a.m. to noon. Possible sightings include rock and canyon wrens, downy wood-

Meet the group in the parking lot at Old Mission Dam in Mission Trails Regional Park. A drinking Trains regional Fair. A Grinking fountain and portable restroom are available. Expect hiking of a moderately strenuous nature. Call 619-280-7710 fee further information on this frée duting. Plan for hot weather, and bring drinking water, a field guide, and binoculars. (MISSION GORGE)

Bird Watchers and Nature Lovers are invited to take a nature walk led by the Friends of Famosa Slough or

Saturday, September 16, at 1 p.m. The easy walk promises a good view of a wariety of shorebirds and the salt marsh habitat. Meet at the intersection of Famoas Boulevard and West Point Loma Boulevard. Bring binoculars if you have them. Free. 619-224-4591. (POINT LOMA)

Don't Underestimate an Anti Learn world's ecosystems and how ants are the "perfect social organism" when Jake Slominski presents a program at Jake Slominski presents a program at 8 p.m. on Saturday, September 16, at Heise County Park (4945 Heise Park Road). Free. 858-694-3049. (AULAN)

Search for Fall Migrants at the Old Mission Dam during a ranger-led hike on Saturday, September 16. The walk starts in the Old Mission Dam parking lot at 8 a.m. For information, dial 619-668-3275. Free, (MISSION GORGE

619-68-3275. Free, mession coneg; Ethnobotany and Archaeology are the subjects for a five-mile hike planned by Mike at 9 a.m. on Saturday, September 16, in San Dieguito River Park. Call 858-674-2275 x5 to make the mandatory reservations and obtain directions. Free. (ESCONDIDO)

Skits, Stories, Songs, and marsh-mallows will be part of the fun when an old-fashioned family campfire is held at 7 p.m. on Saturday, Septem-ber 16, at Stelzer Park (11470 Wild-

cat Canyon Road). To reserve a spot, call 619-561-0580. (LAMESIDE)

Summer Evenings at the Ranch House, Lynn Gamble and Monica Guerrero discuss "Archaeological In-Guerrero discusi "Archaeological Investigations at the Camp Hual-Cu-Cuish Site, Cuyamaca Rancho State Park" on Saturday, September 16, at the Los Peñasquitos Runch House. Bring a picnic supper, folding chair, sizeket, and flashight to enjoy the glow of twilight before the program begins. Docent tours begin at 6 p.m., with the talk at 7:30 p.m. Densert and beresens are provided.

Birds of Prey are the thing when Nancy Conney presents a program and brings some raptors to Sycamore September 16, at 4 p.m. Sycamore Canyon Road staging area, 16281

Arbor Day, Offshoot Tours offers its

trees on Saturday, September 16, at 10 a.m., starting from the park's vis-itors' center. Free. Dial 619-235-1121 for additional details. (BALBOA PARK)

Sample Pho and other taste treats with Walkabout adventurers explor-ing Linda Vista on Saturday, Septem-ber 16. The moderate 1.5-hour walk with some hills starts at 10:15 a.m. and Linda Vista Road. The walk is free, the nosh is not. Call 619-231 7463 for information. (UNDA VISTA)

Learn to Track Animals and dis walk starts at 7:30 a.m. at the Pa House in the preserve. To reach the spot, take Canyonside Park Drive off Black Mountain Road and follow the signs to the ranch house. For information, call 619-484-3219. Free (RANCHO PENASQUITOS)

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tread for the high places of the county — the mile-plus heights of the Palomar and Laguna Mountains, for example. Climb either of the county's loftiest peaks: Cuyamaca Peak (6512') in Cuyamaca Rancho

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month, including September 16, from 8 a.m. until noon. Meet the others at the corner of Park Boule-vard and Morley Field Drive. Wear sturdy shoes and bring water. Free. 619-235-1121. (BALBOA PARK)

Boots and Pawa, join ranger Luanne Barrett for an interpretive walk with your dog and learn about the impor-tance of dog care when in the park on

Sunday, September 17, at 9 a.m., in Mission Trails Regional Park. Bring water for yourself and your canine pal, along with a bag to pick up after said buddy. Find the park at One Fa-ter Junipero Serra Trail; 199-68-3275. Free. (MSSION GORGE)

Bird Walk, a docent-led bird walk is planned at the Tijuana River National Estuarine Reserve on Surday, September 17, starting at 3 p.m. at the visitors' center (301 Caspian Way). For reservations, call 619-575-3613.

#### GETAWAYS









#### DANCE

Southern Appalachian Platfoeting (clog) dancing classes — with Celtic and English origins — continue on Thursdays at 650 p.m. at the Adams Avenue Recreation Center (348) Adams Avenue). The classes incorpo-rate traditional mountain figures with mercial flootwork. All news are welspecial footwork. All ages are wel-come. The first four classes are free. Call 619-462-2889 or 858-484-3573

for information, MODMAN, HEDORTS, Shoo Piles, the Flies in the Ontment perform and Steve and Harry call for the contradance set for Friday, September 15, at Trinity United Methodist Church (3030 Thorn Street). The fun begins at 8 p.m., fol-lowing beginners' instruction at 7.45 p.m. Admission is \$6. Call 760-436-4030 for information.

Bayou Boogle Night is slated for Bayos Boogle Night is slated for Startardy, Spermber 16, at Clayton's Rockin' Pie Shop (650 F Street, at Seventh Avenuel. The pool tables will be pushed to the side for beginning and intermediate dance lessons at 7-30 pm. with open dancing to CDA from 8:30 to 11:30 pm. Admis-sion is 55. For details, dial 8:58-496-6655. (GASLAMP QUARTER)

Social Dancing Is Promised when the swing and tango communities come together for dancing on Satur-day, September Ib, at the Champion Ballroom (3580 Fifth Avenue). Swing and tango lessons begin at 81.5 p.m., with dancing from 9 to midnight General admission is \$6.61. [619-291-7722 for details, IPILCREST]

| Street Marina, off 1-5 and J Street). Activities begin at 6.00 p.m., with the movies commencing at 8 p.m. Free. For more information, call 888-541-3456. Bring a blanket and picnic dinner. (RAMONA, CHULA VISTA) Movies before the Mast, the series held on the deck of the Star of India continues with Geena Davis in Cutthroat Island on Friday and Saturday, September 15 and 16.

FILM

How About a Crackling Remantic The Hitter Alfred Hitchcock's Read-windowb as it all, with a cast including Jimmy Stewart, Grace Kelly, Thelma Riter, and Raymond Burr. The flick screen September 14-10 at the Garden Cabarte, Find the Garden Cabarte in the open-air marketplace near the clock tower at University and Cabarte September 14-10 at the Cabarte September 14-10 at the Cabarte Indiana and Cabarte Indiana. The Cabarte Indiana Admission: 39, Call 619-295-4221 for reservations, IA, DALM

reservations. (LA DOLA)

Clane Mexicane, this Mexican film
series continues with Arturo Ripstein's El Connel in Time Qualitation

Excibe and Francisco Athle's Fibra

Optica September 15-21, at the
Mann Hazard Center 7 theaters. Ripstein's film is an adaptation of a
Gabriel Garcia Marquer novel starring Fernando Lujan, screening in

Spanish without English subtiles.

Optica does have English subtitles. Tickets: \$7 general. For showtimes and other details, call 619-230-1938.

Fun under the Setting Sun, the 11th annual Cox Communications Film Festival continues on Friday, September 15, with a screening of Field of Draws on the Ramona base-ball field number two (23) Aqua Lane). On Saturday, September 16,

see Free Willy in Bayside Park (at the

I Street Marina, off 1-5 and J Street

Gates open at 7 p.m., with the

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movic commencing at dust. The film is projected onto a special sail aloft in the ship's rig, and a nautical cartoon precedes the feature. Tickst are \$10 for adults; \$7 for children 12 and un-der, seniors, and museum members. To make reservations, call 619-234-9153. The ship is located at 1306 North Harbor Drive, along the Em-bargadero. (DOWNTOWN)

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"The Fight in the Fields," Paul Es-820 E Street; 619-236-5800. Free

Witty and Literate, enjoy Nigel Hawthorne, Helen Mirren, Ruper Everett, and Ian Holm in The Mad ness of King George when the 1994 film is shown for the Film Forum se-ries at the San Diego Public Library

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#### LECTURES

"Who Me, Collect Art?" "Insider's riew Parkway). Free. Call 858-684

3166 for information, (MRA MESA).
An "Interactive Review" and discussion of Jonathan Kozol's book Ordinary Resurrences will be led by Dan Erwine at 7p. m. tonight, Thursday, September 14, at Sant Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutring). To make the requested reservations, call 619-298-7261 x360. (MIOTOWN)

"Myth and Memolir Making Mean-ing of Our Lives Through Writing and Telling Our Life Stories" is the topic when Maureen Murdoch speaks for the Friends of Jung at 7.30 p.m. on Friday, September 15, at the Alliant University/California School of Professional Psychology mission is \$12.0 cm nonmembers. 858-587-4651, MARA MESS.

836-587-4651, (MRA MECA)

Author Matthew Pallimary divulges

Everything You Wanted to Know
About Writing but Were Afraid to
Ake' during a writing workshop set for Friday, September 15, at 7:30 p.m.

Barnes and Noble Bookstore (11744
Carmed Mountain Road). He'll also
sign Land Without Evd Free, 858-6741055. (CAIMEL MOUNTAIN)

Enthralling Thailand is the subject present a slide-illustrated lecture for the Sierra Club on Friday, September 15. The program starts at 7:30 p.m. in the auditorium of the San Diego Zoo's Otto Center (left of the zoo's main entrance). Free. For information, call 619-299-1744 x1040. (BALBOA PARK)

From Shall Bankes, learn what feng shui is and how to use it in your liv-ing spaces when Cheryf Magers con-ducts a workshop at 7 p.m. on Fri-day, September 15, at Myzic Isle (8006 La Mesa Boulevard). The fee is \$15 in advance, \$20 day of the class, 619-465-3100. (LA MEZA)

class. 619-465-3100. (IA MESA)

Pelly's Got a Personality! Learn
about all sapects of parrot personalities
when the Parrot Education and Adop-tion Center presents a seminar on Sat-urdsy, September 16, at 12:30 p.m. on at the Golden Hill Recreation Center (2600 Golf Course Drive). Admission is \$10. For information, call 619-232-2409. got pass us.)

Help Your Characters journey into reality after Stuart Voytilla, author of The Myth and the Movies, conducts a workshop from 10 a.m. to 4 p.m. on

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Melancholy" is the topic for author Debbie Thurman, who will be speak-ing and signing copies of Form De-pression to Wholeness: The Anatomy of Healing, on Saturday, Septem-ber 16, at 10:30 a.m., at the Berean Christian Store (8807 Clairemont Mesa Boulevard; 858-292-8052) and it I p.m. at the Loaves and Fishe ian Store (510 Hacienda Drive

7 p.m. on Tuesday, September 19, at the North Coast Church (1132 North Melrose; 760-724-6700). Thurman will also speak at 7 p.m. Thurman will also speak at 7 p.m. on Wednesday, September 20, at the New Venture Christian Fellowship (4000 Mystra Drive; 760-945-7900). (SAN DIEGO, VISTA, OCEANSIDE)

mation, call 619-287-0050 or

619-235-4100. A \$3 donation is re-

"Reinventing the Color Wheel" is the subject when Mary Tafoya pre-sents a slide-illustrated lecture on color theory for the Bead Society of

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quested (DOWNTOWN

Interested in Becoming an Inter-pretive Guide at the Chula Vista Na-ture Center? A nine-week docent training class starts at 10:30 a.m. on Saturday. September 16. The center is located at E Street and Bay Boule-(BAN DIGO, WSTA, OCIANSIOS)

"Urban Development, Small Lot
Housing: Building to Preserve the
Village Character and Human Scale"
is the focus when architect Armis-tead Smith speaks on Saturday,
September 16, for the Friends of Saturday,
September 16, for the Friends of San Diego Architecture. The meeting be-gins at 9:0.0 am at the New School of
Architecture, 1249 F. Street. For invard, just west of 1-5. To sign up, call 619-409-5903. (CHULA VISTA)

619-409-500.) (CHULA WISTA)
Genzellogy Weekend 2000, this gen-realingical and family history fair takes place from 9 a.m. to 5.00 p.m. on Saturday and Sunday Sperember 16 and 17, at the Southis Rite Masonic Temple (1985 Camino 48) (1985 Camino 48), which includes eight classification of the control of the second of the se hibit area, software demonstrations, and more. For information, dial

seum. Members may bring examples of work for color scheme analysis. Doors open at 10 a.m. for sign-in and coffee, with the meeting starting at 10:30 a.m. The fee for non-members is \$7.50. For information, call 619-692-9960. (BALBOA PARK)

CMBSSON VALLEY)
ART Talk, get the skinny on "Ojes Diversed With Different Eyes" when curateor Toly Kamps leads a tour and
discussion of the exhibit at 3 p.m. on a
discussion of the exhibit at 3 p.m. on
Sunday, Sprehmer 17, at the Museum of Contemporary Art, Downttown (1001 Kentrer Bouleval)
Talks are included in regular museum admission. 619-234-1001.
[DOWNTOWN]

619-298-2447 or 619-464-8824.

N VALLEY)

(DOWNTOWN)

Broadway Producer Walter Starcke, author of It's All God, leads a workshop mintled "Beyond the Beyond" at the New Thought Center (8798 Complex Drive). For more information, dial 858-974-9830. (MSSION VILLAGE)

Birding Tips and Tricks will be divulged when the Chula Vista Nature Center offers "Basic Birding and September 17. For additional details, call 619-409-5903. (CHULA VISTA)

Arts Publicity 101, learn "how to Arts Publicity 101, learn \*how to plug into the press for exposure success "when "infoprencus" and author P.J. Grimes speaks on Tuesty, September 19, at the 101 Artistics Colony (897 South Coast Highway 101, Lumberyard shopping center). Networking starts at 6:30 pm. The fee is 55 in advance, 57:50 at the door. To you up, call 760-632-9074. (INCHEMENS)

Geology of San Diego, make an in-tensive study of the geomorphology and rock types of San Diego's land forms during a four-day class and two-day field trip hosted by Don Albright and the San Diego Natural His-tory Museum. Classes begin at 7 p.m on September 19, 21, 26, and 28; field ...

What's the Latest on Heart Attacke? Dr. Daniel Steinberg, Levi Professor of Medicine and Aging at UCSD, will discuss the most recent findings on the role of cholesterol in heart attacks and the role of lifestyle modificat for the San Diego Independer

What Does It Mean to Declare Bankruptcy? Find out when attor-ney Mark L. Miller conducts an eduber 20, in the third-floor audito at the San Diego Public Library (820 E Street). Free. Call 619-236-5894 for

Hate Crimes Awareness Week is be-ing commemorated at the University of San Diego with a look at "The Legacy of Matthew Shepard" by his mother, Judy Shepard, at 7 p.m. next Thursday, September 21, in Hahn University Center Forum A/B. Free.

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#### IN PERSON

Celebrating 50 Years as a Per-former, Barbara Cook plans a cabaret-style concert tonight, Thurscabaret-style concert tonight. Thurst-day, September 14, at 8 p.m., at the Poway Center for Performing Arts. Cook has won the Grammy, Tony, and Drama Deak Awards and is said to be "one of today's finest inter-preters of American popular song." Tickets are \$40 and \$45. Find the center at 15498 Espola Road (at Titan Way); call 838-749-0505 for reserva-tions. (POWAY)

Based on Ancient Toltec Wisdom Don Miguel Ruiz's Four Agreements: A Toltec Wisdom Book is said to "re-veal the source of self-limiting beliefs weal the source of self-limiting beliefs that rob us of joy." Ruiz will discuss and sign his work at 6:30 p.m. tonight, Thursday, September 14, at the La Jolla Women's Club (715 Sil-verado Road). For space availability, call 858-454-0544 or 858-303-2622.

Hall Americana, Westwind Brass plans a release party for their new CD, Americana, at 6 p.m. on Friday, September 15, at the Veterans Memo-rial Center and Museum (2115 Park Boulevard). The band will performs Boulevard). The band will performs selections from the CD, including works by Stephen Foster, Scott Joplin, John Philip Sousa, George Gershwin, Glenn Miller, and Duke Ellington. Tickets at the door: \$20 per person, or \$25 for two. For more details, dial 619-758-1508. (BALBOA PARK)

7610 Hazard Center Drive; 619-220-0175. (MISSION VALLEY)

0175, MISSION WALES?

"Alsone Churchill is 1940" — based on the second volume of Winston Churchill's Scoond World War — is being presented by Lawrence Wadys at 8 p.m. on Friday, September 15, at 8 aims Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). Waddy was a chaplain in the Royal Nayr, The requested donation as 15 general. For details, call 619-298-701 ab54, deactowny

7261 x254. (MIDTOWN)
Where Can You Meet a Big.-Mouth
Sarcastic Fringehead? Find out
when biologist and underwater photographer Indith Garfield discusses
and signs her new book. The
Disparate Farer in the Control of the
Disparate Farer in Joil Schwer La Joil Schwer
La Joil Survey La Joil Schwer
Fis. xt DG, Willi Books (740 details, call
858-455-1800. La XULA) 858-456-1800, ILA XOLLA

BS-45-5-1000. In. SCIAN
Exploring the Inner Life of a Mea-ster, author Ron Hannen will read
from and sign his historical novel
Hitler's Natee at 7 p.m. on Friday,
Seytember 15, at Tameradia Books
Systember 15, at Tameradia Books
ton, call 88-75-5-707. Free (IM, MH)
Hannen—author of free novel
and a collection of short stories—
will also with foreithe Book and Music at 7 p.m. on Saturday, September 16, to sign his new book. Boor
dris, 1072 Cammon del Rion North,
647-95-75-207. Free, medSecon-vasiler,
649-95-75-207. Free, medSecon-vasiler,
649-95-75-207. Free, medSecon-vasiler,
649-95-75-207. Free, medSecon-vasiler,
640-95-75-207. Free, medSecon-vasiler,
640-95-75-207.

Conile, Bilingual, and Lively, take in Marcos Martinez's Holy Dirt at 7:30 p.m. on Friday, September 15, at 7:30 p.m. on Friday, September 15, at the Harding Community Center (3096 Harding Street). This perfor-mance — part of Fiesta del Barrio Carlsbad 2000 — brings to life a cast of characters. Tickets: \$5. Call 760-434-2904 for information. (CARLSBAD)

and the Cameron Highlanders Pipe Band perform for the Concerts on the Green series on the Prescott Promenade (on Main Street) on Fri-day. September 15, at 5:30 p.m. 619-401-8858. Free. (EL CAJON)

619-401-8858. Free. (IL CADN)

"Prescrictal Windom" Teacher Frank
Crocisto, founder of the Discovery
Institute, will read from his new
book, Insight 1s Better Then Ice
Cream, 1st 4, p.m. on Saturday,
Spettment 6, at Heaven on Earth
Books (765 South Coast Highway
101), in the Lumbersynd shopping
cream, 1st 5, per information, call
760-753-2385. Free, (Excension)

760-733-2345. Free, [IACMITAS]
There's No Mistaking the Guitar
Sounda created by Dick Dale, who'll
be rippin' and shreddin' along with
Willout Kookmeyer, Tower 7, and
the Deoras at 7 pm. on Saturday,
September 16, at a Paloam Therete
(417 South Coast Highway 101).
Tickets are 252, 353, and 548. For information, call 760-634-3237 or
766.436-573 encountries. 760-436-5774. (ENCINITAS

Historical Adventure Author Edward Dobson signs and discusses his third book, The Game, at 3 p.m. on Saturday, September 16, at Borders Books and Music (1072 Camino del Rio North). Free. For information, dial 619-295-2201, (MISSION VALLEY)

dal 619-299-2201, unisson valuary.

The Percusation Dues Skin 6 Bones
kicks off the Fall Connect Series
hosted by the First Unistant Universalist Church with a concert on
stanuday, September 16, at 7:30 p.m.
Enarmble members Terry Longshore
and Brett Reed use "an arenal of exotic, found, and newly created instruments." Find the First Unistant
Universalist Church at 4:190 Front
Charles

Line Series 10, 100 for 100 Street. Admission is a suggested \$10 donation. For further information, call 619-298-4580. (MILLOREST)

Hi, Bobl Bob Newhart and the Gary Scott Orchestra perform at 7:30 p.m. on Saturday, September 16, at the

East County Performing Arts Center (210 East Main Street). Tickets are \$56, \$66, and \$76. For reservations, dial 619-440-2277. (EL CAJON)

dala (19-440-2277, (Bt. CADON)
John the Partyl The 30th annual Julian Banjo and Fiddle Contest and
Bluegrass Festival is set for September 16 and 17 at Frank Lane 74.
Saturday's events include music by
the Laurel Canyon Ramblers, Silverado, and Lout Highway, plus includes
ado, and Lout Highway, plus incheses, and lost of iammine.

mental contests for amateurs, work-shops, and lots of jamming. Bands on Sunday include the Witcher Brothers, Julie Wingfield and the Deserada Band, Down the Road, Lost Highway, and Light house. There will be more workshop

house. There will be more workshops and jamming.
Both days promise food and music-related wendor booths. The festival runs from 8.30 a.m. to 5.30 p.m. to 5.40 p.m. do 1.00 p.

Jazz That Swings, the jam session and band performance hosted by the Jazz Artists Guild runs from 1:30 to 5:30 p.m. on Sunday, September 17 at the Musicians Union Local 325 (1717 Morena Boulevard). The fea tured performer this month is vocal-ist Lila Brown. Musicians are invited

El Festival del Grito, traditional sights and sounds of Mexico are promised by organizers of the Fiestas Patrias 2000 Mexican Independence Day festivities planned from 11 a.m. to 6 p.m. on Sunday, September 17,

There will be strolling mariachis, but folklorico, and lots of live mus Free, 619-744-4317, (CHULA VISTA)

Free, 619-744-4317, GORAA WSTA)

You're Getting Very Sleepy, Jim Soules has been hypototing San Diejams for deeade, He's achebuld to 
appear in a serries of fundraising 
Dynponis shows' to benefit the 
Dynponis shows on 
Sorre at his hair, and you'll 
be 
Cukcing like a chicken in no time. 
See the show on Sunday, 
Spermber 17, at 7 yam, at the Community Actors Theatre, 2957 3-4th 
Street. Donation in 310 per person. 
Call for reservation became space is 
limited 419-26-6-3391, (CHY MORRIPS).

Klexmer Music is on tap when the Klezmer Music is on tay when the Chamber Concert Series at the Chula Vista Civic Center Library opens with a concert by the Second Avenue Klezmer Ensemble at 7.20 p.m. on Monday, September 18. Musicians include Robert Zelickman (clanner) Deborah Davis (toprano), George Svoboda (guitar), Burt Turertay, Chaus fiddles, and bob Weller (per-chaus fiddles, and bob Weller (per-chaus fiddles, and bob Weller (per-persion of the Concert of the Concert of the Concert of Fitnerts 619-691-5069, (Chula MSTA)

Music of Iran is highlighted during programs beginning at 6 and 7:30 p.m. on Monday, September 18, in Smith Recital Hall at San Diego State University. Tickets are \$10 gen-eral. Call 619-594-6031 or 619-594-6020 for further information. (SDSU)

Poet for Peace, Bert Axel, currently "touring the U.S. with his words," reads for Poetic Brew on Tuesday, September 19, at 8 pm, at Claire de Lane (2000 University Avenue). Open-mike readings precede and follow the reading sign-ups begin at 7:30 p.m. Free, 619-688-9945, (MORTH New)

Musician, Promote Thyself, Tim

Free 619.295.2201 (MISSION VILLEY)

Student Brass, the Brador Brass plans a concert at 7 p.m. on Wednes day, September 20, in San Diego State University's Smith Recital Hall. Call 619-594-6031 or 619-594-6020

Genesee Avenue). Free. Call 858-457-7561 for information. (LA JOLLA)

Guest Recital, Pamela York plays jazz piano at noon on Wednesday, september 20, in Smith Recital Hall at San Diego State University. 619-594-6060. Free. (SOSU)

I Want My MP3, Rod Underhill 1160 Rancho Carmel Drive: 858-618 1814. Free (CARMEL MOUNTAIN)

Been There, Shot Them All, an ex hibition of photographs by Henry Diltz is on view from September 21-24 at the Del Mar Plaza. View pho-tographs featured on "some of the greatest rock album covers of all time" and rarely seen photos of rock and roll icons from the past 35 years; and roll icons from the past 35 year Diltz was the official photograph for Woodstock and the Monter

In conjunction with the exhibi Diltz will offer a "persona of his work" during a slide presents tion starting at 7:30 p.m. next Thurs



The Author Team of Jeanette Lauer and Bob Lauer will discuss their book How to Survive and Thrive in an Empty Nest at 7:30 p.m. next Thurs-day, September 21, at Barnes and Noble Bookstore (10755 Westview Parkway). Learn what to expect and how to let go. Call 858-684-3166 for information. Free. (MIRA MESA) Just Another Celtic Band from An

Just Another Cuts Datas from Adulucia, halling from the Asturies re-gion of Spain, Lian de Cubel will per-form at 7:30 p.m. next Thursday, September 21, at the Oceanside Pub-lic Library (330 North Coast High-way), Expect to hear allbroadis (dawn tunes), marches and passeons, dances such as saltones, municras, polkas, and religious tunes. Tickets are \$6. Call 760-435-5570 for information

Youngs Times Two, head to Book-Youngs Times Iwo, head to Book-star Costa Verde next Thursday, September 21, when Bettie B. Youngs and Jennifer Leigh Youngs, co-au-thors of More Taste Bernies for Teens, sign and discuss their books at 7 p.m. Find the shop in Costa Verde Center, Re50 Genese Avenue, and by call-ing 858-457-7581. Free, (IA JOLLA)

Kenneth Branagh, who has been having difficulties making successful films of late, has established a boom-ing career as a narrator: Anne Frank Remembered, Cinema Europe: The Other Hollywood, Cold War, Walking Rememberes. Other Hollywood, Cold War, Walking with Dinosaurs, Galapagos: The Enchanted Voyage, and Great Composers. Does a faint British accent still denote stellectual authority? Cinema Europe Part III: Unchained Camera airs Fri day, September 15, at 5 p.m., on. TCM, Cox Cable Channel 74.

One Wonders, in one's less high-minded moments, what One Night Stand would have looked like, what re-action it would have inspired, had the

original Joe Eszterhas script not been overhauled and refocused by director Mike Figgis. The original was a series of

Give Ed Burns Credit for capturing the failure of some pious Irish immi-grants to pass Catholicism (above and beyond its exterior norms and ingering tinges on the temperament) on to their better-educated (piety without theology can look like s perstition) offspring. Also, for treat persition) offspring. Also, for freat-ing the curious subject of adult fra-ternal relations. The Brothers McMullen airs Friday, September 15, at 9:30 p.m. on Bravo, Cox Cable Channel 42.

We Really Liked Karen Silles (square 's Simple Men. And we really dug he idea of a giant sould movie that employs sexy computer graphics, even f they're only TV-grade. Still, The Bearrdid a lot of dragging on the way to the fireworks. Airs Saturday, September 16, at 2 p.m. on the Sci-Fi Channel, Cox Cable Channel 63.

"I Suppose Having 19 Kids is car skip — you?" Henry room...
cille Ball play widowed parents who eclipsing brood in Yours, Mine and Ours, airing Saturday, September 16, at 5:30 p.m. on TCM, Cox Cable Channel 74

Channel 74.

We're Alwuys Healtant to grant that a modern remake has managed some improvement over the original, but there is something more intriguing, almost more fitting, almost more fitting, almost more fitting, almost more fitting, and than robbing a bank. Art is singular and elevated, immory is plural and common. The Thomas Crown Affair 1968 version) airs Sunday, Septen ber 17, at 11 a.m. on TCM, Cox Ca-

ble Channel 74.

Everybody Loves the Up-from-theDepths Theme (Gladiator: A Hero
Wall Rise), but we like our epic drama
to be tragic, the story of a great man
who crumbles. Alexander was interesting as a figure — hard to point to
a pivotal moment; his tragedy was
dragged out over a lifetime. Remake,

ble Channel 74.

anyone? Alexander the Great airs Sunday, September 17, at 8:30 a.m. on TCM, Cox Cable Channel 74.

Garbofest, even our dear mother, hardly a great movie fan, knows "I want to be alone." Six Greta Garbo movies spanning 11 years, starting with her first talkie — Anna Christie, Susan Lenox: Her Fall and Rise, A You Desire Me, The Painted Veil You Desire Me, the Conquest, and Two-Faced Woman — on Monday. conquest, and 1 wo-races woman air consecutively on Monday. September 18, at 3 a.m., 4:30 a.m., 6 a.m., 7:30 a.m., 9 a.m., and 11 a.m. respectively, on TCM, Cox Cable Channel 74.

The Curious Case of Robin hood: Popeye (a child's hero), Hook (Peter Pan must reverse the effects of growing up). Toys (the stuff of child-hood vs. the stuff of manhood weapons), Jumanji (boy become weapons), Juman) ( boy becomes man in game world), lack (boy ages super-quickly). What's driving the poor man backwards? Jumanii airs Tuesday, September 19, at 8 p.m. on Fox Cox Cable Channel 6.

ber 20, at 10:30 p.m. on Cor Central, Cox Cable Channel 48

SPORTS

The Boys of (Waning) Summer, the

cisco Giants in Qualcomm Stadium

cisco Günts in Qualquim Stadumi rog games Friday through Sunday, September 13-17, at 705, 705, and 105 pm., respectively. Then it's off to Colorado to meet up with the September 19-21, at 8 05, 605, and 12:00 pm., respectively.

The game on September 17 is broadcast on RUSI, channel 51. Ticken for home games range from 51 to \$10. All games are broadcast unlight to no KOO AM (600) and in

Saturday at 7 p.m., and fireworks be-gin at 9:30 p.m.

General admission tickets are 520 (Friday) and \$25 (Saturday and Sunday); pir passes are \$10 or \$15; and three-day passes are \$30. For in-formation call 619-225-9160; tickets are available through Ticketmaster (619-220-TICS). MISSION BAY) Satisfy Your Appetite for Destruc-tion — rending metal, whirring blades, hammering blows, flying sparks, smoking engines, et al.— without having to buy tickets to a Step Up and Make a Difference, the American Heart Association hosts its ninth annual 5k San Diego Ameri-can Heart Walk on Saturday. September 16. Registration starts at 6:30 a.m., and the walk begins at monster truck rally (although Truck 8 a.m., at the corner of Park Boulevard and Zoo Drive. For details, call 619-291-7454. (BALBOA PARK) osaurus will probably never be ri valed in its particular sphere) by watching Battlebots, in which souped up science projects fight to the death. Airs Wednesday, Septem-ber 20, at 10:30 p.m. on Comedy

Hey, Where Am IT You won't say this after an outing with San Diego Orienteering, Orienteers navigate their way on foot along a predeter-mined course with map and com-pass. The next event is scheduled for Saturday, September 16, 10 a.m., at the Paso Picacho campground in Cuyamaca Rancho State Park, with registration and training for new-

High Speeds and Thrills, the San Diego Bayfair World Series of Power-boat Racing is scheduled for Septem-

norning and continues untu > p.... on Friday and Saturday and until

4:30 p.m. on Sunday. The Beach

Boys and the Turtles perform on Saturday at 7 p.m., and fireworks be-

mers continuing until noon. Registration is \$8 for individuals Regaration is \$6 for inclinidation or groups with one mage, compasses may be remed for \$1. To reach the spot, take 14 to 1 lightway? Yand head north toward Cayamaca Runcho State Park. Displayers make a might safer park toward Laydon, and keep 14th, following the orientering signs to the old Boy Scout Camp Haal Cuc Cuash. Park not persented to the persented of the clay of the make Indormation, 614-465.

305, 885 739 4456, or 186-435 2147.

Spanish on station KURS-AM (1040). For details, dial 619-280-Beginners are encouraged to attend. (CUYAMACA RANCHO STATE PARK)

ber 15-17, on the Bill Munocy Memo-rial Race Course in Mission Bay. Sec competition in classes including un-limited hydroplanes, formula-one pro-tunnel series, unlimited lights, offshore racers, drag boats, and more, live entertainment and interactive ac-tivities are promised. Racing begins at 8 a.m. each morning and continues until 5 p.m.

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

adult. 619-448-950. IEE CAOM Semper Fils, the Camp Pendleton Half-Marathon is alared for Saturday, September 16, in the Main Exchange area on base. Registration starts at 6 a.m., with the racing beginning at 7:30 a.m. Questions? Call 760-725-6836 for answers. Civilians are wel-come. (DECANSIGE)

The Monthly Walk/Run/Skate/ Association is set for Saturday. September 16, saturing at 815 sam in Fanuel Park (located on Pacific Beach Drive, at the south end of Fanuel Street, on Sail Bay). Partici-pants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the op-tional food). 858-273-3722 or 858-457-0602. (PACIFIC BEACH) Association is set for Saturday

Surf for the Sea, this annual surfing ontest held in memory of Harr Bennett is slated for Saturday and Sunday, September 16 and 17, from 7 a.m. to 5:30 p.m. each day, on the north side of the Oceanside Pier (300 North the Strand). For information, dial 760-439-0863. (OCEANSIDE)

The Bolt in KC, the San Diego Charg-ers meet up with the Chiefs in Kanasa City at 10 a.m. on Sunday, Septem-ber 17. The game will be broadcast on CBS. Fan information: 858-455-1984/85/or 86, regular season ticket information: 877-CHARGERS.

Iron Steeds and Polo Ponies, join the ber 17, for a bicycle ride including lunch at Taste of Thai and a look at the polo match starting at 1:30 p.m. The 25-mile ride starts at 10:30 a.m. in the parking lot of Trophy's (8650 Genesee Avenue). Bring money for food and polo (\$5). For more details call 619-294-3941. (LA JOLLA)

Run along Batiquites Lagoon on Sunday, September 17, during the Terry Fox Run/Walk 2000. Registration starts at 6:30 a.m.; racing start at Batiquitos Drive and Kingfishe Road (near the Aviara Tennis Cen ter) at 7:50 a.m. For information, call 760-434-7706. (CARLSBAD)

Polo Time, the San Diego Polo Club Polor Time, the San Diego Polo Club hosts matches every Sunday through October. The F. Gutierrez Cup Ama-teurs play on September 17. Club matches begin at 1:30 p.m., with the feature match getting underway at 3 p.m. General admission for all events is 55. The grounds are found at 14555 El Carmino Real. For reservations, call El Camino Real. For reservations 858-481-9217. (RANCHO SANTA FE.

