New This Week — Ask Aunt Trudy, Page 16 In Next Week's Issue — Reader's Best 2000

Reader

Happiness on a Plate

SAN DIEGO'S TEN HOTTEST CHEFS AN DIEGO is an ocean of pleasures, a paradise to live in or see. Only lately, though, has it started to be a great place to eat. My assignment, should I choose to accept it, was to come down from San Francisco (where I've been a restaurant critic since the Bronze Age) and eat out ymously until I'd identified and interviewed San Diego's ten hottest chefs. All too casually, I accepted





likely continue in San Diego.		
To Gabriel Suerte: I'm	Happiness on a Plate	
sure you're right, since I have absolutely no idea what you're	Our new restaurant critic talks with ten chefs.	
talking about, but better	By Naomi Wise	
theater and arts are what we		
strive for, so rave on, brother.	City Lights	
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Watch massive thunderheads roil with Trailmaster Schad

Classical Music Review and Guide

Theater Review and Guide

Restaurant Reviews and Guide Max Nash wishes for immortality

Keeping wine cool is no sweat

Pop Music

Movie Guide.

Ionathan Saville comments on a stunning

Jeff Smith reviews UCSD's Orson's Shadow

The Brute can break your heart

Our Frugal Tongue breakfasts with the King's manager.....

and the La Jolla Playhouse's Going to St. Ives

all-Shostakovich concert at SummerFest. Art Museum and Gallery Guide

stalking R.S. in a Sybil-like state? I have no clue as to the answers to said questions. "Jessie's Girl" is one song, and a banal one at that. But I'll sing along to it. Nobody cares if R.S. is gay, however, hopefully. A critic's job is to criticize, not promote.

To Dale Chock: Please contact me re: the colon:

Must Be Sweet Hello, Joe. This is a letter in

response to all the letters in the September 21 issue of your fine publication. To Melvin Shapiro: 1 like the use of "quasi-judicial." That is a fine hyphenated

word, there. I also agree that unethical conduct will most

semi-colon thing. To R.A. MacLean: I know you, so I can't put a billboard up for Deadbolt. But paragraph five in that sumbitch is a mufugger.... Name Withheld

Not Ready For Rome Although I appreciate Abe Opincar's incisive column each week, there was just one comment in the recent "Sheep and Goats" (September 21) and Goats" (September 21) that really surprised me! In reviewing Christ Lutheran Church, Pacific Beach, Ab-described ELCA (Lutherans) as "a liberal [?] denomination cager [?] to reconcile with Rome."

Rome."

Liberal compared with what? (Missouri Synod Luthercontinued on page 58

Book-Lover

seller Who Came in from the lovers are my kind of people. to call our competitor down the street. My manager has no problem with this.

Crown Books La Jolla

Interesting
I find your last-place prize in your sporting contest (Sporting Box Football Contest) to be interesting. A trip to Lubbock, Texas, from San Diego might not be so had considering the not be so bad considering the images one gets from San Diego. The McDonald's massacres, Andrew Cunanan, and the inhumane treatment of illegal aliens are but a few of the images we read concerning San Diego. Ironically, should I ever visit there, forget historic Coronado, the beaches, and the glitzy res-taurants, convention facilities, or shopping. For my safety, I would place my life in the care and protection of the animals in the San Diego Zoo. Robert Vaughn

the grace, beauty, hospitality and culture of Lubbock, Texas

Jerry D. Smith

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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 to letters@sdreader.com; or fax them to 619-231-0489. Please include your name, address, and telephone number. Letters may be edited for length

LETTERS

Capitalist

Enjoyed your article on Dennis Wills of D.G. Wills Books in La Jolla ("The Book-Cold," September 21). Book lovers are my kind of people. Would like you to know, however, that I work for one of those "competitive, self-interested...capitalist ventures" you speak of and, in my attempt to locate a book for a customer, never hesitate

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Lubbock Awaits The Lucky Winner
As a citizen of Lubbock, Texas, I find the last-place prize of your

sporting contest (Sporting Box Football Contest) to be rewarding. I became excited at the opportunity to educate the lucky winner regarding Please expedite your contest and declare a winner. The citizens of Lubbock and I are humbly eager to show our hospitality.

Masterful Duncan Duncan Shepherd's latest column (about indie films) is masterfully written and dead-on accurate. I couldn't agree nore with his commen

SANDIEGOREADER COM

SEPTEMBER 28, 2000





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Great Escapes...... Health and Beauty... Help Wanted Sports and Fitnes Wedding Guide ...

Moving on up Although their team may be scrambling for stadium money, Padres honchos Larry Lucchino and Charles





addum money, Padres honchos Larry Lucchino and Charles
there have put together enough cash to buy a luxurious La
Jolla Shores condo together. According to a
deed filed in county records on September 5,
Padres co-owner and president Lucchino and
Steinberg, listed on the team's website as "executive vice-president/public affairs," each purchased a 50 percent interest in the condo on Vallecitos for a total of about \$816,000 on Vallectios for a total of about \$816,000, having borrowed \$398,000 from Washington Mutual. The unit had formerly been owned by Sanwa listusyop Co., according to the records. This April 5, Steinberg, who once re-portedly served as the club dentist to the Bal-timore Orioles, in which Lucchino formerly held an interest, quitclaimed part of his in terest in a \$110,000 condo on Midland Road terest in a \$110,000 condo on Midland Road in Poways to awoman in what the deed listed as a "fefinancing"... Those "Olympic Estra" clitions of the Inton-Tribune Being hawked on downtown street corners by a middle-aged on downtown street corners by a middle-aged "newsboy" dressed like a football referee haven't been flying into readers' hands, but the promotion, com-

plete with fast-food tie-ins, TV spots, and a billboard attached to plete with fast food tie ins, I'V spots, and a billiboard attached to a rowing flathed ruck, is said to please Copley "editor in chief" Herb Kides, a big Clympic sin. In February 1998 Kien, then Richard Nizon, is no e-litro political mentor, suggesting that the presidential candidate-to-be schedule a session with a well-known Olympia. If time will permit, while you are in Los Angeles, it would be a good gesture to invite up for a brief kilk Rider Johnson, who recently was named California athtalk Kater Johnson, who recently was named California added to the year and is president of the UCLA student body. He is a very fine young colored lad who, you will recall, won fame by beating the Russians in the decathlon. I think this could be arranged very easily and again would make an interesting picture."

Hollywood's dark cavities San Diego's antifluoridation activist Jeff Green is taking a direct shot at the mogula of Hollywood, in the form of a lawsuit his organization, Citizens for Fair Treatment, has filed against eight major studios. This one has nothing to do with fluoride, though. Instead, Green's suit alleges that Hollywood has engaged in deceptive, unfair, and un-lawful business practices by aiming its ads for R-rated movies at children as young as ten years old. Green says the case stems from children as young as ten years old. Green says the case stems from that recent report by the Federal Trade Commission, which charged that film companies used everything from high school newspapers and teen-oriented magazines to spread the word about the adult flicks. "This unscrupulous, unethical, unlawfall and deceptive marketing of violence and adult content to im-pressionable children was intended solely to reap greater profits at the express of children and seprent public. Intentional marat the expense of cumuren and the general pulsus, intentional maketing to and targeting of impressionable children with adult films depicting sex, violence, and drugs is unscrupulous and unethical, so as to constitute an unfair business practice," charges the suit, filed in Los Angeles.

Plane crash Forty-eight-year-old San Diego State Universtybiologist Sew Hastings is recuperating in an Alaska hospital after the twin-engine Piper 1040 Navajo carrying him and nine others plunged into the tundra at Nuiquut airport near the Arctic Circle. Four people, including the pilot, were killed when the Cape Smythe Air commuter plane crashed a week ago Monday during Smythe Air commuter plane cranked a week any knoding varies in second landing attempt, according to an account in the Ar-doning Daily News. "It was almost like a dream," Hastings told the paper. "I though it, Ohn, onch is having mobile getting control of this plane. It was immediately apparent to me we very gaing down. I can barry more without pain," Hastings suffered two fractured lumbar verticers and bruises, the paper said. "Attempts of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Disconding March 2018 and Daily Sm. All Control of Sm. Al Diego-based Vortex Aviation Services to operate helicopter tours of Grand Teton National Park in Wyoming have inspired a new bill by Wyoming senator Craig Thomas to ban all such operations in Yellowstone National Park as well as Grand Teton.

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



We Are the Border

By Susan Luzzaro

ook at this," Edgardo Moctezuma said with disgust. Then he rose from the

lined wall and brought back a stack of books. "This is what, as a book-dealer, I am forced to sell." He tossed a stack of tor rid-covered paperbacks on the table. I didn't need to read the titles to know they were the pa perback equivalent of TV soaps or telenovelas — heavily plot-ted romance with hints of

table and went to the rear of the tall book-For 20 years I have studied Spanish, but telenovelas have been my best teachers. Even when I missed the subjunctive tense in the sentence, I knew when the stud, closing the door when the stud, closing the door behind him, was gone for good. It takes me so long to read a literary novel in Spanish, I thought, what a quick easy read



black lace — La sirena, Tengo fe en ti, Corazón de oro, The Siren, I Have Faith in You, Heart of Gold. "This is what Borges called books to be read with one

hand," Edgardo exclaimed.

I couldn't confess to this

one of those books would give me. Still, I appreciated that here in downtown Chula Vista were books by Octavio Paz, Pyodor Dostoyevsky, Miguel de Una-muno, even Jules Verne. I have lived in Chula Vista

all my life, and the paucity of cultural events has famished me. The Union-Tribune has stated that Chula Vista will be

the size of San Francisco in five years. The sprawl, with all its attendant problems, already depresses me; we'll have all the problems of a big city and problems of a big city and none of the accoutrements. Though there's a small but good theater called OnStage Playhouse, short of that there was nothing — until Edgardo and Lisa Moctezuma opened Moctezuma Books & Gallery.

At the end of the summer of '99, I went to Moctezuma's opening at their store on Third Avenue near F Street. It was the best cultural event I'd attended in years and the best ever in Chula Vista. The handmad bookshelves gave off the scent of wood and varnish, while the collection of Spanish-language books insinuated their ow perfume. Watercolors and etchings by Alberto Blanco splashed the white walls. Blanco, a renowned Mexican poet, flew in from Mexico City for the opening. Gabriela Flo-res and Eugene Williams read their poetry in English and

Spanish; Flores accompanied the reading on acoustic guitar. After the reading a group of musicians, Tierra Nativa, played music while guests from both sides of the border browsed the exhibit, glasses of wine in their hands. Trays were passed with Brie and bread, spicy squares of polents morsels of barbecued chicker satiating appetite as well as aes-thetic hunger. The sounds of Spanish and English intertwined like two climbing vines.

Spanish; Flores accompanied

Edgardo comes from Tijuana, Tecate, and Chula Vista; his wife Lisa, from New York. They met at Brandeis University in 1986, and as she tells it. "I was his student, and I thought he

around for a semester after tal ing his class until he finally took me seriously." At that time Edgardo was

frustrated with the academic world, "where the main cur-rency was intellect, and so many in that world had smal intellects." As a professor of Spanish literature and poetry in translation, Edgardo could not find the books he needed at the campus bookstore. It was in Boston that Edgardo and Lisa began dreaming of their

When they moved to when they moved to Chula Vista in 1989, they be-gan distributing Spanish-lan-guage books — mainly aca-demic — to libraries and bookstores. They ran the business out of their garage. As the inventory grew, it became annoying to have customers come to their garage, so they looked for a warehouse. In Boston, Lisa had dreamed of a booketer callery they do. a bookstore-gallery; they decided to try a main-street Chula Vista address and com-

bine the two enterprises. Edgardo, like other small by "the cornucopia that Ama-zon can offer readers and the tinue to exist in the red." But the 25 to 30 million Spanish readers offers the bookstore its corner of the market. The stocked with volumes: histo poetry, literary theory, art, phi-losophy, and an internationa classical literature — all transclassical literature — all trans-lated into Spanish. It's Edgardo's goal to provide Spanish readers with books they would find in their countries of origin.

What Is that **Sucking Sound?**

Despite the fact that we live in an area that receives very little rainfall, most

of us never worry about water. We may not

in May 2000. "The sod went in in May 2000. The sod went in the end of June," Hillson says, "and Steve's well went dry in the middle of July. As soon as we could see the sprinklers

down there going all the time,

that's when the wells started

know where the droplets issuing from the shower first fell as rain, but we know they'll be there when we want them. Those San Diego Country residents who live in areas where was the similarian to their new golf course, visible from Hillion's property. piped-in water is not available don't have that comfort. They dig wells until they find water, install pumps, and hope it

doesn't run dry.

That's what the residents of Old Barona Road (off Wildcat Canyon Road, just south of the Lakeside have been doing for years, and, for the most part, they've had enough water to live comfortable lives. "We've live comfortable lives. We ve been able to water a lawn and keep a swimming pool full," says Susan Hillson, whose deck — which we're sitting on — overlooks the Barona Indian

overlooks the Barona Indian Reservation to the north and San Vicente Reservoir to the west. "Steve, here," she points to her neighbor Steve Hol-

loway, "has a pool too."

But their days of watering lawns and refilling pools are over. Holloway's well has run dry and Hillson's is nearly dry. Bob Coffin and Dave Landry, who are also sitting on Hillson's deck, still have water, but not as much as they used to. The four much as they used to. The four of them, part of a coalition of area residents calling itself the Wildcat Canyon Conservancy, think they know why they're experiencing water problems.
"The Indians are pulling out an
unprecedented amount of wa-

that's when the wells started going dry." Holloway adds, "They're using a tremendous amount of water. Construc-tion, watering roads... It takes a' lot of water to do that. Plus, the plants. If you take a drive down there, you can see they're do-ing a lot of planting. And you can't believe the watering. It can't believe the watering. It goes on continuously." Coffin continues, "It takes a million gallons a day to keep a golf course green. That's pretty standard for golf courses. That's a huge amount of water for this

a nuge amount of water for this area, because, as you can tell, this is an arid area. It's a frac-tured-rock water system too. There are two types of ground-water systems in San Diego County. One is an alluvial. where you have a bunch of silt and clay, usually found in an old riverbed. It collects water old riverbed. It collects water and it holds it like an under-ground pond. Wells that are tapping from that resource are generally very reliable because they know the water is collected down there and it regenerates. In a fractured-rock system, the

water is moving through fis-sures in the rock. The rock un-derground looks a lot like it does up above," he points around to the bus-size boulders David Barons, director of ot true at all. I keep hearing protruding from the surround-ing hills. All have deep cracks running through them. "So the well-drillers try to find an area Bob Coffin and those guys say a million gallons. I've never heard of any golf course that uses a million gallons a day. And, in fact, our golf course is a desert-style course. What that where they think there's a frac-ture, and they try to drill into ture, and they try to drill into that. They try to capture the water that flows through. These aren't underground rivers by any stretch of the imagination. They are just small fissures and means is, between the fairways there is no irrigation. There's there is no irrigation. There's just going to be the natural habitat. We're irrigating the least amount of land possible for the golf course. Besides, I don't think any golf course uses a million gallons a day. They They are just small fissures and you hope you're lucky to find one of them and get the water out of there. We've spoken to the county hydrologist and he says he would never have signed off on a golf course using only well water from a fracturedrock system." keep throwing that million-gallon figure out there, and it's nowhere near that."

part of the golf-course con-struction project is a \$3.5 mil-lion water-treatment plant, where wastewater from the

where wastewater from the casino and other buildings on the reservation will be treated for irrigating the links.

John Peterson, the ground-water geologies for the County water geologies for the County sate good to be counted in a county of the county o about 80 acres under irriga-tion. Their rate of application will probably be about 3.5 feet of water in a year. That's a conservative estimate. We come up with an applied 280 acre-feet of water per year. That would be equivalent to 250,000 galbe equivalent to 250,000 gal-lons per day. That's an overall average; some days will be zero, some days will be twice that."



View of Barona Golf Course



Mary Ann and Steve Hollowa







The border

what he calls "my rapidly grow-ing pornography section: the how-to, self-help, I'm-a-rottenhuman-being books," he sees the bookstore and distributoralternative to those tracts that try to change lives overnight. He wants to sell books that en-courage readers to be analyti-cal and philosophical ("We're trying to provide real books"), books that deepen people's cul-tural lives.

tural lives.

About the art they promote, Edgardo says, "We don't

have a cultural agenda that is minority-related. We don't have to push any type of agenda. In the past the gallery featured an abstract and mod-ern exhibit, the noticed people were flustered when they came to the whith the launded and

to the exhibit. He laughed and said, "They were wondering where the little hats and the

colorful people were, where the folk art was." But Edgardo be-lieves "Art is art." Lisa adds that they feature local artists; a re-cent exhibit, "Artistas sin Fron-teras," featured work by a group of South Bay female artists. Another way they promote

art and culture is to print art

books in conjunction with books in conjunction with Circa Publishers. In October they bring out their first effort, a coloring book of Alberto Blanco's drawings. Edgardo de-scribed it as a "tremendous book"; the title, he said, will be El origen y la huella (The Ori-gins and the Trace).

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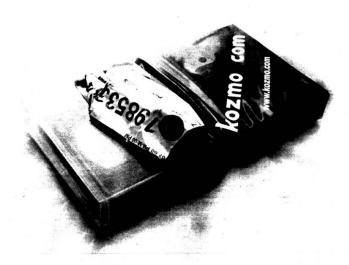
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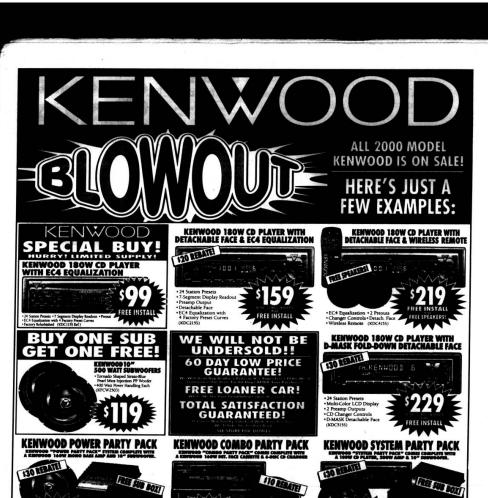
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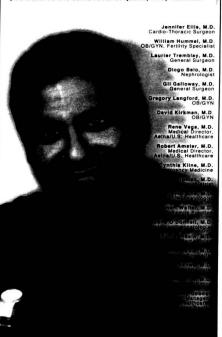
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These are just some of the members of the San Diego Medical Community who have trusted Dr. Motwani & Alpha Laser Centers with their eyes. Don't you think you deserve the same level of quality they demand?



CITY LIGHTS

The border

continued from page 6

Edgardo believes the gallery and bookstore 'provide culturally relevant experiences for our community. We are not in the business of promotting Mexico on this side of the border," he corte: "Me how a learner pair. notes. "We have a larger aspira-tion." But both husband and wife are conscious of their ability to connect the cultural fron ers of Mexico and the United States. And both are delighted by the positive response from the community.

"We are the border," Lisa

says. "We try to bring out the best of both worlds." ■

Sucking sound

Peterson does say, however that he wouldn't have approved that he wouldn't have approved the Barona course, had he ju-risdiction over it, because of its total dependency on ground-water. "To put it in perspective, we have no groundwater-dewe have no groundwater-de-pendent golf courses within San Diego County, with only a couple of exceptions. One is in Warner Springs, but that is a huge groundwater basin. And we have a number of golf courses that are groundwater dependent in Borrego Valley. The deal is, the ground in the Barona area, there's some water nit, but it's pretty limited in terms of storage. It's not like Borrego Valley, which has a big pool of water down there. It's a fractured-rock system, which is totally different."

Is the watering of the new golf course draining nearby wells? Peterson says it's possi-ble, "Because they are pumping a lot of water, and their water production — as well as some of the well problems in the area or the well problems in the area
— seems to be concurrent.

Also, we plotted up the location
of many of the wells that were
having problems, and there certainly is a cluster at the north
end of Old Barona Road," the end closest to the reservation. But Peterson also points out that there are multiple ground water basins in the area, not just one; he says that wells in that area, residents' claims notwith-standing, have had problems as recently as ten years ago. Am-other factor, Peterson says, is below-average rainfall in the county the last few years. "And we know that we have dry wells throughout the county as a di-rect result of those dry meteo-

rological conditions."

In the meantime, Hillson has installed a new 5000-gallon water tank at a cost of \$4000 plus \$120 every time a water truck delivers 2000 gal-lons. Holloway is leaning to-ward digging a new well — a 50/50 proposition, Peterson says, in a fractured-rock groundwater system — at a cost of around \$10,000. "If I don't get water," Holloway says,
"I don't know what I'm going

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STRAIGHT THIP



I was wondering, why do so many of our superheroes, such as Batman and Superman, wear capes? With the type of work these men do, I would think that the capes would be somewhat cambersome. — Kurt D. Sadrow, National City

We dialed up Shel Dorf, founder of San Diego's ComiCon. He's a carronist and a well-known comics historian, a specialist in Dick Tracy, He consulted on the movie. He was a longtime friend both lerry signed and Joe Shuster, Superman's creators, and of Bob Kane, who invented Barman. Some of their conversations covered the early inspirations for the two characters. Actually, Superman began life in 1933 as a bury Villain partial to white T-shirts and dress pants. He had been given his super powers by an evil scientist. Petrty quickly, though, they turned limit not a Higner grief higher, and by 1934 he had acquired his Clark Kern alter qos, a legitimate job, Lois Lane, his tights, and his cape.

As Shel Dorf recalls it, one of the inspirations for Superman was the pulp fiction character.

As Shel Dorf recalls it, one of the inspirations for Superman was the pulp fiction character. Zorro, who was also a mysterious caped crusader with a dual identity, White Zorro defended his Mexican brothers in the pueblo of Los Angeles, the mild-mannered Don Diego Vega (Zorno thought the Control of t

stiman, no liter, do that need his capetite but wings for transportation, just for his bet identity. He was the thinking man's superhero—a sile guy with gadgets. Well, at least until Adam West got ahold of him. The but wings, says Mr. Dorf, owe their slightly menacing look to one of the famous drawings from. Lorando do Vinci's sketchbook of fantastic flying machines. The trailing edge of each wing is scalloped in what is the cliche but on every Halloween wall decoration, even though it resembles no real-life but.

What's the scoop on eye color and sensitivity to bright light? I often find full sun at the beach to be intolerably bright, even with my eyes closed. My friends tell me it's because my eyes are bluc. Can this bet true! Have I finally lound the reason why! I squirt my face unattractively whenever! go to the beach? Or might there be deeper reasons

We're having our staff shrink examine your e-mail for possible "deeper" reasons. We'll bill you later. But in the meantime, we can say your baby blues do make you a poor candidate for the beach or the ski slopes or other places where there's a lot of UV radiation and plate. Melanin granules the ski slopes or other places where there's a lot of UV radiation and plate. Melanin granules the ski slopes or other places where there's a lot of Or melanin, you grey are brown; not very or the ski slopes or other places where there's a lot of UV radiation and glare. Melanin granules give our skin, hair, and eyes (irises) where colors to of melanin, your eyes are brown, not very much, your eyes are bluen, Melanin tends to scatter, absorb, and generally lessen the bad effects of UV lights. So even though the risis is a muscle, not a lens, brown-eyed popel have a little more of protection from sunlight that ultimately finds its way onto the retina. Except in the case of severe eye increased the eyes of the residence of the eyes of the end injuries or others we'll now line and eyes of the except in the case of severe head injuries or when we're under the influence of certain well-known lings alubstances, our rises close involuntarily in the presence of bright light and open when it's dim, like automatic eyes thades. But blues hades aren't quite a efficient a brown ones. And just as the average melanin-challenged guy has less protection from the virulent skin cancer, malignant melanoma, he's also more likely to develop an eye-based form called intracular malignant melanoma, according to the brown of the exception o

Matthew Alice:
After I absorbed the memo below, I rowre to myself, "Jesus H. Christ." I immediately asked myself, what does the H stand for? So now I have to ask you.

—Please do not use my name under pain of death

The memo is so top secret, it could blow the lid off of the local media establishment. Whew! Talk The memo is so top secret, it could blow the lid off of the local media stabilisment. When T falls about insider goals; (I'll let the rest of you in on it later, when our correspondent int'l boking.) But anyway, wouldn't you know the phrase-origin dweets have looked into this question and have to admit they haven't a clue. The least dumb of the lot says the H stands for "Hop". Apparently there is an old, popular exclamation that goes "less H folly Christ". So that particular irrevenence, they figure, is just a shorthand vension. I'm not sure I buy It, but the alternatives depend on derivations from tortured Greek and Latin and are even less likely.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice to the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 61 or e-mail to Seymant/Sch.com via the internet.

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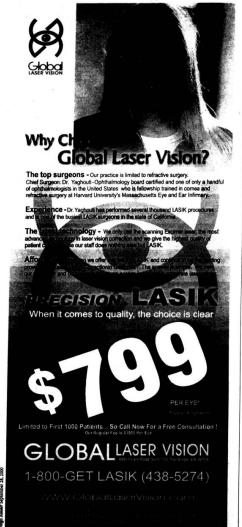
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SportingBox By Patrick Daugherty

Lubbockites Reply

Figure 1997.

In some that you are able to sum up Lub-bock. Teas, in such a brief description! Let me capitain how we do things down here in Teass. First, you don't trush what you can't back up. Secretary to you that Lubock or if you perfer hugging your tree in San Diego, keep it to yourself, who my few as "I !! Joy are so withappy with your pathetic life, just do us all a favor and all. Firnally, your wesk" city" as an't fit to carry a boot-full off my worst steen't crup! Tou are a bitter person because your mother dan't love you have been a supplied to the person of the person of

response to our annual NFL football contest. (www.sdradec.com-Click on "The Sporting Box Football Contest is back!") Regulars will recall that for many years the last-place fin-isher had a choice of collecting a round-trip air-line ticket for two to San Francisco, Las Vegas, or Phoenix. This year, we'v added a new des-tination, Lubbock, Texas. On the contest webtination, Lubbock, Texas. On the contest website's Prizes page you'll find a postcard of a longhorn steer. The surrounding text reads, "Do you grap the vision? A corner room in the local Motel 6. You and that special guy, gal, or family pet. Add a long, iseurely, after-hours stroll through the cattle yards of Lubbock. Can you say, Romance!" The above forementioned Lubbock ref-

The above forementioned Lubbock ret-erence was enough to initiate an outbreak of Lubbock e-mails ranging from the tender sen-timents expressed by PB to, "Apologize for your comment and leave us alone," to "We don't like your comments or website," to geo-logical updates. "We have no hills, not many longhorns, and no mesquite brush as in the nicture."

Many people over the age of seven might guess that I don't know anything about Lub-bock. Those same people ask, "How can you make fun of a city you know nothing about?" Indeed. This charge moved me to the World Wide Web in search of Lubbock lore,

World Wide Web in search of Lubbock lore, and may I state for the record that my efforts were rewarded a thousand-fold. "The first settlement of Lubbock County was not in Lubbock County, but rather straddled the Lubbock-Crosby County lines. When Estacado was designated as the County Seat of Crosby County in 1886, Lubbock County had been created but not we considered. County in 1886, Lubbock County had been created, but not yet organized as a county. Early Lubbock records prior to 1891 remain in the Lubbock records prior to 1891 remain in the Lubbock. Lubbock records prior to 1891 remain in the Crosby County Courthouse because Lubbock. Crosby County Courthouse because Lubbock and Lubbock from the High Plains was considered to be in Crosby County until 1921, when the county line in Crosby County until 1921, when the county line was corrected for securisey, leaving parts of the town in both counties. It is interesting to note that before Lubbock was actually formed, East-out the County of the Co

nonor is out of town. I sak to speak to the vice-mayor, city manager, anyone who will tell me what they like about Lubbock. Strangely, no one is available and no one returns my calls. My, my. What to do? Or, to put it another way, who has to answert he phone! Speaking is Tony Privett, director of com-munications and legislation for the Lubbock. Police Department. "I hear you've got your runs on us."

what do you take about Lubbock?

"It's a college town. Texas Tech is a large
university, about 25,000 students, and, because
of it we enjoy a lot of cultural amenities. And
Lubbock is turning into a mecca of history

The Vegas Line

	Favorite	Spread	Over/ Under	Underdog		
	Sunday					
f	BUFFALO	2	43	Indianapolis		
	CAROLINA	6	47 1/2	Dallas		
	Baltimore	8 1/2	37 1/2	CLEVELAND		
	DETROIT	1 1/2	42 1/2	Minnesota		
	TENNESSEE	5 1/2	38	N.Y. Glants		
	JACKSONVILLE	11 1/2	38	Pittsburgh		
	ST. LOUIS	17	54	San Diego		
	Miami	7	33	CINCINNATI		
	DENVER	71/2	NL	New England		
	WASHINGTON	1 1/2	36 1/2	Tampa Bay		
	SAN FRANCISCO	3 1/2	47 1/2	Arizona		
	GREEN BAY	51/2	40 1/2	Chicago		
	PHILADELPHIA	3	41 1/2	Atlanta		
	Monday					
	KANSAS CITY	4	38	Seattle		

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Congregation: 220
Staff: 2 full-time
Sunday school enrollment: 50
Annual budget: \$200,000
Weekly giving: \$3850

Singles program: No Diversity: white, African-American

Services: Sunday worship, 9:00 a.m., 10:30 a.m. When Reverend Steve Grunlan come to

Balboa Community Church five years ago, only 40 people attended Sunday services. In the 1980s the church had as many as 250

members, but a series of incompetent and unethical pastors had cleared the congre-

gation of all but the most elderly and

Sermor

Liturgy . Music

Snacks... Flowers Architec

Very good

content. delivery

congregationa choir.....

gation of all but the longsuffering.
"I did three things to get the church back on track," explains Rev-erend Grunlan. "First

of all, we repaired the physical facility. It was

etty run down. People had lost all hope, and it showed. It's hard

to get people to care about a church that looks run down and depressing. Secondly, we focused all our atten-

we focused all our atten-tion on young families with children. Every-one else, I'm afraid, like

our teenagers and elderly, suffered from

benign neglect. But we had to get those young families with children

in here. We expanded our programs for chil-dren. We changed our

music to something more upbeat, which is what those young fam-ilies like. And thirdly.

Reverend Grun-

young, and it's not hard to trace his success to his denomination's roots. Balboa Commu nity Church belongs to the Christian and Mis-

nity Church belongs to the Christian and Mis-sionary Alliance, a small denomination started by a Presbyterian pastor in 1887. The Alliance grew out of the same movement that util-mately produced the Church of the Nazarene and the Assembly of God. The Alliance, how-ever, focused its energies on converting the unchurched urban masses, and used its Pres-byterian knack for thrift and organization to nate churches abroad.

The only liturgical artifact of the Alliance's

Presbyterian past is that the congregation stands for the Gospel reading. The service is otherwise plain, matter-of-fact, and last Sun-day it began with several of those upbeat "contemporar" hymns that young-fami-lies-with-children love. I try so hard not to

let these songs annoy me. But listening to them makes me feel like I'm about to have a stroke. The ponytailed guitarist plucks his electric guitar. The drummer beats his elec-tronic drums. The nice Christian people sing

lan now has over 200

active members, most

of whom are fairly

omination: Christian and Missionary Denomination: Christian and Missionary Alliance Address: 6555 Balboa Avenue, Clairemont, 858-278-6266 Year founded locally: 1962 Senior Pastor: Steve Grunlan

over and over again, "I'm yours, Lord. Everything I've got. I'm yours, Lord. Everything I am, and everything I'm not. "The right side of my face goes numb. The base of my face goes numb. The base of my face goes numb. The base of my face goes numb. The face goes numb. The base of my face strangle a partot.

And I feel guilty. I feel guilty because these are not obe deposple. Reverend Grunlan is sincere and enthusiastic. His congregation is frendly. Annough them are a number of blind in frendly. Annough them are number of blind abilities. The congregation treats these poole with unostentatious kindness. In fac, sitple with unostentatious kindness. In fact, sit ple with unostentatious kindness. In tact, and ting near me was a disabled teenage boy, and I noticed that the congregation's teenagers were accepting of him and treated him with respect. It was the sort of good-natured behav-ior you don't often see among the high-school

The church is obviously doing some-The church is obviously doing something right Last Sunday Reverend Bill Vaughn, District Superintendent for the Christian Missionary Alliance, was visiting Balboa Community, and the teenagers all sat patiently through his somewhat long, if germane, sermon on the Good Samaritan.

Samaritan.
"It's easy to love

Reverend Vaughn told us. "It's more difficult to love someone who isn't so attractive. Someone who, as in this story, has been beaten bloody, who's been robbed who's been robbed. Let's face it, in our soci-ety, our first thought upon seeing someone like that would be, 'Well, I'd like to help, but what if I did some thing wrong and he sued me?"

"Good intentions simply aren't enough. Our love must influence the way we think ence the way we think and the way we act. Our love must cause us to act. Even in small ways. Most of the time in our lives we do very little to help others. Real love calls for action. If you find yourself full of find yourself full of *** find yourself full of good intentions, you should read this story of the Good Samantan very carefully."

After the service I spoke with Reverend

Grunlan, who served for ten years in Appleton, Wisconsin, and asked him what he thought

ton, Wisconsin, and asked him what he thought of people in Southern California.

"Well, of course, you're much more casual than folks in the Midwest. And spiritually, you tend to be very extreme. By that I mean that I've met people out here who were utterly unchurched. They were completely infamiliar with even the most basic aspects

unfamiliar with even the most basic aspects of Christianty. You'd think that with television, with the holidays, Christmas, Easter, that people would have a vague idea, but no. You could almost use the word pagan to "On the other hand, I've found how to come of the most committed the christians I've ever met in my life. People who truly committed to doing the will of God. They're far more committed than Christians in the Midwest. Encountering such exfrems was a big surjects to me."

— Also Opinionary Christians in the Midwest.

- Abe Opincas



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Here's my dilemma. Should I write an advice column? Here in this publication? Do I have the right, the inclination? The, ahem, balls? Dare I eat a peach? Seeking and giving advice is as integral to human life as speech, as eating. The idea of participating more directly in the interpersonal circus is tempting. And yet...while the process of offering counsel seems potato-basic, it also seems, well, too terribly intimate, a whisper in the recipient's ear that tickles a little and caresses their sorest, most secret and glorious distresses. Nervous about playing such a part, I consulted several friends about this advice-column business. Roy, a psychoanalyst, turned bright pink when I broached the subject. "Don't you do it," he said. "It's unethical. You don't have the credentials. And advice columns are godawful." Personally, I find advice columns kind of touching. Doesn't a huge percentage of our daily conversation with those we care about consist of comparing notes, of inquiring, "What would you do if you were me?" or "Do you think this is weird?" or "Has a man you were dating ever asked you to ...?" Skimming advice columnists on

microfiche Hearned that if Lioined their ranks I'd have the right to declare new holidays. That's an appealing job feature. Ann Landers declared May 3 National Forgiveness Day, a day when feuders of all sorts should bury the hatchet. Kind of touching, isn't it? Esteerned reader, maybe you can write in and suggest a holiday you'd like declared, and if I find your proposal meritorius, I'll proclaim your holiday official. Maybe I'll agree to write a column where I ask the public for help. I could try to entice you bright-eyed Reader readers to solve my problems, as they come up every week. That'd be amusing.

Some background information the management asked me to provide:

I'm a little more than halfway to being 100. Born in San Diego, I went east to college for two years and then hightailed it back to California to attend library school in Los Angeles. Upon graduation, I returned to San Diego to work as a librarian, a job I still hold. I've been married and divorced twice. Now I live with four dogs and three cats (the youngest of whom is named "Buzzsaw"), I'm no one's mother and am auntie to six kids, and counting. I'm an avid swimmer and hiker. And I love to swear. Given my age and what I look like, that surprises people. It Currently I've been listening to Miles Davis, Elliot Smith, Nirvana, the Flaming Lips, Yo La Tengo, Frank Sinatra, and Ween. A young

friend who works at a radio station keeps me posted and lends me CDs

My background is sufficiently troubled to make me a sympathetic listener, I think. I've struggled through the usual skirmishe with drugs, fate, and my fellow creatures. For several years in my mid-20s, for example, around the time my first marriage foundered, I was convinced that if I took just the right amount of methamphetamine every day, I could inch my way toward becoming the most alert, svelte, inwardly smoldering, profound version of myself possible. The usual wages of this pursuit in terms of damaged health led me to scrap that brilliant plan before I wasted away to an ember.

I tend to dress plainly, but I'm a sucker for nail polish. Fif-teen or 20 bottles can be found in my medicine chest at any given time. Lately I've been into pale green. It's a harmless enough vice compared to some I've harbored

Since I love books more than almost anything else in existence, I often make decisions based on their counsel. In the olden days, folks on the horns of a dilemma used to whip out the family Bible, open it at random, and try to use the first verse their eyes fell-on to point them in the right direction. In that spirit, when things got slow at work yesterday I fetched a few dictionaries of quotations down from a high shelf. I hoped a smattering of proverbs would help me decide whether to place myself in this questionable position of soothsayer, vice principal in charge of discipline, or sounding

"A fool may give a wise man counsel" was the first quote I encountered. Flipping more pages I found, "If the counsel be good, no matter who gave it." The books seemed to be having a grand old time, as books often do. versing amongst themselves. counsel." That pretty much clinched it. High-minded reader, could you be willing to picture me

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CONFETTI FOR GINO



Lorenzo Madalena's Confetti for Gino centers its 1959 story around San Diego's Italian fishing colony and handsome Gino DeMarino, the tuna fisherman whose con-flict between the old world and the new plays out in the streets of Little Italy. What better place to combine ritual and religion, high drama and fast dancing, good food and flowing liquor, than at a wedding — Peter "the Rat" and Costanza become man and wife while Gino struggles with his Italian "partner," Teresa, and his blonde American girlfriend Vicky. He's had enough

"liquid courage" to drag Vicky from the diner to the dance. It's time Mamma met Gino's chosen bride to be.

More than one driver slowed his car almost to a stop as he rolled by Our Lady of the Sea that Sunday evening. Was there a riot going on in the church hall? From the yells and confusion there must be. But no, it was simply another wedding reception in the Italian colony.

Shorty, the "Ramona's Home" bus driver, wet his lips as he passed the

hall for the eighth time. Another hour and he'd be off duty. He'd pull his

the groom. This time, he'd heard, it was Peter

The two floors of Our Lady of the Sea recreation hall presented entirely different aspects of the reception. Downstairs two hundred guests, predominantly male, shouted and jostled one another about the buffet and bar. They were joined by a swarm of uninvited acquaintances, casual friends of the groom, and the guests. Although the more formal wedding dinner was always restricted to a mere hundred or so relatives and close friends, the Italian receptions were acknowledged open houses in the colony.

The elaborate buffet was set at the far end of

the lower floor and stretched between the men's and women's rest rooms. Guests gorged themselves on the cold sliced turkey and ham, salami, mortadella, blood sausage, prosciutto, and half a dozen other sliced meats; green, black, and garlic olives; potato and mixed-green salads; sweet cookies, candies, buttered rolls, and four varieties of bread that stocked the long table.

The adjoining kitchen had been conve into a bar. Bourbon, scotch, beer, and wine liberally flowed across the counter to an unending, thirsty swarm. The local teenagers who attended Roosevelt Junior and San Diego Senior High Schools planted themselves in a solid phalanx before the bar and sopped up the highballs as quickly as the two bartenders poured them; it was their accepted opportunity to get high while their parents sat soberly above

For upstairs, ranged in double rows about the dance floor, were the elders of the Italian colony. A few ancient, gray-fuzzed women wore traditional black shawls over their heads. They were the ones who had outlived their fisherman hus bands but still unfailingly presented themselves



at each wedding. The remainder was a conglomerate mixture of parents and their unmarried but still hopeful daughters. Clustered at the entrance were feverish-eyed, whiskey-emboldened young men. They with the girls sitting demurely beside their watch-

ful parents.

Up on the stage Sal Salerno and His Saucy Sicilians blasted a noisy succession of popular hits alternated with Italian waltzes and tarantellas. The drummer, piano player, and Sal, who doubled on saxophone and clarinet, were con-siderably encouraged to play without a break by

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a steady succession of straigh shots from below And seated directly

before the stage was the bridal party. Father Abruzzio had given Peter Adamo permission to use a pair of elaborately carved mahogany chairs that were reserved for such impressive rites as the annual cre ing of the Queen of the Italian Fair. In the regal thrones, with their attendants seated at either side in conventional slatted folding chairs, Costanza but stiffly.

They were both ex-hausted from the long day. They had left the calm of the church that morning for the hectic routine that accompanied the traditional colony wedding. Horns blasted raucously as the four cars, followed closely by half a dozen others, whizzed away. Peter the Rat's Buick had been appropriately tagged; a huge "Just Married" sign with

stringing from the rear bumper were several pots, pans, empty tin cans, and a engthy string of large linked

Down State Street to Broadway the caravan sped, defying the city's anti-noise ordinance. Then up India Street the cars roared their way to make a quick tour of the Italian colony. For a tightly scheduled 45 minutes the party paused to toast the newds with champagne and to stuff themselves with eggs. sausages, rolls, and coffee at the home of the bride. Then came the ordeal of endless

wedding photos.

By two that afternoon, when the final pose had been clicked, the entire troupe was anxious to begin the customary round of visiting. The family of each member of the wedding party in turn played host. For such an occasion, the kitchen - which generally did double duty as



rapid-fire visits to the close relatives of both Costanza

and Peter. In some cases the

calls consisted simply of mov-

ing steadily from one house

to another within the same

block. Led by the bridal pair, the procession would file

through a door, wetly smack

doned. Curtains were drawn back in the living room, and a table was stocked with cordials, bourbon, and home made fig cookies.

There were ten mem bers of the wedding, includ ing the bride and groom;

their latest hosts on the cheek. quick shot, and proceed to the next house. After the third stop Costanza and the girls graciously declined any further drinks. The men, how ever, just as graciously

By dinner, scheduled for 5:30, the last call had been nade, the bride and her atter dants had managed to slip away to freshen their make up, and their male counter parts had soothed their pul sating heads with black coffer

Bruno and Jazzy both got sick, locked a bathroom door, and took turns pressing upon each other's backs and stomachs while they heaved. Marco, with years of practice to guide him, was oblivious to all about him but nonetheless moved with apparent sobriety. Gino had reached the point where he alternated between being noisily rowdy and sullenly quiet. Only Peter the Rat

ning he had made at the bar bershop, the groom had promised himself that the least he could do for his bride point to force down another

with champagne and home made wine, gave the wedding group two hours of semi relaxation and calmed the churning stomachs of the men. At 7:30 they all abandoned the lower floor of the church hall and adjourned to the upper to receive guests





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They had schemed together. After cutting the huge five-tier wedding cake that rested beside the stage upon an imported lace table th, and immediately after distributing confetti to all guests on the dance floor, the hall and dash off in Peter's

Buick for their luggage. Then, unknown to anyone, they would speed off for their first complete night together in Del Mar, half an hour's drive next day, before they drove on to San Francisco for the rest of their honeymoon, Connie would phone home to report discreetly any intimate details her mother con-

sidered necessary. Peter the Rat watched closely as he noted his best man weave through dozens of couples that enthusiasti-cally locked arms and stomped clutched a pair of highballs in each palm. All four glasse looked suspiciously an they were probably straight diluted only with ice. He tried to study Gino's features. He was sure the fisherman was drunk, but how much he couldn't tell.

"Salute!" Gino velled and thrust one pair of glasses at Peter. "This one's on me! Peter the Rat shook his head and smiled at his bride "Not this time Gino Next

Gino forced the high Gino forced the high-balls onto the couple. "What you mean, next time? This drink is special. Fixed 'em myself. Just for you and you, Connie. My drink for the best damn couple I ever saw." He swalltowed one glassful at a gulp, shuddered, and raised the remaining one high. "To

Peter the Rat and Connie! I love both of you!" With a sudden lunge he kissed the bride fully and pecked Peter

The couple laughed "Okay, Gino, I'll drink to that." Peter Adamo and his bride sipped modestly at their

For an instant Gino stared glassily at them and then tossed off the remain-ing highball. He squeezed his

Peter the Rat lifted his glass again. "Here's to you, Gino. And may you be the

naïvely. "Gino, how wonderful! Is it true? Why, if you and Teresa, our own best man and maid of honor...oh, how wonderful that would be, to eat confetti at your Gino stood staring at

the bride dumbly. He stuck and slightly rocked his body back and forth. He cocked his head, "Tell me, Connie, he spoke carefully and slowly. what the hell ever gave you

"Time to dance!" Peter the Rat shouted cheerfully. He grabbed his bride by the arm and pulled her onto the floor, abruptly leaving Gino to talk to an empty throne.

Gino closed his eyes and remained facing the stage. For a moment he felt him self sway dangerously. He shoved his thumbs against his temples. It was too early to get drunk. Really drunk. This was a big night. There He was best man at Peter the Rat's wedding. He had to stay soher. And besides. This was the big night. When he'd bring Vicky. To meet Mamma. Vicky. The girl he loved and would marry. They had to meet sometime was it. Tonight.

Gino reached for the folding chair next to the bride's throne and slouched into it That stupid Connie! That beautiful, sexy, stupid Connie! Whatever gave her the idea that he was interested in Teresa? He pressed his eyeballs

with his forefingers until, when he opened his eyes, he could focus upon the dancers. He studied the face of his wrist watch. Nine o'clock, In another hour he'd phone Vicky at the Circle, at the Purple Pit, and tell her he'd pick her up. And bring her to the reception. And have her meet Mamma. The fisherman shoved

himself straight up in the seat and looked about with wide eyes. He'd better sober up. He'd go back downstairs and get some black coffee.

Sal Salerno gave a final shattering blast on his trumpet as his band ended a fran-

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Teresa hurried to Gino's side. She grasped his biceps impulsively and as suddenly eleased them with a start

'Why, Gino!" She laughed quickly. "How nice of you to keep my seat warm! She pretended to be embar ed at her boldness and linked arms with Giacomo. The others laughed as Gino

Gino stared at the girl He stared at her hair that bil ed in full brown waves. He looked straight into the round They seemed to laugh, but he could see they were ten-der. He stared down at the small gold cross that hung about her thin neck. On eithe side the veins stood out like cords. He stared at the fold of her deep-cut gown that bulged invitingly

This was Teresa. This was the girl that Mamma and Connie and the whole damn colony were so determined he should marry. And the girl he was just as determined he would not.

and Mamma and all those

black-shawled widows sit

ting around the dance floor

And Teresa too. They'd see

who he picked for his wife

And it wouldn't be a naïve

old-fashioned girl like Teresa

ful, soft Vicky with her excit-

ready talk. He loved to lis

ten to her. She knew so much

and she could talk about so

many things. Things he

wanted to know about about

the whole damn world. Why

she had been to college. She

knew all kinds of things. He

could just lie there in her

embrace and kiss her while

she talked on and on about

things, about life and sex and

even. Things he wanted to

Pick a style.

ing body. And her quick,

would be Vicky. Beauti

He glared at Teresa and world in Vicky! then squinted. So everybod Gino swung away from thought he was hooked! He Teresa and the others and Gino DeMarino, the bes udely strode off. He needed that black coffee downstair damn captain in the fleet What a riot! Well, he'd show He elbowed his way through them. He'd show then the mob that wiggled tonight when be brought fast rumba. Vicky. He'd show Connie

The Sicilian with the rancid, oily hair snickered.

know about but didn't under the parents and swung their stand. Because he hadn't had ters wildly. The young the chance to learn and under girls screamed as their skirt tand. And Vicky offered all flew indiscreetly above their knees when they twirled. Th of it to him. A whole new voung men laughed and rubbed their fingers entic ingly across their partners ecks. And the elders puck ered their lips, folded their hands more tightly, and sho

> icking daughters. Guests and uninvited guests continued to stream in

Down State Street to Broadway the caravan sped, then up India Street the cars roared.

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"Your partner's got a full load tonight!" He took Teresa's arm. "Come on. No use wast

The dance floor swarmed with couples. A few actually rumba-ed. The others took the tempo at half time or frantically jitterbugged. By now the reception had progressed to the point where the single fishermen dared the cold, appraising stares of

until by 10:00 p.m. the upper floor beams of Our Lady of the Sea hall creaked under the pounding and stompi of hundreds of feet. A self appointed group of Peter Adamo's friends had stationed themselves at the door and greeted each arrival with whistles and cheers. The dancers would pause, and

Sal Salerno and His Saucy Sicilians would rip into

scurry across the floor and shaking hands with the couple the guests would deposit their wedding gifts upon a table that had been esp set at one side of the stage. A

is the Mexican and his fam

ily trooped across the dance

floor, he caught a beautiful

shot of the entire crowd con

gratulating the newlyweds,

and he sighted Costanza in

his camera just as she cuddled

the youngest Alvarez heir.

urinating through his cot-

ton diaper upon her white

gloves, and Costanza had a

We make it, we ship it.

Panchito was enthus

the table.

a welcoming fanfare. One of

hand grasped his arm. It was Mamma. She still wore her few unimaginative, conser mitted it to hang loosely. vative couples offered casually. She placed her other hand upon his shoulder. envelopes containing cash but most of the miests brought "Gino, mio," she said. gaily wrapped presents to "Do not let yourself drink swell the mounting pile upon too much. Do not disgrace

me." Signora DeMarino Meanwhile, the official cocked her head. "Why do photographer kept busy snap-ping candid shots of the bride you not take a walk outside and groom during the hec with you. I am certain she tic partying. With the arrival Gino pulled away from of Benny Alvarez, his wife Chiquita, and their six sons his mother, "I don't need any the photographer had a field day. He clicked his shutter

air. Anyway, not with her. Mamma grasped him a ond time and fondled his cheek. "As a favor, son of mine at least then dance with her. You know very well that she is your partner. What

magnificent expression of

to Benny as he passed the

the head of the stairway lead-

ing to the lower floor a firm

"I had the first with her That's enough. Besides, I don't care balls about the others!" He hurried down What a mother! Always telling

him what to do and who to do it with! Why couldn't she leave him alone to lead his own life?

Gino bounced against the men packed on the lower floor. He elbowed his way to the wall while he gulped a cup of hot coffee. He had a second. At the third cup his vision cleared enough so he ers about him without nar

rowing his eyes.
"Coffee! Hey look, Bruno, Gino's drinking coffee!" Jazzy pushed through the mob and made way for Bruno nd Dorotea, a rather plump. blank-faced, dark-complex ioned girl who clung fero ciously to her wedding partner

With a yelp Jazzy tilted a bottle of blended whiskey and poured it into Gino's cup. "There! Try that for size What you doing with coffee pooping out on us?!" He took a swig from the bottle and refilled Bruno's glass.

Gino turned away from them. He suddenly felt depressed. Maybe he'd better go back upstairs. Maybe even dance. Anything to kill time until he'd pick up Vicky

Someone bumped him and spilled his coffee. With an angry, vicious swing Gino crashed the cup against the far wall. As it tinkled to the crete floor an approving roar rocked the room and omeone else hurled his glas

"Attaboy, Gino! Just like in the movies! Happy wed ding to the Rat and Connie

At the end of the ba Gino stopped short. Amid a throng of schoolboys he spotted his brother. Nino was the center of attraction The midget waved a bottle of Coke by the neck as he chattered wildly and almost

"What a haul! What a haul, I tell you!" he screamed "Over a hundred bucks this morning! And what's ol Father give us? Two bits each. Two lousy bits! What a

bottle from the boy's hand. He sipped at it and grima As he suspected, it was almost pure bourbon. The fisherman seized his brother by

What the hell I tell you before? I don't want you touching this stuff." He shook Nino fiercely. "And don't again. Hear? I mean it! Understand?"
He slammed the Coke

bottle to the floor. The glas Instantly several others yelped drunkenly. Heads ducked a through the air and splin ered against the wall of the church hall.

"Long live Connie and Peter the Rat!" shouted one of the high school kids

brother. The other boys cau tiously drifted away. The midget's face was ash his eyes glistened. Suddenly the fisherman felt deeply ashamed. He clasped Nino about the head and pressed him against his stomach

"Don't get drunk, Nino

The boy threw his arms Gino. Honest. I just had a little. I just wanted to be like Gino squeezed him

impulsively. He scratched his fingers through the midget's hair "Like me? Nino Nino never be like me! Or anyone Just be you. Just be my little He twisted his finger

tightly about the midget's chin. "Look, Nino. You're my brother. And I like you I want the best for you. So when I tell you something i bad, it's bad for you. Under stand? And when I tell you to do something, you do it. No matter what you think Understand?" He grasped the boy by the arms. "I love you, Nino. You're my brother and I love you and don't wan anything to happen wrong to you. Understand? You ins what I tell you, and every thing's going to be all right I just want you to grow up to

be a man. A real man. Nino's face wrinkled say, Gino." He clutched the fisherman's sleeve.

"Okay, then," Gino said shortly. "Don't forget. What I say goes." He broke from the midget's clasp and shoved up the stairs. That's right. What he said goes. He was said was it. Right or wrong. in of the Stella

At the entrance to the church hall Gino paused. He looked over the floor. Sal Salermo's Saucy Sicilians were

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waxed floor. A pair of fathers held aloft their tiny daughers and minced through the fox trot. He caught sight of Teresa dancing with another bridesmaid. Things were tough! The women had to dance together or not at all! Gino turned his back quickly. If the girls saw him they would split and he'd have to take

Gino folded his arms upon the balcony at the head of the stairs outside the hall and rested his head. He remained motionless for several minutes until he sensed another body move close and felt the comforting pressure of a strong arm. It was Marco.

"What's up, skipper? Feel okay?" Marco squeezed the back of the fisherman's neck. "How about some

"No. Just had some." Gino pretended to be irritated, but he was grateful that his friend had joined him. He didn't want to be alone Not right now. He was still drunk, and he wanted some-one close by. Someone, anyone almost. Until he'd pick up Vicky. He scratched his forehead affectedly. "I'm fine. Everything's fine. Great!"

Marco moved away "Just wanted to check up Thought you might be a lit tle too far gone." He started back inside. "Guess I'll grab this dance." Gino raised his head and

stood erect. "No, don't go. Not yet. Maybe I'm still drunk. I don't know." He turned about and pulled his friend back, "Wait a minute, Let's talk a minute." Marco eyed his friend

and quickly moved closer. He embraced him with his left arm and leaned over the small "You're drunk, aren't

you?" He laughed as Gino shrugged. "I figured you were. What you want to talk about? Something special?"