Single Track, Dirt Roads, Techni Club mountain bicyclists explore Sar parking lot at the southeast corr Genesee and Highway 52. 858-874-3644 for details. (CLAIREMONT)

#### SPECIAL

Described as "One of the Most Described as "One of the Most Powerful Indictaments of War cver written," The Trojan Women by Europides relates the fate of the family of Priam at the fall of Troy. Discuss the tragedy with the Del Mar Great Books Reading and Discussion Group at 2 pm. on Firlds, September 15, at Barnes and Noble Books store in the Del Mar Highlands Town Control, The Control of the details, call 858-756-4298, (DEL MAR

Vintage LPs, sheet music, books or Vintage LPs, sheet music, books on a variety of subjects, crafts, and art periodicals are among the items to find at the Athenaeum Music and Arts Library's book and craft sale slated for Saturday, September 16, from 10 a.m. to 4 p.m. The Athenaeum is located at 1008 Wall Street; 858-454-5872. (IA JOLIA)

Hit the Streets for the fourth annual Lake Murray Kiwanis Street Fair on Saturday, September 16, 9 a.m. to 4 p.m. Expect 150 vendor booths, pancake breakfast, activities for children, blood drive, live musical ente inment, and more. Find the fair a the south end of Lake Murray, locate orth of the Lake Murray Boulevard exit off Highway 8. Admission is free 619-465-5483. (LA MESA)

of 9-465-548. I.A. MESA Celebrotic (Real) Mexican Indepen-dence Day during the OM Town San Diego State Holson (Fabr Kall Fista 2000, Jated for Saturday, Septem-ber 16, from noon to 4 pm. Latino bands and mariachis will entertain throughout the day, and there will be dancing storyteling, games and con-tests. Admission is free, although small fees will be charged for the gamen. The Fandanger runs from 61 to 10 p.m. (\$20). For more informa-tion, call 61+2-05-422 (colt Town)

Powsy Days, the 36th annual Poway Days Heritage Parade — themed "A Golden Celebration" — starts at 10 a.m. on Saturday, September 16, on Poway Road. The 16th annual Community Day and fireworks display starts at noon at Poway Community Park (13094 Bowron Road). For information on either event, call 858-748-0016. Free. (POWAY)

Where Can I Grow Bamboo! Get answers when the autumn bamboo sale takes place at Quail Botanical Gardena on Saturday, September 16, from 11 a.m. to 3 p.m. Over 100 dif ferent varieties of bamboo will be or display (and for sale). Find the gar

dens at 230 Quail Gardens Drive. Admission to the gardens is \$5 for gen-eral, \$4 for seniors, \$2 for children For information, call 858-453-0334. (ENCINITAS)

Book Sale, the University Heights Library hosts a book sale on Saturday, September 16, from 8 a.m. to 3 p.m. The library is found at 4193 Park Boulevard and by calling 619-542-1742. (UNIVERSITY HEIGHTS) Oldies and Goodles? The San Diego

Museum of Art plans an appr clinic with Butterfields Auction on Saturday, September 16, from 9 a.m. to 4 p.m. Specialists will be o 9 a.m. to 4 p.m. Specialists will be on hand to provide background infor-mation on art objects; the fee is \$20 per item appraised, with a five-item limit. For more details, dial 619-232-7931. (BALBOA PARK)

Picture This, everything photo-graphic — from vintage to modern equipment — is on offer during the bargain camera show on Saturday, September 16, from 10 a.m. to 2 p.m., at the Al Bahr Shrine Templ (5440 Kearny Mesa Road). Look fo cameras, lenses, tripods, flash units darkroom equipment, studio equip ment, projectors, and motion pictur

ment, projectors, and monon picture equipment, among other items. General admission is \$4; student and seniors, \$3; children under 12 and active military free. For information call 310-578-7446. (KEARNY MESA)

Tchotchkes Galorel The Collector Consortium All-Collectibles Show Consortium All-Collectibles Show i slated for Saturday, September 16 boasting upper-scale vintage glass ware, porcelain, pottery, vintage cos turne jewelry, bottles, books, curios and more. On-site appraisals will b offered by militaria expert Larr Stone. Enjoy the show from 10 a.m. to 3 p.m. at the John D. Spreckels Build

Take the Train to Tecate via Campo, when the San Diego Rail-road Museum offers a vintage train excursion to Tecate, Mexico, on Satnber 16. The train de parts the depot at 3 p.m. and retu t 9 p.m. Once in Tecate, visitor The cost is \$40 for adults, \$20 for children. Reservations are required, made by calling 619-595-3030 x03 or 619-938-1943. (CAMPO)

Come See Us, the 20th ann Saturday and Sunday, September 10 and 17, from 8 a.m. to 6 p.m., with

visit by the tall ship Pilgrim of New-port, arts and crafts booths, food for sale, and the Mayor's Cup sailboat race. The Nail and Sail boat conrace. The Nail and Sail boat construction competition— at 9 s.m. on Sunday — features 24 three-person teams who have three hours to construct a sailable vessel from a pile of wood, some nails, and caulking. For information, dial 760-722-1534. Admission is free. (OCEAMSIOE)

Many Nations, One People, the 17th annual California American Indian annual California American Indian Days Celebration is slated for Satur-day and Sunday, September 16 and 17, from 9 a.m. to 6 p.m., at Park 17, from 9 a.m. to 6 p.m., at Park Boulevard and Presidents Way. The program includes California Indian dance groups, storytellers, and demonstrators from across the state. Food and art vendors will offer their wares. Admission is free. 619-281-5964. (BALBOA PARK)

Modern Working Vessels and Tall Ships, live music, a Civil War en-campment visited by President Lin-coln, crafts and food booths, kid's accoin, crafts and food booths, kd's ac-tivities, and more than 200 vintage automobiles on exhibit are part of the Harbor Days and Tall Ship Festi-val slated for Saturday and Sunday, September 16 and 17, from 10 a.m. to 5 p.m. both days. Admission is free. The event

Admission is free. The event takes place along the Chula Vista Yacht Harbor, accessed by taking the J Street/Marina Parkway exit off 1-5. For information, call 619-426-2882. (CHULA VISTA)

Celebrate the History and Culture of Barrio Carlsbad during Fiesta del Bar-rio Carlsbad 2000, slated for Sunday, September 17, from 9 a.m. to 6 p.m., at the intersection of Roosevelt Street and Walnut Avenue. Enjoy a variety and wants Avenue. Enjoy a variety of musical entertainment (by bands including Terra, Barela, and the Blazers), folklorico dancing, arts and crafts, authentic food (for sale), and more. Questional Call 760–434-2191 for answers. Admission is free: (CARLSBAD)

Polkloric Dances depicting the lit-erature and colorful costumes of Panama are in store for those at-tending the lawn program hosted by the House of Panama at the Internathe House of Panama at the Interna-tional Cottages on Sunday, Septem-ber 17, at 2 p.m. Regional foods will be offered for sale. Admission is free. 619-590-0430. (BALBOA PARK)

Hop on Over to Bunnyfest 2000, slated for Sunday, September 17, from 10 a.m. to 4 p.m., in Heritage Park (at Juan and Harney Streets). There will be bunny crafts, "cage cre-ations," a kids' area, bunny pageant

(11 a.m.), rabbit health talk (12:30 p.m.), and more. Admission is free. For details, dial 619-718-7777 (OLD TOWN) We All Scream for...the Lemon

Grove (7715 Church Street). Tickets are \$10. For more details, dial 619-463-9193. (LEMON GROVE) Students from the Minek School of

Art in Belarus have work on exhibit in the sixth annual "Young People's Art Exhibit and Sale," continuing Art Exhibit and Sale," continuing hrough September at the Sparrow Fine Art Gallery (127 North Highway 101). The show and sale benefits the Children of Chernobyl organization, raising funds for 30 children from Be-larus to spend summers in the San Diego area with host families. For in-formation, call 858-459-4650 or 858-350-1065. (SOLAM BEACH)

Chinese Brush Paintings and note Brush are on exhibit from Saturday Brush are on exhibit from Saturday, September 16, through Friday, September 29, in Gallery 21. A mem-ber of the organization will be on hand to answer questions during viewing hours, which are 11 am. to 4 p.m. daily. Find the gallery in the Spanish Village Art Center. For more informa-tion, call 619-557-0517. (BAISOA PAPO)

#### FOR KIDS

Who Dures Cross My Bridge? Sec Three Billy Goats Gruff when Tom lensen's Puppets perform through Sunday, September 17, at the Marie Hitchcock Puppet Theater. Next up. Bits'y'. School Adventure performed by comic ventroloquiat I, mr Trimble September 20-24. Performances be-gin at 10 and 11:100 a.m. Wednesday through Friday and at 11 a.m., i, and 2:30 p.m. on Saturday and Sunday. Find the theaster 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) The Newest Baseball Book by John H. Ritter is Over the Wall, which he'll sign and discuss at 7 p.m. on Friday, September 15, at the Barnes and Noble Bookstore in Grossmont Center (500 Grossmont) Grossmont Center (5500 Grossmont Center Drive), Free. 619-667-2870. (LA MCSA)

Popcorn and Pajamas, expect to laugh when Ten by Tango by Denise

Edwards is read for the pajama story time scheduled for Friday, Septemime scheduled for Friday, Septem-ser 15, at 7 p.m., at Barnes and Nober 15, at / p.m., at sames and vo-ble Bookstore (7610 Hazard Center Drive). Call 619-220-0175 for de-tails. Free. Popcorn will be served. (MISSION VALLEY)

(MSSON VALLY)

Bend There, a breading party led by

'besding expert and author' Wendy

Simpson Conner is set for Friday.

September 15, at 7 p.m., at Borders

Books and Music (11160 Rancho

Carmel Drive). Call 835-618-1814 for

information. Free. (CAPMEL MOUNTAN)

Fear of the Durk is part of Johnny Mascari's My Light at Night, which he'll read, sign, and discuss at 1 a. on Saturday, Spetember 16, at Barnes and Noble Bookstore (10755 West-view Parkway), 858-684-3166. Free. (MRA MESA)

Don't Be Afraid! Accept this invita-tion to enjoy Miss Spider's Tea Party when the book is read for the story time starting at 11 a.m. on Saturday, September 16, at Bookstar Costa Call 858-457-7561 for information (LA JOLLA)

The Harbor Seals that gather near the Children's Pool are the stars of a storytelling activity hosted by the Birch Aquarium-Museum on Saturday, September 16, from 9 to 10:30 a.m. September 16, from 9 to 10:30 a.m. On the beach, instructors will lead dramatic readings, role playing, and games to teach kids about seals and their natural habitat. The fee is \$15. call 619-534-7336. (LA JOLLA)

Create a Scarecrew during a family program for those six and older (with an adult) slated for Saturday, an adult) stated for Saturday, September 16, at 11 a.m., at the San Diego Natural History Museum. Bring old clothes to outfit your scare-crow. The fee is \$18 for nonmem-bers. Call 619-232-3821 x203 to reg-ister. (BALBOA PARIO)

Get Wired, what does the Wire-O-Mania Klutz book have to offer? Make some "wonderful wired things" including a wire bookmark and a paperclip at 2 p.m. on Saturday and Sunday, September 16 and 17, at the Sunday, September 16 and 17, at the Zany Brainy stores (1530 Camino de la Reina, 619-291-9500; 10661 West-view Parkway, 858-547-8700; Gross-mont Plaza North, 5475 Grossmont Center Drive, 619-466-6751). The ac-tivity is for those six and older Free. (MISSION VALLEY, MIRA MESA, LA MESA)

The Bear of Very Little Brain, a.k.a. Winnie-the-Pooh, visits the story time planned at White Rabbit Children's Books on Sunday, September 17, at 2 p.m. Find the shop at 7755 Girard Avenue; 858-454-3518. Free. For children three and older. (LA JOLLA)

three and older. Id.A. OLLO!

Youth Jam. Ne 'Off the Hook Youth
Jam. 2000' event hosted by Pathfinders of San Diego — featuring a
recital, fashion show, photography
exhibit, and award cremony — is
alated for Sunday, September 17, at
4 p.m., at Plymouth Congregations
Church (2217 University Avenue). Admission is free for those 18 and under; adults pay \$1. For information, dial 619-527-2508. (NORTH PARK) Che Che Che, learn to "bear cha-cha Chac-Chac-Chac serve not bear chac-cha-cha," play gamen, watch a Baer in the Big Blue House video, and do a color-ing activity during the story time start-ing at 10 a.m. on Tuesday, Septem-ber 19, at Barnes and Noble (11744 Carmel Mountain Road); 858-674-1055; Free, (CARMEL MOUNTAIN)

1035; Prec. CAMBEL MODIFIAN Pewer Yemmighers, Singing, Hills Re-sort offers golf clinics for youngstein severy other. Wednesday, including September 20, at 4 p.m. Beginning September 20, at 4 p.m. Beginning junior golfers are provided with tips on golf risports, course usage, safetyls and basic weight principles. Golf you had basic weight principles. Golf you had been seen to the course of the course resort at 2007 Debes Road; 800–457-5568. (IL CALOR)

Soon, (R. CALON)

Senahella by the Senahore, learn about the different kinds of senahella found on the beach and the creatures that made them with the Junior Rangers at the Tijuana River Estuarine Reserve next Thursday, September 21, at 315 p.m. The program takes place at the reserve's visitors' content. Pol. Carnina Wiv. Oten In. center, 301 Caspian Way. Open to kids in kindergarten through grade 6. Free. 619-575-3613. (IMPERIAL BEACH)

Free. 619-575-3613, GWPRIAN, BACOV Childera's Discovery Massuum of North County, the museum is de-signed as an educational environ-ment through art, science, and social activities regreted for children's through 12, Look for a medieval cat-dren's markeplace. Find the mu-seum at 300 Carlishad Village Drive, usit 103, 760-720-0737, GWRSMAO,





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#### **Eleanor's Rebellion**



FROM THE DUST IACKET: FROM THE DUST JACKET: Eleanor's Rebellion is the story of a son and his mother: his out-of-wedlock birth; his adoption; his discovery of his real father; the revisitions shout his mather; me revelations about his mother's life — and, in light of them, about

Alfred A. Knopf, 2000; 253 pages; \$25

When, at age 40, the author learned that he was adopted, it was the beginning of a journey both difficult and illuminating. He discovered not only the secrets

David Siff. He discovered not only the secrits of his own post (that his father was the cate V m. He Helling that he was placed in an orphanage at birth and was later adopted by his own mether) but those of his mether's past as well. The woman he had known as a typical homesmaker had in fact been an adversarious young rebot who settled into a marriage only for the sake of her child. Her story cames as a shock to her son, providing had with explanations in fesh own purching actions and delevatives, casting is acting career in a new light, constitution of the child of the child. He was not the new produced appreciation for his mether's life.

tion for his mother's life.

ABOUT THE AUTHOR: David Siff was born in 1935 in

New York. He has worked as an actor on and off Broadway, in New York, He has worked as an actor on and off Broadway, in national touring companies, on television, and in film. A former professor at the University of Wisconsin and other schools, Siff also writes, as David Falkner, for the New York Times as well as other national publications. As Falkner he is author of biographies of Mickey Mantle and Jackie Robinson and other baseball greats. He lives in Riverdale, New York.

He lives in Riverdale, New York.

On the morning that we talked, I said to Siff that his life story had the feel of the fantasies many of us had as children—stories that involved discovery that the mons and dads with whom we lived were not our real parents; our real parents were kings and queens or movie stars or perhaps simply the wealthy couple down the lock. I saked Siff what he felt made such story.

couple down the block. I asked Siff what he felt made such stories so appealing.

"For the same reason that magic is appealing to children. It really is something that lifts them into another dimension. It takes them out of their lift and places them into a world they really don't know but intuit is three. It's almost in a bizare way a religious thing. It's mythical. What I wanted to do in the book is to show the tension between that kind of mythic longing and the reality of it when it hits. It's a very different thing. But the myth is real. It's a really powerful part of our lives. And it doesn't disappear when you'r dealing with it in reality. It shapes the way you take on reality."

Siff was 40 when he learned he was adopted. "I was think ing." he said, "when I was writing for you to call, that I was going in the same of the same o

ing," he said, "when I was waiting for you to call, that I was going ing. he said, when I was waiting for you to call, that I was going to say that what my mother had given me by delaying this story so long was in an odd way a gift. Because that door was open to me. It's complicated because there was also information withheld, my life withheld and all of that. But she gave me a passport

How Siff happened to learn about his adoption was through his interest in astrology. He wanted to cast his astrological chart and needed to know the exact hour and minute of his birth. He said, about this search, "One of the things that I was doing in the story, without trying to hammer anyone over the head, was to pay attention to the bizarre coincidences that went all the way through

attention to the bizarre coincidences that went all the way through this story. That is, my being led to the discovery in the first place. The bits of the discovery in the first place. The secret of his patentity to herself Dot he think she were would have told him the truth had he not stumbled upon it. "No. I'm sure the would not have. One of the realities in this was that there was a much a sense of loss for her as there was for me, in the sense that the lost what the had preserved for o'd years. And I don't think that she would have held on to this certainly And I don't think that she would have held on to this, certainly she wouldn't have held on to this out of malice. But it would have been out of a judgment that she made when she was 19 years old. That this was the way her life and my life had to be."

That this was the way her life and my life had to be."
Her fiear a being an "unwed mother," said sliff, was overwhelming. "The surprise in this for me was her willingness to go
at this alone. The expected outcome in a situation like this in that
era is to surrender a child for adoption. And my mother wear
never, never willing to give up her child. Which I think made her
really extraordinary. As I'm saying this, my memory of her would
be that she would booth be embarrased by what I'm saying and sort of secretly pleased to recognize the courage that she had.

Because to me, it was real courage to do what she did."

It must have felt odd. I said, once Siff learned about who

he was, to realize that during all the years that had gone before, his entire family had known the truth about him and kept it to

"Oh sure. The thing that was amazing to me was that every one of these people knew the story. And without consulting each other, their sense of coordination was perfect. When my relatives would talk to me about dates, they would offlandedly mention constitue and the story of the stor would talk to me about dates, they would offnandedly mention something about my parents' anniversary. They would say, 'Let's see, they were married in 1934...what was going on in 1934?' It

was like background music to my life."

I said that I wondered, as I read Siff's book, what it must have

"It took me a long time to really get into that, because ini-tially it was so unbelievable that I think I lived in the fairy tale before I lived in my own feelings. I know that when my mother first told me, that when my mother first told my, that moment till is so wived to me. I can literally see her face in front of me saying. Of course, you know who your father is. I was flabber-gasted when she used that phrase, and I saw my uncle walking across this iswen at the sourty house they had, and intermedly thought. Oh.

my god, it's my uncle.' And then-she said, 'Your father was Van Heflin.' I literally went blank at

that moment.
"I told people, days later, that I answered her by saying that,
'Well, better Van Heflin than Van Johnson.' But I literally can't Well, better Van Heilin than Van Johnson. But I literally can't recover that moment. If I recover that moment it would have to be through one of these recovered-memory sessions. I would need truth serum. I was just absolutely numbed by that. I think I couldn't begin to get at the feelings I had that my life had been turned upside down, that I'd been betrayed. Anger seemed to me to be so inappropriate and so wrong-headed on my part that I didn't dare feel it for years. And it was only at that point where I diant care test it to years. And it was only at trait point where it could begin to piece together what really happened, and move my own life beyond the reaction I did have, that I'd been in some way really done in by this story. Which, in retrospect, is not the case. I don't feel that now. I feel that in the end what this was about was an odd kind of gift."

was an odd kind of girl.

Although Siff's mother had been interested in theater, no one else in his family was. Early in life, Siff showed talent as an actor. "I' was sort of flunking my way through school, and I went off to prep school. The only thing I could do that would give me any

sense of accomplishment was acting. I've thought a lot about that. I ran into a Nobel Prize laureate who wrote about this and said, Well, it's a mixture of genes and environment.' I really don't have an honest answer. I do think there's some way in which we connect with what we need to find in our lives without our know connect with what we need to find in our ways without our know-ing it, without our having to do anything. And this was one of those steps along the way to connecting with my father. You don't have to go to school for it. It simply happens. There are going to be those accidents in your life that lead you to it. And whether you're prepared for it or not, you're going to be presented with it. And I think that acting was one of the ways in which that

occurred.
"My mother was always interested in the theater. I know "My mother was always interested in the theater. I know that But what I was struck by, in joing through this story, was when I first became a professional actor I was like a lot of other young actors. I got my meals and my spending money from my parents still. And I saw my parents, two, three, four times a week, And one morning my mother called me up and said. 'Can we have lunch' It was strange. 'Oh, sure, okay, we can have lunch.' 'I met her for lunch.' She' of early dressed hereif up. It was like a formal thing. I mean, this was really weired to me. We sat like a formal thing. I mean, this was really weired to me. We as a strange of the control of the control of the control of the like a formal thing. I mean, this was really weired to me. We as a strange of the control of the control of the control of the like a formal thing. I mean this was really weired to me. We like a formal thing. I mean this was really weired to me. We weight the control of the

you did to go into an agent's office.' And that was it. We finished our lunch. She went on her way. And I thought she was nuts. I

years later.
"I think my mother was secretly pleased by my becoming an actor. In her life, there was this incredibly difficult contradiction across the was really devoted. that she lived with. The man she married she was really devoted to in the end. She made a real family with him. As I say at the end to in the end. She made a real family with him. As I say at the end of the book, I think that the love of her life was this actor, Van Heflin, whom she met as a kid. Whenever I had questioned her about him, there was never a harsh or an angry word about him. It seemed very peculiar. My aunt, on the other hand, couldn't stand the sound of the guy's name. But not my mother. I think that in some way, she always saw me as a child of their union, a child of light. So that when I chose to become an actor, there was something pleasing as well as something scary to her in that. It was complicated."

I would turnk that when sometining came along where she knew the movie was being talked about, and it was a good one, I would have a feeling that she saw them."

Siff, like his biological father, fathered a child out of wed-lock. I said that I thought this an interesting footnote. What did

Siff make of this?

"That's another one of those unnameable coincidences. I I mat is another one of the continuation continuence. I is suspect, at that point [when he fathered the child], it was not just coincidence. I suspect there was some part of my behavior that was out of control, and was, in a bizarre way, trying to reach him. It was a kind of caricature of what had happened. There was a desperation in it too, I think.

Siff said that in working on Eleanor's Rebellion he was always aware of trying to make a story, rather than just simply "unbur-dening" himself. "I worked on this book," he said, "on and off for ten years. I couldn't find my way into it, because in the course of many of those years, I couldn't separate unburdening myself from telling a story. It was only at the point where I knew that I had enough distance to tell a story that I could do this, that could really have this kind of dialogue with my mother that would let a reader in on this too. It's not a two-sided book. The goal is

#### MUSEUMS

(Art museums are listed in the

Reader's Guide to Art.)
Antique Gea and Steam Engine
Mosemus, the museum's activities include locating, collecting, documenting, and preserving historical
gas-, steam-, and horse-powered
equipment related not only to agriculture, but to the general development of America. The collection is
made up of equipment used in humberroug, mining-visit in Indirion, the
museum has a blacksmith the museum has a blacksmith and

Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools, and farming imple-ments; the district's 1955 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional in-

formation. (BORTA)

Chinese Historical Moureum, "Following the Footsteps of the Chinese-American Dream" includes photographs, oral histories, written documents, and interviews with the families of Ab Quin, George Yim, Y.C. Fung, Gorman Fong, and Dorothy Hom. Enjoy the show through Statucky, September 30.

The museum is located to for the Chinese Mission, adjacent to the building is an Asian parden, including a statue of Confucious, a waterfall, and a status of Confucious, a waterfall.

ing a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Av-enue (at J Street); 619-338-9888. (DOWNTOWN)

changes in the city and outlying ar eas. The more than 50 color pho tographs were taken by Manny Ramirez from an ultralight aircraft, a

Ramirez from an ultralght sircraft, a helicopter, and an air ship.

The museum features glimpset of Chula Vista's paste cabibits feature lemon packing crate labels, pho-tographs of downtown Chula Vista, doors and adobe blocks from the original Sara newspaper building, and relica from the Cluy Watch Company. Fird the museum at 360 Third Avenue. For further informa-tion, call 613-40-616. (CPAL VISTA)

Creation Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more infor-

George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George and department store founder George Marston and his family by San Diego architects William Hebbard and Irv-ing Gill, the Marston house design is in keeping with the early 20th Cen-tury American Arts and Crafts period, which emphasizes simplicity, func-tion, and natural materials. The musum is located at 3525 Seventh Av-enue; 619-298-3142. (MLCREST)

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

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

Parsonage Museum of Lemon Gews, photographs, furnishings, artifacts, and memorabilis tracing the story of the Treganza dan — whose ancestors half from Mexico, Spain, Wales, and France — open at the museum on Sunday, September 17. The family of horticulturists, doctors, an thropologists, artists, architects, and performers was instrumental in buildperformers was instrumental in build-ing education, agriculture, and culture throughout the county. The Treganza Family in Lemon Grove" continues through Friday, December 22. Ongoing exhibits include "The Sweating Beast: Agricultural Roots of Lemon Grove" and "Miller's

at 7715 Church Street; 619-460 4353, ILEMON GROVE)

4353, LEMON GROVE)

Revelone H. Feet Schemos Center, 30

chibits designed to make science, math, and technology engaging and fin make up "ExploraZoon," in exhibition originating at the Ex
chibits component seeds to stimulate better understanding of the relationship between art, science, math, and human perception — look for "Color Shadow," "Vasibe Effects for "Color Shadow," "Vasibe Ef through June 2001.

Eight San Diego organizations have joined the center to create "TechnoVation," an exhibition highlighting the most innovative science and technology departments is town. Each of the eight exhibits in-cludes an interactive and educational

methods of transmission and storage and retrieval of information, such as lasers, flashing lights, waveforms, and more. For further information, call 619-238-1233. (BALBOA PARR)

cific technology is, how it works, and how it affects the public. The show continues through December.

Continuing exhibitions include "Symmetry," Retro Tech, "About Faces, "Signals," and "Spreages," The permanent exhibitions present a variety of hands- on exhibis illustrations contific principles. Explore the various

San Diego Automotive Museum, cars that "captured American pros-perity in one beautiful rolling mon-ument" are on view in "Class Acts:

> AN ENTREPRENEUR

AN INVENTOR

A PROFESSIONAL

Cadillac and Packard." Over 20 examples of Packard and Cadillacs from a range of model years are part of the show, continuing through Sunday, October 1.

More than 80 automobiles and motorcycles from borseless carriages to furner correspond to the furnity of the state of the st

motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection.

San Diego Historical Society Mu-seum, the role of photojournalists and photographers in preserving the San Diego region's eccentricities is commemorated in "Weird San commemorated in "Weira San Diego: Capturing the Public's Eye — Photographs from the Collection

that Startle, Surprise, Amuse, and Confuse." on display through Sun-day, September 24. Along with nearly 200 photographs, "Weird San Diego" features museum artifacts, costumes, and documentary evidence showing an often unseen San Diego. Curston Gregory L. Williamsi also attempt-ing to "show how historic data

evolves. An image that looked serious 50 or 100 years ago can now appear abund, poignant, or funny.

"Out of Our Vaults II: Curatorial Curion" features artifacts from the society's collections of fine art, decorative arts, furniture, textiles, tools, instruments, photograph, architectural drawings, documents,



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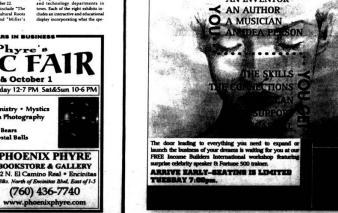
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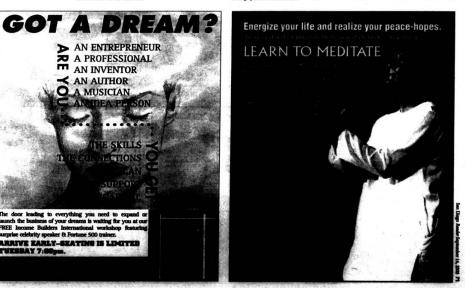
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A Century of Silent Service" is on dis-play aboard the ferryboat Berkele brough the year. Five component make up the show: "The Dream (early history), "WWI and WWII, (early history), "WWI and WWII,"
"The Cold Wart to the Present," "SubBase-San Diego," and "How a Submarine Works." The show includes
the submarine art collection "A View
from the Periscope" and numerous
artifacts (including an actual

## Roam-O-Rama

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

Dark thunderclouds moved into weighing a ton and Borrago Valley on the afternoon of August 29, seroing residents of Borrago on the rodewy by Springs with 70 mm gusts of wind and a linear series with 70 mm gusts of wind and a linear series with 70 mm gusts of wind and a linear series with 70 mm gusts of wind and a linear series with 70 mm gusts of wind and a linear series with 70 mm gusts of wind and a linear series and the series with 70 mm gusts of wind and series with 70 mm gusts of series with 70 mm gusts of wind 10 mm gusts of series with 70 mm gusts briefly and rather capriciously, hitting hard any given region of the desert every five or ten years.

Some of the most violent activity during the recent storm took place in the area

around Arroyo Salado Campground, 16 miles east of Borrego Springs via Highway S-22 (Borrego-Salton Seaway) where boulders

SANTA ROSA MINS TREE CON

nent exhibits documenting the his-tory of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the

son wildflower bloom here and in the low-lying areas of Borrego Valley during the next several weeks. The

significant showing stating in a week of two. The sandy bottom, or dry wash, of Cockehelp Caspon, corth of Highway 5-22 co



Coachwhip Canyon also harbors a fine cotion of smoke these. This greygreen intel desert survivals as long so that and tance. Flash floods are essential for its survival as a species. The seeds of smoke trees will not germinate unless their hard outer coating has been sourced way by the grinding action of sand suspended in hissh-flood veters.

the grinning alcohol with a sub-sub-power in all mash Flood witters.

In all hood witters are all the sub-power in a sub-power in the sub-powe

San Diego Museum of Man, ever met a real Iron Naidord Approxi-mately 100 machine devices gathers made 100 machine of the pro-tines of the property of the them extremely rare—are on ex-bidis in Troquisition Terture and In-terne, death, and sterre were used during the Inquisition, the Roman Canholic Charch's infamous cam-paige of terror against Protestants. Feet and the Inquisition, the Roman Canholic Charch's infamous cam-paige of terror against Protestants. Feet hereofic, or proposed to the celastanteed from A. Il of the items in the exhibit are originals. The ex-hibit—on ions from the Medieval Islat — concludes on Thursday. Elaborate feathered costume

exotic masks, and ornste daggers and shields used by Amazon Indians durshields used by Amazon Indian during ceremonies and rituals are showcased in 'Rhual Arts of the Amazon.' Hundreds of items— all with special mythical and spiritual mean-pecial mythical and spiritual meanmand Colombia amassed by author and collector Andam Medier are featured in the exhibition, continuing through Tuesday, November 14.
Legendary self-taught Mexican
L

ntricate pottery of Quezada, Nam peyo, and Maria Martinez, all of whom where inspired by ancient pot-tery found near their villages. Enjoy

tery found near their villages. Enjoy the magic through lanuary 14, 2001. Life in Egypt 3500 years ago is depicted in the museum's new Children's Discovery Center. Time Travel to Ancient Egypt' features a walk-through rendition of a nobleman's home, and organizers promise a specific theme each month. For more information, dial 619-239-2001, (MastOn Pamo)

a marriage made in heaven. glorious SummerFest evening featured the great clarinetist David Shiffin. Shiffin was on stage throughout the concert, joined by different sets of equally splendid collaborators in performances of Beethoven's Opus 11 Trio, the Brahms Clarinet Quintet (Opus 115), and a work by one of the festival's resident Opus 115, and a work by one of th

composers, Bruce Adolphe. Shifrin is an exceptionally sub-

**Talking** 

Clarinet-Playing, Composing, and

Shifrin was paired with the Borromeo Quartet,

Shitrin is an exceptionally sub-tle artist, to whose expressive and shapely playing the most refined nuances of rhythm, dynamics, and articulation lend an air of ineffable inner vi-tality. He adapts himself sensitively to the style and thought of each piece, but his own distinctive manner is always audible. Since he has shaved his beard off, you might not recognize him when you see him, but you can identify him by the way he makes his instrument sound. The slight slow-ing up at the end of a line that gives completeness ing up at uceratod a microtar gives compretenses to one phrase and imparts a spring to the next one, the delicate swelling and subsidence of tone within a sustained note, the slight but heart-piercing alteration of color to reflect an underlying harmonic change — these constitute his recognizable idiom, one so rich with life and emotion that a listener substantial control of the constitute his recognizable idiom, one so rich with life and emotion that a listener

The performance of the Beethoven Trio at The performance of the Beethoven I rio at Sherwood Auditorium came across, as it some-times does, as chiefly a duet between the clarinet and the cello, with the piano in an accompany-ing role. (Some performances, such as the recording from Marlboro with Rudolf Serkin, Richard Stotzman, and Alain Meunier, give the instruments more equality; of course the balinstruments more quality; of course the bal-ances are radical equality; of course the bal-ances are radical extension of shiftin with cellist David Finckel provided a piquant contrast of approaches: Finckel provided a piquant contrast of approaches: Finckel (as is his wont) intensely passionate and romantic, with lush timbre and strong wibrato, and Shiftin cool, scave, making files effects with refined understatement (except in the squealing variation of the last movement, where he exuberantly threw refinement to the winds). Much of the music

psendid coleschoven's

REVIEW

JONATHAN SAVILLE

Includes a collection of the collec audience shared in

In the Brahms Quintet, Shifrin was paired In the Brahms Quintet, Shifrin was paired with the Borrome Quartet, a marriage made in heaven. The clarinetist has recorded this work with the Emerson Quartet (or which David Finckel is the cellist), in a performance of transcendent beauty but in the Borromeo — and especially in its first violinist, Nicholas Kitchen — he seemed to find partners even more clooky stunned to his own concept of this masterpiect. The brunished can be concepted the property of the seemed to the concept of this masterpiect. The brunished scale composition, its will—of-the-wisp shifting of moods within that overall emotional tone, the curious whimps of its occasional groys - happool groys - thappool. or moods within that overall emotional tone, to curious whimsy of its occasional gypsy-rhapsod interventions, the way its floating, lyrical idea are linked to build an architecture of magnifi-cent firmness and scope — in all this shiftin an the Borromeo sounded as one. Even the colors their instruments seemed somehow alike; and in the supple agogic rhythms, the stretchings and yieldings and breathings of the music's soul, there was an astonishing unanimity between the clarinet and the strings when the score places them

rhythmic unison. Bruce Adolphe's work was also a clarinet quin-Bruce Adolphe's work was also a clarinet quin-tet, and it to received a performance of exquisite loveliness (the string players were violinists Ani Kavafian and Chee-Yun, violist Toby Hoffman, and cellist Fred Sherry). The music was pleasing, humane, and composed with impressive techni-cal command. Adolphe's writing for all the instruments was superbly idiomatic; the voicing of the harmonies was of ravishing lacqifiy; and

the composer's skillful and felicitous man-ner of contrasting the colors and phrase-shapes of the clarinet and the phriase-snapes of the clarinet and the strings was not only sensually capti-vating but also gave the work a clear and simple fundamental structure, something to be grateful for in a piece

Calendar

fidently feel that the music was in communication with them, and that what it was communicating would be intelligible to any serious numici-lover. It was disconcerning, nevertheless, to hear the Adolphe Brahm Copul. 11st. The issue here is not a difference in ability. The issue here is not a difference in ability but a difference in aesthetic. Brahms is the supreme exponent of the Classical way of organizing musical language key-relationships as a means for creating farmat, the tight inin repetition, contrast, and development. in repetition, contrast, and developmen so as to produce a sense of movement for so as to produce a sense of movement tor-wards; a density of events, so that at any moment a great deal is happening, and the listener feels caught up in a complex dy-namic experiential process leading powerfully toward a goal. Adolphe has re-nounced all of this for something else. Harmony, instead of functioning as a driv-ing force, is used purely for color and emotional expression. Key relationships play no effective role in establishing struc-

of dynamic change.

The result is stasis. At any given moment, Adolphe's clarinet quintet (given his emotional seriousness and his technical sophistication) tends to touch the mind and heart with graceful and vig orous hands; but it also refuses to go anywhe The first movement, like a Classical sonata-fo movement, suggests conflict and struggle; but, unlike the Classical form, it has no structural

This was not, in fact, a difficult

avant-garde composition, which leaves the audience puzzled. Its expressive de-vices were familiar, its sounds were likeable, no obscure theory seemed to govern its content, and listeners could con-fidently feel that the music was in

pay no effecture rose in establishing struc-ture or dramatic movement. Instead of themes that are made to be varied, developed, and investigated in depth, Adolphe uses thematic fragments, shapes, or gestures that are continu-ally repeated without imaginative transformation. Simple contrasts of texture or affect take the place of descensive flowers.

SummerFest: David Shifrin
Sherwood Auditorium (La Jolia Chamber Music Societ
Beethoven, Trio in B-flat for Clarinst, Cello, and Piano,
Opus 1); Adolphe, At the Sill Point, There the Dance Is for
Clarinet, Two Violins, Viola, and Calon Berker. Clarinet, Two Violins, Viola, and Cello; Bra B Minor for Clarinet and Strings, Opus 115

achieving a climax, or arriving at a resolution. That is the chief reason why Adolphe's first movement, beautifully written as it may be, seems much too long for its material. After a while, we find that we have heard all this before, and we are not being driven to perceive it from new

perspectives.

The second movement is not only static in exactly the same way, but its tempo, its textures it sound so much like the first movement that— in spite of a certain subtle difference in its har monic stance — it seems more or less superfluous. The third movement, at a faster tempo and with intriguingly irregular dance rhythms, does indeed present something new. But this material too

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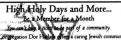
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merely goes on, repetitively, for some time, and then stops, scarcely different at its end each of the five variations re-veals amazingly unexpected possibilities in the theme, and where the final return of the first movement's opening mo-tif, in a far more sombe-mood, comes as the inevitable culmination of a comprehen-sive spiritual drama, as the sive spiritual drama, as the

WEEKEND SALSA SPECTACULAR with L.A. Letin instructor à professional dancer JOSIE NEGLIA à JOEL DE GUZMAN

outside of time that he is trying to express.

This brings us to the work's tide—At the Still Point, There the Dance Is—and the meanings the composer explicitly attributes to his composition. Adolphe is a great tabler, explainer, and interpreter, gifth, armusing, and bothy his music to speak in it own voice, he turned the min to one voice, he turned the second to the property of the turned the second to the property of the turned the second to th in its own voice, he turned these talents on his piece, like a hec-tic spotlight. He explained the work's meanings in his pro-gram notes; he explained them in his pre-concert lecture; he explained them at the concert. He seemed desperate to get his ideas across by relentless repetition.

destined end of life.

Adolphe, of course, is per-fectly conscious of composing differently from Brahms. He intentionally avoids Brahms's structural devices, because has something else he wants to

has something else he wants to say. The stasis of each of his three movements

But the citation from T.S. Eliot's Four Quartets (which provided the title), the preten-tious reference to physicist Richard Feynman, and the half-baked theory that when Eliot was talking about the center of was talking about the center of spiritual and metaphysical wheels and Feynman was talk-ing about Brownian motion they were talking about the same thing, while these may have helped Adolphe in his creative process, were thoroughly irrelevant to any listener's aunusic itself. What the listen heard was two slow movements and a moderately fast movement; wandering string harmonies and iterative clarnarmonies and iterative clar-inet melismas; a long period of static lyricism alternating with static agitation, and then a shorter period of snappy but

snorter period of snappy out static metrical phrases — and what the listener was to make of all this was the listener's busi-ness, not the composer's. By trying — through wordy ex-planations — to direct and planations — to direct and restrict the listener's experience of the work, Adolphe was evinc-ing a lack of faith in the audience's musical perceptiv-ity and in the communicative ability of his own music; and in any case, he was blowing into the wind.

The problem of representing timelesaness in music, an art firmly embedded in time, cannot be solved by talk. Some composers have approached a composers have approached a composers have approached a cheful part of the final pages of Mahler's Jose Lied von der Erde, or the fifth and eighth sections of Measisen's Counters pour la fin das works must be judged by what they do to the listener's consciousness, and by what their composers may have said about them. Artists abould croste their art, doing the best they can with an artist of the counter of the counte and then let go. That is a wise lesson one could also learn

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Bach's Bables, it's the intriguing ti-tle for the program planned by Kath-leen Scheide when the "Basically Bach Celebration 2000" series con-tinues at 7:30 p.m. on Friday, September 15, at the All Souls' Epis-September 13, at the All Souls' Epis-copal Church, Scheide, on organ and fortepiano, will be assisted by recorder player Claire Rottembourg in this program of music by 15.8 such and his students and sons including Kirnberger, Krebs, W.P. Bach, C.P.E. Bach, and J.C. Bach.

Tickets are \$14 general. Find the church at 1475 Catalina Boulevard (at Chatsworth). Dial 760-436-8744 for details. (POBIT LOMA)

for details, proset (DAM)
Flepple Flatts Fun, all levels of recorder players are invited to the Heragon Building of the Terrasanta Recreation Center on Friday.

County Recorder Society meets for instruction and playing. Recorder basics area et a 5.00 pm., followed by warm-up at 7 pm. and a goest con-Find the center at 1120 Chistremont Meas Boulevard (about two miles east of 11.5). For information, all 615-665-793. The first wait is free. (Terrasantal)

Aria di Famiglia, spend an after-noon with members of the Oberjat family when the Pier View Way con-cert series gets underway on Sunday, September 17. Kate Oberjat (so-

prano), Kathleen O'Brien Oberjat (mezzo-soprano), and Thomas Oberjat (tenor) will be joined by pi-anist Laurie Johnson in solos, duet, and trios by Mozart, Schubert, Of-fenbach, Kurt Weill, and Johann (704 Pier View Way). Tickets are \$13 general. For further information, call 760-721-2787. (OCEANSIDE)

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the piece of September 17. Listen for pieces rang-ing from the classical to popular. The music begins at 7 p.m. at the Scrippe Miramar Ranch Public Library (10301 Scripps Lake Drive). The re-quested donation is \$7. For more in-formation, call 858-538-8158 or

619-260-5488. (ICRIPPS RANCE)
Charcitates Breamong, the men and
boys Choristers will sing eventoring,
using service music by Charles Villiers Stanford and the Nicola Zingredii anthem 'Co not far from Co God," at 5 p.m. on Sundaycharles the Charles of the Charles Villed
Fried the church at 2728 Sixth
Avenue (at Fith and Nutmeg). An
offering will be received. 619-2982261. (autorous)

Civic Organist Robert Plimpton plans a concert at 2 p.m. on Sunday, September 17, in the Spreckels Organ Pavilion. For information, call 619-702-8138. Free. (BALBOA PARK)

jee Ne. 2" may be heard when the Orion String Quarter performs for the Revelle Series hosted by the La Jolla Chamber Music Society at 8 p.m. on Tuesday, September 19, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolia (700 Prespect Street), Also on the Programs Beethowen's "String Quartet in E Minor No. 2 (Rational Contemporary Art. and the "String Quartet" and the "String Quartet" and the "String Quartet in E Minor No. 2 (Rational Contemporary Art. String Quartet in E Minor No. 2 (Rational Contemporary Art. String Quartet in E Minor No. 2 (Rational Contemporary Art. String Quartet in E Minor No. 2 (Rational Contemporary Art. String Quarter Inc. 2015). soumovsky)," and the "String Quar-tet in F Major (American)" by Dvo14k. For reservations, dial 858-459-3728. (LA JOLLA)

**Gutter Glamour** 

She could look at children's innocent street games and find the harm lightly layered beneath it.

ore than the other arts, photography pressures the relationship between us ordered and rephrase it into something ordered and rephrase it into something ordered and permanent. She could look at children's innect street games and find the harm tetr's fastness and volatility, and even when no figure is present we fell the pressure of human absence. Photography has insimuted itself so much into the vary we view and the street of the st

em consciousness.

In is time, The Americani, by Robert Frank, currently on view at MoPA, was so scute in its fields. The control of the cont In its time. The Americans, by Robert Frank.

language Frank himself drew on. His picture of the Met Life building from *The Americans*, in fact, would have fit perfectly in New York New York; that ugly, bullying slab and the newsstand rack it seems to rise from compose a chromatic of the city's visual noise, which is one of the show's

city's visual noise, which is one of the show's themes, along with New York's "verticality," sig-nage, speed, congestiveness, and street life. There are familiar images here, such as Helen Leavitt's 1942 shot of a boy hiking up a girl's dress to see her panties; his body language is more aggressive and presumptuous than it is curious, and this nuance is thickened by the fear on the face this nuance is thickened by the fear on the face of a second girl whom the first has backed up against a wall. Leavitt was one of those artists who remed destined to engage whatever scramble

PIERO level, which make beadstones look like ministurized skyscrapers, reminding at that vertically point of the property of t hostage to the belligerence, invasiveness, and fes-tive malice of what surrounds them. The picture

of secretly taken snapshots on the subway. Lyons shows us passengers, most with the druggy look of regulars, completely enwrapped by graffiti,

tive mailer of what surrounds utem. I ne picture reminds us how big cities sometimes seem to belong to graffiti and its outlaw artists.

A Sense of Place complements the themes of New York New York. It shows how photography can sum up an entire culture in one shot. The places range widely: music hall, desert, poolroom Muscle Beach, Rome, New Orleans. Harry Calla American Legion, Bangor, Pennsylvania, 1979 American Legion, Bangor, Pennsylvania, 1979 American Legion, Bangor, Pennsylvania, 1979 American Legion, Bangor, Pennsylvania,

"Robert Frank: The Americans"
Museum of Photographic Arts, Casa de Balboa building, 1649 El Prado, Balboa Park (619-238-7559)
Through Sunday, October 15

which derives from the opaque interiors of Frank's which derives from the opaque interiors of Frank's work. The shot, taken at bar [vecl, pushes hugely into the foreground a stack of dollar bills, a pack of Kools, and a Budweiser bottle. Soaked up by the muggy background are middle-aged drinkers. Our gaze passes beyond the light pooled in the foreground, through a half-empty beer glass, to a Dutch Masters box that mysteriously pulls the a Dutch Masters box that mysteriously pulls the picture logether. A world apart from this interior is Walker Evans's image of a spare, careworn Al-abama church. Organ, pew, chalkboard (showing the "Secretary's Report" on attendance), pulpit, chair, table — simple things found in a cultivated

order, they sum up an entire religious culture.

The families of influence now on display will The families of influence now on display will continue with Stray Dog, an exhibition of work by the remarkable Japanese photographer Daido Moriyama, which opens at MoPA in November and which I've already seen in San Francisco. It

includes a 1967 picture of majorettes high-kickincludes a 1967 picture of majorettes high-kick-ing down a street in Shibuya. Behind them is a tangle of traffic; overhead are crisscrossed wires that look like a net about to drop and trap their enthusiasm. The resolution is seedy and the en-tire composition atilt. The picture owes its rough immediacy, and the way it catches urban life on the run, to William Klein, whose 1956 photo-es say on New York had a strong im 20-year-old Moriyama. In New York New York you can see one of Klein's most famous images. A boy is pointing a gun straight at us, an angry sneer on his face. We can't tell if it's a real gun or a toy, or ns race. We can't tell if it's a rea gun or a toy, or if the kid's expression is truly felt rage or an imitation of how bad guys are supposed to look. It has the threatening, accusing force that comes so naturally to photography. The picture might be subtitled "Kill the Watcher." Kill the photogra-





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## GALLERIES

"Mojo Two," a solo exhibition of new sculpture by San Diego artist Christopher Lee, opens with a recep-tion at 6 p.m. on Friday. Septem-ber 15, at the David Zapf Gallery. The mixed-media works on display take the general form of wands or spears, fashioned from materials including glass, stainless steel, marble, and pol-ished tree branches.

ished tree branches.
Regular hours are noon to 5 p.m.
Thursday through Saturday and by appointment. See the show through Sunday, October 15, at 2400 Kettner Boulevard, Call 619-232-5004 for details. (DOWNTOWN)



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with a reception at 5 p.m. on Friday, September 15. For information, dial 858-551-2053. Gallery hours are 11 a.m. to 6 p.m. daily. (LA JOLLA) New Work in a Variety of Media is on exhibit in the "2000 Faculty Exhi-bition" opening in the University Art Gallery at San Diego State University with a reception on Friday, Septem-

Inspiration from the Renaissance is said to be reflected in work by San

Diego artist Sammy Pasto on view through Monday, September 25, at Galleria Jan (7863 Girard Avenue.

suite 201). The show — a retrospec tive of pieces from 1995-2000 — start

Cast Rosin Is the Hallmark Mate-rial for Los Angeles sculptor Eric Johnson. Working within the con-text of a single form he's dubbed "Madame X." Johnson is schibliting "The Mesdames" through October in Simayapace at the Arts Golleg In-ternational. Meet the artist during a reception planned at 6 p.m. on Fr

day, September 15.
Find Simayspace at 840 G Street
(at Ninth Avenue). Call 619-2313900 for information. Hours are
11 a.m. to 5 p.m. Monday through
Friday. (DOWNTOWN)

Pigurative Artist Jason Godeke ex-hibits new paintings in "Intimacy," opening with a reception at the R.B. Stevenson Gallery at 6 p.m. on through Saturday, October 21, in suite 103 at 2400 Kettner Boulevard. Gallery hours: 10 a.m. to 6 p.m. Tuesday through Saturday, 619-595-0558, (DOWNTOWN) Friday, September 15. See the work through Saturday, October 21, in

Soon to Be a Calendar Near You, 12 works by students (adults and children) of the Athenseum Music and Arts Library's School of the Arts and Arts Library's School of the Arts serve selected to appear in a calondar benefiting Children's Hospital. See the fruit of this collaborative project through Saturday, September 16: meet the artist during a reception at 6:30 p.m. on Friday, September 15: Find the Atlaneasum at 1008 Wall Street. Viewing hours are 10.2 m. to 5:30 p.m. Tuesday through Saturday, Wednesday until 8:30 p.m. Dal 358-454-3872 for information (A. KELA)

"Surgust." a multimodia calabition of work by merging artists opening with a reception at 6 p.m. on Saturday, September 6, at the Powie Angles, Annette Lawrence, Darrim Kenneth Oppiritch, Pia Ronicke, Geld Sibour, Kuli Toivanne, Kerry Tribs, and Pery Lvasguez.

Wednerday through Saturday, 10 am. to 6 p.m. and by appointment. Find the gallery at 301 Spruse through Saturday, 10 am. to 6 p.m. and by appointment. Find the gallery at 301 Spruse through Saturday, 10 am. to 6 p.m., and by appointment. Find the gallery at 301 Spruse through Saturday, 10 am. to 6 p.m., and by appointment. Find the gallery at 301 Spruse through Saturday, 10 am. To 6 p.m., and by appointment. Find the gallery at 301 Spruse through Saturday, 10 am. To 6 p.m., and by appointment. Find the gallery at 301 Spruse through Saturday, 1 amsary 6, 2001. Art in a Variety of Media by Barton Wright is on exhibit through Sun-day, September 17, at the Four Winds Kiva Gallery (647 G Street). street, 619-291-9096. Enjoy the show through Saturday, January 6, 2001. Winds KWa Callery (647 G Street). Wright is an archaeologist (and past curator at the San Diego Museum of Man), author, Kachina doll authority, and artist. The show starts with a reception at 4 p.m. on Friday, September 15. For information, dial 619-702-3214. (DOWNTOWN)

(HILCHEST)

Eight Southern California Artists are featured in "Location," an exhibit presented by the Center for the Advancement of Creative Arts in Gallery Nagdeo. The reception — starting at 8:30 p.m. on Saturday, September 16 — boasts music by Jason Blackwood and Andrew Plymaic, the Check of the Chec poetry by Chris Vannoy, and dance by Continuums to Architects of the

tion at 2-30 p.m. on rrivery, septiber 15.
Sushi is located in the ReinCarnation Building, at 320 11th Avenue, 619-235-8468. Gallery hours are noon to 4 pm. Thurnday through Saturday, and by appointment. A second reception is slated for September 28. (GASLAMP QUARTER)

Issues of Place, Space, and the Go-ographic are the focus for "Sitegeist," a multimedia exhibition

See the show in the gallery at the See the show in the gainery at the San Diego Center for the Moving Arts, 3255 Fifth Avenue, through September. For information and viewing hours, call 619-298-2687. (HILLCREST)

"Synthesis: Women, Technology, and Change" opens at 3 p.m. on Sat-urday, September 16, at the Women's History Reclamation Pro-

ject and continues through Thurs-day, November 30. The exhibit pro-flies several women whose advances in science and technology are highing to change the world and analyzes how computers and the Internet have contributed to their success. During the reception, many of the women included in the exhibit will make presentations. ber 15, at 6 p.m. View the pieces, cre-ated by 28 faculty artists, through Saturday, September 30. Regular gallery hours are noon to 4 p.m. Monday through Thursday and Sat-urday. 619-594-5171. (SOSA) urday, 519-596-5171, (1600a)
Largue-Than-Life Ollicon carous by
Andrew West are gathered in "LibAndrew West are gathered in "LibEnglish of the Control of the Control
The Engry Set" at Statish Perfornance and Visual Art through Satstarday, October 28. "The Engry Set" is
described as "an infinite series of paintings on found phywood." Up for
Sculptural interventions "I Alliano Wisels." Filing in glying with West's
work. The show opens with a reception at 5.30 p.m. on Friday, Spetember 15.

Women's History Reclamation Women's History Reclamation Project, 2323 Broadway, suite 107. The suggested donation is \$5. Call 619-233-7963 for details and view-ing hours. (GOLDEN HILL)

"Color-Color-Color!" See floral, landscape, and portrait paintings in acrytic created by Marlene Kolender Parker during September at the Foothills Fine Art Gallery (8051 Uni-Foothills Fine Art Gallery (8051 University Avenue). You're invited to a reception for Parker at 2 p.m. on Sunday, September 17. Gallery hours are 11 a.m. to 4 p.m. Tuesday through Saturday. Call 619-464-7167 for information. (LA MESA)

for information. (I.A MEMA)

"Vassale of Glams" created by Robbie
Santolacito and Mark Wastumer from
Orchid Glass are on exhibit at the
Many Hands Cooperative Gallery
through Sunday, Spetember 2, See
fused glass, leaded glass, decorator
items, and large glass down through
until be on hand for a reception in
their honor at 1 p.m. on Sunday.
September 17. Learned # 30 p. Learned # 30 p.

September 17.
The gallery is located at 302 Island Avenue, suite 101. Hours are
11 a.m. to 6 p.m. Wednesday
through Saturday, 11:30 a.m. to
4 p.m. Sunday through Tuesday.
619-557-8303. (GASLAMP DISTRICT)

619-537-8303. (AUSAAP DISTRECT)
Plattamus Philadibum Printed by photographers Jerry Cherico, Allen
Roedel, and Richard Cavin, along
with infrared photographs of the
Anglor Wat temples of Cambodia
by Roger William Obtome art on exhistory Gallery. Meet the artists durleactory Gallery. Meet the artists during a reception at 2 p.m. on Sunday,

Find the gallery at 732 Fourth Avenue; 619-235-9363. Gallery hours are 2 to 8 p.m. Thursday through

Saturday, (DOWNTOWN)

A Variety of Games and Styles—
including art nouvesu, futurism,
constructivism, and socialist realsizem—are featured in 'The Russian
Poster: 20th Century Masterpaces.'
The exhibit, on view in Walter Library at United States International
University, features a reception at
5 p.m. on Monday, Spetimber 18,
and continues through Friday, Oc-5 p.m. on Monday, September 18, and continues through Friday, October 20. The display offers an overview of the development of Russian poster graphics during the last 100 years it is presented in cooperation with InterArtFond, a Moscow-

ART MUSEUMS

Mingel International Museum of Fulls Art, the art of pottery rading in Ispan is an unbroken tradition span-ning more than 5000 years. "Cramics of Tassum Shimsola — A Retrospec-tive of a Living National Treasure of Ispan," offen more than 60 new worls created for this exhibition, as well as an equal number from museums and private collections. Stimsola has worlded heat to make in the chapter. rope-impressed inlay truly my own. See the results of the artist's hard wor through Sunday, February 4, 2001. More than 200 paper patter

More than 200 paper patterns used in traditional pipmone resist of ying are featured in "Carwed Paper — The Art of the lapsense Senical." Originally is sool to create designs on paper and sestiles, Assangeni (stentich) are now recognized and collected for their own beaust, Front a laberical stated, but the series of any search designs. See the strends through Sunday, September 11, China, Extra Erica species of the control of the series of the ser

Oaszan poter Teodora Blanco and Jalico's Rosendo Redrigures, Anog Jalico's Rosendo Redrigures, Anog with architectural pieces by Candelario Medanoa and woodcarvings by Manuel Jimbrez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Easy the exhibit through December.

The Mingel is located on the square with the San Dreps Manueum of Art and the Timmer and Art and the Timmer and Art and the Timmer and the T

Museum of Contemporary Art, Downtown, "Ojos Diversos/With Different Eves: Pan-American Hold-Different Eyes Pan-American Hold-ings from the Permanent Collec-tion," continuing through Sunday, November 26, includes 35 paintings, sculptures, photographs, and video installations suggesting the range of subjects, spike, and ideas defining the art of the American today. Featured artists include José Bedia, Sandra Cinto, Silvia Gruner, Vie Munit, Ernesto Pajol, Marcos Ramirez Ternesto Pajol, Marcos Ramirez

FRRE and Doris Salordo

EKRE, and Doris Salcedo.
Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America
Plaza trolley transfer station.
619-234-1001. (DOWNTOWN)

Museum of Photographic Arts, Robert Frank challenged conven-tional notions of photographic beauty and offered a look at the highly constructed post-World War II American façade of War II American facede of declaim — see how the photographer rised up in 'Robert Frank'. The Americans. The Bet image sequence 'The Americans' is based on Frank's world during no Conggnithein Foundation of the Congradiant Poundation of the Congra

graphically. Both exhibitions clude on Sunday, October 15.

619-238-7559. (BALBOA PARK)

619-238-7559, (BALBOA FAPPO)
Consanded Maceum of Art, the development of modernism in chair
design from the beginnings of industrial production in the mid-1800 in
through the 1900s is documented in
'100 Giants of Chair Design.' Orea
de by the Vitra Design Museum in
Germany, each chair featured in the
chibit is a "at echnically perfect
reptics reproduced in minimum
calling and the originals and correct rials as the originals and correct down to the slightest detail, including screws, supports, and joints." The

San Diego Museum of Art, over 200 rare art and artifacts from the royal home of the Ottoman sultans from the 15th to the 19th Centuries are gathered n "Palace of Gold and Light: Treasure in "Palace of Gold and Light: Treasures from the Topkapi, Istanbul." Many of the objects included in the exhibition have never before left the palace; see textiles, portraits, weapons, house-wares, and jewels including an emer-



## You Can't Escape the Old Muckball

"Hard to believe I was ever that young whelp."

Good friend for Jesus' sake forbeare/To digg the dust enclosed heare!/Bleste be y Man y spares

been as adamant about how his

works should be staged. The older he became, Beckett became obsessed not just with his words beckett became obsessed not just with his words but with micromanaging light, sound, move-ment, and the eerie, nowhere feel of his opus. His stage directions — often given in seconds, pre-cise densities of light — have become sacrosanct: alter them and "curst be" ve.

Beckett's directions for Play (1964) are an example. He wants three identical urns, downstage center, "touching one another." He wants them "about one yard high" with a human head protruding. The heads — called W2, M, and W1 face forward and never acknowledge each other. Their faces are "so lost to age and aspect as to seem almost part of the urns."

Each head speaks only when a spotlight shines

immediate. At every solicitation a pause of about one second before utterance is achieved." Beckett wants their faces "impassive throughout," and their voices "toneless except where an expression

Shakespeare apparently didn't care a whit for the fate of his plays but had a warning for his physical remains. His epitash:

staffactory, "he says," in that it is less expressive staffactory, "he says," in that it is less expressive staffactory, "he says," and the same staffactory, "he says," in the same staffactory, he says, "in the same staffactory, he says," in the same staffactory, he says, "in the same staffactory, he says," in the same staffactory, he says, "in the same staffactory, he says," in the same staffactory, he says, "in the same staffactory, he says, "in the same staffactory, he says," he says the same staffactory, he says the same staffactory, he says, "in the same staffactory, he says," he says, "in the same staffactory, he says, "in the same staffactory, he says," he says, "in the same staffactory, he says, "in the same staffactory, he says, "in the same staffactory, he says," he says, "in the same staffactory, he says," he says, "in the same staffactory, he says," he says, "in the same staffactory, he says, "in the same staffa of a unique inquisitor than the single mobile spot" on "its victims." "Unique inquisitor" and

these stones/And curst be He y
moves my bones." "bones" are
Samuel Beckett's "bones" are
his plays. No playwright, ever, has

JEFF SMITH

"Unique inquisitor" and
"icitims" are the only comments
Beckett makes about his characters and their situation. The is conjecture. The past 25 years, in thester, have been the

Age of the Director/Auteur. Directors have taken Age of the Director/Auteur. Directors have taken huge liberties with texts to present an artistic vi-sion. Some of the most interesting theater San Diego's seen fits this category: Anne Bogart's Strindberg Sonata, Robert Woodruff's Tempest and A Man's a Man, Scott Feldsher's Sledge hammer Theatre experiments, Matthew Wilder's Timon of Athens. Sledgehammer's current pro-duction of Play and Krapp's Last Tape pits an inventive director, Wilder, against an intransigent Samuel Beckett. Play's costume designer. Donna Marquet.

Play's costume designer, Donna Marquet, puts the tion oin turns but in body bags, with plunging v-neckline. The character called W2 has an obviously fatal gash from her right shoulder to her sternum. Instead of delivering their lines "toneless," the three actors, according to program notes, are, first, "ebullient," then "regerful," then "really truthful... and so on." They are never "impassive."

This Four Quartets reading has no nis Four Quartets reading has no affinity with the play. Wilder gives us specific people, caught in a specific love triangle, who express personal grief through various riffs. It's an interesting, though far too explanatory, take on the material. And the cast — Sarah Gunnell, Bruce McKenzie, and Anna C. Miller -

exercises.

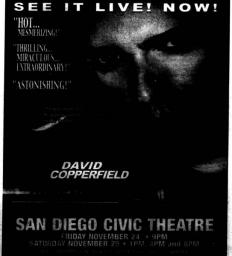
Beckett wants the opposite. His figures are bleached (by the spotlight?) of uniqueness. Except for the man's hiccup and different speech rhythms, they have no particularity, no "character." They repeat their stories, over and over, their voices rubbed smooth by the repetitions. All they care about, anymore, is that cursed spotlight and when its interrogations will cease.

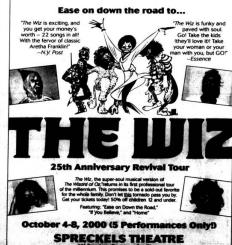
Beckett doesn't want his figures to be interesting. They had a B-movie triangle and for nearons that helf, as excluding

and, for reasons that baffle speculation are now encased and getting the third de-gree. We don't know who they are, where they are, or why they're there. It could be some purgatory, but probably not. Who, if anyone, is behind the spotlight? We'll never know. They are where they are, stripped of references to anything famil-

iar and condemned to repeat themselves. Beckett creates gulfs that should tease us out of thought. The temptation — for actors, directors, audiences, and two generations of pundits - is to fill these gulfs with cogent explanations. But explana-tions and answers are anathema to this kind of theater. As a result, Beckett in-stills in performers the disc jockey's fear

Krapp's Last Tape and Play by Samuel Beckett
Sledgehammer Theatre, S. Ceciala Playhous, 1602 Suth
Sledgehammer Theatre, S. Ceciala Playhous, 1602 Suth
Avenus, San Dige.
Directle By Mesthew Wilders, and (16-Play) Such
Directle By Mesthew Wilders, and (16-Play) Such
Directle By Mesthew Research (16-Play) Such
Jape). Bruce Mickensie, senie and costume design, Doma
Manquet lighting, David Lee Cuthbert; sound, Spencer Hill
Playing through September 17, Thursday through
Saturday at 8:00 pm. Sunday at 7:00 p.m. For
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of "dead air." They can't react o each other just to the ligh (which the Sledge cast doe without the requisite one-sec ond pause). It's understandable that actors wouldn't want to follow Beckett's lead and boldly go where no actor has gone before. How do you play, to use the title of his great novel, the "Unnameable"?

to use the title of his great novel, the "Unnameable?" In Krapp's Last Tape (1958), Bruce McKenzie is unafraid to follow Beckett into the un known and, which is even rare for an actor, into the unlikable.

McKenzie plays Krapp — a
combination of Krupp and crap? He's a "wearish" 69-year-old who made a record of his life and, on this day, chooses to review his 39th year in "Box three...spool five." When Beckett wrote Krapp,

the tape recorder was just be coming a household item (he ed to never having seer ne, in fact). Instead of Krapp to his previous selves on tape with an immediacy much more forceful than written ret

SEASO 25

05

rospectives. For Sledgeham-mer, Matthew Wilder ups the ante. He gives us Krapp's Last Videotape, in which Krapp hears and watches himself at ar earlier age. Wilder's direction of *Play* missed the mark, but here he devises a masterstroke. We see Krapp, live, a

ing bananas and slurping robust belts of whiskey. We see him on monitors, also live but in a too-tight, unflatter-ing focus. And we see spool five, the younger Krapp, dis-illusioned and falling behind the "flagging pursuit of hap-piness." At one point the 39-year-old watches himself 10 or 12 years previously and finds it "hard to believe I was ever that young whelp. The voice! Jesus! And the aspirations! And the resolutions! It's an eerie, synchronic mo-ment in which the life of a profoundly unhappy man spreads before us. He watches himself watching himself and severs all connections with his

Wilder seats the audience makes for an almost claustrophobic intimacy. And Bruce McKenzie takes his sweet time

with the role stretching husiness as if he had all night (or as if we hadn't already seen Play, a full-length drama in one act) The choice is pure Beckett, however — he delighted in being both intriguing and seemingly interminable — and makes Krapp ubiquitous. He's in front, live, above and to the side, on monitors. He and his view of the earth, "this old muckball," are inescapable.

## THEATER

Theater listings and commentary are by Jelf Smith. Information is accurate according to material given us, it is always wise to phone the theater for any last-minute changes and to require about locked availability. Many theaters offer discounts to students, senso citzens, and the military. Ask at the box office.

LISTINGS

The Belle of Amherst The Laguna Playhouse opens its new season with Julie Harris as Emily Dickenson. LAGUNA PLAYHOUSE, THROUGH OCTO BER 8; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. Bermuda Avenue Triangle Scripps Ranch Theatre presents Re-nee Taylor and Joseph Bologna's

comedy about two widows who comedy about two widows who
move to a Las Vegas condo and encounter "a charming gambler who
has ulterior motives."
SCRIPPS RANCH THEATRE, THROUGH SEPTEMBER 30; FRIDAY AND SATU AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Blood and Cruising the Caribbean: Old Pleasures in the

New World The Fault Line Theatre presents one-acts by Ted Falagan and Rick Mitchell, directed by Falagan and

Blood on Fire

Teatro Mascara Magica presents the world premiere of Jesus Sierra Oliva's drama about "the passion of Federico Garcia Lorca." Ed Stevens directed.
DIVERSIONARY THEATRE, THROUGH
SEPTEMBER 19: SUNDAY.

SEPTEMBER 17, AND MONDAY, SEPTEMBER 18, AT 8:00 P.M. TUESDAY, SEPTEMBER 19, AT 7:00 P.M.

Candide San Diego Comic Opera presents Leonard Bernstein's opera based on Voltaire's comical/satirical tour through "the best of all possible worlds."

CASA DEL PRADO THEATRE, BALBOA PARK (TAKE VILLAGE PLACE EXIT OFF

forms the first Friday of ever

ComedySportz

Improvisational comedy, making up funny stuff on the spot, is difficult enough. Teams wear uniforms and compete on AstroTurf. The night I caught the show, three San. Diego comedians played a "chal-lenge match" against players from the San Jose franchise. San Jose won 27 to 22 in, as jock pundits say, won 27 to 22 in, as jock pundits say, a game closer than the score would indicate. Klunkers and grouners got boot's quick wit, rewarded (one of the most refreshing aspects of the contest: fallur is acknowledged, abundantly, then forgotten). It made for a lwby, often quite fanny evening, And Gary Kramer, who referred the match, wering black-and, white-striped shirt and blowing a whistle, is one talented comedian.

Worth a try.

Deddy's Dyin'

(Who's Got the Will?)
Due to popular demand, PATH
Theatre has extended its run of

Death Rides the Stage HIT Productions new interactive

comedy-mystery, written by Beth and Scott McNellen, is set in Texas and Scott McNeillen, is set in Texas
"You survived a stampede, Lucy
Tyler is looking for your underwear...and there's a dead body in
the next room."
TYLER'S TASTE OF TEXAS, 7868 EL CA-

presents the world premiere of Richard Greenberg's drama, which "progresses" from the Lower East Side of Manhattan in the 1940s to modern-day Orange County. Evan Yionoulis directed.

Forever Plaid
The four harmonizers in search of plaid aport coats are in their fourth year at the Theatre in Old Town (they recently set a new record, with their 1500th consecutive performance). Current cast members are March Berkin. Bean Dammond. Mark Perkins, Ryan Drummond, David Humphrey, and Kevin McMahon. McMahon. Worth a try.

Priends of Derothy
Diversionary Theatre has extended
the run of the musical, by Ruff
Yeager and John Martin, about the
coming-of-age journey of a Kansa
City cowpoke named Dorothy.
DEVESSOMARY PREAME, THROUGH
SEPTEMBER 16: THURSDAY THROUGH





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Ron Taylor and Don Wheetman Based on an original idea by Ron Taylor Directed by Sam Woodhouse

Tony-Nominee Ron Taylor and recording artist Eloise Laws star in the REP's acclaimed musical: "This rollicking, intensely passionate show is a

"Rich rousing sure cure for the blues"

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Panny Brice, comedienne.
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MATINEE TUESDOY THROUGH PAUPS
DAY, AND SUNDAY, AT 1:45 P.M.

The Glass Menager's
Silver Stage Theater presents Ten-nessee William's memory play
about the best, and worst, day of
Laurs Wingfield's life. Sever
Kramer-Glickman directed.
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COMPETO THEATH, AVMEN COMMITTED AND DECOMPT GOVER
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SEPTIMENT 16, AT 8 GOV PA. MATINEE
SATITUDATE 16, AT 8 GOV PA. MATINEE
SATITUDATE 16, AT 8 GOV PA. MATINEE
SATITUDATE 20 OF JA. TOR BECOMMITTED
THEATHER SATITUDATE 16, AT 8 GOVERNMENTON CALL 780-438-7862.

Going to St. Ives The La Jolla Playhouse presents a new play, by Lee Blessing, about the mother of a vicious African dictator and an English eye surgeon "Each brings a hidden agenda to

It Ain't Nothin' but the Bluce The San Diego Rep returns its Tony-nominated Broadway-hit The San Diego Rep returns its Tony-nominated Broadway-hit show to the Lyceum. The title's a misnomer. To say its "just" the blues understates ggregiously. The blues understates ggregiously. The how's 46 songs trace the history of the blues, from African roots to work songs in the plantation fields to apirituals sung in the "holliness" churches of the old South, through the Mississippi

Man All

Delta up Highwey 61 to Memphis, then on to Chicago, where they found a "weet home." We have mound a "weet home." We have the seen of the s

SAN DIEGO REPERTORY THEATRE, FIS DAY, SEPTEMBER 22, THROUGH OCTO-BER 22; WEDNESDAY THROUGH SATUR-DAY AT 8:00 P.M. TUESDAY AND SUNDAY AT 7:00 P.M. MATINEE SUNDAY (AND SOME WEDNESDAYS) AT 2:00 P.M.

Jory and Maria's
Comedy Italian Wodding
The Culy Theater hosts "not-so-ordinary interactive dinner theater,"
as Jory and Maria tie the knot.
CULY THEATER, 338 WEST SEVENTH, DAY AT 7:30 P.M. FOR INFORMATION

LA JOLLA PLAYHOUSE

FROM THE

AWARD-WINNIN AUTHOR OF "A WALK IN THE WOODS"

Millie: The Original Material Girl

THE NEW MUSICAL COMEDY THOROUGHLY MODERN

OCT 3 - NOV 12

GOING TO ST. IVES

Joey and Maria's 25th Analysersary Party Dillstar Productions presents a se-quel to its interactive dinner the-ater show Joey and Maria's Comedy Italian Wedialous CULY THEATER, 328 WEST SEVENTH, DOWNTOWN, DOWNTOWN, DOWN, PRODY, AT 7:30 P.M. POR NYORMATON CALL

Eropp's Lest Tope and Play Reviewed this issue. SLEDGEHMMER THEATRE, THROUGH SEPTEMBER 17: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Moen Over Buffalo
"Buffalo's a lot like Scranton," says
a character in Ken Ludwig's backstage farce, "only without the
charm." You can say the same for

charm. "You can say be same for George and Charlotte Hay. On-stage they charm sudiences, behind the consent hay make Albes' a George and Martha look like George and Martha look like "entertainment by the yard" — spreads across American like a virus. Theater's "Tood" is dying, But George and Martha look they are the services of the set blook of the property of the propert

1

mug, ham, and act, says George, "reckless and insane." In fact, if they don't, they look silly. At the McRitele has a feel for the genre. As does his eager -for-roughbour cast, in particular David Gallagher as George and Sandra Ellis-Troy, at her funniest, as Charlotte. Ayla Tarbut and Manuel J. Fernandes make strong contributions (espe-man) of the contribution (espe-fron Private Livo). And Particia DiMeo, a maintay at NCRT for all 19 of its yara, does a wonderful turn as Ebel., a hard-of-hearing stage mother. The light-hearted, and lightweight, show could be a crowd-pleaser. McBride has a feel for the genre. A

Worth a try.

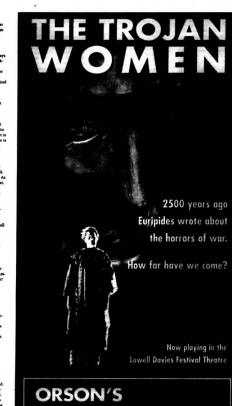
Murder on the Trail wild," in a new dinner-theate wild," in a new dinner-theater whodumi starring Sophie Tyler and Granite Hardpiece. Dinner includes barbecue or carfaish. TYLER'S TAST OF TEAS, 7606 EL CAJON BOULEVARD, LA MESA, OPEN ENDED RUR. FROMA Y 17:30 P.M. FOR INFORMATION CALL 619-561-8673.

Orson's Shadow
The Old Globe Theatre stages
Austin Pendleton's drama about
the titanic clash that took place
when Orson Welles directed Laurence Olivier in Ionesco's Rhinoceros. Kyle Donnelly directed Rhinocros. Kyle Donnelly directed.
Cassius Carter Centre Stage, SatURDAY, SEPTEMBER 18, THROUGH OCTOBER 21; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Radio Gals
The Pine Hills Lodge and Dinner
Theatre presents the "toe-tapping,
rib-tickling" musical concept by
the creators of Pump Boys and
Dinnettes, Mike Craver and Mark
Hardwick. Scott Kinney directed. PINE HILLS LODGE AND DINNER THE ATRE, THROUGH NOVEMBER 4; FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

CONTION AT SCOP JA.

B. Bockmalanter Pullers The History and Hystery of the Universe "Body" Fuller, a unitalely subject for a tenter price. But if you widely pure deficient and let D.W. Jacoby's skillful edupation roll like were through your mindforms, marvels can occur. It's as if Puller, who deviout his grains to world-naving inventions, has one more chance, two ment hours, to speak to humanity. Henry which hav'd say, History and Mysery's a talk, based



OLD GLOBE THEATRE

Randy Danson as Hecuba in THE TROJAN WOMEN photo: Craig Schwartz

Overall, however, Campbell gives one of the year's unforgettable performances.
Critic's pick.
SAN DIEGO REPERTORY THEATRE,
LYCEUM SPACE, SUNDAY,
SEPTEMBER 17, THROUGH OCTOBER 8;

Scotland Road
OnStage Playhouse presents leffrey
Hatcher's drama about a survivor
of the Titanic discovered many
ward later. years later. ONSTAGE PLAYHOUSE, THROUGH OCTO-BER 7; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Shotgun Wedding Anniversary, or, Who Wants to Murder a Let's get this straight: Basil and

their wedding vows on their 25th anniversary? Hey, call me daft, but do they even like each other? And who invited Bernda Socrates, cos-metics mogul and Petals's worst enemy (or is she?), to the feativi-ties? And Basil and Petals's strong on and his pol Maricella. what is that all about! Not to mention Jofyou're witty? This guy's all-pro). Her hair an orangish red not found in nature — maybe on Mars — Diane Thrasher's a scream as Petals, who never met a scream as Petals, who never met-ituation she didn't years to con-trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the script bulls. Worth as ry. me and major mercenes. When the con-traction of the contraction of th MYSTERY CAFE, OPEN-ENDED RUN; FRIS DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1600.

Strange Snow
Lamplighters Community Theatre
stages Stephen Metcalfe's compelling drama about David, sister
Martha, and Megs, a Vietnam veteran. Cynda Green directed.
LAMPUGHTERS COMMUNITY THEATRE,
LAMPUGHTERS COMMUNITY THEATRE,
LAMPUGHTERS COMMUNITY THEATRE,
LAMPUGHTERS COMMUNITY THEATRE, URDAY AT 8:00 P.M. MATINEE SUNDAY

AT 200 P.M.

Theatreepore:
A cross between improvisational councily and Family Fend Improv. making up a furney scene as you go petitive scene—making, with the audience awarding points to the winning team. Parities might halk at building team parities might halk at host. The 90 minute evening uses various formats. The show In the proposed property of pages 100 page twists and turns. The group is tal-ented enough (and know when to blackout best) to make the hits

> Two Precious Maidens Ridiculed The Quentin Crisp Theatre hosts a production of Molière's comedy by Theatre de Poche, performed in the tradition of La Comedie Prancaise. Dimiter Marinov directed.
>
> OUENTIN CRISP THEATRE, THROUGH OC.

Triple Represent A Highly Califorated General, the Horton General Country Due to popular demand, the Horton General These hosts a reprise of the Country of

When Granny Was Greevy Palomar College opens its new sea-son with music from the '50s and '60s, "an era when music was start ing to change." Tom Hansen di-

TOBER 1; FRIDAY THROUGH SUNDAY AT 8:00 P.M.

You're a Good Man, Charlie Brown Charlie still can't punt a football. in the "No. The trie used to be Maxwell, buttermut, and Bena. A Maxwell, buttermut, and Bena. Compared to the Maxwell, buttermut, and Bena. Compared to the Maxwell and the Ma Charlie still can't pour a football. Sally was jumping rope but gave up because it felt too "fusile." Schooler still loves Beethoven. Li-nus still wazze philosophie, at the drop of a blanks, sosopy's still samer than us all. And Lany't Well. it takes all kinds, doors it it Lamb's Players Theaster pays tribute to the late cartooniat Charles M. Schulz, with the revised Broadway version of Clark Gener's musical. It is an innovative, well-directed (try Deb-orth Gilmous Stapph), well case. fun if episodic show. Fans of Peanuts may balk, at first, by actors playing their favorites. But it doesn't take long for Mike McCafdoesn't take long for Mike McCaf-fery to grow into Charlie, or Derck Travis Collard to wear Snoopy, sin-side and out, or Mary Miller, who gives her a Wicked Witch of the West cackle, to make Lucy the least trustworthy five-core to psychothera-past in creation. Gold Mari's built like the old TV show Langh-In-quick sketches and blacknots. Certy Meeds, as Liev, complains about setting a C in cost-hunner design recalls Laugh-In's "joke wall." Two levels of large boxes cross the stage. They could be frames from a film or the separate guares of a Schulz cart squares of a Schulz cartoon. Jeans Reith's costumes weave primary and secondary colors to nice effec Unlike Linus, the show is playfull philosophical; it turns the expres-sion "good grief" into an oxy-

URDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

Worth a try. LAMB'S PLAYERS THEATRE, THROUGH SEPTEMBER 24; TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND

had been negotiated and accepted," says McD. "Now it was just a matter of putting those terms into a correctl worded recording contract. That was a five-month

go on the Warped tour, and Spin Records offered to supply 100,000 promotional CDs to distribute along the tour. "So they told us to go into the studio, lay the new material

down, get the producer, and spend the money based on the budget that had been negotiated and accepted." According to drummer Bob Hamel, "Preproduction was costing us \$300 a day." McD says Spin Records going to pay the invoices?"
"No, the invoices are still
in process. We have no budget
for them, so we're trying
figure out how to...pay these
bills. There [still] needs to be negotiations between us and Soulcracker before we pay the was supposed to reimburs studio bills.... There is no legal obligation on our part, but there is a goodwill intention of trying to take care of this

"We started the actual

the inside track

says McD, the manager of local rock band Soulcracker. This

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

going to sign us to a one

"Spinitecords.com gave Soulcracker a verbal commitment that they were

was in October of 1999. "In February 2000, the paperwork started rolling... May 2000, negotiations were complete and the contracts were being written...[but] our attorney said it was not a [legal] recording contract.... [We] said, 'Thanks, but no thanks. This isn't a real record contract.' Spin Records said, 'Yeah it is: three

it.' And we said, 'No it's not, and we're not gonna sign it.' " According to

McD. SpinRecords com got an entertainmer attorney and began developing a with Soulcracker's attorney

"The terms of the contract

production on the album," says guitarist Sutton Althisar. "We invoiced Spin, as agreed upon by Spin. We got to the

point where we accumulated bills to our producer and the studios...[but] the bills never got paid by Spin."
The unpaid production
bills reached \$15,000, so
production on the album was

stopped. I asked Lance Valkeema

100 S

SOULCRACKER AND ITS ATTORNEYS assistant to Wayne Irving, CEO of SpinRecords.com, why they the Blazers' Ruber

didn't pay the invoices Guaderrama about Latun music's swing to image-conscious pop. "To them the show and how it looks is most important." Guaderrama and Manuel Gonzales, both 47, have been "[Soulcracker] would not sign a contract with us," he answered. "In the record industry, many records are started without a contract, but there's always a letter of intent somewhat outlining the content. There was no letter of

intent [here]. It was really Soulcracker dragging their feet on the contract part of it." "So, because they didn't

Calendar

MUSIC SCENE

matter." Soulcracker made it clear

badmouth Spin Records.
"I don't think they screwed
us over," says Bob Hamel.
"We're a lot further along as a band than we were a year ago, and Spin had a lot to do with that," says Sutton. "We were booked on the Warped Tour 2000. And the amount of traffic we got on our Spin Records website showed us the

records website showed us the value of a Web page. We have since developed our own official website, which is at www.soulcracker.com.