Gino swung about and faced his friend "Yeah it's something. Maybe I'm making it more than it's worth. Maybe it's nothing. Nothing at all.

"Well, what the hell you getting so worked up about? Tell me."

The fisherman leaned over the railing. "I don't know.
I guess that last shot was too
much. That damn Jazzy!" He stroked his head a while.

Marco broke away "Look, Gino, you just get some air. I'm going inside. I want to dance."

"No!" Gino stood erect. "Listen, Dad. Remember on

"All right, marry her! Who the hell cares? What you getting so damn excited about?" Marco jerked away and smoothed his tuxedo. "Man, you got a late start

fingers dug into Marco's flesh.

"You're supposed to be my friend! Why the hell don't

Vicky, and I'm going to marry

the boat I said maybe I was

He'd show Mamma and Connie and all those blackshawled widows. They'd see who he'd picked for his wife!

going to marry Vicky?"

The blond Italian shook his head, "Sure, I remember, tonight and get it over with. Tomorrow you'll feel different."

"That's just it. I won't feel no different. I want to marry Vicky. I'm going to

marry her."
Gino grasped the other

"I'm going to pick up Vicky and bring her here and have her meet Mamma and tell her, tell Mamma, we're going to get married."

drinking, but you sure made up for it!" Gino's voice dropped

"No, Marco, you don't get me. Look —" He hesitated.

Marco crinkled his eyes. "You must really be drunk! What you mean, you going to bring Vicky here? At the Rat's wedding? You're asking for it." He took his friend by and dance. Or we'll get a drink. Anything. But forget about Vicky for tonight, will you? At least until after the dance."
Gino stared at Marco.

Then be abruptly turned away and hurried down the outside stairway. He half ran to his car, unlocked it, and turned on the ignition. He screeched out of the parking space and whirled around the corner. Two blocks away he jerked to a stop before the Venetian Inn on India Street and strode through the bar to a phone booth.

The Venetian Inn was empty except for the drowsy barmaid and a pair of fish deserted the bar for free drinks at Peter the Rat's wedding.

Gino dialed furiously "Let me have the Pit," he ordered. He peered through the glass partition at the curved bar while he waited for his connection. Suddenly he wondered what the others at

the reception were thinking as they noticed his absence. He smirked. Teresa was prob ably wondering where her partner was. He had danced with her only once all evening And of course Mamma probably had Anna or Nino scouting for him. The best man!

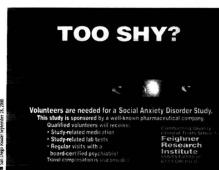
Ralph the bartender's voice sounded hollowly. The fisherman cupped his hand over the phone even though no one outside could hear.

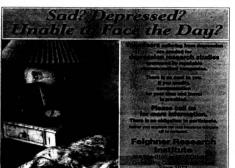
"Gino, Ralph. Give me Vicky." He balanced the receiver on his shoulder and lit a cigarette. He half listened to the muffled beat of the orchestra at the Circle and puffed hurriedly as he waited for the waitress to answer the

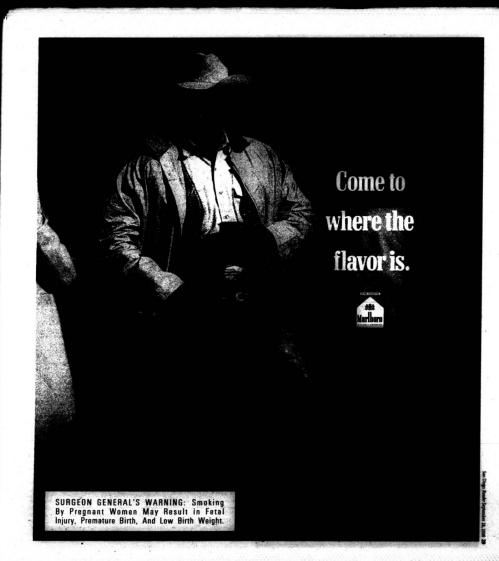
rapidly. "Look, I'm picking you up." He glanced at his watch. "It's ten. I'll get you in an hour. Be ready outside." Impatiently he listened to her. "The hell with Don Tell him you gotta leave. That's all. Tell him with me. if you want — I don't care what he says. I want you to come to the Rat's party with

















me. It's important, got that?" He paused and pushed his mouth close to the speaker why I want you to come

tonight. See you in an hour. Gino hung up and shoved open the door of the phone booth. He slid upor the nearest stool at the bar and ordered a straight shot of scotch. Just as the barmaid set the glass before him, Gino jumped off the stool.

"Cristo!" he shouted aloud. "I forgot the grand march!" Without touching his drink Gino paid and hur ried to his car. The Rat would never forgive his best man if he missed the climax of the

> The barmaid looked dumbly after the fisherman When she heard the roar of his Cadillac she neatly poured the scotch back into its bot. tle. His change she pocketed

> > CHAPTER 10 As Gino re-entered the church hall Mamma DeMarino

about the floor. Around and around the couples paraded, weaving through interlocked hands and under arched arms

ing tiered cake with its sugary, tiny replicas of the bride and groom perched under a paper lace canopy had been heeled to the center of the floor Amid a tremendous fanfare Peter and Costanza brought the weaving train to a sudden halt. And now Signora

Capolla, who until this moment had remained discreetly in the background, position as official cake slicer. It would be her final duty as social leader and grand supervisor of the wedding. With a magnificent flourish she handed Costanza a sterlingsilver slicing knife. It had been presented to Signora Capolla by her grandfather, in Italy, and had been used at every wedding of note in Our Lady of the Sea parish since the ascendancy of Signora Capolla. She directed

The girls screamed as their skirts flew indiscreetly above their knees when they twirled.

rushed to his side and pushed him toward the stage. She clasped her hands in desperation.

"Ma. che fielio! You have almost missed the grand procession! But where have you been? Quickly, get your partner Teresa and join the

Gino moved mechanically across the dance floor. He nodded to Peter and Costanza and casually took Teresa by the arm. Teresa slipped her palm swiftly into , but the fisherman rough grabbed her hand and looped it firmly over his arm. He kept his fingers tightly over

As Sal Salerno and his band began a swing version of the wedding march, Gino took his place behind the bridal pair. All the other atten-dants lined behind him in couples And behind them strung another two dozen

The grand march began. ring and whistling from the sidelines the long procession moved stiffly in a

Peter Adamo to place his right hand properly upon that of his wife. Then, with her experienced hand upon both of theirs, she pressed the knife into the bottom layer of the sparkling wedding cake. She took no chances on ineptness

bounced from all four walls

of the hall. Signora Capolla impatiently motioned the bridal couple back to their thrones and with the assistance of the two mothers-in-law and Mamma DeMarino deftly sliced the cake into small pieces and slipped them onto paper napkins. The top, smallst layer with the rigid replicas of bride and groom she lifted delicately and set aside it would later, after Peter and talk with him. Teresa closed her eyes as her throat tightened. She Costanza returned from the neymoon, be presented to

living-room buffet Meanwhile, as the bride's attendants carried the sliced cake from guest to guest, Peter and Costanza lifted a

them to be encased in glass.

nounted, and set upon their

thin white ribbon, each bag "Thank You, Mr. and Mrs. Pietro Adamo." The two mothers-in-law had spent four hours the day before carefully counting five white candies into the cellophane bags and tagging them. The band drifted into a

tray was stocked with small

net bags of confetti. Wrapped in cellophane and tied with

dreamy romantic tune. "I love this song!" Teresa exclaimed "Let's dance?" Without waiting for his answe she clung to Gino and touched her cheek against his collar

They glided about the utes to shake hands with friends and chat about the wedding. It was a terrific party, everyone agreed. Peter and Costanza made such a wonderful couple, and there was so much whiskey! Gind made the visits as long as posdancing with Teresa; she pressed too snugly against his chest and legs when they danced, and her hands were

He kept swinging Teresa He wanted to talk to his friend again. Finally Gino sighted him amid a half-wild crowd of high-school-age couples

"Those crazy kids," he said. "Jitterbug to everything, slow or fast. All they know is the same step, over and over

happily. She had misinterpreted his thinking aloud for polite conversation. "Aren't they crazy, though, Gino? Sometimes I wonder what this younger generation is coming to!" She laughed quickly.

The fisherman turned to her blankly. "What's so

"I was just saving...l think you're right...The kids over there..." Teresa floundered. She suddenly halted and bent her head against his shoulder. What was wrong with Gino? Everything she said seemed to come out

Once a disturbing felt miserable. All day she thought had flickered through his mind as he puffed on a these few hours when she cigarette and stared at the black, swelling sea ahead of the stern. Did Anna, his sisand the best man, would be together. And instead she had hardly spoken to him. She had hardly seen him durter, ever sneak out of the house and secretly meet some lover? He knew two girls in

the Italian colony who did so. The others of his crew had joked about them. Casually the girls would tell their parents they were going to a Sodality meeting or were vis-iting other girlfriends for a

sewing circle or going to a movie. And instead they

siping. What was the matter with Gino? What was wrong with her? What did he like in a woman? If only she could reach through to him! Meanwhile, Gino had would rendezvous with some But Gino crushed the idea. Not Anna, not his sisled the way rapidly across the floor and forced through the ter. Not with Mamma aro wd to Marco. His friend was dancing with Anna. Gino anything put over on her!

only her second dance of the

evening with her own partner! Teresa squeezed her eyes as she felt them well. She

knew her friends were watch

ing them even now and gos-

looked at his sister in pleas Gino humped jokingh ant surprise. She was smil ing. Actually smiling! With izing what he did or why, he ost a start he realized he hadn't seen Anna happy, cerand kissed her. He felt her He felt happy for her. What swiftly relax to return his change, and certainly for

Anna pushed him away awkwardly. "What got into "Nothing," he answered.

pretended to wipe his mouth in disgust. "What a slobber!"

His sister laughed and pressed against her partner. "Gino, you're lousy! Don't

The blond fisherman

"Where have you been? Quickly, get your partner Teresa and join the march!"

lay on his bunk or stood lonely vatches at the wheel he would

the better!

In the scattered weeks

etween fishing trips for the

past few years, Gino had

in the rare cases when he did

hink of her, she appeared as

nothing more than a drawn,

pale-faced, almost thin

think of Anna. winked. "I don't know abou He would wonder how that. Maybe I ought to fine out for myself." His hand it must feel to be deserted by your husband and have two clutched her side warmly fatherless girls. And he would and he rocked their bodie together in time with the ponder how it must affect uch a woman. Would she Gino laughed with the yearn for a man's body more now that she had lain with her

others, but he was startled at the unexpected flush that col-Anna. Did it affect a woman ored his sister's cheeks. She Him, for example? Some Only when Teresa

times it became a craving that drove him half wild during nudged him to resume danc-ing did Gino realize he had long fishing trips.
Sometimes at night he een staring at Anna. She had looked like her old self would awaken with a jerk the sister he remembered from years back, before her relieve the aching, penetrat-ing pain that lay like a solid steel ball inside his groin. marriage and before her chil-dren. Before the war. When he for the first time realized Could a woman feel that same way? Could his own sister, that, a sister, and was a strik ing girl with a body that would

arrest any man's eyes.

Gino excused hintself and twirled Teresa about the floor. Each time they pivoted he tried to spot his sister. She

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San Diego Reader's

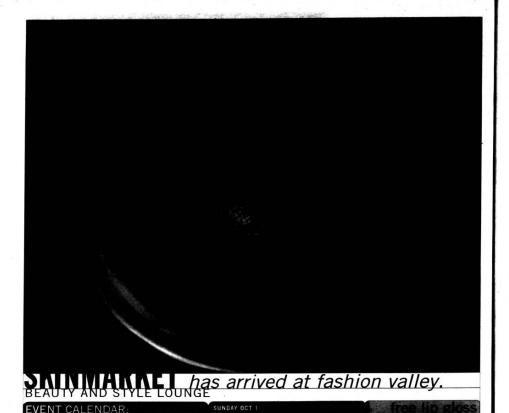
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younger jitterbugs. Gino felt a warm emotional glow for Anna. She had had a rough time these past few years. He If only she'd get rid of that bas tard husband of hers, that even Marco might get inter ested...might even break down and marry. But of Lilly-Ann and Rose-Ann. And Marco, Gino knew, was not one to take on extra

responsibilities. Gino pushed back his coat sleeve and glanced at his atch. It was past eleven. He took Teresa by the arm and hurried her across the floor.

"Something I have to do, Teresa," he muttered. "See you in a while." Without further explanation he dropped the girl and strode

Teresa sank into her seat. She felt wretched. What else evening she had so long

awaited? But Teresa was not one to let others discern her misery. She could sense the curious stares of the elders the maid of honor had been abandoned. And so she rose expectantly, with relief, as she saw Giacomo hurrying to not to rest her hand upor did with Gino; last time the olive oil in Giacomo's hai had left a coating on her palm

During the formality of the wedding parade and cakeslicing, the guests at Peter the Rat's reception had paused for a second wind. Now, with a scant hour left before mid-night halted the party, the dancers and drinke in a shouting, confused jumble that approached pure Couples twirled about

the dance floor, bumping into each other and shoving against the swelling stag line. Up the stairs came the young

erous swigs of bourbon; they deserted the bar, cut in upon the dancers, and dared the frigid stares of the sober pa enly about the floor. A dozen themselves into a new game

The young bucks deserted the bar, cut in on the dancers, and dared the stares of the parents as they spun around the floor.

shoved each other against the couples in a screaming free-for-all.

It was futile to try keep ing time to the music. With one glazed eye staring unblink-ing and the other squinting, Sal Salerno struggled with his saxophone to play an Ital

three tempo to ad-lib a Dixieland beat. Within their reach stood a nearly empty bottle. Up the stairs and onto and Bruno. Between them they dragged Dorotea, Bruno's

his drummer and piano player had abandoned the three-

the dance floor charged Jazzy

partner. The terrified girl pleaded with the men to let

her loose as they grasped her.

behind, and twirled her dizzily

about the floor. With a crash

they hit the stage. Jazzy relaxed

completely and collapsed. He lay looking up at Bruno

Jazzy smiled sadly. "You dumb wop, take me to the head before I heave. I'm sick." He poked his finger down

"Mannaggia!" Bruno shouted. He seized his friend under the armpits and dragged him around the side of the stage to the rest room.

and Dorotea with glassy, half-

shut eyes. Dorotea grasped her chance to escape; with a squeal she vanished into the

crowd and hurried to her

Bruno looked down

mother's side.

Peter the Rat decided it was time to disappear. He clutched Costanza about the waist and pushed quickly through the packed, shouting mob. Down the stairs to the lower floor and out the back door they burried leaving behind their parents,

out a single good-bye. They sped off in the Rat's Buick and turned onto Harbor Drive. In half an hour they wife at Del Mar. And then

upon his drinking partner with disgust. "Huh! No can brate in their own way. take it and Italiano! Why you no drink with intelligenza like The Rat placed his bride's hand upon his thigh. "Some party, Connie! A real pisser! Hope the hall doesn't

> Automatically, as he drove past the Circle Drive In, Peter the Rat blew his horn three times. And at that same moment Gino swun his Cadillac from the parking lot and drove back to the church hall. Vicky sat close beside him.

all right? Your bringing me to the reception?" She opened her bag and searched for the lipstick. "After all, you do have a partner. What's her name? You never did tell me."

"Forget about it." Gino



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SATURDAY SEPT 30

cut her short. "I just want you to meet some people. My family. My ma and sister. You never met Mamma.

Vicky closed her bag and "Your mother," she said quietly "I see " She made a wry face. "I guess you know what you're doing, but this hardly seems the appropriate occa-sion. I know how I'd feel if I were your partner at the wedding.

"Will you forget about lighter and lit a cigarette, "It's mother, since we're going to get married, and this is as good a time as any."

The waitress took the drew deeply on it. She turned her head aside so he wouldn't notice her frown. She remained silent until Gino parked in front of the church hall and opened the door.

"Gino, let's not. Let's imply take off and go somewhere else. This isn't right, my coming here

"Sure, we'll make a night of it, honey," the fishermar said. "But after you meet

Mamma." He waited for her "Gino, you can be so damn bullheaded! Can't you see—"Vicky stopped abruptly and stepped out of the car. "All right," she said. "Let's get it over with."

entered. Several fishermer

clustered at the door velled

drunkenly as they recognized

the waitress from the Purple

Pit and greeted her. Vicky

nodded in reply and grasped

squeezed through the crowd

and slowly circled the floor.

Vicky noted the appraising

stares of the older folks sit

ting rigidly against the wall.

She saw a pair of black-

to eye her more closely and then stiffen in their chairs

But Gino ignored them and

resolutely led her toward the

about her waist as they neared

the table packed with wedding gifts. Standing beside it were a pair of women. One

of them was short, chunky

and, despite the stuffy heat of

the hall, wore a fur coat. The

woman was gesticulating broadly and chattered in Ital-

ian. As she caught sight of

Gino slipped his arm

at the blond waitress Gino stepped forward The reception was at a to make an introduction fever pitch as Gino and Vicky "Mamma, this is Vicky. I want you-

Mamma DeMarino glared scornfully at her son. "Che vergogna! What a dis-graceful thing to do! Che scemo!"She pulled her squirrel coat tightly over her round figure and abruptly turned

she halted, both palms still grabbing him by the throat spread out. Her mouth napped shut, and she stared

throng and wordlessly began to dance with her. At each turn he noticed the know ing glances of the others and the hurried whispers. What the hell was the matter with all of them? Hadn't they ever seen an American girl befo A beautiful, smart blonde. one with a real figure? Well, let 'em look. Let 'em stare at Vicky! And let 'em all see for

He pulled Vicky into the

Hadn't they ever seen an American girl before? Well, let 'em look!

her back upon the couple. Gino felt shame surge through his chest and up into his face. Through the din of music and shouts and yells he heard a laugh. Someone was laughing at him, he thought angrily. Laughing behind his back, the bastard! He caught sight of Teresa and Giacomo dancing nearby. Teresa was looking dejectedly at Vicky and seemed ready to cry. Giacomo had a silly grin on his

and not Teresa or any other of the colony's patient virgins and why he had picked

her for his wife! Marco had been right The reception was no place to bring Vicky. But he was glad he'd brought her, because now everybody in the colony would know Gino DeMarino didn't give a damn about what they thought. The stupid, narrow-minded wops! The whole damn bunch of 'em!

leaving this rat race," he said.

Vicky nervously clutched the fisherman's arm as they Outside the church hall she convertible. She searched for a cigarette in her bag. Only when Gino drove away did she relax and sigh deeply. "I've been snubbed

before but never so completely!" Vicky caressed the fisherman's ear with her fingers. "Anyway, you're satis-fied, honey. What got into you to drag me there? You should have known better. "Damn it, Vicky!" Gino

exploded the words. "Can't ou see why I brought you? Mamma. I wanted you to know her I wanted her to like you. So then I could bring you home and meet all of them, all my family. Maybe I'm old-fashioned. Or just a dumb wop like all the others." Gino stepped on the gas as he drove past Valle's restaurant-bar and turned toward Balboa Park. "I thought I could show Mamma why I love you and want to get married.

anything but her own way Now I know that Well. I got my own plans, and I'm liv ing my life the way I want. Not to make her happy." The fish erman scowled. "And Mamma can damn well make up her mind to like it, because like it or not, we're getting

Vicky had half turned in the seat away from Gino and was gazing out the car window at the black outlines of trees along the park. She remained silent until Gino finished talking. She rolled down the window of the convertible and flicked her cigarette stub into the darkness, letting the brisk air blow in from the bay until she felt a chill.

"remember the other night. Friday, what I told you? On

He glanced at her. "Sure. You want to marry me. You said so." He reached one arm across and pulled her closer.

"I want to, yes. But I said I needed time."

"Sure, time to decide, I tiently. "Look, honey, I hope you're not letting what hap



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pened tonight bother you. I don't care what Mamma o that counts."

She pressed her blond curls against his tuxedo. "It isn't that. I don't care about

"Then what is it?" he asked quickly. "What you getting at?"

"Inst what I said I have to have time. And you, you're so positive about it all!" Vicky looked at him with tender ness. "I wouldn't want to hurt you, Gino, if I decided

The fisherman looked at her blankly. Then he broke into a short laugh. "Dio! For a gal who's been to college, sometime you don't make sense at all! You said you love me and want to marry. All The fisherman sat beside right, then! Take your time

if you want!"
The wheels of the Cadillac screeched as Gino made a U-turn on Sixth Avenue and stopped before Vicky's apartment. He helped her tonight!" out and locked the doors.

"Want me to pick up a bottle around the corner?" he asked.

Enough for tonight." Vicky

handed him her keys.

Gino left the apartmen in darkness as he closed the door. He reached out and held her tightly. "It's been a long time since Friday. "It was nice, wasn't it?"

Vicky whispered. "With the boat rocking and the smell o salt water and the creaking o the ropes. It was nicer than it's ever been."

"It'll be better tonight with nothing else for you to think about but me." His mouth pressed hard upon

As she undressed by the light of the bed lamp. Gino poured a pair of straight shots into water glasses. "I'll leave early, honey," he called from the kitchen. "Got to unload in the morning. If you're asleep I won't wake you."

her on the bed. He raised his glass. "Salute! Here's to Peter the Rat and Connie. I hope he gets as big a bang out of his honeymoon as I do

"Gino, you're awful!" Vicky laughed and drank to the toast. She rubbed the empty glass thoughtfully. "I'm sorry about tonight...about your mother, I mean," she

"Forget the whole thing. I have. All I care about is you Vicky." He leaned across an took her face between his rough palms. "You mean more to me than Mamma and everyone else lumped together. And the sooner they figure that out, the better for

said softly.

Gino clicked off the bed lamp and stretched wearily beside her. More than all of 'em. That's how he felt. More than Mamma even, he loved Vicky. But what a lousy trick for her to pull at the dance Insulting him and Vicky that way. Making everyone laugh at him. Those stupid wops laughing at him! His own mother, making a fool of him. How could she do it? He hoped someday she'd regret it. Really and deeply Some way he'd make he regret having shamed him before the others. He'd do

then he'd stand back and laugh at her. At Mamma, His Gino wiped his hand across his forehead. Sweat was trickling down his cheeks. That last quick shot had been

Eve

Exams

something that would make

her in turn ashamed, and

too much. He felt dizzy and his stomach churned. Quickly he groped his way to the bath behind him.

On the bed Vicky lay staring wide-eyed at the shadowy ceiling. She heard Gino of the toilet.

arms over her eyes as she felt them moisten. Dear Gino how could she tell him? Poor Gino who loved her and wanted to marry. She had already, the night on the boat, lied to him. But it had been her only escape. His proposa edly, and rather than chance losing him she had calmly lied and thus kept him a while longer. And poor trusting had believed her

Vicky had seen through his sham bravado during the Vicky thought also of Baby Alice and of her own swift ride to her apartment. Gino had been sorely upset husband, Stan, and of their final separation after two by Mamma DeMarino's years of incessant bickering insult. His pride was a weak and violent quarrels. She has ness that Vicky until then deserted him in Long Beach had not suspected. Would and left Alice with her mother his pride turn Gino against in nearby San Pedro, Each her if he knew she was still married? She sensed also that month she made the three hour trip by Greyhound bus to spend a few tearful hours his hurt went beyond pride with Alice. She had seen Stan intangible tie to his back-

might do?

ground and rearing. In a still loved her. And each time he had stubbornly, angrily refused a divorce.

Now she had foolishly of another man's affection fisherman, she would never

telling about Stan? Without

risking the loss of Gino too?

For how could she guess what

Gino would say and what he

be free to remarry. Her hus-band would have her laughed out of the divorce cou Of course she loved Gino, and of course she wanted to marry him! But it would take time, perhaps a his way cauti long time. How could she "Smell okay?" he asked. "I used some stuff you got make him see that without

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in a bottle. Rubbed it all over.

kissed his shoulder tenderly. "Just hold me strong for a

couldn't tell Gino. Not yet. him and losing nights such existed until they'd met. When the time came, she'd tell him. But not yet, not now. All she needed was more time.

— Lorenzo Madalena

Next week: Gino ties up the

ally defy his mother and break STORY CONTINUED FROM PAGE 1

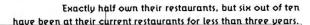
with his own family, if nec essary, for her? A bright shaft of light from the bathroom fell upon

her as Gino opened the door. "Hey, honey!" he said. "Got any Listerine?" "On the top shelf of the

cabinet." Vicky hurriedly patted the two pillows and placed watched as the fisherman ulled the light cord and felt usly to her side.

"Wonderful Gino!" She

No, she decided, she She couldn't chance losing



six or seven weeks I'd be able to find 30-odd solid candidates and winnow down

from there. Little did I realize what a desert I'd be trekking.

The qualities I hoped to find transcend the ability to just out omething pleasant on a plate. The secret spices of hot chefs are the imagination to create dazzling new combinations of ingredients and the palate to balance these flavors so the innovations will delight somebody besides the cooks and their dogs. Then, too, with such superb bounty available in California, the ingredients must be fresh and fine, or all the rest is in vain. Great chefs start their days as great shoppers — and then become great managers, so that all the sous-chefs in their kitchens neither spoil the broth nor overcook the fish but accurately consummate the bosses' concepts with every order.

Even five or six years ago, finding ten such paragons in San Diego would have been near-impossible. San Diego's most popular local eateries reputedly could all have been named Fill'er Up Reg Sea; diners expected soaring scenery and plodding fodder. The last few years, though, have brought an influx of fine chefs drawn by the benign climate and laid-back lifestyle, the ample spare money, the year-round local produce, and the sparsity of serious competition. That sparsity, though, is still a problem.

I began the quest by scouring the Zagat Survey, where restaurant

"creative" Italian-with-a-view blew itself out of the water by wrecking their "signature" lobster with refrigerator-scented reheated spuds, while two other contenders shot themselves in the foot with cottony tomatoes in July.) At the opposite extreme were the Cal-French foie gras-abusers, flinging luxury ingredients together in such manic, self-canceling profusion that the warring flavors finally subsided into highpriced sludge. A slight variation of this disaster, the lethally exotic sauce, sank a few candidates from the Fusion realm, that far country where mango-bearing Chilean sea bass drown in dreary ponds of

chili-spiked soy. (Little wonder they're an endangered species!)
Weeks passed, months passed, and still I ate, by now running on
intuition, good steers from local food-lovers and chefs who'd passed nuster, and, in one case, a rave in the Reader. It took 13 weeks of tasting the creations of more than 50 local chefs to find the 10 hot ones.

Three of them cook modern, creative French cuisine: three others serve innovative Cal-French-Mediterranean (with Asian influences); one specializes in Franco-Mexican cuisine, another in a Franco-Sino-Japanese blend; one ventures into "world cuisine," and one features super sushi. Unfortunately, sublime ingredients aren't cheap, so

Happiness on a Plate

SAN DIEGO'S TEN HOTTEST CHEFS

scores are based on reader responses. My "test dinners" at too many of the readers' top choices fell short (who are those people?). The half-dozen guidebooks and several dining websites I consulted touted near-identical lists, and local magazines wandered only slightly fur-

Many of the recommended restaurants offered thrilling wine lists but discouraging menus. A frighteningly large proportion of the rave-reviewees proved to be faithful copyists of the French food of yesteryear, itional dishes (whether of the haute cuisine or the bis genre) that a conscientious home cook could replicate with a few hours to kill, some stocks in the freezer, and a well-worn copy of Julia Child Volume I. In my food-crazy hometown, a handful of similar restaurants still survive in one of the remoter neighborhoods, charging \$25 for prix fixe dinners, not San Diego's \$60 to \$70 à la carte versions of the same food. In both cities, they typically offer very tasty dishes in a charming ambiance — but "hot"? Not!

Significantly missing from local food-mayen mantras was "the signincantly missing rrom iocal moot-maver mantras was to context cuisine." Vibrant and ingenious, genuine Cantonese/Hong Kong cooking bears only a passing resemblance to cornstarch-goopy "Cantonese American" (or cornstarch-goopy Mandarin, Szechuanese, etc.). Surely somewhere in San Diego there must be at least one chefwned restaurant serving a credible rendition of the fare of the South China coast, and in a year or two I hope to find it. On the other has San Diegans think they love Italian food - but unlike the homeland local candidates dish up stodgy red-and-white comfort food. (One farmously



neither are dinner prices. Sushi aside, dinner prices for two (for three courses, including tip, tax, and a lower-priced bottle of wine) ran from \$130 to \$228.

Drew McPartlin of Savor Catering (if only he had a restaurant!), I also enjoyed the vivacious Italian cooking at Osteria del Pescatore in Del Mar, the fanciful sushi at Kazumi, the classic sauces and serv

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desserts that Rene Herbe turns out at Twins, and Fabice Poigin's honest regional French bistro cuisine at Vig nola Ed Moore of Thee Bur galow also deserves a spe cial mention for his ger erosity in helping (and spreading the word about) fine chefs who are just get ting started in this area; he's played a strong, quiet role in he recent upturn in San Diego restaurant food.

The chefs who made the final cut were born in five nations and three con styles. Some of them actually slave over a hot stove; oth ers are the final stop on the line before the food leaves the kitchen; yet others design the dishes and the menubut rely strongly on a chef de cuisine ("head of the kitchen, chef) to actually execute the food and oversee the kitchen turn out to have a lot in

learned "on the job," going straight from high school into restaurant kitchens where as apprentices they peeled, chopped, and scrubbed for many months before they could get near a stove. (The few who attended cooking schools did so to enrich their skills once their

careers were well underway.) None of them resembles th snobbish, effete stereotype of a chef we've seen in so instead, they're hard and to-earth business that merges esthetics and appetite. Exactly half own their restaurants, but six out of ten have rants for less than three years. This is partly because like all entities under the sun, restaurants have distinct life cycles, and "young" ones often have greater energy and daring than older ones - but it's also a clear indication of the current change in San Diego's restau rant scene. If this keeps up like it or not, you're on th way to joining the ranks of The envelope, please

The Hot Ten (alphabetical

Michael Stebner — Azzura Point Eduardo Baeza — Candelas - El Bizcocho Doug Organ Bernard Guilla - Marine Room

Martin Woesle Takashige Satate — Octopus Garden

_ Parallel 33 Yukito Ota — Sushi Ota Jean-Michel Diot - Tapenade

MICHAEL STERNER AT At Azzura Point, the view

ssed luxury restauran in the Loews Coronado Bay Resort, the food is an ebul lient leap forward from stan dard hotel fare Chef Michael Stebner's inventive combinations of top-quality sea-sonal ingredients, along with fresh herbs grown or the premises, allow every element on your plate to taste emphatically like itself — but somehow magically better. Along with à la carte selections, there are three nightly changing tasting dinners: one luxury. class, one vegetarian, and a Menu En Vogue that may oe based on a single region

tion foundation in New

In the Beginning:

"I pretty much knew from the time I was little that I was going to be a chef," says Stebner. "I spent a lot of mother. She cooked from recipes — she has thou sands of recipes — and she's very organized. Her sense of organization taught me a lot, gave me good habits as recipes - for instance, I can't bake to save my life

"It wasn't until I got my first job in a restaurant as a busboy when I was 16, that it occurred to me that ing food, knowing how food my first chef's position at esar's Palace in Las Vega in the gourmet restaurant there, almost six years ago to be chef at the Market Boyce, who was executive chef here before me, was my mentor - we actually left the Phoenician togethe then came to San Diego

I finish every dish _ I see every dish before it goes into the restaurant, and I'n in the kitchen every night, Stebner explained. "I feel that I don't trust my peo ple — but it's not the nu ber-one part of my job. The number-one part is to inspire the people that work for me, to train, and to keep ing up with new dishes, new

currently back at the Phoeni

cian.) Since then I've had

four chef positions in this

hotel, ending up where I

"I'm 100 percent influenced by the seasons in my cooking," he adds. "My tastes are driven by the sea why the menu changes ever December, I don't want acorn squash in June. We spend a lot of our time -





myself and the pastry chef. Jack Fisher — buying prod-ucts. We go to the farmer's market every Tuesday, and Tuesday through Thursday. Then I have a chef who goes to Chino Farm for me very Friday, and we use

still alive, fresher than any

thing I can get from San

those products Friday, Sat-urday, Sunday, That's what keeps our finger on the pulse of the season "My seafood isn't usu ally local. I'm not ashamed to say that I don't like most Southern California seafood. manager is 23. We're a young crew." Ninety percent of the fish. the Fulton Fish Market in get fish from France that's

Diego. The fact is that the seafood companies in Southern California haven't figmushrooms. With a menu that product' is." ("Dayboat" refers to boats making single-day fishing trips, rather

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the dinner hour Instead Stebner explains evening's menu to them his style, they can anticipat

"My pastry chef, Jack Fisher, has been with me for two years, and he's going with me to the James Bea House. He's the best pastry cooking is based in real star chef I've ever worked with dard flavors — you know This is a very rare thing, but our food matches. He's not serving anything that I wouldn't serve. He's very talented, very driven: He' young too - I'm 27, he's 28. in fact our restauran

The most popular dish, and a mainstay of the Azzura Point menu, is a "signature" lobster warmed in butter, served on top of a rich risotto that's infused with white truffle butter. truffle oil, and porcini

Does your child wear **glasses?**

changes wholly every day, it would be logistically impos sible to give the waitstaff a

than larger vessels where

the catch may be held on ice for a week or longer.)

ner says. "They're getting better chefs. But for too taste of everything before have to be good to be busy. you have a view, food is a ondary thing. For too like. "I like to think that my long, there were no good

"For too long, restaurants here didn't have to be good to be busy, because it's a tourist tourn."

a carrot tastes like a carrot," he says. "It's just based in trying to make each produc taste like it should taste. When he starts using a new body on staff gets a nibble

In San Diego: "I think San Diego restau rants are improving," Steb-

and it'll get better." Still, not everything he'd like to cook appeals to sweetbreads are two of my favorite things," Stebner observes, "but any time that I've put them on the chef's menu, it doesn't sell - and usually our chef's menu sells very well, but that's

because I keep it real sim-ple, with lobster, salmon, beef, duck. Squab does not sell in San Diego, even I'll put it on the menu ir the fall, we'll sell a couple of them and I'll be happy. "My number-on

goal," he adds, "is to get as many people interested in cooking as I can. I think my next step will be to own my wn place. I want to wri books, I want to inspire people, I love teaching, I love talking about food and the passion that I have for food. I want people to cook because food is so impor tant, and sometimes it's taken for granted. A lot of times people go out for din-ner and they don't expect it to be very good, so they're isn't. When I go out to din real high, and most of the time I'm let down. If I'm not let down, I get real

excited. I want people to come into my restaurant expecting a great meal, and they'll get a great meal."

Lagniappe: "The best thing I ever ate in training with Thomas Keller Northern California," Steb ner recalls. "The last night we all sat down to dinner and we had a dish they call Oysters and Pearls - warm tapioca pudding with osse-As soon as I took the firs bite I said, 'I've never had anything this good.' It was the full package — the mouth feel, the flavor! Everything about it was exactly choose it for his last night on earth? "No, that would probably be a hoagie sandvich from a deli in Phoenis that I used to eat at. I can still taste it, and it's not the





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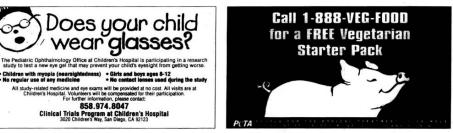
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EDUARDO BAFZA AT CANDELAS

Mexicans generally regard the ubiquitous tortilla-wraps that dominate north-ofthe-border "Mexican food" as mere "fast food." At din ner, even a marginally midusually enjoys a far wider richer range of foodstuffs and sauces. And in restaurants in the fancier urban districts, in the spiffy new suburbs like Polanco ("the Rodeo Drive of Mexico City"), and in seaside resorts frequented by the moneyed class, richer Mexicans sam ple "la nueva cocina mexicana," a luxurious, inven tive update of traditional fare. This exciting new cui sine has barely begun to sneak across the border showing up at a handful of restaurants in New York, Chicago, and San Francisco; luckily for San Diegans, we can enjoy one of its best Gaslamp. On the handsome oremises of Candelas, chef Eduardo Baeza combines French techniques with Mexican ingredients into a

cuisine you've never tasted



again. Alberto Mestre, Candelas's cordial owner and host, served as interpreter and co-informant during

In the Beginning: "How did I learn to become a chef? I think I'm still learning," says Baeza, now 30. When I was little, at home my mother cooked all the time, and I had great respect for her. When I was 19, a

my mother's called me to the kitchen. I worked at his restaurants in Mexico. to a sous-chef and then a chef. Shortly before coming to San Diego, I was hired as executive chef to open a new restaurant in Mexico, Viña Gourmet, and then opened two others for the same owner, Saint-Honore

A year ago, Mestre's brother brought Baeza to San Diego to open Cande las, a new kind of restau temporary Spanish, candela word — but a candlewick

including the three intriguingly varied rolls in the bread askets, the accompanying cumin-spiced butter, ar the luscious desserts. The aurant's most popu dish is his "signature" Lob-ster Baeza, featuring a Maine lobster tail so tender it seems made from pure butter, se mushrooms, onions, and tequila and a hint of alapeño. Food like this deserves a serious wine list, and Candelas offers one together, shaping it care-"We have wines from all over — California, France, several Mexican selections," Mestre notes. "We started tasting a few months befo we opened the place. We

do just the opposite. Some times I waste food by serv ing just the best parts. I won't use ingredients that are more than one day old. I've been using only pr quality products, and that goes along with the prices

quantity than to quality. I

But as soon as people hear it's Mexican food, they're dy blocked. Obvie they know burritos and tacos, and when they think about food like that and \$25 or \$30 for an entrée, they say, 'I'm gonna pay that much for Mexican food?' For Italian food, they'll pay prices like that, for French food - but not for Mexican food! That's one of the tough parts.

"I need to develop my customers' confidence more, so they'll trust me and try dishes that aren't served in the U.S., like ant eggs they're like caviar, really nice and if nobody told you what you were eating, you'd enjoy it. But as soon as you wouldn't like it anymore.'

PATRICK PONSATY AT EL BIZCOCHO

Ensconced at the deluxe Rancho Bernardo Inn. some town, for food lovers E Bizcocho is worth both the trek and the considerable tab. Although the room is stunningly beautiful and rather formal (jackets are required), a genuinely con-siderate room-captain pleasure, rather than haueur. The menu also rides a fine line - manifesting a literal split personality between royalist and revolutionary cuisines, for old faithfuls and new foodies Contrary to normal politleft-hand side features the traditional French haute cuisine favored by the local prosperous golf-and-tennis set. The right side is where nearly-new chef struts his stuff, and his stuff buds. Every dish seems to have some shockingly wor derful surprise, whether the salty-crisp sea-beans

honey-lavender sauce for duck breast, or, most astonishing of all, an object resembling a roast turnip that, upon tasting, proveto be a large, luscious hunk

In the Beginning:

of crisp-tender porcini

of chefs in my family." Ponsaty relates. "My grandfather was a chef, my great grandfather was a che my father continued the tradition in a family restau rant called Le Cochon du Lait in Toulouse. As a young man I was given the oppor tunity to work with a his one-star Michelin

restaurant." (France's Guide nationwide in a thick little red book issued by the Michelin Tire Company. with ratings based on the findings of reviewers eat ing anonymously through-out the country. Most listed restaurants get no stars; the three stars - the first star

ext two are for even better food plus excellent service and decor.)

"I did my apprentice ship there for two years. Ponsaty adds, "and then I continued at Alain Ducasse and Oudill. Then I went to Spain to work at Martin Berasategui, where I was chef. It's expected to get a third Michelin star next year. Then I went to New York and worked for Jean Michel Diot [now of Tape nade] for two years. He fornia, and so did my wife, and I wanted a better life Michel at Tapenade for the Michel was consulting for El Bizcocho; they wanted him to come but he recommended me, so they live one block from Tapenade, so on my nights off I often go to eat there with

In the Kitchen to work on the line everymenu that we change every

restaurant in Mexico City for a year, learning the basics and then applied at Maxim's our "conference call" chai and Manzanillo." started there on the cold line, preparing the salads, n they realized I was capable of more. Over the next five or six years, I rose

dle" - vela is the modern

get it into people's mouths, bring out all the flavors of the food. It's about 60 percent very traditional Mexican flavors and about 40

Baeza works on the line in Candelas's kitchen every night, as well as designing all the food served there

chose the name because it's

easily pronounced and it aptly evokes the romantic

age of a candlelit din-

er.) "I wanted to be part

of the project so as to bring some of our Mexican fla-

vors to this country," says

Baeza. "It was a challeng

Coming from Mexico, I

know that many of our

food aren't known here. I

of what we have in our

My cooking is a fusion

between French and Mex-

ican," Baeza says. "When

we started talking about the

concept of bringing upscale

Mexican cuisine to San

Diego, I thought that this would be an easier way to

In the Kitchen

In San Diego: The one thing that both ers me," says Baeza, "is I sion that in San Diego, people pay more atter

like crazy, at all price ranges and discussing which dish would be complemented



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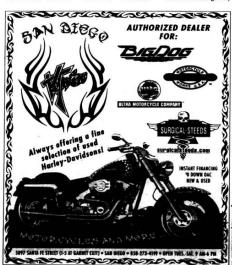
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"I set out food for the staff to taste, and I work a lot with the sommelier. Every time I change the menu, try a new dish, we sit together and we work on the wine, deciding which one would go best with the ew dish. The wine list wa already in place when I arrived. It's very impres-sive; you can find almost any wine in the world, bot

I tell him in detail what I'd eaten for dinner at El Bizcocho, (Luckily, I had pages of notes at hand.) One dish I loved especially,

I told him, was a duck breast garnished with an casual round of perfectly sautéed duck foie gras (as though foie gras were no big deal). "I'm from the we use foie gras a lot." Ponput it into every dish. We even have it for breakfas

In San Diego:

There are so many dishes I would like to cook here that people don't order, observed "Some times I like to work with ordered it. And squab -

sea urchin. I put it on the we're doing squab more and more now, but when I first tried to put it on the The rabbit doesn't sell, so I stopped cooking it, and of course tripe doesn't sell. But I think the custo here are growing more

tled in the best years." Ponsaty insisted that interested in trying new stand, more and more, the

food that we're serving here. When we cook some thing special for the first it and likes it and orders it again, then we can keep cooking it. That's how the food in San Diego can interesting. All my life I've wanted to give pleasure to the customer, and intro-ducing new dishes is very much part of my pleasure

"The last meal of my life?

I'd eat half a pound of caviar, some foie gras, turbot, a nice côte de bouef eef tenderloin], or perhans squab."

DOUG ORGAN AT LAU-REL (AND WINESELLAR AND BRASSERIE)

Doug Organ, who at 38 has been cooking spectacularly in San Diego for so skilled that he can even make rhubarb taste good — and not just mixed with pepper-sprinkled balstrawberries at dessert but blended with port as a sauce for a foie gras appetizer. With its chic, dramatic architec ture and sophisticated menu, Organ's Laurel transported intact from to downtown San Diego.

Southern France and of North India and North a subtly venturesome bill

In the Beginning: "I started cooking in re rants while I was in high I needed a job and fell something I really liked a lot It was a short-order type restaurant in Rancho Santa Fe called Quimby's. going at it — reading a lot ind learning on the job The first real restaurant I worked at, a place in Solans Beach called Frederick's, was very small, with no gle prix fixe menu that changed every night. I don't know if my boss was very smart or very stupid, but he let me do what I wanted to do. When I left three years later the restaurant had tripled in size. It kind

and became a little more

onfident - and it became a little more expensive a well. I think that not bein of fearless. You're too things. If they turn out, they turn out; if not, you start over again. "I owned my first

I don't know if that was stupid or smart either. It was called 926. I had it from 1984 to '86, then I sold it. I was just too young, I wanted to do other thing to go to Europe, Meanwhile, there was a restaurant called Gustaf Anders that's up in Orange County now. Ulf Anders, the chef is a good friend of mine, and I worked there for a couple of months right before I went to Europe out of my mind. When I finally got to travel, I speni most of my time in France at a two-star restaurant in Burgundy called La Côte St.-Jacques, in Joigny, north of Dijon, at the northernmost tip of Burgundy. I got their third Michelin star - they were on the

rise, it was great. I was there for a couple of months working all over the manger [pantry ingredi-They were really nice. Then worked in Taillevent (a ongtime Michelin threestarl in Paris, which was kind of difficult - I didn't get to see a lot because the kitchen's very small, you know Paris real estate prices, so I had to work wnstairs in the cave. I

comb. I used to hear the Metro trains run by a lot. "I didn't learn abou wine there. The French don't drink all that much great wine, they drink a lot of bad wine. It's amazing how bad their supermarket wine is, with the little pop-tops on it. All the good wine comes here."

was down there with the

wines, it was like a cata-

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"Everything on my menus ucts that I can get," Organ notes. "That's the core of everything. We buy from organic farms - not Chino, they don't deliver and I don't have time to go there every day. There's Bernardo area, Be-Wise Ranch, and they deliver buy our fish from a lot of different sources - some comes from Hawaii, some from some local compa nies, some from the East Coast. There certainly is

"The great thing about food is that it's moldable and bendable and if it doesn't work, you can throw it away and start over again. A dish will change throughout the course of a night sometimes."

nothing off the coast of San Diego that is worth

putting on a menu.
"Wine plays a really important part in my restaurants, especiall WineSellar. I try to make most of the dishes wine friendly. I try not to overpower things, to get too

he was always more 'front of the house,' dealing with customers, while I was opened a wine store, we hooked up again when I got back from Europe, and we opened WineSellar

intense with all kinds of

won't go with it. At Lau-

more Provencal and Ital-

ian, while at WineSellar

the food is a lot simpler,

more basic modern French

Parker handles the wine

end of things. He used to

weird flavors because w

rel I use a lot bolder fla

together. "Having two restau

ing children. They kind of duck confit (duck stewed dictate to me where I need and then preserved in its to be, and I go where I'm own salted fat): unlike led. I have very good people in both res rendition remains moist. At Laurel the chef de cuisine is Felipe Gonzalez. He he says, "and it's not the and I ran the kitchen a est thing to make. Getthe WineSellar for years; he ting that technique down came on board as a souswas something I was happy chef about a year after we opened. He was moved to Laurel to open that restauclay-pot chicken marinated in herbs that's very simrant. The chef at Wineple but it comes off very nicely, and we sell a lot of Diehl. He started at Laupork tenderloin wrapped n pancetta too. Often I rel and I brought him up to run WineSellar for me. put things on the menu I'm lucky to have two good that I know are not going people who understand to sell very well, but I jus my style and know the want to have them on the restaurant. I don't worl the line very much. If I did. times. We actually sell a lot of sweetbreads. There's dom to go where I'm nothing that's necessarily needed. When I opened off-limits ' WineSellar and Brasserie, I was 27, and I'd go in at work until 11:00 at night

rants is probably like hav-

and make pastries, and

then make lunch, then cook

the dinner and close up. I

could not do that today

One of Organ's best

it would be horrible."

Organ designs his restaurants' desserts as well as appetizers and entrées "That came out of necesafford a pastry chef, and I wanted to have desserts that were made on the premises, so I just did 'em dessert is just part of the repertoire now. I'm

and most popular dishes is

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fortunate that I have neople who can produce my desserts from my recipes on a day-to-day basis. Pastry takes a lot of concentration and exacting measurements, and I don't have the patience for it

"Food is such a wonderful thing, as far as designing menus. When I was younger I was going realized that I couldn't, because if I built a build ing and had to drive by it every day and I couldn't change it, it would frus-trate me. I'd find faults in it all the time and want to change it. The great thing about food is that it's mold able and bendable and if it doesn't work, you can throw it away and start over again. A dish will change throughout the times. From what it started out up to what it ended up as, it might go through a few different variations the same flavor, the same sensibility, but it might be presented differently. I'm fortunate to have a couple



that. People ask me, 'Why don't you write a cookbook?', but that goes back to the whole building thing. I'd look at it in two year and ask, 'What was I thinking?' and I'd want to just burn it and start all over

In San Diego: "San Diego's tough,"

Organ admits. "I've seen it grow. I've seen it stagnate and grow again. I've seen a lot of good people come and go — a lot of good chefs have come in from out of town and not made it. The public is tough. Another thing that's odd is that we don't have a lot of neighborhood restaurants, and I don't

know why - not the nice small neighborhood restaurants that you have all over the city in Sar Francisco, I don't think San Diegans are quite ready to support them. I look at a restaurant like Laure and I know that in addi tion to local people, I also need the convention business to make that restau-

rant go. Being located where it is, on weekends it's difficult to get people in there, if not for the convention center. And at Brasserie on weekday nights, the whole restaurant's populated by guys in suits on expense

Lagniappe

The best food I've ever eaten was when the owners of Frederick's took me traveling with them, and they went to New York City. I was all of 19 and we went to Lutèce. I'd never eaten food like that in all my life. There was a crab soun that was truly incredpoint for me. And years ago, when Spago first opened on Sunset Boule vard and Wolfgang Puck was actually in the kitchen, ten of us went there together and sat there right in front of the kitchen, trading plates around. That was revolutionary, food like I'd never seen before But the last meal of my life? I don't know, it'd probably be an avocado sandwich.

BERNARD GUILLAS AT THE MARINE ROOM

With Bernard Guillas as top toque, the Marine Room has probably become the ideal San Dies restaurant - it's got that wesome ocean view, that ambiance, and best of all, it has a chef of boundle exuberant energy and skill. His high-adventure cuifirmly rooted in France and the other dipping into the Pacific — while a finger or two stretches toward Mexico. It's an impressive balancing act, but balance the signature of Guil las's cuisine. Each dish reads, in print, like a whole tasting dinner (or a parody of an overprecise Cal-ifornia menu) — until you taste your food, and it all comes together into a coherent, delight-full dance of flavors. Guillas, 37, has not only been honored with an invitation to spend this September cooking at James Beard House, but

he was also named Sar

Diego magazine's "Chef of the Year." Although it's

hard to choose just one,

I'm inclined to agree.

In the Beginning: "My family is in the food business — I have an uncle who's a butcher. I have an uncle who's a baker, and my mother has been involved in the restaurant business," Guillas recalls "But what really made me come a chef is that we have a career day in France once a week from age 12 to 14. Every two weeks, we had two hours - I did the welding, the woodworking, the mechanic shop - and one day I looked around and said, 'Eh, where are the girls?' They were doing cooking, sewing — 'Perfect, I'm going to do the cooking, forget about that grease stuff!

"Everything that we'd make in class would be the best. My family noticed that I was really interested and the superintendent of the school wanted me to go to a cooking school, but I didn't want to go to school anymore, I wanted to really learn the fine art of cooking. We had a great aunt who worked as a maid

hotel restaurant, Georges Paineau, so she asked Mr Paineau and he said yes, of course, because all my grades at school were really high and I was one year ing at 15, I did an appren ticeship for two years It was really, really neat. I was living in his hotel, and on a bicycle, about 20 kild meters. In an apprentice ship in France, you have to be very cautious, becaus some great help at a very cheap price and everybody works like dogs - you pay your dues. But Georg

to your son.' But I was a good boy. "This was in Brittany very close to the ocean, 20 minutes from the beach We would go to the mar ket every Wednesday in away. We would take the

Paineau was a great mas

ter and teacher at the same

time. He was teaching us

like schoolchildren. My

as your son. If he doesn't

behave, do what you'd do

mom told him, 'Treat his

o'clock at night, arrive at ing at this huge market that was open at that hour He selected at the marke not only for appearance much The Man over there the chef in Brittany and he'd get the best over the fraises des bois the fish. When you start

"A good chef is like a sorcerer who dispenses happiness on the plate. I didn't want to go to school anymore, I wanted to really learn the fine art of cooking."

from scratch that way, you really get respect for food and understanding of ingredients.

"I have been very blessed to work with only mattres de cuisine in France — I think there's only about 100, 110 of them in the world. The mattres de cuisine in France

and then worked all stations at L'Auberge Bre-tonne in Nantes itself. "We

would go to the market in

a week," he recalls, "so

everything was fresh. And we had fishermen coming

keep their eyes on the kids

who have potential, and

they continue to talk to

each other and follow what

we're doing and where we

are." As he advanced

through the ranks, Guil-

las learned pantry and pas-

try duties at Abbaye de Vil-

leneuve, an acclaimed

restaurant-hotel in an old

in with the wild salmo with lamprey eels - live, everything live!

He started to get his wish when he went to work in French Guyana, near the European space shuttle a shuttle crashed, the restaurant would close. "Overall, I think I worked for nine months and was las recalls. "I traveled to Brazil and to Surinam and I was really able to learn a lot. I became friends with a Saramacca Indian dishwasher at the restaurant and lived with hin and his family in the Amazon for about three weeks I was 20 at that point, and when you're 20, know what? You're not scared

wanted to travel all around

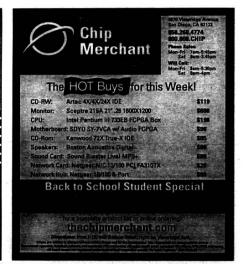
of anything. "Then I came back to France and worked in a one-star Michelin, Les Maraichers. It was located 200 yards from the hig day we would go to the market. But I was 22 and wanted to travel more. A mattre de cuisine in France looking to move, and one

the Restaurant Maison Blanche in Washington D.C., right across from the White House. That who became the chef for Clinton. The most organized kitchen I ever worked in was the Maison Blanche. It was incredstructure. I learned a lot from that and from the high sanitation standards they held. Here I have three kitchens - the Marine Room, the Sea Iolla Beach and Tennis Club. I have about 70 peo ple working for me, so I have to be really structured."