"Also our relationship with VH1 stemmed from our relationship with Spin Records VH1 picked us over more than 1000 bands to film a pilot for a potential television series.... We've signed the agreement, completed the pilot, and are waiting to hear about the series."

Soulcracker will appear at September 16. -Ed Decker

"What I'm fighting are these people who are into disco, where the music is secondary to the show," says Guaderrama about Latin

singing and playing guitar together since 1971 when they together since 1971 when they graduated high school. In the late '80s they formed the Blazers, which mixes the rollicking Mexican dance music of cumbia and norteno

They say making it through the tough neighborhoods of East L.A. was nothing compared to their cu

"I've had people tell me they don't want to hear the music anymore, that they want to see a show with naked girls and naked guys," said Gonzales. "If you're a musician or a real music lover. these are tough

.00

times."

Just as
Britney, 'N
Sync, and the
Backstreet
Boys have Anglo pop, the Blazers say the same infatuation

and-shallow "Since 'La Vida Loca' and 'Mambo No. 5,' all the disco

stuff, people want to go toward that. That's what the kids like. That's where the money is. That's the kind of stuff that nothing to make me feel they aren't a joke," said Gonzales. That's the kind of stuff that sells more in bars. If you can have four guys who look like us onstage who play real music, or you can get a guy onstage who looks good with his shirt open, who do you pick nowadays? I hear my good buddies in Los Lobos Jay. You. Time. One Night. "They don't even show a quick flash of Los Lobos or Ozomatli. I don't even care if it's not us. It would be real nice if [the Latin Grammys] came down to the nopales. Down to Grammy spokesman Adam Sandler did not respond play 'One Time, One Night. to a request for comment.

The Blazers appear at 1 and I go, 'That could hav been a huge hit for them.' Instead some girl band did it, and [they] got a lot more p.m. Sunday at Fiesta Del Barrio at the corner of Roosevelt and Walnut Streets

and tuely got ato thore recognition. It just goes to show you it's not down home anymore. It's all about corporate people putting in money to push something that's shallow." in Carlsbad. Also appearing are Tierra, Barela, Los Guys, and "Deanna: A Tribute to Selena." Admission is free 760-434-2191. Latin music label Fonovisa urged its artists to boycott th "This will not become a metal bar," says one employee about the future of Winston's in Ocean Beach. Latin Grammy Awards held last night in Los Angeles. Fonovisa is a label that specializes in such "Mexican The employee said the arrival of talent buyer Alice Stinnett.

music sales in the U.S. No artists from those genres were scheduled to appear at the CBS-televised Latin Grammy reputation as a "laid-back OB bar." Ted Wigler will continue to oversee the talent booking at Winston's and at its sister venue, Blind Melon's in Pacific Beach. Sound tech Brad ceremony, and none of tho of the major categories including album, record, or song of the year. Fonovisa

THE REAL PROPERTY.

-Ken Leighton

producer Emilio Estefan, who

"From what I see in the

BLAZERS SAY TOUGH TIME FOR MUSIC LOVERS

is a Sony executive.

Beach. Sound tech Brad Engstrom was previously helping Wigler in booking the two clubs. That support role now goes to Stinnett. "With her in there, they probably will do exactly what I'm doing," said Grant Deverse whose CD general manager Gilberto Moreno has said the awards favor the pop acts associated with Sony Music and Miami Daversa, whose GD Productions books the talen at fellow OB club Dream St SLAR

> hard-rockin' bands a night. "With Alice, maybe they're gonna do what she did at Brick by Brick. She was known for metal. But I just can't imagine her putting metal and hard rock in Winston's."

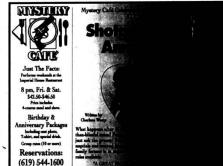
Winston's has long been known for its original reggae groove, and funk dance music While some local music strong business thanks to bands like Cornelius, Slightly Stoopid, Wise Monkey Orchestra, and Psydecar

"The format at Brick [with Stinnett as talent buyer] was pretty much metal and hardcore," said Daversa. "What Winston's does now i usually (book) one or tw was not a lot of dancing going

Blind Melon's/Winston's owners Scott Slaga and Mike Stifano did not return a call requesting comment. Wigler did not wish to speak on record.

-Ken Leighton

"Hearing those two cackde on the air is like hearing two old ladies at a quilting bee." That's what one personality - well known to regular KPBS-FM listeners said about Charles Harrin Elster and Richard Leder two hosts of A Way with



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619:234-9583. Trojan Women
The Old Globe Theatre presents Euripides's drama, in a new trans-lation by Marianne McDonald of UCSD. Seret Scott directed. blackout best) to make the nits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read abour making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny, it's me." LOWELL DAVIES FESTIVAL THEATRE, SI-MON EDISON CENTRE FOR THE PER-FORMING ARTS, THROUGH OCTO-QUENTIN CRISP PLAYHOUSE, WEDNES-DAY AT 8:00 P.M. FOR INFORMATION

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produced show is heard on KPBS (89.5 FM) twice on Sundays — live at 10 a.m. and on tape at 5 p.m. According to the on-air personality, two hours is two hours of torture.

KPBS-FM recently tweaked its weekend schedule. No critic Eleanor Widmer's talk show. (It still airs live 2 p.m.

after dropping it ten

years ago. Shearer's movie credits include This Is Spinal Tap. He's also had parts in The Truman Show and Ed-TV. He is currently directing a movie on the Bohemian Club, an invitation-only Northern California resort for powerful men (which does not admit vomen). Shearer voices

women). Shearer voices Simpsons' characters like Ned Flanders, Montgomery Burns, and Smithers. And his sociopolitical commentary has been used on ABC's Nightline, CNN, and VH1. Le Show, which originates

in Santa Monica, is a mix of pointcal satire, social commentary, and eclectic music. Now in its 16th year, it is syndicated to more than 20 cities. But not KPBS.

Is Shearer's politically savvy, cutting-edge humor too zippy for sleepy San Diego? "You'd have to ask [KPBS]," said Shearer. So I ask KPBS-FM program director John Decker if *Le Show* is too cosmopolitan for

"I think San Diego is sophisticated. A lot of the humor on *The Lounge* is sophisticated....Maybe it's time to listen to Le Show again.... I'm not sure why they took it off air (in the early '90s]...that was before I was

here."
Decker said Arbitron
provides him with hour-tohour ratings, which help him
make decisions on which shows to air.

shows to air.

While commercial stations
that subscribe to Arbitron are
free to disseminate their
ratings numbers, Decker said
he has to keep everything top

Decker claims that the ratings for Eleanor Widmer's Sunday rebroadcast were



"fading a bit" while the second

rading a bit while the secons airing of A Way with Words does just fine. I ask him if the ultra-dry Commonwealth of California public affairs forum that airs Sunday at 9 p.m. shows any

significant ratings.
"It has its listeners." Decker wouldn't get specific.

Harry Shearer and Le

Show can be heard in North County by tuning in KCRW-FM (89.9) Sunday at 10 a.m. and 6 p.m. It is also available via the Internet at www.harryshearer.com.

-Ken Leighton



## Guide to Local Music Sites — Off the Reco

http://www.offtherecordsinyl.com You're going to feel stupid when you see the sky-high prices your old records may be fetching today. Offtherecordvinyl.com is an

online sales catalog of rare and common vinyl, only some of which can be found at Off the which can be found at Off the Record's retail Hillcrest shop. Inventory left over from their former SDSU-area store and thousands of other records are searchable, reasonably priced and strictly graded regar their condition.

A search can be launched from the top of the homepage which loads instantly and is which loads instantly and is uncluttered by ad banners and pointless graphics. The background to this page changes but is always a reproduction of an actual record label — one time displaying a Link Wray LP, and then a Pink Floyd album on your work of the standard of th

on your next visit.
Initial search options allow records to be found using a keyword, such as typing in a record title, artist's na record title, artist's name, configuration such as LP or 45 rpm, or even an era ('50s) or style (soundtrack). Further options narrow down your choices until you find

can also search by genre, and their dropdown list illustrates the range of the site's

Aside from rock (sample: Doors 45 rpm "Light My Fire," \$60), jazz (Della Reese LP A Date with..., \$25), punk/hardcore (Crass LP Acts of Low \$25), and county of Love, \$25), and country (Skeeter Davis LP The End of (Skeeter Davis LP The End of the World, \$25), a dozen other categories are broken down, including personalities (Telly Savalas Who Loves You Baby, \$8), ska (Madness picture disc "Wings of a Dove," \$15), and spoken word (Hal Holbrook

spoken word (Hal Holbrook LP Mark Twain Tonight \$15). Offtherecords.com's doo-wop selection includes rare '30s singles, which seem to sell as quickly as they're offered (recent listing: The Clovers 45 rpm "Your Tender Lips," \$80). Genre categories like gothic/industrial and comedy are empty until more record are empty until more record listings are uploaded. Every vinyl format can be

searched, from 78s and LPs down to 45s and 12-inch down to 45s and 12-inch singles, as well as rare acetates, picture discs, promos, test pressings, and commemorativ releases. Browsing their selection rather than looking for something specific is not as easy as using the search feature. You can try browsing clicking on the letter "T" for instance, but this often takes you to unrelated pages or to the wrong letter listing. The site is new, so these glitches are

presumably temporary. Website customers can website customers can translate text to French, German, Italian, Portuguese, or Spanish. A grading key describes exactly how condition is assessed, condition is assessed, important since heavy wear can lower the value of a record by up to 70 percent. A free, no-obligation search is available to find unlisted records, and

and unisted records, and collection appraisals are arranged with a quick e-mail request. (Those with or who know of sites created in San Diego or which focus on local music are encouraged to forward info/URL links to forward into Orac jas2669@aol.com) —Jay Allen Sanford

CD review: Sally Taylor, Apt. #6S, Blue Elbow 69984-2 And why, you have every right to ask, is your venerable viewer wasting space in our scred local sheet on this ur-

dreck by singer-songwrite royalty from Boulder, CO? As a warning to said royalty, who at least twice in recent months has with malice invaded our musical marketplace, playing Java Joe's in Ocean Beach and NOW, commanding the stage for a
CD release party (a/k/a the alcassisted forcefeed of invidious
"product") at the Casbah.

"product") at the Casbah.
There oughts be a law!
ROYALTY: the genetic
byprod of the coupling of
Carly Simon's odious ovum
and James Taylor's despicable
sperm...ye gods. 'S enough to
make our Republic (for which

it stands) scream and cry.

Apartment 65: must be where Her Majesty has fawning lackeys spit-polish her From now on, Sally (=

diminutive of Sarah = diminutive of Sarah =
"princess"), it is advised that
you keep your monarchist
PORKBUTT out of San
Diego — County as well as
Town — if you know what is "good" for you. True, we once (or was it twice?) elected Roger Hedgecock, but it don't mean we can be fooled ALL O'THE TIME by snobby wannabe patricians masquerading as "just folks."

Boycott the autocracy!
Power to the people!
— Richard Meltzer

CONTRIBUTORS Jennifer Ball (editor), Russell Bauder, Kristen Collier, Ed Decker, Dave Good, Randy Hoffman, Jimmy Jazz, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Eilene Zimmer.









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## **Elizabeth Taylor Sings** the Beatles

She was born in Yuma, "The screen door to hell," we used to call it.

hen Betsy Pecanins arrived at the re-hearsal room underneath the Centro Cultural on Tijuana's Paseo de los Héroes, fresh off an early-morning flight from Mexico City, the chamber orchestra greeted her

Mexico City, the chaimber orthestra greeten ner with a polite clap and tapping of bows. She looked weary. The previous night she'd just gotten back to the capital from Jaltipan in Veracruz, where she'd been singing her trademark Mexican blues with some of that BILL MANSON

state's son jarocho musicians.

Her Argentine manager, Enrique Abraham-son, rushes to get her a glass of water as she sits son, rushes to get her a glass of water as the sits on a high stool next to the guest conductor, maestro Eduardo Diazmuñóz. The maestro himself has just arrived from Venezuela, when the was conducting the Caracas Symphony in an all-French program of Ravel and Debussy. He tells this chamber group from the

Orquesta de Baja California that playing the Bea-Orquesta de Baja California that playing the Bea-tles is no downer. "The Beatles have already be-come a classic of our own 20th Century. You can talk about Beatles songs in the same way that you can talk about Schubert lieder."

These are all original arrangements

ness are all original arrangements— penned by Tijuana composers—that make the music almost like classical chamber pieces. Right now Diazmuńóz taps his music stand and looks to the drummer. A pedal-drum beat starts. An oboe shimmies in. Cello and violins

The maestro looks at Betsy. She takes a deep

The maestro looks at Betsy. She takes a deep breath.

"Here come old flat-top, he come grooving up slowly / He got joo- joo eyeball, he one holy roller / He got hair down to his knees / Got to be a joker, he just do what he please."

"This whole Beatles thing started in Mexico

City," says Pecanins when the orchestra takes a

For all the big round voice, she is a tiny lady. A younger, more angular version of Edith Piaf. "We were having dinner together, at a place

called El Hábito. Me and the people who run it called LF Habito. Me and the people who run it.
We were talking about doing something special
for their place, and I said, 'You know what I
could do? It would be fun to put together some
songs of the Beatles with a piano and cello.' And
it started working itself out. A
guy called Rosino Serrano did the

NSON guy called Rosino Serrano did the arrangements, and we got a cellist. And people loved it. The place was packed. They started hiring us for other gigs...it just grew.

One of the people who came and listened was Laura Esquived, the writer of Like Water for

"She fell in love with the repertoire and pro-

duced a record. We recorded it in '95, and it

duced a record. We recorded it in '95, and it came out at the end of '96. And Eduardo Garcia Barrios, who at that time was the director of the Orquesta de Baja California, listened to us, loved

it, and said, 'I want you to do something for my

orcnestra.

Pecanins, a bilingual daughter of an American dad and a Catalonian-Spanish mom, migrated south — from Phoenix, Arizona, to Mexico City. With 11 CDs to her name, she has

become famous in Mexico as a singer of blues

and an interpreter of ranchera music. She has

Her whole life, she says, has been spent try-Her whole life, she says, has been spent try-ing to reconcile her American and Catalonian and Mexican roots. Her name tells the story, 'I was born Elizabeth Taylor,' she says, 'But basi-cally to go around as 'Elizabeth Taylor' singing what I sing was a little tough. My parents had called me' Betsy,' since I was very little. So I used

that and my mother's Catalan name - it made

She was born in Yuma. " 'The screen door to hell,' we used to call it. Since I was very young.

also sung with the Mexico City Philharmonic also sung with the Mexico City Philharmonic, been one of the principal voices in Benjamin Britten's opera Noye's Fludde, sung in movies, and toured — from Cuba to New York, Los An-geles to Spain. Among the sophisticates of Mex-ico City, she symbolizes inter-American cool.

ations on my back. So singing was a very im-portant thing to me. It gave me a lot of life. "At 13, I went to Mexico City with my mom. My mother opened a gallery, the Ga-leria Pecanins, there. There were always lots of painters, filmmakers, writers, musicians in our lives... I'd sing in the Catalan language; I'd sing in Spainsh; I'd sing in English. I'd mix an American folk song and blues: a salad of things. But my very first concert was in Europe...in Barcelona. That was when I was 18. I went when I was 18. I went her home. She had left

I have had an ability for music. As a child and a

had a group of songs that I'd sing, and I'd ac-company myself with the guitar. I went to this mu-sic café in Barcelona and sing...and I sang there a few times.... Barcelona

wasn't the most open place to start a music career. There is a lot of closed-mindedness in the Catalans. Franco [the Spanish dictator] still lived. I became a protest Spanian dictator still inveil. I became a protest singer. It could be dangerous. I was caught once in the university, giving a concert. Anything that had to do with protest was prohibited. The police came and broke up the concert, and I had to leave through the back door. It was the "70. Things like that would happen."
Then in 1977, I came back to Mexico. I was a transfer of the protest of the

23. I had to start over. It was so different from Spain. Barcelona, the Catalan scene, was very, yery sophisticated — and very closed-minded.

Mexico has always been a much more open
country. And this goes for the Americas in general — the whole feel of the New World — a lot

music. As a child and a teenager, I went through a health situation. Oper-ations on my back. So

more open than Europe. Europe you always have the sensation that everything has been done, and there's really not much more you can do. I didn't go back to live in the United States, because I didn't link in with American society.

Decause I dunt in the man demandance of the most limit in the most limit. It was when she started singing in Mexico City that she discovered the blues. "My concerts were called the 'union of roots,' unión de rafees." People had been telling me I should sing blues for years.... But I didn't feel ready. I thought I had to be more mature as a person to do that. Then at the beginning of 1980, I finally started working on a blues concert. I invited blues musicians and put together a blues band... There is a very bluesy temperament in Mexico. A very

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example the ranchera music has the elements that the blues have. It's also a painful and passionate and sometimes sad kind of song that they have. But they're always ending up But they re always ending up laughing at themselves. There's this humor thing. And it's also very sensuous. So all of these make them very nice to fuse together." The mood she gives to the Beatles songs clicks with this sudience of Tiliuan boomers.

audience of Tijuana boomers. The concert's called Homenaje a los Beatles ("Homage to the

Beatles").

Between songs she reads
out loud — in Spanish —
things that Lennon has said, as a video shows the Beatles and the Cold War world they tried

to make sense of. The only problem is that the staging has her placed high and behind the orchestra, so she has to fight to make the intimate

Connection.

On the other hand, maybe that's what gives "Hey Jude," the finale, its punch. Suddenly she comes down to the front of the stage.
"Hey, Jude..."

Shouts, applause, people standing up, then settling back into their seats.

"Don't make it bad, take a

Now the piano slides in,

followed by a cello, then a mellow French horn. "Remember to let her into your heart."

You can see people, cou-ples mostly, in the dark, the light shining off their lips as they mouth the words in English.

Now comes the transition.

The chamber orchestra gears

up. Betsy's out front, gunning up the audience. "better, better, better, better."

Pecanins suddenly stands up and points her cordless

"Da, da, da, da-da-da-da,

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Da, da, da-da-da-da, da-da-da-da, hey Jude!" The audience is shy at first. Middle-class, middle-age re-serve has crept south of the

border. Pecanins has to bully us into singing the words. But when she finally leaves the

Out in the foyer after-wards, people don't want to leave. "I think the Mexican leave. "I think the Mexican people have taken the Beatles to their hearts," anys Sergio Ramírez, a Tijuana composer who arranged six of tonight's numbers. "I can see it in the youngest people, they are recovering the taste of the Beatles. The Beatles were able to sum up all our preoccupations, workers, in their sones. sum up all our preoccupa-tions, worries, in their songs, and Betsy — I think she's a very profound interpreter of these songs."

"We've been marked by the Beatles," says master Di-azmuñóz, the conductor,

"probably just as much as Schubert was marked by Beethoven. The funny thing is that in England it's so cold, and yet even my grandm would ask me to play 'Yester day' for her because it was 'such a romantic ballad.' They couldn't believe that it was written by an Englishman!"



the band

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## **Soul-Drenched Jazz**

A young black woman was shaking her hips in a most delightful way to the music her grandparents would have danced to.

f there's an instrument that's got as much sound to it as an organ, especially if it can be found in a church, then it's a safe bet that it

was only a matter of time before might surprise a jazz fan or two is that the first great stylist on the organ was Fats Waller. Two kinds of instruments

been the church or concert or gan, a pipe organ with two or three keyboards and pedalboard. The second would have been the

The second would have been the theater organ, which was an ex-tended version of the church organ with an additional range of stops that were able to re-produce assorted instruments. The theater organ introduced by Wurlitzer at the beginning of the century) was used to provide accompaniment to

Waller played both instru ments, sacred and profane, and recorded on both. He was expert in the use of registration; that is, in using combinations of stops to

achieve tone color and timbre. Such is the na achieve tone color and timbre. Such is the nature of the organ — and its limited dynamic capabilities — that Waller and subsequent early "pazz masters made use of the instrument primarily for tonal and melodic effects and required the other instruments, the piano especially, to provide rhythmic impetus. Not much of Waller's organ playing is available on disk, though you may be able to find an example of his playing on other care of the playing on the color and the playing on the playing of the playing on the playin One can, however, grab work by one of his pro-

teges on the instrument, Count Basie, on a handful of trio tracks from Pablo recordings in the '70s. There is an organ performance of early vin-tage by Fred Longshaw playing reed organ behind

Bessie Smith on a 1925 recording of "St. Louis Blues," but the organ doesn't take off as an in-strument until the Hammond organ comes along

it would have been to dance with her at that moment. Pity.

But I digress. A lot of soul and funk lives in Jimmy Smith's playing and that of his followers, which led me to believe that I didn't care much for jazz organ. This is not Jimmy Smith's fault, he's a wonderful player, one of the great jazz wirtuosi. It's just hought, until I heard the playing of Larry Young on the collection Unity, Larry Young is from New Jersey. in 1935, the first electronic organ able to reproduce the sound of aable to reproduce the sound or a-pipe organ while being a great deal more portable. Waller took a Hammond organ on tour with him in 1939. In the same year Glen Hardman recorded some Larry Young is from New Jersey, like Basie. Newark. Some fine jazz sides with several members of the Basie orchestra. Some of Hard-man's disciples include Wild Bill Davis and Milt Buckner, the for-

artists are from that part of the world, and Larry Young is among the finest. Born in 1940, it was inevitable that Young would fall under the influence of Jimmy Smith and take up his bluesy, soul-drenched style. In fact, he played with a mer comping and soloing and swinging a 1966 Johnny Hodges date reissued by RCA last year in number of R&B groups before recording with the powerful tenor saxman Jimmy Forrest in 1960. Young recorded his first album as leader in 1960.

the bins for some good examples of jazz organ, there was some terrific Louis Jordan coming through the loudspeakers that counded as fresh as yesterday. A young black woman — barely 20, if that — was shaking her hips in a most delightful way to the music her grandparents would have danced to, while her boyfriend was solemnly digging through the jazz bins. How nice it would have been to dance with her

Testifying, at the age of 19, one of three albums he would record over the next two years for Prestige, all three un-der the influence of Smith.

how many jazz artists were influenced and irrevocably changed by hearing John Coltrane's

Some to great effect, like
Booker Ervin, the tenor sax player from Texas.
And some with a not so wonderful result like Art
Pepper. For Young, Coltrane's influence broke
him clear of the Jimmy Smith soul-funk sound
and turned him loose to become something nolly new in the realm of jazz organ. Some regard his post-conversion playing as "free" or "modal," but I hesitate to categorize it apart from finding it open-ended, inventive, and swinging. The freer players and modal improvisors rarely manage to swing as hard as Young. Surely, the soul-funk groove he had mastered under the in-

fluence of Smith must have contributed. Smith's fluence of Smith must have contributed. Smith's playing is all about time, and no one digs and holds a deeper groove, but with Young this groove is an ingredient that blends seamlessly into the gestatt of his playing.

Larry Young began recording with Blue Note in 1964. How many artists were liberated and thrived on that label!

thrived on that label? Young was to record seven albums with Blue Note, a small sampling of which is available on The Artof Larry Young, if you like jazz guitar (I don't), Young recorded a fair bit with guitarist Grant Green — three albums under Green's leadership. These sessions are impressive, however wan may feel. however you may feel

About jazz guitar, and Green is one of the best. You can still make out Jimmy Smith's influence in Young's playing with Green, but Young is more boppish, to my ear,

than Smith.

It's the 1965 album Unity that is Young's breakout triumph. He has found himself a dream band to work with: fellow Newark star Woody Shaw on trumpet, loe Henderson on tenor sax, and Elvin Jones, with whom he'd worked before, on drums. These six tracks set a standard — for Young, for jazz organ, for jazz. Unity is one of the premiere albums of the '60s and has been fittingly premiere albums of the '60s and has been fittingly reissued by Blue Note in their RG series, remas-tered by the legendary sound engineer Rudy Van Gelder, whom the RG series celebrates, at 24-bit resolution. Van Gelder recorded the group in November of 1965 in his Englewood Cliffs stu-November of 1965 in his Englewood Cliffs stu-dio, about 40 minutes up the road from Newark and about two miles up to road from yours truly, who was probably puzzling to no real effect over logarithms. How close to the Van Gelder Studio and how very, very far. But speaking of rhythms, as opposed to logarithms, check out the Larry Young-Elvin Jones duet on the Monk tune Monk's Dream 'li Jones duet on the Monk tune Monk's Dream 'li you're looking for some serious homework, a

Wild Bill Davis and Johnny Hodges, In Alantic Ciry (RCA Victor 09026 68597-2) Jimmy Smith, Jazz Matters (2007) (Verve 314 521 855-2) (Verve 314 521 855-2) The Art of Larry Young (Blue Note CD9 0777 99177 25)



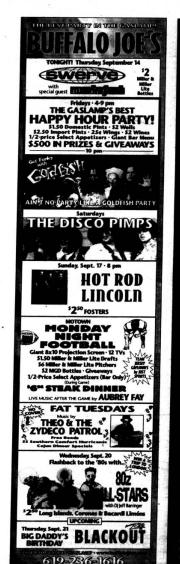
Verve sides in the lazz Masters Series

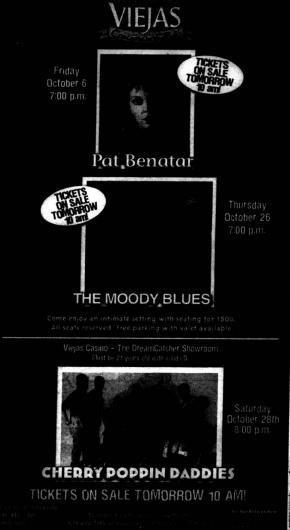
Verve sides in the Jazz Masters Series from the '60s give agood idea of limmy Smith at his best. What he managed to do on the organ was to combine a number of styles that included the pipe-organ techniques of Waller and Bass. the later hythma had blues style, bop, and black church organ, the latter developing in the '50s differ the spread of the Hammond organ to black churches across the country. I'm not all gas of the soul/funk sound in Jazz.

Presumably, it is because I don't got soul, but I find it cliched, in the same way I find reg clichéd, as opposed to R&B or bop, which I find almost endlessly interesting. When I was at the music emporium the other day, looking through









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At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)



Keemy G /665); Vejos Cosno Concer in the Park, Saturday, September 23, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

The Jael Rafael Band /856): loss joe's Coffehouse, Saturbay, September 23, 1956 Boxon Street, Ocean Beach. 619-523-0356.

Hamik Williams III: The Cosboh, Sunday, September 24, 8:30 p.m., 2501 Ketner Boulevard, midrown. 619-220-8497 or 619-232-4355.

Little Feet /491 t Vejcs Dream(at Show Room, Sunday, September 24, 8 p.m., 5000 Willows Road, Alpine. 619-659-1998 or 619-220-8497.

MXPX /129 th "Cones Bor and Grill, Manday, September 25, 8 p.m., 3105 Ocean Front Walk, Mission Beach 858-488-1780 or 619-220-8497

Randy Newman: East County Performing Arts Center, Tuesday, September 26, 7-30 p.m., 210 East Moin Street, El Cajon, 619-440-2277 or 619-220-8497.

Rickie Lee Jenes /469): Humphrey Concerts by the Boy, Monday, Septembe 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Counting Crows (435) and Live: Coors Amphitheotre, Thursday, Septembe 28, 8 p.m., 2050 Enterconnect Circle, Chulio Visto. 619-220-8497. George Bensen (619): Humphrey: Concerts by the Boy, Bursday, Septem 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Hell Years and Back /323): Coors Amphitheatre, Monday, September 25, 2050 Entertainment Circle, Chola Vista, 619-220-8497. The Scorplens (414): Open Air Theotre, Monday, September 25, SDSU Compus, College Area. 619-220-8497.

619-523-1010.
The Lettermon /998): East County Performing Art Center, Thursday, September 28, 7-30 p.m., 210 East Mair Sneet, El Capin. 619-449-2277 or 619-220-8497.

619-220-6497.
Assertice (464) and Pace (551);
Humphrey's Concerts by the Boy, Friday,
September 29, 7:30 p.m., 2241 Shafter
Island Drive, Shafter Island. 619-220-8497
or 619-523-1010.

Brian Wilson (420): 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. Kub' Mar' (941): Humphrey's Concert by the Boy, Wednesday, September 27, 7-30 p.m., 2241 Shelter Island Direc, Shelter Island. 619-220-8497 or 619-523-1010.

Big Sandy & His Fly-Rite Boys /343/ and the Tria: The Casbob, Saturday, September 30, 8:30 p.m.,

Adventures in Steree and the Wexwings: The Castah, Wednesday, September 27, 8:30 p.m., 2501 Kermer Boulevard, midtown. 619-220-8497 or 619-232-4355.

Spinesheak (263): 'Cores Bor and Grill, Scharloy, September 30, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Sandrin's Symbol 20, 1140 feets Sometime Symbol 2000 feet (See State Sta

Philish (409): Coors Amphitheotre Wednesday, October 4, 2050 Entertainment Circle, Chula Vista. 619-220-8497.

OCTOBER

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Topped (\*172 Quiet Riet: 4th & B, Thursday, October 5, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Owere Pertuends and Barbertie Terres: California Center for the Arts, Sunday, October 1, 7:30 p.m., 340 North Escendido Boulevard, Escendido. 800-988 4253 or 760-839 4100.

Freet 242: 'Cones Bor and Grill, Tuesday, October 3, 8 p.m., 3105 Ocean Front Wolf, Mission Beach, 858-488-1780 or 619-220-8497.

619-720-6497 or 619-7231-4343.
"Sam Diege Symphony 2000-2001 Season": October 6 ffrough May 27, 2001. Copiny Symphony Hall, 750 B Street, downtown. 619-7235-0804. Josephen Berlier (699) and Hiroshibase East County Performing Arts Centre, Fidey, October 6, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

or 619-720-6497.
Justier Brewn (793) and the Dal
McCourry Bunds: Humphrey's Concerts
the Bay, Friday, October 6, 7:30 p.m.,
7241 Subthe Island Drive, Shelter Island,
619-720-6497 or 619-523-1010.

El Gran Combe: 4th & B, Friday, October 6, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Men At Werk: Collemna Center for the Arts, Saturday, October 7, 340 North Escendido Boulevard, Escendido. 800-988 4253 or 760-839 4100.

Le Ley and Milkel Erentxue: Open Theotre, Saturday, October 7, SDSU Compus, College Area. 619-220-8497.

SHeDAJSY: Vojos Cosino Concerts in th Park, Saturdoy, October 7, 7 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.





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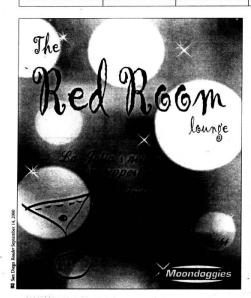
KING JAMES VERSION

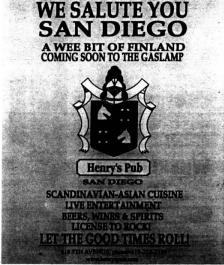




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- martacki Festival\* with Martacki Varges, Martacki Sol de Mazko, Cabra, on Ment Case & Reyne de les Ampeles: Cors Amphitheotre, Sunday, Octobe 8, 4 p.m., 2050 Entertainment Case, Oude Visto. 619-220-8497.

Tabiri 80 and Smile /382;: The Epicentin, Sunday, October 8, 8450 Mira Mesa Boulevard, Mira Mesa. 619-220-8497.

Je Dee Messime (762): Vojes Cosino Concerts in the Park, Bursday, October 12, 7 p.m., 5005 Willows Road, Alpina. 619-220-8497 or 619-659-1998.

"Brazil Hight" with Ivon Lins /695, Lote Pinheire, and Ed

12, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497

Potor Frampton /465/: Humphrey's Concerts by the Boy, Sunday, October 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or

The Allerse: 4th & 8, Sunday, October 15, 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Der Williams (813): Bally Up Toven, Tuesday, Ortober 17, 143 South Cadros Americe, Solono Beoch, 858-481-8140 or 619-220-8497.

The Everly Brothers (474): East (curty Performing Arts Center, Wednesday October 18, 210 East Main Street, El (appr. 619-440-2277 or 619-220-8497.

Travis Tritt (763) and Eve Solis (410); themphory's Cancerts by the Boy, Thursday, October 19, 8 p.m., 2241 Soline Island Davis, Shahin Saland, 619-270-8497 or 419-479-1010

The Hot Club of Courtown: The Cosbob, Friday, October 13, 8:30 p.m., 2501 Kettner Boulevood, micrown. 619-220-8497 or 619-232-4355.

619-220-8497.

LeAam Rimes /780): Viegos (asino concerts in the Park, Schurday, October 14 8 p.m., 5005 Williams Road, Alpine. 619-220-8497 or 619-659-1998.



Jim Brickman, September 15, East County Performing Arts Center

Culture Clate: Open Air Theotre, Saturday, October 21, SOSU Compus College Area, 619-220-8497.

"Control /91X 13th Assert

Dan Preston, Hols Cline, and Ale:

Dever Res (#76) East County Performing Am Canille, Soundry November 25, 210 East Main Street, III Capin. 619-440-2277 or 619-220-647. Charve Alburstellus East County Performing Am Cantle, Wednesdoy, November 29, 210 East Main Steet, III Capin. 619-440-2277 or 619-220-6497.

Moody Bloog Visios Cosino Concerts in the Park, Thursday, October 26, 7 p.m., 5005 Williams Boad, Alpine. 619-220-8497 or 619-659-1998. Hem Bennink and Paul Plinsley: Sprace Simpliforum, Saturday, Octobe 21, 8 p.m.; 301 Sprace Simet, Banka Hall, 619-295-0301.

Chaly Wright: Vajes DroomCatcher Show Room, Friday, December 1, 8 p.m., 5000 Willows Rood, Ajoine. 619-659-1998 or 619-220-8497. Paul Auku /678h East County Performing Arts Califer, Tuesday, De 5, 210 East Main Sheet, El Cajon. 619-440-2277 or 619-220-8497. David Bosolt /417 L East County Le Cours Made Sales Street Forum, Setunday, December 8 p.m., 301 Spruce Street, Bonker's Hill. 619-295-0301.



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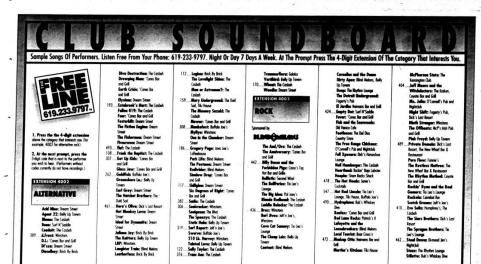
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TENSION 4004

POP/TOP 40

Andree's Fault: (overs The Disco Pimps: Buffalo Joe: The 80's All-Stars: Buffalo

lor's, Humphrey's Higher Ground: limmy Love's The King Kelly Band:

Stophon Knight: Shooters Bur

Downy Lopez: The Butcher Shop Seen McVicker: The Imperiol

Shake It Up: Jimmy Love's Jo Treasor: Olie's Restaurant Patti Zlaket: The Rhythm Cale

EXTENSION 4005 IATY BIG BAND

The Tall Dudes: On The Rocks The Texas Twisters: The Christopher Adler Trie: Agua Duke: (roce's Top Hot Bor and Grille Stove Alvanez: Ln (aso del The Chris Torres Band: Hemessey's Invers

Hemessey's lovern
Travel Agents: The Eroken
Wall Street: North County
Sports Done The Ray Barrie Big Band: Lori Balk The Sea Lodge Hotel

> Blood Relation: Galaka The Dick Brown Trie: Nermans The Buzzerds: To Lee's Lounge John Calo: Hotel del Corondo The Jorge Comberos Quintet: Loca's Jazz Box Carrie & Jezz Q: Bourbon

Street
The Gilbert Cestellames
Quartet: Nate loint (de
The Clerts Conner Jezz Duo:
Hotel del Coronodo
The Chris Conner Jezz Triac:
Lorw's Coronodo Boy Resort
The Gradit Limber: Nerrons Bor
and Gell

Mary Paymer: Top of the Cove Jack Pollack: Shooters Bar and and Grill
Cult of Sout: (over:

The Rhythm Dogs: The Alley Rising Ster: Humphrey's 622 Robberecht the Plemomen: The Westpate front, Obstato fell and Spirts, Roper's on 5th S.O.B.: The Bristner, The Business

Jezz Bar 5 O'Clack Shadow: Solono Beach Coffee Company, The Beach House, In Costa Coffee Roosing Co. The Kristen Flores Quartet: Jenery Love's Forward Funk: Goloka Ron Freshman: Toneyana Grile Funik All-Stars: Jermy Love's Joe Guevara: The Bayou Bor

end Grill C**ynthio Hannsond**: Juke Joet Stellite Herris: The Wyndhom

Stellite Herris: the Wyndhom Emerald Pars. Interplay: The Sec Lodge Hotel Deniel Jeckson: La Tovolo, Hotel del Coronado Barbaro Jamerson: The Crescent Stores Grill, Hotel del Coronado
Kemare Kenyerta: Loren's
Coronado Boy Resert
Kenke Pelli: Croce's Jezz Bor
The Kristin Kerb/Ann
Patterson Quartet: Lo Casa
del Zono

Carrie Landsgoard & Jezz Q: Atlantis Restaurant and Tony Lasley: Moche Morket

Jazzmog: Jimmy Love's
Tim Maglione: Jimmy Love's
Check McPherson: La Tavola
Jerry Melnick: Fio's (using Shop Moyers: Torreyona Grill

660 The Shee Movers Quartet:

The Sleep Meyers General:
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Rick Ress: Mothe Mortet Ploce, Torreyone Grille Selse Steel: Hotel del Coronado The Sem Dilege Concert Jezz Bend: Innsults 698 ... Rom Setterfield: The See Lodge

Reggie Smith and Pressed for Time: Humphrey's, Jimmy

Love's 643 ... Peter Sprague: Coyole Bor and Gril
The Poter Sprague Dup: The
Creatert Stores Gril
Joe Terrestino: The Wyndhom
Emercial Plazo
Trise die Journ: The Beach House
Tyler & Alleus: Low's Coronado
Bry Resort

Bay Resert
The Uptown Boys: Borders
Books and Music
The Johne Valle Bosse-Jerz
Cwartet: Letto More
Johne Valle and Equinox:
U.S. Grant Hotel U.S. Grant Hotel
The Jaims Valle-Bab
Magnessee Dwa: Anthony's
Star of the Sea
Carls Vanacore: The Boyou Bor

The Potrick Well Quartet:

EXTENSION 400A EGGAL/

747 Semisi and Fulabula: The

**EXTENSION 4007** 

761 ....The Besterd Sons of Johnny Cask: fit House Big Deg: Magnole Muhaney's Cabblestona: The Field Rosie Flores: To tae's Counge Gills Band: Doe's Cocktol

Lounge Hill Country: Randy Jones Big Stone Lodge
Jack Johnson: The (ask and
Geover Restaurant
Smith and Western: Firm Springs line, Viejos Casino The Hank Williams, Sr. Tribute Show: The Cask and

EXTENSION 4008 ACOUSTIC/ FOLK

846 Benjer Desc The Metophor (offsehouse 860 The Boxty Band: The Field

Hofmann Quartet: The Crescent Shores Grill

SKA

Beach House Zionic: Brick By Brick

COUNTRY

Roasting Co. Stewe Browner: Blamey Stone Joe Byrnes: The Ould Sod Kevin Compbell: Shorn Rocks

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Stone

Damon the Gypsy: The Naked Bean (Viste)
The Darades: Tio Leo's Lounge

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Berry Levick: La Valencia Hotel
G. You Mac: Borders Books

and Music

Jam Moore: McP's Irish Pub
and Gell

and Gill
Jenne Merze The Byrken Cele,
Iron Roy Collectors
Paul Richelles Chelson Obers
279 ... The O'Brise Breathers:
Honoscopy's Jones (PS)
Carles Olsewice Jones John
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Fullwood Bane
with April Weller & Crudal \$15.00 / 2 PM Monday, October 2, 2000 Karl Denson's Tiny Universe with Psydecar Torolox October 3 2000 The Slip Lesie Helpert

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FRI. SEPT. 15

SAT. SEPT. 23 SUN. SEPT. 24 TUES. SEPT. 26

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FRI. SEPT. 29

SAT. SEPT. 30

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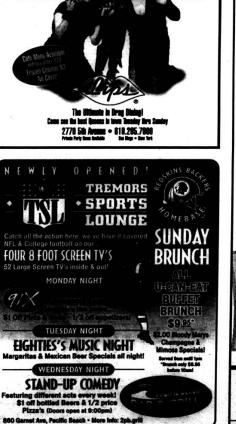
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The BK Leunger Dis Bille Knight, Jall, Scooter, and MC WordBord spin hip-hop, regate, dancehall, and R&B. Fridays, 9 p.m., Buffalo Joe's, 5th and Market, downtown. 619-236-1616.

BLISS: DJs Kazy, Fingers, and Sandman spin house and progressi house. Saturdays, 9 p.m., below Buffalo Joe's, 5th and Market, downtown. 858-728-1489.

Boys Night Out: Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

The Brass Rail: Call club for nightly

Breakdown Special guest DJs Markus Schulz, Torin, DJ Device, Dr. Mindbender, DJ One, and Jon E. Thin spin progressive trance, techno, and house, 18 and up with ID. Free CDs and clothing for first 100 through the door. Friday, September 15, 9 p.m. to

4 a.m., Club Venus, 7200 El Cajon Boulevard. 619-641-8287.

Boulevard, 619-641-4227.

Ceremonated Cabb Dis Corchor 7 and 2st Machine spin ether/good.

2st Machine spin ether/good.

de Afachine spin ether/good.

And the Afachine spin ether/good.

Wednesdays, 9 p.m., inside "Cub-B-"

ecocod floor, Revolucion Avenue, downtown Tiyana, Metalo.

Information, e-molesman Dis Praint

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Notes of the Time State of the State

Club Bom Boys Fridays, Get Your Greeve 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.

India Street, midrown. 619-296-6789. Club '90to Djs Brian P, Richard D, Kurt Heilige, and Zero Cut spin best of '80s music, new wave, synthopo, and new romantic 21 and up. Free before 10 p.m. with college or military ID. Thursdays, Shooters, 3815-30th Street, San Diego. 619-465-5827.

Club Elementon Wednesdays, RAM, jungle, drum 'n' bass. Thursdays, Transmission, trance. Fridays, Playhouse, house, Saturdays, Element progressive and trance. 1255 University Avenue, Hilkrest. 619-296-8160.

619-290-6160.

Club Max: Thursdays, the Hot Spot presented by the Union, Dls Gil, the Good Dr. Brian Foxworth, and Kl. Rockwell. Saturdays, Dl. X. Ray with jams of the '80s. Doubletree Mission Valley, '450 Hazard Center Drive. 619-297-5466, x4035.

Club 911: Top 40, hip-hop, house, and trance. New 2000+ capacity multi-level venue; 18 and up. Fridays and Saturdays, Red Mill Entertainment Complex, 1340 Broadway, El Cajon, 619-441-1800.

downtown. 10 p.m., 21 and up. 619-232-2102.



BY WILLIAM CRAIN

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.

Olb Tongue & Groover Fridays, Jammin' 290 night with Dis Billy Blast and TJ: Alternating DIs spin reggae, hip-hop, old skool, and dirty South. Call club line for information and directions, 760-737-5040.

SY WILLIAM CRAIN

I don't thise it the first critic to point out
that "lessie's Guit," which was a number-one
into "Risks "specialized in 1931, could be
interpreted as a coded song about gay has.
Use ever there in mention this theory to anymore than the specialized in 1931, could be
interpreted as a coded song about gay has.
Use ever the mention that specialized the
that song came out, I get looks of shock and
that song came out, I get looks of shock and
clasbeller. At a time when newwere bands
featured men in makey and andrognous
ordiss levic or is acable you ordinately ordinate
that should be a should be a should be
the should be a should be a should be
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the lyrica.

Witten by Springfleid and sung from the point of view of Jessies's male best friend, Jessies's Gart purposes; by sell of a psendu closular control of the sell of

holdin' her in his arms late, late at night.'
Questions: Whose eyes? Whose body?
Whose arms? Well, they're Jessie's arms.
We don't even know the girl's name.
Veales opens.
(To hear a sample of Riok Springfield,

call 619-233-9797, wait for the prompt, then

RICK SPRINGFELD, Humphroy's Concerts by the Bay, Priday, September 18, 8 p.m. 619-220-0407 or 619-623-1010. \$33.

dirty South. Thursdays, Fridays, and Saturdays, 740 Nordahl Road, San Marcos. 760-737-9402.

Marcos. 760-737-9402.

Coamic Bowli DJs K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Bowl (the Turquoise Room), 435-60th Street, North Park. 619-220-4944.

619-220-4994.

Runn Leope DJ Grasshopper spins downtempo groove, Afro-Cuban, trip-hop, and more; 21 and up. Wednesdays, 10 p.m. to 2 arm. Eta's Place, 6179 University Avenue (at College and University), 619-582-6730.

Club Toritor Salsa, merengue, Euro-Latin house, and rock en español. Two rooms, 9 p.m., Saturdays, El Torito, 2693 Vista Way, Oceanside. 760-439-5407. Club Tropics: DJ Kool T spins hip-hop, reggae, dance, old school, and Darkwave Garden: DJs Tyler and Dragon spin gothic, pop, and darkwave; 21 and up. Wednesdays, 9 p.m. to 2 a.m. The Hole, 2820 Lytton Street, Point Loma. 619-465-5827.

Lytton Street, Funt Lonna.

Dreasmer Weelty Celebiation of underground dance culture showcasing San Diego artists, setton, body art, and videography. Local and regional Dis spin house, trance, and progressive. Tuesdays, 802 Satth Avenus (corner of Sath and F), little, 619–884–788, 21 and up. Info line, 619–884–788, 22 and up. Info line, 619–884, 22 and up. Info line

Ephphamy:DJs Chad Fortin, JlB, Jared Joseph, and Williams. Mondays, Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

knowledgeable staff

Pewen Dls Rffan Somers, Scott Martin, Jesse, Matty A., and guests spin "70s disco, hip-hop, trance, and house. Saturdays, 'Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999; www.metropolisproductions.com.

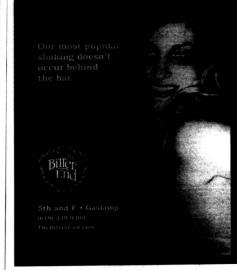
www.metropolisproductions.com.

Porblidden Prulti DJs Yoda, Triple 7,
and Liquid spin nonstop house,
trance, techno, trip-hop, Nu Energy,
and experimental. Brick by Brick,
1130 Buenos Avenue, Bay Park.

619-682-0800.

Gasolline: DJs Rite One, Jon-E-Thin,
Clay Dunsmore, and international
guests spin trance and European hard
house; 21 and up. Thursdays, 2028
Hancock Street, Mission Hills South.
619-687-5779.

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OCTOBER 4

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Live Music (La Mesa location) SEPT. 16: Scotch Greens SEPT. 22: Private Domain SEPT. 23: Proof of Burden SEPT. 29: Legal Tender SEPT. 30: Quiet Storm SUNDAY: Play Pool All Day 15" MONDAY: Play Pool for 11 Per Hour Per Person TUESDAY: Free Pool for Hotel/Bar & Restaurant Employees WEDNESDAY: 1/2-Price Pitchers

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## Calendar MUSIC SCENE

Hip Hop Clubs Djs Rob One and Willow, Priday, September 15, Just Java, 285 Third Avenue, Chuls Vista. Information line, 888-927-1211.

Information line, 889-827-1211. Information line, 889-827-1211. Ince Homes Young Adult Dance Chile. 2) Johnny Johnson spins hip-hap, 882b, booty bean, Dance to transce, part of the part Kim's Pface: Thursdays and Sundays, hip-hop, old school, hard core, and R&B dance music. 637 H Street, Chula Vista. 619-420-3321.

Ledler' Night Out: DJ Barringer. Wednesdays, Buffalo Joc's, 600 Fifth Avenue. downtown. 619-236-1616.

Avenue, downtown, 619 - 230- 1616. Lepiado Di Down Aude, Abide Ormon, Ryan Somera, and Arabe of the King spin deep house, transce, and hig-bog-Fridays. E-Street Alley, 919 Fourth Avenue, downtown, 619 979-9899, Avenue, downtown, 619 979-9899, Live Wire Di Rotton cuts up bank, hip-hop, and gar groover. Kome for and anime wide on two accesss. No cover. Wednesdeeps, Live Wire, 200 SI Capon Boulevard, North Park.

Margarita Rocku: Call club for nightly information. 959 Hornblend Street, Pacific Beach. 858-272-2780.

Hightalik DJ Abert and guests spin grobic, synthysop, EBM, industrial, and fetisk; 21 and up. Sundays, the Brass Rail, 5796 Fifth Avenue, Hillcrest. 619-296-2233.

Octopus Djs. Jose Paul and Unholy Roller spin '20s, 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.

and University), 6.19-582-6730.

Old Mashride Fridays, Club Aura, Djs.
Meat Spencer, Tayus, Scoeter, and
guests spin house, hip-hop, and
trance. Saturdays, 100% off with Djs.
Jose Amezoas, Jory Jiminez, and Ray
spinning global sounds, 75: Fifth
Avenue, downstown, 619-557-0146.

Ouyx Room: Call club for nightly information. 852 Fifth Avenue, downtown. 619-235-6699.

Project Cathedrak 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. Nutneg, Banker's Hill, 619-220-4944.
RABit Dis Pencensaler, Izm, and
Dencon Jungle, drum 'n' bass
Wednesdays, 9 p.m., 18 and up, Club
Elements, 1255 University Avenue,
Hillcrest. 619-296-8160.

Rempatte Dis Et Machina and Otreber 7 spin dense/electro, darkwave, synthops, industrial, and ether/goth. Saturdays, 9 p.m., Cabaret Magico's, Revolución Avenue between Fifth and Satth Street, downtown Tijuana, Mexico. Information, e-mail respectivelyevusp.com.

Rich's: Thursdays, Cub Hedonism. Dis Jon Bishop and Mike Orozco spin house, techno, and groove. Fridays, Go-Go Fridays, DJ Derek spins house and tribal. Saturdays, DJ Derek and and tribal. Saturdays, DJ Derek and guests spin house and tribal. Sundays, Hot Tea Sundays, DJs Derek and Tony-spin house and tribal. 1051 University Awenue, Hillicrest. 619-497-4588.

Subbatt Djs Marc Brueland and Adam Atou. Dark electro, gothic, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

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BY DAYE GOOD

Every so often, the black suits come out and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of the people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather the surface. The second the people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural and people gather to mourn the desth of aural people gather the device and people gather the device and people gather to mourn the desth of aural people gather to mourn the desth of aural people gather to mourn the desth of aural people gather to

Berry Tues. Sat., Hotel Lobby: High Tea 2.5 pm \* Fri. & Sat.: Ping Hu



hobby of keeping jaguars and tigers as pets, but he still tours, and he can still bust out some of the most liberating, frenzied surf rock ever heard.

(To hear a sample of **Dick Date**, call 619-233-977, wait for the prompt, then punch in ext. 4408.)

DICK DALE, La Paloma Theater, Saturday, September 16, 7 p.m. 619-220-8497. \$25-648.

Sevilla: Mondays, rock en español. Tuesdays, Wednesdays, and Thursdays, Clab Saho. Fridays and Saturdays, Isigh-energy Euro-Laim Nightelab. Sundays, Clab Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

619-233-5979.
Steen: Thurndays, Deep, drum 'n' bass.
Saturdays, Dis apin hip-hop, rare
groom, roots reggine, and soul. The
Rhythm Lounge, 5048 Mickway Drive.
Sports Arens. 619-224-4385.
Stella 646 Dis Join Bishop, Dri D.,
Giros, and Demon spin hard and
progressive house music with a
separate hip-hop room. Three Boors,

nve rooms with three separate smoking patios. International guest DI superstars weekly. Fridays, 9 p.m. to 4 a.m., Club Montage, 2028 Hancock Street, Midtown. 858-658-0412, ext. 402; www.srh.com.

Summer Sundays: DJs Julie and Socko spin acid jazz, rare groove, lounge, house, Latin, and hip-hop. Sundays, Silver Dollar, 341 Third Avenue, Chula Vista. 619-422-4381.

Therapy: DJs Brian Pollard, Crash, and special weekly guests spin industrial, EBM, ferish, gothic, and darkwave. Fridays, the Flame, 3780

Park Boulevard, San Diego. 619-465-5827. 619-465-3627.

Trenchtewn: DIs Bob One and Dash Eye spin dancehall reggae and hiphop, two separate rooms. Fridays, Neimans, 300 Carisbad Village Drive, Carlsbad. 760-729-4131.

Carisbad. 760-729-4131.
Trips from the Undergrounds DJ
Germy and guests spin house and
experimental dance music. 21 and up.
Thursdays, 10 p.m. to 2 am. Eta's
Place, 6179 University Avenue (at
College and University), 619-5826750.

Trunamis Wednesdays, '80s.
Thursdays through Saturdays, '80s,
hip-hop dance, disco, and techno.
Tsunami Beach Club, 802 Sixth
Avenue, downtown. 619-231-9981.

Two-Wheel Tueodays DJs spin vintage punk, glam, and primitive rock 'n' roll. Sci-fi biate flicks on two screens. Plenty of cycle and scooter only parking. No cover. Tueodays. 9 p.m., Live Wire, 2(10) El Cajon Boulevard, North Park. 619-291-7450.

The Underground Leunger D/ Sachamo and international guests spin deep house music. Thursdays, the Juke Joint Cale, 327 Fourth Avenue, San Diego, Information, 619-998-5993; 619-232-SOUL.

Venue 18 and up. Dis spin trance, techno, house, hip-hop, party mix, and jungle. Open Wednesday through Saturday, 9 p.m. to 2 s.m. 7200 El Cajon Boulevard, College Area. Call club for nightly information, 619-501-VENUS.





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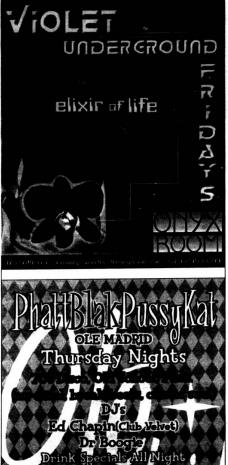












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### **North County**

The Alley, 421 Grand Avenue, Cartsbad, 760-434-1173. Performances are from 9 pm to 1:30 am. Thursday and Friday, the

The Asylum Nitechub, 680 West Sar Marcos Boulevard, San Marcos. 760-744-4120. Call club for

Avenue, Solana Brach. 858-481-9022. Thursday, 8:30 pm, Cormélius and Agent 22. Friday, 9:15 pm, the Knitters and the Cheap Leis alternative/rock saturday, 9:15 pm, Tainted Love, alternative. Tuesday, Stanic Hale, Verilbird, and Gremsboro Lu., alternative. Wednesday, 8:30 pm, Pink Frond rock.

Roar Cross's, 390 Grand Avenue, Carisbad, 858-729-2989. Friday and Saturday, Local Tourist, classic rock. The Book Werks/Passilkin Cafe, Flower Hill Mall. 1-5 at Via de la Valle Del Mar. 858-735-3735. Friday, 8 pm, the International Silver String. Submarine Band, blues and jazz.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday, 8 pm, G. Tom Mac, acoustic folk. Saturday, 1 pm, the Uptown Boys, big-band swing.

Bub's Whiskey Dive, 301 Pier View Way, Oceanside, 760-757-BUBS. Friday, Hydroplane, rock. Saturday, Stiletto, rock.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 838-566-2400. Friday, Andrea's Fault, pop rock. Saturday, Cult of Soul, jazz, blues.

The Cask and Cleaver Restourant, 3757 South Mission Road, Fallbrook. 728-2818. Sunday, 6 pm to 9 pm, the Hank Williams, 5r., Tribute Show featuring Jack Johnson. Coyote Bur and Grill, 300 Carisbad Village Drive, Carisbad. 760-729-4695. Thursday, 6 pm to 10 pm, the

**SN**TE

BY RICHARD MELTZER

With Parrish of Cardiff by the Sea writes:

"Some weeks ago, in your lampoon of the Rock and fiold half of fame, you restored to the ruse of substituting Natalia Coles name for that of her father, Nat Ying; Cole. He ha — so the's riding her disody's contrails:

The name, Sull in Index's coultrails; of the scales, think of better ham — so the's riding her disody's contrails; of the scales, think of better ham — so the's riding her disody's contrails; of the scales, think of better ham — so the scales, think of better ham plant on the humor. I show you were joking, you have you were joking, you have you were joking.

On the humor. I show you were joking, you have you were joking.

Far from being interchangeable with halt, hastale Cole is if anything less express how's that's a sample of Selenge, call performer than Adonnos. To take graded error of the prompt, then out of it, we both know of a vocalist/enter-

tainer exactly as shabby as Ms. Cole: Sting, As a responsible, renowned, and justifiably respected critic, now DARE YOU grossly inflate her credential, even in jest? Musical \*history is rather filmey as it is. What if PUTURE archivalies should happen upon your ascription of significance to Ms. Cole — and revise the human collective résumé

CHICAGO, Humphrey's Concerts by the Bay, Tuesday, September 19, 8 p.m. 619-220-0407 or 619-623-1010. 562.

Rhythm Method, classic rock. Friday, 6 pm to 10 pm, Ieff Moore and the Winthdoctors, bless: Saturday, 3 pm to 5:30 pm, Big Duddy and the Moneyshakars, swingair blues, 6 pm to 10 pm, Bire Largo, blues and jazz, 5 pm to 9 pm, Peter Syrenge, jazz. Monday, and to 10 pm, Bire Alex, blues and jazz, 5 pm to 9 pm, Peter Syrenge, jazz. Monday, 6 pm to 10 pm, filer Four, blues. Wednesday, 6 pm to 10 pm, the King Jess, blues. Fogerty's Pub. 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Night Shift, rock. Friday and Saturday, the Detroit Underground, rock and roll.

Henifin's Irish Pub, 13314 Poway Road, Poway. 858-486-0764. Friday, 8:30 pm, Steve White, blues.

Hennessey's Tovern, 2777 Rossevelt Street, Carlabad. 760-729-6951. Friday, Ron's Garage, acoustic. Saturday, the Chris Torres Band, rock. arunt & Night Clob, ige Drive, Carlabad. day and Saturday.

The Kraken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, Jeff Moore and the Witch Doctors, 1906 and

Le Costa Tournament of Champleon Lounge, Le Costa Resort and Spa, Costa Del Mar Road, Carlabad. 760-438-9111. Friday and Saturday, live pop music. McCabe's Beach Club, 1145 South Tremont, Oceanside. 760-439-6646. Call club for information.

Call club for information.

The Metaphor Coffeehouse, 258 East Second Avenue, Escondido, 760-489-8890. Thursday, open mike, Friday, call club for information. Saturday, Banjer Dan, folk.

Patterson Quartet, pazz.

La Conta Coeffee Rounting Ca., 6965

La Camino Real, Suite 208, La Conta.

760-438-8160. Music hours are 7 pm to 10 pm. Priday, Brian Brackin, contemporary. Saturday, 5 O'Clock Shadow, swing, blues, and jazz.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff. 760-943-7924. Friday,

blues. Friday, the Blues Brokers.
Saturday, Travel Agents. Wednesday,
Alternative Music Showcase.
La Casa del Zerre, 3845. Yaqui Pass
Rood, Borrego Springs. 760-767-3323.
Fox Den: Thoratop, Siere Alvers,
jazz. Friday and Saturday, 7 pen to
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pen to pen 7:30 pm to 10:30 pm, Steve White, folk. Saturday, 7:30 pm to 10:30 pm, Willie Dee, R&B. Sunday, 10 am to 1 pm, Jordane, Flamenco.

I pm, Jordane, Flamenco.

Moche Markutpiace, 1020 West San Marcos Boulevard, San Marcos.

760-744-2112. Thursday, 6:30 pm to 8:30 pm, Tony Lasley, South Americas jazz. Priday, 7:30 pm to 10:30 pm, Rick Ross, jazz.

The Naked Bean, 520 Hacienda (near Islands in the Food for Less shopping center), Vista. 760-639-5282. Priday, 7:30 pm to 10 pm, Damon the Gypsy, folk.

folk.

Nelmann Bar and Gelli, 300 Carlobal
Village Drive, Carlobad. 760-729.

(13). Thursday, in the corousel,
village of the consult,
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and the Fair Town, blues, and Papper
Saturday, 103 pm, Mad Cap Dris,
rock. Sunday, El Jardin, Latin rock.
Monday, 8 pm, in the carousel, Randy
Marraré Airmail Spenial, swing.

The New Wharf Bar & Reutaurant, 925 San Marcos Boulevard, San Marcos. 760-744-8888. Music begins at 7 pm. Friday, the Restless Natives, rock, reggae. Saturday, Private Domain, rock and roll.

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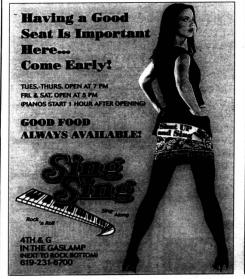


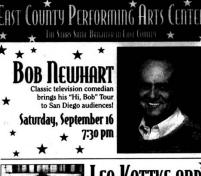


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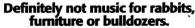
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Valentino al 1828 Rancho Bernarda Road, Rancho Bernardo. 858-451-3200. Friday, 6-30 pm and Saturday, 6 pm, Donnie Finnelle and Company East, jazz.

Beaches Barefoot Bar and Grill, the San Diego Paradise Point Resort, 1404 West Vacation Road, Pacific Beach. 858-274-4630. Call club for information

Galoka, 5660 La Jolla Boulevard, La Jolla. 838-551-8610. Thursday, Bloos Relation. Friday, Forward Funk. Saturday, hip-hop music. Sunday, Pass the Peas featuring Blood Relation Monday, experimental music.

Hennessey's Tovern, 4650 Mission Boulevard, Pacific Beach, 858-483-8847. Saturday, 8 pm to midnight, O'Brien Brothers, Irish folk.

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The See Ledge Hotel, 8110 Camino Del Oro, La Jolla. 858-456-0600. The

heoters Ber and Grill, Radisson otel, 3299 Holidsy Court, La Jolla. 18-453-5500. Thursday, Friday, and nurdsy, Jack Polleck, piano. Tuesday d Wednesday, Stephen Knight.

and Wednesday, Suphun Knight.

Thill Bissum, 1812 Garret Arroun,
Pacific Roch, 883-273-9734.

Phurday, Marthi Kithuen, rock.

Friday, Hee Red Lincoln and the
Bastard Sous of ploney Cash.

Martin States of Suphuny Cash.

Martin States of Suphuny Cash.

Williams, 1921 Becon Street, Ocean
Bock, 619-222-6822. Thurndry, Paris

Such Suphun States, Carlot Kelby's

Open accountic night, rocks/sitemasive, Friday,

Physioner, Bush. Sarretty, A.Forest and

Soulovadar, alternative, Sunday, Life

Harroy, Tusuday, Bush From Will, Nills.

Harroy, Tusuday, Bush From Will, Nills.

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday, 5-30 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jazz.

San Diego

Brick by Brick, 1130 Buenos Avenue, Bay Park. 619-275-LIVE. Music is alternative/rock. Thursday, Fulano de Tal. Los de Abajo, Juliano Joy, and Legion. Friday, Dieselboy, Saturday, Gregory Isaacs with Zionic, reggae. Wednesday, Lustherjacs.

The Bivd., 6949 El Cajon Boulevard College Area, 619-464-9945. Saturda Soulgame, alternative.

Bourbon Street, 4612 Park Boulevard, Hillcrest. 619-291-0173.

Sunday, the Robin Henkel Band.
Humpharyh, Half Moon Inn, 2241
Shelter Island Drive, Shehre Island.
161-224-397. The Casabhanca
Lounge Thurnday, 9-30 pm, Ruby and
Red Hoto, blues, Friday, 9-30 pm,
Raing Sier, pop, Saturder, 9-30 pm,
Raing Sier, po

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525. Wednesday through Saturday, Sear McVicker, dance music. In Cahoota, 5373 Mission Center Road, Mission Valley. 619-291-8635 Call club for information.

Call club for information.

Innauftee, 2223 El Cajon Boulevard,
San Diego. 858-296-2101. Wednesday
8 pm to 10 pm, workshop/concert
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Jason's Nightclub, Quality Inn, 290 Nimitz Boulevard, Point Loma. 619-523-5656. Call club for

Joh'n Joe's, 8076 La Mesa Boulevard, La Mesa. 619-466-2591. Friday, Burl Jives. Saturday, Scotch Greens with Surf Report, rock.

Relly's Pub. 6344 El Cajon Boulevar College Area. 619-285-0400. Friday. Evens, acoustic. Wednesday, Tommy Price, acoustic.

The Kensington Club, 4079 Adams Avenue, Kensington, 619-284-2848. Saturday, McPherson Struts, rockabilly.

rockabilly.

Leaster's Coffischemus, 3343 Adams
Avenue, Normal Heights, 619-282.

4057, Music is acoustefolik unless
otherwise noted, Priday, 8 pm to
10 pm, Synsas, world music.

Saturday, 8 pm to 11:30 pm, Sunseri,
world music. Tusaday, 7 pm to 9 pm,
Justin Schmuckle, acoustic.

O'Connell's Pub and Nightclub, 1310 Morens Boulevard, Bay Park. 619-276-5637. Friday, the Bionde Bruce Band, bluse. Saturday, the Free Range Chickens and Ms. Julia.

Ollie's Rootsmann, 10789 Tierrasants Boulevard, San Diego, 838-560-6677. Friday, Ray and Lainie Corro. Monday, Jo Treaner. Wednesday, Ray Corros, solo piano.

Correa, solo piano.

The Ould Sed, 3373 Adams Avenue,
Normal Heights. 619-284-6594.
Thursday, Mary Underground. Friday,
9 pm, Joe Byrnes, Irish folk.
Wednesday, the Hatchet Brothers. Pal Joey's, 5147 Waring Road, Allies Gardens. 619-286-7873. Friday and Saturday, the Big Ides, pop rock.

The Playhouse, 4746 El Cajon Boulevard, San Diego. 619-501-2215. Call club for information.

Cau cros for information.

Radiscon Minsten Valley, 1433
Camino Del Rio South, San Diego.
619-596-9777. Intermezzo Lounge:
Friday, disco, funk, techno, hip-hop, and Latin music.

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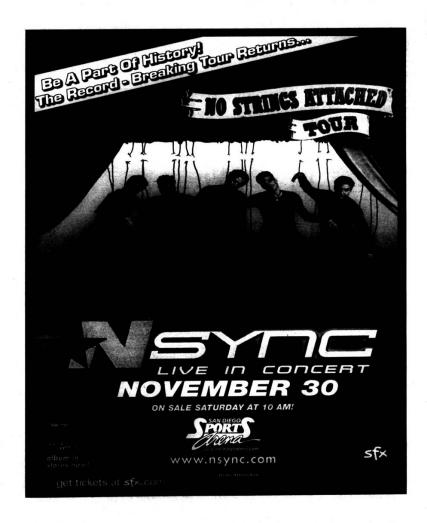
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Boffalo Joe's, 600 Fifth Avenue, downtown. 619-236-1616. Thursd Swerve and Munkafust, alternative rock. Friday, Goldfish, retro funk.

The Bine Tatton, 835 Fifth Avenue, downtown. 619-231-7041. Call club

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Cracia Top Hat Bar and Grills, 90; Hith Avenue, downtown, 619: 233-4355. Thursday, Billy Watne, blues. Friday, call club for information. Saturday, Billy Bacon and the Farbuilden Pigs, rockabilly, Sunday, the Reckin' Acts swing, Monday, the BelFonics with Whitey Conwell, blues. Tuesday, the Boogs Men., blues. dance Wednesday, Agua Dulce.

Dekota Grill and Spirits, 901 Fifth Avenue, downtown, 619-234-3554. Thursday and Wednesday, 6 pm to 10 pm, Friday and Saturday, 7 pm to 11 pm, Robberecht the Pianoman, pop/Top 40 piano.

popt Top 40 paano.

Dick's Leaf Resort, M5 Fourth
Avenue, downtown. 519 -231-9100.

Bands start at 8 pm. Thursday, Private
Domain, rock and roll. Friday, Sorties
Blinn and the Thik Torchers, blues.
Saturday, the Siers Brothers, rock and
Oll. Sunday. Hea's Olive, alternative.
Monday, the Soul Persuaders. Tuesday
Night John, Cock and roll. Wednesday,
Private Domain.

The Field, 544 Fifth Avenue, downtown. 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

Flo's Cucins Italiane, 801 Fifth Avenue, downtown. 619-234-3467 Friday and Saturday, 7:30 pm to 11:30 pm, Jerry Melnick, jazz and contemporary piano.

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Hellywood Star Grille, 1320 Fifth Avenue, downtown. 619-232-2102. Call club for information.

Call club for information. Human Jacks, 67 Eith Avenue (corner of Fifth and G), downtown. 619-595-612. Thursday, Shake It Up. Friday, the Rhythmater: Saturday, Funk All-Stars, Stunday, 6 pm, Jazzmeg featuring Tim Magloner, Monday, 6 pm to 10 pm. Riguer Smith and Pressed for Time, 1822. Tuesday, 6 pm to 10 pm. Millermian. Wednesday. 7:30 pm to midnight. Higher Ground. dancet Top 94.

Juke Joint Cafe, 327 Fourth Avenue, downtown. 619-232-SOUL Thursday the Gilbert Castellanos Quartet, Latin jazz, Friday, the Patrick Weil Quartet,

Cyrithia Hammond, jazz.

La Tavola, 515 Fifth Avenue,
Gaslamp. 619-232-3352. Saturday,
7:30 pm to 10:30 pm, Daniel Jackson
and Chuck McPherson, jazz piano. Lilo's, 1125 6th Avenue, downtow 619-231-1969. Thursday, 5 pm to 7 pm, the Roger Vianna Trio, jazz.

Sartini Ranch, 528 F Street, owntown. 619-235-6100. Vednesday, David Patrone, jazz.

Mirage Coffee Company, 1602 Fro Street, downtown. 619-231-6313. Saturday, Rika, folk.

Saturday, Rika, folk.

Patrick's II, 428 F Street, downtown.
619-233-3077. Music is blues and rock unless otherwise noted. Thursday, the Bill Magae Blues Band Friday, Blues Streak featuring Michel Londern.
Streak featuring Michel Londern.
Sturday, Rober Thomas, blues.
Sunday, Red Lane Rocks. Monday,
Aunt Kary's Boys, blues. Tuesday,
Blue Four, blues. Wedneeday, the
Teast Twisters, rochabilly.

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just must write a quick note to let you know just bow much I LOVE the Sunday Morning Unplugged bours. I WAKE UP EARLY TO LISTEN! - That's saying something WAKE OF EARCH TO LISTEN - I had a saying sometoing from someone who usually enjoys berself beartify on Saturday nights! Really, please keep it up! I've told all n friends about SETS & listen contently at work. Thanks J giving me a great product! - Vicki H, Sow Diego

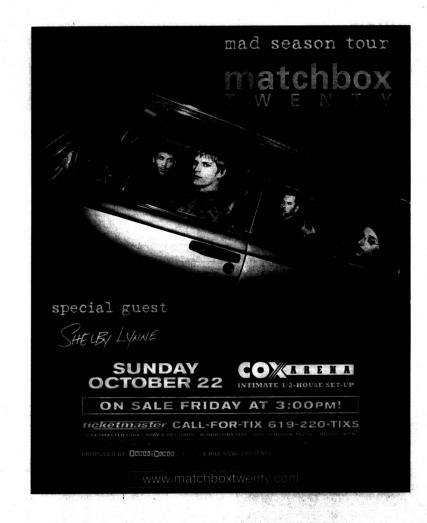
fust turned on your station and love it!!! Keep up the fresh, new music and alternative to the dismal San Dies



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In the end it is not so much a matter of ethics as of bathos.

y any definition, Almost Famous y any definition, Almost Famous is Cameron Crowe's most "per-sonal" film to date, a nostalgia trip into the rock-and-roll scene of the early Seventies. It is, to be sure, no less slick and glossy than his others, no less appealing REVIEW

to the masses, yet more appealing to me per-sonally. The names have been changed, to cover up, perhaps, for revisions or lapses of the better. The

memory, and for ingrained tenden-cies to sanitize and whitewash. The fifteen-year-old free-lance rock critic —
Crowe's stand-in — is now called
William Miller (the dimply Patrick
Fugit, projecting a Howdy Doody wholesomeness); and the fictitious heavy-metal band on whose tour he tags along is called Stillwater (Billy Crudup as the Jimmy Page-ish gui-tarist, Jason Lee as the Robert Plant-ian tanst, Jason Lee as the Robert Plant-ian singer). The hero's home base of San Diego, meantime, remains the same, with attendant blips of local interest: a double bill of Stolen Kisses and Don't Look Back at the Strand in Ocean

Beach circa 1969. Crowe, whose track record from Say Anything through Jerry Maguire is unswervingly down the middle of

the road, has always been content to the road, has always been content to play to the crowd (best evidence at hand: the band members' round-robin series of confessions when they think their plane is going down, joining them with Buddy Holly, the Big Bopper, and Ritchie Valens) — and the

bigger the crowd, the better. Or to put it an-other way: the blander,

the better. The upside of this, from certain points of view (mine included), is that the music of the period is here dribbled out in eye-dropper doses, and with a slight skewed bias toward the "soft" (Cat Stevens, Steely Dan, Elton John). Earplugs will not be required. Fingers in the ears should get you through any rough spots. And the parental figure, a single-morn college protectiveness are momentally over the protectiveness the momental conflicating a Simon and Garfunkel blum." Honey, they're on port"), is certain points of view (mine included). (conscating a Simon and Gartunkel album: "Honey, they're on pot"), is given a distinctive voice — not to men-tion, in Frances McDormand's droll incarnation, distinctive mouth, chin, eyes, everything. Not a straw woman; a strong woman. Crowe's own mother would surely approve.

A distinctive voice of a different



eration issues from Philip Seymou Hoffman as the late rock critic Leste Bangs (no name-change necessary) and the hero's long-distance guru: "You cannot make friends with rock stars!" The matter of journalistic ethics — the reporter's clear choice between "friend" and "enemy," the

him and win him — is a worthwhile theme, and explored with diligence. But it must take a backseat to the more moth-eaten material of the romantic triangle: the battle of the worshipful innocent and the frivolous libertine for the heart and soul of the unsullies

true muse rather than mere groupie. In the end it is not so much a matter of ethics as of bathos. We must re-mind ourselves, after all, that the film is autobiographical, and that the guid-ing principle of our autobiographer is popularity at any cost. It is harder than before to begrudge him that.

The Ballad of Ramblin' Jack is as

rsonal" as a film can get: a daugh ter's documentary on her elusive and unavailable father, Ramblin' Jack unavailable father, Ramblin Jack Elliott (the descriptive adjective, we learn, refers as much to tongue-loose-ness as to footlooseness), born Elliott Charles Adnopox in 1931, son of a middle-class Jewish doctor in Brookprotous on as argeer richams dro-cops, heurity-four host, Front Peeves Lowers and loudens his speaking woice, counding about a self-assured as a seventeen-year-old when attempting to purchase a six-pack of Michelob. And of course there is something 'per-sonal' between him and his hunter, the burnt-out, nightmare-haunted, ingrains-efficied james Speder. But not by a long shot does that make it a "personal "time gaining photographed up with slow-enotion, fast-motion, freeze-frames, etc., by the never-heard-of director, Joc Charbanic. The first-trate freeze freeze of the country of the string film critic at the Union-Tribune middle-class Jewish doctor in Brook-lyn, teenage runaway, self-made cowboy, protégé of Woody Guthrie, precursor of Bob Dylan and the folkies of the Sixties, a living legend if never quite a household name, never a res-ident on Easy Street. His life story is ident on Easy Street. His life story is an interesting one; his strong-jawed face a rakishly photogenic one at ev-ery stage along the road; his sick-dog singing voice a haunting one. Aiyana Elliott, in pursuit of him, flits back and forth in time, going through the story in tenaciously chronological order (with help from home movies, family photos, publicity stills, TV clips), but interrupting it to follow her subject on his present peregrinations, and to interview his friends, relatives, ex-wives, and colleagues: Arlo Guthrie, Pete Seeger, Odetta, Kris Kristoffer-son, but notably no Dylan. (Elliott's rendition of "Don't Think Twice," dropped into the tale at the point of his falling-out with Dylan, is intensely his failing-out with Dylan, is intensely moving, J The director does not, to her own satisfaction, get her subject to sit still for a nice long heart-to-heart: "I can't ever remember having an actual conversation with my dad." But the

ent, and are well met.

Colder dishes:

Solomon and Gaenor. See the Jew.
See the Jew peddle his wares. See the Jew see the shiksa. See the Jew kiss the Jew see the shussa. See the Jew kiss the shiksa. See the Jew get kicked in the teeth. Kick the Jew. Kick the Jew. Kick the Jew. A masochist's delight, set amid the gloom and grime of a Welsh coal town in 1911, many miles from the Welsh coal town of How Green Was My Valley. Written and directed by Paul Morrison, a British television Paul Morrison, a British television documentarist who, according to his bio in the press notes, "also maintains a practice as a psychotherapist." Trans-lation: just what the doctor ordered.

needs of the casual viewer are differ-

The Way of the Gun. Spawn of Tarantino. A gory, amoral, all-attitude caper thriller, written and directed by Christopher McQuarrie (writer only on The Usual Suspects), who arranges such a crowded schedule. ule of "startling" revelations that they soon become ho-hum revelations. soon become ho-hum revelations. Juliette Lewis, the kidnapped surro-gate mother (ready to pop), is in rough proximity to her real-life father. Geoffrey Lewis, but it is not he who will turn out to be her startling father on screen. That, if I may spill one bean, is James Caan, the most sympathetic figure in the group, a fossilized mob torpedo by the name of Joe Sarno. If this is an in-joke — Joe Sarno being this is an in-joke — Joe Sarno being the name, also, of a nudie director of the Sixties and Seventies — it is (a) es-oteric in the extreme, and (b) unfunny even if you get it. But it is good to see Caan in the part ("The only thing you can assume about a broken-down old can assume about a broken-down old man is that he's a survivor"); good to see him despite the apparent bad back and/or stiff neck that prohibits him from turning his head without turn-ing his entire torso. I've always considered Caan, rightly or wrongly, to be the screen pioneer of the two-handed pistol grip — always, that is, since Thiefin 1981 — and his presence is somehow a comfort to me when I have to watch peacocky pipsqueaks like Ryan Phillippe and Benicio Del Toro mimicking his moves. The Watcher. Your monthly serial-

killer fix. Your killer, as you like him, is an egomaniacal taunter, Fed-Ex-ing photos of his targeted victims to the cops, twenty-four hours prior to stran-

STARTS TOMORROW

1971 Annual Property and Description of the Party of the

House Company of the Land State of the Land Company of the Land Co

would want you to notice that the co screenwriter spells his last name with only one "t" — David Elliot.