After working at the

Maison Blanche for three years, and putting in another two at Mayflower Hotel, Guillag was fully expecting that his next posting would be Manhattan, as executive sous-chef at Petrossian went there, did the interhe recalls, "but the very day that I came back from











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de cuisine in France called me and said, 'You're going to San Diego.' I said, 'What? Do I have a say in this He says, 'Not really. It's best for you to step up and take a position as chef de cuisine now. You're ready for it. And you're going to love it here.' So I packed up my big convertible and arrived at the U.S. Grant Hotel, where I was execu-tive chef de cuisine at the Grant Grill for five years. learn to run a restaurant, instead of running only the kitchen - to do the profit-and-loss statement. really involved in the accountability. In America

it's not only cooking but it's also 'What is the bot-tom line?' "

n the Kitchen:

At all three restaurants where he's executive chef, from shopping for produce to creating pastries (executed for him by an off-premises pastry chef, since the Marine Room kitchen is somewhat cramped and has nowhere to expand but into the sea). He designed the cranber bread, which is baked by a company in Escondido and served at the restaurant with a slab of Plugra, a premium European butter He chooses dinnerware and crystal, scouts world-

wide for wines, and is even helping plan the renova tion of the Marine Room' interior that's scheduled for next January. (He's also working on a cooking show

should receive every prod uct, so they can check on also develop a dialogue with the vendors and with farmers, so you really are getting the best, freshest.

"The most organized kitchen l ever worked in was the Maison Blanche. It was incredible the cleanliness and structure."

guest-chef stint in Australia in October and

no sign of weariness. "Chefs should always do their ordering themselves," he says. "They

tastiest, and most consistent quality. At the Marine Room, my freezer is the size of your refrigerator. even Sundays. The product stays at the Marine

Room no more than 36 hours, then we discard it.

be changed seasonally four months, even after ents run out because they're no longer in season. I think that when you change ingredients, you should reprint the menu you can't be stuck on a piece of paper. And I believe in truth on the menu. What's on the menu is on the plate This is where you can see pany he works for are all about and whether the really do what they say they

Guillas ranges far afield for his ingredients. "There's not much fish in San Diego waters," he observes, "so ern California, from the Fast Coast, from Hawaii, I in Fiji - God bless Amerguys call me and say, 'I have 300 pounds of opakapaka, do you want it?' They put it on the plane, and next Same thing with tuna from and diver sea scallops come from Mexico, Vegetables,

ker who goes to the market

and I've been working with

little farms. The truffles

come from France; so does

the duck foie gras - it's

Grade A and my God, I'm using 20 pounds a week! But I use every bit of it— the fat that melts off I use to sauté potatoes, the trime are strained and go into fois gras butter. Some boys in the kitchen say, 'Man, this guy just doesn' lose anything.

the morning. I spend about two hours in my office doing the ordering and the unts and then go to the kitchen. I work six days week, about 12 hours day, with 10 hours in the kitchen. The reason I do that is - because I love it! In the morning, it's like I'm going from my house to my other house. I'm there every night and I expedite the food. I make sure that the finishing touch is completed — all the pre-sentation, all the garnishes. night long. And I have a person who designs the plating, putting the foods and sauces and garnishes I have a very, very talented young chef de cuisine that I hired about two years on the plate. Then you

what ingredients taste like. When I do a menu now, I know what will work and it. When I go to a restaurant

"We have a tendency when we're young to think, the more ingredients the merrier, but when it goes on the plate, there's no sunerou."

diter whom I have trained. putting on the final gar ishes - the fresh herbs, the little flowers.

I started at 15, so I know

it. When there are problems, it's from the wa are trained here. I get kids coming in, graduates of

to think, the more ingrediit goes on the plate, there's no synergy. One ingredient clashes with the other, or the plate and the cust will go, 'Oh wow!', but after that, everything on the plate and work well toget a balance of all those things

"When I'm training my cooks, I give them a very heavy cushion of error. If somebody overcooks a fish, I say, 'Don't serve it, don't even try. Keep it for yourself and you'll get to eat it after work. I will never, never blame you for it, but you will learn. When you

see it's not that great.' This training tool has been working very well to show the quality and texture and how food should taste. I do a lot of guest-chef stuff where I'm gone for two or three weeks, so I make the deal that all my chefs will have two days off a week, which is unheard of in this city, where they're all working six days. But it really works, because they're really

"You have to have your waitstaff really involved with the menu," Guillas continues. "We have a handwritten sheet of specials every night and change them twice a week

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In San Diego: Many of Guillas's dishes

include Asian ingredients, which he first encounte in San Diego. He confirmed that he first encountered them here, at an Asian market he wandered into when he was working downtown.
"I'd go over there and look at things, the new ingredients, exciting! One day, an old Vietnamese lady who worked there came over and spoke with me

had the time, could she teach me how to cook with these ingredients." She did, and now Guillas shops reg-

ularly at 99 Ranch in Kearny Mesa. "It's my 'third house,' " he says. "Ron, my chef de cuisine, loves and has extensive knowledge of South Amer-ican products, so he also brought a lot to the pic ture. We experiment together. Lately we've been ing to a Persian market in Los Angeles. Everywhere I go, I learn something.

"Local people love my cuisine," he adds. "It's just a matter of education. We sell about 40 percent specials every day, which is very high. And the ones that sell like crazy show what people like. But you have to be careful that you balance the foundation of your menu with dishes that people here care for, like lobster bisque and filet mignon. You have to work chef is like a sorcerer who dispenses happiness on the

Lagniappe: "The best dinner I ever ate three-star Michelin in Paris.

girlfriend, and I said it's en three years since I've been in France. They asked We had a 14-course lur we started at one-thirty and we were done at six o'clock. One dish I loved was Potage Dubarry, a soup of sea scallops with soup was served in a little blowing into your nose. I still like very simple food, but it has to be very intense

I came in with Doreen, my

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"For my last meal? Beltle shot glass of vodka. most likely Grey Goose o vedere. Then I would have my foie gras with a nice bottle of champagne, a Roederer Rosé — when you have to die, die in style forget about it! Then most likely a really nice onaga, nice texture, poached, with cup squash, and salad with that to balance it. Then I'd go for some antelope, some

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EVERYTHING ELSE

French cheese, and I'd finish with some really nice figs poached in red wine with a little cinna some Häagen-Dazs dulce or '77 port. And right after that, you make love and you just pass on right in he middle of that! Ah, life is good! If you love what you do, you don't count the hours. Everything just falls into place."

wild game. Then I'd have

MARTIN WOESLE AT MILLE FLEURS

Everybody goes to Mille Fleurs for graduation dinthe diamond-bedecked. face-lifted residents of tre riche Rancho Santa Fe (along with the occasional Hollywood celeb) make it their hangout, especially rant is about 45 minutes 35 minutes by SUV.) Actually. I wanted to hate Mille Fleurs, especially when nerused the hearthreaking list, with its astonishing

upbringing. In the Beginning:

array of fully-aged major I looked more closely at the menu: It changes nightly, so that every dish is a "special." And when the plates started arriving, quite forgetting about other people's jewelry, I surren-dered to the food. Woesle's technique (and his kitchen management) is simply formidable: For instance, he's among the very few local chefs to serve squab well. (That gently reared little game bird is not, after all, some sickly factory chicken.) His style is close to classic Continer haute cuisine but modernized with much lighter sauces and brightened with unexpected ingred ents that often hint at the chef's Northern European

"Before I decided to become a chef, I decided to become a cook," says call anybody a chef, even

rs. First I wanted go around the world, so I to go into the electronics

thought I'd give it a try. I was lucky to get into a very well known hotel restauat Oberlingen, near the Swiss and Austrian borders, about an hour from my home. I stayed at the hotel — another thing I

liked, being young, was being able to move out of the house. I learned from French chefs who were working there. "From there, I worked

in Ravensburg in two Michelin two-star restaurants for a couple of years. Then I wanted to work at the best restaurant in Ger many at that time, the first three-star restaurant there. called the Aubergine, in Munich. Their waiting list was for a couple of years, so I went to work the winin the mountains, and ever kitchen and onto the ski slopes. Finally I went to work at the Aubergine for a couple of years, and after est to study at the Master Chef's School, which grants the highest degree in cook ing. It's not an easy exam to pass - often 50 percent fail I was there for three months. I was the youngest student there, but I finished best in my

the fellow making hamfield, but there were no positions available. Then burgers. In any case, when I got out of school, at 16. I noticed that there was there's a good German tradition that you learn some able to learn how to cook You'll always have some sort of profession, and you do an apprenticeship for thing to eat, you're in a

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class. After school was finished in December, I went back to Switzerland for another winter season at a

"That spring, I was offered a job in California. Some of my good customers in Ravensburg owned a little health spa and sold it so they could open a similar spa in Calfornia, near San Diego. They offered me a job cooking, and I was young and single, so I went. The spa was so small that sometimes I was cooking for only two ladies." The spa closed after a year, due to financial bleeding by a crooked partner, but Woesle wanted to remain in California. "I drove around, looking for a job and I finally found work as a pastry chef in Los Angeles, but I worked there only three months until I learned that they were looking for a chef at Mille Fleurs. I was hired the minute I walked in. This was 1985. The owner, Bertrand Hug, had just taken over the restaurant one month earlier,

and it was very busy. Then he got into an argument with him, and the chef left with him for a few minutes and was hired right away. He was hoping I'd organize things, because it was a mess."

In the Kitchen:

"I'm more a working chef than an executive chef." Woesle explains. "We're a small restaurant and I kitchen every day. If I'm not on the line I'm doing garde manger [pantry] or salad. I work all around to keep up and help out the staff and show them how it's supposed to be done.

cook are salads and appetizers," he notes. "Certain dishes have some German French, or some Italian. I don't call my cooking 'French,' it's more like 'European.' " Woesle also self, changing them sea-

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I'm lucky, it's only five

weeks, and then teaches his pastry staff how to exe-

minutes from the restau rant. And I like to use fresh "I use as much local food as possible, especially I shop every day and I don't produce from Chino Farm. buy very big quantities,

st one or two days' worth. After shopping, I make the menu for the day. During lunch, I decide my menu for the dinner. Then, at for the next day for lunch. And so it has gone for 15 vears.

In San Diego: "I was the first one in this

area to put foie gras on the menu." Woesle recalls. "At that time people here had never tried it. By now, a lot of local people come here in order to eat unusua things like rabbit, liver, sweetbreads, veal tongue, herring, smoked eel. Even if only two people order it, I know it's good, so I'll put it on the menu again. and those who try it always love it. The one thing I don't like about cooking in this area is that people do not days after work, and somereservations for too many people at the same time. Then I'm just swamped and have to make a very easy

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is not the best work that I do. I wish more people would come earlier in the to get in on Friday or Sat urday evening."

Lagniappe: "The last meal of my life?

I'd be too upset, I wouldn't be able to eat anything."

TAKASHIGE SATATE AT OCTOPUS GARDEN

"Fusion cooking" ofter works best when practiced by chefs whose primary background is in Asian cuisines. Takashige Satate proves the hypothesis: At his Octopus Garden, a lovely restaurant in the Gaslamp that opened late last spring his unerring blends are literally a world apart from the usual mishmashes dreamed up by Americanborn chefs adrift in Southeast Asia. Born in Japan, Taka-san's first pro fessional training was at a Chinese restaurant there, player in his mixtures. Later

San Diego hotel kitchen specifically to learn French cooking and sauce-making. The result? Consider his "ankimo sauté": A gen-erous piece of monkfish liver (the aquatic version of foie gras) is marinated in cognac and layered with succulent Japanese eggplant, delicate himeii mushr and ripe sweet papaya, lightly dressed with an ovster sauce and balsamic vinaigrette It's a miniature br

Dagwood sandwich com-

bining several similar ten-

der textures with distinct.

trasting flavors — and it's the best of all culinary In the Beginning "In 1968, when I was a teenager," says Taka, "to be honest, I needed to find a job to survive. We were in a very small town in Japan, and my uncle was a chef

new restaurant in Dayto Ohio. I didn't want to come over to the United States pecause I didn't speak any English, but they gave me At the end of that time, I ned to Japan, but I'd

quit and moved to San Diego and tried to get a job. I worked for Benihana Steak House; that was when I a sushi bar busir

When I married, about 25

"Octopus Garden is a family business. Whenever we make a recipe here, we keep it a family secret."

HEALTH AND BEAUTY

United States and realized that I wanted to live here, after all, so I went back to Dayton — but I really

"The first restauran of my own, I had from 1985 to 1990. We sold that and

learned to do teppan yaki "My wife's family has

wanted to move to "Then the company

market and it was taken

Bernardo, called Yae, hired me to work at their sushi bar I staved there for 3 years

then started a new res

rant in Hillcrest, I sold that

in 1993. Then I spent time

learning French cuisine. I

town in Japan, and he got

me a job there as a sauce

chef, so I could learn a dif

that time I already had a

While I was working, at the

a location for my own

restaurant - after work,

knock on doors. There was

one place that usually had

their lights on, and one

evening, they had no lights on. One day it was Tomaso

Restaurant, the next day, it

plan to open the Taka

urant on Fifth Avenue

knew the chef at the Mar

riott, he was from my h

and brothers had ten sushi bars in Sapporo City. I helped them on my days off. Then, when I was work-ing for Benihana, I thought teriyaki business would not last long, sushi bars would be coming in. The biggest Japan

was Taka Restaurant, which opened in 1995. "The current owners

of Taka were my partners. They're not in the restaurant business, they're in ndustry, and they wanted to have a business with regular cash flow. We made it not even one year, and it takes at least six months in to break even. Then I left. rant, and it had only 50 seats. I lost so much n there you wouldn't believe it! I had to go to other states to make the money to open Octopus Garden, Over three years, I opened five restau rants - in Arizona, Indianapolis, Colorado — for somebody else. I was a consultant, so I hired the chefs. designed their sushi bar and their kitchens, and I helped the chefs for a couple of months. Most other

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there and he got me a job

in the Chinese restaurant

where he worked. I started

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19. I had worked in five

work in a very large restau

rant in Sapporo City called Totenko, After about a year,

they transferred me to the

headquarters restaurant in Tokyo. They did French,

nesian cooking. I worked

to, but they told me to do

it. They opened restaurants in Europe, Los Angeles, and

Hawaii and invested about

\$8 million to open a big

restaurants all over Jap My uncle was kind of the



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states are a little behind compared to San Diego, so I just made them straight Japanese-style restaurants chicken, and so forth. In

"I named Octopus Garden from the Beatles' song. I grew up with that song, Taka notes. "My most pop ular dishes are the filet mignon and the terivaki chicken. The filet mignor sauce is a combination of Chinese-French style, and the chicken is not Japanese style teriyaki, I use more of mix: The chicken is mariand a little chili pepper. I make a very light sauce with cream and soy sauce and Chinese hoisin sauce, plus chicken soup stock. For the Hong Kong steak, my uncle's Chinese restaurant made something like it, but much better than I do. a smoky taste. I put the steak on hickory chips to smoke it for a few minutes, then I

cook it to order in a wok. "I use four fish mar-

kets, two local and two in Los Angeles," Taka explains. I go to the two local mar kets every day, and I check the Los Angeles markets by If the quality is no good, I order from somebody else. We have live tanks behind the sushi har for shrimp. obster, Dungeness cral when we can get them live. World Wide Produce in Los Angeles because they'll tities like I use, and they carry special things too. choose whatever ingredients I can get in season. I can't always get what I want to get. Fish doesn't always don't catch it, so we can't get it. I give my waitstaff a taste of all the specials - if they don't know it, how car they describe it? My English is too lousy, so after they taste it they can explain i

sauce for sushi with about 50 percent less salt," says



HEALTH AND BEAUTY

Amiko Gubbins

taste the rice and the fish.

When you pour the sauce

into a container you should

he able to see the bottom

I start with regular soy sauce

and boil it and mix it with

Taka "That's traditional in Japan, but here, most sushi chefs don't care, they just use regular soy sauce. It's supposed to be a much lighter sauce, so you can

a soup stock made with bonito flakes, kelp, and other ingredients (but MSG — I don't need MSG). My wife and I make it nobody else, because I don't want to give the recipe to other people. We also use the best-quality vinegar in the rice, single-malt like Scotch, and we season it following my wife's far ily's recipe. And even my sushi chefs don't know what kind of rice I use, because I make up a mix of three different brands of rice.

"Octopus Garden is a family business. My wife makes the pastry. She got tired of helping out in her family's sushi business, so she learned French pastry. She comes to work with me every day, and my son, who's 26, makes sushi here part time and also works at Cafe Japengo, because he needed to have experience working somewhere else. But whenever we make a recipe here, we keep it a family

In San Diego: "Sometimes I go to other

sushi bars at lunch," says Taka, "but I only go when I know the chef, and I call first to make sure that he's there. I don't trust most of the sous-chefs — students might not keep it so clean. to be there every day.

Lagniappe: "Someday, I'd like to have

a gournet dub at my restau-rant, with VIP memberships, and maybe once a month I'd cook unusual things with special ingredients, things most restau rants don't have - like blowfish [fugu]. They're illegal here because parts of them are deadly poisonous. You can import son parts already cut out, but I'd like to start with live ones. And when I get the time, I want to travel the whole world and eat all the different food."

AMIKO GUBBINS AT PARALLEL 33

To carry off fusion cook cious palate to combine

global ingredients and stylis-tic flourishes from severa cuisines. The energetic Amiko Gubbins (vou can see her on the line nightly through the side window of Parallel 33) is a master of the genre. Her own backind is a fusion of Amer ica and Japan, and the cos mopolitan food her mother cooked reflected the cuisines of both cultures - and she blends foods found around the world at the geographic latitude of Par-allel 33 (where San Diego is located, along with Mar rakech, Shiraz, Delhi, Kathmandu, Shanghai, Kyushu etc.) When she started cook ing professionally, she had to cajole her way into firstclass professional kitchens where women were not yet welcome. This year, she' returning to the James Beard House in New York as not only the sole local chef to cook there twice, but the to be invited there at all.

In the Beginning: that year by San Diego mag "I probably became a chef azine. "Doug Organ was because I enjoy eating and cooking there, and he was on his way out to go study in France, so I talked myself Midas touch when it comes to cooking," Gubbins reflects. "She'd make me into a job there," she recalls I was screaming on the these exotic lunches, and freeway, 'I got it, I got it!', when you're eight years old you're embarrassed. Everynight to start work, the one had peanut butter and ute the chef saw me, he says, 'No! No females in my jelly on white bread, and I'd have, like, cream che kitchen!' Ben Clockenbush and black olives on wheat the manager, takes Ulf outbread. I'd hide it. I'd break side and they spend some it in little pieces inside my time talking, and Ulf comes back with his head down brown paper bag, and smug and says, 'Hello, my name it tasted really good. But in is Ulf Anders,' and from the sixth grade you become there on I was his little pet, he took me under his wing. I attribute becoming a chef popular - 'Hey, you're bringing sushi? No way! But my mother never let to him. He was so strict. and always watching me. I me help her, aside from set got an early start, at 20, getting used to his high stan-dards. He has an incredible why I wanted to. I was going o go into the fashion field like my older sister, but then I thought, 'Wait a

minute, that's her dream.

that's not my dream. What

is it that I want to do?' And

then I thought, it'd be really

awesome if I could get paid for cooking. Little did I

bins began her apprentice-ship at age 19, scrubbing pots and veggies at a restau-rant in Carlsbad but within

on the line. After a year,

she was ready to move up

A native of Vista, Gub-

Gubbins met her business partner/sommelier Robert Butterfield, when they were both working at Gustaf Anders. They worked together again at Cilanti and then Cafe Japengo. "He had a vision five years ago and asked me to do this and I wasn't even a chef at Japengo yet. I wasn't ready, so we put it on the back burner. After I did the es Beard House in '98, I said. 'Let's start talking

and set her sights on Gustaf

Anders, the restaurant

named "best of the best"

about Parallel 33.' Once you've done the lames Beard, you feel like you've arrived, it's time to open your own place and run it.

E. September

In the Kitchen

The menu is exotic and ornamented with specials, which the lucky waitstaff can describe in tantalizing detail because Gubbins has a staff tasting at the begin orders for a regular dish on the menu seem to be wan-ing, she'll often cook it again for the staff to remind then inevitably nerk up. Her sig astonishing Chilean sea base marinated in a complex syrup based on katsu (sake lees), served with an orange-lychee-white wine sauce. She's also especially proud of her ahi poke appe tizer with Asian pear and mango and a spicy wasab dressing. The hardest par for Gubbins is the fir because she can't yet afford a pastry chef, and she expect it will be difficult to find one whose inventions will fit with the other food at Parallel 33. "Pastry is my weakest area, but I'm forcing myself to learn," she says. "I don't really have a

sweet tooth. But I always

have to challenge myself, not stay just with the things

It's good for the cooks too, if I bring in foods that I

haven't used before, taking risks a little bit - saving 'I'm not really all that sure how to use this.' Then I taste it and understand what to put with it."

In San Diego:

Unlike many local chefs Gubbins faces few problems with timid tasters. There really isn't anything people won't order - voi an do anything as a spe cial. Tonight I ran sweet breads and they sold out At Japengo, I probably wouldn't have sold one, bu here it's a different demo graphic — sophisticated locals who travel all over the world. The world's shrinking is affecting how we eat: People who travel not just on vacation but because their jobs demand it don't go looking for a McDon ald's. They're no longer afraid of food, they under stand it better.

'I haven't actually traveled in Asia — but my mother's cooking brought all of Asia

YUKITO OTA AT SUSHI OTA

Sushi Ota is rightly ned as the so the city's best sushi. The rice is ideal, with the per-fect degree of stickiness and finest balance of sweet and

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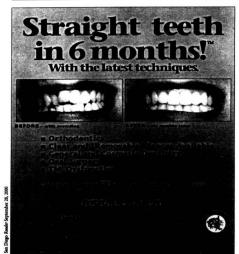
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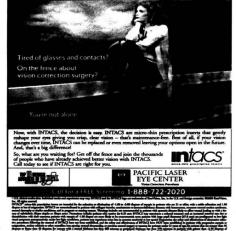
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In the Beginning: "After junior high school, at about 15, I started training as a chef," Ota recalls. 'In sushi, you train like a French chef, by working in Kobe for ten years. By age 25. I was a chef.

"Almost 19 years ago was working at a sushi ba in Japan, and a friend of a friend needed a sushi man at the Otani Hotel in Los Angeles, I was young, about 29. 'Sounds okay,' I said. My passport and working visa came fast, in maybe three months. I had a contract to stay there for 3 years. After that I worked at Mister Sushi in P.B., and at Kobe Misono on Mission Boulevard. Nineteen years ago, sushi was not so popular, there were not m Diego - nice weather, nice people — so I decided to start my own business. For 8, 9 years I saved mone for it. Many people helped me and then Lonened Sush Ota 10 years ago."

In the Kitchen: Ota-san's ama ebi ("sweet freshwater shrimp, the body



Jean-Michel Diot

served raw followed by the cooked head) is prepared quite differently than at most sushi bars; hot and

very crisp, it's unbattered but ms with flavorful shrimp fat. "I don't use deep-fry ing," Ota explained. "The Japanese style is very sim ple, very natural — a little oit of sea salt from Hawaii, and I only bake it. I don't add any oil. That way is the

Many of Ota's other best dishes aren't on the menu. One such is the pop-ular Sushi Sundae. "In Japanese," Ota laughed, "it's called sunshoko don. Some American customers said. It looks like dessert, what is its name?' So I said, 'It's a sundae!' It's got pink uni Isea urchin roel, red chopped toro [fat "belly tuna"], and what we call yama-imo, Japanese potato, that looks like whipped cream, and then a little

orange salmon roe on top, so it looks like a sundae." Ota's fish come from all over the world. "Some the sea urchin, the ama ebi,

and sometimes albacore or halibut," he divulges. "But many local fishes are not oily enough and are too small. The other fish some are from Boston, some from Spain, sometimes from South America, and the salmon come from Norway. I use 21 kinds of fresh fish every day, and I buy it every day. I don't have a tank, I don't like them. If you keep fish in a tank with no bait, no food, they become very skinny. Maybe keep-ing them for one or two days is okay, but not for

"My favorite is uni. No

says. "I like the ama ebi too." Do sushi makers in Japan make fancy sushi or st simple ones? I asked "The fancy ones are called 'party sushi.' Traditional Japanese sushi is simple — the nigiri, the sashimi. But right now, even in Japan it's changing. Same as here the young people like the fancy ones."

JEAN-MICHEL DIOT AT TAPENADE

Although in our alphabet almost any top San Diego most will mention Diot's name first. After a hugely successful career as a chefestaurateur in Manhattan he moved here and adopted ould allow him more time for his family. At Tapenade. his food draws from the sunny flavors of Provence. His cuisine here isn't showy (or show-offy), but every bite serenely bespeaks the technical skill and exquisite palate of a master-chef

In the Beginning

"I was always interested in food when I was a young kid. I was not outside play-ing cowboys and Indians." kitchen with my grandma, trying to help h get tastes of the food she was cooking. She cooked with love, and that's the best cooking. When you

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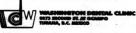
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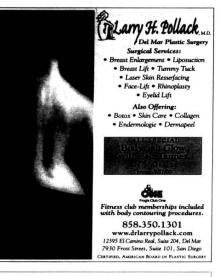
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you feel the love in her." Diot grew up in what he calls "a small city next to Lyon, called Vienne." That "small city" and its environs is in fact one of the seedbeds and capitals of modern French cuisine with more than its share of world-famous chefs. "At 16, I started as an apprentice in a two-star restaurant in Vienne." Diot continues, "and I spent two years there and then I moved famous three-star restauyears in '78 and '79. You and they try to teach you the basics of cooking — the way to cut vegetables, to clean fish, to organize the refrigerator, to do the chopping for all the kitchen. Step by step, when you are more comfortable, they give you the more complicated steps, such as the way to do stocks. That is the way we learn in France, not in schools but in restaurants. For me, it is the best entry into the world of cooking. Then I went to Jacqueline Fenix in a subarb of Paris, and after that I spent a year with Michel Guerard (an inventor of nouvelle cuisine and of the dietetic cuisine minceur] in the south. Afterwards, I spent four years at Jacques Chibois in Cannes, a two-

facing a computer and entering some numbers — I

wanted to be in a kitchen all

day long, I like to cook, I like

to be at the stove. So I

opened Park Bistro, a small restaurant in New York.

We had great success, the first bistro to receive three stars from the New York

Times. We operated this

place for ten years, and in

the meantime I opened a place across the street from the Barbizon Hotel, called

Les Halles (from the mar-

ket in Paris). I opened a bakery and pastry opera-tion, and the latest one in

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roundings like Provence, but I didn't want to go back to France. I came to San Diego on vacation and saw beautiful place called La Jolla that reminded me of the south of France. I ate in restaurant after restau and I finally said, 'There are not too many French restaurants here, and I can do something different.' I inted to get out of Nev York and cook the way we cook in France. When you are close to the source of all the produce, you get the freshest vegetables, the ripest fruit. I missed that in New York, where for two mont of the year you can get good stuff at the farmer's ket but the rest of the time it's coming from Florida and California. I thought it would be better to be close to the 'garden of America.'

In the Kitchen

"I think chefs are like inters," says Diot. "They look at something and just want to reinterpret it. To be a good chef, you have to

and colors and very curious about all different ingreients. You go to a farmer' market and you find a beautiful leaf, and you've got two kinds of fish from France, and you just have to match it. With that sensibility, and my 25 years of experience — I'm tasting food all day long, and I keep the memory of taste in my brain - I know if I take this fish and this vegetable and put them together, how the combination will taste I always want to respect the innate tastes of the meat. the fish, and the vegetables During the time that I've been cooking, I think French cooking has changed a lot in this way. We used to have a reputation for heavy, my food, but not any more. It's all right to have some heavy dishes, but gen erally French cooking is lighter and more respectful

Diot finds superb produce in the San Diego area but disappointing local seafood, "We don't have so many species in San Diego, he observes. "We are right

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next to the ocean, but it's very poor when you com-pare the local catch to the fish you get from the

Among the dishes he considers best at Tapenade are the napoleon of foie gras, the wild John Dory lamb chops with roasted

"I'm still excited about my job. The profession of chef is so magical. You just take some raw incredients and do something to them, and every night you have people coming to your place to try your food."

garlic cloves, sauced with what my notes describe as "cafeteria gravy in heaven, and a galantine of rabbit stuffed with calamari. "At first when I put rabbit on "I was very surprised because

California," he says. "To get bread of this quality. even in France, I'd have to drive 20 kilometers. The supermarkets are killing all the small people in France, the butcher, the baker...

to having rabbit, but at the

beginning it sold only ten

ple are coming for this kind

nade are house-made, the province of a pastry chef, and

the breads come from Bread

and Cie in Hillcrest. "That's

the best baker in Southern

tions a week. Now peo

All desserts at Tape-

"I like to cook," he adds "I've devoted my life, 25

excited about my job. For me the profession of chef is so magical. You just take some raw ingredients and do something to them, and every night you have peo-ple coming to your place

years, to it, and I'm still

to try your food. Every day is a challenge to please your customers and to teach them to understand your phi-losophy of cooking. It's a but it's my life.

In San Diego:

Diot's menu has come to include several subtle South ern California touches, including a Gallic version of guacamole. "When I got ere, I changed my co ing a little," he says. "I try to educate them, but it's always in the tradition of French technique. I'm very curious about all cooking. trying to experience some ent. A few weeks ago I tasted what they call nole, a stew with dark pepper and a touch of chocoprised and pleased."
It hasn't all been adven-

tures in mole and guatheir tastes. "I was planning to change the way people eat beef here." Diot says. "I steak. [This is a small, flavorful steak that literally hangs in the intestinal cay ity of the steer near the kidneys; because of its exposure to a small amount of air, it steer's body. | There's only mal, and it's always kept by and test the quality of the steer. I was the first one to cook it in New York, and now this steak is served at all the French restaurants there. I found some here and tried to put it on the menu. A few people said it had the real taste and texture of beef, but - in Sar by step, I think. Now we're you have so many new

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restaurants here very much," he adds. "I have two small daughters and I like to spend as much time as I can with them. I cook at home and I try to develor

This city is the nicest city in America — it's sunny, nice weather, nice why the city doesn't have more good restaurants. A few months ago, one of the cooking magazines — Gourmet or Bon Appétit had an article about the best restaurants in cities all across America, and San Diego wasn't even on the list. And we're the sixth want to see more and more good chefs in San Diego Competition is actually

"I came to San Diego on vacation and saw this beautiful place called La Jolla that reminded me of the south of

good for business. The more good chefs we get in San Diego, the better it will be for everybody."

France."

Lagniappe: "Before the commercial sense, cooking existed to feed one's family. Cooking is a part of the love you receive from your parents and your grandparents. I think that everybody should ive good food, and plenty of food."

_ Naomi Wie

omi Wise is an author of four published cook-books and has been a eral publications in the San ing the East Bay Express and the San Francisco Weekly. With the October 5 issue, she will join the Reader staff as food and

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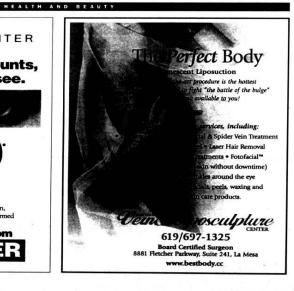
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isst an obvious few. Rome has done very little lately to in-dicate even a slight interest in reformation. So they've got a lot of reconciling to do. So they've got a lot of reconciling to do. The same of the season of the seas

enter the 21st Century and join us in the Reformation, then some kind of reconciliation will

Nameless Enemies

Re: "Blurt," September 21. With friends like whoever "reviewed" my website davesfunstuff.com, which just rsary on the Web this pas

September 16, who needs

enemies?
Apparently, the reviewer has hardly given any deep thought about how to go about writing a short review of my website and instead has taken the low road by giving me some unwarranted cheap shots at me and my hard work on the Web.

on the Web.
From the September 21
Reader, the weekly "Blurt"
section has decided to take a
tabloid aim at my website with this cheap review. First off, how does this

uneducated reviewer get off by calling Dr. Demento a stoner and his show a one-hit wonder radio show? It is clearly obvious that he has never heard of the syndicated radio show or he would have looked more intelligent criticizing

r snow. In the past four years that his show was unwisely yanked off the air by the Flash owner Luis Kaloyan, who lost so many listeners that he sold the programming rights to his enemy at Jacor, I have been listening to the audio streams of Dr. Demento and being introduced to many new

introduced to many new artists and songs not being exposed locally via radio.

I have become acquaintances with the great Luke Ski, who does song parodies in the spirit of "Weird Al" Yankovic, only by specializing in soft inspirations for his parodic inspirations for his parodic. There's also Henry Phillips, who put out two great who put out two great who put out two great in the strength of the property of the property of the strength of the who put out two great comedy CDs that are worth a listen. Camille West sings about Viagra being spilled in the water. Adam Sandler puts

the water. Adam Sandler puts out more comedy CDs. The Four Postmen sang about a "Chainsaw Juggler," and many more comedy artists that are being introduced all coming famous thanks to the Internet

If you think that Dr. Demento is a tattered old hat hat former Dr. Itz called him and nobody else is playing his records, think again. Over the new DJs on the Internet playing the kind of music, comedy, novelty, and just playing the kind of music, comedy, novelty, and just playing the kind of music, comedy, novelty, and just playing the famous with his 26-year-old syndicated adio show. I net "Crays" Js., who hoats his own weekly who hoats his own weekly he had to be the compared to the the compared to the Demented to the the compared to the Demented to the the compared to the complete list on the Demented

Dr. Demento also has a usenet newsgroup rec.music. dementia and has an official big thank you to Jeff Morris Dr. Demento. Check it out at http://php.indiana.edu/~jbmo rris/ for The Doctor Is In.

http://www.davesfunstuff.com/

And, yes, the subjects range far more than the narrow far more than the narrow focus of potty humor being heard on some morning shows. There are songs about animals, sports, transportation, rock

course, there's some risque humor along the way with double meanings.

Did you know that I also wrote some funny songs and parodies and posted them on the Web for listening! Songs about Pokémon, Hollywood Squares, South Park, Britney Spears, and drinking beer are

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If you think that funny and novelty music is all just goofball music, then you don't know enough about funny music for that matter.

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this the best way you can
with a lot of content to share
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with the people! Thanks to
the Internet, there is an outle
for my thoughts that would
anywhere lee with antiquated
mast-media outlets. This fiveyear-old website is a way for
dreams, likes, dislikes, withes,
plans, and comments to the plans, and comments to the people interested in the wide selection of topics I present as well as providing weblinks to

Then, he took my "Chop Shop" lists for a couple of radio stations out of context and gave the wrong meaning of what the purpose of the pages are. Have you ever heard a great song in its entirety on 91X and then heard the same 91X and then heard the same song on Star but with a few bars cut? This is annoying to me in my opinion. The page was de-signed as a call for radio stations to stop playing over-condensed hits just to play

standard to slop playing on to condensed his put to be condensed his post of the condensed his practice will come to an end and give the listener the whole hit song they deserve to hear in the first place. That's the real purpose of the "Chop Shop" pages. You can find them in the Dave's Radio Wayes radio news section of Wayes radio news section of

the website.
A few other facts about davesfunstuff.com the reviewer never thought of reporting:

I also author a very popular web section, "Today in History," featuring subsections on Celebrity Birthdays, Holidays,

HEALTH AND BEAUTY

Suntimes, Sports History, Events History, Chronologies, and other items of trivia that you may have seen being the subjects on some of the questions on Who Wants to Be a Millionaire. You can learn something from my website, after all. It educates,

website, after all. It educates, and it entertains.

Many radio stations across the world use some parts of including the KSON morning show's Tony and Kris locally as confirmed via e-mail.
One sward-winning section.
One sward-winning section is note of is the "Eight Is Enough Information" page, dispensing episode information bots, pictures, and other than the properties of the properties comments, and just to say hello to my fellow forum friends. I also met Ben online, who is training in the Armed Forces and is engaged to marry Sarah, the daughter of actress Susan Richardson, plus other friends such as Jon and Christine on the board.

Another section that the reviewer also failed to take reviewer also failed to take note of is my information page covering Southern California radio and TV. There's info about websites of local stations,

about websites of local stations, metro station lineups at a glance, news, radio station logos, and a developing history of radio in the area.

One more section of note:
"Optical Illusions," where your eyes get twisted up in knots trying to make sense out of the picture sha been do not of the picture sha beautiful to the course of the years, I've made many new years, I've made many new

years, I've made many new I could never have made people I meet simply don't understand or care about my interests. I've also made a remain nameless.
One of these days, I'd like

to meet my special lady who will share my interests and eventually take up some of the writing rebuttal letters like

Thank you for your time.
David Tanny

Sensitivity Sickness
Re: The comment about
"chucking spears" or whatever, made by lewel during a
live webcast from the Cash
("Blurt," September 21): Here
come all the finger-pointers
and the naysayers! "lewel
knows she is a public figure
and she can't say stuff like
that." Boo-hoo! For sooh-oo! For soohthat." Boo-hoo! For some reason, I've always been under the impression that we were all spear-chuckers at one time. A guy's gotta eat. How come we haven't done away with the name "Nigeria"? Doesn't that mean "black" or something? I am sick to death of all of this so-called sensitivity. I remember a recent article in remember a recent article in Rolling Stone with Wyclef lean; some pathetic white kid had the nerve to call him 'nigga' in a most misguided and friendly way. Well, he was immediately put in his place — don't call me nigga. man. 'Naturally, that was applogies by the collective guilt of a kid that has nothing to do with anything. I fail to guilt of a kid that has nothing to do with anything. I fail to see the "equality" in any of this crap. My grandparents were Polish; call me a stupid, fat, lumbering idiotic polack — so what? I know I'm none of those things except for being those things, except for being Polish. My neighbors next door - a white guy and a black girl - told me they kep their shades and windows closed all day in the recent

stuff and steal it. I couldn't care less! Should I be upset? Sorry, I am not. When are people going to start walking the walk of equality, rather than simpering and whining around over what they deem politically correct? I know you can't print this, but thanks for letting me vent.

I don't even like level.

Karen Hetzel

Channel 10 Flaunts It

Re: "Making News," Sep-tember 14.
Although the quote gracing the Reader's September 14 front page was catchy ("The newspaper can write about it the next day, the magazine can but radio and TV can do it right then"), Hal Clement's pre-vious sentence in the article was much more telling: "Because we have the ability to bring it to you as it happens and that's really what we can do."

Indeed, in responding to why his station continues to why his station continues to update viewers with live feeds on car chase action and the like. Clement admits Channel 10 News' "if you've got it, flaunt it" philosophy. Which leaves us asking the question, Is what we watch news because it's on TV, or is it on TV because it's news?

Hootchie Pride

We read your article ("City Lights," September 14) and were shocked when we dis-covered that according to these people lacking in fashion, body, or both, we are

However, we feel that the "hootchies" you interviewed were lacking in depth and didn't represent the type of person these self-proclaimed good girls you interviewed described. The so-called hootchies you interviewed seemed to be to the weather and unfor immediate stereotyping that

immeniate stereosyping inat your article reseated of. Evi into think that the way a person looks and dresses defines what type of person they are. Too often people are judged by how they look, dress, and choose to express themselves, the conset to express themselves, and confident only to label, categorize, and demean them for doing so as adults.

If a person truly had no confidence they would certainly not put themselves on "hootchie" take pride in their bodies and should be praised for their bravery to disregard.

for their bravery to disregard all the jealous stares and catcalls. These hootchies are

women who are obviously confident in their looks, no matter how perfect or im-perfect they may be. They feel pretty, doesn't everyone deserve

others down.
In regards to the comment,
"They are the BIG girls..." the term big girls in comparison to a 14-year-old is correct. We are fully developed women. 'Hootchie" is a term created by jealous groups of insecure women when a pretty girl with a nice body happens to

outshine them. The hootchie look is intended for adult women. This look should only be worn at look should only be worn at the appropriate times and in an appropriate atmosphere, such as nightclubs or other adult settings. Not for 14-year-old children. The fact that junior high students are dressing this way proves that our society and parents are both irre-

sponsible and lacking control. What type of world is this? Why are such young children allowed to dress this way? Furthermore, why is it The fact is, we are young

pretty, doesn't everyone deserve the right to feel that way? Sadly for some, they only feel pretty by putting down some-one who has the confidence adults. We respect ourselves and dress according to the one who has the confidence they lack.

A 15-year-old described us as having an 'artitude' and being 'standoffish.' I guess to a young schoolgid we would seem that way. The truth, however, is that we are adults. Confident and far too mature to participate or even subject ourselves to their less than amusing, pathetic attempts to get attention by putting others down. and dress according to the occasion and the weather. However, we are both proud to represent the women you call hootchies. So call us slutty, easy, rude, or whatever other ignorant stereotype you can dig up. We are both fully grown, well educated, non-promiscuous, self-respecting, confident women. It just so happens that because of the way we dress, we fall into way we dress, we fal your stereotypical idea of

> We apologize that you were obviously ill-informed and hope our letter helps to give you a better definition of what a hootchie really is. Hopefully women who dress this way and ignore the rude remarks and stares given by other women comfortable with themselve

> > Talk About Cackling

Heather and Amber

of the minority of KPBS listeners who regularly caught the program when they did carry it. I called them after it was taken off to express m

disappointment, and they told me that his ratings were low. I convinced several friends who were also Le Show fans to call the station, but our numbers weren't sufficient. It's not surprising that Le Show's ratings were low considering that it was on at 3.00 p.m. on Sunday afternoons, not a good time for any program, much less a program the misfortune of following the car guys. Somehow, I don't see fans of the guffawing, silly car guys appreciating Harry's commentary. Fortunately, I am able to get KCRW most of the time, so flarry is still a farry is still a first program of the commentary. The surprise still see that the commentary that the surprise still see that the s numbers weren't sufficient

music programs.

Mr. Leighton also comments on the cackling of Charles Harrington Elster and Richard Lederer; actually they are the least offensive of KPBS's compulsive laughers. My idea of the program from hell would be the car guys joined by Eleanor Widmer. Talk about cackling. And how about Dirk Sutro's snorting every time he thinks he has said something clever. Maybe KPBS's problem with Harry is

Frank show and has terrific

that he doesn't laugh in-

Love Abe's Sheep

Love Abe's Sheep
1 love Abe Opinear's column,
"Sheep and Goats." It's refreshing and informative to
read about the diversity of
worship systes available in San
Diego from an unabashedly
personal angle. I would enjoy
his column even more, however, if in his synopsis he would
stop describing congregations
as 'predominately' this or that
ethnic or class group. No, it's
not the descriptive terms he "predominately" is not a word. The word he is looking for is "predominantly." A par ticular group X predominates (verb), it is predominant (adjective — think of the analogy with "dominant"), and the larger group in which it predominates is said to be predominantly (adverb) X. Thanks again for a great

Brian Kelly

Whiny, Ignorant, Bigoted, White Trash How is it that three people represent "the whole San Diego County country fan base"? (Letters, September 7). I am a local country-music

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fan who is thrilled to see quality acts such as Berkely Hart, Eve Selis, the Smith Ranch Boys, and Powerthud open for national acts at Humphrey's. I agree with one statement that Dana Grace of Poway made: There is a lot of argument about what Tritt is described on his website as having "one foot in rock." Country-roadhousefan who is thrilled to see rock." Country-roadhouse-rocker Eve Selis is a perfect match! Wasn't that a Led Zeppelin song that Terri about Clint Black's choice of Steely Dan's "Josie" for his

closer? As I write this, listening to Hank Williams Sr., I realize how much more Kenny Weissberg's "personal favorites" have in common

Cavoites have in common with ole Hank than Brooks and Dunn or Kenny Rogers. When I pay a good chunk of change for a ticket at Humphrey's, 'Im paying for the headliner, and a great opener is a bonus. I'm sure the management of the national artists must approve of the opener; this in itself speaks for the quality that M. Wetter gubbant of the control of the control

Reader Matches

are on the Web

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P.S.: As an American Indian, I take offense to the racist "firewater" comment in Dana Grace's letter. It would be wrong for me to stereotype her as whin-ignorant-bigoted white trash.

Read My Lips, Mr. Miracle Maiden Man

I usually don't waste precious time responding to people who don't have a clue about what they are talking about. Mr. Garey Keathley of St. Louis

decades.

I don't claim to be an expert.
I can tell you I probably wrote
as many investigative articles
and columns on the subject as
anyone. It was an area that
rubbed many people the
wrong way. Owens did his
homework. He talked to valid sources. I saw the response out of St. Louis to Owens's feature HEALTH AND BEAUTY n your pages. To put it blunt-y, he doesn't really know the facts of the matter.

Tell me this. Why is it that

in all my years of writing on illegal drugs in racing I never wound up in court via a law-sui? Answer: I had my facts For this guy's information

For this guy's information, blood doping has been going on for some time now. Blocking is common. Bronchodilation is a fact. Steroids have been with us for a long period of time. The cheating and the cheaters continue unchecked under a ruling body in California that has been broken for some time. The rules of racing are anti-The rules of racing are anti-quated. Those in power don't want to fix it all. So the beat

Let the record show. This guy in St. Louis who claims to be the miracle maiden man really doesn't have a clue.

(Letters, September 7) needs to acquire more knowledge. He might want to do a great deal more research before he takes shots at well-informed sources. Writer Bob Owens did a comhe know about the state of California? He claims handicapping the horses is stim-ulating. Here's a message. Get stimulated with the facts. Writer Bob Owens did a com-mendable job of covering a highly sensitive issue of illegal drug usage at the racetrack. I should know because I wrote about the subject for three decades. Those were not "half truths Bob Owens wrote about.

Bob Owens wrote about.
Read my lips, Mr. Miracle
Maiden Man. It was not hearsay. You may think everything is okie-dokie. It's not. I
just might be better informed
on the subject than most.

Warren Eves

He's in St. Louis. What does

Why Aren't They In Iail?

In Jail?

Re "Masters of Deceit"
(August 31).
Good job. Real good.
People come here from
out of town, look at the
tourist tax, taxes and fees the
ctitzenry pay, our declining
lifestyle, and ask the same two
questions. Why aren't those
people at city hall in jail? And
why do we stain? why do we stay?

I just put my résumé on Monster Board to resolve the second question. I'm happy to see you are doing what you can about the first. Thanks.

Thank You, Jeannette

De Wyze

I just finished reading Jeannette De Wyze's "Daddy" piece in the June 15 Reader. Outstanding, as usual. Thanks, Jeannette, for divulging your age. I was worried that you would be retiring soon, assuming that anyone so talented and sensitive would

have to be as old as I! You had a recent article about pol-lution in Mission Bay. Excellent. I also remember an article (or two?) about C.T.G. Rogers, whom I knew in the 1950s. A character, You made a powerful point about smoking in the piece about your father. Luckly, I quit 25 years ago, and none too soon. I would have died in intensive care 10 years ago if I had been a smoker. Keep up the good work.

I Don't Mean To Ramble

Ramble

I picked up your periodical at
the local sandwich shop today
and was looking through your
movie reviews, hoping to find
out a little more about some
films that interested me.
What I found instead were
picky, humorless reviews
from as narrow a paradism as from as narrow a paradigm as I've ever encountered. Of all the movies listed, I only found three that received more than one star. How is that supposed to assist readers in finding which movie they'll enjoy? One would hope that a

One would hope that a reviewer, being as schooled and scholarly as he or she may be on films, would realize that every movie made does not have to be literate in the have to be literate in the vocabulary of fine cinema. Take The Cell, for example. After a brief synopsis, the reviewer explains only why the movie sucks from his point of view, instead of informing the reader about what in the movie was enjoyable. I've movie was enjoyable. I've seen this movie, and while I may agree with the reviewer in part, I also found that the visuals and the sounds in this movie were incredible. Good enough for me to want to see enough for me to want to see it again. Plot-schmot, in a movie like this. Going to see it, you have to figure that's going to be just a setup for beautiful art direction.

beautiful art direction.

Every aspect of a movie doesn't have to excel for it to be fun to watch. While I may be critical of movies, I see them for entertainment, nothing more. It seems, based on these reviews, that your writer has forgotten that people pay money to see a movie because money to see a movie because it's fun, not for a film-school

son. I don't mean to ramble on. I merely wanted to point out that it would be more useful to readers if your reviewers were to include what was were to include what was good about a film and to whom it would appeal. It's difficult making a decision about which movie to see when you're only told each of them is horrible.

Justin Ponsor Rancho Bernardo

Local Events

Classical Music page 75

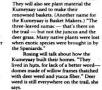
> & Galleries page 78

> > Theater page 79

Pop Music page 84 Movies

page 117 Restaurants

page 124



Secrets of the Dome-Dwellers

Calendar

LOCAL

Embrace Local Native-American Culture

he Kumeyaay weren't an agricultural people," says Heather Rosing, who, as a

hobby, has studied the culture of the

Native Americans indigenous to San Diego. "They were hunters and

EVENTS

would fight over the rights to acorn trees." Hikers who accompany Rosing on a four-mile loop this weekend will

gatherers — mainly gatherers — who moved around. They had uses for over

Along the Piedras Pintadas Interpretive Trail in the San Proud of her library of 25 books about the Kumeyaay, Rosing, who works as a lawyer, believes it includes

Dieguito River Park, volunteers have created a replica just about every volume published on the subject. But she readily defers to the subject. But she readly defers to someone like Delaner ("Dee") Adams, who is three-eighths Kumeyaay, and who knows about Kumeyaay culture from living it. Adams knows the control of the control of the control around gourd all my life," says this enrolled member of the lamul Indian round gourd all my life, "says this enrolled member of the lamul Indian Village in East County.

Adams remembers how the tribe danced with gound rattles. "We never used drums" — at least not until toursis when you put on a pownow nowedays, the people come to hear drums and singing and to see the fancy festberts, like Park, volunteers have created a replica of a Kumeyau kitchen. It's a configuration of large rocks. In the configuration of large rocks. In the soling a volunteer guide. The largest groove is called a basin, the deepest a mortar. They would grind food in these with a petite. Nuts, replies, and rodents all became a paste before being cooked over a fire. Typically one kitchen would be used by five or a kitchen would be used by five or with the work of land. but did have one pseudo property right — the acon tree. Often,

property right — the acorn tree. Often, a tree would be owned by a family and passed down. Uncommon but not unknown were acorn ware. singing and to see the fancy feathers, like Indians wear in Oklahoma. Those are what they associate with all Indians. But we didn't use drums and never wore fancy feathers. We didn't live in teepees or kill a buffalo. There are no buffalo out here."

Adams's grandmother, named Isabell Thing, made gourd rattles. "I have a rattle that belonged to her ery simple gourd with a bird she ainted on it." Of her own succes gourd crafts, people have told Adams
"Well, you got that gift from your

grandmother."
Isabell Thing was farmous in San
Diego as a medicine woman, says
Adams. "She was a full-blooded Indian
originally from around Balboa Park and
was well-respected by all the lock and
was well-respected by all the lock and
used the native plants to do her
medicine work."
Gourd-rattle makers must have

deft hands — and a tuned ear. "We make holes in the gourd and put dried seeds in. When you have the right sound, you seal the holes closed."

Beyond their ceremonial uses, gourds once had practical uses, too. "Whenever the Kumeyaay traveled, they



carried food in their gourd containers and they made canteens of them, so they would have water when they went

Being melon-family members, urds need a large growing space to rawl, which Adams, who lives near sprawl, which Adams, who lives near the stadium, lacks. She gets — or, you might say, gathers — hers at a gourd farm in Tempecula. She'll be there this week stocking up for this Saturday's class at Mission Trails Regional Park, where her students will learn ornamental uses for gourds. They'll make bowls and vases for dried flowers and decorate them with authentic make bowis and vases for dried howers and decorate them with authentic Kumeyaay designs. "But I'll also show them that some gourds are too pretty to mess up with paint. Just scoop it out and leave it at that. Let the natural

and leave it at that. Let the natural beauty of the gourd come through."
Gourd crafts last "forever," Adams promises, "if you don't drop them."
Treat them like pottery, she advises. Noting that the Kumeyaay are part of a universal gourd-craft culture, she says, "Gourds have been dug up from thousands of years ago — they were

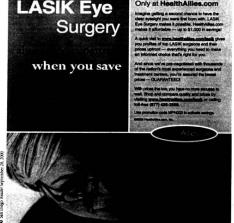
buried with the Egyptians. They have

Embrace Netive-American Culture: A four-mile hike Culture: A four-mile hike Park Piedrae Pirtada: Piedrae Pirtada: Interpretive Trail Location 41: Bernardo Bay Natural Area Netural Area Drive/Pomerade Read; head west for 1/4 mile Saturdey, September 30, 3:00-11:00 a.m.

Daleane's Kumeyaa Daloane's Kumeyaay Gourd Crafts Alission Traits Regional Park, Visitor Center 1 Pather Juniper Serra Trail, San Diego Saturday, September 30, 12:30–4:30 p.m. Cost for class and materials: 1 Info: 619–668-3275

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through November. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more in-formation, call 011-52-66-87-9600. (TIJUANA)

Plavors of Guadalupe Valley, travel to Tecate for some of the town's fa-mous pan duler and coffee during a field trip slated for Seturday, Septem-ber 30, from 8 a.m. to 7:30 p.m., ber 30, from 8 a.m. to 7:30 p.m., housed by the San Diego Natural His-tory Museum. Beginning at Chateau Carmou, participants will head out to Guadalupe Valley to sample wines to the region, including Monte Xanic, L.A. Cetto, and Domecq. The return pip is by way of Enzendat. The 5'79 fee for nomembers includes bus transportation and pselfa diamer. To reserve a spot, call 619-232-3821 x203. (TGCNIT).