## 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 — Dull tide, and for good reason. That's not the tide. The tide in the original French, the tide spiled out on screen, is Une Linium Permayunhique, no translation on scensary, (Maybe an explanation of "irony" is necessary.) The line itselfs, concerning a pair of perfect strangers who meet through the Cassification for the express purpose of fulfilling one

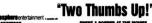
another's exual fantains and who can's help but develop a deeper relationally, in enching much to get excited about, pruriently or otherwise. We are kept in the dark—or more precisely, outside the care of the exact fantaries of the exual fantasies, though we are admitted to the room once they decide to make low fearing fantasies, though we are admitted to the room once they decide to make low "normally." This come, decide to make low "normally." This come, frugal with its fieth, is something pretty special among are scorese intense, examonous, well-installed, expressively yet another pretty appeal does in a fasterial decide and the pretty and another pretty special one in a bathtub later on. And, after a long absence from American screens, it is nice to see Nathalie Baye again, as graceful and subtle as before, even though (if you get the hint) a little tighter in the face and Orientalized around the eyes. And the Spanish Serg Lopes, if his facial expressions do not too forcefully his facial expressions do not too forcefully make the state of the

I shared the kind of joy an audience feels when it senses it has discovered something.

"A smart, funny and funky piece of home grown charm!

> "A wonderful delight! This film is the Real McCoy.

"A refreshingly buoyant comedy!



smilina fish&



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documentarist/interviewer have come into it? Next question: why would he have wanted to? 1999.

Almost Famouso — Reviewed this issue.
With Patrick Fugit, Frances McDormand,
Billy Crudup, and Kate Hudson; written
and directed by Cameron Crows.
\*\* (CARMEL MOUNTAIN; GASLAMP 15:
GROSSMONT CENTER: LA JOLLA 12; MISSION

American Pimp — Rough and raw documentary by the Hughes brothers, Allen and Albert: rough and raw in treatment as

the Miss America Pageant.) Clips from blaxploitation films such as The Mack and Willie Dynamics, as well as from a 1937 white-bread exploitation film named Highway to Hid, are illuminating also. Eventually and inevitably, the steady drone of materialism and mundanity, the dearth of reflection and self-scrutiny, will become of reflection and self-scrutiny, will become deadening and depressing, but not much more so than sitting next to a table of stock traders at a coffee shop. And the latter will lack the sartorial hilarity, 2000.

\* (KEN, THROUGH 9/14) The Art of War - Lush, loud, furious

Then Art of Warr—Lush, book, forfour, preparetures aproaga thrillers, something to do with a pending Chinese Trade Agreement and ongoing attempts to acute for the control of the control Maury Chaykin, and Michael Biehn; directed by Christian Duguay. 2000. # (CINEMA STAN 10; CINEMA STAN 13; FASHION VALLEY 18; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; RANCHO DEL REY 18; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

Autumn In New York — Joan Chen's worlds apart followup to her first film, Xiu, he Sent-Down (ir brings together Richard Gere and Winnona Ryder as the perfect couple; he Il never grow up, and she'll never grow up, and she will never grow to the ne cutine for breakfast, formal-dress museum benefit, Halloween costume party, iceYou can see why Gere, figurehead of the You-Are-You-Heir religion, would have add yes to the job the script deactibes him and yes to the job the script deactibes him the property of the prop

The Balled of Rambilm' Jack — Reviewed this issue. With Ramblin' Jack Elliott, Martha Elliott, June Shelley, and Arlo Guthrie; directed by Aiyana Elliott. Bloos the Child - The forces of Good

Been the Child — The force of Good-versus the force of 691 in modern Manhattan, more specifically the forces of indiant serice the General CG imagery, and distinct serice the General CG imagery, and the control of t complacence: so often God's minions seem content to be sideline-sitters during these Satanic power plays. With Jimmy Smits, Rufus Sewell, Christina Ricci, Ian Holm; directed by Chuck Russell. 2000.

★ (CINEMS STAR 10; FASHION VALLEY 18; PALM PROMENADE 24; UA HORTON PLAZA 14)

> Breakfast at Tiffany's — Howlingly miscast travesty of the Truman Capote novella: starting at the top with Audrey Hepburn as a backwoods waif turned big-town party girl, down through George Peppard as the heterosexualized neighbor. all the way down to a squinting Mickey Rooney as the Japanese landlord — mo Mr. Magoo than Mr. Moto. "Moon River" is just another spoonful of sugar in the candy coating. With Patricia Neal, Martin Balsam, Buddy Ebsen; directed by Blake

Bring R On — Peppy youth film on competitive cheerleading, 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 Dulshu, Jesse Bradford, Gabrielle Union; directed by Peyton Reed. \*

Gabrielle Union, directed by Peyron Reed. - 2000. 

\* (CAMBEL MOUNTAIN: CHEMA STAR GALANY: CHEMA STAR 10, CHEMA STAR 13: CHEMA STAR 10, CHEMA STAR 13: CHEMANA 6; RASHON VALLEY 18; GASLAMP 15; GHOSSAHORT CENTRE: HAJMO CENTRE 7; LA SCALA 12; MESSIGN WALLEY 20; CHEMANDE 18; HAM PROMISSIONED CONTROL 7; CHEMANDE 18; LA BUSTANO PLANE CHEMANDE 19; CHEMANDE 18; LA BUSTANO PLANE CHEMANDE 19; CHEMANDE 19; LA BUSTANO PLANE CHEMANDE 19; CHEMANDE 1

The Cell — 5-f sickie to do with a serial biller who drowns weenen on cancrooke, the control of the control of

ION VALLEY 18, FROM 9/15)

The Color of Paradles — Iranian fillmarker Majid Majidi's entry into the world of a bind boy, a triumph of humility and empathy. The boy's openness to the world around him in contrast to his father's insulation from it is a constant them: the soundrack, in one instance, quiest down to just the distant brickall that brings a private maile to the boy's face while his father is mile to the boy's face while his father is smile to the boy's face which his father is caught up in doing business, complexely oblivious to his child's source of delight. Which was the same of Panah's The White Balloon from the same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfash, no tangible reward, at the finish line — not in this world,

Copysis Ugg — A mile frightened would be tongerriter from South Amboy. N. I. move to Manhattan to pursue her dream among the bumping sed-grinding friendle barteneds (blue costic dancers friendle barteneds) (blue costic dancers nightspot. Flashy, empty pullery. With Piper Persho, Admic Gracia, Maria Bello, Melania Lynakey, John Goodman, LeAna Himes, directed by David McAshlay. 2000. © 74.5000 WaLEY 18: GOOLANG 15: 00.0000 WaLEY 18: GOOLANG 15: 00.0000 WaLEY 18: GOOLANG 15: 00.0000 WaLEY 18: GOOLANG 15:

The Grew — Over-the-top consedy about over-the-hill gangaters, over their heads in bot water with a Minni drug lock.

Overplayed by all concerned, Richard Dorytan, best Payrolds, Dan Hodrys, Anderson, State Control, Con

Duets — Gwyneth Paltrow sings for her father, director Bruce Paltrow, A sixcharacter convergence, in pairs, on a \$5000 karaoke competition in Omaha. Gratingly high-key acting on every path. With Huey Lewis, Paul Giamatti, Andre Beaucher

Lewis, Paul Giamatti, Andre Braugher, Scott Speedman, Maria Bello, Angie Dickinson. 2000. © ICARMEL MOURTAIN: CINEMA STAR 10: FASHON VALLEY 18; GROSSMONT TROLLEY LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 18; PALM PROMENADE 24;

TOWN SQUARE 14; UA HORTON PLAZA 14;

Porce of Evil — The only film Abraham Polonsky was able to direct before he fell afoul of McCarthyite witch hunters (the

Cladiator — Rome's greatest general, Maximus, reduced to a slave (Minimus

O (LA JOLLA VILLAGE)

only one until Tell Them Willie Boy Is Here, two decades later), a morality play against a two decades later), a morality play against a background of the numbers rachet. The tough-pay language and ambience have rich veins of poetry in them, and John Garfield has one of his better roles as a mob mouthpiece with a rediscovered conscience. Beatrice Pearson, Thomas Gomes, Marie Wilchen, 1488.

ARTS, 9/21, 909 F.M.)

ARTS, 9/21, 909 F.M.)

ARTS on the Bridges — A flaty French
pastry modeled around a twenty-two-rearded mixed agenises and the middle-aged
professional knife-thrower who recruits he
(from the bettom of the Seine) as ha

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ARTS, 9/21, 9:05 P.M.

## "ONE OF THE YEAR'S **BEST FILMS!**" "A WONDERFUL MOVIE!" "A TRIUMPH!" "<u>\*</u>\*\*\* MORGAN RENÉE CHRIS GREG FREEMAN ZELLWEGER ROCK KINNEAR MARIAS/AF-STAAT PETERS/INF -**E**-: APEN O

DEL REY 16; TOWN SQUARE 14; UA HORTON

Disseaser — 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



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too, though it fails to provide a full answer to the innocent question of why pimps are necessary. The names of the garrulous participants are an education in themselve

Rosebudd ("with a double-D for a double dose of pimping"), Schauntté, C-Note, Payroll, R.P., Ken Red, Fillmore Slim,

Payroll, R.P., Ken Red, Fillmore Slim.
Composud Dec. Sic. Captain, and the winner
Composud Dec. Sic. Captain, and the winner
there are the vocabulary leasons. "ho,
"bich," "That' more of a pet name",
"players," the game, "the turn-out."
"players," the game, "the turn-out."
Nothing would serve in he more exactial
to the vocation, however, than the ability
and the side of the side of the side of the side of the
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various claims. ("I'm know!" I'm name?" "No
says" ""whine sample", to at the very lim to seath and every spoken sentime. And

into each and every spoken sentence. An who knew there was an annual "Pimp of the Year" convention? (Surely, for some enterprising cable network, a counterprogramming possibility opposite

Anthony LaPaglia, Vera Farmiga, and Sherry Stringfield. 2000. FASHION VALLEY 18: GROSSMONT TROLLEY LA COSTA 6: LA JOLLA 12: UA HORTON

nckstage — Chris Fiore's hip-hop ocumentary featuring Jay-Z, DMX, Ja

Balt — Action-comedy starring Jamie Foxx, David Morse, and David Paymer, directed by Antoine Fuqua. (CARMEL MOUNTAIN; CINEMA STAR GALAXY;

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## ANDIESOREADER.COM Calendar MOVIES

that would be), then resurrected the sporting arena (not necessarily Circus Maximus). Throwback historical epic with manifest overamplified all the modern amenities: overamplified digital sound, computer-generated sets, blue-rinsed and butter-basted blue-mined and butter-basted photography, here/pethy lallacinatory slow-motion, time-lapse clouds, music-video-spie derais science, Jackson Pollicid dribbles and sperys of gore — and no clouds of the property of the spiece of the property of the property

Godyllle 2000 - The first made in Japan monster movie in general release in the U.S. since Godzilla 1985, complete with the U.S. since Godzilla 1985, complete with bad English dubbing and a barrel of laughable lines: "Quit your bitchin." "I guarantee it'll go through Godzilla like crap through a goose." "He's coming. Get going." "Dio you see that flying rock go by?" "Great Caesar's ghost!" It comes as a wonderful relief, after the Hollywood version of two years earlier, to realize that we do not have to start back again at square Network on the lookout, and a raging debate within the scientific community over the relative desirability of trying to destroy the beast or trying to understand

him. (On the understanding side, a sisteomy father-desighter team; on the destructure side, a bartioner-voiced business suit.) The mid-tech special effects, assets—of the art circus 1900, with the leaf enception animation, are argusby an improvement over the higher-tech, up-to-the-miguste Hollywood ones. And our too-close-for-comfort first sight of Godzilla, using a boat for a toothpick, as well as subsequent sights of him lumbering toward and around for the higher techniques of the control of the company of th to make Godzilla look like Rocky Balboa to a flying inverted bedpan and then into an ambulatory steaming cowpie — could do with a lot of apology. But the whole silly business is quite palatable in the spirit of happy-go-lucky schlock in which it is offered. Directed by Takao Okawara. 2000.

Oone in Staty Beconds — Hollywood imperialism in action: take a profitable little independent film (a tar-hase thing from the speech-happy days of Varnishing Point, Drity Many Cray Larry, Supprind Express, etc., etc.), take it over, make it into a much bigget and even more profitable studio film. Thinking big passer as imagination nowadays. The basic situation is sufficiently little: a retired our third (culogized by his personal Inspector Javert for his "panache," his "flash") must "boost" fifty specified cars in one night, for the schmaltzy motive of stereotyped evil foreigner (English, in this case). A tight schedule, to be sure, but not

directed by Dominic Sena. 2000 (PALM PROMENADE 24)

Lambert teams up with Adrian Paul to fight the Ultimate Evil; directed by Douglas

"An astonishing tribute,

"Jack Elliott's inexhaustible

storytelling makes him

ramblin' jack

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svallowed the laser-cut Mercedes keys.
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Highlander Endgame - Christophe

CINEMA STAR 10; CINEMA STAR 13; FASHION

Hollow Man — Good creepy title, even if it was already taken (for one of the Gideon Fell mysteries by John Dickson Carr). The more fitting title, Invisible Man, was already taken, too, but the present title fits well enough when our latter-day invisible man (a cocky, smart-assy Kevin Bacon: "I am a world-am enough") begins to dress up in a coordina received." goddam genius!") begins to dress up in a snug-fitting flesh-colored rubber mask with empty eye sockets and mouth slot. That's a pretty interesting sight, but many of the other sights — especially those of the human circulatory and musculoskeletal systems torn from an anatomy textbook

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repoliveness we have come to expect of director Paul Verhoevern (Robecop, Total Rawal, Sarship Troopers). And there is no simpler way to express how far the plot developments strep from intelligent science faction than to say that ultimately the more fresh from the strength of the control of the strength and straining. Eliaschet Stue, Josh Brolin, Kim Dickens. 2000.

2000.

• (FASHION VALLEY 18; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18)

It Should Happen to You - Publicity seeking actress rents a billboard and gets what she seeks. The one and only Judy Holliday in one of her only seven leading roles — recommendation enough. Jack Lemmon appears in his first screen role as a bonus. Written by Garson Kanin; directed by George Cukor, 1954. ARTS, 9/15 AND 16, 9:15 P.M.)

ARTS, 915 MO 16, 915 M Lily Tomlin. 2000.

(PALM PROMENADE 24; VOGUE)

The Life and Thusas of Hands

threashing — The inspirational story of

threashing — The inspirational story of

the "levida Jackie Robinson." The six-footfour Detroit Tiger first baseman and left

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of Hilder or of Paul Harbor, and a clit

rom Gentleman's Agreement exemplifi inti-Semitism in action) with archive footage of varying degrees of fuzziness, blurriness, scratchiness, and graininess

Love and Sex — The writing and directing debut of lower-crust actress Valerie Breiman, a "relationship" comedy, nd damn near the epitome of a "chick flick," all the way to the folky songs on the oundtrack ("Don't worry, it's all right./ We're all in the dark, lookin' for the light") We're all in the dark, lookin' for the light'). The subject is Gourse of universal interest; it's the treatment that provokes dropouts and turne-cuts random otherwisions, thoughts, opinions, gibrolevations, thoughts, opinions, gibrolevations, thoughts, opinions, gibrolevations, thoughts, opinions, gibrolevations, discovered ("As you move on in your search for love, set; in the fastest way to erase the part'), as needy and pushly as those of a stand-up comic. Defections could, and a short with two drums, delivers a singing telegran to the tune of "London Bridges" and set of "I it is hard to tell if on Favrasi is intended on purpose to come account of the part of the part of the part of the party of Famke Janssen is not the warmest human being, either, however close she may be to the sharpest-featured. 2000. . (HILLCREST CINEMAS)

The Madness of King Quorge — Currously disjointed and jumpy for something that originated as a theater price (by Alan Bennett), with little in the way of sustained dialogues and developed scene. American Colonies, is given a distinctive way of talking ("Jet' Net." "What With "Itey! Hey!"), the suddern disappearance of which is nor of the prime symptoms of ha slippage into dementia. The state of lineary value, advance fine for easier) when the ultryage into dementia. The state of lunsay to be not made for its say entertainment in the say entertainment is not made for its say entertainment in the say entertainment in the say entertainment in so distanced from us in time and mocial station. The which give house, pulling down the breeches, of the long say that the say the say that th stabbing offspring does not, by associatio raise the present drama to greater heights It throws it into deeper shade. Directed by \* \* ISAN DIEGO PUBLIC LIBRARY, 9/18, 6 P.M.)

Nurso Betty — Neil LaBute wades into the maintream, above the ankles, over the knees. He, as we learned from In the Company of Men and Your Friends and Neighbers is a fillmaker uncommonly tough of mind and of hide. That toughness, along with that almost reptilian coloness, is patently of less use in a less "realistic," a stiller, a screwballier comedy, where laught are a more accurate measure of success. are a more accurate measure of success. (Cleas use, that is, unless in coping with the consequent criticism.) The false, in its bareat bones, sounds as if deeps, in the bad some length in it a small coven may be used to and fastary, when the fas in question suffers a psychotic break. And the event that precipitates the break — the literal scalping of her philandering husband — is of sufficient sujinates to part damper on of sufficient sujinates to part damper on Labhuris signal to us, as the waters of the mainstream climb up this calves, that he has not look his toughness. And maybe the busband (Labhuri regular Aurone Kichart, on top, long in the back it is himself of sufficient sujinates that we are expected to be able to enjoy his mutalitation. But then signal, maybe that is simply a sign of the fillmendar's insensitivity (distant procurym billionidess to the monthy supplied of the fillmendar's insensitivity (distant reprocurym billionidess to the monthy supplied processibly) if for Labute the movie is something of a stretch, it is not also much of a strain. Isagain, that matter less when laughs matter less. Renée Zellweger, Morgan Freeman, Chris Rock, Greg Klinnez, Tür Tezada, Allison Janney, Kashleen Wilholte, 2000. GOMEN STAND LESS STAND LES

"stretch," it is not also much of a strain. It-

is mulishly slow, plodding, paceless, lethargic. Just the kinds of qualities, here

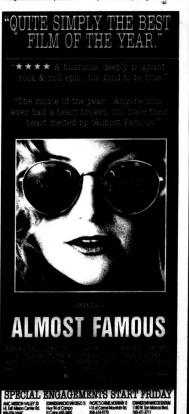
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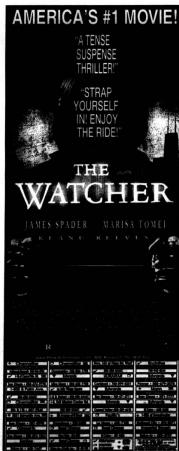
The Opportunists — The first feature of Irish-born writer and director Myles Connell, a lean, quiet, slow, down-in-the-mouth heist thriller, Plot No. 1(b), the one

about the ex-con who tries to go straight but gets detoured by bad company. (We lose some respect for his savvy, or for the writer-director's, when the ex-con fails to perceive what every moviegoer will know in an instant: that the roadblock 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 not went full color.) Good Color of C \* (HILLCREST CINEMAS)

The Publish — Revolutionary War epic, long winded and simple-minded (an unhappy combination), a throat le far unhappy combination), a throat le far exciting some when the neutralist hero ("I'm a parent. I haven't got the hizury of principles") ambushes a squad of Rectost best on hanging his diedes son. The German-born director, Roband Emmerich, shows special affection for the fraternal Ferenchman. Telsty Karpy, and naturally fitting the state of the state Frenchman, Tcheky Karyo, and naturally, enough special animosity for the haughty Brits. He was sweet on the French in his Godzilla, also. Mel Gibson, Heath Ledger, Jason Isaacs, Joely Richardson, Chris Cooper, 2000.

★ (UA HORTON PLAZA 14: VOGUE)





\*\*\* IGARDEN CABARET, 9/14

The Replacements — Sob-appeal Load sead-appeal football counceds, suggesting, not only that a team of nobsdies could be rounded up in a week when the replans go on strike in mid-season, but also that the part-time branche swaper who bounded out in the Sugar Boot four years caller, and who hast it stapped on a before ever since, might actually be a better quarterback than the multimillionaire arter. A nauscatingly sweet dream. With Ceanu Reeves, Gene Hackman, Brooke angton, Jon Favreau, Orlando Jones, and Jack Warden; directed by Howard Deutch

DRIVE IN: MISSION VALLEY 20: PALM



DEL REY 16: TOWN SQUARE 14: WIEGAN

Saving Grace - Tiddly little English comedy about a matronly widow who, deep in debt, gives over her greenhouse to the cultivation of marijuana. It's something of a relief to see Brenda Blethyn cranked down everal notches below the monstrou

UA Horton Plaza 14

caricatures of Secrets and Lies and Little
Voice — a relief to see she's Not Really Like
That. With Craig Ferguson and Tickey
Karyo; directed by Nigel Cole. 2000.

† (CAIMAL MOUNTAIN, COVE, FASHION
VALEY IR. GROSSMONT TROLLEY; UA HORTON

Scary Movie - Airplane style, Naked ion style spoof of stasher films, which is to say that it's as unparticular about its targets as about its targets as about its aim. Serons and Livin What You Della and Summer and their respective equels are the main targets, and The Blain Wish Pipott, The Marin, The Usual Supperts, Amintal, whatever, come to the line of fire, to o — a rotating turret of fire, that there is more out and out, stealing than up and up spoofing. (Yes, you can spot The Usual Supperts, but can

talk have gone into the script to persuade us that Eastwood and no one else on earth can fix the outmoded guidance system can its the outmoded guidance system ("It's pre-microprocessor, it's pre-everything") on the Russian communications satellite Ikon; that it must be fixed in orbit; that it must be fixed in a hurry; that it's quicker and easier to reassemble his old team of Air Force cronies than to retrain the young turks of

you spot a tweak, a gibe, a jab?) The

you spot a tweak, a giot. a jac?! The primary sources, or models, or host-organisms, were bad jokes in the first plac making a spot fredundant or irrelevant. And by and large the fund of gags assembled by director Keenen Ivory Wayans — drool gags, snot gags, poop gagt, boob gags — are unattached to the foundation beneath. The artistic credo is a astwood's, but Tommy Lee Jones's Donald Sutherland's, James Garner' James Cromwell's, in the months of physically well marked younger actors, is a det solution to the problem of a black, and white prologies dated 1985, looses and white prologies dated 1985, looses are proposed to the property of the property of the property of the time. But that doesn't become a problem until the jump to the present day. A collateral problem, consort han the others to be thankful for some problem with the property of the prop simple one: if a woman farting is fund once, it will be three times as funny the third time. A big "if." With Anna Faris, Shannon Elizabeth, Regina Hall, Marlon Wayans, Shawn Wayans, 2000 • (GASLAMP 15; GROSSMONT TROLLEY; LA COSTA 6: OCEANSIDE 16: PALM PROMENADE 2 PARKWAY PLAZA 18; RANCHO DEL REY 16. Smilling Flah and Goat on Fire— Brothers Derick Martini and Steven Martini are brothers on screen, in search romance, directed by Kevin Jordan. tellywood directing style — easygoing, airc-footed, steady-gazed — is a pleasure to watch as well, in these or in any cumstances, but especially in these. A east to a team of old-timers would not sean as much if it were delivered with a mean a much dit were delivered with a tiere and giggle camera. Latewood, even so, in out the sent of director to me much show the sent got to take a mendial proud and exace to it. And there is a good dade in the moor thin sold enlangth outside conveniental and sold to the sold the sold proud and exace to it. And there is a good dade in the moor thin sold enlangth or sold in the moor thin sold enlangth or special contract the contract of special contract the contract to shoulder toward the camera. No concluded special effects. No scallpring musual as comparisons, because of contract the contract properties of properties Solomon and Gaenor — Reviewed thissue. With Ioan Gruffudd, Nia Roberts, William Thomas, and Mark Lewis Jones; written and directed by Paul Morrison.

• (IA JOLA VILLAGE, 1900 9/15) Space Cowboys — Clint Eastwood's forty-sixth starring role is a sufficiently proper and plausible one for an actor of seventy years of age. Or anyway it has beer made sufficiently so. Ample thought and oicism and laconism that might best be

today, MIT degrees notwithstanding. And: "Hell, va sent up Glenn, didn't ya?" Too,

escribed as manly. Or synonymously be escribed as Eastwoodly. With Marcia Gay Harden, Loren Dean, William Devano

Sunshine — The three-hour saga of a

GALAXY; CINEMA STAR 13; FASHION VALLEY 18;

GROSSMONT TROLLEY: HARBOR DRIVE IN, HAZARD CENTER 7: LA COSTA 6: LA JOLLA 12:

Sonnenschein (trans, Sunshine) covers the better part of the 20th Century — almost two and three-quarters hours just to get to 1956 — and gives us three generations of Ralph Fiennes (roughly an hour for each), one with tull beard and mustache, one with

sometimes hard to remember who some the other characters, are, when different actors take over the roles at different age And at all points there are high levels of theatricality among them: Jennifer Ehle, James Frain, Miriam Margolyes, Molly Parker, Rachel Weisz, Rosemary Harrus. Deborah Kara Unger, William Hurt, and higher, higher, and highest — Fiennes,

ESCONDIDO

POWAY

RAMONA

Carousel Cinema 6
1868 East Valley Plwy. (760-480-4666
Call theater for program information

Poway 10 Cinemas

Call theater for program int

Ramona Twin Cinemas

SAN MARCOS

CARLSBAD

626 Main St (760-789-3422) Bring It On (PG-13) Fri, 7:00; Sat. Sun. 3:30, 7:00; Mon. Thu. 7:00; Coyote Ugly (PG-13) Fri, 7:00; Sat. Sun. 3:30, 7:00; Mon. Thu. 7:00

San Marcos Stadium 18 Cinemas

W. San Marcos Blvd. at Old California (760-471-3711) Call theater for program information

NORTH COASTAL

La Costa 6 Cinemas 6941 El Camino Real (760-431-1998) Space Cowboys (PG-13): Nurse Betty (R); The Watcher (R): The Crew (PG-13): Au-tumn in New York: The Cell (R): Whipped (R)

Plaza Cinemas 2385 Marron Road (760-729-7147) Bring H On (PG-13) Fri. Thu. 1245, 3:00, 5:23, 7:40, 9:50, The Cell (N) Fri. Thu. 1:00, 4:10, 6:50, 9:40, Space Gowboys (PG-13) Fri.-Thu. 1:45, 4:20, 7:60, 9:30

Fiennes, and Fiennes. But it is a film of quality, with craftsmanly scripting and directing by Istvan Szabo (Mephistos. Colonel Real), and an eventful and resonant and weighty narrative. And the unavoidable concentration-camp segment distinguishes itself with an uncommonly awful and poetic manner of death. 2000.

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 had a concept to start with, pretty well summed up in the cutery closing credit. "Based on a story by Duncan North. Based on Duncan North. Based on Duncan North. Stard On Duncan North." North is one of three credited screenwisters, together with director temphet Goodman and leading last Green Condental Starters, together with real-life model for the protagonist, an orable from the fine protagonist, an common than beging sometry who, with his houseful of fellow sillers, has excited a selbloscopth of effects with the condental starters, and provides the protagonist of the condental starters and the protagonist of the condental starters and the condental starters and such condental starters and the condental starters and the such condental starters and the condental starters and the such condental starters and the condental starters and the condental starters and the such condental starters and the such as the condental starters and the starters and the such as the s philosophy of self-justification around the Platonic ideal of "Steve" — "the prototypical cool American male" (e.g., teve McQueen), the antithesis of Stee McQueent, the antificies of "Sui-This made, gene in procurance, has an inevitable ring of relative to it, and I bound in the suit of the concept, such air grows entor a character, a performance, a person. Wastline note with standing, however, he remains the subject around him is not so much a "story" as a chastering reduttal, a sermonizing object lesson, a motherly reprinting, a ferminal reprint. Or in short, Ms. Right women became he was straight to work the source became he was straight to work the nen because he was afraid he wouldn't be loved by one." For every line that jump off the screen (to his doctor: "I'll have the off the screen (to his doctor: 1 ii have the occasional pack-a-day"), there are dozens more that lie lifeless on the page, overly written and virtually unspeakable. A couple of catchy tunes provide life-support for a

## **MOVIE SHOWTIMES**

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

### CENTRAL

## CLAIREMONT

Town Square 14 4665 (Saizement Dr. (858-274-1234) The Art of Wat (18) Fin. Thu. (3-80) 9-15; Bailt (18) Fin. Sun. (12-00, 2-30) 5-00, 7-30, (10-95; Mon. Thu. (12-00, 2-30) 5-00, 7-30, (10-95; Mon. Thu. (12-00), 2-40, 5-00, 7-30, (10-95; Mon. Thu. (11-145, 2-95) 4-20, 7-60, 9-30. The Cell (8) Fin. Sun. (12-20, 2-20) 7-30, 9-30. The Cell (8) 7-30, 9-30. The Cell (8) 7-30. The Cell (8) 7 7:00, 9:30, The Cell (R) Fri. Sun. 12:20.
12:50, 2:50) 5:50, 6:50, 8:51, 9:50, Mon. Thu. (12:20, 12:50, 2:50, 5:20) 6:30, 8:05, 10:30, The Crew (Rci. 13) Fri. Thu. (12:40, 2:45, 4:50) 7:30, 9:20, Dects (R) Fri. Sun. (12:40, 2:40) 5:10, 7:48, 10:20, Mon. Thu. (12:10, 2:40, 5:10) 7:48, 10:20, Mighlander Endgame (R) Fri. Sun. (11:30, 1:40) 4:30, 6:40, 10:00; Fri. Sun. (11:30, 1:40) 4:30, 6:40, 10:00; Mon. Thu. (11:30, 1:40, 4:30) 6:40, 10:00; Murse Betty (R) Fri. Sun. (11:30, 2:10) 4:40 7:15, 9:40; Mon. Thu. (11:30, 2:10, 4:40) 7:1; 9:40; The Replacements (PG-13) Fri. Sun.

(1730, 28,350) 7, 10, 10, 15, 5pac Cow-boys (PC-13) Fri. Sun. (173.8, 1215, 225, 3/15) 540, 650, 850, 950, Mon. Thu. (173.8, 2715, 225, 135, 540) 650, 850, 950, The Watcher (B) Fri. Sun. (1750, 20, 410) 645, 910, 910, Mon. Thu. (1750, 200, 410) 645, 910, The Way of the Gun (R) Fri. Thu. (100, 3,00) 800, 10,00; What Lies Beneath (PG-13) Fri. Thu. (1230, 320) 705, 945

## CORONADO

Village 820 Orange Avenue, Coronado (619-435-6161) The Crew (PG-13)

### DOWNTOWN Gaslamp 15

701 5th Avenue (619-232-0400) Almost Famous (R) Fri.-Mon. 12:10, 1:00,

8-40, 9-30, 10-30, Tue 12-10, 1-00, 1-45, 2-40, 5-9, 4-30, 505, 7-60, 7-50, 9-30, 10-30, Wed. Thu, 12-10, 1-00, 1-45, 2-40, 3-30, 4-30, 5-05, 6-00, 7-00, 7-50, 8-40, 9-30, 10-30, **Back-stage** (R) Fri. Thu (12-00) 10-00. **Batt** (R) Fri. Sun. (12-40, 2-00, 4-10) 4-35, 5-40, 7-20, 12.15, 8.15, 6.215, 9.15; The Way of the Gun (R) Fri. Thu. 10.45, 1.30, 4.10, 6.50, 9.30, Whipped (R) Fri. Tuc. 11.00, 1.00, 3.05, 5.10, 7.20, 9.20, 9.21, 1.00, Thu. 11.00, 1.00, 3.05, 5.10, 7.20, 9.20; X.-Men (R): 1.3) Fri. Tuc. 11.45, 2.15, 4.65, 7.215, 9.45, 9.1145, 2.15, 8.50; Thu. 11.45, 2.15, 4.45, 7.15, 9.45 LA JOLLA (3) Fri. Sun. (12:00, 2:20) 4:20, 6:45, 9:09 Thu. (12:00, 2:20, 4:20) 6:45, 9:05; Cov-

Cove 77.00 Girard Ave (858-459-5404) Saving Grace (R) Fri. 4-50, 7-00, 9-10; Sit. Sun. 12-30, 2-40, 4-50, 7-00, 9-10; Mon. -Thu. 4-50, 7-00, 9-10

Garden Cabaret
University Towne Centre Mail (619-295-4221)
Rear Window, Thursday through Saturday.

8.90 p.m.
La Jolla 12
8657 Villa La Jolla Drive (858-558-2254)
Almost Famous (R); Duets (R); Balt (R); The Way of the Gun; High-lander Endgame; The Art of War (R); Bring H On (PG-13); The Cell (R); Autumn in New York; Space Cowboys (PG-13)

# La Jolla Village Cinemas

8879 Villa La Jolla Drive (858-453-7831) An Affair of Love (R) Fri. (2:20) 4:50, 7:10, 9:30: Sat.-Sun. (12:00) 2:20, 4:50, 7:10, 9:30; Mon.-Thu. (2:20) 4:50, 7:10, 9:30; Girl on the Mon. Thu. (2:20) 4:50, 7:10, 9:30, Girl on the Bridge (R) Fr. (4:50) 9:40, 541, 540, 1(11:50) 4:30, 9:40, Mon. Thu. (4:30) 9:40, The Life 4:30, 9:40, Mon. Thu. (4:30) 9:40, The Life 1:101 4:40, 7:20, 10:00, 541-540, 11:40, 2:10, 4:40, 7:20, 10:00, Mon. Thu. (2:10) 4:40, 7:20, 10:00, Solomon and Gearon (R) Fr. (2:30) 10:00, Solomon and Gearon (R) Fr. (2:30) 7:30, 9:50, Mon. Thu. (2:30) 5:00, 7:30, 9:50

### MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

### MISSION VALLEY

Fashion Valley 18
2037 Friars Road (858-558-2262)
Duets (R): Bait (R): Coyote Ugly (PG-13);
Nurse Betty (R): Circus: The Watcher (R):
Turn it Up (R): Whipped (R): Highlander

Endgame: The Art of War (R): The Crew (PG-13): Bring It On (PG-13): The Cell (R) Saving Grace (R): The Original Kings of Comedy (R): Bless the Child: Autumn in New York: Space Cowboys (PG-13): Holld Man (R): What Lies Beneath (PG-13)

### Hazard Center

Hazard Center
73:0 Hazard Center Drive (619-291-7777)
Balt (RJ Fri. Thu. (145, 439) 7:15, 10:00;
Bring H Cn (PG-13) Fri. Thu. (145, 5:00)
7-25, 955, Gladiator (RJ Fri. Thu. (150, 445)
800, Godrilla (2000 (PG) Fri. Thu. (150, 445)
800, Godrilla (2000 (PG) Fri. Thu. (150, 450)
Fri. Thu. (155, 4:20 7:50, 9:90; The Watcher (RJ Fri. Thu. (200, 4:40) 7:20, 9:40

Allission Valley 200 (1605-50) (200, 1600)

## STATE UNIVERSITY

STATE UNIVERSITY
Clinerana 6 Theatres
831 (January Ave. 619 327-890)a.
(15) 537 (January Ave. 619 327-890)a.
(15) 537 (January Ave. 619 327-890)a.
(16) 600 (January Ave. 619 327-890)a.
(16) 610 (January Ave. 619 327-890).
(16) 610 (January Ave. 619 327-890).
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(18) 614 (January Ave. 619 327-890).
(18) 615 (J

9:45; Sat.-Sun. (12:50, 3:00) 5:15, 7:40, 9:45; Mon.-Thu. (3:00, 5:15) 7:40, 9:45 Ken 4061 Adams Ave (619-283-5909) American Pimp, Thursday, The Ballad of Ramblin' Jack (Not Rated) Fri. 4:30, 7:00, 9:20; Sat.-Sun. 2:00, 4:30, 7:00, 9:20;

Hillcrest Cinemas 3965 Fifth Avc. (619-299-2100) The Color of Paradise (PG) Fri. (2:00) 4:30.

UPTOWN

The Color of Paradise (N), Fr. (200), 4-30, 700, 9-30, 541, 6-11, 6-12, 000, 1-30, 700, 9-30, 541, 6-11, 6-12, 000, 1-30, 700, 9-30, 1-30, 6-11, 6-12,

7:20, 9:50; Men.-Thu. (2:20) 4:50, 7:20, 9:50
Museum of Photographic Arts
1699 B Phasis, Balbon Faris (6)9-238-7559)
Hair, Thursday, 7 pm., Iff s Always Fair
Weather, Thursday, 9:20 pm. Breakfast at
Tiffany's, Frisday and Sasturday, 7 pm., Iff
Should Happen to You, Frisday and Sasturday,
Should Happen to You, Frisday and Sasturday,
Man, Thursday, 7 pm., Force of Ivil. Sunday,
Man, Thursday, 7 pm., Force of Ivil. Sunday, :10 p.m.

## EAST COUNTY

### EL CAJON

Parkway Plaza 18
405 Parkway Plaza (19
405 Parkway Plaza (619-401-1450)
Baff (8) First Inc (120, 430) 7-40, 10-30;
Bring R On (PG-13) First Thu. (12.00, 230,
500) 7-255, 10-20; The Cell (8) First Thu. (12.00, 230,
100) 7-35, 10-20; The Cell (8) First Thu. (12.00, 230) 7-30, 10-30; Copyole Ugly (PG-17-17-18-11, 12.15) 5-505) 10-10. The Cerew
(PG-13) First Thu. (12.5) 5-355 (Duests (R) First Thu. (12.5) 5-350 (False) (Goldator Fri. Thu. (1215, 359) 7:15, 10:10, Gladiatos (R) Fri. Thu. (120, 409) 80; Highlander Endgame (R) Fri. Thu. (1155, 215, 435) 7:50, 1005; Hollow Man (R) Fri. Thu. (11-225) 7:40, 10:35; Hurse Betty (R) Fri. Thu. (12-0, 3-85) 700, 1005; Nutry Professor It The Klumps (PG-13) Fr. Thu. (120, 4:30) 7:45, 10:20; The Original Kings of Comedy (R) Pri. Thu. (1:10, 4:20) 7:15, 10:00; The Br Interments (PG-13) Fr. Thu. (151, 4:45) placements (PG-13) Fri.-Thu. (1:15, 4:) 7:20, 10:15; Scary Movie (R) Fri.-Thu. ( 2:20, 4:50) 7:20, 9:50 Scare Combous

## lander Endgame. The Art of War (R): Bring It On (PG-13); The Cell (R): Nutty Professor II: The Klumps (PG-13); Bless the Child

(4.20) 7:10, 10:15; Mon. - 18a. (190, 4:20) 10, 10:15; What Lies Beneath (PG-13) 1n. - Thu. (12:20, 4:10) 7:30, 10:25; Who Gets The House? (G) Sat. - Sun. (11:50, 2:15) Rancho San Diego Stadium 15 3931 Iamacha Rd. (619-660-3460) all theater for program information

## LA MESA

**Grossmont Center 8 Theatres** Crossmont Center a Treater's Creambal Shopping Center (619-465-7100). Almost Famous (R), Balt (R): The Watcher R). The Way of the Gun, Whipped (R). Highlander Endgame; The Art of War (R): Bring It On (PG-13); The Cell (R): The Replacements (PG-13).

### Grossmont Trolley 8 Cinemas

\* \* (CARMEL MOUNTAIN: CINEMA STAR

(PG-13) Fri. Thu. (1:00, 4:00) 7:05, 10:00; Turn It Up (R) Fri. Thu. (5:10); The Watcher (R) Fri. Thu. (11:55, 12:25, 2:20, 2:50, 4:40.

Turn Rt Up (R) Fri. "Thu. (S:10); The Watch R) Fri. "Thu. (11:55, 12:25, 2:20, 2:50, 4:40. 5:10) 7:25, 8:00. 9:55, 10:25; The Way of the Gun (R) Fri. (1:00, 4:20) 7:10, 10:15; Sst. Sun 4:20) 7:10, 10:15; Mon. Thu. (1:00, 4:20)

8555 Fleuher Pkwy. (619-466-1401) Autumn in New York (PG-13) Fri. Thu. 25551 7:05; The Crew (PG-13) Fri. Sun. 1:001 5:10, 9:20; Mon. Thu. (1:00, 5:10) 9:2 1 (00) 5-30, 9-20; Mon. Thu. (1-90, N-10) 9-30; Duets (R) Fir. Sun. (12-25, 3-95) 5-35, 8-05, 10-35; Mon. Thu. (12-35, 3-95, 5-33) 8-05, 10-35; Gladator (R) Fir. Thu. (12-30, 3-35) 6-00, 9-45; Nurse Betty (R) Fir. Sun. (12-45, 3-95) 5-25; 7-43, 10-10; Saving Grace (R) Fir. Mu. (12-5) 8-10, Scary Movie (R) Fri. Sun. (12-50, 3-35)

## SANTEE

Santee Drive In 10990 Woodside Avenue (619-448-7447) Balt and The Cell; Bring It On and The Watcher

## SOUTH BAY

CHUR A VISTA Cingras Star Chula Vista 10 5th wild I Street, Chula Vista (619-697-FILM) Balt (R); Duets (R); Turn H Up (R); The Watcher (R); Tire Way of the Gun; High-

## Palm Promenade 24

Palm Promenade 24

72 Demore Read, See Droge (SM 558, 22c.)
Ball (RI) Deets (RI, Murre Bethy (RI, The
Deets) (RI, Murre Bethy (RI, The
Deets) (RI, Murre Bethy (RI, The
DI) (RI, Whilppaled Findgame,
Dinosaur Core in Sixty Seconds). The Art
OWA (RI, Birgi) (RI, The Corporat Nongo of
WAR (RI, Birgi) (RI, The Corporat Nongo of
WAR (RI, Birgi) (RI, The Coppeal Nongo of
Rich (RI, The Coppeal Nongo of
Rich

## Rancho Del Rey 16

2.30, 10:00. Balt 181 Fir. Thu. (12.30, 31:0). 75-55, 10:30. Birng IPO (PKF) 315 Fir. Thu. (12.30, 12:0). 20.50, 44:0, 5:00.700, 187 Fir. Thu. (12.30, 12:0), 2:00, 4:00, 5:00.700, 8:00. (R) Fr. Thu. (1210, 303) 6-55, 9-40, Nutly Professor II: Ne Klumps (NG-13) Fr. Thu. (130, 4-50) 7-15, 10-05, The Replacements (NC-13) Fr. Thu. (1245, 4-55) 7-36, 10-35, 5-40,

## Vogue 226 3rd Ave. (619-425-1436) Coyote Ugly (PG-13) Fri. Thu. 4:10, 10:45; The Kid (PG) Fri. Thu. 1:15, 6:00; The Pa-triot (R) Fri. Thu. 1:15, 8:00

IMPERIAL BEACH Studio 3 Cinema 827 Palm Ave. (619-429-9640) Call theater for program inform

South Bay. Drive In 2170 Coronado (619-423-2727) Call theater for program inform

## NATIONAL CITY

Harbor Drive In 32nd and D. National City (619-477-1392 The Replacements, Space Cowboys, an Men Sweetwater 9 Theatres

The Activation of The Activation (1998). A service of Eq. (1998). A ser

## NORTH INLAND

### BONSALL

Cinema Star Galaxy 6
Hwy. 76 and Mission Road, Bonsall
(760,945-8784)
Balt (R); The Crew (PG-13); Nurse Betty
(R); The Watcher (R); Space Cowboys
(PG-13); Bring it On (PG-13)

## CARMEL MOUNTAIN

Carmel Mountain 12

11630 Carmel Ma. Rd. (188-67-9770)

11630 Carmel Ma. Rd. (188-67-9770)

1163, 2431 430, 520, 713, 800, 850, 1001

145, 2431 430, 520, 713, 800, 850, 1001

145, 2431 430, 520, 713, 800, 850, 1001

145, 2431 430, 520, 713, 800, 850, 1001

745, 1820 Mon. Thu. (1200, 235, 310) 735, 100, 73 3-45, 3-59 805, 10:05; The Caff (8) Fri.-Sun. (11-55, 2:20, 4:50, 7:20, 9-55; The Crew (PG-13) Fri.-Sun. (12-40, 2:50) 4:55, 7:05, 9-15; Mon.-Thu. (12-40, 2:90, 4:55) 7:05, 9-15; Duistin (R) Fri.-Sun. (11:45, 2:15) 5:00, 7:80;

10:00, Mon. Thu. (12:05, 2:25, 5:00) 7:25, 9:45; Nurse Betty (R) Fri. Sun. (12:15, 2:40) 5:05; 2:35, 10:05, Mon. Thu. (12:15, 2:40, 5:05) 7:20, 9:55; Saving Grace (R) Fri. Sun. (12:20, 2:30) 4:40, 6:45, 9:00, Mon. Thu. (12:20, 2:30, 4:40) 6:45, 9:00; Space Cowboys (Pc 13) Fri. Thu. (12:45, 3:30) 6:10, 8:30; The Watcher (R) Del Mar Highlands 8 (858-259-6610)
Call theater for program information

DEL MAR

## ENCINITAS

La Paloma
"South Coast Highway 101, Encuntas 471 South Coast Highway 101, Encumtas (760-436-SHOW) Sunshine; The Rocky Horror Picture Show Endow midmight

Wiegand Plaza 8 (760-942-5544)
Saving Grace (R): The Way of the Gun: The
Watcher (R): Bring It On (PG-13): The Art
of War (R): The Cell (R): The Replacements
PG-13): What Lies Beneath (PG-13)

## OCEANSIDE Cinema Star Mission Marketplace 13 College Boulevard and Missi

Committed (1980) 1990 Balt (R), Duels (R), D and Missian Avenue.

## Oceanside 16

Oceanside 16
20 Minion Avenue, Oceanside (760-439-1733)
Bait (R), Duets (R), Gladathor (R), Scary
Moote (R), Numbe Betty (R), Copole Ugly
(PG-33); Backstage (R); The Watcher (R),
The Way of the Gen, Turn It to J(R), Highlander Indigamer. The Art of War (R), Bring
I (O I), PG-333, The CBI (R); The O's (R), The Thirty
(FG-33); What Les Beneath

Turn IR Up — Pras and Ja Rule star in a story of the music business, written and directed by Robert Adetuyi. (CINEMA STAR 10; CINEMA STAR 13; CINEMAM STAR 10; CINEMAM STAR 12; CINEMAMA STAR 10; CINEMAMA STAR 12; TARRIAM

The Watcher — Reviewed this issue.
With James Spader, Keanu Reeves, Marisa
Tomei, Ernie Hudson, and Chris Ellis;
directed by Joe Charbanic.

© (CAMBLE MOURIANC INSIGNA STAR GALAXY);
CHISMA STAR 30 CHESSAR STAR GALAXY) FMA STAR 10; CINEMA STAR 1

toll all

COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMEMADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16;

The Way of the Sum — Reviewed this issue. With Ryan Phillippe, Benico Dd Toro, Juliette Ewiss, and James Cann, written and directed by Christopher & Canner Control of the Control of the

What Lion Bonouth — Acceptable encore to the ghost stories of the year previous, The Sath Sense and Stir of Echoes. Fully equal to them in the voltage of the jolts, and even the overall number of them.

"JAMIE FOXX IS HOT.

HIP AND HILARIOUS!"

"A GREAT BLEND OF

"THIS MOVIE HAS IT ALL -

THRILLS, CHILLS, ACTION

JAMIE FOXX DELIVERS

IN A COMIC THRILLER!

A WON

MET FOR THE DANG MORSE DOES DEFINITIONS OF CHIEFFEY FILS

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"JAMEE FOXIX GIVES

AND LAUGHS!

**ACTION AND COMEDY!** 

making more fast over less matter. In a word, it's more presentesus. In another word, it's Robert Zemecksis (Ferrett Gung, Context). The flusting favouration in the Good Life — the lakesise shingled house in Vermont, the clause color is them or Good (Michael Pfeifler, Harrison Food, and chemistry be damed), the glamorous credensian of concert cellist and genetic researcher — should give us renewed appreciation for the blue colors setting of appreciation for the blue colors setting and a setting and the course ending) loss touch with the gloss for too long at a stretch, and for more than just control of the course ending) loss touch with the gloss for too long at a stretch, and for more than just care even empirer and more mechanical are even empirer and more mechanical care even empirer and more mechanical sear even empirer and more mechanical sear even empirer and more mechanical search.

\* (CINEMA STAR 13: FASHION VALLEY 18: GASLAMP 15: GROSSMONT TROLLE VALLEY 20; OCEANSIDE 16: PALM ENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: TOWN SOUARE 14: WIEGAND

The Wound Man — The real excitements in this semi-documentary crime stoy are not Histocock from y splittic inventions (the camere drawing ferris-wheel cricles around the breis' dutary bead, or following persends to slam an invesible door behind him, but rather they are the life-issued re-creations of band big-ciri life-Henry Fonds's mousely short Clab musician who for the control of the state of the control ARTS, 9/21, 7 P.M.)

life. Or more accurately, it comes to live action. (How is it, in the CG age, that Hollywood has overchooled Plants Man on the Common and the Common action of the Common action Stewart, Hugh Jackman, Anna Paquin, Famke Janssen, Halle Berry. 2000. • (HARBOR DRIVE IN: PALM PROMENADE 24: UA

THIS POOR BABY SEAL CAN'T GET MOVIE TICKETS AT → no extra charge = **BECAUSE HE DOESN'T HAVE DIGITS AND CAN'T TYPE** 



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Now you don't have to pay an extra charge to buy tickets in advance on Movielone.com. You can get tickets without the line, the hassle or the service charge. So unless your ancestors never developed opposable thumbs, there's no reason to buy tickets any other way.

poneored by: San Diego Reader

790



Charles Della Marie Co

RESTAURANTS

## **Never Alone**

know a single guy in his mid-30s who, after a few beers, grunts, "I've participated in 70 amateur arm-wrestling contests and have lost in only 3." He is also a man afraid to eat din lost in only 3." He is also a man afraid to eat din-ner alone in a restaurant. "Lunch is tokay. Dinner, I can't handle. I always think people are staring at me. You know, "Poor guy can't get a date. What's wrong with him?"

Like my friend, many singles believe a table for one is a magnet for suspicion and pity. They don't have to resign themselves to alife of lonely take-out. For people terrified of commitment, there's no better alice, for direct states of the con-

there's no better place for dinner alone than a sushi restaurant.

Portions are small: you're never "married" to a large entrée that bores you. Service is quick: if something displeases you, it can be rapidly replaced with something better. No compromises: because sushi menus are à la carte, you eat exactly what you want, when you want. If you dine alone at Sushi Ota, there's enough

hubbub that you'll forget that you're single.

Getting a table can be a problem. Sushi
Ota is an established institution, a favorite among Japanese expatriates. Even on weekday nights people throng the front door, pleading for a table. Mysterious, unflappable Amy serves as hostess. Try to curry her favor by asking what her Japanese name is and she smiles, says, "I dropped my Japanese name in the ocean when

I came to America."

I love Sushi Ota because the waitresses, too, are unflappable. They don't blink when I order an inexpensive meal: a bottle of hot sake, a bowl of steamed rice, yellowtail sashimi, and a bowl of miso soup. I love this meal because it allows me to concentrate on the fish, which at Sushi Ota, with its high turnover, is always w fresh. The yellowtail's purity, the soup and sake's clarity, the rice and spinach's simplicity, satisfy

The waitresses are equally skilled at serv-Ine waitresses are equally skilled at serv-ing more complicated orders. On weekend nights when every table is full and people are shouting, "Oh, waitress! Oh, waitress!" Sushi Ota's waitresses never bungle an order. Hot dishes arrive hot. Chilled dishes, chilled. The waitresses never crowd your table with plates: they watch your pace and ask when you're ready



Wonderful sushi and plenty of hubbub

The sushi can't be faulted. The small rice cakes are moist and disintegrate only when they hit your tongue. The slices of fish shine. Even the simplest things, like tekka-maki, or tuna roll.

the simplest things, like telka-maki, or tuna roll, are prepared with care — the nori skin fits the roll so snugly that it snaps when you bite into it. When you order the anmade, or raw shrimp sushi, the kitchen and the state of the state Chicken karaage ("kah-rah-ah-gay"), chunks of lightly breaded, deep-fried breast meat, pretty

uch tastes like a Japanese version of Chicken McNuggets. The vegetable tempura is crisp and greaseless, but the vegetables themselves, mostly greaters, but the vegetures thermselves, mostly or tuna roll, skin fits the shift into it.

REVIEW

REVIEW

standard Transport of the vegeture of the vegeture

MAX NASH runny, it's a little more soupy than Western custards. Spoon-

runny, it's a little more soupy than Western custards. Spoon-ing into it, the custard offers no resistance. At the bottom of the cup, you find a few gingko nuts, a morsel of chicken, a chunk of juicy white fish. Sushi Ota's chawan-mushi was perfect. I wished only that the kitchen offered it chilled

as is the custom in Japan during summer.
Sushi Ota, I think, is two restaurants. The

## Sushi Ota

4529 Mission Bay Drive, Pacific Beach 858-270-5670

ATMOSPHERE: Often frenzied. After 8:30 SERVICE: Efficient, cheerful, frequently

SOUND LEVEL: Ear-dazzling

RECOMMENDED DISHES: Sashimi, esp-cially the yellowtail; chopped toro sushi; amaebi (raw shrimp) sushi; chawan-mushi (savory cus-tard).

WINE LIST: Some decent sakes.

PRICE RANGE: Depending on your appetite moderate to expensive. The vegetable side dishes seem overpriced — steamed spinach.

HOURS: Lunch, Tuesday through Friday, 11:30 a.m. to 2:00 p.m. Dinner, Mond through Sunday, 5:30 p.m. to 10:30 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

hot dishes are good and unthreatening enough for people who don't like sushi, even its more Westernized forms like Philadelphia or cater-pillar rolls. They can content themselves with shrimp tempura, Japanese Chicken McNuggets, or a big bowl of fried rice. Sushi lovers can have an excellent meal without ever venturing into the hot dish menu. Sushi Ota's sushi, he is expensive, even for single folks with high dis-posable incomes. Freedom and variety don't

## gotta grotto

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## Big Scraggly Gray Beards

"Enjoy life more: Eat dessert first."

TIN FORK

Enjoy tife miore. Eut dess

why I love Imperial Beach: (I) people
say "Howdy" when you pass them
on the street; (II) guys on the beach
practice their golf awings by whacking sea shells
out to sea; (III) you can sit out on the lawn by
Seacoast, drink coffee for a dollar, and chew the
fat with the grass tickling your
feet; (IV) they've made
"Surfmenge," a green, red, and
yellow acrylic ten-foot-high badofficial city entrance to the pier;
(V) in I.B., Beards R Us. Especially big scraggly gray beards.

ED BE!

cially big scraggly gray beards. Oh, and, (VI) you meet all on, and, (vr) you meet all an sitting in the sunshine by the window in Grandma's Pantry, on Seacoast Drive. The waitress with the incredible sky-blue eyes is pouring me a coffee (\$1.29) and taking my order. Now I'm hearing a French voice. You know French is my weakness. In a minute Georgette is sitting next to me, yapping away in français. Next, big guy passing by with a Mickey Mouse watch, green golf shirt, and red hair gets talking. David, the manager. Now he's sitting down too. Five minutes and we're a tableful!

From the outside, Grandma's Pantry looks as if it was once some fast-food place. They just have a couple of white plastic tables under a green awning and a big ol' parking lot. But in-

side, it's another story. A country-looking dinside, it's another story. A country-looking din-ing room filled with black-and-white photos of grannies on cream-colored walls, green car-pet and tables, Olde Worlde pots and plates tacked up between the pictures, sounds from

tacked up between the pictures, sounds from the chef chopping up something through the wall, and right up front, a no-tice. "Enjoy life more: Eat desserf first." A whole bunch of cheesecakes and lemon meringue pies and cakes below make sure you can.

FORD They also have a big glossy menu full of non-desserts. Including breakfast-anytime dishes like "The I.B. Skillet": Ham, bacon, pep-

pers, onions, scrambled together with eggs for \$6.19. Or one egg, two strips of bacon, toast, and coffee for \$3.49. But it's around two al-ready. I'm looking at lunch specials. A "tasty BBQ pork, sliced, in sauce, on a bun with fries or salad," or, special today, with minestrone or salad, or, special today, with minestone soup, \$4.99. Or a "Southwest Chicken Breast Sandwich" with jack cheese, mild chilies, let-tuce, tomato, salsa, plus fries or salad, \$4.99. Your standard BLT costs \$3.29. So does hamburger with fries, or potato salad or cottage

I order the pork with the minestrone soup. Meantime, we're yapping. I want to know how Grandma's has made it when so many other

eateries do a kind of musical chairs here in I.B. "The locals support us." says David. "You should come Friday or Saturday nights. They're our "All-the-Fish-You-Can-Eat nights. 57,95. Place gets crowded. Weekends, we're full up seven hours of the day. "Course for me it's no biggie. I used to feed 29,000 people veey day. I was a warrant officer in the Navy. Supply. We deli bar, poaton bar, salad bar, hot dog bar, we cooked just about everything in 140-gallon 'coppers,' steam-jacket kettles. Soups, spaghetti sauce, we'd mix'em with stirrers as big as canwe'd mix 'em with stirrers as big as ca-

eateries do a kind of musical chairs here in I.B.

served the same dish twice. Twenty-four years. All over the world. Great experience. But now The blue-eyed gal arrives with my mine-strone, and soon after, the pork BBQ. The soup's nice and rich. Macaroni, tomatoes, gar-

noe paddles. I was in charge of one and a half million bucks in stores, had 460 military em-ployees, 40 civilian. Over 30 days, we never

banzo beans. "Homemade, here," says David. The main dish is basically five slices of pork marinating in BBQ sauce, slung between two halves of a sesame bun. Good thing about it is the insides of the bun are crisp and tasty, like they've been grilled.

With the soup it's more than enough. But

I'm feeling a little bad about Georgette here. She's watching me wolf this stuff down. Says he's just eaten an oruf, pommes de terre—egg, hash browns — and toast (\$3.77).

'Course we're talking in French. French is about the one, you know, cool thing I can do. There's something about another language. It

makes you instantly intimate. The pleasure at makes you instantly intimate. In e pleasure at the opportunity makes us like two kids having one of those desserts. I get her whole life in five. Back in Bordeaux, her father, a blacksmith, was a real hard authoritarian, and her husband used to beat her up too. Here in I.B. she has no money but at least some peace. She misses charmoney but at least some peace. sale misses char-cuterie, baguettes, fromages, and petits gâteau from Bordeaux. But she'd never go back, even though she has a document somewhere that says a piece of terre from her granddaddy's farm is hers. "I still own a little morceau of France,"

She says. She smiles, wistfully.

David appears from the kitchen. He brings us out half a large chocolate chip cookie each. Hot! His chef's just baked a batch. "On the house," he says, and leaves to pick up his wife. Georgette eats hers, then goes outside for a cigarette. The sun beats in through the window. I finish my cof-fee. I.B., man! It's the place! Wish I had a golf club. Could go to the beach and whack a couple

The Place: Grandma's Pantry Restaurant and Bakery, 875 Seacoast Drive, Imperial Beach (619-424-5800)

The Places: Grandma's Furny Relational and Interty, 92-Sacoust tree, imperiational (10.14-vessels), Proposed Food, Americani, 15.49 with transberries and creams, 15.29 on age, free bason, losset, collect, 5.49; \*Istal hand Frintate (eggs, chemics, onions, cheese, with sour cream, flow terrilla, subsal), 55.75; hamburger, with free or potato salad, 52.29 Philly steed analysis, visit sour cream, flow terrilla, subsal), 55.75; hamburger, with free or potato salad, 52.29 Philly steed, analysis, visit sour cream, flow terrilla, subsal, 55.75; hamburger, with free or potato salad, 52.29 Philly steed, analysis, visit sour cream, flow terrilla, source, between Houses; 700 as. 16.50 pm. in 40.00 pm. of the proposition of the pro



"We had a thing with some Republican administrations, and we had a severe cutback in the arts in this country."

you may have heard that, contrary to a published report in the British tabloid the Sun, film stars Michael Douglas and Catherine Zeta-Jones are not getting married at the newly opened Bacara Resort and Spa in Sants Barbara. Yet the seaside jewel—set on 78 beachfront acres and featuring a two-mile white sand beach, 360 hours and season of the season o

two-mie white sand beach, 360 luxurious guest rooms, three negative-edge heated swimming pools, 225 fireplaces, and three signature restaurants (among other amenities) — is not without a Hollywood connection. The re-

a Hollywood connection. The re-sort boasts an enormous wine cellar built by one Ben Benoit, the same Ben Benoit who produced and directed the 1970 John Carradine/Carol Kane hortor film Blood of the Iron Maiden. (The orig-inal title was Is This Trip Really Necessary! Which package would you sooner lift off the shelf at you

package would you sooner int of the shell at your local video emporium?)

Benoit had been working in New York the-ater — he started as a lighting and set designer — but, he says, "I was brought out to Hollywood to direct that [film], because I had a reputation in direct that [lilm], because I had a reputation in New York for directing exploitation pictures in four days, complete feature films in four days. They wanted someone who could shoot as fast as I could." After making the film, he never made it back East. Instead, he spent the years that fol-lowed working on a buffalo ranch in New Mexico, living as a handyman hippie in Mendo-cino County, directing a celebrated community theater in Mendocino, serving as the producing director at the California Reportery Theate in director at the California Repertory Theater in Monterey and, later, at a director's theater in Hol-

producer here and there, at a director's meater in Hol-lywood, as well as working as a hired-gun producer here and there, until the mid-80s. Then, "We had a thing with some Republican administrations, and we had a severe cutback in

supporting me, selling insurance, and it was time to think about what I wanted to do when I grew up." A contractor's license, acquired during his days in Mendocino, seemed to lead him in that direction, but the thought of pountg concrete at direction. But the thought of pountg concrete at direction. But the morning had little appearance of the contract of the cont

worked as a second cook's deviled co

cabinets out of the same offices, says that among other charities, "We also worked with KCRW, National Public Radio out of Santa Monica. We're both supporters of NPR — we're in a capitalist situation, but we're old hippies in a very, very wealthy inclusive. very, very wealthy industry, so we need to give back." They both volunteered for the station's

wine cellars became something of a stan-dard fixture in luxury homes. Benoit has done cellars for high-end housing devel-opments and is sched-uled to install 88 wine lockers, three wine rooms, and a tasting room for a pair o just-off-the-strip high-rises that Steve Wynn is building in Las Vegas. He tells me that people used to avoid installing wine cellars in their homes because they knew

to get their money back when they sold the house, but now it's a desirable extra. lage, not far from where they built their first cellar, about 600 bottles' worth of space

they wouldn't be able

bottles worth of space bulging out from the corner of a rec room. A framed photo of their handiwork hangs among others in a literal hall of fame; the last name of each customer is printed fame, the last name of each customer is printed on the frames. (The hallway leads to the company's wine-storage facility.) What started as a non-man contractor's operation has swelled into a proper business with a showroom, employees, and the lower pair conditioning company, and each factory and air conditioning company, and each factory and air conditioning company and each factor in the factor in the contract of the factor in the

with almost giddy admiration. "This place is in-sane. This guy is out to be the number one wine-friendly restaurant on the West Coast. This is the bottom floor of the restaurant. These are two private dining rooms," which look out on a large "formal tasting room with a bar that they

can teach from." On the wall opposite the din-ing rooms are two expanses of glass, offering ao view of the 8000-botte cellar. "An entire floor devoted to wine." he marvels. Frightening to think that the job might have slipped through his fingers. 'I had just finished working with a Red Lion Hotel, which only working with a Ked Lion Hotel, which only wanted me to give them a price so they could go to somebody else, and I got this message that someplace called Bacra had called. Benoti was nonplused. But as it happened. "My wife subscribes to Vanity Fair magazine." ("Also the Smithsoniam," interjects Bonnie.) The issue ar-Smithsonian, "interjects Bonnie.) The issue ar-nived the same day as the message, and "in the first third of the magazine, there's this black-and-white full-page ad of this elegant woman holding a glass of champagne and surrounded by men in tuzedos, and just one word up in the corner of the page. 'Bacara.' " He called back. More next week. a







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The Reader's Guide to Rest The Reader's Guide to Bestavants are recommended litting written by Eleanor Widner (review by Max Nash are followed by his name). Individual restavants will appear once or brice a month. A complete searchable list is available on the latest information available for a mid-range entire. Lown below 310: moderness. 210: 150: capensive moore than 316. Please cell moor NORTH COASTAL

THE ARMENIAN CAPE 1126 Carlshad Boulevard, Caribbad, 760-720-2233. Lo-cated in a cottage with a view run deck, this Armenian cafe prepares authentic specialties such as gyros cooked on the premises. Best bets are breakfasts that include omelets with shish kebabs. Mu-sic and belly dancing Friday and Satur-day. Breakfast, lunch, and dinner, Tuesday through Sunday. Closed Monday. Low to moderate.

BARONE'S TRATTORIA DEL MARE BARONE'S TRATTORIA DEL MARE
234 Carmel Valley Road, Del Mar,
858-259-9063. Pleasant interior, 27 paitas, low prices, huge portions of tarty
food make this a winner for all bargain
seekers. On weekendis, try the paells,
large enough for two. Linguine rustica
and chicken Marsala best bets. Lunch,
Tuesday through Friday, dinner, Tuesday through Sunday. Low to moderate. THE BRASSERIE La Costa Resort & Spa, Costa Del Mar Road off El Carmino Real,

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Carlsbad, 760-438-9111, x4500. This hoarished, 760-438-9111, x4500. Into no-el dining room offers breakfast, hanch, and dinner. All-you-can-est Sunday buf-et brunch with champagne is \$32.00. leafood buffet Friday, from 5:30 p.m. Outstanding service. Reservations rec-ommended. Pisces Delicacies of the Sea is also located in this complex. Expensive. is also located in this complex. Expensive. FIDEL'S CARLSBAD 3003 Carlsbad Boulevard, Carlsbad, 760-729-0903. A sister restaurant to the venerable estab-lishment in Solana Beach, the stars here are carnitas; quesadilla with chicken.

Open daily, Low.

OVERSEAS RESTAURANT 2818 Roosevelt Street, Carlabed, 780-729-0348.
Specialistic from Hong Kong and Specialistic from Hong Kong and Section districts. Some of the Dest spectrum on a menu printed in Chinere, ask the owner to translate the list. Groupous presentation includes carved vagetables. Open daily, continuous service, lunch and dimers. Moderate. JAKE'S DEL MAR 1660 Coast Boule-vard, Del Mar, 858-755-2002. Most of the tables have an ocean view and everyone has a good time, which counts as much as the food. Fresh fish is the best bet here PACIFIC COAST GRILL 437 South Highway 101, Solana Beach, 858-794-4632, Many dishes bere are un-der \$10.00. Best bets: baby back ribs,

OSCAP'S 1505 Encinitas Boulevard, Encinitas, 706-23-022. Here's a good place to take children or to onjoya loo-cost, unpretenitous meal. The menu cost, unpretenitous meal. The menu ribs, andwiches, saleds. The best bri the chickers-rib combination for two with saled-in-a-bowl large enough for four and hot bread sticks. Fun for a ca-sual meal. Same menu kunch and dis-ner, continuous service. Branches in Carmel Mountain and Mission Valley. Open duly, loss frean nam, variety of ourgets at a salad and fries presented in a paper bag. Sunday brunch from the menu, 11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and din-ner. Low to expensive.

ner. Low to expensive.

RED TRACTIONS 550 Via de la Valle,
Del Mar, 838-735-6600. Truly mammoth portions of prime rish, steak,
chicken, and fish are served in lovely
surroundings. Dinners come with corn
on the cob (when in season) or baked
postores or vegetables. Salada are a la
carte, but are enough for two people.
Open daily. Expensive.

Open daily. Expensive.

ST. TROPEZ BREAD PACTORY 947
S. Coast Highway, Encinitas, 760-6330084. Twenty-five varieties of bread; some French, some traditional. Many low fat, fat free; all organic. Great flavor.
Excellent honey-mutry oat, brioche, foccacia, potato dill. Open daily. Low.

SPICES THAI CAFE 3810 Valley Cen-tre Drive, Piazza Carmel Shopping Cen-ter, Del Mar (east of Carmel Valley turn-off), 858-259-0889. Superb Thai restaurant that's not only elegant but

whose food contains no MSG and very little fat. The seafood dishes rate highly. Among other delicacies are duck and frog legs. Put Spices Thai Caff at the top of your list. Open daily for lunch and

SUSHI A LA KAZ 3870 Valley Centre Drive, Carmel Valley, Del Mar, 838-792-5509. Outstanding, sophisti-cated sush includes caterpillar roll (el and avocado), soft-shell-crab roll, tem-TORREY PINES CAFE 2334 Carme

TORREY PINES CAPE 2334 Carmet valley Road, 858-259-5878. The menu is similar to the sister restaurant, the Bird Rock Cafe, with many salads, pas-tas, and an excellent Sunday brunch.

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Octopus Garden Sushi & Pacific RimOlé Madrid Spanish Mediterranean

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& CORONADO

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2484
2485 Anthony's Fish Grotto...

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LA JOLLA

Broken Yolk American

Chateau Orleans Cajun -

Cucina Fresca Italian-

Pizza Nova Italian .....

Casa Picante Mexican

Pizza Nova Italian

-- 2138

--2116

-2132

--2129

-2138

-2121

-2102

--2133

-2181

--2176

-2197

moderate.

MANDARIN GARDEN RESTAURANT E342 Mira Men Boulevard, Mira
Man, 858-86-702. From the dien som
served Statusdey and Sunday to in surserved served in the Mira Men Mal, it offers
any unusual and hard-to-find appetizers. The noteworthy main dishes are
streamed whole fish, roice-cooked pork
(1974), fresh eel served in bevom sauce.

(1974), fresh eel served in bevom sauce. dishes favored by Americans. Open daily, lunch and dinner. Low to low moderate

moderate.

MEIKI JAPANESE RESTAURANT
AND SUSHI BAR 9823 Carroll Canyon
Road, Eucalyptus Square, Scripps

-2863

-2859

-2856

-2362

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-2333

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.. 2368

-2332

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Ranch, \$58-566-020b, You'll find a first-rate resuls her tucked away in this timy shopping center. The first pellument, scalings in spiry susce (Austrages), or an experiment of the state of the state

day, dinner only. Low to moueraic.

190 GRAND CAPE 150 West Grand,
Escondido, 760-738-6868. The new shef
brings vision and expertise to the menu
as well as gorgeous presentation. Best
bets: portobelio mushroom in puff pastry. cruated pork loin, steamed salmon.

MIDWAY

OLD TOWN &

MISSION VALLEY

NORTH COUNTY

COASTAL

-2260

-2282

-227

-2264

2267

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... 2734

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-2569

Black Angus Restaurant -Chiba Japanese & Sushi -Ginza-Sushi Japanese ----

Joe's Crab Shack Seafood

Le's Restaurant Asian ---Old Town Mexican Cafe

Tio Leo's Mexican Todai Japanese Seafood Buffet-Troy's Greek Restaurant

Try Thai Cafe .....

Black Angus Restaurant

Neimans American.

Pizza Nova Italian ... Roma Mia Italian

star of India Indian-

Taste of Europe
Taste of Thai
Tio Leo's Mexican

Osteria Del Pescatore Italia

Passage to India Indian --

Wild Note Cafe California Custine

94th Aero Squadron American

Ashoka the Great Indian
Black Angus Restaurant
D'Lish Xpress Pinza, Salad, Pasta
The Good Egg American
Pampas Argentine Grill
Pride of Italy

Angelo's Italian Restaurant Ashoka the Great Indian

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UNIVERSITY CITY,

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Greek Village

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2-FOR-1 LUNCH OR DINNER

with the purchase of two beverages. Valid Mon. & Tues. 11 cm—10 pm. Free antries must be of equal or lesser value. Maximum value \$10.95.

ANY ENTRÉE A fine purchess of two leverages, and Million. 8 love. 11 mm.—10 pm., a natries most to of speed or lesses volue. Missimum value 510.95.

A control per corpora. Devie only. Millionopous. Expires 9/27/00.

With coopers. Expires 9/27/00.

Open 7 Doys: Sox.-Wed. 6 on to 10 pm = Thurs., Fri. & Sot. 24 Hours

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## MUCHAS

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## **DINNER** COMBOS

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after 3 pm. Not valid with any other offers. Good for up to 4 people per party. Expires 9/20/00.



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SEAFOOD PASTA

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## Calendar RESTAURANTS

Sungley. Moderate to expensive.

REAL TEXAS BBQ 6904 Miramar

Road, 858-566-5235. Texas barbecue

consists of mest, chicken, and links that

are amoked rather than cooked over a

fire. The room is unadorned but very

LA JOLLA

AESOP'S TABLES 8650 Genesee Ave ABSOP'S TABLES 8650 Genesee Avenue, Costs Verde Shopping Center, #106, 858-455-1535. The chief arributes of this Greek and Mediterranean restaurant are fresh food, tasty preparation, and low cost. The salads are a good buy. Entrées are large enough for two. All items available for takeout. Lunch, Monday through Sarurday, Sunday, dinner only, Low to moderate.

day, danner only, Low to moderate.
AZULLA JOLA 1290 Proposet Street,
858-454-9616. The unobstructed ocean
view and opulent interior are glamorous.
Cuisine is Mediterranean with Californis influence. Menus change daily,
When available try pan-eared scallops
and the outstanding suparagus soup, not
duplicated annywhere. Fresh fish and
seafood. Moderate to expensive.

seafood. Moderate to expensive.

CRESCENT SHORES GRILL 7955 La
Jolla Shores Drive. Hotel La Jolla (formerly Summer House Inn),
884-459-0541. The I11th foot view carries this restaurant. Good preparation of
gourmet American food, fish, seafood,
steaks, chicken. Open daily, breakfast,
lunch, dinner, and weekend brunch.
Moderate to expensive.

Moderate to expensive.

FLEMING'S STRAK HOUSE AND
WINE BAR 870 University Center
Lane, Aventine Complex, La Jolla East,
SSS-355-0078. Beautiful stronophere,
excellent service, very fine preparations.
Very crowded weekends. Steaks and
chops first rate. Vegetables a la carte.
Open dinners only nightly. Upper
moderate to expensive.

moderate to expensive.

POREVER PONDUE 1295 Prospect
Street, #201, upstains, 858-551-4509. If
you stay with the cheese fondue, house
salad or shrimm with spity cocktail
sauce, you'll have a good meal. Steel
plates make food cold. The dinner for
two at \$18.85 not necessarily best buy.
Same menu lunch and dinner. Open
daily, call for hours. Low to moderate.

INTEL LOW to moderate.

THE MARINE ROOM 2000 Spindorit
Drive, I.a Jolla Shores, 854-857-722.
Complete redoccount, change of chack
consideration of the control of the contr

Hillcrest Point Long Solana Boach
(619) 296-6682 (619) 226-0268 (850) 259-0666

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## half off any entrée No additional purchase required. Exp. 9/21/00.

WANTED

Only at 1502 Market St. • (619) 238-9674

Same menus hands and dinner. Open dealps, call for house, low to moderate. Let MALAIS PREMCES SETTION 583. 1844-187. THE MENUS SETTION 583. 1854-689-485. However Clear proposition many internal from his foremer resistants toolher, which means that no dairy products are served with meet or first. The food is tasy but sairy due to the 65, lumb shank with white beams, cop as 110. Deserves taskened. Cooled Predict for the control of the control of 110. The contr Since 1972
 Ceviche Tostadas
 Our Famous Caldo de Pescado
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502 DRUNKEN NOODLES Striffed noodles with boal, garlic, onions, tomotoes & chilles WILD WILD JUNGLE CURRY
Egg plant, boby corns, bamboa shoos
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SUSHI ON THE ROCK 7734 Girard Avenue. La Jolla, 558-65-1138. This Japanese retaurant has revitalized Gi-rard Avenue. Very crowded on week-end because of firm-rate unab bar and end because of firm-rate unab bar and with the control of the control of the control of the control of the sakes. Huge flow, Ginner nightly. To 11:00 p.m. Friday and Saturday. Moderate to expensive.

### CLAIREMONT & KEARNY MESA

ACC SEPTOMET 1955 West MACC SEPTOMET 1956 West MacConsider this place a special rise, flow and to obtain a securior of the section of t

daily. Upper moderate to appropriate and a superior of the sup

and dinner. Low.

KHYBER PASS 4647 Convoy Street,
Empire Square, 834-571-3749. This
Afghan restaurant offers fine appetirern, tasty entrées, and tandoori specials.

Extensive vegetariss menu. Low-cost
lunch recommended. Open daily.

Lunch, low; dinner, moderate.

lunch recommended. Open daily Lunch, low idente, moderate.

FBUONG TEANG 4170 Coavoy Storet, Karaya Mee, 83-845-870, Storet, Karaya Mee, 83-845-870, Storet, Karaya Mee, 83-845-870, The cusine is believed, see see offered. The cusine is believed, offered present and the restaurant where 232 items are offered. The cusine is believed, offered as well as the plate. Storet and the plate of the storet and the plate storet and parties of the storet and believed and parties of the storet and believed and believed and believed and he food very tasty—it is low-fat and condented. Open days. Low. SAMT TOME PALACE 6600. Convey. SAMT TOME PALACE 6600. CON

### THE BEACHES

GUAVA BEACH BAR AND GRILL
3714 Mission Boulevard, Mission Beach, 858-488-688. Old-fashioned American cooking such as mest
loaf with mashed postoes and macaroni and cheese (on children's menu)
are prepared here, along with Mexican
and seasood specialties. Open daily. Low
to moderate.

to moderate.