The Road to Ensemeds, the 19th an-nual fall Rosarito-Ensemada 50-mile fun bicycle ride is set for Saturday, September 30, starting at 10 a.m. on the south side of Rosarito Beach. For nore details, call 619-583-3001

(ROSARTO BEACH)
Mataders Manolo Arruza, Miguel
"Armillita Chico" Espinoza, Eulalio
"Zotoluco", López, and Doué López
Hurtado do the bullfighting set for
Sunday, October I, a Corotir Gernaro
Vallodolid, Hacienda Santa
Verònica, For details, dial 011-52-6681-7428, (TCATE)

The 20th Annual Demolition Derby at Campo Jesús Romero Manzo, Mess de Otay, is sláted for Sunday, October I, starting at noon. Sunday, October 1, starting at noon Call 011-52-66-81-7729 for infor-

More Bulls Will Die when the Mon-umental Bullring by the Sea hosts bullighting at 4 p.m. on Sunday, Oc-tober 1. For more details, call 619-428-9517. (PLAYAS DE TUUANA)

Celebrating Prosperity, Cultural Diversity, and Mexican agriculture. Mexicali's Fiestas del Sol 2000 con-Mexicali's Fiestas del Sol 2000 con-tinues through Tuesday, October 17, in Vicente Guerrero Park. Mexicali is the state capitol for Baja California. Take in the valley expo, featuring agricultural exhibits, a social expo; commerce expo; a section highlight-

agricultural exhibits. a social expo-commerce expo, a section highlight-ing art, bread, and wine; traditional Mexican arts and crafts; and kids-and youth nones. Cents per day, of or children is 30 cents per day, of or few with paid adult admission; adults pay 52 Monday through Thursday, 35.30 Friday through Sunday, Hours are 6 pm. to 1 am. Monday through Thursday, 5 pm. to 2 am. Friday and Sulary, For-more information, dial 011-23/For-more information, dial 011-25/For-more information, dial 011-25/Formore information, dial 011-52-65-65-6152 (MEXICALI)

65-6152 (MEXICALI)

"Amazonas," it's the new film at the Omnimax Theater in the Tijuana Cultural Center, screening Tuesday through Friday at every hour on the hour from 2 to 9 pm., with additional screenings at 11 a.m., noon,

and 1 p.m. on Saturday and Sunday. The center is located at Passo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TRIAMA)

OUTDOORS

The Smangdate Days of the Year see most likely to occur during the next several weeks. Persistent suspensive several weeks. Persistent suspensive several weeks. Persistent suspensive several weeks. Persistent several weeks week with the mountainous topography of East County's to raps looding mentanted air ing the weret episodes, San Diego County's countail area in the happies recipient of additional smog sneeding of the several severa

Fall Migrant Birds such as wood warblers can be seen at Cabrillo Nawarbiers can be seen at Cabrillo Na-tional Monument and its vicinity on Point Loma, Torrey Pines State Re-serve, and other parks and open spaces near the San Drego coast. Cooper's or marsh hawks and even peregrine falcons may be seen follow-ing or pursuing these smaller birds.

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during late evenings in October and November. Turn a small telescope toward Jupiter and enjoy the dance of its four large "Galliean satellines" (the four moons first discovered by Gallieo). You will readily notice hour-by-hour changes in the config-urations of these moons as they stored sound the planet.

speed around the planet.
The Slander Waxing Crescent
Meon lies near the brilliant pinpoint
planet Venus low in the western sky
at around 7:15 p.m., Friday, September 29. This is one of several cresent
moon/Venus conjunctions occurring
on a roughly monthly cycle this fall
and coming winter.

and coming winter.

Loving Lichens, learn about these unique organisms that tell us about the quality of the air we breathe when naturalist Gina Connoy leads a leisurely 2.5-mile hike on Saturday, ber 30, at 8:30 a.m. Bring a magnifying glass if you have one. Join the group in the main parking lot (on La Honda Drive) with water and hiking boots. 760-839-4680. Free. No pets. (ESCONDID)

Free. No pets. (\$5,000,000).
Outsidees Safety, the county Sherill's Search and Reacue Unit offers a side-illustrated talk, of special interest to families with kids, called "Hug-artree/Search and Rescue" in the Hug-artree/Search and Rescue" in the Hug-artree/Search and Rescue "in the Parker Park (\$1,000, \$1,0

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

Learn About the Kumeyaay Way of Life when Heather leads a four-mile Life when Heather leads a lour-ma-hike at 9 a.m. on Saturday, Septem-ber 30, in San Dieguito River Park. Call 858-674-2275 x5 to make the mandatory reservations and obtain mandatory reservations and o directions. Free. (RANCHO BERN

GIRECTIONS. Free. (RANCHO BERNARDO)
Tour del Dia, Offshoot Tours offers its hour-long guided stroll highlighting a unique area of Balboa Park on Saturday, September 30, at 10 a.m. The outing starts at the park's visitors' center. Dial 619-235-1121 for details. Free. (BALBOA PARK)

Celebrate National Estuaries Day at the Tijuana River National Estuarine Reserve on Saturday, September 30. from noon until 3 p.m., at the vis trom noon until 3 p.m., at the visi-tors' center (301 Caspian Way). This year's open house focuses on fish, with exhibits and demonstrations, along with activities for children in-cluding gottaku (fish printing). Gystaku classes for adults will be

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offered from noon to 3 p.m.; participants will take home prints suitable for framing or may bring fabric items to print. There is a \$5 materials fee (reservations are required).
For information and reservations, call 619-575-3613. (MPERMA BEACH)

DANCE

New Works by Company Dancers may be seen when McCaleb Dance and guest company Ricardo Peralta Danza Performa present concerts at 8 p.m. on Friday and Saturday,

Turn Back the Clock to the 1940s when the Maritime Heritage Dance takes place on Friday, September 29, onboard the (permanently docked) Berkeley ferryboat. Cocktails: 6 p.m., uffet dinner: 7 p.m., dancing to m

buffet dinner? p.m., dancing to music by the Chicago Six at 8 p.m. Also planned are exhibition dances, swing lessons, a Lindy dance contest, vintage contume contest, and more. Those both dining and dancing pay \$30 per person, or \$55 per conject dance only for \$10. The ship is located at 1396 North Harbor Drive, along the Embarcadero (at Ah Street). To reserve a spot, call 760-434-9373, (powrnrown)

Dunce, Dunce, Dancel It's time for the Dance Festival in the Park, slated for Saturday, September 30, at the Balboa Park Club, with free dance

Balbos Park Club, with free dance workshops from the British Isles (10 am. to 12:45 p.m.), American dances (10 4:45 p.m.), dance exhi-bitions, and more. Free. The Bonne Musique Swingin' Zy-deco Band performs at 6 p.m., and the Dirty Bourbon Band plays big-band/nwing dance music from 8:010 0.30 p.m. Tickets are 510. For more information on any of these answers, all 836-492-576, (MARDA PAPO)

A Dance Workshop is planned by Jean Isaacs from 10 a.m. to 4 p.m. on Saturday, September 30, in the Great Hall at Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). For information, call 619-298-7261 x332 (MOTOWN)

Movement Classes for the Public, the Lower Left dance company is of-fering free classes from 10 a.m. to 2 p.m. on Saturday, September 30, at Suahi Performance and Visual Art. Sushi Performance and Visual Art. Starting on the hour, classes range from postmodern technique, contact improvisation, ensemble thinking, and Feldenkrais method. All levels of experience are invited to take part; wear comfortable clothes to move in. Find Sushi in the ReinCarnation Building (320 11th Avenue) 619-235-8466. (DOWNTOWN)

Time to Clog, the Raylin Cloggers 9 p.m. at the Rehearsal Hall. Beginning through advanced lessons and dances are offered. The fee is \$4 for nonmem-bers. 619-444-2166. (BALBOA PARK)

They've Been Active Since the '50s, dance classes on Wednesday, Octo-ber 4, at 6:30 p.m., at the Lemon Grove United Methodist Church (3205 Washington Street). 619-449-4614. Admission is \$3 per person (free the first night). (LEMON GROVE)

(free the first night). (UMON GROVE)

Reglanding Tangas and intermediate rumbs will be taught by the Smooth Dancers beginning next Thursday, October 5, at 7 p.m. The donation is 55 per class. Learn the steps at the Vista Women's Club, 1375 Oak Drive. Call 760-941-0386 for more information. (WTA)

FILM

The Romantically Alluring Drama In a Lonely Place, starring Humphrey Bogart and Gloria Grahame, directed by Nicholas Ray in 1950, screens September 28-30 at the Garden Cabaret. Find the Garden Cabaret in the open-air marketplace near the

Disturbingly Grosseque Animated Sheet Fillum, it's how the folls at Spike and Mike's Sick à Twisted Fes-tival of Animation describe the 16 new short films and two returning "favorites" on their 2000 program. The festival continues at 9-30 p.m. on Friday, September 29, and at 7 and 9-30 p.m. on Sturday, Septem-ber 30, at the Museum of Contem-bers 30, at the Museum of Contem-borary Art. La folls /700 Prossect

ber 30, at the Museum of Contem-porary Art, La Jolia (700 Prospect Street).

Tickeus 37.50 at the box office; 37 through Ticketmaster (619-220-TIXS). For information, call 858-654-0267, Vicevers must be at least 18 years old. The festival con-cludes on November 18. (IA JOLIA)

Character-Driven Vignettes nar-rated by John Quifiones are used to rated by John Quiñones are used to illustrate the evolving relationship between the U.S. and Mexico in the documentary The Border. Executive producer Paul Espinosa will be on hand to moderate discussion after a screening of the film for the Sunday Matinee at the San Diego Public Library at 2 p.m. on October 1. Find the library at 820 E Street; 619-236-5800. Free. (DOWNTOWN)

Sundance Pilm Pinalist and UCSD communications professor Zeinabu Irene Davis will show and discuss her

CSU-San Marcos. The film was in-spired by a poem by Paul Laurence Dunbar, exploring aspects of African-American culture in two

(SAN MARCOS)

A Passionate Valentine to Mother-hood? See Pedro Almodovar's "deliciously overripe saga" All About My Mother when it screens for the Film Forum series at 6 p.m. on Monday, October 2, at the San Diego Public Library (820 E Street). Free. 619-236-5800. In Spanish with English subti-tles. (DOWNTOWN)

Plim for Thought, the film series co-hosted by CSU-San Marcos and the California Center for the Arts, Es-condido is themed "The 'Selling' of the President" this semester, asking, Where does entertainment stop and politics begin? See Hall Ashly's Being There, starring Peter Sellars and Shirley MacLaine, at 6:50 p.m. on Wednesday, October 4. Discussions will be directed by history professor Patricis Seleaks.

Admission is free, For more incompanies of the Contract of the Contr

ley Parkway). (BEOMODO)

"In the Midate of Water: Origin and
Destiny of Life" is the theme for a
film series planned at MiraCouta College. The series begins with Julia
Roberts in Erin Brockevich on
Wednesday, October 4. A "knowlcdgeable speaker will introduce each
film." The screening begins at 7 p.m.
in room 3601; find the campus at
One Burnard Drive. For information.

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Twelve Projects in Marble by sculp-tor Francisco Miranda go on exhibit at the Tijuana Cultural Center during a reception at 7 p.m. on Friday, Scritember 29, See they new works

through November. Find the center at Paseo de los Héroes and Mina Street in the Zona RD. For more in-formation, call 011-52-66-87-9600. (TULMMA) of Guadalupe Valley, travel

to Texate for some of the town's fa-monus per adule and coffee during a field trip stated for Saturdes, Spetem-ber 30, from 8 a.m. to 730 p.m., hosted by the San Diego Natural His-tory Mauseum. Engining at Chiteste Camou, participants will head out to Gausslape's Valley to sample ones of Causslape's Valley to sample ones of L.A. Grito, and Domecq. The return trip is by way of Enersals. The 377 fee for nonmembers includes bus transportation and petal disner. To reserve a post, call 619-232-3821 x300. (ICCMT) o Tecate for some of the town's fa-

The Road to Ensenseda, the 19th an-nual fall Rosarito-Ensenseda 50-mile fun bicycle ride is set for Saturday, September 30, starting at 10 a.m. on the south side of Rosarito Beach. For nore details, call 619-583-3001

Matadors Manolo Arruza, Miguel "Armillita Chico" Espinoza, Eulalio "Zotoluco" López, and José López Hurtado do the bullfighting set for Sunday, October I, at Cortijo Genaro Vallodolid, Hacienda Santa Veronica, For details, dial 011-52-66-81-7428. (TECATE)

GETAWAYS

The 20th Annual Demolition Derby at Campo Jesus Romero Manzo, Mesa de Otay, is slated for Sunday, October 1, starting at noon. Call 011-52-66-81-7729 for infor-mation. (IJUAMA)

matton. (TRIAMA)

More Bulls Will Die when the Monumental Bullring by the Sea hosts
builfighting at 4 p.m. on Sunday, October 1. For more details, call
619-428-9517, pLAYAS OE TRIAMA)

(19-429-917, eurona (19-42

5 p.m. to 2 a.m. Friday and on and 5 p.m. to 1 a.m. Sunday. For more information, dial 011-52-65-65-6152. (MEXICALI)

"Amazonaa," 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 additional screenings at 11 a.m., noon.

during late evenings in October and November. Turn a small telescope toward Jupiter and enjoy the dance of its four lerge "Galliean satellites" (the four moons first discovered by Gailleo). You will readily notice hour-by-bour changes in the config-urations of these moons as they speed around the planet. 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. (TRAMA) OUTDOORS

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Fall Migrant Birds such as wood warblers can be seen at Cabrillo Na-

warbiers can be seen at Cabrillo Na-tional Monument and its vicinity on Point Loma, Torrey Pines State Re-serve, and other parks and open spaces near the San Diego coast. Cooper's or marsh hawks and even peregrine fakoon may be seen follow-ing or pursuing these smaller birds.

speed around the planet.

The Slender Waxing Crescent

Moon lies near the brilliant pinpoint
planet Venus low in the western sky
at around 7:15 p.m., Friday, September 29. This is one of several crescent

and coming winter.

Laving Lickens, learn about these
unique organisms that tell us about
the quality of the air we breathe when
naturalist Gina Connoy leads a
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Outdoor Safety, the county Sheriff's Search and Rescue Unit offers a slide-illustrated talk, of special interest to families with kids, called "Hug-a-Tree/Search and Rescue" in the next Tree/Search and Rescue 'in the next program at Heise County Park, 4945 Heise Park Road, Saturday, Septem-ber 30, at 7:30 p.m. The rescue team will also demonstrate their special-ized rescue gear and describe rescue methods in this demo sponsored by San Diego County Parks. Free. 858-694-3049. (ARIM)

858-694-3049, (MAMP)
Robusullat Trianing begins on Saturdey, September 30, at 10 a.m., at
Hellholc Campon (19324 Santee
Lane) and Wilderness Gardens
(14209 Highway 76), The program
isionals speaking on verious topics,
Volunteers are trained in natural and
cultural history to lead public programs. Bring a lunch and 315 for materials. For more information, call
1934-973-398-0, out. Carterium, PALA)

619-475-3896. (WALLY CENTER, PAGE)
Learn About the Kumerpusy Way of
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mandatory reservations had obtain
directions. Free. (WACHO SERMANDO)

Tour del Dia, Offshoot Tours offers I sear sea Disa, O'Insnoot I outs citers its hour-long guided stroll highlight-ing a unique area of Balboa Park on Saturday, September 30, at 10 a.m. The outing starts at the park's visi-tors' center. Dial 619-235-1121 for details. Free. (BALBOA PARK)

Celebrate National Estuaries Day at the Tijuana River National Estuarine Reserve on Saturday, September 30, Reserve on Saturday, September 30, from noon until 3 p.m., at the visitors' center (301 Caspian Way). This year's open house focuses on fish, with exhibits and demonstrations, along with activities for children including grossku (fish printing).

fered from noon to 3 p.m.; partic-ants will take home prints suitable e framing or may bring fabric items print. There is a \$5 materials fee (reservations are required).
For information and reservations, call 619-575-3613. (MPERAL BEACH)

DANCE

New Works by Company Dancers may be seen when McCaleb Dance may be seen when McCaleb Dance and guest company Ricardo Peralta Danza Performs present concerts at 8 p.m. on Friday and Saturday, September 29 and 30, at Sushi Per-formance and Visual Art (320 11th Avenue). Tickets are \$18 general. For reservations, call 619-284-3232.

(COMPONN)

There Back the Clack to the 1946 when the Martine Heritage Dance colored the Canada and the Canada a

wear comfortable clothes to move in.
Find Sushi in the ReinCarnation
Building (320 11th Avenue).
619-235-8466. (DOWNTOWN)

through advanced lessons and dans are offered. The fee is \$4 for nonmer bers. 619-444-2166. (BALBOA PAPE)

ber. 619-444-2166, GMAIGA PAPIG They've Been Active Stace the 'SOs, and the Lighthouse Squares Dance Club is offering beginning square-dance classes on Wednesday, Octo-ber 4, at 6:30 p.m., at the Lemon Grove United Methodist Church (3205 Washington Street), 619-449-6014. Admission is 33 per person (free the first night), (LEMON GROVE)

Dunce, Dunced, Dunced II's time for the Dance Festival in the Park, dased for Saturdey, Spermber 30, at the Babos Park Calo, with free dance (10 a.m. to 12-55 p.m.), American dances (10 to 45 p.m.), dance crib-litions, and more, Free, The Bonne Musique Swinger, Swinger, Dark Dance, Swinger, Swinger, Swinger, Swinger, Swinger, Swinger, Swinger, Swinger, Swinger, 10-50 p.m. Tickser at 10.1 For more information on any of these surveys. A Deance Workshop is planned by Jean Isaacs from 10 a.m. to 4 p.m. on Saturday, September 30, in the Great Hall at Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). For information, call 619-298-7261 x332, (MOTOWN)

x332, (MICTOWN)

Movement Classes for the Public,
the Lower Left dance company is offering free classes from 10 a.m. to
2 p.m. on Saturday, September 30, at
Sushi Performance and Visual Art.
Starting on the hour, classes range
from postmodern technique, contact
improvisation, ensemble thinking,
and Feldenkrais method. All levels of experience are invited to take part;

Time to Clog, the Raylin Cloggers Club meet every Sunday from 5 to 9 p.m. at the Rehearsal Hall. Beginning

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cludes on November 18, in AGLA
Character, Defensive Meanters.

Character-Driven Vignettes nar-rated by John Quiñones are used to illustrate the evolving relationship between the U.S. and Mexico in the documentary *The Barder*. Executive

between the U.S. and Mexico in the documentary The Berder. Executive producer Paul Espinosa will be on hand to moderate discussion after a screening of the film for the Sunday Matines at the San Diego Public Li-brary at 2 p.m. on October 1. Find the library at 820 E Street; 619-236-5800. Free. (DOWNTOWN)

Sundance Film Pinalist and UCSD

communications professor Zeinabu Irene Davis will show and discuss her experimental film Compensation at

8 p.m. on Monday, October 2, i

Beginning Tango and intermediate rumba will be taught by the Smooth Dancers beginning next Thursday, October 5, at 7 p.m. The donation is St per class. Learn the steps at the Vista Women's Club, 1375 Oak Drive. Call 760-941-0386 for more information. (MSTA)

FILM

The Remeatically Alberton Drams In a Londy Péac, tuerring Humphrey logart and Général logart and Général by Nicholas Ray in 1950, screen September 23–30 at the Garden Cabaret. Find the Garden Cabaret in the open-air marketplace near the clock tower at University Town Centre, Showtime. 8:30 pm. Admis-sion; 99, Call 619-299-4221 for reser-vations. (IA October 1999).

CSU-San Marcox. The film was inspired by a poem by Paul Laurence Dunbar, exploring aspects of African-American culture in two parallel storic culture in two parallel storic campus is found at Free. The campus is found at 333 South Twin Oaks Valley Road. Dial 760-750-4366 for more details.

(IAM NARCOS)

A Peastonaste Valentina to Mochar-head! See Pedro Almodovar's "de-liciously overripe sage" Alf Alous My Mother when it screens for the Film Forum series at 6 p.m. on Monday, October 2, at the San Diego Poli-Library (820 E Street). Free, 619-236-5800. In Spanish with English subti-tles. (COMPTOWN)

Des. (OWNTOWN)
Film for Thought, the film series co-hosted by CSU-San Marcos and the California Center for the Arts, Ea-condido is themed "The 'Selling' of the President" this semester, asking,

Where does entertainment stop and politics begin? See Hal Aabby's Being There, starring Peter Sellars and Shirley MacLaine, at 6:30 p.m. on Wednesday, October 4. Discussions will be directed by history professor Datricia Salashi

waii be directed by history professor Patricia Seleski. Admission is free. For more in-formation, call 760-839-4190 or 760-750-4366. Find the conter at 340 North Escondido Boulevard (et Val-ley Parkway). (ESCONDIDO)

ley Parkway). (#50001000)

"I'm the Midda of Wastern Origin and
Destiny of Life" is the theme for a
film series planned at Mirrochota College. The series begins with Julia
Roberts in Erin Brockovick on
Wednesday, October 4. A. *Knowlcigeable speaker will introduce each
film. "The screening begins at 7 p.m.
in room 3601, find the campus at
Com-Banned Drive, Port information.
call 760-795-6478, (Octobersion)

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LECTURES

**Asian Purniture — Its History and Origina" is the topic when Rob Horby speaks for the San Diego Asian Arts Committee at 1 p.m. today, Thursday, September 28, at the San Diego Museum of Art. Horby is the owner of Circa A.D. Admission for non-members is 5. For information, call 619–435-7052. (BALBOA PARO)

"Antarctica — Birds, Beasts, and Beauty" is the subject when Phil Pryde speaks for the Audubon Soci-Pryde speaks for the Audubon Soci-ety meeting on Friday, September 29. Pryde took a two-week tour of the area, photographing seven species of penguins, five species of albatross, and four species of seals. The group convenes at 7 p.m. in the Otto Cen-

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Kumeynay Crafts are the subject when Dalesine leads a class in gourd crafts and design at 12:30 pm. on Sat-urday, September 30, at the Mission Trails Regional Park visitori' center (One Father Junipero Serra Trail). The 335 fee includes materials. To register, call 619-663-3775. (MISSON GONG)

call 819-468-1927, nessono comos Make a Baking Seefa Luman Clammer and other potions when the San Diego National History Museum Clammer and other potions when the San Diego National History Museum Clammer and Herbal Coald Remedies 7 mon 15:00 as no 15:00 as

workshop from 2 to 4 pm. on Satur-day, September 30; participants will learn to make and play a didgeridoo and how to use the instrument for meditation. The fee is 30. On Sunday, Carden plans a lecture critided "The Breaking of Taboos" at 11 a.m., concerning the origins of the

Lake Tahoe Ins. 1250 3 DAYS/2 NIGHTS Monday departure

FUI

instrument and its custom of use by males only. For more information, call 619-462-641, POLLOMENT)

Baset County Artist July Nichaels will paint as till five of foral who have been sufficient to the Patett Society of San Diego meets at 2 pm. on Sunday, October 1, at the De Anza Harbor Resort's Bay Club (2272 De Anza Road), 858-273-2213.

Free, (PACING BEACH)

Free, PICHO BEGGH

Hame a Few Bares, Joned to the Mu-seum of Making Music when Checu-teriumly britise Bay Powes and com-teriumly britise Bay Powes and com-traction of the More and a part of the "Songervising for the More" at 2 pars. on Studye, Oxford: Among Event's tunes. "Silver Bells." "More Lan." and differ Pirendhips," will also palay rouge by his father. Can Exhan ("I Hall to be Too' and "Making Whonger"). So-dillin clips of their his tongs. Tree. For space availability, can at 3790 Armada Drive, (2An.2840).

Meet the Scientists, this lecture and booksigning starts on Sunday, Octo-ber 1, with UCSD biology professor Christopher Wills and Scripps ma-rine chemistry professor leffrey Bada discussing the issues they write about in The Spark of Life: Darwin and the

OTHER ADVENTURES

Primeval Soup, at 2 p.m. at the Birch Aquarium-Museum (2300 Expedi-tion Way). The lecture is included in regular museum admission (\$8.50 general). Pines Road, south of La Jolla Shores Drive). 858-534-FISH. (A JOLIA)

Get to Know the Rococo, art histo-Get to Kasev the Baccos, art historian Timothy Adams present Art of 17th- and 18th-Century Burope* at the Althenaum Music and Arts Library; explore "The French Classical Baroque and 17th-Century Dutch Painting" on Tuesday, October 3, at 230 p.m. The fee is 122 per talk of the Althenaum at 1008 Wall Street; call 858-454-5872 to reserve a spot. (A 2014)

(IA 502.6)

Hama Sweet (Own) Hama, heart the facts of home consensing when the Section Origin Neighborhood Housing Services offers a program to educate potential first-inne homeboyen on Tuesday, October 3, at 4704 College Arenue, Participants learn about good credit, budgetuing maintaining a home, and more during the orientation beginning at 6 puts. Prec For surveyance, and 1619-229-2390, pash GEOS)

"The ABCs of Bird Care" - in

"The ABCs of Bird Care" — in-cluding all basic aspects of bird care — will be addressed when the Parrot Education and Adoption Cen-ter presents a seminar at 7 p.m. on Wednesday, October 4, at the Metropolitan Community Church of San Diego (4333 South 30th Street). Admission is \$10. 619-232-2409. (NORTH PARK)

Administran a 310. 1972. ever-norm Manual Control of the Control

Cultural Coffees, the lecture series continues with a look at "The World

of Japanese Prints" led by Caron Smith, curator of Asian art, at 10 a.m. on Wednesday, October 4, at the San Diego Museum of Art. Tickets are \$15 for non-members. 619-696-1966. (BALBOA PARO)

1966. (BALBOA PARIO)
"When's Really on Firett" Find out
when Dave Pallons, a former majorleague baseball umpire, speaks as part
of Gay and Lesbian History Month
cielebrations at 7 p.m. on Wednesday,
October 4, in the Hahn University Centre at the University of San Diego.
Free. Pind USD at 5998 Alcalé Park;
619-260-4715, URION WISTA)

619-260-4715, (JINDA WESTA)
The Chicages Influence on Urban
Dasigns of the future will be examined when educator Raul Homero
Villa speaks at noon on Wednesday,
October 4, at the CSU-San Marcos
Visual and Performing Arts Annex
(adjacent to the campus, 441 La
Moree Road). Villa's slide lecture—
Rest Rentine Ras Lifetas SourRest Rentine Ras Lifetas Sour-Moree Road). Villa's slide lecture —
"Representing Raza Urban Space:
Creative Expressions of a Chicano Alternative Public Sphere" — is part of
the forum themed "Under the Grid:
Perspectives on Public Space," with
lectures, performances, and workshops by artists, technologists, writ-ers, and theorists. Free. Dial 760-750-4366 for more details. (SAN MARCOS)

You Are What You East The Albert-Yee Are What Yee Bet The Alberties at the San Diego Public Library gets at the San Diego Public Library gets underway with a look at "Feeding Todays Kids: Shaping Good Nutrition and Healthy Attitudes Toward Food" on Wednesday, October 4. The talk will be presented by registered dietician Candy Cumming at 620 pm. The Bears yie located at 820 E Screen; call 619-236-5486 for information. Free, Comertown

Council

mation. Free, (DOM/TOWN)

"Through the Byeplece," Dennis
Mammana, resident astronomer at
the Reuben H. Fleet Science Center,
stown a lecture to assist backyon astronomers in finding their way
mong the night sky with a small
telescope at 7 p.m. on Wednesday,
October 4. After the talk, the
Diego Astronomy Association offers
thescope viewing and Mount Laguna









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GETAWAYS

1233. (BALBON PARK)

"Clammatography, Phestography, and Literature Robert Frank's Arehotic Triptyol's in the subject when SDSU associate professor William Nericcio presents a "multimedia screening, lecture, and discussion" at Jran. next Thurndry, October 5, in Jacoba Theater at the Museum of Phestographic Arts. Admission is 59 general. For information, call 16/2-28-7290 2212; (BALBON PARK)

As Art Demonstration is planned by local artist Betty Antonio-Person for the Foothills Art Association next Thursday, October 5, at 7:30 p.m., in the Lamplighters Community The-

619-640-7167. Free, GA MERSO

"A Place to Begal/Un logar para
empera" at the Albanasum Music
and Arta Liberry continues through
Saturday, November 25, with proposals by the 32 participating artists
developing projects for "inSTTE2000," the binational cultural
project. Four of the artists vill speak
at the Albanesum, beginning with
Jefflery Vallance at 7350 p.m. next
Thursday, Chubed - Find the Burey
at 1000 Wall Street; call 858-454
-757 for dexinals. Free, 1.0. SULA

SST2 for details. Free, IA-NALS
Let's Talk Absets, this resulting and
discussion series, hoated by the San
Diago Pablic Library, intermed "San
de the World or World Without Each
Resultings for the New Millennium."
Placente Darroch will give an
overview of sack author's back.
Dave the book relates to the thems.
The series starts with Edward
Bellamy's Looking Backward, 20001887. Find the library at \$20.0 Street.
To register, call \$19-256-5817. Free,
COMMITTIONS.

How Are Wetercolors Painted on Clay Bearel? Find out when artist Barbara Siegal demonstrates her techniques for the San Dieguito Art Guild next Thursday, October 5, at 1:30 p.m., in the Ecke Room at Quail Botanical Gardens (230 Quail Gardens Drive). Free. 760-942-3636

IN PERSON

Texas Suspense Author Joe R. Lans-dale spins a historical gothic tale in The Bottoms, which he'll sign and discuss at 7 p.m. tonight, Thursday, September 28, at Mysterious Galaxy Books (7051 Clairemont Mesa Books (Free. 858-268-4747. (CLAREMONT)

(CLAPERMONT)
Music of Scotland, England, Ire-land, and Wales will fill the air when the pipes, drums and highland dancers of Black Watch and the Band/Choir of the Prince of Wales's Band/Choir of the Prince of Wales's Division appear in concert at 8 p.m. on Friday, September 29, at Cox Arena on the San Diego State Uni-versity campus. Tickets, ranging from \$23 to \$38, are available

Here is the stress of the second seco

call 780-921-0744, (constrowe). Liszay@ Diasy*, celebrate the release of poet Lizzie Wann's CD A Wing and a Proper during a party starting at 9 p.m. on Friday, September 29, at Dizary a Piace (344 Seventh Avenue). Esjoy performances by Wann and CD participants including Berkley Hart, Gregory Page, Frenk Develope (2014). The Company of the Company of

858-270-7467. (DOMNTOMM)
A Tribute to Chicano Men, head to
Casa del Libro on Friday, September 29, at 7 jnm, for a presentation of
Vasos, with photographs by Jose
Galvez and poem by Luis Alberto Ur-



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versity Avenue and by calling 619-299-9331. Free (HILLCREST)

619-299-9331. Free. MULCREST)
Original Acoustic Music may be enjoyed when guitarist Ilm Earp and pianist Steve Baker unite as When Worlds Collide for a concert at 8 p.m. on Friday, September 29, in the Grossmont College Fine Arts Recital Hall (8800 Grossmont College Drive). Ticketts 55 general for more information, call 619-644-754. 7254. (EL CAJON)

7254. (IL CAJON)

The Fragility of Human Connections is revealed in Allen Noren's book Storm: A Motorcycle Journey of Love, Endurance, and Transformation, which he'll sign and discuss at 7 p.m. on Friday, September 29, at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. (MSSION VALLEY)

n19-295-2201. (MSSION VALLEY)

An Open Poetry Reading hosted by Poetry Unlimited Art and Music is scheduled for Friday. September 29, at 7 p.m., at the La Jolla Recreation Center (615 Prospect Street). Free. 858-552-1658. (LA JOLLA) Apply the Ancient Practices of Sim-ple Buddhum and Simple Confucian

at 7610 Hazard Center Drive; 619-220-0175. Free. (MISSION VALLEY) Closing Night for the Concerts on the Green series on the Prescott Promenade (on Main Street) is slated for Friday, September 29, at

Here cycles and the company of the company of the company of the company of the cycles and improvement All Mande Up, baseling by Baled Arts, company on Saturday, September 30, at 8 p.m. at Sweetcosh Theater (downstains as the Maryland Horst, Series Mary Reich, Collean Phillips, Chris Pareney, Steve Ausbury, April Durrett, and birthday celebrat Down Trook Ball, Collean Politics, Collean P

A Live Voyeuristic Show in the front window by Liz Wepsic greets guests who "Enter Dimensional Viewing" at the Rhino Art Annex Gallery on Saturday, September 30, from 6 to 11 p.m. Also taking part in the per-formance, music, and art exhibition. 11 p.m. Also taking part in the per-formance, music, and art exhibition: Derrick Maddox, Chris Martino, L. Bhutros Johnson, leff Feeth, Joy Ass-Dorian, Patricis Langan, Tony Greene, Craig Dawson, J.P. Rayk, Lyfe Hayes, and leff Black Free, Find the gallery at 125 South Highway 101; 858-792-7449. (SOLANA BEACH)

I'm With the Banned, the 1999
Banned Books list includes many
notables, includes the many
of Mise and Men. Shawna Kenney,
author of I Was Temage Denimafrom Houdini Mountain) will sign
from Houdini Mountain) will sign
and discuss their books at 7 pm. on
Saturday, September 30, at Borders
Books and Music (1072 Camino del
Rio North). Free. 619-295-2201.
pus506W MULLIO "What's New" It's the theme for the fall shows planned by the Sun Har-bor Chorus on Saturday, September 30, at 2 and 7 p.m., at the Casa del Prado Theater, Expect new songs and new singers. Tickets range from 510 to 515. For information, call 858-571-3850. (BALBOA PARK) Banned Books Week commemora

Banned Beoka Week commemora-tions continue at the Blue Door Bookstore (3823 Fifth Avenue) and Bluestocking Books and Bindery (3817 Fifth Avenue), it to 9 pm, each be 780 Espect readings from favorite banned books, recorded perfor-mances by banned authors, and dis-cussions about crisionship. On Sat-urday night, see Falvenher 451 Free For in pight Subrachers destill, data in 39-20-424, onc. (1827).

Summer Nights in the Garden, the Four Winds ensemble plans a con-cert of Native American music for cert of Native American music for the family at 7 p.m. on Saturday, September 30, at the Water Conser-vation Garden (12122 Cuyamaca College Drive West). Free. 619-670-2712. (EL CAJON)

7051 Clairemont Mesa Boulevard and by calling 858-268-4747. Free. (CLAREMONT)

Sunday Night Concerts, a concert by Glad is set for Sunday, October 1, at 6 p.m., at the College Avenue Bap-tist Church. The five-member en-semble performs most of its music a semble performs most of its music a cappella. Find the church at 4747 College Avenue; 619-582-7222. Free. (COLLEGE GROVE)

Sunday, October 1. Find the shop at

POSISON 600VE)
Pastpaned Pops, the 31st annual Southwestern Callege Props Concert to 16 southwestern Callege Props Concert to 16 southwestern (16 southwestern

World Folk and Art Music is on tag when Syrjässä performs for the first ncert at noon of the seas hosted by the Athenaeum Music and Arts Library on Monday, October 2. Find the library at 1008 Wall Street; 858-454-5872. Free. (LA JOLLA)

Poetry and More, the monthly show hosted by Unlimited Music, Art, and Poetry is slated for Monday. Octo-ber 2. Listen to poetry by Megan Webster. vocals by Antonio laramello and accompaniment by laramello and accompaniment by Rhoda Gaylis, and music of the An-des by Antara. The fun starts at 7 p.m. at the La Jolla Recreation Cen-ter, 615 Prospect Street, 858-552-1658. The donation: \$6. (LA KULA)

Medieval Spanish Music is high-lighted during programs beginning at 6 and 7:30 p.m. on Monday, Oc-tober 2, in Smith Recital Hall at San Diego State University. Tickets are

\$10 general. Call 619-594-6031 or 619-594-6020 for further informa-tion. (SDSU)

Tales from Armistead, spend an roms a trom author, storyteller, and "flamboyant gay rights activist" Armistead Maupin when he enter-tains at 7 p.m. on Tuesday, Octo-ber 3, in UCSD's Mandeville Auditorium. Maupin — best known as author of the Tales of the City stoautinor of the Tales of me City sto-ries — will present selected readings and a free-form conversation with the audience. Tickets are \$25 general. Call 858-534-6467 for information and

advance tickets; tickets are also available through Ticketmaster (619-220-TIXS), (IA JOLLA) A Thoughtful and Evocative Por-trait of the Anza-Borrego Desert is offered in Lawrence Hogue's new book, All the Wild and Londy Places: Journeys in a Desert Landscape. Hogue discusses and signs his book at 7 p.m. on Tuesday, October 3, at

The Newly Formed Four-Piece The Newly Formed Four-Piece Group Blue to the Bone performs at the Tuesday, October 3, meeting of the San Diego North County Bluegrass and Folk Club. The evening opens at 7 p.m. with music by Down the Road. Find the fun at Round Table Pizza, 1161 East Washington Street (at Ash), 760-726-8380. Free (ESCONDIDO)

Who Founded the American Red Crosef Why Clara Barton, of course, and when the Carlsbad Newcomers Club meets on Wednesday, Octo-ber 4, local historian Karen Dillinger will portray this Civil War volunteer nurse. The program takes place in Heritage Hall at Magec Park (2650 Garfield Street). Coffee and conver-sation begin at 945 a.m., followed by a bird business meeting (10:15 a.m.) and the presentation at 10:50 a.m. Free. 760-720-9497. (CARLSBAD)

A Live Reading of "The Tale of the Peapods" — the story that artist Bar-bara Kystoff-Scott wrote and based bara Kystoff-Scott wrote and based recent paintings on — is slated for Wednesday, October 4, at 6 p.m., by Actress Vicki Chase, at the Del Mar Art Center (1555 Camino Del Mar). Music by flutist Katlyn-Rose Walkenback is planned as well. For more information, call 760-635-1700. (DEL MAR)

The Jazz Quartet Return to One plans a student recital at noon on Wednesday, October 4, in Smith Recital Hall at San Diego State University, 619-594-6060. Free. (SOSU)

versity, 619-594-6060, Free, (2030)

Embracing Life Moment by Moment, author Howard Raphael
Cushnir signs and discusses Unconditional Bliss at 7 p.m. next Thursday, October 5, at Barnes and Noble
Bookstore in Grossmont Center
(5500 Grossmont Center Drive).
Free. Call 619-667-2870 for details.
ILA MESA)

(IA MESA)
Who's the Dean of American
Crime Fiction! The anawer geneally given is Robert B Parker, who
visits Warwick's Bookstor at
7.80 p.m. next Thursday, Choler S,
to sign and discuss Persis Thursday.
October S,
to sign and discuss Persis Twick.
To female
private eye Sunny Randall. Warwick's, 7812 Girard Avenue,
858-454-0347, (IA JOLIA)

The 12th Burke Novel by Andrew Vachss is Dead and Gone; spend an evening with the author next Thurs-

Sol de Mexico de José Hernandez

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ARTCHIVES

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Sept. 29-October 1, 2000 Debra Owen Gallery

354 11th Avenue Downtown San Diego (in the reincarnation project) FREE ADMISSION

Meet Henry Diltz and see a personalized tour of hi Meet Henry Diltz and see a personalized tour of his work in a slide presentation, Friday, September 29 as 7:00 pm. Admission is a \$25 donation which will benefit the Monarch High School Project.

FOR INFORMATION CALL (780) 942-4744

day, October 5, at 7 p.m., at Borders Books and Music (1072 Camino del Rio North). Vachas will discuss his work fighting predators, followed by a question and answer period and a book-signing, 619-295-2201. Free. (MESSION WALLEY)

Someongement of the state of Knight's Count for two love is taked in 'The Legard of Transe." a muscled event featuring Britishin, the country of Georgie's between the state of the state o

TV

Pantola and Sung Dialogue help curphasise the unreality (or is it super-reality) that results from putting even very ordinary and real lives on screen in The Umbrellas of Cherically Deautiful Catherina Deneuva. Cally beautiful Catherina Deneuva. The story line is simple—life intruding on love—the execution is all. In French. Aris Friday. September 29, at 8 p.m. on TCM. Cox Cable Channel 74.

Channel 74.

After a Nahud, er, Amspickens Start in 1995's Species, Natasha Henstridge bogged down. But Van Damme's Maximum Risk in 1996 and a bunch of crummy stuff in '98, including Speciel II and Bété Donns, have given way to soone six sizable projects this year and at least two in 2001. Species II aim Felday, Specimber 29, at 9 p.m. on the Sci-Pi Channel. Cox Cable Channel 63.

Channel 63.

No Fastels, No Sung Dialogue, but still French — and by François Truffaut, no leas, Small Change is a marvelous exercise in looking at the world through the eyes of a chald (actually, many children), which takes some measure of genius — viz.
Calvin and Hobbes, My Father's, and Calvin and Hobbes, My Father's, and Calvin and Hobbes, My Father's, and Calvin and ToM, Cox Cable Channel 74.

Channel 74. Unless We're Very Much Mistaken, we've vacationed at the site used for the turn-of-the century 'health spa" in The Road in Welfville. A curious film that goes after that part of you interest of the control of the contro

It'll Probably Be Edited Out, but the It'll Probably Be Billed Out, but the briefest criticism we can offer of Gip of Angels, in which Nick Cage leaves his sensory-deprived angelhood to "be with" Meg Ryan, is provided by the scene where they consummate their love. "How does it feelf" she asks. "Warm," he moans. Airs Saturday, September 30, at 9.30 pem. on KFMB, Cox Cable Channel 8.

FFMB, Cox Cable Channel 8.

"The Television Screen is the retina of the mind's eye." David Cronesherg, whose explorations into the symbol-upattered unsholy unity of fieth and metal have sometimes unsection to the control of the con

net 63.

We Media Types just know that you good people aren't just interested in the stories we have to tell but in our stories — what it's like to be us, hard-bitten, world-weary truth-seekers, whose only desire is to., get she story.





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Del Mar Fairgrounds Del Mar, CA

championalip, on Saturiday, September 30. The first race starts at 6.45 p.m., with qualifying runs starting at 5 p.m.

The 1/6-mile track is lociated next to Cillespie Polich Take 1-4 to Highton Cillespie Polick Take 1-4 to Highton Cillespie Polick to the track entrance. Adult admission: 59 (west side) and 510 Gest side); 35 for those 6 to 12, feet for kida tunder 6 with an adult, at 61-484 = 4900, et a.c., and adult at 61-484 = 4900, et a.c., and adu

adult. 619-448-8900. (Et. CADON)
HIII Climba of Missions Bay, join up
with the Sierra Club bicyclists for a
ride starting at 8:30 a.m. on Saturday, September 30, in the north parking lot at Mission Bay visiton's center
(at East Mission Bay Drive and
Clairemont Drive). For details, dial
858-974-4871, (MISSION BAY)

838-974-4871. pats3500 Bay; Casch a Wave with the Sunset Cliffs Surfing Association when the group houts its seventh annual Tony Mez-zadri Longboard Contest on Satur-day, September 30, at the Ocean Beach Pier (at the foot of Newport Avenue). Competition begins at 7 am. For information and registra-tion, call 858-450-1443. (OCIAN BEACH)

tion, call 858-450-1443, OCEAN BEACH Seef for Plans, the Junior League of San Diego is sponsoring a volleyhall tour-nament from 8 a.m. to 6 p.m. on Saturday, September 30, at the Ocean Beach courts. The fee for players is \$235, spectations free. For information or registration, call 858-868-8056.

(OCEAN BEACH)
Newer Walls Alona, the AIDS Walls
San Diego 10k fun run is slated for
sunday, October 1. Registration begins at 6:30 a.m., with the run starting at 9 a.m. at Sixth Avenue and
Quince Drive. The fee is \$25. For
more information, call 619-2919255. (BALBOA PARPO)

9235, (MAIDOA PARN)
Sam Marcoss Bloss, take a flat 75-mile-ride with the San Diego Bicycle-Touring Society on Sunday, Octo-ber 1. The bicycling begins in Doyle Park (8175 Regents Road) at 8-45 am. Free. For more informa-tion, call 619-275-6623, (IA POLIA)

Football, the San Diego Chargers are in St. Louis for a game against the Rams at 10 a.m. on Sunday, Octo-ber 1. The game will be broadcast on CBS. Fan information: 858-455-1984/85/or 86; regular season ticket information 877-CHARGERS.

Candle Making

great candles you can make and take home

Swim, Billes, and Run when the Mis-sion Bay Triathion takes place on Sunday, October 1. The distances: 500-meter swim, 15k bike ride, and 5k run. Everything starts at 7:15 a.m. at 5ki Beach, Questions? Call 858-689-8930 for answers. (MSSION BAY)

tion starts at 6:30 a.m., sAM MAMCOS). Pela Tilane, the San Diego Polo Club hosts matches every Sunday through October. The J. Collurs Cup Amaters competition is set for October 1. Club matches begin at 13:00 p.m., with the feature match greating underway at 3 pm. Ceneral admission for all events is 35. The Camino Real. For reservations, call 858-481-9217. (RANCHO SANTA FE)

SPECIAL

and Saturday; 7 to 11 p.m. Sunday Tuesday, and Wednesday. Tickets for either haunted house are \$9,95. The houses will be open through Octo-ber 31. (GASLAMP QUARTER)

Chugalug! The sixth annual San Diego Festival of Beers will be found from 6 p.m. to midnight at Columbia and B Street on Friday, Septem-ber 29, Over 50 microbreweries will be serving over 120 different beers,

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CLASSES

Saturdays 10 am-9:30 pm • \$75 fee Call Cindy for more info:

events

Fall Season 2000



Oct. 3 • Tuesday • 7pm



Le Mystere Des Voix Bulgares

Oct. 6 • Friday

Helen Edison Lecture Series Dancer/Choreographer An Evening

with Bill T. Jones

Oct. 21 • Saturday



Oct. 22 • Sunday ents \$18 • Faculty/Staff \$23 • G.A. \$

Phantom Bodies Rincon Dance Collective lacs' S.D. Dance Theatre

Oct. 27/28 • Fri./Sat.

Quartet

Sine Nomine Nov. 10 • Friday Students \$10ady/\$5door • G.A. \$22



Flamenca Nov. 11 • Saturday

Jazz Violinist

Regina Carter

Nov. 17 • Friday

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The Top Preferentianal Convelyes
and Congists are expected to competer in the 28th annual Powsey
Roden, running, September 29
through Cutebe at the Powsey Valley Riders Association Arena (143)6
Tierra Bonita Rodal, Performance
begin at 7-30 p.m. on Friday and Suurday and at 20 p.m. on Studya
Tickets are available through Ticketmater (619-22-TIXS), For information, call \$58-748-0016, (Powsy) mation, call 854-748-0016. (Powar) See Karpia Adrenturea, serin behasics of ocean kayaking while explor-ing the coastine and the calm water of La Jolla during a program boated by the Birch Augustram-Museum on Saturday, Spetember 30, from 8 to 10:20 a.m. Scripp naturalists will team with instructors from Ocean Enterprise Express for the outing, Beginners are welcome. The fee is 400 per person for those ten to adult). To make reservations, call 885-346-7306. a. OLIUJ

Calendar

LOCAL EVENTS

Just like you're interested in the lives of actors. Right? Deadline premieres Monday, October 2, at 9 p.m. on KNSD, Cox Cable Channel 7.

KNSD, Cox Cable Channel 7.

Dow's Be Fooded by the amount of
time the camera spends on the high
school hijinha of the younger stars of
That 70x Show — the main, or at
least the best, cheracters are Mon
and Dad, especially Kurtwood
smits portraignd of the deficate inbrutality within Red. Season premirre air Tuerday, October 3, at
8 p.m. on Fox, Cox Cable Channel 6.

8 p.m. on Fox, Cox Cable Channel 6.

James "King of the Worldi"
Cameren, who must be credited
with taking an enormous risk cating two B-listers to star on a sinking
ship that want really there, follows
what seems to be the trend in Hollywood and dipp his too into the trievised stream. High conveys generapermieres Turnday, October 3, at
9 p.m. on Fox, Cox Cable Channel 6.

Gwyneth Paltrow and Heather Graham, and those are just the bit players. Mrs. Parker and the Vicious Crede, about Dorothy Parkers and the brilliant, witty New Yorkers who hung out with her at the Algonquin Hotel in the '20s, has both an ex-

Hote in the 20s, has both an ex-traordinary cast and a grimy dark-ness about it. Airs Wednesday, Oc-tober 4, at midnight on Bravo, Cox Cable Channel 42.

SPORTS

Two Hundred Wheelchair Athletes from 20 countries are competing in the 20 countries are competing in Medical U.S. Open West Chair Tennis Championships, continuing through Sunday, Orchee I. J. at the Barnet Family Iunior Tennis Center (4490 West Pullion Loma Boulevard). Competition taken place from 9a, m to 5 pm. For one information, call 619-525-8247.

POMI (JOM)

Padera in the Basement, the season winds down for the Paders with a gain eagure the simil coins Carlot gain eagure the simil coins Carlot Gain and the Paders with a gain eagure the simil coins Carlot Gain and C

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Alfred A. Knopf, 2000; 334 pages; \$25

FROM THE DUST IACKET: It's ex-con, career criminal, and ulti-mate urban man-for-hire — to act as middleman in an exchange act as middleman in an exchange of cash for a kidnapped child. But this time the only things

or cass nor a sanishpeed control of the control of

and ends in the Facility Northwest — a novega country to the New York Clay Toda orghan. New York Clay and proper polophiles, non-Nasis, short-eign territory — a place where polophiles, non-Nasis, shor-tion-claik besubers, and kiddle porn manufactures super-tion. All the control of the proper polophiles, non-Nasis, shor-tion-claim properties of the properties of the control of the namely from proceedings, and the larber for productory super-center. As when the proceedings is the dark art of the own the production of the properties of training in the dark art of to wheth the check their part of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the con-trol of the control of the contr

must call upon a lifetime of training in the dark arts to do what he does best survive.

Stunning fi its execution, shocking in its conclusion, Dead and Gone gives us a new Burks, trapped out of his element—

ABOUT THE AUTHOR: Andrew Vaches has been a federal inve ABOUT THE AUTHOR: Another wachs has been a recent inves-tigator in sexually transmitted diseases, a social case-worker, a labor organizer, and has directed a maximum-security prison for youthful offenders. Now a lawyer in private practice, he repre-sents children and youths exclusively. He is the author of numer-

sents children and youths exclusively. He is the author of numerous novels, two collections of short stories, three graphs novels, and Another Chance to Get It Right: A Children's Book for Adult. Curther information about Andrew Vachsas and has work a available. If I'm counting correctly, Doad and Gone is Vechsa's 13th movel narrated by Burke. It not infrequently have wondered what it is like for the authors of series novels. On the morning we talked, asked Mr. Vachsa, if after almost two decades of writing Burke movels. The series of the ser

after a few books, I'd begin to forget the details of his life. Was Vachas able to keep track of Burke's history?

"Ch, aure. But I could see where you would [forget] if you're kind of making it up as you go along. But I'm not doing that. Also, the could be along the could be al

book goes forward and backward, I don't have any risk, I don't hink of losing my place."

I said that I'd hink is significant number of readers assume the Vachs is Burst, and Burst. Vachs.

I said that I'd hink is significant number of readers assume the Vachs is Burst, and Burst. Vachs.

I said that I'd hink is significant process speculating in newsgroups. Something recently that a fan sent to me, this thread, absolutely crucked me up. Somebody wrote. Well, the reason Vachs swrites these books is to experience a catharist from his actual work." And somebody else wrote, No. here are some snips from half a dozen interview where he said that's not it. The response from the original poter way. He dozen't know what he's come motivation than this twit. So, yeah, they do think they know a lob, but it sin't always accurate." a lot, but it isn't always accurate

a lot, but it isn't always accurate."
"When you start a new book," I asked, "do you know how
it's going to end?"
"Yeah, because I'm not really so much interested in plot as I

I said that when I started somedamp dest, in the how it would end.
"Right. Most people who are genuinely creative allow the characters and the plot to take them where they go. I don't con-

Yeah, because I'm not really so much interested in plot as I
am in theme. I have a reason for writing each book, and the plot
evolves from that reason. The purpose of the book is to make a point.
So do I know how it's going to resolve before I start typing? Yeah."
I said that when I started something new, I never knew quite

\$15 tickets. For information, call 858-672-3972. (DOWNTOWN

858-672-3972. (DOWNTOWN)
An International Bazzar is scheduled for September 29 and 30 in the
St. James gift shop (745 Prospect
Street). Artists working in a variety
of media will demonstrate their techniques. Free. Hours are 5 to 8 p.m.
on Friday, 10 a.m. to 2 p.m. on Saturday. 858-456-1105. (IA JOLLA)

Hit the Streets when the 19th annual Hit the Streets when the 19th annual Adam Avenue Street Fair takes place September 30 and October 1, along Adam Avenue (between 53th and Bancroft Streets). Over 70 acts will be event, along with carnival rides and vender booths. Admission in free. Festival hours are 10 am. to 10 pm. on Sturdays 10 am. to 6 pm. on Sturdays 10 am. to 6 pm. on Sturdays (2.31 619-282-7329 for information, 1900MH, 1900HTS).

Book Sale, all kinds of used books

to 3 p.m. The library is found at 8073 Broadway: 619-463-9819. Free. (LEMON GROVE)

(ESMON GROVE)

Country French to the nthl Fifteen interior designers and firms from throughout the county has he can be composed from throughout the county has been controlled from the country has been controlled from the country home that's the site for the 2000 American Society of Interior Designers (ASID) Designer Showcase, running Saturday, September 30, through Sunday, November 5.

ber 30, through Sunday, November 5.

The home is on Cascade Crossing within the Heritage Golf Estates, one of five mansions included on the Street of Dreams home tour. To reach the 190t, take 1-15 to Bancho Bernardo Road and head east; turn left onto Okl Cosch Road, and follow the signs. Viewing hours are 10 a.m. o 7 p.m. Sunday through Thursday, 10 a.m. to 9 p.m. on Friday and Sat

What a Gem, the Vista Gem and I Say! San Diego British Car Day What a Gem, the Vista Gem and Mineral Society Show is set for Sat-urday and Sunday, September 30 and October 1, at the Brengle Terrace Community Recreation Center (1200 Vale Terrace Drive). Dealers, exhibits, demonstrations, and gem identification are all planned. She hours are 10 a.m. to 5 p.m. on both days. For more information, call 760-724-0395. Admission is free. (VISTA)

MISTAL SPANCES I SPANCES AT 0 ITEC miniaturization known as bonasi dates back to the 15th Century. See examples of this art when the San Diego Bonasi Club hosts its M5th an-nual fall show from 10 a.m. to 5 pm. on Saturday and Sunday. Septem-bers 30 and October 1. Demonstra-tions start at 11 am. and 1 pm. Both days. Admission is free. See the Blow in the Recital Hall (inser the Auto-in the Recital Hall (inser the Autoanswers. (BONSALL) Sunday, October 1. Visitors to Cabrillo National Monument will enjoy music, dancing, and foods. The re-enactment of Cabrillo's landing at

Celebrate the Moon Festival when the House of China presents a pro-gram of Faditional dance, martial

tional Cottages. Calligraphers will be on hand to render names in Chinese, and food will be available for sale from noon to 4 p.m. Admission is free. Dial 838-578-1282 for details. (BALBOA PARK) I Say! San Diego British Car Day takes place on Sunday, October I, from 9 a.m. to 2 p.m. at Fairbrook Farm (4949 South Mission Road). View a wide vaniety of cars, from vin-tage to modern, made by Aston Mar-tin, Austin Healey, Bentley, Jaguar, Land Rover, MG, Sunbeam, and Tri-

(BAJDO PAPR)

Cannon-Piring Drills, demonstra-tions of crafts and skills from the 1800s, history lectures, entertain-ment, volunteers in period attire, and authentic food for sale will all be part umph, among others. Car parts and paraphernalia will offered for sale, as well as food. Admission is \$2 for adults, children free. Questions? Call 619-575-5625 or 760-746-9028 for authentic food for sale will all be part of San Pasquel History Days, taking place from 11 a.m. to 2 p.m. on Oc-tober 1 (and on each first Sunday from October through June) at San Pasqual Battlefield State Historic Park. The museum is found at 1500 San Pasqual Valley Road. 760-489-0076. (ESCONDO) Portuguese, Kumeyany, Mexican, and Spanish Cultures Mingle when the 37th annual Cabrillo Festival takes place from 10 a.m. to 5 p.m. on Rocktoberfest, the rush of Oktober-fest celebrations begins with the fourth annual Michelob Amberbock

Rocktoberfest beer and musical fes Hocktoornest beer and mascal re-tival, from 4:30 to 11:30 p.m. next Thursday, October 5. Organizers promise food, beer, and live enter-tainment on Fifth Avenue between Market and J Street. Tickets: \$8 in Memorial Drive; call 619-557-5450 x0 for information. (POINT LOMA) ince. \$10 tickets at the gate

FOR KIDS

Listen for The Emperor's Nightingale Listens fee The Emperor's Nightingsia, when the McLinite Players perform through Sunday, October 1, at the Marie Hitchcock Pupper Theater. Next up: Pictures at an Exhibition presented by Tom Iessen's Puppets October 4-8. Performances begin at 10 and 11:30 a.m. Wednesday through Priday and at 1 ia.m., i. and 2:30 p.m. on Suturday and Sunday. Find the theater near the Acrospace Center; 615-685-5045.

The Magical Circus Play Amy's At-tic, by Raymond King Shurtz, will be presented by the Patio Playhouse North Escondido Boulevard). In the play, a young girl must rescue an en-chanted circus from a trunk in her grandmother's attic. Tickets are \$8 for adults, \$5 for those under 16. For information, dial 760-431-7415.

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Come meet Andrew Vachss. It's a moment you'll remember.



VACHSS

He will be signing copies **Dead and Gone**

Thursday, October 5, 7 pm

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SANTANA WIS PETER FRAMPTON WS AL JARREAU TOR CULTURE CLUB 1001 PEARL JAM 100 HUMPHREY'S -

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sider myself a particularly creative person. I'm much more an analytic one. I have it laid out in my head, really quite clearly, before I sit down and touch the typewriter."

When Vachas was driving around town or doing mechanical tasks, did he sometimes "write" as he drove or did here tasks?

"No. I'm always in full-observation mode. I harvest experiences all the time, sort them into categories, and then pluck the

as I need them for each book's theme."

I said that my fantasy of how Vachas "wrote" Burke was that as Vachas went about his life, certain things happened that he, Vachas, "sawed" to use in his fiction. Perhaps, I said, he did this

and the area of the control of the c

Reading Rainbow, stories from the television series will be read at 7 p.m. on Friday, September 29, at Barnes and Noble Bookstore (Grossmot Center, 5500 Grossmont Center

Drive), 619-667-2870, Prec. (LA MESA)

"The City Mouse and the Country Mouse" will be read during the story time slated for Saturday. Septem-

was even a gleam in my eye."
"When you were a young man, did you ever imagine your-self as becoming a writer?"
"What's a young man to you!"
"Like, in your early 2lb, after you got out of college."
"People imagine me writing a lot more than I imagine me writing. People were always telling me that I would be this great writine, way, way before I had any real ambition to be that."

I asked Vachss if he had a good teacher in grade school or He laughed. "I had warm, caring, deeply involved teachers Yeah."

Yeah." "No." I said. "Seriously. Did you! Some people really did have teachers who got them interested, for instance, in reading." I was in the short classes in school, "Auchas aid." In high T was the short classes in school, "Auchas aid." In high by any teachers that I can remember, of which I have really a vague memory. To me, high school was like moving through a gray-toned jell-O. I didn't spart any time there at all. I didn't participate in the life of it. I had a different life that I cared about the contract of the state of t

up on it."

Vachas aid that when he was a youngster, there were always books in the house. His parents went to used bookstores, and for the children's birthday gifts, bought them books. "My reading taste," he said, "wasn't theirs. But remember, I had the New York (Cily Public Liberay, I ran amout here and read mostly nonfiction when I was very small. I never dreamed of actually writing anything, But the books themselves were mind-boogling. I remember reading Scortbook Boywhen I was a child. That book just fried by Yoring cells.

Vachss's parents, he said, "were cheated out of their edu-Vachas's parents, he said, "were cheated out of their edu-cation, thanks to the war. My dad was not just going to college, my dad was a star football player for a major college at that time. White Lombards, I and used to pick up — this was a lost of money then — 50 bucks a weekend playing for teams like the City Island Sippers or the Patenon Panthers. He was a great staffet: believe that would have been his profession, had the war not intervened. My mother was a beillant student in high school, but, of course, she had no when side was 17, and that was the end of that. My noblest is a heroic person. Did Vachss, as he was writing, read his work aloud to

"Never."
I said that I was surprised that he didn't read his work aboud.
I said that I was surprised that he didn't read his work aboud.
I read one of the short stories about for a radio program.
And I read one of the short stories about for a read of the short stories.
And I read one of the short stories about the reads, and read of the short stories and one of the short read of the short stories and short stories and short stories.

"Listen to this," I said, Thou great it sounds," and read Dead and Gome's first puregraph:

"I'm not one of these

writers who goes

around talking about

how the characters are

so real to them that they have, the easier it is.

have conversations and

Vachas responded, say-ing, "I'm disenfranchised from

You know what it takes to sit across the table from a man, listen to him talk, look into his eyes...and then blow his brains all over the

wallpaper?
Nothing.
And the more of that you

that crap."

In disenfanchised from commenting on my own work. It yard get things across in a kind of a pure, clear way. It is difficult in a genre that's so dominated by cliché that books are interchangeable. The more freedom I've had to write— and that freedom came from saccess, which is the only thing that gives you freedom — the leas you!

I lacked Vaches if he did on the comment of the co

Phoenix Phyre's

ber 30, at 11 a.m., at Barnes and No-ble Bookstore (10755 Westview Parkway). Expect an activity. 858-684-3166 Free. (MRA MESA)

Back to School, wear funny shoelaces to the story and craft time planned on Saturday, September 30, at 12:30 p.m., at Barnes and Noble Bookstore (7610 Hazard Center

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619-291-9500; 10661 Westview Park-way, 858-547-8700; Grossmont Plaza North, 5475 Grossmont Center Drive, 619-466-7511. The activity is for those three through five. Free. (MISSION VALLY, MIRA MEDA, LA MEDA) Get to Know Partwinkle, the new feline friend on Blue's Clues, during the activities planned at 2 p.m. on Saturday and Sunday, September 30 and October 1, at the Zany Brainy stores (1530 Camino de la Reina,

Enjoy June 29, 1999, by David Weis-ner, when it's featured for the Reading Rainbow story time starting at 11 a.m.

on Saturday, September 30, at Book-star Costa Verde (8650 Genesee Av-enue). Free. 858-457-7561. (LA JOLLA) Check Out the Celestial Skies when ranger Tracey Walker leads a youth star party from 8 to 10 p.m. on Sat-urday, September 30, at the Mission Trails Regional Park visitors' center amphithester (One Father Junipero

Serra Trail). A presentation about the fall sky is planned, and telescopes will be available (or bring your own). 619-668-3275. Free. (MISSION GORGE) Wallpaper and Etch-a-Sketches Abound when the Museums of Con-

September 29, 30 & October 1st ree Admission • Readings \$15 • Friday 12-7 PM Sat&Sun 10-6 PM

1

Underground California

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Poets GWriters SpD



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PACIFICA: Glen Park Books PALO ALTO: Chimoera Books & Printer's Inc. Bookstore RIVERSIDE: Hispanic Book Case SACRAMENTO: La Raza Bookstore & The Open Book SAN ANSELMO: Oliver's Bookshop

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Prospect Street), participants will

create wallpaper to stop viewers in their tracks and also contribute to a huge wallpaper patchwork. (IA DOLA) At MCA Downtown (1001 Ket-tner Boulevard), "master" Etch a-

ther Boulevard), "master" Etch-a-Sketchers will be on hand to help vis-itors create masterpieces during the "Etch-a-Sketch-athon." For more in-formation, call 858-454-3541.

The Lovable Parisienne Madeline

Ancient Egyption Royalty and

(notinnal from page 71) in the car. And a howe along, I'll not tell you what the girl looked like and what anything smelled like or what the car looked like. And what anything smelled like or tested like, or sounded like. And then when I'm done, I go back and I say, 'Okay, you spir it out fast.' I treat it like a field narrative. Someone say, 'Wash tappened' And I tell them. And then later, when you've been thoroughly debriefed, you give them all the information. And that's the way I do it."

"In a way," I said, "it's almost like preparing a report."
"It is. That's exactly the way I look at it. I have lots of experience doing that because in my first training. I would have to go out and literally spend a day and a night — sometimes days and nights straight — in juke joints or whore houses or nightclubs or bars or migrant labor camps or jailhouses. Wherever I had to go. Without ever taking a note. Of course, when I got back, I spit it out. I got it on paper. And then later, once it was all written down. I could go back and add whatever details. But if I tried to describe each thing as I was writing it, the half page would be 12 pages. And it would take me so long I would lose some of the rhythm of get-

it would take me so long it would lose some of the rhythm of get the ring to the end. It is a badout writing programs. Valcha said that he'd been said to give lectures to writers, but he always refused. The been at them (dakes for writers), as guest, and fiyou actually gave the overall majority of people in the audience a choice between two questions that they could alway as maximum and the could be a better writer? and 'How can I get published?'— it wouldn't be a better writer? and 'How can I get published?'— it wouldn't be much of a context.

Writing classes, I suggested, have become one way for writers to make a living issigarce. "More people want to be writers Varbus did not include the context of the strength of the str

tion about their ability."
People who don't write for a living, I said, tend to think of writing as a charming hobby one takes up in one's spare time.
They have this view of the writer," said Vachas, "that you have a beach house and sort of a very modern-looking notebook

have a beach house and sort of a very modern-loosing noterous computer...

"as also," but we are summer, as also, "you're wearing a filmy dress and a romantic rose in your hair while you write."

"Sure. Or you're wearing a feloron and smoking a cigarette, bottle of rye at your elbow. Right. Nobody sees it as work. That's shoultedy true. Nobody see it as work. That's shoultedy true. Nobody see it as work. That shoulted you have a should be a s

"If I did it right, you're not supposed to. People say they don't like to eat fat, right? If you offer someone a diet of fat, they would not want it. But a fat-free steak would be almost inedible. It has not warn it. nut a lat-free steak would be aimost incidible. If has to be marbled in. When you're done, you don't say. That was great fait' you say. That was great steak. 'So it's the same thing with themes. I was trying to make it clear to everybody that there is a Möbius strip—not a long continuous line—in political thought, and that if you look at the extreme right and the extreme left, and you want to see a point of intersection, you'll see child abuse. And

that the defenders of various ways to exploit or abuse children don't have politics.
"So the whole idea was that it is a so-called 'third position' "So the whole idea was that it is a so-called 'third position' that people had better be aware of. In other words, there are places where there are intersections. Take a Klansman, right, and take the followers of Elijah Muhammad, right? Ask them both what they think about Jews. You think they disagree?"

think about Jews, You think they disagree?" No. I didn's see? The whole point was that you can't place people on a leftright political continuum and think you know them. When you look at the extreme right, one of the things you!! When you have they seen quite toler-see is that they hate gay people, right? But they seem quite toler-see is that they are my distribution.

ant of people who have sex with girl children. Prople form alliance around their perception of self-interest, not around sichology. That, to me, is the point of the book. People who are ideologically driven, without question, their ideology is still subservient to their personal feetibes. You have homosecules who are in Natio organizations, but they certainly don't acknowledge their homosecules who are in Natio organizations, but they certainly don't acknowledge their homoseculary.

uses who are in veaz cognizations, out may certainly ont activating their homosteroaulity investigation, by a wann't much of a fan of series. Why he wasn't he said, was that "What I see, over and over again, are these sort of cate in-concette, preserved in pastic creatures. Now, with Sherhock Holmes, I could live with that. It kind of makes sense to me.

Did Vachas feel trapped by the series?

No, because that false bitching about a car that's taking you to a place you want to go. I don't. I want to do exactly what I'm doing, which is have the opportunity to write about the things control of the view of the series. The series of the serie that balance between fans who have been with you for 15 years and brand-new readers. You wouldn't have the requirements of being consistent to the history and all that. But there are plenty of writs who write series and they're just not called ser

ers who write series and they're just not called series. They write to different books, all about six different books, all about six different books, all about six different pooks. We talked about review. Vachs said, "I diarrgard all opinion. I have been called –for the same book, in two different newspers—the American Camais and "a writer of vigilant pormography." So I don't pay any attention. I. can't. If you're going to take in the propers of the pay any attention. I. can't. If you're going to take in the pay of the pay any attention. I can't is you're going to take to take it scrowly when nomence say, "You don't have enough literary ability to write a comic book." So I don't pay any attention."

Vichne did not abways respond to reviews in this way. "I was interested, originally, When I first had a book published, i thought, 'Oh.
a way to soot of a first excitation."
I thought I wouldn't have to pay for it, but 'I did not less more writing. I would learn how to be better.

Vachss's books tend, he has

better. Vachas's books tend, he has said. To get reviewed as this Typermethology of the property of the Burke series, that Burke, in Dual and Gone, finds himself sexually impotent. I said that it become to me the impotency was an unlikely circumstance for hereon in series thought of as 'hard-booked,' circumstance for hereon in series thought of as 'hard-booked,' circumstance for hereon in series thought of as 'hard-booked,' circumstance for hereon in series thought of as 'hard-booked,' property of the pro it's object sex. To me, the people who write these scenes haven' had sex. And it kind of shows.

had sex. And it kind of shows.

"It does show, when someone writes about clicking the safety off on their revolver, that they've never shot a revolver. It does show when people talk about writing — and I don't want to mention this guy's name, because I don't want to see it in print — but

there's a guy who I'm compared to a lot, who also drives a Plymouth, a quote 'muscle care' But it's a 318-cubic-inch engine, which any grathed would mere at He's a hundred cubes short of a real car. So you know that person doesn't know anything about cars. People who write about fights that take I's minutes, it's obvious they've never been in a fight. You can't. Fights, real fights— not boxing matches— 20 seconds is a long fight. The amount of pain inflicted and the instent of the participants, it can't are into the short of the participants, it can't are into the short of fifty minutes later, and gritting you and looking for cluss, never got hit in the head with a tire iron. So why should it be any different with set? You see "Burke's sexual encounters, I said, always seem quite believable."

white sexual encounters, I said, always seem quite "The's no believable, who would care? Everyody loves the phrase 'willing suspension of diabelic!' Who would care? Here's he reason I care. Since the underlying theme, the foundation stone to all of these, is that people do things to children that have conseigences for everybody. If you're going to write stuff that's market and the stuff that the stuff that's market and that the stuff that's market and that the stuff that t

it didn't occur. I try to have it be plot-driven and have it come up organically, but if it doesn't work there, I don't see what the point of it is. Readers of detective fiction, crime fiction, PI fiction, whaton it is, neaders or detective fiction, crime fiction, P fiction, what-ever, there's required to be at least a shooting, a stomping, a stab-bing, and see. Well, maybe a car chase. In every book." I blurted out that I'd never thought of the Burke books as "crime fiction."

"Thank god the libraries don't. The libraries don't rack it

"They put them in fiction?"
"Yeah. Which is really interesting. And the foreign publishers vary in their characterization of it."
The Burke books, I said, also certainly aren't what I think of

as "mysteries."

"Of course, they're not mysteries, unless life is a mystery."

"Of course, they're not mysteries, unless life is a mystery."

We talked about some of the mail that Vachas receives. "Twe
gotten letters from people that said, 'Don't you dark life layed,' Never
let Panny die.' [Panny is Burke's dog]. I've gotten letters asking,
Why can't Bode ones back! Why can't Burke have happinesse."

I asked, "Why can't Belle [Burke's lady love in Blue Belle]
come back!"

Come back!

"It's very interesting." Vachus said, "women who have a whole come back!

"It's very interesting." Vachus said, "women who have a whole does of estrogen in their system result] wore her, and the ones who are not of estrogen anonexic, hated her, but hated the whole idea of the strong them to be come, and years and years and, but settling him about a letter I got. It was really a dather from a fan saying, I used to low your books, but now you've created their simposations of the strong the s

ung maa aoout! I teel sorry for him. He's never known a real woman, and you'r going to get mad at him?

As to what Vachas is working on now, he said, "I have no busines plotting future books because my situation, I assume, like most writers, is that if this book doesn't sell well, there won't be another book."

Andrew Vacchs will read from his book and sign copies on Thursday, October 5, 7:00 p.m., at Border's Books in Mission Valley, and Friday, October 6, 7:30 p.m., at Barnes & Noble in

MUSEUMS

ery Center at the San Diego Museum of Man, opening on Sunday, Octo-ber 1. The 1350-square-foot exhibit depicts life in Egypt more than 3500 years ago and includes a reproduc-tion of a tomb, complete with a mummy (replica) of an Egyptian princess. Call 819-239-2001 for in-formation. (BALBOA PARH) Follow the Trail to Quail, head to Quail Sotanical Gardens on Tuesday, October 3, at 10:30 a.m., for a general tour of the gardens oriented for kids

visits the story time set for Sunday, October 1, at 2 p.m., at White Rabbit Children's Books (7755 Girard Av-enue). 858-454-3518. Free. For chil-dren three and older. (LA JOLLA) October 3, at 1,000 acts, per control of participation of the gardens oriented for kids (aged three to six). Meet at the visitors' center located directly north of the parking lot, at 230 Quail Gardens Drive; 760-436-3036. Free. (EMERNAS) dren three and older. (AL NOLIA)
Cub Chase, explore the CSU-San
Marcos campus during the Cub Chase
Ik walk/run, slated for Sunday, Octotra to the CSU-San
Marcos campus during the CSU-San
Marcos campus during the CSU-San
Marcos campus during the CSU-San
Marcos campus in Gound at 333 South Twin
Oaks Valley Road. For information,
call 619-298-7400. (SAN MMCOS) Children's Discovery Museum of North County, the museum is de-signed as an educational environ-ment through art, science, and social activities targeted for children 2 through 12. Look for a medieval casthrough 12. Look for a medievas car-tle, magic mirror, mini-city, and chil-dren's marketplace. Find the mu-seum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. Dial 619-667-5141 for additional information. (BONITA) (Art museums are listed in the Reader's Guide to Art.)

Linu in V. 26. - Site to electional in-land in V. 26. - Site to electional about four legends of the Moon Festival, including the origin of moon cake, and poerns written approach restrict, including the origin of moon cake, and poerns written approach festival are included in the "He Moon Festival Legends. The above is board by the moon and Takshage, through Tuesday, October 31. "Fellowing the Footsterps of the Charlest Control of the Control of the photographs, oral histories, written documents, and interviews with the families of Ah Quin, George Yan, Dorothy Hom. Energy the show through Saturday, September 30. The museum is located in a building is an Akan grefers, includ-ing a subset of Conformat, was warridd, museum in the case of the Conformation of the building is an Akan grefers, includ-ing a subset of Conformation was refused. Antique Gas and Steam Engine Museum, the museum's activities in-clude locating, collecting, docuclude locating, collecting, docu-menting, and preserving historical gas*, steam-, and horse-powered equipment related not only to agri-culture, but to the general develop-ment of America. The collection is bering, mining, oil drilling, and con-struction industries. In addition, the museum has a blackmith and wheelersight shop, a country kinchen and parlor, a steam- operated saw museum at 2000 North Statts F AY-museum at 2000 North Statts F AY-

nue. For further details, call (60-941-1791. (MSTA) Bonita Historical Museum, the mu-seum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools, and farming imple-ments; the district's 1953 fire engine;

are on display through November. The matched pictures illustrate the 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 ultralight aircraft, a helicopter, and an air ship. The museum features glimpses of Chula Vista's past; exhibits feature lemon packing crate labels, pho-tographs of downtown Chula Vista, doors and adobe blocks from the doors and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further informa-tion, call 619-420-6916. (CHULA VISTA)

Creation Minesum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more infor-mation, call 619-448-0900 x231. (SANTEE)

(SAMTE)
George White and Anna Gunn
Marsten Heuns, this historic home
sits on five acres of landscaped
grounds with a formal English Romantic garden. Built for circl leader
for the state of the state of the constate garden. Built for circl leader
(George Marston and his family by
san Diego architects William Hebbard and Irving Gill, the Marston
bouse design is in keeping with the
early 28th-Century American Arts
and Crath princia, which enghasize

simplicity, function, and natural ma-terials. The museum is located at 3525 Seventh Avenue, 619-298-3142. (HILLOREST) House of Pacific Relations, Inter

House of Pacific Relations, Inter-national Cottages are open every Sunday from noon to 4 p.m. to pre-ent the history and traditions of 50 ethnic groups. Select cottages are alway open on the fourth Tureday of very 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 Tureday of revery month. 619-538-4069, (BALBOA PAPRI)

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

Parsonage Museum of Lemon Grove, photographs, furnishings, ar-tifacts, and memorabilia tracing the story of the Treganza clan — whose ancestors haif from Mexico, Spain, Walter and Errore are committed.

county. "The Treganza Family in Lemon Grove" continues through Friday, December 22. Ongoing exhibits include "The Sweating Beast: Agricultural Roots of Lemon Orbve" and "Miller's Dairy Revisited." Find the museum at 7715 Church Street; 619-460-4353. (LEMON GROVE)

and human perception — look for "Color Shadows," "Visible Effects for the Invisible," "Skillets," "Cold Metal." and more. This "Explo-raZone" exhibition continues through June 2001. Eight San Diego organizations have joined the center to create "TechnoVation," an exhibition high-

lighting the most innovative science and technology departments in nown. Each of the eight exhibits in-cludes an interactive and educational display incorporating what the ape-cific technology is, how it works, and how it affects the public. The show continues through December. Continuing exhibitions include

"Symmetry," "Retro Tech," "About Facs," "Symah," and "Skyscapes," The permanent exhibitions present a variety of hands-on exhibition sillustrating scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as lasen, flashing lights, waveforms, and

more. For further information, call 619-238-1233. (BALBOA PARK)

Sem Diego Automotive Museum, cars that "captured American pros-perity in one besutiful rolling mon-ument" are on view in "Class Acts: Cadillac and Packard." Over 20 ex-amples of Packard and Cadillacs



AUTHOR EVENT!

Warwick's is pleased to welcome

Robert Parker who will discuss and sign PERISH TWICE

Thursday, October 5, 7:30 pm

Warwick's

7812 GIRARD AVENUE, LA JOLLA - (858) 454-0347 .





of the show, continuing through Sunday, October 1. More than 80 automobiles and motocycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum ment the Starlight Bowl, 619-231-2886, (BAIDON PAPR)

Rowl, 619-231-2866, BMLDOR NEWS, San Diagn Historical Society Measures, "Out of Our Vasils II: Cursorial Curios" Seatures artifacts from the society's collections of fine art, decorative arts, furniture, textiles, took, instruments, photographs, architectural drawings, documents, and ephemera. The exhibition chappes periodically though Sunday, September 2, 2001, drawing from the cociety's assured collection of over

San Diego Hall of Champions, the

San Diego Hall of Champdons, the newest permanent exhibit at the mu-seum honors San Diego County High School Cosching Legends. The insugural "class" of "Cosching Leg-ends" includes 42 men and women

enda[†] includes 42 men and women who have influenced students both on and off the field of play. The Hall of Champions — del-icated to promoting, recognizing, and preserving athletic achieve-ment — is located at 2131 Pan American Plaza, Call 619-234-2544 for information, (BALBON PARIO)

San Diego Marktime Museum, "Pi-rates!" offers an entertaining romp n entertaining with a look at the real life of the pi-rates who inspired the fiction, the movies, and the romanticized per-

Roam-O-Rama

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

for the purposes of camping, picnicking.

An universal and a superi mountain setting.

William Heise County Park near Julian is sarris. The Marzentia and Caryon Oak William Instance of the San Diago County Parks and Julian is surely the crown jewel of the San Diago County Parks superiam. About on-tentind of the park is devoted the county parks superiam. About on-tentind of the park is devoted to the park is de

The Cedar Trail and the self-guiding



The view here is similar to, but more inclusive than, that enjoyed by motorists at inspiration Point, a half mile below on the property of the

original coat worn by Errol Flynn in Captain Blood, along with costumes for Burt Lancaster and Charlton He-

moisture flows in from Mexico or Arizona and piles up against the mountain barrier, you can watch massive thunderheads roll overhead. By mid-October (probably a lit-tle earlier than usual this season tie earlier than usual this season because of our two-year drought) you can admire the bright yellow, autumnal colors of the black oak tree — our county's only native deciduous oak — in the lower por-tions of the park.

play of characters from Muppet Trea-sure Island, and small statuettes from which the robotic inhabitants of the Pirates of the Caribbean ride at Dis-neyland were created. An exhibit entitled "Submarines:



The well-marked tumoff to Heise Park The well-marked turnoff to Heise Park is one mile weat of Julian on Highway 78/79. Signs direct you south on Pree Hills Road to Frisius Drive, then east on Frisius to the park entrance. Camping reservations are usually required for Heise Park; certainly so for the weekends. Call San Diego County Parks for more information: 858-694-3049.

Willia Montenum, built in 1827 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street). Call 619-239-2211 for more information.

Base-San Diego," and "How a Sub-marine Works." The show includes the submarine art collection "A View from the Periscope" and munerous artifacts (including an actual Japanese torpedo).

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619-239-5133, governouse)
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Shostakovich Fest

The concert was thrilling from beginning to end.

Summerfest all shoatsdowch program festival. Only once before (if I remember correctly) had an entire concert been devoted to one composer — and that was Mozart. To acknowledge shoatsdowch's stature in this way, as not only one of the most emisent of 20th-entury composers but as one of the most emisent of 20th-entury composers but as one of the daring move, given the festival history of more conservative programing. The move paid off: the concert was thrilling from beginning to end.

That is not to deny the problems that this composer's music poses. More than any other major worther major.

poser's music poses. More than any other major composer I know of, Shostakovich was always finding his way, groping through profoundly con-flicting aspects of his own personality and of his flicting aspects of his own personality and of his external situation. There are perhaps a few Shostakovich compositions that give off an aura of untroubled psychological and formal balance: the Ninth Symphony, for example, or the Second Piano Concerto. Otherwise — and this is true of Piano Concerto. Otherwise. — and this is true of his greatest works as well as of his lesser ones — there is always some sense of tension and puzzlement in the unexplained formal dislocations and its continuous mental to the continuous contin

concert to try to explain things. The job of interpretation was left to the music alone, and to the audience. These musicians is their commitment, their identification with the concert was a start this composer to the concert was a start wa

after a lyrical Intermezzo of heart breaking emotional intensity, the Quintet ends with a cheerful, easygoing Finale that seems to have nothing to do with anything that has gone before (a bit like the substitute last movement that nak gone betore on bit time the Berthoven wrote — under protest — for his Opus 130 Quartel). How did those earlier movements lead to that last one What is the shape and meaning of the creal muscal experience? The control of the creal muscal experience of the creal muscal experience of the creal muscal experience of the cream of

a continuity of tone, a hidden spine of developing drama, an indefineable but communicable rightness. Some composers, attempting even more but not giving their intentions away, have left audiences puzzled as to how the movement of the spine of the spin

group.

The Piano Quintet begins with a slow, momentous Prelude and Fugue, as dark, deep, and serious as anything Shostakovich ever wrote—and suddenly we hear one of those raucous, satirical, jolly-grotesque

SummerFest: all-Shostakovich program Shorwood Auditorium (La Jolia Chamber Music Society) Shootakovich, String Quartet No. 12 in D-flat. Opus 113; Piano Quintet in G Minor, Opus 57; Seven Verses of Alexander Blok, Opus 127 phrase whose implications are ambiguous and self-contradictory...how does all this differ from random ramblings, from a collection of unfin-ished sketches? What good fortune that at Sherwood Audi-







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Pathways to Judanim was developed by the UJF Task Force on Community and is funded by the UJE Pilot funding was provided by the Nieman Foundation and the UJF.



of instruments. All the per

Trebnik's delivery was electri



Murray Irthur

HILLCREST + 3919 Fourth Avenue + 619/291-0180 ESCONDIDO + 330 Felicita + 760/747-0684

Calendar CLASSICAL MUSIC

a rapid trill-like judder, which, while extremely expressive (what scream is not!) made her singing painfully ugb;
This was not an unfamiliar sound. It has been characteristic of many Russian sopranos and is due to a technique of vocal production that has been actually cultivated in several should be a supplementation of the several should be supplementation of the several sh torium both works were per-formed by the Borromeo Quartet (with painst Kon-stantin Lifshizi in the Quintet). Their specially has always been making sense out of things, ty-ing diverse elements into a single whole, not through any external tricks but through an inner understanding that has risen from their own miraculous unity as an ensemble. (That is why news of the immind's ear, and that was no doubt the sound the soprano gave him at the premiere. In a sense, a well-produced, steady, rounded upper range would be alien to the frenzied anxiety and (That is why news of the im-minent breakup of these four horror the composer wanted to express. Nevertheless, the lis-tener has to pay a price in discomfort, and at the Sumthe Quartet No. 12, the Box perfection merFest performance the price may have been too high. (It is also regretable that Trebnik, in so many ways an admirable singer, has this severe vocal but American, and the ugliness of her highs is obviously the results of deferitive technique, not of snylatic choice, but the state of the snylatic choice, and the snylatic choice, but the snylatic choice, and the snylati ensemble, their comprehensive realization of each detail, and merFest performance the price their immersion in the secre scenarios of each work, pro jected a belief in meaningful unity so potent that the audi-ence was forced to share it. They made a considerabl more persuasive case for the Twelfth Quartet than the exmplary recordings by the Borodin, Fitzwilliam, and Borodin, Fitzwilliam, and Emerson Quartets. The only drawback — and not a major one—to their performance of the Quintet was the somewhat erratic style of the plants, now now excessively introverted (Richter with the Borodin Quartet and Victor Aller with the Hollywood Quartet, while no less energetic, communicated the work's complex.

The final work on this remarkable program was the

Blok are not like this. No one will ever remember a tune from them. Shostakovich's vocal lines

here are totally predicated on the meaning of Blok's words; they intensify the emotional im-pact of the words, as only music can, but it is the words — rather than any autonomous musical considerations — that give the vocal lines their raison d tex. What, then, happens when the audience cannot understand

the audience cannot understand the sung words, because the per the sung words, because the per-formance is in a language most of the audience doesn't know? A great part of the composi-tion's impact is lost. Providing a line-for-line translation as an insert in the program booklet, as SummerFest did, helps a bit, but only a very little bit. To be in rea contact with this work of poetic-musical art, the listener has to hancements provided by the music are perceived. If you don't know Russian, the sounds of usta zapekshiyesya krovyu will never affect you the way the

blood do.

So why perform this great work in Russian before an English-speaking audience! What advantage is there in insisting on such a barrier to a complete aesthetic experience! Trebnik's Russian pronunciation was quite poor (no one had except the poo ing authentic Russian sounds anyway. It would have been a greater service to the listener



(and to Blok and Shoetak (and to Blok and Shostakovich) to find or commission an English translation. However shaken the audience may have been by Trebnik's dramatically exciting performance, they have not really heard the Blok

CLASSICAL LISTINGS

HOW TO SEND US YOUR received by 5 p.m. Friday the week prior to publication for prior to publication for consideration. Do not phone. Send a compite description of the event, including the desk, time, cost, the precise address where it is to be held including the deplowable, a contact phone sumbler (including reas code), and a phone sumbler (including area code), and a phone sumbler for public AUSICA, BOR SEAD, SEAD

The Chimes Atop UCSD's Geisel Li-brary will ring out at 12:30 p.m. to-day, Thursday, September 28, and at 4:30 p.m. on Friday, September 29, with music performed by university carillonneur Scott Paulson. Expect to best a new, commissioned work by carillonneur Scott Paulaon. Expect to bear a new, commissioned work by Marcia Scott. Anyone in the general radius of the library will hear the con-cert, for free, 858-534-8074. (IA JOLIA)

cert, for free, 838-534-8074, (A) AULAI.
The Vlatility Article Series as 5 and Diego State University grets underswywith appearance by the Australian
String Quarter on Friday, SpetemCuthelion, Mall Brown, Peter Tamfield, and Keith Crellin leed a muser
class at noon, admission in free,
and Keith Crellin leed a muser
class at noon, admission in Series
in Smith Rocklad, Sentrers Henry Purcells "Chancop" of Milmor for Fore
Strings," the "String Quarter No. 2
to Chipse" by Brothers, and Barekly.
313 general. Call 619-594-11096 for
reservations, 1002-1

Works by Mozart, Beethoven, and Ginasters are on the program when Kay Etheridge presents a faculty recital at 8 p.m. on Saturday, September 30, in Shiley Theatre at the University of San Diego (5998 Al-

calá Park). Admission is \$8 general. For more information, dial 619-260-2280. (LINDA VISTA)

2280, (AMCA VISTA)

Psemity Rectina, a solo piano recital
with works by Mozart and Ginasters
is planned by Kay Etheridge for Saturday, September 30, at 8 p.m., in
Shiley Theatre at the University of
San Diego. Free. USD is found 8
5998 Alcalé Park; call 619-260-2280
for information. (LMOA VISTA)

for information. (JROA VISTA)

Finns and Fless Masterworks will
shine when the First Fresbyterin
Church hosts a concert on Surinder,
October 1, at 7 pm. Pinnist Pamels
Monrow will be joined by john Boles
Goundo's "Serenade," "Scene de
Goundo's "Serenade," "Scene de
Goundo's "Serenade," "Scene de
Goundo's "Serenade," "Scene de
Goundo's "Spende De Vistalia" (Siga," and
Jones "Soprano Pinsiline Tweed will coljoin." Soprano Pinsiline Tweed will coljoin." Soprano Pinsiline Tweed will col"Shephert on the Rock" and works

"Shephert on the Rock" and works Shepherd on the Rock" and work by Ravel. An offering will be received Find the church at 320 Date Street, a Fourth Avenue; 619-232-7513

Works by Beethoven, Mendelssohn, and Gorgy Svindov may be heard when the Gennaro Trio performs at 4 p.m. on Sunday, October 1, at the

La Mesa First United Methodist Church (4690 Palm Avenue). Trio members include Ron Goldman (vi-olin), Mary Lindblom (cello), and Ilana Mysior (piano). Admission is by donation. 619-466-4163. (LA MESA)

An All-Brohms Program is promised when the Lake San Marcos Chamber when the Lake Sas Marcoo Chamber Maule Society open its season with a concert by Michael Zudowsky (claristic), David Boldwaller (cdlo), and its Chamber (and the Chamber (and th

In Honor of Sturk, music by Stephen Sturk will be featured in the 5 p.m. evensong and post-evensong concert slated for Sunday, October I, at Saint Paul's Cathedral. The even-song will be sung by the men's and boys' Choristers, who will present the The following concert promises more Sturk selections presented by choirs, the brass of the Millennia Consort, and several guest organists under the composer's direction. Find St. Paul's at 2728 Sixth Avenue. An

7261. MINTOWN)
Celebrate the Patron Salast of St.
Michael's by-the-Sea Episcopal
Church when soprano Laure
Romero sings Handel's "Let the
Bright Straphin" at the 5 pm. ceretong concert on Sunday, October id.
The adult choir and boys' choir id.
Ill perform as well. Free. Find the
church at 275 Carlabad Boulevard;
760-729-8901. (CARLBAD)

Obolat Electra Reed presents a fac-uity recital in Smith Recital Hall at San Diego State University at 7 p.m. on Tuesday, October 3. Admission is free. Call 619-594-6031 or 619-594-6020 for further information. (5050)

One of the World's Greatest String Quartetel It's among the descriptions applied to the Takács Quartet, planning a concert along with planist Anieras Haeffiger on Wednesday, October 4, for the La Jolla Chamber Music

(Prussian)," the "String Quartet No. 1 (Kreutzer Sonata)" by Janaček, and Doofsk's "Piano Quintet in A Major." The music begins at 8 p.m. in Sherwood Auditorium at the Mu-seum of Contemporary Art, La Jolia (700 Prospect Street). Tickets are \$35 and \$30. For reservations. call 858-459-3728, (IA KMLA)

854-829-3728. (A. JOLA)
Salos and Chamber Works may be heard when UCSD music professor and controbastis Bertram Turetsky presents a concert at 8 p.m. on Hall at UCSD's Mandeville Center. Turetsky will be joined by several guest musicians for premieres of four pieces. Which have made Turetsky prices "which have made Turetsky Salos Salo

at the San Diego Museum of Art. Tickets are \$20 for nonmembers. For more information, call 619-696-1966. (BALBOA PARK)









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ART LISTINGS

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GALLERIES

"A Place to Begin/Un lugar para-empenar" at the Athenaeum Music and Arts Library includes proposals by the 32 participating artists devel-oping projects for "insTT2000," the binational cultural project. Proposal materials include unitial sketches, photographo of potential sires, objects, and cets. Meet the artists during an

texts. Meet the artists during an opening reception slated for tonight. Thursday, September 28, at 6:30 p.m. The show closes on Saturday. November 25. Find the Athenaeum at 1008 Wall Street. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday

formation, B. SOLIA)

"Covering the Wockings," an orbibit of new work in mixed media, oil, and acyptic on carrows and paper by Dan Adams, continues through Sunday, Coache 22, at the San Dega John Indian, continues through Sunday, Coache 22, at the San Dega John Indian Court for San John In

Seventy Archetypal Clay Relief Works by sculptor Brad Burkhart, Weeks by sculptor Brad Burkhart, accompanied by poems about the works by 16 local poets, are on view through November at the California School of Professional Psychology Callery (616 Georgestone Countries and poetry reading set for Saturday, September 30, at 7 p. m.

Regular gallery hours are 9 a.m.

Regular ga

metton, call 619-521 0000, seens settos liber Calls Herself = "Seartish Penter" and vus born in Malavis, Africa, so Sontials and German purents, latera so Sontials and German purents, latera la latera latera latera latera latera latera la latera la

the stoneware artist at 1 p.m. on Sun-day, October 1, at the Many Hands Cooperative Gallery, See Klaime's raisu and other pottery glazed with propri-sation of the property of the property oped through Thursday, October 26, The gallery is located at 302 Is-land Avenue, suite 10.1. House at 11 a.m. to 6 p.m. Wednesday through Staturday, 1130 a.m. etc. 14 p. 57.8203, (GASSAMP OSTINET).

ART MUSEUMS

were made for the commoners when paper came into use (in 200 BC). See "Art That Sours — Kites and Tails by Jackie Matisse" through Saturday, September 30. Matisse's kites are made of ordinary materials, and she launches kites and tails under water

made of ordinary materials, and she launches hier and last under waite allow from the comment of the comment of

619-239-0003. (BALBOA-PANN)
Measurem of Canatemperary Art,
Dewardsown, "Ojoo Diversor/With
Different Byes Pan-American Holdings from the Permanent Collecton," constituting through Sundy
November 26, includes 35 paintings,
residences photographs, and video
substitution aggregating the range of
subjects, upiles, and sizes defining the
act of the Alternacia today. Pleasered

Museum of Contemporary Art, La Jolla, the influence and impact of the Baroque on a broad range of con-temporary artistic expressions in the Americas is explored in "Ultra-619-557-803, (GASSAMP DISTRICT)
"Habitual Stopa/Parajes Habitualsen," an exhibit of oils, acrylics, and drawings by Enrique Ciapara, includes a reception at 7 pm. next Thuruday, October 5, at Moxteauma looks and Galley (269 Jed Avenue). The reception includes a poetry reading by Alfonso García-Cortez.
See Ciapara's work through Wednesday, November 15, For more Americas is explored in "Ultra-Baroque: Aspects of Post-Latin American Art." The exhibit presents a critical evaluation of the Baroque and its use as in important cultural metaphor in contemporary art, fea-turing 16 young artists working in the Americas today whose work is

Wednesday, November 15. For more information, call 619-426-1283. Regular gallery hours are 10 a.m. to 5 p.m. Monday through Saturday. (CHRA VISTA) well known in their own countries and abroad but may not have been seen previously in the United States. British fashion designer Zandra Rhodes debuts her costume drawings Rhodes debuts her costume drawings for the San Diego Opera's 2001 pre-sentation of Mozart's Magic Flute in an exhibition including 30 of her sketches and drawings, including costumes for Mozart's comic Pa-"The Shadow That Enlivens," a se-lection of paintings from this collec-tion by Ignacio Garza Medina go on-siew at the Institute of the Americas beginning with a reception at 5 p.m. neart Thursday, October 5. Find the institute at 10111 North Torrey Pines Roads to RSVP for the reception, dial 858-453-5560 x104. (IA JOLIA)

costumes for Mozart's comic Pa-pageno and Papagena and the evil Queen of the Night. Both shows close on Sunday, January 7, 2001. Find the museum at 700 Prospect Street. 858-454-3541. (IA ROLL)

Cinto, Silvia Gruner, Vic Muniz, Ernesto Pujol, Marcos Ramirez ERRE, and Doris Salcedo. Find the museum at 1001 Ket-

ring the museum at 100 ket-iner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Photographic Arts, Robert Frank challenged Robert Frank challenged conven-tional notions of photographic beauty and offered a look at the highly constructed post-World War II American façade of Mingel International Museum of Fulk Art, the art of pottery making in Japan is an unbroken tradition spanning more than 5000 years. "Ceramics of Tatsuzo Shimsoka — A Retrospective of a Living National Treasure of Japan," offers more than 00 new works created for this exhibition, as well as an equal number from measurement of programming the program War II American façade of idealism – see how the photographer riled up in "Robert Frank: The
Americans." The 84-image sequence
"The Americans" is based on Frank's
work during two Guggenheim Foundation-sponsored road trips around sion, as well as an equal number from museums and private collections. Shimaoka has "worked hard to make technique of rope-impressed in-lay truly my own." See the results of day, February 4, 2001.

Kites first appeared in China, made from silk and bamboo (in approximately 2600 BC), used by priess and magacians, later becoming playthings for the wealthy. Kites are superconsistent of the common plaything to the wealthy. See the common plaything to the wealthy see that the common plaything to the wealthy see that the common plaything to the wealthy see that the common plaything to the wealth of the common plaything the c America in 1955 and 1956, when he

America in 1955 and 1956, when he shot 687 rolls of film, producing more than 20,000 images.

Concurrently, view "New York, New York," based on the museum's permanent collection. The show includes many artists who have worked

cludes many artists who have worked to describe New York City photo-graphically. Both exhibitions con-clude on Sunday, October 15. Find the expanded museum back in the Casa de Balboa building, at 1649 El Pado. For information, call 619-238-7559. (BALBOA PARK)

Oceanside Museum of Art, the de-velopment of modernism in chair design from the beginnings of in-dustrial production in the mid-1800s durtal production in the mid-1800s. through the 1800s is documented in "100 Gants of Chair Design." Created by the Vita Design Museum in Germany, each chair featured in the chihit is." at technically perfect replice reproduced in miniature sale, constructed of the same materials as the originals and correct down to the slightest edual, including accress, supports, and joints. The unimous plessing the chair in historical contrast. See these "Giants" through Sunday, October 29. The

Way 740-721-277. (IGCMSSG)

Thumban Massems of 44t, the museum's fort American acquisition in 15 years is shook in reducing the principal depth of the Eleberry a large of a pinning depth in the Eleberry a large of a pinning depth in the Eleberry as the proposition of the Polastic plant in the possession of a Philadelphia family for four generation—perhaps since an occupiestion. The stress of its radia, try, ... the Li-Burystanda so one of the masterpiecas. Of American still-life pinning as a whole, when one Study, October 1. The museum's permanents collection included European museum, 15th—Century American plantings.

Ego War

If you were three feet from a Hitler, and had the means, could you kill him?

aime for a Le Gallienne Imperative. Many decades ago the great Ewa Le Gallienne was in a clunker, yet gave — said everyone but the critics who panned the show and didn't mention her — a superlative effort. Ego, the Le Gallienne Imperative. Sometimes a production's worth recommending for a single performance. Case in point Lee Bleasing's Going to St. Ives at the Least Case in point Lee Bleasing's Going to St. Ives at the Least Case in point Lee St. Ives into it a clunker. It's just to issue-thick and theme-laden — so descretate

La Jolia Playhouse. IEFT . In International Conference of the Conf tually, murder. Among a jillion other questions Ives asks: if you were three feet from a Hitler and had the means, could you kill him? A second question: what if he were your son?

There's some good writing in St. Ives, just not good writing for theater. Blessing has remade his odd-couple drams, A Walk in the Woods, with an even greater hankering for opposites. Cora lives in St. Ives ("the ground zero of personal security"); May in a dangerous hotspot. Cora is white: May black. Cora lost a son

REVIEW white; May, black. Cora lost a son to a drive-by; May wants to off hers. Such elegant symmetry! Is JEFF SMITH this a play or a physics theory?
Then, with a punch telegraphed so desperate long distance. Blessing reverses the ironies: timely

Calendar

long distance, Blessing reverses the ironies: timid Cora may move to May's "empty world of

Cora may move to May's "empty world of massacres."

The script becomes so do-or-die, Blessing rarely gives his women a chance to breathe. At one point, when May blutts out that her tex has to-earth, quotidian moment.

On opening night, Amy Morton's Cora expressed nervousness not juis in the text. Most likely she was edge trying to play a character who makes no moivational semse (the Gotor, a Hippocartic lower of life, has a byg change of heart). Cora's as much a props as human being. If he merry, Blessing shuffles her into position, regardless of what the might fed or believe.

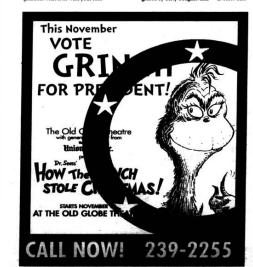
If you don't count Ann-Hould Ward's definitive contaming, or Annie Smart's two-site set—

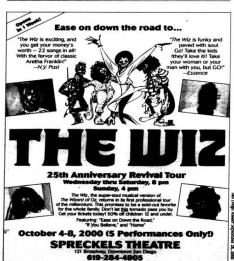
tive costuming, or Annie Smart's two-site set—
a St. Ives sitting room and a central African shack,
graced by dusty bougainvillea— L. Scott Cald-



Going to St. Ives by Jr. Blazing
La Folk Pilphonses, Medad (Vass Forum, UCS)
Directed by Maria Milesh cast. L. Soot Caldwell, Any Morton: senic design, Annie Smart, costumes, Ann
Hould-Went Bjinghe, Lemor Desser, original masic and sound, Michael Reth
Playing through October 13; Tueskay through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Mainnee Saturda
and Sunday at 200 p.m. For information at 88:55:90-100.

Playing through October 21; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 619-239-2255.





It's 1960. Kenneth Tyman, British critic, rise to convince Orson Welles he should direct Sir Laurence Olivier in Rhinocens. During the discussion, they drift to other topics. Tyman says. "My mother died pauses, replies, "I loved Hollywood." Austin Pendleton's Orson's Shadow imagines what the epic confrontation between Welles and Olivier was like. Ousted from Hollywood for a serice of the died of the series of the ser It's 1960. Kenneth Tynan



card tricks on the Carson show, but in 1960 he was 19 years from his last great achievement, Citizen Kane. Olivier, knighted,

razor-sharp, always in assault mode, rides a string of successes that will make him head of

clash of titanic egos, beneath which cower two of the world's which cower two of the world s most fragile, insecure beings. One bloomed early, one later. Artistic careers and continuity, Pendleton shows us, are rarely

Orson's Shadow becomes a

Pendleton ups the ante by including Vivien Leigh, Olivier's first wife — star of Gone with the Wind and now crazy — and

Joan Plowright, phenom of the Royal Court Theatre and Olivier's current lover. Welles and Tynan, best of friends, have said unsavory things about both women, in asides and in print. And now in

You'd think the play they're performing, Ionesco's absur-dist Rhinoceros, would also take center stage, since everyone in-volved couldn't hate it enough. But it doesn't. By Act Two of Orson's Shadow, how

cornor S. Shadow, however, the principals grow horns and do their own stampede. It's hard to empathize with titans, and Orson's Shadow has overcome (the script also grows slighter, on reflection). It's easy, however, to watch colossal egos compete for common ground and a pleasure to of acting at UCSD, compels quality work from her actors. Jonathan Fried wears an enormous fat-suit, speaks with a sonorous basis projedné, and parades, he pouts, he pontificant parades, he pouts, he pouts. parades, he pouts, he pontifi-cates, always larger-than-life, yet full of surprising nuances— a control freak ever verging out of control.

sharp, precise features: every-thing sticks out, the chin, the nose, the eyes, and he walks with pseudo-patrician ease. By contrast, Hormann's pedes-trian: regular features on a match. Hormann's first entry

But then he goes to work. And Olivier slowly emerges from within, as truly as Fried's from within, as truly as Fried's Welles. Hormann reveals the force of Olivier's feelings — so assertive, so defensive — plus moments of passive-aggressive lightness, almost dainty in their dilution. In Act Two, Hormann dilution. In Act Two, Hormann does an extended riff, during a rehearsal, that's as funny as it is revealing of character. Through-out he demonstrates eloquently that, even at the height of their

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always were to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer

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The African Company Presents Eichard III.
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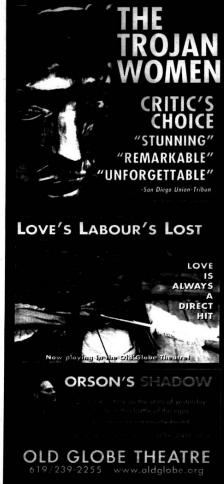
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South Coast Reportory Theatre stages Joc Circo's seldon-produced farce, in which "severa tumble out of the closet." Martin Benson directed.

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Forever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town (they recently set a new record, with their 1500th consecutive perthey were about the consecutor per-formance) looped Campbell urged everyone to "follow your blus." Even if the tight harmonies of '50s, "gay groups" aren't your particular bits it needed a quick fix of this you've got to admit the Plaids fol-low theirs with verve. They dare to be square. They croon in lieu of having a life bit put life into the distribution of the plain of the plain of the plain of the plain of the whole of the plain of the plain when the plain of the plain of the loop of the plain of the plain of the loop of the plain of the plain of the loop of the plain of the plain of the loop of the plain of the plain of the plain of the loop of the plain of the plain of the plain of the loop of the plain of the plain of the plain of the plain of the loop of the plain of the plain of the plain of the plain of the loop of the plain of the plain of the plain of the plain of the loop of the plain of the plain of the plain of the plain of the loop of the plain of the loop of the plain of the loop of the plain of t (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and chore-ographed the original New York version, directed the Old Town production with the aim of endearproduction with the aim of endea ing everything to everyone. Terry O'Donnell plays an indefatigable piano and permits himself the oc casional piece of always funny business. The set, which is either the Theatre in Old Town or a pur-gatory where the Plaids got stuck, is awfully drab for such a perky show, though Jane Reisman's savy lighting knows when to tweak the brighteners. (Note: Current cast members are Mark Perkins, Ryan

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Funny Girl
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It Ain't Nothin' but the Blues The San Diego Rep returns its Tony-nominated Broadway-hit show to the Lyceum. The title's a

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misnomer. To say its "just" the missiomer. To say its "just" the blues understates egregiously. The show's 46 songs trace the history of the blues, from African roots to work songs in the plantation fields to spirituals sung in the "holiness" churches of the old South, through

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churches of the did South, through the Mississippi Delta up Plighwey 61 to Memphis, then on to Chicago, where they found a "sweet home." We hear the Blurs sown and grown. Then, in act two, the music spreads like irributures, creating unexpected influences in popular music (like Passy Cline's "Walking Arter Midnight"). Amount and an adventure. It clobbers the sterrotype that the Blurs is just 'a good man feelin' bad,' singing de-pressing song about depressing. Joey and Maria's Comedy Italian Wedding The Culy Theater hosts "not-so-or dinary interactive dinner theater," as Joey and Maria tie the knot. CULY THEATER, 338 WEST SEVENTH

Critic's pick.

Deep and Marie's 25th Anniversery Party Dillater Productions presents a sequence of the production of good man teein thad, singing or-pressing songs about depressing circumstances. In fact, the seven performers (led by world-sized Ron Taylor) are rarely if ever "blue." They're spontaneous, vital, "blue." They're spontaneous, vital, often elegant, and always moving forward despite circumstances. This terrific show celebrates the heart and spine of American music

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Love's Labouz's Leet
The Old Globe Theatre stages
Shakespeare's early comedy about
courtiers who "set axide love for
learning." Roger Rees directed.
OLD GLOBE THEATHEL SAMON EDSON
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Murder on the Trail
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wild," in a new dinner-theater
whodunis starring Sophie Tyler
and Granite Hardpiece. Dinner
cludes barbecue or catfish. TYLER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN-ENDED RUN; FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Orson's Shadow Orson's Shadow
Reviewed this issue.
CASSIUS CARTER CENTRE STAGE,
THROUGH OCTOBER 21: TUESDAY
THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY
AND SUNDAY AT 2:00 P.M.

The Pine Hills Lodge and Dinner Theatre presents the Tios-tapping. th-tickling "musical comedy by the creators of Pump Boys and Dimettee, Mike Craver and Mark Hardwick. Scott Kinney directed. The High Looder And Donelle Hill-ATER, THOUGH HOWER A FROM A MON SATURAN DEMORP A FOR DEM AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

R. Buckminster Fuller: The His-tory and Mystery of the Universe tory and Mystery of the Universe Placky" Fuller's an unlikely subject for a theater piece. But if you widen your definition and let D.W. Jacobs is skillful adaptation roll like produced in the produced of the marvets can occur. It's as if Fuller, who devoted his genius to world-saving inventions, has one more chance, two more hours, to speak to humanity. Here's what he day. Hintory and Mystery's a talk, based processible a likel is an office processible.

on Fuller's voluminous writings. It resembles a late-night campfire chat. Instead of gazing at the stars and getting lost in their infinitude. Fuller makes the world, the stars, and what he calls "Universe" feel

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Michael's Flower Girl
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Bridesmade Brouges

finite and fizable, We'd just better start soon. Directed by Jecobs, the piece is surprisingly theatrical. On Figure 1 are present to the present start of the first formances. Critic's pick.