MARBOR\*\* SEGGE, Speraton Harbor Island Resort, 1380 Harbor Island Drive (across from large large to 18-20-290). The restaurent have shorely selly view and contemporary interiors, informic cuisien includes fish, chicken, tyck large large to the distinguants. For interpensive diversion to the distinguous where we andwhoches and pastries are served. Open daily, breakfast, linched, innere, and Stundy brunch. Moderate

Amber 9355 Kearny Mesa Road (next to I-15 on Miramar Road near the Holiday Inn) • 858-689-7305

or Top Sirloin Steaks

\$19.95

Potatoes or rice pilaf, mixed veggies, and desserts of your choice, plus an appetizer sampler platter to share.

## Dinner for Two Two 10-oz. N.y.

Two 12-oz. Filet Mignon

or N.V. Steaks \$28.95

Monster prawns with hollandaise sauce, and desserts of your choice, plus an appetizer sampler platter to share.

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includes saled, potato, bread, vegetable and dessert. If you can eat it all in one hour or less, it's FREE!

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HUDSON BAY SBAPOOD 1403 Scott Street, 619-222-8787. Fresh fish and seafood, burgers, and salads served in room on the dock. Great view and you may eat on the outside deck or inside. Very casual. Best bett: fish and chips and fresh fish sandwiches. Open daily, breakfast, lunch, and dinner. Low.

breakfast, burch, and dinner, Love. HUMPHERFUZ 2411 Shelter Island Drive, 619-224-3577, California costal cultime in a new year. Among the well-culation in a new year. Among the well-ary of the control of the control of the control of the property of the control of the MREDPS 800 and Indoor the 194 ARDPS 800 and Indoor 194 ARDPS 800 and 194 ARDPS

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harbor. Presentation, in the manner, of Morton's, is to show you the entrées raw. Price of entrée includes nothing else; vegetables, potatoes à la carté. Excellent appetienre, aspecially live onion tart. Piest rait bread and bread pudding. Closed Monday. Dinner only, Tuesday through Sunday. Expensive.

through Sunday, Expensive.

PEZZERIA UNO 4465 Mission Boulevard, Pacific Beach, 838-483-4143. The menu has been expanded and you will now find lot of salads and low-calorie items as well as pizzas. The shift has been to healthier offerings which include pastas with light sauces. Try it.

Open daily, continuous service, Junch and dinner. Low to low moderate.

and dinner. Low to low moderate.
THEE BUNGALOW 4996 West Point
Lons Boulevard, Ocean Beach,
619-224-2884. This charming bungalow with a roaring fireplace offers
French Continental food and is an
Ocean Beach landmark. Evening special
includes soup or saled and entrée.
Attractive patie. Early brid specials are
a best boy and served nightly. Call for
hours. Moderate to expensive

EL AGAVE 2304 San Diego Avenue, Old Town, 619-220-0692; has stairs and ramp on Old Town Avenue. Without doubt one of the best if not the best Mexican gourmer restaurant in the city, No chips and salsa, but exquisite prepa-rations, all made to individual order. rations, all made to individual order. The appetizers, Caesar salad, fish, seafood, duck are outstanding. Beautiful dining room plus terrace dining. Open daily, lunch and dinner. Low moderate to expensive. moderate to expensive.
GEORGIA'S GREEK CUISINE 3550

MIDWAY.

GEORGIA'S GREEK CUISINE 3550
GEORGIA'S GREEK CUISINE 3550
GROCKTAN STORK, GOWENG SQUART CENter, 619-523-1007. This small, immacuter, 619-523-1007. This small, immaculate Greek retaurant serves food that will
please anyone on a budget. Lunch is an
especially good buy, All entrée, as well
as sandwiches and appetizers, are prepared for takeout. Open daily for hunch
and dinner. Low to low moderate.

DINNER ENTRÉE

Angelos 8199 Clairemont Mesa Blvd. (858) 268-2233 Open Mon. Fri II am-9 pm. Sat. 5-9 pm. Closed Sunday, www.angelos.signonsandiego.com

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OLD TOWN MEXICAN CAFE 2489
San Diego Avenue. Old Town,
619-297-4330. This boisterous cafe is
noted for its excellent breathasts, served
from opening to closing. Try also the rotisserie-roasted chicken, the carnitas, or
the fajitas. Open daily. Low to moderate. MISSION VALLEY FAST COUNTY &

## STATE COLLEGE

STATE COLLEGE

SANDES BAS.—DUP 373.5 CompoRoad, Spring Valley, 619-677.3633.
Refrection Menaglis-righ, with an emphasis on port sandwiches rend with
two ports and the sandwiches rend with
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per, and frust colonies, Open dailycall for house. Don't must the sec. Lowners opening to closing. Open dailycall for house. Don't must the one. Lowterm special ports of the sandwiches of the
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ANTIQUE ROW CAFE 3002 Adams Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of onselts, eggs Benedict or Florentine, egg burriton is enough for two. Daner offers burgers, Philly treaks. Indoor and outdoor east-ing. Open daily. Morning hours vary. Low Low.
CRICKEN PRESHOP OF SAN DEBGO
2633 El Cajon Boulevard, 619-2950156. You'll get lots of fried chicken, chicken and turkey pies, masked potatoes, and desserts for price that don't seem to have changed much since the shop opened over 50 years ago. A great bargini. Steaks also wrailable a flow coat.
Very large seating area; no frills. Open daily: Low.

SAN DIEGO

Very large seating area, no frain, spen-died, local seater, 400 Ellan-Niella Medical Company (1900) Ellan-Niella DEM 1227 Alabama, North Park, el 19-688-0727. This informal little restaurant is more interested in quality that precentation, concentrating on the aproximation of the control of the con-quick medi with a collinary redution, efficielly not it sends. The wind fact food prior and sear. Recommendations andworks in Mannis fresh-made say (1001) and the collinary redution, of the collinary of the collinary seating to a bood of foil medianne, or silve-control to a bood of foil medianne, or silve-ton). Try also spinsch pir, labarth (cramy cheese, of our oil and pitch, and both phenomed trendry pured engulant states.) able. Open daily. Low to moderate.

MARIO'S DE LA MESA 8425 La Mesa
Boulevard, La Mesa, 619-461-9390. Best
tamales served anywhere, excellent
carne asaada, sensuous enchiladas. Arrive early. Always crowded. Open daily.
Low. SUNNY GARDEN CUISINE OF CHINA 5500 Grossmont Center Drive, La Mesa, 619-464-2288. This neighbor-hood restaurant (formerly Chang) of-

hood restaurant (formerly Chang) of-fers 18 chicken preparations at low cost, plus diced chicken in lettuce cups and smoked chicken with fried greens — the last two are appetizers. Good neighbor-hood restaurant in gorgeous surround-ings. Open daily, lunch and dinner. Low to moderate.

and hummus). Low. — Max Nash
SOUL POOD EXPRESS 840 South 47th
Street. Southeast San Diego, 619-2846202. The careful kitchen as Soul Food
Express powides masterful bome-spik
cared for, looked after. It is the depgring, redises allow-simmering, barbecuing, and so on that gives this Amerian rezional custine its soul. And you to moderate.

TOMMY'S PIZZA 1164 North Second
Street, El Cajon, 619-440-2676. This
old-fashioned pizza house also prepares
superb Italian sandwiches that include
Italian roast beef, meatball, sausage, and
various combinations. Call for hours.

TYLER'S YASTE OF TEKAS 376 North Second Street, B.C. Jojan, 619-446-5297, Ilmonomiasca and Jovers of barbeaut Tyler's offens a seven-page means with Texas specialists resulting 24 Sours a form of the child great specialists resulting 24 Sours and 750 the child great specialists and resulting 24 Sours and 750 the child great specialists and resulting 250 the child great specialists and proposed pages 100 of yourself. Open every day, 24 Sours a day Now breach; 760 E.C. Josen Boolevard, La Mena, 315-466-5955, Lore to the moderate. will taste it in Soul Food Express' collard greens, candied yams, beef ribs, fried catfish (an excellent example of South-ern technique), and their potato salad, combread, and sweet potato pie. Soul Food Express has less to do with style and panache than with comfort, and with pleasure. Low. — Max Nash

### UPTOWN

BUSALACCRI'S RISTORANTE 3683 Fifth Awmus, 619-298-0119. If you like old-fashioned Sicilian-style cooking— tons of tomato sauce, olive oil, and gar-lic—then try this converted cottage which serve it. Lots of pasta dishes, well, chicken, and fish. Lunch, Monday through Friday; dinner nightly. Moderate to expensive.

Moderate to expensive.

CAPE OF PARK 331 Park Boulevard
(Park and University), 619-239-275.

(Gjustic portions and good food make
that standout for people with large ap-petites and filling purses. Be wave that
there are long waits on weekends for
outly and dinner. The place sease to
outly and dinner. The place sease to,
the cooking is called cleckric American
comfort food. In's home-style rather
than slick. Open daily. Low to low
moderate.

moderate.

CIT DELCATESSEN 535 University
Avenus, Hilkeress, 619-295-2747; Jewish
Avenus, Hilkeress, 619-295-2747; Jewish
of berd, chicken-in-the-port, chapped
liver, and a volk variety of sanchess
and vegetarian items. Preadfast specials
weeklayse, early bird dimire for 59-95.
Open daily, breakfast, Junch, and dimner, to midnight during the week and
200 nm. Friday and Saturday, Low.

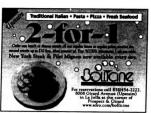
2:00 am. Friday and Saturday, Low. CRBST CARP 238. Robinson Avenue, 519-295-2510. Onion risps served in sola, homemade postaso chips, chicken, steak, pasta, and a wariery of extra-lease, the continuous service from breafast to late charbroidel hamburgers, plus the con-tinuous service from breafast to late single keep this cale crowded. Breakfast omented. Noisy and high spirited, this cale is open daily, breakfast, lunch, and dimer. Low.

and dinner. Low.

I. INDIO SIOP 3953 India Street.

619-299-0333. The shop has an indoor
dining area, royou may breave the elements (such as they are in San Diego)
on benches across the street. You on
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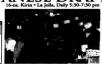
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DINNER 2 . \$595\* 5per person \$24<sup>95\*</sup>

SUPERB SEAFOOD AND SIZZLING STEAKS

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Outdoor Patio Dining on Driscoll's Wharf

GELATO VERO CAPPE 3753 India Street, 614-295-2989. A fine upon for-Italian notebries and far creams, par-lation received and far creams, par-read undisturbed indoors or, wasther remaining, outdee, Open daily. LAUREL RESTAURANT 505 Laurel-Seres (or Fifth Avenual, 619-139-122). This Presch provincial restaurant is no-sepositing. Memor Lange daily and sea-sonally. Reservations smoot. Dise early in the week for quiet. Weekends are 500 pm. Moderates to expensive 500 pm. Moderates to expensive

5:00 p.m. Moderate to expensive.

LIAISON 220 Fourth Avenue (Fourth
and by), 6:19-234-5540. This French
restaurant with its romantic atmosphere
offers an his carter menu and fixed-price
treats. Pleasant food, excellent service.
Patio dining, weather permitting,
Closed Monday. Open Tuesday through
Sunday for dinners. Low moderate to

expensive.

SAFFRON NOODLES AND SATE
3737 India Street, 619-574-7737. Casual
Thai food, noodle dishes, soups, saté
(grilled chicken, beef, pork) to eat in or
take out. Best bet: chicken noodle soup and curry served Wednesday only. Gor-geous art work. Open daily, same menu all day. Low.

all day, Low.
TASTE OF SZECHUAN 670 University
Avenue, Hillcreat, 619-291-1668. The
Mandarin Sachsum nemu offers standards with few surprises. But the three
best features are the lovely room, the
astonishing friendliness of the management, and the late hours. The Pelsing
chicken in lettuce cope. If you have for
voirte dishes they will be prepared upon
request in advance. Open daily, Low to
moderate.

## DOWNTOWN

BUCA DI BEPO 705 Sixth Avenue, 819-233-7272. Family-ryle, southern Italian dining room seats 905 people. Food is simple (one sauce fits all), portionis huge and restauerai is child- and teenager-friendly. Go for plain fun, but not for gourners diners. Metabila and spaghetts best bet. Open daily. Nightly for dinner; Startely, 450 pm. in dininglist; Sanday, soon to 10:00 pm. Low to moderate.

THE CHEESE SHOP 401 G Street 619-232-2303. This cafe offers outra 619-232-2303. This café offers outra-grously good sandwiches of which my favorites are the Black Forest ham and the roast pork. Muffins and cookies are baked on the premises. Paper plates for food but real mugs for coffer and tea. Open daily. Low. Branch in La Jolla, 2165 Avenida de la Playa, La Jolla Shorei, 858-639-3921.

FIO'S 801 Fifth Avenue (corner of F Street), 619-234-3467. An entirely new menu characterizes this restaurant, which now emphasizes fish and soafood. The pizza bar is no longer available, but new pasta dishes are sure to please your palate. Open for dinner nightly. Moderate to expensive.

GRANT GRILL U.S. Grant Hotel, 326 GRANT GRILL U.S. Grent Hords, 326 Broadway, 619-29-6400. This down-town maintary is private and cheerful, with old-time huxuriance. House spe-cialties include mock turde soup, beet crapaccio (the best in the city), herb-roasted prime rib, grilled salmon Madrid, and ancho-rubbed pork chop. The wine list is good and fair, service is tegant. Sides and deserts are passable, or they're just outsidone by everything site. — Mar. Visidon

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## **Online Restaurant Coupons**

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Atlantis
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Prime rib buffet \$12.95 Black Angus Restaurants
Blue Crab
Lunch for \$5.95 Free dinner entrée Free appetizer Bollicine Brockton Villa Restaurant Broken Yolk Cafe 52 off breakfast or kunch oken tolk Cale

Buffalo joe's

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50% off dinuer

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Free dessert

Free dessert Calypso Café Casa Sanchez Free appetize Chateau Orleans Chopahn Afghan Cuisine 15% off hanch or dinner

2 for 1 Calum/Creole entrée Cottage Cafe Free apple strudel Cucina Fresca Free appetizer 20% off entire bill elilah's Mediterranean Grille

Detuca's Cucina Italiana
D'Lish Xpress
Elephant & Castle
Complimentary appetizer Fish Hut \$2 off entrée Galley at the Marina \$2 drink specials Galoka Free dessert with dinne Ginza-Sushi Sushi dinner for two \$14.95
Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15

ngeri & Ethiopian Cale

O Greek Villey Free spangement serves 315

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Hard Rock Cale
Harry Coffee Roop 20% of Hard fast or hand fast o

La Cosa \$5 off large or jumbo pizza Le's Restaurant Lila's Urban Tanas & Bar Free tanas plate

O Mikko 50% off sush Mirage Coffee Company 2 for 1 espresso Olé Madrid 50% off entrée Palomino Euro Bistro

Free gourmet pizza Pampas Argentine Grill on Passage to India 50% off disner \$4.50 pasta Pasta Espresso

O Pizza Nova ner for 2 \$12.99 Pride of Italy Lunch special \$4.25 Raw Mana \$5 off sushi Rock Bottom Free appetize © Roma Mia Lobster or steak for 2 \$49.95
Russia House Restaurant Free dessert

Russia House Restaurant
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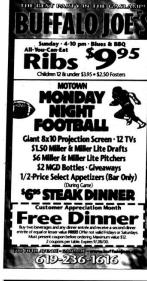
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## Calendar RESTAURANTS

PAPER MOON CAPE 734 Fifth Ave-

rAPER BUON CAPE 734 Fifth Ave-nue, 619-344-656. Owned and oper-sted by the same people as Bella Luna, this cafe work vist prizes for beauty, but the food is fresh, ezciting, low priced. Best bette questables with duck-and multrooms, saled with grilled finesh such and vegrebales, rotiserie chicken, and Isasgue. Open daily, Low to moderate.

moderate.

TRE PARROT GRILL 802 Sixth Avenue. Gaslamp Courter, 619-231-981. Insomaines take fonce. Disnote is experient sightly to midnight und Wednesdey wiches, nades, poptierer, desmertly in evaluable to 200 a.m. Food in Floridism, control programme of Vro can make a more spire, some one. Vro can make a cour risk, honory-glasted duck, pork chop, which we will be controlled to the control of the courter of

through Saturday. Upper moderate. SWYLLA SS 55 Fourth Avenue, 619-235-5979. The new room resembles an outdoor gurden complete sub-the foliage and a colling of stars. Tapus her remains the same. Tuesdays, patch. Eller Libursdays, whole roasted pig. Fixed Price, three-count meal with filmenco show served downstairs every Friday and Saturday. Dinners only, nightly. Low to expensive.

Low to expensive.

TUPELO MRIEGICAN 340 Fifth Ave-nue, between J and K., 619-231-3140.

Best bets are spiench alade, firsh are bass or a hi, chicken breast with potato league. Contemporary atmosphere, es-cellent service. Bar serves 50 types of martinia. Open nightly, dinner only. Moderate to expensive.

### SOUTH BAY & CORONADO

AZZURA POINT Lorws Coronado Bay AZZURA FOINT Lores Coronado Bay Road, Coronado. 619-424-4000. The newly Recorts 4000 of the rewaymed dining room offers side-by-side seating, reserved eating for one, and bay views very-where. The food is caquisite. Please note the Perkytor cuts foot notedline, ten-space shi, scallops, and rack of lamb. Superb service. Separate wine bar and bounge. Closed Monday. Dinner. Tuesday through Sunday. Tapensire.





BUON GIORNO 4110 Bonita Road, Bonita, 619-475-2661. The menu in-cludes antipasti, soup, salsh, pasta, pizza as well as chicken, meat, and fish. Try the Casears salad topped with grilled fresh chicken breast, or linguine al pento. Fish does very well here. Open daily. Moderate to expensive.

GROWN BOOM, HOTEL DEL CORO-NADO 1500 Orange Avenue, Coron-ado. 619-435-6611, ext. 7284. Open only for Sunday brunch and special events. The food is competent, but the room is outstanding, especially the crown-shaped ceiling. Expensive. D'LISH PIZZA AND PASTA 366 East H Street, Chula Vista, 619-585-1371. The pizzas and pastas are tasty and the salads are buge and fresh. Excellent serv-ice. Low to moderate.

ice. Low to moderate.

ZORBAS PARMETY RESTAURANT 100

Brondway, Chula Vitas, 619-422-8853.

All-you-can-est Greek buffer daily, bunch, midwesk dinner, weekend district and forba's dancers. Plenty to est. Not gournet food, but fun. Open daily, bunch and dinner. Low.

### TIJUANA

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit number.)

Beauty and the second of the s

LA COSTA 8131 Galeana (Seventh LA COSTA 8131 Geleran (Sevreth Serre bevene Revolucion and Constitución), 603-6494 or 685-3124. An ex-tensive menos, constentibly fresh podi-torio de la constitución de la constitución de La Costa de reguing sealendo house for Americans, federical lunch and disnor-mensa officio better, shringe, pilled fish, shi with ausecs, soujul, dealoue, and shi with ausecs, soujul, dealoue, and shi with ausecs, soujul, dealoue, and chiral. Almost absorpt considered, Open Mondey through Tharvelly, 1000 and to 1100 pass. Proby through Sunday, to 1100 pass. Proby through Sunday, to approximate the constitución de seguinte.





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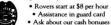
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Mission Hills

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I maybe work supplies, but not
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it's a moral thing it's something I
can't feel good about, so I don't do
it. Ministra Hills

When I was I years old I stole

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ordinate and perment of the police and perment due to call the
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perment, and our permit came down
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and didn't let us go, but at the last
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was in my sock. An undercover
woman was working the aidles and.





Spiria Rosen

Retired Essensive Secretary

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they'd never be missed. I worked for
five years they started saking pout to
open your bags. They don't wast you
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Retail North Park

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too embarrased to take it out of
my owenfla. Then I worried they'd
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I'm stealing. I kept yelling at my
better. This he can be it out, i don't
want to get caught stealing!' and
then the projet canner our and then't



When was the last time you stole something?

Sales manager North Park

North Park

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both and I conded up giving back the
shoes. They bussed met. And my parents had to come and get me, and all

my friends from Becare Mann were

there and every day at achool they
transed me for duys.

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THE READER PUZZLE by Don Rubin

This week's puzzle was created by touch-typing a message on an Arabic typewriter. You don't have to speak a word of the language to translate it.

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2. All entries in the Roader Puzzle contest must be received by the Roader (addressed to Roader Puzzle, P.O. Box 8580), San Diego, CA 22186-5803) by 900 a.m., Wednessen day, six days following the issue date.

3. All entries must be accompanied

by your name and address.

4. Employees of the Reader and their immediate families are not

their immediate families are not eligible.

5. In the event of disputes or ies, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give sure, so of there are more than five winners, we'll have a lottle or the sure of the prize such week.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trays to our office.

7. One entry per person.

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Of the 19 entrants, 11 were correct Of the 19 entrants, 11 were correct The winners are: 1. Kenneth Schor, San Diego 2. Tom Moore, Coeur d'Aleme, ID 3. Sharon Cherf, San Diego 4. Shirley Shen, San Marcos 5. Frank Kuzniar, Carisbad

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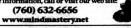
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### PICTURE STORY

Photograph from the San Diego Historical Society



hat's Buster Keaton, center (staring down the camera), at the Talmadge subdivision dedication, 1925. The development borrowed the name of moviestar sisters and investors Constance, Norma,

and Natalie Talmadge, who surround Keaton. Though the crowd of celebs appears to be under fair skies, according to a 1970 account, "Movie cowboy William S. Hart still was

putting on his silver chaps when the rain hit. Five minutes later it was a torrent.

"Buster Keaton was soaked to the skin in his fat, silver, open car - a tent caved in on seven mariachis, crushing a dedication cake. The glamorous movie star sisters...were drenched in their flapper dresses and clochetype hats decorated with jet beads."

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you know where your teenagers are?

At the outset of this column I had lmost subliminally decided not to write about the obvious. I wasn't about

about the obvious. I wasn't about to go into a restaurant franchise like T.G.I.Fri-days and interview secretaries, office managers, and college kids boozing it up over chicken wings. I didn't con-sider the zoo-on-Friday-nights or Sea World or Tijuana nightclubs. Now it seems like more of an omission than a bid for originality. None of these things are going away.

That it has become politically incorrect to harp on Tijuana's dangers and sleaziness doesn't bother me, but I would agree it is not helpful in an atmosphere re a city is doing its best to clean up its act. I just don't see it.

This past Friday night I went down there for the first time in three years.

Before that it had been even longer. I spent a lot of time in the 1980s in TJ researching a book, and 11 years ago, one of the first feature articles I was asked to do for this paper was a piece about the bar scene along Revolución and down into Zona Norte. With minor

changes, the story could run today. The minor changes would include the sign I saw as I walked over the border, through the gates, mazes of ramps, past leather and bric-a-brac stalls to the sea of farmacias. The sign was planted in the middle of the sidewalk and with crude, large letters read "New Fetishes Beautiful Labies," with an arrow point-ing toward the club and a barker with white shirt and sunglasses urging me

The day's heat seemed to have coalesced with twilight and stayed, radia

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In Las Pulgas were two kids at a table, bombed as Beirut.

By John Brizzelara It's 1:00 a.m. Saturday morning. Do

ing off haphazardly paved streets and charged with the colored neon along Reving oin naphazardiy paved streets and charged with the colored neon along Rev-olución. I passed Americans of all ages heading back toward the U.S. clutching bags of junk, grinning, Many faces flushed red with sun, margaritas, and beer, and some had heavy eyelids.

Revolución is still very much disco and strip-joint row. The farmacias, the Revolución is still very much disco and strip-joint row. The parmaciss, the shoe stores, leather goods, ponche and T-shirt emporiums are just junctuation along the way, like the zebra-striped burros and old-fashioned cameras manned by sombreroed photographers with sun-mined faces at street corners. Any one of them, or their older brothers, might have taken F. Scott and Zelda frigerad is of them, or their older brothers, might have taken r. 2000 and picture on one of those burro carts most of a century ago.

Januara c. Banas, with the school bus perched on its second-floor

Maguey's: Iguana's Ranas, with the school bus perched on its second-floor alkony (where I used to sit in the rear seats pounding shots); Magpria's Village; Bucket's; El Safari; and Las Pulgas—I stopped in all of them looking for some American kids to talk to I passed the Bamblo; Lassed the Hamblo; a strip joint that has been there forever, as of last Friday, and some poon bars with names Lifedy; recommissions.

with names I didn't recognize.

In front of Bucket's, like most of the above-mentioned establishments, you In front of Bucket's, like most of the above, mentioned establishments, you will find a plation of doormen, bouncers, hawkers, harders, and waiters, and at certain times of the day they will outsumber the clients. Even on the stroet heir abouts of 'Have beer, must l'ivo forreil' are nearly drowned by the demented insistence of bad disco and technopop, robopathic dance beats pumped through heige Bass-Fience-Rementors persets risht might have been used by American Heggs Bass-Fience-Rementors persets that might have been used by American were abandoned in the 1975 and the contractive sonic wave-combast simulations before they were abandoned in the 1975 report better client and U.S. kids. The Mexican girls were all dressed much nicer than the American kids did not want their pictures taken, nor would

and U.S. soot. In MEDICAIN grays were all dressed much nicer than the American chicks. The American kids did not want their pictures taken, not would they give me their names. In Iguana's, or maybe it was looked's, I was apprehended by a houncer who took my arm and wanted to know why I was taking phenote. I want buying drinks. By way of explanation, I handed him my card, the standard of the chick and the way to the chick and the work of the chick and all the way to the chick and the way to the way walked down the stairs and on toward Fighth Street

wasted nowin the stairs and on toward Eighth Street.

Down the block is the municipal policie station with its ranks of squad cars particularly to the stair of t

cops. You don't voluntarily walk into the station anywhere near the jails for any reason. The best you can hope for its to be ignored.

I talked with some young Americans in El Safari for a while. They weren't low overcled. "We're just having funon a Friday night." The two girls, the Holmes sisters, might have been 17 and 19 or 21 and 25, I didn't ask. They were pleasaisters, might have been 17 and 19 or 21 and 25, I didn't ask.

Rebuild

**350** 

Engine Overhau

\*895



ome looking, and accompanied by a good-looking kid named Stev had done a little shopping and were about to make it an early Fri Ross. They had done a little shopping and were about to ma day night and head back north

day night and head back north.

In Las Pulgas were two kids at a table, bombed as Reirut. They were teens, maybe 16, 17 at the oldest, and they'd been at it for a while. From the sidewalk, Illified my camera and through the viewfinder 1 noticed for the first time that members of the "Solo Angels surrounded the American kids." Tijunas's Hisnemoers to the Soio Angets surrounded the American kids, "Tijuana's His-panic version of the Hell's Angels. This would explain the row of Dulfed Harleys parked on the sidewalk behind me. The kids saw me, posed happily with those beer bottles, and mugged for the lens. I felt a ug at my arm. It was a warferbouncer. "You can't take pictures of those dudes, man. Maybe if you had a drink. Come in, have a beer, you look like you unced a drink." My T-shirt was soaked, my hair in, have a beer, "I woul so hilk you meed a drink." My T-shirt was soaked, my hair

in, have a Deer, you sook kee you need a drank. "My T- shirt was soaked, my hen plaatered with sweat from the day's heat horarked by the border town." You take any pictures of those duder? He mean the Angels.

"No," I told him and played back the digital photos of Ross and the Holmes staters, some other young Americans at Bucket's. Meanwhile, the Angels was giving me stony looks. I took my leave, politely, and headed back the way I had gring me stony looks. I took my leave, politely, and headed back the way I had

come.

I passed a crippled dwarf in a wheelchair, Indian mothers and their chil-a dren with toy musical instruments, begging, selling Chiclets, a guy with no arms or legs playing a harmonica on a holder and a massed with his higs. If deen them before, years ago. Nothing had really changed. The only thing I missed, but just for a second, was the Long Bar, now just another disco with electric blood-and-puke neon casting gaudy shadows.

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## **BestBuys**

-EVE KELLY

If friend Michael gives great consideration to his food. He is especially serious about his syrups. Early in his marriage, his wife immo-cently brought home a bottle of Aunt Jemma for their breakfast hotcakes. "That stuff is swill," for their breakfast hotsakes. "That stuff is well," he complained. "You're just a snob," retorted his lovely new bride. His hackles raised, he rummaged through the fridge to find his per-sonal stash of real maple syrup, hiding in the back. She tasted it against her fevorite Aunt's and admitted, "You're right. My syrup is swill." As he finished telling me that story, Michael added in his blum fashion, "It doesn't bother me just to call it, 'Crap to put on your pancakes.'
If that's what it was called, I wouldn't complain. But they call it maple syrup, and then they have a little asterisk at the bottom where it says, 'Maple flavor added.' And here's the prob lem: if you've ever had real maple syrup in

your life, you know that this tastes nothing like maple syrup." I pressed for details about the real thing.
"Here's how it works. At the end of the previous growing leason, the maple tree was using the horophyll to convert water and sunlight into sigar. The sugar then ingrates down the tree and is stored in the roots during the winter. Then, when the tree has the end of the previous [growing] season, the

the winter. Then, when the tree has just prot out in first lawers — but has no flow-ers — it gets topped, because the upper is going up from the roots where it was acroed to the place where the leaves will grow. This is called the suparing season. At the season's beginning, the maple-syrup makers tag the tree to see what [things] look like. If the tree is tapped early, they get a clear, thick liquid that looks a lot like Xaro syrup. They don't extratully call that maple syrup. They wait until there are a

"That stuff is swill." "You're just a snob."

lot of dark particles in it, because in the root this clear syrup mixes with some nutrients from the soil. That's what actually makes maple

syrup — sugar plus soil nutrients."

A book provided by the people at Whole Foods explained that once the syrup comes Foods explained that once the syrup comes out, it gets graded. U.S. standards classify all was thave a light amber color and delicate flavor are considered fined. A Darker, thicker, stronger-tasting syrup is and as Grade B. Michael took me through group is and a Grade B. Michael took me through group is and a Grade B. Michael took me through group is and a Grade B. Michael took me through group is and a Grade B. Michael took me through group is and a Grade B. Michael took me through group is and a Grade B. Michael took me through group is and a Grade B. Michael took me through group is and the state of the service of the service

and in the maple-syrup busi-ness, they break that into three

designations: Grade A light amber, Grade A medium amber, and Grade A dark amber. My favorite is Grade

A light amber, which is sometimes called Fancy. Grade A light amber and Fancy are exactly the same thing."
He continued: "The first thing He continued: "The first thing you'll notice about the light amber is it's light, it's amber, and it has a very mild maple flavor to it. Grade A medium amber and frade A dark amber are harder to describe. They differ from light amber by degree.

each having a bit darker color and more maple flavor than [the one previous]. "The budding of the tree is what distin-guishes medium amber from dark amber. As it gets later and later in the season, the syrup gets darker and darker because the ground has warmed up. There is a lot of water being absorbed through the roots and a very rapid movement of sugar from the base to the top.

This tends to bring out crude flavors, what some people call earthy flavors. People in the maple-syrup business call this caramef flavor. This is the Grade B syrup, It is a very heavy, dense, strong-flavored syrup. If you go into restaurant store, Grade B syrup will be called cooking syrup.

cooking syrup.
"Most of what is made in an average sea-Most of what is made in an average sea-son is Grade A medium amber. It's the synup that comes out when the ground starts to get warm. Naturally, fluid flow best in warm tem-peratures and less in cold. So you have a lot of this stuff coming up and it's easy to pull out. Grade A light amber and Grade B come Grade A light amber and Grade B come capensive to make.

My husband Patrick and

maple syrups from Whole Foods and Trader Joe's and

threw in some grocery store
"swill" for comparison.
As my pancakes steamed on the plate, As my pancakes steamed on the plate, we started pounts, We began with what we napected would be the top: four syrups packaged under the Whole Foods label. The Rany Maple Syrup (84.29 for 16 oz.), which was the same Grade A light amber, gave just a tinge of amber color against the white plate as the syrup soulded rapidly into the cakes. Its light sweet-based properties of the properties of the standard properties of the sta brown-tinted crace A dark amoer (30.09 for 16 oz.) gave the cakes a good soak, but was more sappy than sweet. We skipped the Grade B (\$6.29 for 16 oz.) after reading the label, which suggested that it was best used as a cook-ing syrup.

Next up, Trader Joe's Grade A dark amber (\$7.99 for 32 oz.) and Grade B (\$7.49 for 32

oz.). Grade A was disappointing after the Whole Foods experience, with a hollow, artificial after-time of the control of the c

Mrs. Butterworth's bottle (\$2.79 for 12 or. at Ralph's) we were left flat by her contents. The pale, thick liquid beaded up on the pancakes, then grudgingly dripped off. The syrup's super-sweet core left my teeth screaming. There wasn't even a hint of sy manle, flavor. Aus-

maple flavor. Aunt Jemima (\$2.57 for 12 oz. at Ralph's), who had shed her kerchief since our younger days, offered a gooey dark liquid that refused to soak into the cakes.

The heavy beads sat on the golden surface for what seemed like an eternity, and the aftertaste of cheap perfume made me want to spit.

taste of cheap perfume made me want to spirit it out.

Hoping to find a middle ground, we moved on to two syrups that included at least a hint of real maple syrup in their hearts. The Tropical Premium (\$2.07 for 12 oz. at Rajph's) was made with 10 percent real maple syrup. It beaded up like water on a waxed car but then ocaced up like water on a waxed car but then soaked in completely with no runoff. The taste was of caramel, but without the richness. Our last entry was Spring Tree All-Natural Pre-mium Pancake Syrup (\$2.99 for 12 oz. at Whole Foods). Its pale brown color bordered on gray-lts watery texture led it to roll off the pancales. Its watery texture led it to roll off the pancakes, and the taste was of sugar water with a sharp

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kid BY ANNE ALBRIGHT stuff

### Junk Food and a Video

can't believe we survived the summer. By this last week — the last, long week before Labor Day — my house had begun to resemble one of those animalresemble one of those animal-behavior experiments where they put too many rats together in too small a space for too long. We never actually began to canni-balize each other. But there were days when I had to shut my eyes, hold on, and pray for the first day of school to come

of school to come. Thursday morning, I awoke to the sound of five-year-old Angela and seven-year-old Rebecca bickering in their room down the hall. "Let's go down-stairs and play Barbies," Angela suggested from her top bunk.

"You always want to play
Barbies," Rebecca complained
from her bunk across the room.
"Why can't we play something
less"." I don't want
won't be any fun."

"But last night you said you would play Barbies with me this morning," Angela whined. "I've been waiting all night long." "I'll play Barbies with you, three-year-old Lucy called from the bunk directly below Angela. "Okay, Lucy," Angela's voice brightened. "Let's so,"

"Okay, Lucy," Angela's voice brightened.
"Let's go."

Theard the sound of feet hitting the floor, then a scuffle as Rebecca tried to beat Angela and Lucy down the stairs. Lucy wailed. Angela cried out, "REBECCA."

"What's going on?" I called as I rolled my eight-and-a-half-month-pregnant body out of bed. Johnny, who is two, rolled out of bed hind me.

d me. "Whas goin' on?" Johnny asked. "What goin' on? Johnny asked.

Rebecca was trying to get downstairs
before we did so she could keep us from playing with the Barbies," Angale commissed.

"I thought you didn't want to play Barbies," I told Rebecca.

"I changed my mind," Rebecca answered.
"Will, unless you can all play incely together with the Barbies, nobody plays Barbies.

"Inderestand?"

Understand?"
"Yes," they answered in a glum chorus.
The day didn't improve much, I'd made
arrangements with a girliffend to meet her and
her kids at Burger King for lunch. At 9:00, she
called and canceled. When I told my kids, they
acted as though I'd called off Christmas. "We
can still go to Burger King."

acted as though I'd caused on Christmas. We can still go to Burger King by ourselves," I offered.

"I don't want to go," Rebecca sulked. "It

the car while the rest of us eat."

Angela wept on the couch. Lucy pouted. Johnny grabbed my hand and pulled me down to look directly into his face. "Go a BurKing?" he asked

"Sure, Johnny," I told him. "We'll still go

"Sure, Johnny," I told him. We it was go to Burger King."
They ended up having an okay time. They ate their cheeseburgers and played on the enor-mous indoor play structure. Angela helped Johnny climb the rope ladder and come down the slide. I sat in a booth directly below the nlay structure and put my swollen feet up on play structure and put my swollen feet up on the bench seat. The baby stretched in my belly.

can."

play structure and put my swoiten test up on the bench seat. The baby stretched in my belly, My head felt too heavy for my neck, and my vers wouldn't stay open, Johnny trotted over to the booth after another foray down the slide. "Wale very Momma," he told no. They usually "Wale very Momma," he told no. They usually get to watch videos only on the dead," here watch no regular TV. While the dead, they watch no regular TV. While the dead, they watch no regular TV. While they watch no regular TV. While they watch no regular TV. While they watch no regular TV. The third from the third frame were filled with anious thoughts. I shouldn't be letting the kids watch a video on a weekday. Their minds will turn to much. I should get up and go upstains and clean the girls' room. There are to many toys under Rebecca's bed. What should I fix for dinner! I wonder when the baby will come.

ed and canceled. When I told my kids, they also should I fee for diment? I wonder when d as though I dealed off Christmas. "We have been still go to Burger King by ourselves." I don't want to go." Rebeccas sulked. "It 'don't want to go." Rebeccas sulked. "It 'De any fun." "Fine." I answered. "You can wait out in "Fine." I answered. "You can wait out in "get store" in the family room. Rebecca, the

neur, sold stuffed animals to Angela and

Lucy. I smiled sleepily at Jack.

"DADDY," the girls called out together at the sound of the screen door creaking open. They came running around the corner into the living room and jumped into Jack's arms.

ing room and jumped into Jack's arms.
Johnny ast up and slid off the couch.
"Daddy," he echoed the girls.
Jack crouched down and gave everybody
hugs. Johnny put his face directly in front of
Jack's and said, "Johnny watts a video."
"Mommy lets watch Layd and the Tramp
after we went to Burger King today," Angela
told Jack.

Jack looked astonished. "Junk food AND

Jack looked astonished. Junk food AND a video," he said. "What a day." My eyes filled with tears. "We were sup-posed to meer Betsy, but she canceled, so I took he kids anyway," I explained. "And then I was so tired this afternoon. I'm doing the best I

Jack left the kids and gathered me into Jack left the kids and gathered me into his arms. "I'm sorry, sweetie," he said. "I know it must be hard. I'm amazed you keep doing everything you normally do even though you're so pregnant. Tonight, I'll fix dinner. You just stay here on the couch."

stay here on the couch."

I didn't a gule played with the kids in
the backyard while I washed dishes. In the dusk,
I watched Johnny chase bubbles Jack blew with
a bubble wand while the girls wrung back and
forth in great arcs on the swing set. For a
moment i thought, "I might even miss summer when it's over."
Probably not.

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