CHIEF PICE.

SAN DIEGO REPERTORY THEATRE,
LYCELIM SPACE, THROUGH OCTOBER 8;
WEDNESDAY THROUGH SATURDAY AT
8:00 P.M. TUESDAY AND SUNDAY AT

Road to Los Angeles SDSU stages the Southern Califor-nia premiere of Oliver Mayer's drama about "working poor twen-tysomethings on San Diego's bot-der." Randy Reinhold directed. DPERMENTAL THEATER, SAN DIEGO

Rumors
Coronado Playhouse presents Neil
Simon's comedy about a ten-yearanniversary party that doesn't go as
planned. Larry Steckling directed.
CORONADO PLAYHOUSE, FRDAY, SEPTEMBER 29. THROUGH OCTO

Scotland Road
OnStage Playhouse presents Jeffrey
Hatcher's drama about a survivor
of the Titanic discovered many
years later.
ONSTAGE PLAYHOUSE, THROUGH OCTO

Shotgun Wedding Anniversary, or, Who Wants to Murder a

or, Who Wants to Murder a
Multimillionalize!
Let's get this straight: Basil and
Petals Wilcock-Smythe will renew
the straight of the straight of the
Anniversary! Hey, call me daft, but
on they even like each other! And
who invited Brenda Sorrates, conmetics mogul and Petals's worst
enemy (or is she!), to the festion'
ties! And Basil and Petals's strange
son and his pal Maricella...what is
frey and Sperrus, behive-booffantee
frey and Sperrus, behive-booffantee son and his pel Marciella. "what is that all about Not to mention John and Hard all about Not to mention John and Hard all about Not on mention John Charles Note and the Note of the Note Trojan Women

Strange Snow
One could pick at Lamplighters'
production of Stephen Metcalfe's
drama. For example, if manic Mega
puts his fist through a kitchen window in Act one, and it's snowing in

dow in Act one, and it's snowing in Act two, the evening of the same day, why hasn't someone covered up the broken window! It's easy to pick but also easy to find positives. The play, for one. Strange Snow combines an unlikely romance, be-

combines an unlikely romance, between a wallfolwer and a weed (who is "not up to ber standards") with two Victam wets in whom the war still rages. Though first produced in 1964. Lampighter broduced in 1964. Lampighter today, using actors older than called for by the script. The update works (I personally know Victnam vectrans still profoundly disturbed by their experiences), as does most of the serings Robin Christs is quite

effective as "piani" Marina Piana-gan, for whom Opening Day of fishing season could become the first day of a new life. E. Duane Weekly is solid as Martha's brother, David, in denial for

decades about what really hap-pened "in country." And, when he

doesn't slur key lines, Vincent Joseph Baca creates a lively Megs Megessey, human tornado. Martha and Megs are so different. Do they have a chance? Can David overhave a chancel Can David over-come horrific memories! Who knows. But the play, and the Lamplighters production, make you hope the answer is yes. Wersh a stry. LAMPLIGHTERS COMMUNITY THEATRE. THROUGH OCTOBER 8: FRENCH AND SAT-URDAY AT 8:00 P.M. MATINEE SUNDAY AT 270 P.M. MATINEE SUNDAY AT 270 P.M. MATINEE SUNDAY AT 2:00 P.M.

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invented scenes, using the other four as actors. The winner got a

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Tribute
Octad-One Productions presents
Bernard Slade's dramatic comedy
about Scotty Templeton, "who's
managed to live over 50 years without taking anything seriously."
Karyn Lewis Searcy directed.
octad-one Productions, Influence

Triple Espresso: A Highly Caffeinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise of this comedy about three inept of this comedy about three inept performers. Hugh Butternut's done his lounge act at the Triple Expresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays '70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a

in the "Do. The trio used to be Maxwell, Burnerus, and Beas. A Maxwell, Burnerus, and Beas. The "Towns," They admit, but not of ordinary ones. And Beny, there ing issues from their medicore pasts. A formulas is every limit Yeng, Straght from Forever Plant. There's Design from Forever Plant. There's Design from Forever Plant. There's Straght from Forever Plant. The Committee of Light-regists show (note: the original cast members have been replaced, current performers are placed, current performers are placed, current performers are placed, current performers and cast members. The Committee of Light-regists show (note: the original cast members have been replaced, current performers, and Light-regists show (note: the original cast members have been replaced, current performers, and committee of the Committee of the

name, the loser a "forfist." Some attempts went soorbare (I repost improved to the proper of the pro Triplas Wasses is so much a play for our time there have been play for our time there have been play for our time there have been 1994. Those by John N. Davis and Nicholas Budall sty clase to the original. Marianne McDouald's horizontal Marianne McDouald's horizontal Marianne McDouald's the street of the street New York of the Street horizontal play to happening them and now. We get a CNN's - system of allear Troy. The near, Desert Storm fatigues. The play begins where thomas' alluad play begins where the play begins play begins play begins play begins play begins play play begins play begins play play begins play play begins play play begins play pla

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war instead of the Trojan War o

Two Precious Maldens Ridiculed The Quentin Crisp Theatre hosts a production of Molière's comedy by Theatre de Poche, performed in the tradition of La Comedie Francaise. Dimiter Marinov directed.

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two within one year," said Jason Calhoun about his former boss, Brick by Brick

the inside track

Calhoun said that after Calhoun said that after Perlman assaulted him last year, Calhoun ended up with a broken arm, six stitches under his eye, and five inside his mouth. That fight resulted in Perlman's arrest. One local mussician who has been going to the club since the '70s said, 'Tim OK with [Perlman], but a lot of people don't like him. He rubs them the wrong way. I

rubs them the wrong way. I heard he was the best customer at the bar

After five years, Perlman has left Brick by Brick. "Dave is out," said an insider. "He has already gone in and taken out his personal belongings."

Perlman has sold his half of Brick by Brick to his former partner Max Paul. A new name is planned for the Bay

Brick by Brick, originally the name of an Iggy Pop album, was tapped as the club name by former co-owner Tim Hall, who, along with Chris Haney and Perlman, took over the bar in 1995.

Before that it was the Spirit Club — owned and operated by Jerry Herrera. It played a vital part in the punk, new wave, and heavy metal scenes of the '70s and '80s. Haney said he and Hall sold their share in the club because of Perlman's

because of Perlman's drinking. "If he would have quit drinking we would still

place was sold out. The band didn't even show up. Jerry had to give everybody's money back. He was crying. You know what a tightwad Jerry was. So I was at the bar having a beer with my friend and in walks Arthur Lee at 1:30 a.m. He tried to go up there and play. In the contract it said if he got up onstage and played he would still get the money. They wouldn't let him. They wouldn't let him. They unplugged him and threw him out. I'm standing there in awe. There he is, my rock idol, and he's just a heroin addict being thrown out."

—Ken Leighton Lee at 1:30 a.m. He tried to go

be partners with him.... As a former partner, it saddens me that the name of the club has deteriorated to the point that they will have to change the name to bring it back. Said I Blook and the partner of the partner

personal, friendlier club. If it vorks or not, who knows? But it's gonna be run correctly, without the behavior of the past." Haney said the club will have an

open music policy. Meanwhile, Calhoun said a lawsuit he filed against Perlman for battery and negligence against an uninsured employee is uninsured employee is continuing despite the fact that Perlman didn't respond on time. "He defaulted on answering the lawsuit." Calhoun said no matter what

happens between him and Perlman in court, he wishes for the best for Brick by Brick. "I don't know what's been going on behind the scenes over there. I just hope we can all live happily ever after." Paul and Perlman did not respond for requests for comment.

"Back in 1980 I went to see Arthur Lee and Love there," said a musician. "The

Venues catering to the 18-and-up crowd are scarce in San Diego. Some La Mesa residents would like to see one less such club in their area.
"They park in front of my

driveway and loiter on our street," says a woman who lives across the alley from Venus, a club located on El Cajon Boulevard near 70th Street. Venus opened in June and one of its two owners, and one of its two owners, Alex Hock, says that most nearby residents have been "fairly welcoming. Okay, 'welcoming' might be too strong a word. [They've been]

ery apprehensive, very aspicious, but I've made suspicious, but I've made friends with a lot of them. I'm very open with them, and I give them my number. If they don't like us, they haven't

13 12.77 HBORS - "WELCOMING"

happening in the beginning.

because we hadn't soundproofed the place well enough." Hock says visits from

hock says visits from police and the vice department are much less frequent now that Venus no longer hosts events targeting the hip-hop crowd. "They were out of control in a sense. going on, and of course port smoking, and when people get wasted enough, they'll urinate in neighbors' yards. Part of the problem was them, and part was that we were brand new at running as them, and part was that twe were brand new at running as them, and part was that twe were brand new at running as the part of the problem was them. Now we have permanent security to be a sold the situation. Now we have permanent security have permanent security guards."

Since Venus doesn't serve alcohol, why would the vice squad be checking on the club?

"Drug usage. With the crowds we get, there's always the possibility of ecstasy. I'm sure it does exist; no question about it...they look into it periodically. We get some

undercover people coming in."

"The atmosphere we create in the club is supposed to take the place of drugs and

to take the place of drugs and give them a certain type of high or intoxication without the liquor, with the wild lighter, which wild lighter than the liquor with the wild lighter with the liquor with the wild lighter with the lighter with the club mathly wants to the lighter with the lighter wit

losing a lot of money."

Business has improved over the past few weeks, Hoci reports, though there are

nights when the employees nearly outnumber the

patrons. "On Labor Day, I think we had four security

guards and about five customers inside. There are

"Two weeks after we nold (the company), half the employees came to me and said, 'Hey, Jeff, can we come work for you!"

Since founder Jeff Clark sold his Music Trader chain for a reported \$4.5 million, Clark said the chain of used CD stores has been fraught with store closures, "mismanagement and incompetence." experimented with various formats, though Hock says it's been difficult to pin down anything guaranteed to draw a large crowd. "Sometimes we get as many as 150 people there, and sometimes we get as few as 50 or 25. We keep experimenting with various DJs and promoders to find out what works best. We used incompetence."
"They closed two stores, in OB and on Miramar Road. When we had a slow store, we always looked to see what we could do to improve that store and save it. We would find a way to make them succeed. I hate to quit."

Currently there are 14 to rent [the club] out to to rent (the club) out to promoters, but now we usually split the door with them instead. They do all of the flyers and promotion, and we give them a percentage of whatever we make at the door. Because the club is new, I don't think [renters] were able to make as much as they thought, and they ended up losing a lot of money."

from Chula Vista to

through Saturday from 9 p.m. to 2 a.m. Admission usually runs five to ten dollars, and the club has a well-stocked

concession stand that sells soft drinks, chips, Twinkier and Red Bull energy drinks



Oceanside to Poway. Clark launched Music Trader in 1986. In February 1999 he sold the chain to CD 1999 he sold the chain to Cl. Warehouse, Inc., based in Oklahoma City. "They gave me a big amount of money up front, a big amount of stock, which is now nearly













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TICKETS ALSO AMALASE AT THE BOSE ATTIC CONTER & GOT AMBIA SOS OFFICES AND IN TRUMES, MESTOD FROM
WHOSE STORE AT FLASH ROS - BELLOOS PRODUCTIONS AT PRINCE, OWNER OF A STANDARD AT FLASH ROSH OF A STANDARD.

continued stock was worth \$11½ a share. Now it's about \$1½." He said he was given a contract that gave him power to continue to run the chain for the first

"That turned out to be absurd. They wouldn't let me run anything. My title was head of West Coast operations. But it held no power whatsoever. It broke our oral agreement. I attempted to keep my head held up. I woke up with my stomach clenched that whole year...it's pretty painful." He says he is now finished with the CD

Clark.
Salyer said CD Warehous is the fourth largest music retailer and the largest music reseller in the country. He Clark says he has no Clark says he has no
"particular bias against big
companies." His beef, he says,
is how this particular
company has allowed Music
Trader to stagnate.

"Within a week or two said CD Warehouse-owned stores are in 340 locations in 38 states and five foreign countries. "Company our sales volume

riade villagation or two after I sold (the company). CD Warehouse started claiming they had no monty for advertising. That was completely at odds with my completely at the store were. Another thing I always did is instead of just relying on product that would come into the stores [va in -store and seek out liquidations. We'd have hundreds of sources. They said they didn't have money to do that anymore. That is in the said the Music Traders are not as well stocked as they used to well stocked as they used to be. "Last week the CEO lof

I say?"
Grizzle's replacement,
Chris Salyer, did not respond
to a request for comment.
Clark, 93, said his
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he was not yet aware of specific points brought up by Clark.

second album and a countr leaning solo album will be released in November. "The band excites me

more than anything else right now." He said airplay the

cafesevilla.com

Ten Sugar Coffee appears 2 p.m. Saturday at the Rob Machado Surf Classic at Cardiff State Beach.

—Ken Leighton

—Ken Leighton

"In hig denal? Book readily. Bot It looks good on the resund."

That's how Jason Ewig of Swerre downlyade his nomination in the Best Pop Music Awards. He was being quoted by Stephen Rubin, pop music columnist forther North County Times.

Questioned the nomination process for the local awards. "We were frightened enough when Rancho Perhasquitos rapper King album Volence is Golden gamered positive reviews in all

garnered positive reviews in the San Diego Union-Tribune...but an award

Rubin said he was not asked for his input for SDMA nominations.
"I don't know who he is,"

said Kevin Hellman. organizer of the awards. "I sent [nomination papers] to Dan Bennett, I didn't know



who else to send them to." who else to send them to."
Bennett has not covered
pop music in the North
County Times for five years.
Rubin said he wasn't aware of
any nomination papers that
were sent to the North County
Times.
"It could have gotten lost
in the shuffle," said Rubin.
They very well could have
come in."

nomination queries to
"people who book talent,
press, radio, and people from
indie labels."
In print, Rubin went on to
question the validity of

nother nominee.
"Another band whose

another nonument whose appeal we can't quite comprehend is Carisbad's own 34 Below (previously called Liquid Groove). The band's second CD is it You is up for Best Pop Abum... If you like your pop with all the you like you pop with all the power of the power of Go Go Dolls, you'll dig 34 Below. And there's no memorable hooks to compensate for the aborticoning outlier, say, the limit of the power of the powe

committee. As in past years, Hellman was not forthcoming about the specifics of his

nomination selection process.

"After we got the nominations, a group of us sat around and made sure that the artists were in the correct category."
The San Diego Music

The San Diego Music
Awards, featuring
performances by Convoy,
Slightly Stoopid, Eve Selis,
Karl Denson, and Berkley
Hart, happens October 17 at
Humphrey's.

—Ken Leighton

"By band, Mr. Julia at the Blue Cats, played there [at Down Under] about three times," recalls Julia Garlington of the Pacific Beach bar and grill.
"Apparently they never had a cabaret license, and after a while the cops called them on it and made them stop having live music."

live music."

In the spring of this year,
San Diego city's vice
administration caught the PB
watering hole serving alcohol
to an underage decoy agent.

That same night, the vice squad slapped the bar owners with another citation because a band was playing in the bar at the time. "It didn't seem to be an

at the time.

Te didn't seem to be an

Te didn't seem to was

the bar with her husband. "One

day they decided
that we were in

cabaret license" a

proper use, but

they had been in

here many times

before and never

about it. It wann't

until about a

month ago that they said,

Tou cannot have any more

bands, this is for non
many times

before and never any

about it. It wann't

until about a

incense for "amplified

entertainment because the

original owners didn't think

they dined it. "When this

they did need it. "When this

they did need it. The seal they have been and wine, cabaret—it

was a French restaurant,

which was more than 30 years

which was more than 30 years which was more than 30 years ago," Brownsea explains. "And I will assume that the cabaret license was intended for something like a violinist. They didn't foresee the site's

I fiely duant torresee us man-policy of the property of the property of the Detective Rick Bittner, who spoke on behalf of vice administration, notes that the bar may still provide certain entertainment to its patrons. If they have a band up there players, or three guisars and a piano and a saxophone and a piano and a saxophone and a singer, that's fine. They (the bar) might think that the PD or somebody's telling them can the property of the property of the can be proposed to the property of the property of the can be proposed to the property of the property of the can be proposed to the property of the property of the can be proposed to the property of the property of the can be proposed to the property of can't have amplified entertainment."

But Brownsea has found that working around that condition has been a trying experience. "Even acoustical

guitarists work with an amp," she has discovered. "I'm really having a hard time finding sometimes who works with no amplification who works with no

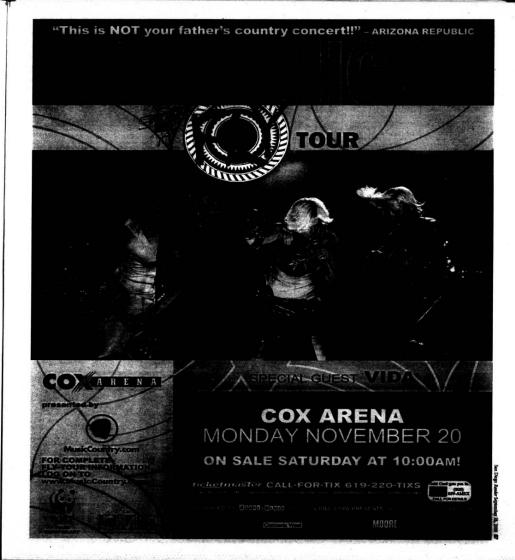
P.B. SUMPER STICKES
to attempt to supgrade the
bar's entertainment license
once their violation regarding
sale of alcohol to a minor has
been cleared, she remains
somewhat pessimistic. She
illustrates the vice squad's
tight-fisted nature by noting
that they have denied the bar
a gaming license for three
years consecutively.

"I can't have any kind of
same [like pool or darts]

game [like pool or darts] whatsoever. One time they said that the police protested, and they thought there'd be too many fights associated with games. That was their excuse."

Brownsea says she feels "hunted" by vice administration and the stateadministration and the state-rum Alcoholic Beverage Control, who recently shut down the nearby bus Stingers. Because the received no noise complaints from neighbors, she thinks technicalities like the cabaret license citation may have been a result of other sources." I sort of feel like we have been unfairly judged by the ABC all of a sudden because of the PB do-sooders around of citizens here openders around of citizens here. gooders group of citizens here that want to kind of cut down on the existing licenses and privileges that the ABC hands out," says Brownsea.

band got on Sets 102 has helped him connect with a local fan base. CD Warehouse, Jerry Grizzle] resigned. What can The Ultimate Experience Monday, Oct. 2 Doors Open at 9 pm LATIN ROCK AT THE PARTY OF TH CIELO CENIZA **GASLAMP** FLAMENCO DINNER SHOW CLUB SALSA



Detective Bittner does not rule out the possibility that third-party groups influence government crackdowns. "I government crackdowns. "I don't know, I have absolutely regarding that. But that's only in my minuscule portion of vice, here. Now maybe if someone else has that information, I'm not aware But I would find that a little But I would find that a little hard to believe, because key hard to believe, because key hard to be leve. Because key do not a year, so why would somehody could ve. We get tips and calls constantly either from community groups or being the second of the law. Well, that's our job, to go out and investigate it. And if this bar had had the proper license, it wouldn't have gone any further. Years, Donna Frye, wife of local surf legend Skip Frye, has headed many such "Be do-gooders" groups. Now and then, one still crosses an old bumper sticker reads "ST.O.D. — Surfers Tired Of Donna."

"I feel like she [Frye] has a wendetta against anyone with hard to believe, because they

"I feel like she [Frye] has a wrndetta against anyone with an alcohol license of some kind," says [Rowness." She seems to be heading a groun way Peafic Beach, especially Garnet, is arranged with so many liquor licenses. It didn't happen overnight; it's been this way for a long time, and all of a sudden it's a problem feel of the proper propie." Donna Frye agrees on one Donna Frye agrees on one

count. "They're quite right that this did not happen overnight. It's what I would call creeping incrementalism, where incrementally (the alcohol establishments! I uses would change, who coming more of a bar-type focus. First of all, this is not a new thing. I had lived in Pacific Beach since the '60s, and 'Ve watched the change. My concern was that we were concern was that we were seen to be concern was that we were seen to be concern was that we were seen to be concern was that we were seen the concern was that we were seen that we were seen that we want to be se

Until recently Frye served as vice chair on Pacific Beach's community planning board. "What we did is raise the overconcentration of alcoholic beverage licenses that were already in place, and [two], the issue of new licenses or transfer of new

addressed, but as far as picking on particular businesses, I am a business owner myself. The people who are already there who have a business and are trying

to make a living, I support them. I'm not sure where

in conjunction with the ABC to eradicate any PB bars. On to cradicate any PB bars. On several ocasions Frye invited the ABC to meet with the board, ostensibly to discuss policies involving issuance of new alcohol increase, but the ABC flaked every time. According to Frye, when she confronted them regarding their refusal to meet with the board, an ABC spokersman replied, "Ned the Vasant to get ambushed by the ABC of the ABC of the Conference of the ABC of the Conference of the Co licenses or transfer of new licenses from outside the community.

Therefore, she contends, she never targeted the already-established Down Under. Nor any particular bar, for that matter. 'I have never looked at this on an individual level; Jam taking a broader approach. Look at the sheer numbers and consider the facts — number one, the facts — number one, Pacific Beach has the highest driving under the influence rate in San Diego. Pacific Beach has the highest drunk in public rate. The crime rate is well above the city average.

That's the concern for the people who live in the community, and I think those issues do need to be addressed, but as far as

User Priendly doesn't grab much hometown attention, guitarist Ken Cain says, yet the band has managed to connect with thousands of new fans in New York City and more by simply tagging along on the Van's Warped Tour. The Vista-based punk

The Vista-based punk band hit every stop of the 45-city Yan's Warped Tour. "We went to every show, but we only talked our way into playing on 19 of the dates. You have got to have the balls to leave everything and just get up and go," said Cain. "Everybody quit their jobs." User Friendly was only warped Tour dates in San Diego and Fresno. "All the



Frye's group never worked conjunction with the ABC America motor homes or tour buses," said drummer Brian Franklin. "We were one of the few bands that vanned it." Cain first learned that he and his band could tag along at last year's Warped Tour. "Last year I did promotional work for [Warped tour sponsor and surfkatet gear maker] Volcom. We made friends. This year we were really fortunate they didn't say, 'Hey gays, splic." The promotion of the tour, which could be supported to the tour, which could be supported to the tour, which could be supported to the support of the tour, which could be supported to the support of the sup Cain first learned that he

expenses (van repairs, gas, food, beer, and occasional hotel rooms) by passing out promotional items.
"We all had jobs. We

We all had jobs. We worked for Dreamworks and Warner Bros. and passed out stuff for Papa Roach, Long Beach Dub Allstars, and Beach Dub Allstars, and Green Day. "He said the band made \$23,000, which made their self-financed \$5-day tow break even." We had to wake up early, "to get to the show on time because we would play first. Then we had to wait till the end of the show and pass out CDs, stickers, posters, just a bunch of junk. People were hof for that stuff. Promotion isn't like some easy thing, it's something that

you dread all day long you dread all day long because we played onstage and then these kids are gonna see us handing stuff out. Their promo work pay also covered the cost of recording and pressing 4400 promotional CDs, which were riven away to fass.

given away to fans. Guitarist/singer Chad given away to tans.
Guitarsit kinger Chad
Schmidt said local band
Schmidt said local band
Cool to his hand. "Papa Roach
wat the first band we met. No
one including them knew that
they were gonna blow up.
(By the end of the Warped
Tour, Papa Roach's "Last
Resort" had become a huge
national hit.)
Dick. He was always cool to
us. They gave us their med
tickets in Boston. That's how
we ate for the rest of the
tour."

tour." User Friendly appears October 26 at 'Canes.

—Ken Leighton

CD reviews The Tiggers
Temple, Skillfully Equipped
There's this really
REALLY pretty youngwoman
on the cover smoking a joint
in front of a Bob Marley
poster. She exhales and I
recall hot, languid afternoons
of my longlout youth, before
my metabolism went south,
when pot had a sexual numce

unit of operation. In an alternate universe, or even in this one, I could verymuch feature inhaling this lovely being's emanation and commingling with the WORLD of her mouth, getting lost in its moist haven of...and...then...oh boy. (Like a kid in a goddam candy

She ain't the only womanperson pictured, so who knows, but I would like to believe she's the artist behind a track called "Pad and Pen," its vocalist and the writerly Muse, dig "more than I love fornication and black men". "a menage a trois of me, my pad, and my pen"... oh bady. The sole credit credits an "Annelia"... is that YOU you said that I wouldn't wish writing on a dog, it's just such without properties of the prope

said that I wouldn't wish writing on a dog, it's just such nasty work, so I wouldn't wish it on you, but if you're already hooked, bey, keep up the et cetera! Better you than David Foster Wallace.
—Richard Meltzer





Tender Brute

Clifford Brown can tear your heart out.

heard a nice album of ballads played by Chico
Freeman the other day down at the music emportum, Still Sensitive Freeman, he son of the
tenor sax bopper Von Freeman, is customarily a
free or outside player, but he recorded a couple of
albums of standards, the first Spirit Sensitive in
1978, when players of Freeman's
strips were moving as far away
strips were moving as a far away
it is unclear when Still Sensitive
was recorded, but probably not
long after the first. Freeman is a
comvincing straight-ahead player
(though more convincing on tenor

long after the first. Freeman is a convening straight-ahead player (though more convincing on tenor than sograno as shere), but what Like best about the disc is the imaginaries wapport he gets from Gccil McBec on bass and Winard Harper on drums, both of them

very active and inventive.

For many who listen to jazz, they first came to

The Art of the Saxophone Bal-ladis, as compilations go, tough to beat. Not only does it have Hawkins playing a 1943 version of Irving Berlin's "How Deep Is the Ocean" but 20 other tracks, including Ike Quebec, Illinois Jacquet, Lucky Thompson, Johnny

Hodges, Benny Carter, Don Byas, and Lester Young. And, of course, it could not properly be

Harlem, trying out his newfangled boppish licks on alto, Webster walked onto the stage and grabbed the saxophone from Parker, growing. That's not how you play that f——ing thing!"
But how tenderly the man could play ballads and with what intensity. No more distinctive sound in jazz exists than Webster's breathy, rasping vibrato and unique sense of time. Webster comes out of the Colemna I hawkins traditions, like Chu

beral on duringue series on time, wester counts out the control of the control of

dentally. Charlie Parker didn't, among others. And they suit Webster's playing. The Brute, after all, be-gan his musical life in Kansas City playing violin, and no instrument pleased him more. This Verve 2-CD package also includes a session Webste. recorded in a quartet format with Teddy Wilson and Jo Jones, as

well as difficult-to-find (and a real bonus) recoding of the great Ellington baritone sax player Harry Carney with Strings. If you've got company and can't make it past first base in the them. cousin, you're beyond help. The Ullimate Ben Webster selected by contemporary jazz phenon James Carter in Vervés ster's playing one his career, not just ballar playing Time" from a 1959 date with Jimmy Jones, Les well as a difficult-to-find (and a

Spann, Ray Brown, and Jo Jones — are tops. You would be hard-pressed to find a better Webster session than the one under Art Tatum's name in his Pablo Group Masteripieces series. Tatum and Webster might not seem at first a natural fit, with Tatum's notey filigenes and Webster's big tone and spare phrasing, but both mer. In natural fit, with Tatum's notey filigenes and Webster's big tone and spare phrasing, but both mer. In natural fit, with Tatum's note of the control of the contro

shadow of Charlie Parker, but he is a great player, but he is a great player, specially of ballads. All of his seven albums on Prestige are first-rate, but these two sets on Xanadu, one from '65 and one from '75 (the first with Hampton Hawes on piano, the latter with Barry Harris), are out of this world. Red Garland's Moodaville hookup with Eddie

Red Gariano s Moossylle noosup with Educ "Lockjaw" Davis on tenor sax is a real late-night knickers-dipper. And if, after all that saxophon-ing, your other continues nattering on about outrageous gasoline prices or the Padres' pitching, you may just have to pull out the John Coltrane and Johnny Hartman disc and take no prisoners.

and Johnny Harman dies and Lake no prisonent
Chicko Freeman, 2018 Sensitive
(India Navigation ASIN, Bi0000020WC)

Ben Webster, Namis for Laving
Ben Webster, Namis for Laving
Ben Webster, See You at the Fair
Impulse CRD 12 Group, The Tatum Group
(Pakio PACL 2469-431-2)

The Lifetimet Ben Webster (Verve 114 557-557-2)

The Ultimate Ben Webster (Verve 134 557-557-2)

The Ultimate Ben Webster (Verve 134 557-557-2)

The Idea Gustand Tries Plus Eddle "Leekjers" Davis
(Prestige CICC-Do-See 1) (MV-1)

(MCA/Impulse! MCAD 5661 IVC-466)

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SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.



THIS WEEK'S

Samium (191), the Jackers Samuel (1994), the Sheller Davine, and Jack's Breken Heart: The Epicente, Friday, September 29, 7:30 p.m., 8450 Hare Mane Bookersoni, Hire Mess. 858-271-4000.

RECORDS - VIDEO - BOOKS

Owner Pertocule and Barbarite Terrent California Center for the Arts, Sunday, October 1, 7:30 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 er 760-839 4100.

Front 242: "Cones for and Grill, Tuesday, October 3, 8 p.m., 3105 Ocean Front Well, Missian Beach, 858-488-1780 or 619-220-8497.

Outer Mot, Mahaly, and Streen Wall (439): 46 E. B. Thursday, Octo 5, 345 B Street, downtown. 619-220-6497 or 619-231-4343.

Mira Mesa Boulevard, Mira Mesa 858-271-4000.

Roger Oyne & The Paccamakars, October 1, Adoms Avenue Street Fair

Doke Dickerson & bis Ecce-feetics and the Het Club of Counterwar. The Casbab, Faday, October 13, 8-30 p.m., 2501 Kermer Boulevard, militown. 619-220-8497 or 619-232-4355.

Julio Iglesias (621): Copicy Sympho Hall, Finday, October 13, 750 B Street, downtown, 619-220-8497.

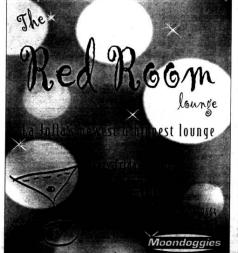
Grandaddy /2272: Belly Up Tovers, Saturday, October 14, 9:15 p.m., 143 South Cadros Avenue, Solono Beach, 858-481-8140 or 619-720-8497.

Alarm 2000: 4th & B, Sunday, Octobe 15, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Der Williams (813): Belly Up Tovern Juesdoy, October 17, 7:30 p.m., 143 South Cedros Avenue, Solono Beoch. 858-481-8140 er 619-220-8497.

The Everty Brothers (474): East County Performing Arts Center, Wednesdor October 18, 210 East Main Street, El Capar. 619-440-2277 or 619-220-8497.







2. At the next prompt, press the 3-digit code that is next to the performe you wish to hear. (Performers without



Travis Tritt /763/ and Eve Sells /410/: Humphray's Concerts by the Bay, Russday, October 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Miguel Base and Assa Terreja: Op Ar Theore, Thursday, October 19, SDSI Compus, College Area. 619-220-8497.

The Bred Mehides Tricc Neurosciences institute, Saturday, 21, 8 p.m., 10640 John Joy Hop Drive, Le Jolle. 858-454-5872.

Gragory Page CD-Release Party /1865: bas lor's (officehous Saturday, October 21, 9 p.m., 1956 Bocan Smeet, Octon Booch, 619-523-0356.

Celhere Club: Open Air Theotre, Schurlay, October 21, SDSU Campus, College Area. 619-220-8497.

The Celt (477] Duffeenes (207). Fee Fighters (211), Incolors (104). Sprung Menkey (513), and Tagreet: Coor Amphithents, Saturbay, October 21, 4 p.m., 2056 intertainment Croix, Outo Vista, 619-220-8497.

matchbex twenty /527/ and Shelly Lymne: (ax Arena, Sunday, October 22, SDSU campus, Calinge Area, 619-220-8497.

Sarah Brightman (612): Open Air Theorie, Sunday, October 22, 505U Campus, Callege Arec. 619-720-8497.

Fate's Warning, Havarmore (593), and Planet X (129), 4th 2.8, Sunday, October 22, 345 8 Street, downtown. 619-220-8497 or 619-231-4343. Elect, the Juzz Jose, and Lovelight

Pearl Jean (100) and Supergress (401): Son Diego Sport Areno, Wednesday, October 25, 7:30 p.m., 3500 Sports Areno Boulevo Son Diego, 619-220-8497.

King Crissons (213): 4th 8 8, Wednesday, October 25, 345 8 Smeet, downtown. 619-220-8497 or 619-231-4343.

The Meedy Blees (457); Vejas Carino Concerts in the Park, Russday, October 26, 7 p.m., SOO5 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Ret Dag: 4th & 8, Fridoy, October 27, 345 8 Shoet, downtown. 619-220-849. or 619-231-4343.

or 617-231-243.
Remdy Pillons, Portor
Sprague (64.5), Barnadry Flack,
Sera Workkins, Seem Workkins, ord
Kovian Hommony: Dizzy's, Friday,
October 27, 7.30 p.m. and 10:00 p.m.,
344 Seemth Internat, downthorn.
Reservations, 619-284-6169,
858-270-7467.

The Tem Tem Clob /264½ Belly Up Town, Saturday, October 28, 143 South Cedas Avenue, Solono Beach. 858-481-8140 or 619-220-8497.

The Cherry Poppler Duddies (610): Visins Decretarbar Show Room, Schudor, October 28, 8 p.m., 5000 Willown Rood, Alpine, 619-659-1998 or 619-2208497.

Plaback: The Casbah, Saturday, October 28, 8:30 p.m., 2501 Kettner Boulevard, michown. 619-220-8497 or 619-232-4355.

The Cramps: 4th & 8, Sunday, Octobe 29, 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

The Deve Helland Geletet (673): Neurosciences Institute, Sunday, October 29, 8 p.m., 10440 John Jay Hopkins Drive, La Jolla. 858-454-5872.

"Casheh/91X 13th Assert
Hellowsee" with the Dessured, the Supersections (367); the Asserting Crewers, ont the P-Sale Players (649): Wester Horton Plaza Bollroom, London, Corbber 31, 910 Biocobwy Carle, Owentown. 619-232-4355.

BT & Hoeverphenic: 4th & B, Thursday, Nevember 2, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Bod Rollgion and El Contra: Cax Arono, Saturday, November 4, SDSU compus, College Area. 619-220-8497 David Sensit (417): East County Performing Arts Center, Saturday November 4, 210 East Main Street, El Caign, 619-440-2277 or 619-220-849

The Reverand Harton Heat /134), Smith's Rench Boys /789), and Les Inference: 4th & 8, Frider, November 10, 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Due Presten, Hels Cline, and Alex Cline: Space Steef Forum, Saterday, Hovenber 11, 8 p.m., 301 Space Steet, Banker's ME. 619-795-0301.

Revi Shanker and Asserbike Shanker: Copiey Symphony Hall, Sunday, Revember 12, 7 p.m., 750 B Street, downtown. 619-235-0804 or 619-220-8497.

Jerwel (826): California Center for the Arn, Wednesdoy, November 15, 340 North Escendido Boulevard, Escendido. 800-988 4253 or 760-839 4100.

No Use for a Home (216), Police One Main Army, and Big Wig: The Excents: Sunday, November 19, 8450

Chave Alberstein: East County Performing Arts Center, Wednesday, November 29, 210 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

M*SYNC: Son Diego Sports Areno, Thursday, Movember 30 and Friday, December 1, 3500 Sports Arena Boulevard, San Diego, 619-220-8497.

Deve Kaz /676): East County Performing Arts Center, Saharday, Howardow 25, 210 East Main Street, El Cajan, 619-440-2277 or 619-220-8497.

Mira Mesa Boulevard, Mira Mesa. 858-271-4000.

Paul Auku (618): East County Performing Arts Center, Tuesday, Decar 5, 210 East Main Senet, El Capor. 619-440-2277 or 619-220-8497.

Le Green Minite Sprace Street Forum Scharday, December 9, 8 p.m., 301 Sprace Street, Banker's Hill. 619-295-0301.

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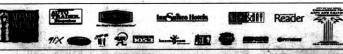
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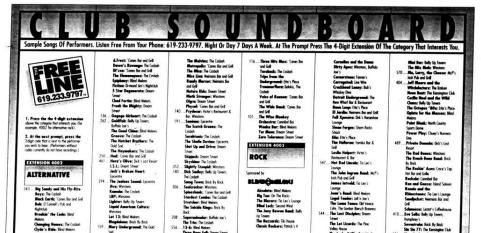
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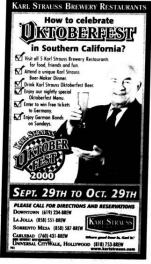
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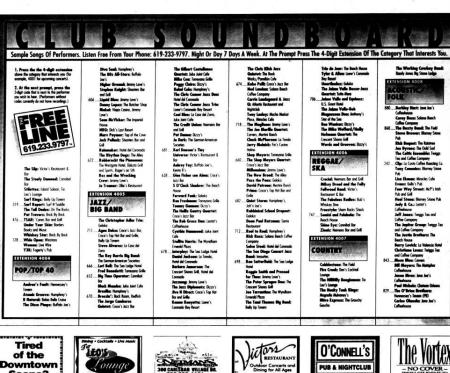


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The Brass Rail: Call club for nightly information. 37% Fifth Avenue. Hillcrest. 619-298-2233.

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Ceremonial Club: Djs Orrebor 7 and Ex Machina spin ether/goth, darkwaw synthyop, electro/industrial, and new wave. Wednesdays, 9 pm., inside "Club @." second floor, Revolución Avenue between Fourth and Fifth Street, downtown Tijuana, Mexico. Information. e. mul.

Asylmme D)s spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

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Boys Night Out: Tuesdays, the Flam 3780 Park Boulevard, San Diego.

Club Retroc D/ Dementis spins '80s, synth-pop, new romantic, new wave, and darkwave. Tuesdays, the Brass Rail, 3796 Frifth Avenue, Hillcrest. 619-298-2233.

Club Tongue & Groove: Fridays, Jammin' 290 night with DJs Billy Blas and 77. Alternating DJs spin reggee, hip-hop, old akod, and dirty South. Call club line for information and directions, 760-737-5040.

Club Born Bays Fridays, Get Your Groove On with DJs spinning Top 40, hip-hop, and house. DJs Thursdays through Saturdays at 9 p.m. 3175 India Street, midtown. 619-296-6789.

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Club '80sc D1s Brian P, Richard D,
Kurt Heilige, and Zero Out spin best of
'80s music, new sawe, synthyop, and
new romantic; 21 and up. Free before
10 p.m. with college or military ID.
Thurndays, Shooter, 3815 30th Street.
San Diego, 619-465-5827.

San Diego. 619-405-3627. Club Elements: Wednesdays, RAM, jungle, drum 'n' bass. Thursdays. Transmission, trance. Fridays. Playhous, house. Saturdays, Elements, progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8160.

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Club Mass: Thursdays, the Hot Spot presented by the Union, DIs Gil, the Good Dr. Brian Faxworth, and KI Rockwell Saturdays, DI X-Ray with jams of the '80s. Doublettree Mission Valley, 7450 Hazard Center Drive. 619-297-5466, x4035.

Club Pure Lates: Fridays, house. The Hollywood Star, 1320 Fifth Avenue, downtown. 10 p.m., 21 and up. 619-232-2102.



There's a world, but it isn't a place, or even

There's a world, but it isn't a place, or even a time, a common or proper noun — it's more like an achierb. This world exists, insofer as it does, 'out there's somewhere, but not really anywhere: non-spatialty, non-temporally tangential to 'our' would, the one we once actually inhabited — befere it became the dot.com fastification of itself, sanction-the dot.com fastification of itself, sanctioning, begging into action the termination of its own Being — and by tangential I don't mean

Own being — and to transmiss to his trimest geometrically. Not strictly a world, even, of make-believe, or suspended-disbelieve, it's the nesus and please of fake-believe, of tactical non-relation to anything hard or real on any belief-disbeller spectrum; of expedient and beddent not think, no value, no-judgment;

R — but certainly of it — is
a "music" over which
George Benson, its charter "jazz" delegate, reigns
supreme, has reigned for
23-24-25 years now, by
what amounts to acclamation...its Great Pretender.

Let's get specific. As far as jazz goes, and pre-tenders go. Benson is closer to Wynton Marsalis than to Harry Connick (or Dave Brubeck) (or Chet Baker) (or Oscar Peterion), and there lies the

nub. He is competent, at times ideality competent, at an imitation, a duplication so accurate as to be isomorphic to its model, its official tem-plate: a counterfeit copy of "art" that is never itself (for an sunch as a microsecond) in, or of, or above, or below, or around, or beyond art...never approaches a viable beligark cor-respondence to it.



GEORGE BENSON, Humphrey's Concerts by the Bay, Thursday, September 28, 8 p.m. 619-220-8487 or 619-523-1010. 882.

Club Torito: 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 dirty South. Thursdays, Fridays, and Saturdays, 740 Nordahl Road. San Marcos. 760-737-9402.

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Cosmic Bowb: Dls K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aziec Bowl (the Turquoise Room), 4356-80th Street, North Park. 619-220-4944.

Darkwave Garden: DIs Tyler and Drogen spin gothic, pop, and darkwave: 21 and up. Wednesdays.

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EpiphanyiDis Chad Fortin, IIB, Jared Joseph, and Williams. Mondays. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Fever Dis, Ryun Somen, 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.

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619-295-4163. The Brane Rails Call club for nightly information. 3796 Fifth Aeroue, Vildkrest. 619-298-2233. Cereaminal Clube D1s Orrebor 7 and Ex Machinos again cherippeth, durkwave verdinesdays, 9 pins, inside value of the Company of the Compan Club Tongue & Groove: Fridays, Jammin' Z90 night with DJs Billy Blas and TJ. Alternating DJs spin reggee, hip-hop, old skool, and dirty South. Call club line for information and directions, 760–737-5040.

Club Bom Boy: Fridays, Get Your Groove On with DJs spinning Top 40, hip-hop, and house. DJs Thursdays through Saturdays at 9 p.m. 3175 India Street, midtown. 619-296-6789.

India Street, midtown. 619-296-6789. Club '80u D)s Brian P, Richard D, Kurt Heilige. and Zero Out spin best of '80s music, new wave, synthpop, 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.

San Diego. 619-465-3627.

Club Elemente: Wednesdays, RAM, jungle, drum 'n' bass. Thursdays.
Transmissom, trance: Fridays.
Playhouse, house. Saturdays, Elements progressive and trance. 1255
University Avenue, Hillcrest.
619-296-8160.

619-796-8160.

Club Mass: Thursdays, the Hot Spot presented by the Union, Dis Gil, the Good Dr. Brann Foxworth, and KJ Rockwell. Suturdays, DJ X-Ray with jams of the '80s. Doublettree Mission Valley, 7450 Hazard Center Drive. 619-297-3466, x4035.

619-297-3466, 14033.
Club 911: Top 40, hip-hop, house, and trance. New 2000+ capacity multi-level venue: 18 and up. Wednesdays, Fridays, and Saturdays, Red Mill Entertainment Complex, 1340 Broadway, El Cajon. 619-441-1800.

Club Pure Later: Fridays, house. The Hollywood Star, 1320 Fifth Avenue, downtown. 10 p.m., 21 and up. 619-232-2102.

SNTE

There's a world, but it isn't a place, or even There's a world, but it isn't a place, or even a time, a common or proper noun — it's more like an adverb. This world exists, insofer as it does, 'out there's somewhere, but not really anywhere: non-spatially, non-temporally tragerital to 'our' world, the one we once actually inhabited — befess it became the dot.com fastification of itself, sanction-the dot.com fastification of itself, sanctioning, begging into action the termination of its own Being — and by tangential I don't mean

Own teering—may type-geometrically, a world, even, of make-hot strictly a world, even, of make-teer the strictly a world, even, it's the nexus and plesus of fake-believe, of tactical non-relation to anything hard or real on any belief-disbeller spectrum; of expedient and obedient no-think, no-value, no-judgment:

at — but certainly of it — is a "music" over which ecorgie Bessess, its char-ter "jazz" delegate, reigns supreme, has reigned for 23-24-25 years now, by what amounts to acclama-tion...its Great Pretender.

tion...its Great Pretender. Let's get specific. As far as jazz goes, and pre-tenders go. Benson is closer to Wynton Marsalis than to Harry Connick (or Dave Brubeck) (or Chet Baker) (or Oscar Peter-

rub. He is competent, at times ideality competent, at an imitation, a duplication so accurate as to be isomorphic to its model, its official tem-plate: a counterfeit copy of "art" that is never itself (for as much as a microsecond) in, or of, or above, or below, or around, or beyond art...never approaches a viable ballperk con-respondence to it.



GEORGE SENSON, Humphrey's Concerts by the Bay, Thursday, September 25, 8 p.m. 619-220-8487 or 619-523-1010. 882.

Club Torito: Salsa, merengue, Euro-Latin house, and rock en español. Two rooms, 9 p.m., Saturdays, El Torito, 2693 Vista Way, Oceanside. 760-439-5407.

700-39:5407.
Club Tropica: DJ Kool T spins hip-hop, reggae, dance, old school, and dirty South. Thursdays, Fridays, and Saturdays. 740 Nordahl Road, San Marcos. 760-737-9402.

Marcos. 760-737-9402.

Cosmic Bowli: Dls K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Bowl (the Turquoise Room), 135-6 Olh Street, North Park. 619-220-4944.

Darkwave Garden: Dls Tyler and Dragon spin gothic, pop, and darkwave: 21 and up. Wednesdays.

9 p.m. to 2 a.m. Coming up: Special Halloween Ghoul nights with prizes giveaways, and special guests, two nights: Tuesday, October 31, and Wednesday, November 1. The Hole 2820 Lytton Street, Point Loma. 619-465-5827; www.klubs.com.

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Gaslamp, downtown; 21 and up. Info
line, 619-884-7588;
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Rmm Loop: DJ Grasshopper spins downtempo groove, Afro-Cuban, trip-

hop, and more; 21 and up. Wednesdays, 10 p.m. to 2 a.m. Etta's Place, 6179 University Avenue (at College and University). 619-582-6730.

EptphanytDJs Chad Fortin, IIB, Jared Joseph, and Williams. Mondays. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Fevern Dis Ryan 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; Gasoline: D)s Rite One, Jon-E-Thin, Clay Dunsmore, and international

house; 21 and up. Thursdays, 2028 Hancock Street, Mission Hills South 619-687-5779.

619-647-5779.

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R&B, hooty bass. Dance to trance,
progressive, and hard house on the
pato. Thursdays, ladies' ragis.
Fridays, Iammir 200 raght time
Shawn B, Saturdays, adie chob line for
required for admirators. 773 Mecal
Street, Escondido, 760-741-1271.

Kim's Place: Thursdays and Sunday hip-hop, old school, hard core, and R&B dance music. 657 H Street, Ch Vista. 619-420-3321.







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RAM: Djs Pescemaker, Izm, and Descon. Jungle, drum 'n' bass. Wednesdays, 9 p.m., 18 and up. Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.

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Remyekh DJs Ex Machine and Otreber
7 spin dense dectro, darlwayer
ymthops, industrial, and there goth,
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Blekk'n Thursdays, Club Hedonism,
Djs Jon Bishop and Mike Creace spin
house, techno, and groove, Friddyn,
Go-Go Friddyn, Dj Derek spins house
and tribal. Sarutdays, Dj Derek and
guests spin house and tribal. Sundays,
Hot Tes Sundays, Dj Derek and
Tory
ujuh house Hallerest. 613-497-4588.

Areates, Filler, 1019-17-4506.
Subbat: Dis Marc Brueland and Adam
Atomi. Dark electro, gothic, darkwave,
industrial, and fetish. Saturdays,
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BY DAVE GOOD

When plants/componer Turkys Manages saw collector James Allen's Instore photos of the principle of beak Americans taken during the 130s and 140s, she was string by the butter 130s and 140s, she was string by the put of the plants of the pla

With that, you might expect to hear a lot of musithe continues of the continues of the continues of the continues of a schoement at a Kakespelli show. You won't hear either. Mareye's music rolls out jazzike in its shapetes are as ., Latin roots with the continues of the conti

If anything, Kolopelli repreif a special construction
at its best.
Kolopelli is a live act,
meaning that they haven't
years they have been together,
con what Delevies to be one
during a the redio performance, The CD has
been together to the constructure of the construction of the conduring a the redio performance, The CD has
been together to the conduring a the redio performance, The CD has
the precusation, plane, open-ended solos, and
intrigues. Were trying to find a door, "the
saps," Affo-Cuben music comes from sharmastate trediffior—the disturs open a door at
the
saps," Affo-Cuben music comes from sharmaties. that spirits can come down and possess a person. When they possess us," she says,



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superstars weekly. Fridays, 9 p.m. to 4 a.m., Club Montage, 2028 Hancock Street, Midtown. 858-658-0412, ext. 402; www.srk.com.

402; www.rk.com.
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Trenchtown: DJs Bob One and Dash Eye spin dancehall reggae and hip-hop, two separate rooms. Pridays, Neimans, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Trips from the Underground: DJ
Germy and guests spin house and
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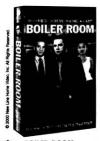




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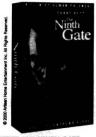
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The Arylum Niteclub, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Call club for information.

The Beach House, 2530 South Highway 101, Cardiff. 760-753-1321. Performance begin at 7 pm, except Sunday, 5:00 pm. Thursday, Carl Robinson, soft rock, Friday, Trio du Jour, Jazz. Saturday, the Justin Brothers, acoustic, Sunday, 5 O'Clock Shadow, jazz, witog, and blues.

reggge.
Belly Up Tewern, 143 South Cedros
Avenus, Solana Beach, 854-481-902.
Thursday, 8,30 pm. Eve Edin with
Alim Bar, rock, Friday, 5,30 pm, the
Build Wilsim Bend blasse, pop.
Build Wilsim Bend blasse, pop.
Statufay, 5 pm, bet Team Thomas Big
Band, 9,13 pm. Goldfish and the lony
Bennet Band, Sunday, Orquesta Promo,
nalas, Tureday, Surf Kings, Lighter, and
Delt Smilly.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday. 8 pm, Under Your Skin. rock. Saturday, 8 pm, Sweetwood, folk.

Bub's Whinkey Divo, 301 Pier View Way, Oceanside, 760-757-BUBS. Friday, the Fabulous Rudies, ska. Saturday, Crackhead Lenny, rock. The Camelot Inn, 887 San Marcos Boulevard, San Marcos, 760-744-1332. Friday, the Strange Woods, Celtic folk, Saturday, Gene Warren, folk.



Cayote Bar and Grill, 300 Carlshad Village Drive, Carlshad, 760-729-4695. Live blues, rock, and reggae. Call club for information.

Members of the Sea Praceless Miles Treespe probaby get treed of spaleining that they aren't those guys in whiteface pain in which sleetly present to be trapped in an invabile sleetly present to be trapped in an invabile should be search to be search to be search whole let of ruckus. Founded in 1959, the heater company had been around for several heater company had been around for several Marceau tourset the U.S., forever causing confusion about the group's name. In fact, the Milme Trouge's inspirations are Italian confusion about the group's name. In fact, the Milme Trouge's inspirations are Italian Marchael to the property of the Marchael to the season of the same to the season of the same to the season of the same to control of the same to control of same to control of same to control of same to court and won, establishing its pas-Members of the San Francisco Mimo

nature — enterther they core components are not considered areas, or the destruction of the social safety net. Fortunately, their electric music, screening lipits, and slap-plays occasional preachings, and social country occasional preachings, and social country occasional preachings. While means a while means a social country occasional preachings are social country occasional preachings and country occasional preaching the social country oc



SAN FRANCISCO MIME TROUPE, Adams Avenue Street Pak, Seturday, September 30, 1 p.m., 3 p.m., 5 p.m., and 7 p.m.; Sunday, October 1, neon, 1 p.m., 3 p.m., and 4 p.m., Theatre Stage. 619-262-7329.

Firehouse 215, 215 North Coast Highway, Oceanside. 760-433-4683. Call club for information. Fireside Lounge, 439 West Washington Avenue, Escondido. 760-745-1931. Friday, house Latin. Saturday and Sunday, Latin, salsa, and cumbia.

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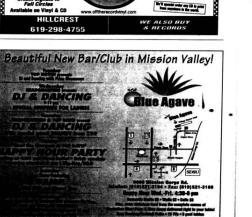


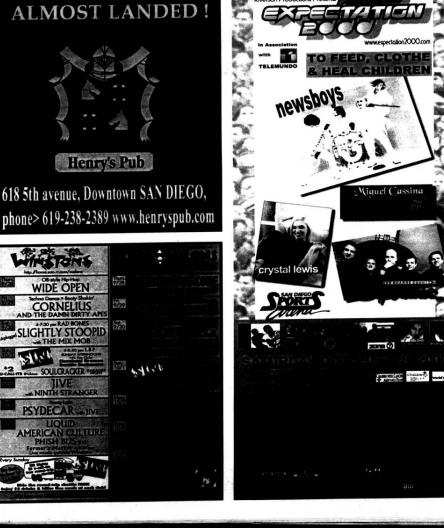
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Minucleu Cafe, 1953 Sn. Elijo Avenue.
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Ebmas, folk, Sunday, 10 am to 1 pm,
Tomy Lasley, South American jazz.

Mecha Merhetplace, 1020 West San Marcos Boulevard, San Marcos 560-744-2112. Thursday, 6-30 pm to 8:30 pm, Tony Lasley, South American jazz. Frolay, 7-30 pm to 10:30 pm. Danne Waters, folk.

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Number Namen, jazz.

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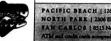
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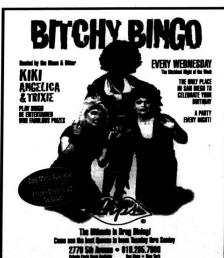
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otel, 3299 Holiday Court, La Jolla.

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turday, Jack Pollack, piano. Tuesday

d Wednesday, Stephen Knight.

Wednesday, the Buzzarik, rock.
Victor's Restaurant & Bar, 2702
North Mission Bay Drive, Mission
Bay, 858-490-3380, Friday, 2 pm,
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Humaphreyh, Half Moon Inn, 2241
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619-224-357, The Canabhane.
Lounge: Thursday, 9:30 pm, Quist
Storm, jazz and thom. Friday, 9:30 pm.
Atomic Grown, discn, pop. Seturday, 9:30 pm, Divi Soud, dison, dance.
Sunday, 7 pm, Ref to Rind, jazz.
Tuesday, Ew Selis. Wednesday,
Branilia.

John Joe's, 8076 La Mesa Boulevard, La Mesa. 619-466-2591. Friday, Legal Tender, rock. Saturday, Quier Sarm, jazz and blues.

Just's Cappa Coffee, 3823 30th Street, North Park. 619-858-5282 Tuesday, 9 pm to 11 pm, *Tony* Tannvella, acoustic folk.

Relly's Pub, 6344 El Cajon Boulevar College Area, 619-286-0400. Priday, Evans, acoustic. Wednesday, Temmy Prior, acoustic.

Live Wire, 2103 El Cajon Boulevard, Hillcrest. 619-291-7450. Saturday, Corrugated and Women, rock.

O'Connell's Pub and Nightclub, 1310 Morens Boulevard, Bay Park, 619-276-5637. Friday, Bob. Saturday, Chill Water, blues.

Ollie's Restaurant, 10789 Tierrasanta Boulevard, San Diego. 858-560-6677. Friday, Ray und Lainie Correa. Monday, fo Treanor. Wednesday, Ray 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, olternation.

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday, Coupe de Ville, blues. The Pleyhouse, 4746 El Cajon Boulevard, San Diego. 619-501-2215. Call club for information.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer.

Second Wind, 8515 Navajo Road, Sa Carlos. 619-465-1730. Friday and Saturday, 9 pm, Blind Luck, classic

JEEE.
The Lao's Loumge, 3302 Napa Street (at Morena Boulevard), Bay Park, 169-542-1462, Thursday, James Inneed with Hot Rod Lincoln, rockabilly, Friday, the Blazers. Setturday, the Hillship Boogeners. Weekneday, Shelmon, rock and blues. Top of the Cores, 1216 Prospect. Fisher and Street, 170 pm. Marchander, 270 pm. Marchander, 270 pm. Marchander, contemporary.

Tutto Mere, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm, Amoreso, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz Quartet.



The following nightclubs have valuable coupons in the Music Section of the Reader's Web site. a indicates North County.

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joiding, sunday, Whitey Com-pisco Pimps, Sunday, Whitey Com-with the Tone Kings, blues, swing, Monday, Aubrey Fay, jazz. Tuesday, Theo and the Zydece Patrol, blues Wednesday, the 80z Allitars

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Sounday, Kangpelli, Alro-Caban/Latin
jazz, Monday, Glow Fisher con Alma.
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Cassic, jazz. Wednanday, the Jorge
Cambroro Quinter, Latin jazz.

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Pith Avenue, downtown, 619-2334355. Thursday, Futzy and the
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The Pield, 544 Fifth Avenue, downtown, 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

Rumble Tomes, blues.

Pastrida's II, 42B F Street, downtown.
n19-233-2077. Musac is blues and rock unless otherwise noted: Thursday, flomey Visus used the Blue Allisters.
Friday, Michele Lundens and Blues Streak, blues. Sturdeys, McLoudy Selfs and Not Sharpe, rock, blues. Sunday, Mans Buchta, Monday, Classer Route, Mans Buchta, Monday, Classer Route, and thus for industry. Tests Twisters. Wednesday, call dula for indomestation. Galeka

The Peningen, 756 Fifth Avenue, downtown, 619-233-2830 Call club for information.

Priday, Angelica, vocaleut peanet.

Humay Lawris, 6,72 Fifth Avenue
(corner of Fifth and G), downtown.

19-599-0123. Thurnday, Liquid Blue
Friday, Mohai. Saturday, Rax and the
Weeking Craw. Sanoday, Jauzenag
Featuring Tim Maglione. Monday,
Reguis Smith and Pressed for Tiu
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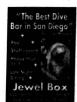
Kenny B'a, 624 E Street, Downtown. 619-235-6993. Friday, Tomcat Couring and the Blues Dusters, blues. Saturday, Aubrey Fay, jazz.

Saturday, Autory Pay, 322. La Tavele, 515 Fifth Avenue, Gailamp, 619-232-3352, Saturday, 7:30 pm to 10:30 pm, Daniel Jacks and Chuck McFherson, 322 piano.

Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday. Joe Marillo Band.

Redfleb., 731 Fifth Avenue, San Diego. 619-234-7226. Music pleys from 9 pm to 1 am. Friday and Saturday, Breezin', jazz, pop.

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U.S. Grant Hetal, 326 Broadwey, downstown. 619-323-3121. Grant Grill: Pridey and Saturday, 9 pm., Jainey Valle and Equines, Latin jazz. Hotel Lobby: Priday and Saturday, 2 pm to 5 pm., Ping Hu, classical harpiet.

classical harpist.
The Westiguse Bleds. 1055 Second
Avenus, downtown. 619-238-1818. Le
Poutsinelleau Room: Monday
through Priday. 11-20 pm to 2 pm.
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7 pm. and Saturday. 8 pm. Pan
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and Westenday. 2 pm to 7 pm.
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11 pm. Reres Georgio, piano and
vocals.

South Bay/Coronado The Bescher Shep, 536 Broadway, Chula Vista. 619-420-9440. Thursday through Saturday, and Wednesday. 8 pm to midnight, Danny Lopez, contemporary.

Confe La Menn, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Canonizado, and Burnett Anderson.

Di-mond Han's Nightclub, 773 Third Avenue, Chula Vista. 619-585-7323. Friday and Saturday, Fiction, alternative rock.

Wednesday, 3 pm to 9 pm, Jose Backerson, 529 pm to 12:37 am and statuting, 529 pm to 12:37 am and statuting, 529 pm to 12:37 am and 520 pm to 12:37 am and 520 pm to 12:37 am and 520 pm to 12:37 am, January 12:3

McP's Irish Pub and Grffl, 1107 Orange Avenue, Coronado. 619-435-5280. Thursday, Mo. Larry, the Chean-rock and roll. Fridey. Pour Way Street. acoustic. Saturday, the John Ingram Band.

East County

Don's Cocktoff Lounge, 13321 Business Highway, El Cajon. 619-443-2444. Priday and Saturday, Fire Creek, country.

Experience Coffee, 2963-A Jamacha Road, El Cajon. 619-670-9669. Performances are from 8 pm to 10 pm. Saturday, Carl Robinson, soft rock.

Pannie's, 9143 Campo Road, Spring Valley, 619-698-2204. All music is rock and roll unless otherwise noted Friday and Seturday, Cornerstons.





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MOVIES

LISTINGS

eviews are by Duncan Shepherd. rities are indicated by one to five s antipathies by the black spot. Unr ies are for now unreviewed.

or lapse of memory, and for inguised tendencies to anitise and whitevests. The fifteen-peer-old free-lance rock powers are fine to prove that of in 100 memory. The fifteen-peer-old free-lance in 100 memory of the first projecting a 1 howely Doody wholeosomens; and the fictitious heavy-metal band on whose tour be tags along a lead of Stithester (billy Crowley as the limit of the control of the first peer o music of the period is here dribbled out in eye-dropper doose, and wish a slightly skewed bias toward the "not" (Cat Severs, Seep Dan, Ellon John). Eurplags will not single more colored to the strength of t



Seymour Hoffman as the late rock critic Later Bags — no name change in the reporter's described bags — no name change in the later bags — name change in the end it is not so much a matter of ethics as of bathos. We must remind ourselves, after all, that the film is sutobiographical, and that the guiding principle of our autobiographer is popularity at any cost. It is harder than before to begrudge him that. 2000.

*\(\pi\) (CARMEL MOUNTAIN; CINEMA STAR 13:
QASLAMP 15; GROSSMONT CENTER: LA
COSTA 6; LA JOLLA 12; MISSION VALLEY 20;
OCEANSIDE 16; PRAIM PROMEDIAGE 24;
PARRIGHAY PLAZA 18; RANCHO DEL REY 16;
TOWN SQUARE 14)

to do with a pending Chinese Trade Agreement and ongoing attempts to scuttle it. The too-much-too-soon opening is as indigentible as any record James Bond pre-recredits sequence. But Wealey Soipes, although incontestably a superspy, is at least not superclious about it. And there is an interesting cinematic device — more interesting than any appionage agalett — of him intuitively reconstructing a crime in flashback, based solely on the physical and flashback, based solely on the physical and perhaps psychical evidence at the scene. And there is an interesting variation on it later, reminiscent vaguely of Dario Argento in his Deep Rash heyday, when, in the heat of the action, the hero replays in his head

Autumn in New York — Joan Chen's words apart followup to her first fillin, Xiu, Mr. Sent-Down Girl, brings together Kichard Gere and Winona Ryfer as the perfect couple. he'll never grow up, and she'll never grow up, and she'll never grow dul, (Peer Pan Complex and heart condition, respectively.) A cure in possible, for either or both, but not for the movie as a whole: a cold-blooded trasjerter in the next sent on the desergement. possible, for either or book, but not for the temorie as a whole a cold bibooded teaperhar movies as more as a cold bibooded teaperhar movies as the cold bibooded teaperhar temories as the cold bibooded drood-jecker (tremby Bart Side bibooded drood-jecker (tremby Bart Side bibooded drood-jecker (tremby Bart Side bibooded bibo

Ball — Action-comedy starring Jamie Foxx, David Morse, and David Paymer, directed by Annoise Faqua. [CHEMA STAR 10; CHEMA STAR 13; CHEMANA 6; GASAMP 15; GROSSMOT CERTER, HAZANO CERTER 7; IA DALA 12; MISSION VALLEY 20; OCCASEDED 16; PALM PROMENAGE 24; PARRONAY PAZA 18; RANCE

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Beautiful — Sally Field's big-screen directing debut, set in the pageant world, with Minnie Driver and Joey Lauren Adams.

AGAINA. ICADARI MOUNTARY CINEMA STAR 13: HAZARO CENTER 7: LA COSTA 6: OCEANSIDE 16: PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SOUTH BAY DRIVE IN; FROM 9/29)

Blees the Child — The forces of Good versus the forces of Evil in modern Manhattan, more specifically the forces of radiant serene ethereal CG imagery versus those of dark dirty squirmy CG imagery

face of girlsha-like immobility, inherits the newborn of har drugs additiond sitter a very special "fulls," devidencing stellarisetic transferation by kindergasten sag, plant the stellar ste 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 Dualsku, Jesse Bradford, Gabrielle Union; directed by Peyton Reed.

2000. * (CARMEL MOUNTAIN; CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; GASLAMP 1 CINERA STAR 13: CINERAMA 6: GASLAMP 15: GROSSMONT CENTER: LA JULA 12: MISSION VALLEY 20: OCCAMBIDE 16: PALM PROMERADE 24: PARROWNY PLAS 18: RANCHO DEL REY 16: SOUTH BAY DRIVE RI: SWEETWATER 9: TOWN SQUARE 14: VILLAGE:

The Sealt—5 felicies to so with seried like the deservations on cancerder, bethen the bodies in blench for a doll-like influid, and masterbiles over them while suspensed from fourfers need rings excited the series of the serie

Chicken Russ — It would be nice — it would be bliss — if this, at eighty-odd minutes, were three times as good as any of the half-hour Wallace and Gromit shorts issued from the same British daymation studio, Aardman. Things don't work like that. An hour and a half is not a specification of internal necessity, it is a

The Coll - S-f sickie to do with a serial

© CINEMA STAR 10: CHIEMA STAR 13: CHERAMA 6: GROSSMONT CENTER IMSSION VALLEY 20: OCEANSIDE 10: PALM PROMEMOE 24: PARKWAY PLAZA 18: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14)

simulate claymation. Some of the charm, in any event, has been lost. Some retained. Nick Park, the Walkace and Grount creator, shares the directing credit with Peter Lord, shares the directing credit with Peter Lord, at the feet of Lord. The difference is quite precisely an bour. With the voices of Mel Gibson, Julia Swaltha, Mirranda Richardson, Jane Horrocka, 2000. ** (OA) AND CALL \$10.

The Cast of Permittee — Ironian filmmaker hajid kajidi's entry into the world of a biland bajidi's entry into the world of a biland bajidi's entry into the world of a biland bay, a triumph of humility and empathy. The boy's openness to the ventil search biland is not constant themselves the constant themselves the sounderstand, in one instance, quiets down to not the dataset belongs a private smile to the boy's face while has father is ordered to be a sounderstand the brings a private smile to the boy's face while has father is officially. Which of them is blindf Which is more advised to the contract of the size of the siz blind boy, the sullen father, the crinkly

disease of the market. And a murrile is not by antere on critic move serious and ambitious than a ministrative. The premise of the film — the repeated exceps estempted of a gaggle of them times the bubberled of a gaggle of them from their bubberled of the film of the

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formal pracision, besides, and poetic imagination (the rising fog bank that signals the cloo of life). Like the same director's Children of Heavers, like Jefar Panahl'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 maskers, no modifish, no tamble reward. not also for them. I nere is no pair or sneakers, nish line — not in this world, anyway. 1999. **** (LA JOLLA VILLAGE, FROM 9/29)

Copyto Light — A min- frightened would-be congeriter from South Amboy. NJ, moves to Menhattan to pursue her dream smong the bumping-sad-grinding without the clothing reminval) of the titude nightspot. Flashy, empty puffery. With Piper Persbo, Admi Graica, Maria Bello, Melanis Lynskey, John Goodman, LeArn Rimss, directed by Dreid McNally, 2000. RIMS 100 (1997) 1991

Criminal Lovers — French twist on the Hansel-and-Gretel fairy tale, written and directed by François Ozon. (KEN, 9/29 THROUGH 10/5)

HORTON PLAZA 14) The Exercise — Just because the filmmakers do not trouble to work out one interesting development of character, situation, or metaphysics, is no excuse for the viewer to sit back, dull. And it is to the film's credit that there are so many teasing film's credit that there are so many teasing possibilities to pursue privately in this horror story, at once pretentious and lowbrow, about an agnostic, athletic priest psychiatrist and a firm-of-faith, feeble-of-body medicavities who join forces against the demon that has entered the body of a Hollywood movie star's darling daughter. For a while, at the start, the movie manufacture are moralize state of chose, with Hollywood movie star's defining desighter. For a while, at the start, the movie maintains an appealing season of the start of the movie maintains an appealing season of the start of the season of the start of the season of the start of the

Chriffight — Latina high-school student (Michelle Rodriguez) in training as a boxer, written and directed by Karyn Kusama. (HILLOREST CHEMAS, FROM 9/29)

Maximus, reduced to a slave (Minimus, Maximus, reduced to a slave (Minimus, that would be), then resurrected as a star of the sporting arens (not necessarily Gross Maximus). Throwbeak historical epic with all the modern amenities oversamplified digital sound, computer-generated sets, blue-rinsed and butter-basted

dribbles and sprays of gore — and no narrative facility whatever. With Russell Crowe, Josquin Phoenix, Connie Nielsen, Richard Harris, Derek Jacobi, Djimon Hounsou, and Oliver Reed; directed by Ridley Scott. 2009. p. 942580 CB/FER 7; OCEANSIOL 18)

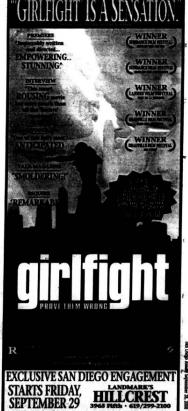
Codello 2000 - The first made-in-Geodeline 2000 — The first made-in-layen monatur movie in general release in the U.S. since Geololin 1985, complete with the U.S. since Geololin 1985, complete with length the Inc. 1991, or Wilder 1991, or languable lines. "Only your betchin." I'l guarantee i'll go through Goolin like crap through a goon. "Fe's coming, Geo pring." "Del you see that flying reds go wonderful relief, the the Hollywood version of two years earlier, to realize that we do not have to start back again at square one. There is deniedy a Godish Prediction Nerwest on the localout, and a rangel debate within the scientific community over the relative desirability of trying to offered the destroy the beat or trying to understand destroy the beat or trying to understand stateomeny data—desagher team, on the destructive side, a bestimen—wiced business attenues of the section of the s business is quite palatable in the spirit of happy-go-lucky schlock in which it is offered. Directed by Takao Okawara. 2000. Goya in Bordenax — Carlos Saura's portrait of the Spanish artist, played as an old man by Francisco Rabal and a younge man by Jose Coronado. (HELCREST CINEMAS, FROM 9/29)

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

goddem genhait") begins to dress up in a soug-fitting fiesh-colored rubber mask with empty eye sockets and mouth slot. That's pretty interesting sight, but many of the human circulaters and mouth slot. That's a pretty interesting sight, but many of the human circulaters and musculoskelead systems storn from an anatomy teathook—are infected with the incomparable regulaters see when comments of the comparable regulaters see when comments to expect of regulaters see when comments of the comparable regulaters see when the comparable regulaters see when the comparable regulaters see when the comments of the regulaters are seen to simple very to express how that the plot developments steep from intelligent science fiction than to say that ultimates the more fitting unit would be brieflate (or Intelliny) "affecting his mind," but very should it also be affecting his strength and stanning.



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Elisabeth Shue, Josh Brolin, Kim Dickens IPALM PROMENADE 24: RAMONA TWIN:

In a Lonely Place — A veiled re-enactment of the temperatuous relationship or Gloria Grahume and director Nicholas Ray, with Bogart standing in for Ray, and Grahams tasying on as Grahame, and Ray directing. The Bogart character — a hard-drinking, violent-tempered Hollywood screenwriter who is faintly amused to find

The Kid — A blunt and downright rude image consultant (Bruce Willis, smirking The NO — A blunt and downright rude image consultant (Bruce Wills, smirking with impunity) confronts his stifled inner Child — literally — when his eight-year-old self, or in other words his self of thirty-two years earlier, suddenly pops up, pudgy, mop-headed, mush-mouthed, in a loud red windbreaker, and without even the filmsiest supernatural rationale. The titular kid (the sitcommy Spencer Breslin) takes no intere in, or notice of, the three decades of

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himself becoming a suspect in the murder of a batcheek girl — is fractinating for the amount of his behavior that's on or over the edge without having to enter a psychotherite pigenoise. With Frank Lovejoy and Robert Warreck. 1950.

**** (ROMON CARMET, 9/28 THROUGH 30, 8:30 P.M.) changes in the world around him. he's far more astounded to find that he doesn't yet own a dog at the age of forty. Sentinutal and sententious family film from Disney (fon Turtettask) discretor; luscious photography, if it matters, by Peter Menticas, it. Nothing on serem arouses more of a sense of worder and annacement of a sense of worder and annacement to the sense of the sense of the sense to the sense of the sense @ (PALM PROMENADE 24)

Michaelpht Gorrhey — James Leo Herilby's appealing tile abous a misguided Texas stud (Ino Visiph) who travels to Mahastan in order to self his body to deprived city womm and who najadly sinks opprived city womm and who najadly sinks gimpy krounger (Dustin Hoffman). Except, on occasion, for Voight's perform-ance, the movie is savilly soft and squidy—the modal direction by John Schlemager, the perpival agrandstanding bly the death's does hallucination of a Borida. the death's door hallucination of a Florida

Nurso Betty — Neil LaBute wades into the mainstream, above the ankles, over the knees. He, as we learned from In-Company of Men and Your Friends and Neighbox, is a filmmaker uncommonly tough of mind and of hide. That toughness, a along with that almost reptilize coldness, is patently of less use in a less "realistic," a

siller, a screwballier comedy, where laughs are a more accurate measure of success. (Clear use, that is, miles in coping with the learned to the common section of the common in the world for the furrowed-browed neurosurgeous on A Reases at Lens the carbon section of the carbon section diminish the potential A. movie about an overviendous cap fin automatically has less to any about scap fins in general, and about scap fins in general, and about scap fins in general, and about find the scap find the scap psychotic break. And the event that precipitates the break— the literal scapping of her philosofering husband—is of large scapping of her philosofering husband—is of large scapping to the devision. Maybe this is LaBute's signal to us, as the waters of the maintenam clindow plus calves, that he has instituted much only his calves, that he has husband (LaBute regular Aeron Eichner, with a white-trans).

with a white-trash which reads white-trash white-trash white the back is himself of sufficient uglines that we are expected to be able to enjoy his multiation. But their again, maybe this is multiation. But their again, maybe this is measured to the sufficient to the control uply photography (if for Lalbut the movie is something of a retrick, it is not also much of a strain. It therefore, the sufficient to the sufficient t

again, that matter less when laughs matter less. Renée Zellweger, Morgan Freeman, Chris Rock, Greg Minneer, The Texada, Allison Janney, Kathleen Wilholte. 2000. 10 (CAMBAIL DAVIER) CHRIS AND STORE 150 (AND STAN DEL STORE) AND STORE 150 (AND STAN DEL STORE) AND STORE 150 (AND STAN DEL STORE) AND STAN DEL STORE 150 (AND STAN DEL STORE) AND STAN DEL STORE 150 (AND STAN DEL STAN DEL

Populet 2:

The dipportunities — The first feature of lish-born writer and director Myles Connetll, a lens, quiet, slow, down-in-the-mouth heir driller, Piot No. 110, the one beautiful properties of the situation of the properties of the situation of the properties of situation of the properties of properties of the properties of situation of the properties of situation of the properties of properties of the properties of situation of situ means a normal human, but a human nevertheless. 2000. * (LA JOLLA VILLAGE, FROM 9/29)

★ GALLA VALAGE, FROM 9.720 p. Control at remake of Black Orphens, but door from the inside rather than from the preserver of an entranced remote time in the base of the second control of the sec

The Patriot - Revolutionary War epic long-winded and simple-minded (ar song-winded and simple-minded (an unhappy combination), as brutal in its sentimentality as in its violence. One exciting scene when the neutralist hero ("T'm a parent. I haven's got the luxury of principles") ambushes a squad of Redocats bent on hanging his delest son. The German-born director, Roland Emmerich, haven's each of the properties of the pro German-born director, Roland Emmerich shows special affection for the fraternal Frenchman, Tcheky Karyo, and naturally enough special animosity for the haughty Brits. He was sweet on the French in his Godzilla, also. Mel Gibson, Heath Ledger, Jason Isaacs, Joely Richardson, Chris Gonne, 200 (UA HORTON PLAZA 14)

The Pawnbroker — The story of an owlish Jewish pawnbroker perched inside a cage in his Harlem shop and haunted by idylic visions of the Old Country and nightmarish visions of barbwired concentration camps is played for high tragedy, climaxed by a symbolic crucifixion tragedy, climaxed by a symbolic crucifisior on a paper spindle. A conspicuous case of overreaching. With Rod Steiger: photographed by Boris Kaufman; directed by Sidney Lumet. 1965. © (MUSELIN OF PHOTOGRAPHIC ARTS, 9/29 AND 30, 7-20.

Remember the Titans — Denzel Washington as a high-school football coach in the South in the Seventies: directed by Boat Yakin. (CAMEL MORATAN CHEMA STAT 1.5: GARLAND 15: GROSSAGAY CONTROL CONTROL CO. CONTROL COCKNOOL SE NEW PROMORPAGE 24: CONTROL COCKNOOL SE NEW 15: TOWN SQUARTE 4.4 PROMORPAGE 24: TOWN SQUARTE 24: TOWN SQUART

keep up with the daily papers, have not really changed all that much, and the changed all that much, and the colored thing tool black for the uniform, too blac for the brothers. The new-generation directs, john Singhton, in the colored the property of the colored gleaning image (anything less would be an affront to Parks, the long-time Life and throat to Parks, the long-time Life and shorousts and car change, and a past of throughly vit will said such as the decline to grow larger than life. Samuel L. Jeahen is a powerful presence on the title on strike in mid-season, but also that the part-time barnacke-scraper who bombed out in the Sugar Bowl four years earlier, and who hasn't strapped on a helmet ever quarterback than the multimillionaire starter. A nauseatingly weet dream. With Reanu Reves, Gene Hackman, Brooke Langton, Jon Favreau, Orlando Jones, and Jack Warden, directed by Howard Deutch.

2000. • (HARBOR DRIVE IN: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: WIEGAND PLAZA)

Revenig Groes — Tiddly little Englah comody about a matronly widow who, deep medical power of the proposal to the facel, gene serve the gerelmoust to the a relief to see Brends Blethyn casaled down several notices below the monstrous carcatures of Severs and Little and Little Little Comment of the Several Little and Little Little Comment of Several Little and Little Little Comment of Litt

Scary Movie — Airplane-style, Naked Gun-style, spoof of slasher films, which is to say that if a sunparticular about it targets as about its aim. Sevene and I Know respective sequents are the national state of the state of the state of the state of the state from the state of t into the line of fire, too — a retaing turner of fire. But there is more out and out of fire. But there is more out and out of fire. But there is more out and out of fire. But there is not out any set The Unual Supports, but can you can spot The Unual Supports, but can you can be under the Unual Supports out the Unual Supports out on the Unual Supports out on the Unual Supports out on the Unual Supports out of the Unual Supports out of gaps, assembled by director Kerenn towny. Easy, book gaps. — are ununished to the Counsidation beneath. The artistic crode is a simple one of a woman faring is fanny out, and the Unual Supports out of t

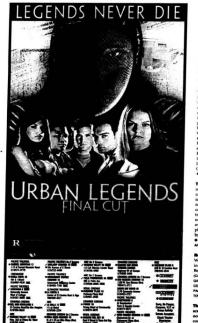
Rhout — Strictly speaking a sequel and not a remake, a perspetuation of the family manner, or bread name, of the identically titled 1971 blaugholation hat. The original titled 1971 blaugholation hat. The original following titled 1971 blaugholation hat The original following titled 1971 blaugholation hat the original following titled for cames opperances (along with his director, the localistic Gordon Park's) as a westerated private detective who is trying to director, the following Gordon Park's) as a westerated private detective who is trying to you have been detected to the property of the proper

role, his head daved in possible homage to lake. Hayes (whose owe presence continues to be felt on the music track), but is upstaged by lefting Weight as the control of the superaged by the property of the superaged by the su

Smilling Flah and Goet on Fire sealing Fish and Soat on Five— Uncharming charmer, more of a pleader, about the romantic flounderings of dissimilar twins ("For some reason I was a happy-ge-lucky little fuck. Wy brother was born with a migraine headache"), played by the real-life Martini brothers, dirty-blond Steven and dark Derick. They also co-wrote Steven and dark Derick. They also co-wrise the script with director (and old friend) Kevin Joedan, and much of their wit comunits in asking the diadogue with a "dick." a "dick." a "builshit." a "dick." a "dick." a "builshit." a "mer." a "fick." of policy Juzz singer Blu Henderson is likshite, if no better written, as a memento-laden veteras of 1930s black films. With Christa Miller, Amy Hathaway. Rosemarie Addoc Hender Juzz Singer Stevenson and Christa Miller, Amy Hathaway. Rosemarie Addoc Hender Juzz Singer 2000. a pict. ORTH ORDER 10 OLIA WLIAGE, 1960s 17:25.









and music of Carnaval with flambovant passion." "A Dazzler" -Kerie Thomas, Los Aegales Time A FILM BY CARLOS DIEGUES **EXCLUSIVE ENGAGEMENT** VILLAGE STARTS FRIDAY, SEPTEMBER 29 "****!" "Two Thumbs Up! A real charmer." goat on fire the search for Magnetic Perfection (aggregate)

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And the state of the search for Magnetic Perfection (aggregate) HILLCREST NOW PLAYING VILLAGE



Urban Legends: the Final Cut

ittery and jiggly carnera. Eastwood, ever jittery and jiggly camera. Eastwood, even so, is not the sort of director to rise much above his script, or to take a remedial pencil and eract to it. And there is a good deal in the movie that is deflatingly routine, conventional, and crowd concious. But at the same time, it has many (so to speak) to speak by the concious of the control of the service of the control of the control of the service of service servi abstinence. No obligatory sto-me shot of the suited-up astronauts striding shoulder to shoulder toward the camera. No overload of special effects. No walloping musical accompaniment. No operatic musical accompaniment. No operatic pumping-up and stretching-out of the dramatic climaxes. Very much to the

contrary, those moments are played with a

Almost Famous (R) Fri. Sun. (12;10, 1:00, 1:45, 2:40, 1:30) 4:30, 5:05, 6:00, 7:00, 7:50, 8:40, 9:30, 10:30, Mon. Wed. (12:10, 1:00, 1:45, 2:40, 3:30, 4:30, 5:05) 6:00, 7:00, 7:50, 4:00, 3:00, 10:30

UA Notice Plaza 14

27 Flater Risk (1872-14-86)
The Art of Wat (1) Fr. The 10-55, 140.
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The Risk (1) Fr. The 11-55, 140.
The Risk (1) Fr. The 11-55, 140.
The Chart (1) Fr. The 11-55, 140.
The Chart (1) Fr. The 11-50, 150.

UA Horton Plaza 14

stoicism and laconism that might best be described as manly. Or synonymously be described as Eastwoodly. With Marcia Gay Harden, Loren Dean, William Devane.

(CARMEL MOUNTAIN: CINEMA STAR GALAXY; GROSSMONT TROLLEY; DRIVE IN: HAZARD CENTER 7: LA JOLLA 12: MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: TOWN SQUARE 14: UA HORTON PLAZA 14)

The Tao of Steve — Yet another little film to come out of the Sundance festival with big ideas, or big head. It undenably had a concept to start with, pretty well

summed up in the cutesy closing credit summed up in the cutery closing credit.

"Based on a story by Duncan North. Based on an idea by Duncan North. Based on Duncan North." North is one of three credited screenwriters, together with director lenniphr Goodman and leading lady Greer Goodman (sisters), and he is the real-life model for the protagonist, an real-life model for the protagonast, an overweight underachiever (except when it comes to bagging women) who, with his houseful of fellow idlers, has creeted a philosophy of self-justification around the Platonic ideal of "Steve" — "the prototypical cool American male" (e.g., Steve McQueen), the antithesis of

incritable ring of reality to it; and Donal Logate, with a twelve-pound turkey under his abit, expansively flexhes out the concept, so that it grows into a character, performance, person. Walatilize represent the concept, so that it grows into a character, as the state of the concept, and the concept of a little film. What takes shape around him is not so much a "story" as a chattening rebuttal, a sermonizing object leason, a method'in reprintant, a "tory" as a chattening rebuttal, a sermonizing object leason, a method'in reprintant, a "tory" how the concept of the careen to his object leason, a method in properties of the concept of the careen to his doctor." The world have the office of the careen to his doctor. "The world have the office of the careen to his doctor." The world have the other his doctor. The world have the other his doctor is the concept of the careen to his doctor. The surface that his doctor. The world have the other his doctor is the concept of the careen to the careen the careen that the careen the careen that the careen that have a good sign mixed to the careen that have a good sign mixed to the careen that the careen that have a good sign mixed to the careen that have a good sign mixed to the careen that the careen that have a good sign mixed to the careen that have a good sign mixed to the careen that have a good sign mixed th # (HILLCREST CINEMAS)

Urbania — Jon Shear's film about a gay man (Dan Futterman) in a personal crisis.
(HILLCREST CINEMAS)

Urban Lagands: Final Cut — Chiller with Jennifer Morrison, Matthew Davis, and Hart Bochner, directed by John

MAN. MEL MOUNTAIN; CINEMA STAR 10; CINEMA TAR 13: CINERAMA 6: GASLAMP MONT CENTER: LA COSTAIGE GROSSMORI CENTER: LA CUSTANE;
LA DOLLA 12; MISSION VALLEY ZO:
OCEANSIDE 16; PALM PROMENADE 24;
PARKWAY PLAZA 18; RANCHO DEL REY 16;
SOUTH BAY DRIVE IN: SWEETWATER 9; TOWN
SQUARE 14; WIEGAND PLAZA)

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-

speaking voice, sounding about as self-assured as a sentence year-old when attempting to purchase a sus-pack of Michelob. And of course there is something "personal" between him and his hunter, some burnt-out, nightmare haunted, migraine-afflicted James Spades when the hunter of photographed by Mic. Gard Dip photographed by Mic. Gard Dip photographed www.motion, Lat-motion, freeze frames, etc., by the never-heard-of director, for Charbanis. With Marias Tomor, Time Hudson, Chris Ellis.

PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16; SOUTH BAY DRIVE IN, SWEETWATER 9; TOWN SQUARE 14; WIEGAND PLAZA)

The Way of the Bun — Spawn of Farantino. A gory, amoral, all-attitude caper thiller, written and directed by Christopher McQuarrie (writer only on The Unail Superit), who arranges such a crowded schedule of 'startling' recelation that they swon become ho hum recelation fullette Lewis, the kidnapped surrogate muther tends. holeste Lewis, the kidnapped surrogate mouther treads to pent, is in rough case mouther treads to pent, is in rough case more proposed to be been surfuing father on screen. That, to spill one beam, a larme Caan, the most surpulseling father on screen. That, to spill one beam, a larme Caan, the most surpulseling father on screen. That, to spill one beam, a larme Caan, the most surpulseling father on screen. That, to spill one beam, a larme Caan, the most surpulseling father on the group, a described this is an in-joke—— loc-Sarmo being the states are considered in the screen of the sc good to see him despite the apparent bad back and/or stiff neck that prohibits him from turning his head without turning his

word, it's more pretentious. In another word, it's Robert Zernecks (Forrest Gump, Contact). The flaanting luxuration in the Good Life — the lakeside shingled house in Vermont, the classy color scheme of cool blues, the Hollywood A-list married couple

(Michelle Pfeiffer, Harrison Ford, and chemistry be damned), the glamorous credentals of concert cellist and genetic researcher—should give us renewed appreciation for the blue-collar setting Stir of Ethes in toto and The Suxth Sens least in part. The long-drawn-out endir (might as well say par-for-the-course

long at a stretch, and for more than just one stretch. The jolts keep coming, but they are even emptier and more mechanical than before. Diana Scarwid, James Remar.

★ (GASLAMP 15: GROSSMONT TROLLEY. MISSION VALLEY 20, OCEANSIDE 16, PALM. PROMENADE 24: PARKWAY PLAZA 18, RANCHO DEL REY 16, TOWN SQUARE 14: WIEGAND

Woman on Top A sweet nothing embled from pre-tested art-house ingredients food, sinhs, magic realism, a young-og iff tamwestite, and, at the center of it all, Penelope Cruz as a hot bloosted Brazilian (a few years past it would have been Sonia Braga) whose endowments in beauty and in cultinary attarts are counterbalanced by the curse of motion sk hores: a stepply tilted set of scale. With Marilo Bernico, Mark Feurewien, and Large 2008. It is discussed by Jina 1 June 2009.

Flanda Petrincali, Fi., directed by Final Torres, 2000.

(CARMEL MOUNTAIN; CINIMA STAR GALAV).

(CARMEL STAR 13; GASLAMP 15; GROSSMONT IROLIEY; LA YOLLA VILLAGE; MISSION VALEY 20; COEASIGE 16; PALM PROMENADE 24; PARRIMAY PLZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; WIEGAND PLARY 16; TOWN SQUARE 14; WIEGAND PLARY, VILLAGE).

Addition—Another comes local contents for Bife Or more accusable, it comes to the Bife Or more accusable, it comes to the Bife Or more accusable, it comes to the other labely words are oversished Plantis Man on being! Evolutions, as we san the store, has been accusable to the other labely accusable of the Content of the X-Mon — Another comic book comes to

HORTON PLAZA 141

Call theater for program information

Flower Hill Cinemas

MOVIE SHOWTIMES

Coll 444-FILM or the theater for missing information, Bargain showtimes are in parentheses.

ircumstances, but especially in these. A

CENTRAL

CLAIREMONT

Town Square 14

BOS'L Martine III - 1858-574 1754 J Amort Famous III Fin. Sun. 111-10. 100. 220, 1400 510, 650, 750, 930, 1028-Mon. Thu. (1144-100, 220, 340, 510) 650, 750, 930, 10.25; Balt RI Fin. Sun. (1148-515) 131, 753, 100, 940. Thu. 111-134, 235, 515) 753, 103, 108, 240, 111-134, 235, 1120, 230, 350, 750, 110, 108 flog R O 11200, 230, 550, 750, 110, 108 flog R O (114) 1316-130, 120, 232, 343, 750, 750, 750,

12.00, 2.00, 5.00, 7.00, 1.00 ftmg II Co. (12.10), 2.00, 4.00, 7.00, 1.0

CORONADO

Village 820 Orange Avenue, Coronado (619-435-6161) Bring It On (PG-13)

Gaslamp 15 701 5th Avenue (619-232-0400)

DOWNTOWN

LA JOLLA

urd Ave (858-459-5404 Saving Grace (R) Fri. 4:50, 7:00, 9:10; Sat. Sun. 12:30, 2:40, 4:50, 7:00, 9:10; Mon. Thu. 4:50, 7:00, 9:10

Garden Cabaret

Centre Mall (619-295-4221) In a Lonely Place, Thursday through Satur day, 8:30 p.m.

La Jolla J. 28is Direc (858-558-2244).
805 Y Olla La Jolla Direc (858-558-2244).
Almost Famous (R): Duets (R): Balt (R): The
Walcher (R): Remember the Titans (RG):
Urhan Legends: Final Gut (R): The Exorcist
(R): Bring R On (PC: 13): Nurse Betty (R):
Autumn in New York; Beautiful (PG: 13):
Space Cowboys (PG: 13)

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858-453-7831)

SSTV Valla La Iolia Drive (SSI-43-1-781) The Color of Paradise (NC) Fir. Thu. (2-20) 7.10. The Opportunists (R) Fir. (4-50) 9-20. 7.10. The Opportunists (R) Fir. (4-50) 9-20. 7.10. The Opportunists (R) Fir. (4-50) 9-20. 7.10. 7.

MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

Fashion Valley 18 7037 Friars Road (858-558-2262) Call theater for program informat

Hazard Center 7510 Hazard Center Drive (619-291-7777) Balt (R) Fri.-Thu. (1:15, 4:05) 7:10, 9:45; Beautiful (PG-13) Fri.-Thu. (1:30, 4:00) 7:20, 9-50; The Exordst (R) Fri.-Thu. (1:04, 4:00)

7:00, 9:50; Gladlator (R) Fri.-Thu. (1:05, 415) 7:50; Godzilla 2000 (PG) Fri.-Thu. (1:20, 4:20) 7:15, 9:40; The Original Kings of Comedy (R) Fri.-Thu. (1:03, 4:25) 7:25, 10:00; Space Cowboys (PG-13) Fri.-Thu. (1:10) 9:55

This much, given its provenance, has an

Mission Valley 20
Alission Valley 20
Alission Valley 20 IcelO Cammo Del Rio North (1885-586-2562)
Almost Famous (R) Duels (R) Balt (R).
Nurse Betty (R): The Watcher (R): The Way
of the Gun, Woman on Top, Urban Legends: Final Cut (R): The Ecorcist (R):
Remember the Tilans (PG): Bring it On
(PG: 13): The Cell (R): The Original Kings of
Comedy (R): Beautiful (PG: 13): Space Cowboys (PG: 1-3): What Lies Beneath (PG: 13)

STATE UNIVERSITY

Cinerama 6 Theatres

Cinerama 6 Theatres
WIT Cineram 6 (1) Sea (1)

Ken 4061 Adams Ave (619-283-5909) Criminal Lovers (Not Rated) Fri. 5:00, 7:15, 9:30; Sat. 5un. 2:45, 5:00, 7:15, 9:30; Mon.-Thu. 5:00, 7:15, 9:30; Water Drops on Burning Rocks, Thursday

UPTOWN

Hillcrest Cinemas 3965 Fifth (619-299-2100) Girlflight (R) Fri. (2:10) 440, 7:10, 9:40; Sat-Sun. (11:40) 2:10, 4:40, 7:10, 9:40; Mos.-Thu. (2:10) 4:40, 7:10, 9:40; Goys in

Bordeaux (R) Fri. (200) 4:30, 7:00, 9:30; Sat. Sun. (11:30) 2:00, 4:30, 7:00, 9:30; Mon. Thu. (2:00) 4:30, 7:00, 9:30; Smiling Fish and Goat on Fire (R) Fri. (2:40) 5:10, 2:40, 9:55 str. Sun. (12:10) 2:40, 5:10, 7:40

museum of Photographic Arts Intel Plank (alleba Park (1978-287-599) On the Waterfront, Thursday, 7p. m. The Sweet Smell of Success, Thursday, 10p. m.: Sweet Smell of Success, Thursday, 10p. m.: De Middight Cowboy, Finday and Saturday, 913 pm.: On the Waterfront, Sunday, 1 pm.: The Sweet Smell of Success, Thursday, 4 pm.; The Policers, Monday and Thursday, 4 pm.: The Sweet Smell of Success, Thursday, 4 pm.: The Policers, Monday and Thursday, 500 This is New York, Monday and Thursday, 650 pm.: Museum of Photographic Arts

EAST COUNTY

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Almost Famous OF In-Thu (12-30-18)
Almost Famous OF In-Thu (12-30-18)
Per Thu (12-30-40)
Per Thu (12-30-

(12:20, 4:10) 7:30, 10:25; Who Gets The House? (G) Sat. Sun. (11:50, 2:10); Woman on Top (R) Fri. Thu. (12:05, 2:35, 5:05) 7:35

Rancho San Diego Stadium 15

Grossmont Center 10 Theatres

insument Shapping Center (619-465-7100) ilmost Famous (R): Balt (R): The Watcher (R): Remember the Titans (Pic.) Urban Leg-nds: Final Cut (R): The Exorcist (R): Bring On (PG-13): The Cell (R): Grossmont Trolley 8 Cinemas

8335 Fletcher Pkwy. (619 466-1401) Beautiful (PG-1A) Fri. Sun. (12-30, 2-55) 5-20, 7-45, 10-10, Mon. Thu. (12-30, 2-55, 5-20) 7-45 10-10, Duets (R) Fri. Sun. (12-40, 3-05) 5-30. 34. 10 (18.5m; Thu (12.0), 22.8, 220) 5.45, 10.18,

SANTEE

LA MESA

Santee Drive In 1090 Woodside Avenue (619-448-7447) Call theater for program information

SOUTH BAY CHULA VISTA

Cinoma Star Chula Vista 10
Sth and [Strest, Chula Vista 10
Sth and [Strest, Chula Vista (619-687-FILM)
BAR (R); Remember the Titans (PG); Duets
(R), Urban Lagender, Floal Cut (R); The
Matcher (R); The Esportist (R); Scary Moorie
(R); Bring R On (PG-13); Tha Call (R);
Multy Professor it: The Klamps (PG-13);
Bless the Child

Palm Promenade 24

TO Homers Read Sun Days 1888 382 2025
Ball 183 Duck 189, Nurse Betty 187, The Watcher 183, Beautiful (Fig. 1)3, Almost Fa. Ball 183, Duck 189, Nurse Betty 187, The Watcher 183, Beautiful (Fig. 1)3, Almost Fa. The Moust 183, Woman on Top, Remember the Titlans (Fig.) Urban Legends: Final Cut 183, The And of Wat 183, Birth Edward (Fig. 183), The And of Wat 183, Best 186, Child The Kid. Space Cowboys (Fig. 18), Coyote Ugly, Holiow Man (R), Butty Professor (B), Holiow Man (R), Butty Professor (B), Month (B), Child (B), What Lies Beneath (E), 133, What Lies Beneath

What Lies Beneath - Acceptable

previous, The Saxth Sense and Street Enlows, Fully equal to them in the voltage of the folts, and even the overall number of them. Emptier of ideas, however; more mechanical in execution; but at the same time sleeker in surface and tonier in ambience, so that it gives the impression of making more fuss over less matter. In a

ore to the ghost stories of the year nous, The Sixth Sense and Stir of Echoes.

Rancho Del Rey 16

Rancho Del Rey 16

(10.7) Tomo Libro (10.7) (10.7)

(20.7) Tomo Libro (10.7) (20.7)

(20.7) Tomo Libro (10.7) (20.7)

(20.7) Tomo Libro (10.7)

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(2

Vogue 226 3rd Ave. (619-425-1436) Call theater for program infor

IMPERIAL BEACH

South Bay Drive In 2170 Coronado, Imperial Beach (619-423-2727) Bait (R) and The Art of War (R); The Watcher (R) and Bring It On (PG-13); Urban Legends: Final Cut (R) and Hollow Man (R)

Studio 3 Cinema 827 Palm Ave. (619-429-9640) Call theater for program inform

NATIONAL CITY

Harbor Drive in 32nd and D. National City (619-477-1392) The Raniacements, Coyote Ugly and Nutty

Professor II: The Klumps

Sweetwater 9 Theatres

1920 Sweetwater Rd. (619-474-8571)
Balt (R) Fri. Sun. (1215, 248) 5(10, 7-40, 10-15, Mon. Thu. (245, 5:40) 7-40, 10-15, 8ring ft On (PG-13) Fri. Sun. (1-20, 0.35, 5:55, 8:20, 10.35, Mon. Thu. (3:35, 5:55) 5:55, 8:20, 10.35, Moo. Thu. (3:55, 3:55) 8:20, 10:35, The Cell (R) Fri. Thu. (2:55) 7:10, The Exorests (R) Fri. Sun. (1:50) 4:25, 7:20, 10:05; Moo. Thu. (2:15, 4:50) 7:25, 10:05; Nutty Professor II: The Klumps (PC: 13) Fri. Sun. (1:10) 5:50, 10:30; Moo. Thu. (5:50) 10:30. (1:10) 5:50, 10:30; Mon. Thu. (5:50) The Original Kings of Comedy (R) (12:20, 2:50) 5:25, 7:50, 10:20; Mon.

NORTH INLAND

BONSALL

Cinema Star Galaxy 6
Hwy: 76 and Mission Road (760-945-8784).
Woman on Top: Nurse Betty (R): The
Watther (R): Space Cowboys (PC-13): Saving Grace (R): Highlander Endgame

CARMEL MOUNTAIN

CARMEL MOUNTAIN

Carmel Mountain 12

1 (16) Carmel M. (Ed. 158-6-7-8770)

1 (16) Carmel M. (Ed. 158-6-7-8770)

1 (16) Carmel M. (Ed. 158-6-7-8770)

10. Carmel M. (Ed. 158-6-7-8)

Mon. Thu. (12-20, 11-10, 2-20, 1-20, 1-20)

Mon. Thu. (12-20, 1-10, 2-20, 1-20, 2-20)

(12-10, 2-40) S. (17-40, 1-10), Mon. Thu. (12-20, 1-10, 2-20)

10-21, (1-2-20, 1-20, 1-20)

10-25, Mon. Thu. (12-20, 1-10, 4-20)

(12 15, 2:20, 4:40) 6:45, 9:10. Space Cowboys (PG-13) Fri. Thu. (12:40, 3:30) 6:10 ban Legends: Final Cut (R) Fri. Su

ESCONDIDO

POWAY

RAMONA

SAN MARCOS

CARLSBAD

DEL MAR

Carousel Cinema 6

Poway 10 Cinemas

Ramona Twin Cinemas

San Marcos Stadium 18 Cinemas West San Marcon Blod. at Old California Walk

(760-471-3711) Call theater for program information

NORTH COASTAL

La Costa 6 Cinemas 8941 Bl Carmino Real Carbbad (260-431-1998) Remember the Titans (PC); Beautiful (PG-13); Almost Famous (R); Saving Grace (R); Urban Legendi: Final Cut (R); Nurse Betty (R)

Plaza Cinemas 2563 El Camino Real (760-729-7147) Call theater for program information

Del Mar Highlands B El Camino Real at Del Mar Heights Rd. (#SR-259-6610)

ENCINITAS

La Paloma 173 Smith Count Highway 101 1760-46-5HOW) The Original Kings of Comedy (R), The Rocky Horror Picture Show, Friday, and Wiegand Plaza 8

220 North El Camino Real (760-942-3544) Saving Grace (R), Woman on Top: The Watcher (R), Bring It On (PG-13), Urban Legends: Final Cut (R), The Exorcist (R), The Replacements (PG-13), What Lies Be-

OCEANSIDE

626 Main St (760-789-1422) Hollow Man (R) Fn. Thu. 7:00; Scary Movie (R) Fn. Thu. 7:00 Cinema Star Mission Marketplace 13 Mission Avenue

College Busilevard and Mission Avenue, Chomissic College, 1979. Ball (R): Duets (R): Almost Famous (R): The Original Kings of Comedy (R): The Watcher (R): The Exorcist (R): Murss Betty (R): Urban Legends: Final Cut (R): Woman on Top, Remember the Titans (PG), Beauti-ful (PC). 3): Bring if On (PC-13): The Cell (R): Nutly Professor III: The Kings (PC-13):

Oceanside 16

401 Mission Avenue, Oceanside (760-419-1733)
Balt (R): Duets (R): Gladiator (R): Addiator (R): Movie (R): Nurse Betty (R): Remember the Titans (PG): Woman on Top: The Watcher (R): Beauthful (PG-13): The Exorcist (R): The Art of War (R): Bright (PG-13): The Cell (R): Urban Legender: Binal Cut (R): Almost Famous (R): What Lies Beneath



Urban Legends: the Final Cut

jittery and jiggly camera. Eastwood, even jattery and juggly camera. Eastwood, even so, is not the sort of director to rise much above his script, or to take a remedial pencil and eraser to it. And there is a good deal in the movie that is deflatingly routine, conventional, and crowd conscious. But at the same time, it has many (so to speak) the same time, it has many (so to speak) negative virtues. Virtues of avoidance and abstimence. No obligatory slo- mo shot of the suited-up artornauts striding shoulder to shoulder toward the camera. No overload of special effects. No walklongs musical accompaniment. No operative pumping up and stretching-out of the dramatic chimaxes. Very much to the contrary, those momentum are played with a contrary to momentum are played.

(12.05, 2:50) 5:20, 7:50, 10:25; Mon. Thu. (12.05, 2:50, 5:20) 7:50, 10:25; Woman on Top (R) Fri. Sun. (12.45, 3:00) 5:10, 7:20, 9:45; Mon. Thu. (12:45, 3:00, 5:10) 7:20, 9:45

UA Horton Plaza 14

UA NOTON PEAR 14
27 Florine Rises (197-24-464)
4137 Florine Rises (197-24-464)
4147 Florine Ri

stoicism and laconism that might best be

* * (CAUME) MOUNTAIN: CINEMA STAR HAZARD CENTER 7: LA JOLLA 12: MISSION

The Tao of Stove - Yet another little with big ideas, or big head. It undeniable had a concept to start with, pretty well

summed up in the cutesy closing credit,
"Based on a story by Duncan North. Based
on an idea by Duncan North. Based on
Duncan North." North is one of three
credited screenwriters, together with
director lenniphe Goodman and leading
lady Greer Goodman (sisters), and he is the real-life model for the protagonist, an real-life model for the protagonust, an overweight underachiever (except when it comes to bagging women) who, with his houseful of fellow idlers, has erected a philosophy of self-justification around the Platonic ideal of "Steve" — "the prototypical cool American male" (e.g., prototypical cool American male" (e.g., Steve McQueen), the antithesis of "Stu." This much, given its provenance, has an

inevitable ring of reality to it; and Donal Logue, with a twelve-pound turkey under his shirt, expansively fleshes out the his shirt, capanisely fiches out the concept, so that is grown into a character, a performance, a person. Waistine not work that the control of the control 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 minute or two, but it's never a good sign when a movie's highpoints are off-screen. 2000. # JHILL OPEST CINEMAS)

Urbania — Ion Shear's film about a gay man (Dan Futterman) in a personal crisis. HILLCREST CINEMAS)

Urban Legende: Final Cut — Chiller with Jennifer Morrison, Matthew Davis, and Hart Bochner, directed by John

RMFL MOUNTAIN CINEMA STAR 10 CINEMA ISSMONT CENTER: LA COSTAIGI GRUSSMONI CENTRE: CA COSTANDI, LA JOLLA 12. MISSION VALLEY 20: OCEANSIDE 16; PALM PROMENADE 24: PARKWAY PIAZA 18; RANCHO DEL REY SOUTH BAY DRIVE IN: SWETWATER 9; SQUARE 14; WIEGAND PLAZA)

The Watcher — Your monthly serial-killer fis, 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 strangulation. For the role, Keanu Reeves lowers and loudens his

speaking voice, sounding about as self-assured as a seventeen-year-old when attempting to purchase a six-pask of Michelob. And of course there is something "personal" between him and his hunter, the ernt-out, nightmare haunted, migraine afflicted James Spader. Grainily photographed by Michael Chapman; gimmicked-up with slow-motion, fast motion, freeze-frames, etc., by the new heard-of director, Joe Charbanic. With Marisa Tomei, Ernie Hudson, Chris Ellis

The Way of the Gun - Spawn of The way or the Guan — Spawn of Tarantino, Agory, amorat, all-attitude caper thriller, written and directed by Christopher McQuarrie (writer only on The Usual Sisspects), who arranges such crowded schedule of "startling" revelati-that they soon become ho-hum revelati-luliette Lewis, the kidnapped surrogate Indicate Lewis, the kidnapped surrogate mother (ready to pop), is in most property to pop), in in most property proximity to her real-life father. Geoffree Lewis, but it is not he who will turn out to be her startling father on screen. That, to pell one beats, is diames Caan, the most father of the property of the same of her startling father on screen. That, to pell one beats, is discovered to the startling father on the property of the same of her startling father on the screen father of the States. It is also in old several miss of a noder director of the States and Seventies— in it is also story in the and Seventies — it is (a) esoteric 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 brokendown 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 turning his

entire torso. Ryan Phillippe, Benicio Del Toro, Taye Diggs, Scott Wilson, 2000. ★ (MISSION VALLEY 20: UA HORTON PLAZA 14)

What Lies Beneath - Acceptable What Lies Booneth — Acceptable encore to the plous stories of the year previous. The Sixth Series and Sire of Echica Fully equal to them in the voltage of the jolts, and even the overall number of them. Empirer of daca, however, mure mechanical in execution, but at the same time decker in wraftee and tornier in ambience, so that it gives the impression of making more flows over les matter. In a

word, it's more pretentious. In another word, it's Robert Zemeckis [Forrest Gump, Contact). The flaunting luxuriation in the Good Life — the lakeside shingled house in Vermont, the classy color scheme of cool blues, the Hollywood A. Isi married couple (Michelle Pfeiffer, Harrison Ford, and chemistry be damned), the glamorou chemistry be damred), the glamorous credentials of concert cellist and genetic researcher — should give us renewed appreciation for the blue-collar settings of Str of Echoes in toto and The Stath Sense a least in part. The long drawn-out ending (might as well say par for-the-course

ending issess touch with the ghief for too long at a stretch, and for more than just one stretch. The jolts keep coming, but they are even emptier and more mechanical than before. Diana Scarwid, James Remar. 2000. ★ (GASLAMP 15: GROSSMONT TROLLEY.)

MSSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14, WIEGAND

ingredients: food, samba, magis realismi, a-vou goog lit ransvestite, and, at the center of it all, Penelope Cruz as a hot-blooded Bazillian Lee wyars past it would have been Sonia Bragasi whose endowments in beauty and in cultinary artistry or counterbalanced by the curse of motion sixtness: a steeply hirde set of scales. With Murilo Benicio, Mark Feuerstein, and Harold Perineau, Ir, directed by frina

Harold Perineau, Ir., directed by Fina. Torres, 2000.

★ (CARMEL MOUNTAIN: CINEMA STAR GALAXY; CINEMA STAR 13, GASLAMP 15, GROSSMONT TROLLEY, IA, JOLLA VILLAGE; MISSION VALLEY 20, GCEANSOI 16; PALM PROMINADE 2, PARKWAY PALA 18, RANCHO DEL REY 16, TOWN SQUARE 14; WIEGAND

X-Mon - Another comic book comes to X-40am — Another comic book comes to life. Or more accurately, it comes to live action. [How is it, in the CG age, that Hollywood has overlooked Platisis. Man so long?] Ivolution, as we join the story, has, taken a fat leap in the near future; and the good mutants of Xavier's School for Girde Voungsters, Akia Mutant High, are arraved against the bad mutants under the command of the bead Manness. It has against the half mutants under the command of the cold Magaron. Libra McKellen, and by the same director, Bryan McKellen, and by the same director, Bryan McKellen, and by the same director, Bryan strong and the same same strong, although her remains the one sale, and saber Tooth, Tood, and Mixings on the other. These powers—same strong and the same same strong and the same strong and the same strong and the same strong and and are are too many, too arbitrary, too facilities, and Caylogs a pair as preventing as a laser—are too many, too arbitrary too facilities, and Caylogs a pair as a preventing as a laser—are too many, too arbitrary, too facilities, and Caylogs a pair as a preventing as a laser—are too many, too arbitrary, too farmed lamons. Hall Berry 2000.

**PLAM PROMOMENGE 24. SWETPMERS 9. U.S. arbitrary tools. 18.

MOVIE SHOWTIMES

Call 444-FII M or the theater for missing information. Barvain showtimes are in parentheses.

CENTRAL

CLAIREMONT

CORONADO

Village 820 Orange Avenue, Coronado (619-435-6161) Bring It On (PG-13)

DOWNTOWN

Gaslamp 15 701 Sth Avenue (619-232-0400)

LA JOLLA

Cove 27 to Canand Ave (858-459-5404) 4-50, 7-00 Saving Grace (R) Fri. 4:50, 7:00, 9:10, Sat. Sun. 12:30, 2:40, 4:50, 7:00, 9:10, Mon. Thu. 4:50, 7:00, 9:10

Garden Cabaret
University Towne Centre Mall (619-295-4221)
In a Lonely Place, Thursday through Saturday, 8:30 p.m.

8657 Villa La Jolla Drive (PSR 538-22-4)
Almost Famous (RR, Duets (R), Batt (R); The Watcher (R); Remember the Titans (PG). Urban Legends: Final Cut (R); The Exocrist (R); Bring II: On (PG: 13); Nurse Betty (R); Autumn in New York; Beautiful (PG: 13); Space Cowboys (PG: 13).

Space Convelops (15: 13)
La Jolla Village Clinemas
879 Villa La Jolla Urine (15: 45: 73:11)
The Color of Parallel (17: 17: 16: 12: 10)
Set Sun (12: 10) Set Sun (15: 10)
Set Sun (15: 10) Set Sun (15: 10)
Set Sun

MIRA MESA

Mira Mesa Stadium 18 10733 Westsew Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

Fashion Valley 18 70.37 Frans Road (858-558-2262) Call theater for program informat

Hazard Center 7510 Hazard Center Drive (619-291-7777) Balt (R) Pri. Thu. (1:15, 4:05) 7:10, 9:45; Beautiful (PC-13) Pri. Thu. (1:30, 4:30) 7:20, 9:50; The Exorcist (R) Pri. Thu. (1:30, 4:30)

7:00, 9:50, Gladiator (R) Fri. Thu. (1:05, 4:15) 7:50, Godzilla 2:000 (PG) Fri. Thu. (1:20, 4:20) 7:15, 9:40; The Original Kings of Com-edy (R) Fri. Thu. (1:25, 4:25) 7:25, 10:00; Space Cowboys (N:1-1) Fri. Thu. (1:10) 7:05; The Watcher (R) Fri. Thu. (4:10) 9:55

Mission Valley 20
Mission Valley 20

13-4 Ru North (858-558-2262) 1640 Cammo Led Rin Morth (1893-1594-262)
Almost Famous (R), Duets (R), Balt (R),
Nurse Betty (R), The Watcher (R), The Way
of the Gun, Woman on Top, Urban Legends: Final Cut (R), The Exorcist (R),
Remember the Tilans (PG), Sin (g) I Co
(PK:1.3); The Cell (R), The Original Kings of
Comedy (R), Beauthful (PK:1.3); Space Cowboys (PG:1.3); What Lies Beneath (PC:1.3)

STATE UNIVERSITY

STATE UNIVERSITY

Clinerana S. Thesires

SMJ Directing S. Sept. (19.9.202 8990)

SMJ Clinerani S. Francis (19.9.202 8990)

SMJ Clinerani S. Sept. (19.9.202 815 50n. 11.00, 15.91) 709. 202. Sm. 11.00, 15.91) 709. 202. Sm. 11.00, 15.91) 709. 202. Sm. 11.00, 15.91, 709. 202. Sm. 11.00, 709. 202. Sm

Ren 4061 Adams Ave (619-283-5909) Criminal Lovers (Not Rated) Fri. 5:00, 7:15, 9:30, Sat.-San. 2:45, 5:00, 7:15, 9:30; Mon.-Thu. 5:00, 7:15, 9:30; Water Drops on Burning Rocks, Thursday

Hillcrest Cinernas 3965 Figh (619-299-2100) Gleffight (R) Fri. (2:10) 4:40, 7:10, 9:40; Sat.-Sun. (11:40) 2:10, 4:40, 7:10, 9:40; Mon.-Thu. (2:10) 4:40, 7:10, 9:40; Goya in

LIPTOWN

Museum of Photographic Arts Aussum of Photographic Arts 16-928 Pinds, Balleso Park (10-28-75-59) On the Waterfront, Thursday, 7 pm. 10 pm. Sweet Smell of Saccess, Thursday, 9 (10 pm. Midnight Cowboy, Finday and Saturday, 910 pm. Pm. On the Waterfront, Sunday, 1 pm. The Sweet Smell of Success, Thursday, 4 (10 pm. The Producers, Monday and Tursday, 7 pm. 50 This is New York, Monday and Tursday, 8-50 pm. Tursday, 8-50 pm. Tursday, 8-50 pm.

EAST COUNTY

EL CAJON

EL CALON

Parkway Plaza 18

402 Parkway Plaza 19

102 Parkway Plaza 19

103 Parkway Plaza 19

104 Parkway Plaza 19

105 Parkway Plaz SANTEE SOUTH BAY

(12:20, 4:10) 7:30, 10:25; Who Gets The House? (G) Sat. Sun. (11:50, 2:10); Woman on Top (R) Fri. Thu. (12:05, 2:35, 5:05) 7:35.

Rancho San Diego Stadium 15

LA MESA

Grossmont Center 10 Theatres Grassmont Shopping Center (619-65-2100)
Almost Famous (R); Bait (R); The Watcher (R); Remember the Titans (PG); Urban Legends: Final Cut (R); The Exorcist (R); Bring It On (PG-13); The Cell (R)

Grossmont Trolley 8 Cinemas Cross-more Trough 2, 1-chemical Security (1), 121-15, 151-15,

(12:40, 2:50) 5:00, 7:10, 9:20; Mon. Thu. (12:40, 2:50, 5:00) 7:10, 9:20

Santee Drive In 10900 Woodside Avenue (619-448-7447) Call theater for program information

CHULA VISTA

Cinema Star Chula Vista 10
sh and I Saren, Chula Visa (619-687-FILM)
Bald (R): Remember the Tisans (Pc): Duets (R): Urban Lagender: Final Cut (R); The
Watcher (R): The Bonocial (R): Scary Morrie
(R): Bring R On (VC-15): The Call (R);
Huttly Professor R: The Klemps (PG-13);
Bless the Chil

Palm Promenade 24

TO Democra Read See Taylor (1886-1884) 2,502. BBMI (BI) DURSE RE, PAURE BBMI (BI) DURSE BBMI (

Rancho Del Rey 16

Rancho Del Rey 16 29—1871

Almost Famour Si 16 75. The 12208 124 (6. 250, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.25) 150, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.25) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.25) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.00) 140, 7.45 (4. 950, 4.

IMPERIAL BEACH

South Bay Drive In 2170 Coronado, Imperial Basch (619-423-2727)
Batt (R) and The Art of War (R); The
Watcher (R) and Bring It On (PG-13); Urban
Legends: Final Cut (R) and Hollow Man (R)

Studio 3 Cinema 827 Palm Ave. (619-429-9640) Call theater for program inform

NATIONAL CITY

Harbor Drive in 32nd and D, National City (619-477-1392) The Replacements, Coyote Ugly and Nutty

Professor II: The Klumps

Sweetwater 9 Theatres

1920 Soccrewater Rd. (619-474-8571)
Bail (Rt Fri. Sun. (1215, 245) 510, 740, 10 15 Mon. Thu. (245, 510) 740, 10 15 Bring H. On (15, 13) Fri. Sun. (1, 20, 1, 35) 555, 820, 10 85 Mon. 5:55, 8:20, 10:35; Mon. Thu. (3:35, 3:55) 8:20, 10:35. The Cell (R) Fri. Thu. (2:55) 7:10. The Exorcist (R) Fri. Sun. (1:30) 4:25, 7:20, 10:05. Mon. Thu. (2:35, 4:50) 7:25, 10:05. Notty Professor II: The Klumps (PK: 13) Fri. Sun. (1:10) 3:50, 10:30. Mon. Thu. (3:36, 10:10) 10:30. Fri. Sun. (1253) 515, 910, Mon. Thu. (513) 910, Mon. Thu. (513) 910, Urban Legends, Final CUIT RF Irr. Sun. (1250, 515) 535, R00, 10.25; Mon. Thu. (1250, 515) 535, R00, 10.25; Thu Watcher (R. Fri. Sun. (1245, 395) 52.0, 730, 940; What Lies Beneath (PK 13) Fri. Sun. (190, 550) 730, 940, What Lies Beneath (PK 13) Fri. Sun. (190, 550) 7700, 955; Mon. Thu. (530) 700, 955; X-Men. (PK 13) Fri. Thu. (3.30) 810

NORTH INLAND

BONSALL Cinema Star Galaxy 6 Hwy: 76 and Mission Road (760-945-8784) Woman on Top: Nurse Betty (R): The Watcher (R): Space Cowboys (PG: 13): Sav-ing Grace (R): Highlander Endgame

CARMEL MOUNTAIN

(12:15, 2:20, 4:40) o.45, 9:10 Space Cowboys (PC:14) Fri. Thu. (12:40, 3:50) o.10, 8:50 Uz-(1218, 220, 140) 643, 910; Space Cowboy (PG: 131 Fr. 17th, 122-40, 340) 610, 850, Ul ban Legends: Final Cut (R) Fr. Son. 112-45 310) 3-30, 7-30, 945; Mon. Thu. (12-45, 3.10 5-30) 7-30, 945; The Watcher (R) Fri. Thu. (1-30) 600, 10-30; Woman on Top (R) Fri. Son. 112, 8201 545, 750, 9-30; Mon. Thu. (120, 320, 515) 7-20, 9-30

Carousel Cinema 6

Call theater for program inf

POWAY Poway 10 Cinemas

RAMONA

Ramona Twin Cinemas 626 Main St (760-789-3422) Hollow Man (R) Fri. Thu. 7:00: Scary Movie (R) Fri. Thu. 7:00

SAN MARCOS

ESCONDIDO

San Marcos Stadium 18 Cinemas West San Marcos Blod. at Old California Walk (760-471-3711) Call theater for program information

NORTH COASTAL

CARLSRAD

La Costa 6 Cinemas 8941 El Camino Real, Carlobad (780-411-1998) Remember the Titans (PG): Beauthul (PG-13): Amont Famous (8): Saving Grace (R): Urban Legends: Final Cut (R): Nurse Betty (R)

Plaza Cinemas 2565 El Camino Real (760-729-7147) Call theater for program information

DEL MAR

Del Mar Highlands 8 El Camino Real at Del Mar Heights Rd. (452-250-6610)

Call theater for program information

Flower Hill Cinemas

ENCINITAS

La Paloma
South Coast Highway 101 471 South Coast Highway 101. (760-436-5HOW) The Original Kings of Comedy (B); The Rocky Horror Picture Show, Friday, may

Wiegand Plaza 8 220 North El Camuso Real (200-942-5544) Saving Grace (R), Woman on Top: The Watcher (R), Bring It On (PG-13), Urban Legends: Final Cut (R), The Exorcist (R), The Replacements (PG-13), What Lies Be-neath (PG-13)

OCEANSIDE

Cinema Star Mission Marketplace 13

Marketpasee :- College Besleverd and Missian Avenue, College Besleverd and Missian Avenue, College Besleverd Beslever, 1998. The College Besleverd Famous (R). The Original Kings of Conneely, RR, Norsa Beslever (R), The Exorcist (R), Norsa Besleverd (R)

401 Mission Amnus, Oceannide (760–439-1233) Bailt (R): Duels (R): Gladistor (R): Scary Movie (R): Nurse Betty (R): Remember the Titans (PG): Woman on Top, The Welcher (R): Beautful (PG-13): The Exorcist (R): The Art of War (R): Bring it On (PG-13): The Cell (R): Urban Legends: Final Cut (R): Al-most Famous (R): What Lies Beneath

Carefree

From my table on the terrace I could see two women sitting at a booth in the dining room. Surrounded by creamy light, they spoke with great animation, saving spoons in the air and Groucho-favorite Margaret Dumont, wore a black pillbox hat and a black cashmere sweater with mink collar and cuffs. Her somewhat younger friend wore a leeveless blue sain dress and a matching blue satin that. The evening was very my back. Magaper Dumont snatched up a choose my back. Magaper Dumont snatched up a choose the same was the same should be supported to the same should be supported to the same should be supported by the same should be supported From my table on the terrace I could see two my back. Margaret Dumont snatched up a choco-late truffle and held it to her nose. She sighed dramatically, rolled her eyes, said to her friend

"Divine! You simply must smell this!"
Prince of Wales has one of the most elegant Prince of Wales has one of the most elegant and interesting dining rooms in the city. Warm lighting strikes each table in a theatrical way. And then there's the view-broad green lawn, indigo occan. While Margaret was swooning over her truffle, I forked into osetra caviar perched on a mound of creme fraiche and salmon. Fireworks burst skywarf from the beach and filled the

Formality without pretension. I ordered sweet-breads and my ebullient, white-aproned Asian waitress clucked approvingly. "You're going to low them." I did. They were the freshest, sweetest tast ing sweetbreads I've eaten in this city, even better than those at Bertrand at Mister A's. Sitting in a shallow pool of golden reduction, they were

than those at operation of white the control of the country and the country and smooth within. My waitress stopped by twice to make sure! I was enjoying them, and the country and smooth within. My waitress atopped by twice to make sure! I was enjoying them, and the country of pagne and ate three or four orders of the osetra caviar parfait. An almond-size diamond sparkled on the



Men with slicked-back hair and Armani suits sipped martinis in the cool, softly lit bar. I ordered the spit-roasted leg of lamb with white truffle gnocchi. Like my New York steak, my lamb arrived rare and hot. in thyme broth and served with parsley ravioli and, for dessert, warm crèpes filled with fresh fig compote. I remember most from that meal: the pungent, buttery, postage-stamp-size ravioli that with every bite released a burst of

with every bite released a burst of mid, clean parsley flavor; and the fig crepes, which relied mostly on the figs a true a lauge for sweetness. Most chest diaguase the deheate, herbaccous flavor of figs with port, or vanilla, or something else overpowering. The simple, sophisticated desert, the parsley ravios, told me that Prince of Wales kitchen has a serious understanding of food. These two dulless, moderal and perfect, told told the party and the party and

me the kitchen was capable of great things. The kitchen makes a few missteps. The din-ner rolls are nondescript and somewhat dry. The

Prince of Wales

1500 Orange Avenue, Coronado 519-522-8490 ATMOSPHERE: Elegant, relaxed.

SERVICE: Cheerfully efficient, sincerely SOUND LEVEL: Low

RECOMMENDED DISHES: Osetra caviar parfait; sweetbreads; house salad; New York steak; leg of lamb; fresh fig crèpes.

WINE LIST: Extensive, expensive, a few sur prisingly cheap wines.

PRICE RANGE: Expensive, Appetizers, \$8.00 to \$16.50, entrées \$22 to \$29. HOURS: Dinner, Monday through Sunday, 5:00 p.m. to 10:00 p.m.

WHAT THE STARS MEAN:

(None) Poor to satisfactory

*** Good

*** Very Good

*** Excellent

**** Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.sdreader.com

chilled licorice soufflé doesn't, as promised by the staff, really taste of licorice. The cinnamon mousse's only interesting aspect is its richness. But these are quibbles. The dining room's grace-fulness, the view from the terrace, the staff's skill and warmth more than compensate for the and warmth more than compensate for the kitchen's gitches, You cal well at the Prince of Wales. The atmosphere makes you feel hopeful. The last time I atte there it was easy to imagine myself, many years from now, parked on the terrace. Relaxed in my purple knit shirt and plaid lime green pants, I fork into fresh fig crepes. Fireworks burst skyward from the beach. I want to live forever.

Elvis in Lakeside

This is Alpine before Alpine got fat.

lvis is all around us. "Elvis: the King of Rock & Roll." "Elvis: Over 110 Gold Records." Here's the irony. I'm looking at the name tag on the maintenance guy talking to me from his counter stool. "Tom Parker," it

to me from his counter stool, "To says. Tom Parker? Nah. The Colonel, Elvis's manager, checked out back in '97. But I look twice, because, well, this is Lakeside. Anything's possible in Lakeside. This is the place that's had chinchilla farms, frog farms, ostrich farms, granite farms, its own railroad, its own mountain

spa, and right here where Los Coches creek joined the San Diego River, its own frequent

floods.
"Still does," Tom's saying. "Turns out my
house was built over an old creek bed. Floods every time it rains, practically. Up to the

knees."

But not today. This is a nice fresh morning, around nine. I was passing along by the old Presbyterian church here, admiring how this street looks as if its clock stopped back in, oh, say 1900, when I spot the sandwich board in the street. "Special Today. Four pancakes or French toast, 3 bacon, coffee, 53.75." It's a clean white-painted little place in a low cream stucco building. Neighbors are chiropractors, a tax service, a liquor store. Opposite's a hard-ware store, a vacant lot, and a saddle shop. And looming high behind, mountains made of

granite, they say. This is Alpine before Alpine got fat. I like it. "Rocky Mountain Food Junction," says the

FORK

DFORD

another to figure out. There's a moment to figure out. There's a moment to figure out. There's a more than the first of the firs

says he had a bakery here before that."

She hands over the menu. Maybe it's the mountain air. I'm feeling sharp stabs of hunger. Eyes immediately drop to the "Macho Man Brackfast" (3 eggs. 2 bacon strips, 2 sausages. 2 penselker. country potatoes or fries, 2 sausages. 2 penselker. country potatoes or fries, a susage, bell pepper, mushroom, tomato, onion, and country potatoes or French fries, and tosas, \$7.99. Dang! I almost have that. But I can't bring myself to pay out the eight bucks. So instead! ask for the \$3.95 deal. Two eggs to be considered to the stable of the country potatoes of the light bucks. So conseed a better the stable of lot, and it is a lot. Edie, Mary's buddy behind the counter, brings out two oval plates. One has the eggs and sausages and country spuds—fried idices with the skins on —the other has the pancakes. I pour the syrup over the parackes and make in the gas over the potatoes and mix in the sausages, scatter ketchup, and soon we're tasting a right old country mess. Edie keeps the 95-cent coffee topped up. Belle keeps the 95-cent coffee topped up. The state of the property of the state of

spitting out cubes every now and then. Strip-mall progress must have gone elsewhere. Great!

At least on Maine Avenue, Lakeside's still a

At least on maine avenue, accessed with the rear booth. That's where John-Boy' sat," he rear booth. That's where John-Boy' sat, "he rear booth. That's where John-Boy' sat," in the rear booth. The day a home, the actor from The Walton. The Walton. What Low-See. Right here! Wanted a '40s-looking place, I

They order the "Junction Club Sandwich"

They order the "Junction Club Sandwich" (S5-73). "It's delicious, "say one gent. "It has cheese, turkey, bacon, and — most important — they toast the sourdough bread." which was to be a control of the says, is or much more, "well, possonable." Still, I get the feeling the first few months have been tough on the ladies. They have to come in around four every morning. "And I don't get a word of the says of the sa

Mary says they're always trying to think of ways to build business. But they have competi-tion. "Like, that big new sophisticated Mexican tion. "Like, that big new sophisticated Mexican cantina opening across the road," says Edie. "We're more meat-and-potatoes kind of guys here. Actually, we're just starting up our Satur-day-night special: Chicken and dumplings with salad and veggies, \$7.95. Come back and try

The Places Body Mountain Food Junction, 9330 Maine Avenue, Lukeside (619-938-1511)

Pfood Bocilis and proy with 2 regs and 2 become or assaigns, \$4.75: Jegy with hamburger stack country

proteases or Fine, 2 Bocton or 2 sussings, busin English multiple or promukes, \$3.75. Jegymen emiller with ham, bell

propers, minn, \$5.25; Junction burger with cheese, fries or salad, \$4.94; BLT with fries or salad, \$4.25; chicken

between stands, \$3.75.

t saisd, 33,73 Pm 5:00 a.m. to 2:00 p.m., Tuesday to Friday; 6:00 a.m. to 2:00 p.m. Saturdays; closed Sunday, Monday 8:48, 8:54, 8:54W Pest Bus Stop: Woodside and Maine





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Wine Isn't **Hot Chocolate**

Wine generally behaves better when cooled slowly.

eople like to display collections — plates with Star Trek characters painted on them, metal signs advertising California fruit, first editions, etc. — and many wine collectors are no different. True, they have a peculiar reason the start of the shading on the bit start of the shading on the start of the shading of

for holding on to their treasures— great wine needs time, say the wise, and should be cellared before

and should be cellared before drinking. But while you're patiently whiling away the years, how delighfult to have your bottles where you can behold them in all het ancient glory, where you can hear their whispered promise of future joy, and where you can sense their effect on mareling observers. Further, sack upon rack of precious bottles only eso flexibilities and the same control of the same the same control of the same

gated to some sequestered place with somewhat limited appeal. The curious visitor might tour the museum, but it's not the sort of space you uld generally use to host a party. What is neede

"This cellar is off a kitchen in Northridge. "This cellar is off a kitchen in Northridge," says Ben Benoir, founder of the Westlack Village-based wine-cellar construction company Cellar Masters, as he points to a photo in his Hall of Fame. "The guy came to us about five, six years ago, and he wastle a glass wall, We were scared [silly], because glass sweats. It's 55 degrees on one side and, 79-some-odd degrees on the other, so the disparity would make this whole thing a "We were really frightened of it, but we got it to work, and we got it to work the first time. That was 10 feet. Then we did the Stutton Place hotel that was 24 feet of glass. Once you learn to solve the problem, then it becomes academic," no mat-rial to glass of the solven and the solven matter of jumming that there is really good air flow across the really good air flow across the

really good air flow across the glass, that air so constantly moving in the room. We have fam under the control of the control

MATTHEW LICKONA

Now. Benoti does glass does and walkal the time, including a careron he recently including a careron he recently considered to the consideration of the cons

in California whose sole business is wine-storage

facilities. That fact just might save you enough money to make glass a deliciously fordeable opin. Competitions are either Many of Benois competitions are either side of the companies or refrigeration companies that do wine cellars on the side, with ensuing difficulties. "A wine cellar runs at 55 degrees and 70 percent humidity. Air conditioning is 65 degrees and above and takes out the humidity. Refrigeration is 50 degrees and the side of the cells of the side of the cells of the

Specialists in either field tend to size the rowers the two trades."

Specialists in either field tend to size the rowers the two trades."

Specialists in either field tend to size the groblem, or at least the extra expense. "Most of the people in the business use a computer program to size wine cellars. The problem is that there is no computer program for wine cellars. So, they use something dose to it — Doctolater the size of the problem is that there is no computer produce to it. — Doctolater the size of the size

and he said. This is what it takes.'
"The biggest mistake is when they say,
"Well, I've got 10,000 bottles of wine. Ten thousand bottles is 10,070 pounds of bigguid. To get that
so the said of the said
said of the said down , you have all this excess capacity sitting there doing nothing," lolling around and waiting for the next load of hot chocolate.

tor the next load of hot chocolate.

As Benoit notes, "We're not doing that [rapid cooling] with wine. We size our things to pull [temperatures] down in 72 hours." Wine generally behaves better when cooled slowly, as opposed to perishable foodstuffs, but that's not the reason



Benoit avoids huge cooling units. He avoids them because they cost more and are unnecessary. Besides the perierability of slow cooling, there is the question of the cooling them to the question of the cooling them to the cooling to the cooling them to the cooling them to the cooling to the cooling them to percent of exceptody else's. We use 50 percent of the equipment, our cost is much lower, and we still sometimes end up getting the room too cold.* For the sizing, Benoti used to use a homemade program but now employs one put out by a coil manufacturer that allows him to specify his own requirements, as opposed to those of another industry.

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RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Max Nash are followed by his nasme). Individual restaurants will appear once or twice a month. A complete searchable list is available online at Price estimates are based on the latest information available for a mid-range entrée. Lown below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please call

NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 838-735-1660. Especially during summer, his branch is the most colorful and is jammed with the sporting crowd, which makes the place excitting. Food is the same as at other Bully a, but the high intensity carries it. Steak, primer fines and fresh fish are favorites. Open daily. Moderate.

expensive.

CALIFORMA PIZZA KITCHEN 437

South Highway 101, 2016 601, 561

The Market St. 573-599, Here's a good are Beach, 585-573-5999, Here's a good pour children and grandchildren for salic, pasts, pixes. There are 28 pizzas. The children and grandchildren for salic, pasts, pixes. There are 28 pizzas. The children and grandchildren for salic, pasts, pixes. There are 28 pizzas. The children men, lunch and diner. Open daily Low. Branches also in Lawrence, Dennis and John St. 585-585-585. The Carmel Mountain Road, 838-875-8448.

838-075-4424. THE ENCINITAS CAFE 331 South Highway 101, Excinitas, 706-032-0918. This American cafe serve breakfast from opening to dooing, Rgg dishes are served with blacuits and gray. Sand-wiches and salads for hunch American entrees for dinner. Fast, excellent serv-ice. Open daily, breakfast, lunch, and dinner. Low.

THE FISH MARKET 640 Vis de la Valle, Del Mar, 838-738-2277. From the moment it open small closing, there's asserty's hill. The reason loss of fresh market's hill. The reason loss of fresh particular of the same of the same

Moderate to expensive.

IL FORNAIO CUCINA ITALIANA
1555 Camino Del Mar, Del Mar Plaza,
858-755-8876. Il Fornaio offers a stun-

Moderate to low capeaire.

A BONNER BUDDE Trom and Country Shopping Center, 673 Recinities Brown and Country Shopping Center, 673 Recinities Brown Bourf Bourgages, side of lasts, found from the property of the country of the country state, and 170 Feer and in International Country and Country

gourmet Japanese restaurant offers 100 sushi items, 20 stunning and unique appetizers, and a long list of entrées, including an eight-course feast and box dinners. Two dining rooms are available; the livelier is at the nushi bar. Especially on the weekenda, arrive early to

PAMPT JANOUS GRELLES JAV Vis de la Valle, Del Mar, 838-792-0900, Surel he hat Prench provincial reneurant in town, the food is enguisher. Fevoretts cade and tomato coulist, white fish, served any atyse mushroom cappucins support are teating. Breister of beef in bar-should call in advance for It. Disner righty, Lunck Weeknadey through Fri-day. Serses attomagher with excellent service. Upper moderate to expensive.

NOTICE Upper moderate to expensive.
POTATO SBACK CARP 2.20 West.
Street (of South Highway 10.1). Excisis.
As, 260-456-1225. Throu lower potatos,
you? Blacover herevas at this breakfast and hands calk? Your lower potatos,
you? Blacover herevas at this breakfast and hands calk? Your place American fries. French fries, basked postoose, potawith various topping. American fries are an il-you-can-set trees. The consistes are also fries and on our the horizant.
One horizant course from the place. Every teen in feed and interestings and it is a great place for challenge. Low of tem.
Area was presented to the contract of the contract of

Affire airly westends, Open daily, Low AMERIA JANNIER REPTA AUGUST 779 Lomas Santa Fe Drive, Lomas Santa Fe Plata, Solana Beach, 255-461-0032. This returnant board on the control of the control of the santa menus of over 100 items. The santa between the control of the control of the study uniformly files. You can be petiters, Seating is evailable at the study has reported one, or the central dining area, which prevides capacious booths. Open daly. Moderate to expensive.
SCALINI 3790 vide la Valie, Del Mar.
858-259-9944. A handsome dining mom offers northern Italian specialises with at least ten pasta dishes. All items on nems, which includes fresh fish and seafood, are tempting and well prend. Imposing surroundings and excellent service. One of the best Italian resistants in North County, Copt of dinner nightly. High moderate to expensive.

expensive.

TOMIKO JAPANESE RESTAURANT
87 Encinitas Boulevard, Encinitas, top
of hill next to Best Western. 760-6333587. Good sushi bar, good service,
companyew. Combination dinners some ocean view. Combination dinners popular here. Lunch, Monday through Friday; dinner nightly. Call for direc-tions. Low to expensive.

tions. Low to expensive.
TRATTORIA POSITANO 2171 San
Elijo Avenue, Cardiff-by-the-Sea,
700 432-0111. If you're tired of Italian
orac Virginal recipes, 16 pastass wontersturants, you'll be revisialed by this
one. Original recipes, 16 pastass wonderful from his, mighthy specials, excelintri larnh. Very lowing management. As
common, Same ments banch and dinner.
Common, and directions. Moderate
to expensive.

to expensive. WHEN IN ROME 1108 South Highway 101. Encinitists, 760-944-1771. This elegant restaurant offers three dising areas and a menu with outstanding appetiars and part of the result of the re

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NORTH INLAND

ANTHONY'S RANCHO BERNARDO

ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road), 858-895-9749. Seek out this splendid Indian restaurant. The acting is lovely, the service excellent, and the food first-

rate. Don't verelook the tendouri dishen. Ten wagathe platen and air dishen. Ten wagathe platen and air dishen ten wallship for wagather and air you can be about the savet daily. It wou'ch the drive to get and disner. Low. Open daily, had and disner. Low. Open daily, had and disner. Low. Open daily, had and disner. Low. Open daily and disner. BERTAIRANT 255 Min Men Boulevard. Soler 118, 559-693-505. Try this flow Vistansares and era by an exer-ject vistansares and they be a vistansare and the plate of the plate of the plate of the vistansare saily for breakfart, back, and disnor. Same menu, contin-bated, or the plate of the plate of the plate of the plate of the vistansare and the plate of the plate of

CHIEU-ANH VIETNAMESE CUI-SINE 16769 Bernardo Center Drive, Suite 10, Rancho Bernardo, 858-485-1231. Gourmet Vietnamese food is available here. Menu offers 60

FIRENZE TRATTORIA 162 South

-2330

-2350

-2326

-2425

Fe Road), 760-764-7000. This multiple gloonal Italian restaurant offers one of the most reenantic pation in existence. It also provides ancer food than any one person can finish. The 14 first courses, 14 pastes and citacian dishes will give you pleaty of choices. Select descript made pleaty of choices. Select descript made pleaty of choices. Select descript made amounts of food, Firenze is for yea. Lunch, Monder through Starter, dis-

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Caesars Cafe Greek
Grant Grill Continental
Hard Rock Cafe Continental
Hard Rock Cafe Continental
Jule Joint Cafe Soul Food
Karl Straus Berwery & Grill
Kenny B's Memphir-tyle BBQ 2109 2138 Las Cascadas Continental ---Maloney's Tavern American 2125 Octopus Garden Sudi & Pacific Rim Olé Madrid Spanish Mediterranean The Parrot Grill American -2129 -2137

Salazar's Mexican

Sevilla Spanish & Seafood

Star of India Indian

Yacht Club Continental SOUTH BAY & CORONADO

Anthony's Fish Grotto 2482
Black Angus Restaurant 2486
D'Lish Gourmer Pisza, Salad, Pasza 2483
D'Lish Yorse Pisza, Salad, Pasza 2484
Galley at the Marina 2485

TIPTOWN & NORTH PARK

Amarin Thai Cuisine Bombay Exotic Cuisine of India -Bomby Exotic Cusine of Ind Casa Sanchez Menican

Cottage Cale Palaire Runian

De Laca's Italian

Conagen & Ethiopian Cafe

Ethiopian Of American

Fish Hut Sapided

Lotus Thai Cusine

Pizza Nova Jualian

Russia House

Sanfilippo's Italian

Thai Foo -2181 NORTH COUNTY

INLAND

EAST COUNTY &

STATE COLLEGE Anthony's Fish Grotto-Black Angus Restaurant

Casa Picante Mexican

Pizza Nova Italian -2863 Tio Leo's Mexican -- 2856

BEACHES & POINT LOMA

Atlantis Restaurant Seafood... The Atoll Restaurant Mediterr Blue Crab Restaurant Seafood Broken Yolk American Canes Bar & Grill American. Cucina Fresca Italian

La Cosa Gourmet Pizza & Pasta Saska's Steak, Seafood & Sudii The Surfside Sudi & California Coastal 2358

LA TOLLA

Bollicine Italian ----

Brockton Villa Continental -Chopahn Afghan Cuisine -Forever Fondue American

Ginza-Sushi Japanese -------Hard Rock Cafe Continental

Harry's Coffee Shop

Hops! Bistro & Brewery Ameri
Karl Strauss Brewery & Grill

Palomino Euro Bistro California Caix Rock Bottom American Shelby's Sonfood & Steak

Lila's Urban Tanas

Star of India Indian-Su Casa Mexican ----

NORTH COUNTY COASTAL

MIDWAY

OLD TOWN & MISSION VALLEY

-2282

.2273

Black Angus Restaurant Chiba Japanese & Sushi-Ginza-Sushi Japanese ----

Thai Time II

Try Thai Cafe ---

Onza Sunn Japanese
Joe's Crab Shack Senfind
Le's Restaurant Anian
Old Town Mexican Cafe
Seau's The Restaurant American

That Time II

Tio Leo's Mexican

Todai Japanese Seafood Buffer

Troy's Greek Restaurant

-2332 See 32 Mikko Japanese--2742 Neimans American
Osteria Del Pescatore Italian
Passage to India Indian
Pizza Nova Italian
Roma Mia Italian
Star of India Indian -2751 Taco Auctioneer Mexican
Taste of Europe-----Taste of Thai -2719 Wild Note Cafe California Cuisin.

> CLAIREMONT, UNIVERSITY CITY, KEARNY MESA &

94th Aero Squadron America Angelo's Italian Restaurant ---Ashoka the Great Indian----Black Angus Restaurant
D'Lish Xpress Pissa, Salad, PassaThe Good Egg American
Pampas Argentine Grill --2579 --2555 --2581 --2584 --2569

Torreyana Grille American & Seafood ---- 2438 To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

7 DAYS A WEEK

restaurant.)

ISLAND BOY GRILLE 10066 Pacific
Heights Boulevard, Sorrento Mess.
858-452-7708. If you've been searching
for Hawaiian and South Pacific food,
you'll love the cooking here. Best bets:
Kalua pig, Kahuna shrimp, mahi mahi,
lumpia. Open dally for lunch. Low.

Immpia. Open daily for lanch. Low.

RESTAURANT PURDOR 9 379 Mirs.
Meas Roulevard, 858-693-3352. If you do great the season of the control of

VALENTINO'S 11828 Rancho Bernardo Road, New Mercado, Rancho Bernardo, 858-451-3200. Located in a shopping conter that will remined you of Beverly Hills, Valentino's has a lovely interior, good salads and pastas, and fine entrées which include chicken Yesuvio

LA JOLLA

ALPONSO'S OF LA JOLLA 1251 ALPONSO'S OF LA JOLLA 1251 Prospect Street, 685-484-1232. Both the patto and the dining room are lively, crowded, noisy, and festive. The house specialty is carne assid, and the Questidilla Mercede (shrimp over a questidilla is outstanding. Extensive most additional street, and the pattern of the pattern ASPEN MILLS BAKERY AND CAFE
1044 Wall Street Suite F, 858-551-5550.
Formerly Woodys, Aspen Mills has the
same menu with additional items. Hyou
are an early riser, you can eat here as

early as 6:00 a.m. Beautiful room. Open daily, 6:30 a.m. to 3:30 p.m.

daily, 4:30 a.m. to 3:30 p.m. COME ON the 1007 Torrey Pines Road, La Jolla, 858-531-1063. Delightful Bouest retainment in main-mal serve excellent Euro-batter food. Open for more retained to the serve excellent Euro-batter food. Open for more retained to the serve food of the serve

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low moderate.

GRORGE'S AT THE COVE 1250
Prospect Street, E84-184-1244. The always-receiffent (coper), with an fast reyear-ceiffent (coper), with an fast reduting levels on its occus-verse with. The
first level is the fast disting room, with
full mean and gourner lurach and distfirst level is the fast distinger room, with
full mean and permer lurach and distinger
terrace, which is meantain to hally
nights. The Colf and Terrace office identical means light terrach for bands, for
the response of terrace and the response of terration of the response of terrace
View Room offers halp quality Califorin regional country, with higher press.
Food is well prepared and their thorough
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2:00 p.m. Low.

LA TERRAZZA 8008 Girerd Avenue,
584–559-750. This pleasant Italian cafe
provides a loving and festive atmosphere. The pastas are delightful and so
are the saleds. Special dishes available
with defunce notice. A good place for
casual dining. Same menu lunch and
dinner except for nightly specials. Open
daily for lunch and dinner. Closed
Monday for Lunch. Low to moderate. MANHATTAN OF LA JOLLA 7766 Fay Avenue, Empress Hotel, 858-459-0700. If you're searching for a restaurant that provides a sense of gaiety as well as good

New York-style Italian food, then try Manhatten of Ia jold. Of the must transiting 1 k user fallens, some of the interior fallens, the style of the control of the control

expensive.

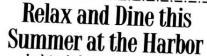
OCEAN KITCHEN 5525 La Jolla

Boulevard, 858-459-3993. The dishes at
this Manderin and Cantoneer ressur-rant contain no MSCs, nor are there
starches in the succa. Yery levely cool-ner menu is available from opening to
closing. This remains one of our best
natural Chinese food restaurants. Open
dally. Low to moderate.

The decor and ambiance carry the weigh here. Chinest food is only were. The in a place to see and be seen, or This is a place to see and the seen, and the seen as the seen and moderate and the seen an

daily, Modernate to expensive.

PICOSO 028 Prospect Street, La Jolla,
884-551-3232 Except for the small dis-ning space (nine tashs inside, fine out-side) this Mexican cafe offers delights:
suthentic well-prepared gournest cook-ing. Twenty-one items plus 18 kinds of texos, all exciting. Pasale soughtew weekends only, Nothing is American-ized. Don't miss this one. Glosed Mon-day, hanch and dinner, Tuesday through Sunday. Low to low moderates.



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an appetizer sampler platter to share.

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Drive, Clairemont Town Square,
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THE BELGIAN LION 2265 Bacon Street, Ocean Brach, 619-223-2700, without a doubt the hest Belgian food in San Diego is served in this charming provincial style diming room. The cables, which include a turnip neutlift, and the fresh fish specialities are not to be missed. This weerable diming room to the missed This weerable diming room in Seguini Lion and Company of the Company of

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Cheed Studey, Low-PERO BROAGAL 120 University Art-CIP Heights, 619–286 - 2000. This place in high games to be there's as east set in glammous, but there's as east periodisc, consistently good. Try their complex, them studing chicken model co-complex, them studing chicken model co-traction of the complex of the complex of the this special consistently good to be bowl of rice models and spring role with special goods. The chicken in a circular good of the complex of the co-traction of the co-

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Food and Restaurant Editor

Thursday, October 5, 2000

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sticky rice, and jécama slaw, to the tra-dition of lamb loin, Kensington Grill proves a talented, hard-working kitchen. Open for dinner nightly. Moderate. — Max Nash

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through sunsay, anourse to CALIPONIA CUSSNN 1627 University Ave, 18ldcrest, 619-64-0790. This Hillicrest retainant has been around forever, has a durable reputation and nestablished elemente. Perhaps the calm dining room is the reason why. The men us sensible but the preparations uneven. The appetiture are interesting, but don't live up to their size, but don't live up to their size entrees that endure despite them coments' accounter range. It recomment

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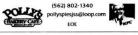
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Cassandra Albright Assistant Manager

Assistant Manager

Point Loma

Jent one last week, I just moved
here four weeks age, It was a picture of Balbos Park. I sent it to my
best friend in Bedford, Pennsylvania. I like using postcards because
they usually take better pictures
than I can, and I like explaining
what the picture is because everyone back home wants to know where
I'm at.

PLANEARETHE, Caritate infrared community of certa. No experience of the community of certa. No experience of the community of certain property of certain property of the cert

Medical Social Worker

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UTC
I was about two and a half weeks
ago, when I was in Portugal. I sent
it to my folks here in San Diego. It
was a photo of a garden center in a
little town called Peniche. My mom
tows pardens, and the positized had
a beautiful garden view. It also happened to have been where my best
friend had her first bias, which she
had told me about.

TELEMARKETEES. Ad sales Fun emocycles Mason Valley Guerarinad Committee of the Committee of



Jeff Alexander
Program Manager
Hilleres

While I was on vacation in
France. I bought posterds of
Paris and southern regions of
Paris, one from the Louvre, pictures from Andrebe and Pont d'Arc.
I typically just use postcards on vacation, they reasser, ospecully overneas.



When was the last time you sent a postcard?

Middle School Teacher
Gellege Area

I twai in the springtime, from New
York City, to my wife a home.
And it was a picture, I think, of the
Empire State Building, I was on the
eighth-grade East Coast field risp, to
I was with about 120 eighth-grade
students. So I sent this postcard
etiling het. Tim In New York City
and it is the last day of the trip and
ment they have the best pictures you
could ever get of any place.



College Area

Leat my parents a postcard from

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ter, and I get so excited when I get

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INTRODUCTION

RULES OF THE GAME

1. The prite to solving the Reader

Fuzzle will be a Reader T-thirt.

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3. Advantage of the Reader and

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chighle. 4. Employers of the Reselv and their immediate families are not eligible.
5. In the event of dispotes or ties, decisions of the judges will be final and arbitrary. We're only got free prints each week to give away, so if there are more than free winners.
6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.

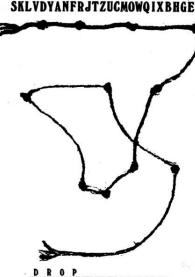
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THE READER PUZZLE by Don Rubin

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RULES OF THE GAME

SKLVDYANFRJTZUCMOWOIXBHGEP



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#1134 Rope trick

Answers to and winners of Reads Puzzle #1132, Get Sheiking. Arabic, like Hebrew, is written right to left:

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فبشمهحاسو تعتاو يثقر

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Of the 25 entrants, 20 were correct. The winners are:

1. Tam Frazier, San Diego
2. Paul Reider, Walnut Creek
3. Wilma McLaughlin, San Diego
4. N.P. Piroko, San Diego
5. Anne Whitlock, San Diego

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Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186 Feat: (619) 233-7907 LATE AD DEADLINE: 5 pm Tuesday (Must include \$20 service fee.)		Name Address		Headlines x \$12 each line			
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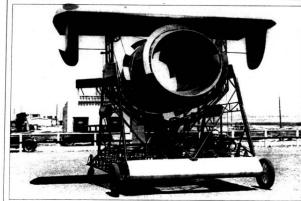
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Count Sarah Brightman Fan?

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Photograph from the San Diego Historical Society



Paul Maiwurm patented this air-cooled rotary-engine-powered "Fly-Wurm" in the 1930s. A newspaper account from back then reported: "As yet the 'flying barrel' has not made any successful flights, although it has left the ground several times." One test flight ended before Maiwurm could take his seat beneath the

four-feet-long, six-feet-in-diameter engine lucky for him; the engine supports collapsed and he would have been crushed.

Maiwurm wasn't an absolute failure. He invented the "Drink-O-Mat," a drink dispenser used in San Diego theaters.

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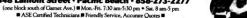
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I hadn't been to a baseball game in 35 years. Never been to "The Q." On the trolley, on the way to the stadium, I saw a friend. I told him that, adding, "I loved baseball as a kid. It was my first passion."
"Well, what happened?" he

"Never turn 13!" I want to shout at their artless faces. "It's a horrible mistake!"

By John Brizzolara

were about to win the pennant but lose the series.

See Fiffer begins his 1997 book How to Watch Basehall with the words, in thee 1950s and 1996b, there were two mortal sins of which a Chicagoan to the 1950s and 1996b, there were two mortal sins of which a Chicagoan to the control of the co sized. Well, what happened?* has well as the property of the passion of the property of the pr

children — the Giants contingent is hardly more than adolescents themselves. I have no hard loyalties to anyone here except the boys under 12. I may look like a gray-bearded periodophile as I study these lads for clues: where did I come from! Whalt not periodophile as I study these lads for clues: where did I come from! Whalt not periodophile as I study these lads for clues: where did I come from! Whalt not be missake!"

And I'm thinking about my friend on the trolley (I almost wrote "the E!") whose name is Howent In response to my kneep-kri. "I grew up." he had laughed whose name is Howent I had true him. I don't know how that is managed. At some point: sort of that." I admitte him. I don't know how that is managed. At some point when the had true the true put had beat the hands of the clock would just break my arms. Not, I look beat at the game for a while. I more than the boys, in baseball, I think, unilite, say, football, there is room for philosophy.

There is one more Friday-night game on the 29th at the Q. Maybe I'll go. The look had the princip of the princip of



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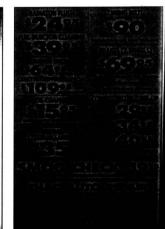
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During his last bout. I slipped into my usual "hus-band's sick" routine. I got with blanker, pillows, and the book tube and hopped in the car to procure the recessivy according to the control of the co As I lugged the groceries through the fron door, I heard Patrick calling for the ther-mometer. I searched both bathrooms and came mometer. I searched both bathrooms and came up empty-handed. A bit breathless, I headed back out the door and toward the local drug-

simple tool.

During his last bout, I

BestBuys

Fever, chills, night tweats, dizry spells, vorniting. When my husband Patrick ges sick, he goes whole hog. His face contorts as his chest heaves frythmically over the toilet basin. He could be considered to the control of the contr

-EVE KELLY

Patrick's mood oscillates with the rise and fall of the mercury.

store, La Mesa Pharmacy. The diagnostics shelf carried three models: Good Neighbor Phar-macy brand glass thermometer for oral or baby rectal use (\$2.59), the Becton-Dickinson Dig-ital thermometer for oral, rectal, or under ital thermometer for oral, rectal, or under-arm use (\$11.35), and the Becton-Dickinson Flexible Neck Digi-tal Thermometer (\$13.59).

I walked up to the

all Thermometer (413.59).

If the control of the co S OC

digital has an advantage, in that it is easier to read. It will give you an exact number, while with the glass, you estimate a bit." Why the flex tip? "If you're taking a baby's temperature, and they're wiggling around, the flexible one is nice around, the Hexible one is nice because it won't poke them or injure the lining of the rectum. It will bend rather than break. The glass [ther-mometer] could break." All three ther-mometers had a lifetime guarantee. Penni showed me one more thermometer

in the cabinet behind her — the Assure Ear Thermometer (589-95). "This is noninvasive and fast. It reads the temperature instantly. Sometimes, you can't keep a baby still, you can't put the thermometer in their mouth, and they don't want you to put it in their bottom. So this really works beautifully for babies and

animals, if you want to take your dog's tem-perature." Thinking of my squirming kids, I was tempted by the ear thermometer, but held off. I picked up the glass and the digital for

off. I picked up the glass and the digital for testing the picked up the glass and the digital for testing the picked picked the picked picked picked the picked pi

digitals (56.99 regular, 29.99 flexible). However, they spiced things up with a state of the spice of things up with a state of the spice of things up with a state of the spice of the spi

buildup, it may not be as accurate. It measures temperature off the eardrum, so it has to have clear access. They're accurate enough, because usually, when you're taking a temperature—usually, when you're taking a temperature—they are to be accurately to the state of the control of the cont

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BY ANNE ALBRIGHT

One Night Johnny Didn't Want to Play "Nakey Man"

> Johnny knows the baby's coming. He's not especially excited. For the past 27 months, Johnny's been the baby. The youngest of four. The only boy. He slipped easily into the role of the clown prince with his three sisters. With me, he has been the closest, the cuddliest, the most est, the cuddliest, the most likely to crawl up into my lap the moment I sat down, lay his head against my shoulder, and

just be. When my husband Jack and I told our kids last January that we were expecting another baby, seven-year-old Rebecca and five-year-old Angela cried. "I can't wait for the new baby to come," Rebecca told me as she hugged

my still-slim waist. Three-year-old Lucy smiled. Johnny, then 18 months old, was oblivious. "Johnny," Rebecca leaned over and spoke directly into Johnny's face, "Mommy's going to have a new baby. You're going to be a big

to nave a new basy. You re going to be a big brother."

Johnny looked at Rebecca blankly. He pushed her away, grabbed a book off my night-stand, and held it up for Jack to read. Rebeca looked crestfallen.

"It's okay, sweetie," I told her. "He's too young. He doesn't understand."

Over the months, as my body has expanded my has dissensed and takens.

Over the months, as my body has expanded, my lap had sinsperaerf, and Johnny has grown older, he's come to understand. Our first inking was when he starred playing the same game every night after his bath. For a long time up to that point, Johnny medded his bath by running down the hallway with lack bath gin. Indonny would jume up onto one of the bottom bunks in the girls bed-chaing him. Johnny would jume up on the one of the bottom bunks in the girls bed-chaing him. Johnny would jume up on the other hallway with lack of the bottom bunks in the girls bed-chaing him. Johnny would jume up on the town and pretended not to see him. "Where's that nakey name" lack would holler, Johnny's perfectly yound smooth not to see him. Where s that nakey man: Jack would holler, Johnny's perfectly round smooth bottom wiggled with laughter. "I'm gonna get that nakey man," Jack called out as Johnny leaped off the bed and ran down the hall in

leaped off the bed and ran down the hall in the other direction, still laughing. One night, Johnny didn't want to play "Nakey Man." Instead, when Jack got him out of the tub, Johnny stood still and let Jack swad-dle him in the towel like a baby, Johnny made little mewing noises and sucked his thumb. "Are you a little tiny baby?" Jack asked.

"Mm-hmm," Johnny answered. When Jack laid Johnny on our bed, he stayed all curled up in the towel. He hollered at me when I tried to unswaddle him and get struction and called out, "Is he okayt"
"Yes," I answered. "He's perfect."
In the month since then, Johnny's gotten
angry with me. He acts like a two-year-old.
Yesterday morning, I asked Johnny what he
wanted for breakfast. nim ready for bed. Now every night, Jack asks ohnny, "Who are you?" as he carries him from the tub to our bed. "Tiny bee-bee," Johnny answers.

wanted for breakfast.

"Chips," he answered.

"No, sweetie," I told him. "We don't eat chips for breakfast. You can have Cheerios or toast or Frosted Mini-Wheats."

"Johnny wants chips," he repeated with Bedtime isn't the only time Johnny answers.

Bedtime isn't the only time Johnny wants to be the "tiny bee-bee." A month ago, in the waning days of August, Jack and I took our kids to the beach. Jack had come home early

"Johnny wants chips," he repeated with more feeling.
"Nope," I answered calmly, "No chips."
"I want chi-ti-ti-tipsss," Johnny screeched in a high-pitched banshee scream.
"Nope. No chips. How about some Cheerios?"

Cheerios' Cortos. The second sound Cheerios' Cheerios' Johnny made a spitting Cheerios' Cheerios and Cheerios Cheerios Cheerios Cheerios Cheerios Cheerios "Tm sorry. You still don't get any chips." Later in the day, Last down on the couch and easted my feet up onto the coffee table. With the baby due any day, my swellen ankles looked like those pictures you see in National Coegraphic of people who 've been bitten by rattlesnakes." Mom., Johnny called from the living room.

rattiesnakes. "Mom." Johnny called from the living room.
"I'm in the family room," I called back.
Johnny ran in and crawled up beside me on the couch. He put his arm around my shoulder and patted me softly on the back of my neck. "Mommy's a nice guy," he said.
"Thanky you, sweetic," I aranwered. "Johnny's my new party of the programme of the pr

waining days of August, Jack and I took our which to the beach, has had come home early on a wettering friday afternoon. We packed to the search of the sear

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