Handkerchiefs vs. Kleenex - See Best Buys, Page 179

# Reader

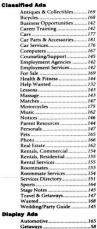
Leave Aside This

### ABSURD SADNESS

tual high above the mountains, twisting and looping around one another before they lock together and fall hundreds of feet, still spinning, until they break apart moments before it seems they will hit the rocks, so two dancers of the Argentine tango — two of the best dancers — will turn, separate, then come together, a: the woman draws her trim ankle slowly up the inside of the man's calf.

The dancers in question are Ive and Ludmilla Simard,
San Diego's reigning tanguero and tanguera, who blew into
town in December 1993 to judge a ballroom dance
championship at the Marriott Hotel, then were invited to

v continued on page 34



Health and Beauty...... Help Wanted ...... Instruction

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124



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#### **Baguettes Cheaper** In Paree

About your Best Baguette listing ("Reader's Best 2000," October 5): I've bought bag-uettes all over Paris, and it's as easy to find tasteless ones as as easy to find tasteless ones as good ones. It's true that Paris prices are very high for many items, but bread (as of a few years ago) is still subsidized by the French government, so baguettes are cheaper there than here.

Bennett Berger La Jolia

### What About Sprung Monkey? One Sushi?

Monkey? Ono Sushi?

"It's like rain, on your wedding day, It's like good advice, that you just didn't take.

It's like leff & Jer winning
best morning show and then
winning Best Rock Band in
the 'Reader's Best 2000' [October 5]. Isn't it ironic, don't
chathink?

LAME, LAME, LAME, LAME,

LAME, LAME, as an avid fan
rassed that I read a publication whose readers nomi-

cation whose readers nomi-nated Jeff & Jer as the Best Radio Personalities in San Diego. And, Surf Report as the Best Rock Band. Who the hell is the Surf Report???? No offense to the band, but I spend a lot of time at the Casbah Brisk by Brick, and Canes, and I've never sent hem gigging. What about Sprung Monkey! fulf Convoy! P.O.D.\*L Lake the Crypt! Ten Pound Brown! blink: 180 Fin 2779! Ten 2779! Ten Pound Brown and Pound Brown! Brown and Pound Brown and Pound Brown! Brown and Pound Brown! Brown and Pound Brown! Brown and Pound Brown an Brick by Brick, and 'Canes, and the Surf Report, also won an award for Best Rock Band. Rick Wilkenson works on the Jeff & Jer show!!!!! He does their parody songs and web-site design. Can you say "ballot stuffing"? As hip as you cats are, I can't believe you cats are, I can't believe you didn't catch this! You know your distribution — do you honestly believe your readers listen to Jeff & Jer My mom and her friends have never even picked up a Reader! Maybe you were aware of the stuffing and this is just a way to increase your distribution. Jeff & Jer are

## obviously talking about it. I hope that's not the case. You owe it to us to investigate this matter. You owe it to all local rock bands. All local radio personalities. Let's give the Best of 2000° some credibility. It would make for an increasing story in "Blurt" IT P.S. Best Sushi: Ichiban? What about Ono Sushi in

P.S. Best Sushi: Ichiban? What about Ono Sushi in Hillcrest? Or, Sushi Ota in P.B.? Does Ichiban deliver free food to Jeff & Jer every morning?

leffrey Cesak

#### Good, But Not The Best

I've just enjoyed reading "San Diego Reader's Best 2000" (October 5) and came across the "Best Creme Brulee" so, as the Best Creme Brulee so, as this is my all-time favorite dessert, rushed out immed-iately to the Adams Avenue Grill to sample their rendition of this old English traditional of this old English traditional dish. All the way through our first course — which was excellent — I was drooling with anticipation of the dissert (and had reserved one with the state of the dissert (and had reserved one with the state of the state of the was definitely not the best in San Diego. It was good but it was not creme bridle — it was actually custard bridle. I'd like you to know that the best like you to know the you had you to have you to have you to have you to have you had you to have you had you ha The chef/owner there produces the most incredible food, and the most incredible food, and his desserts are literally "to die for," especially his flan and his crême brûlee. Now, that is real "burnt cream." made just as it should be arreprised that the Barzai did not get a mention in the "Best 2000" as everything from that kitchen is top class and the prices are impossible to beat anywhere. I know, I know, I your survey but missed it your survey but missed it somehow. I just wanted to set

somehow. I just wanted to set the record straight about that classy dessert, crème brûlée. Thank you for listening, and I highly recommend that you visit the Banzai one evening and sample their

### Why Are Unions

Why Are Unions
Trusting Roberts?
In your October 5 cover story
("The Art of the Cash Harvest"),
you asked the question, "Why
is ADCS [Auto Document
Conversion System] so supportive of Ron Roberts? Does
ADCS have an interest in
doing business with the city doing business with the city or the county?" Perhaps this story sheds

Perhaps this story sheds some light on that. I'm the local co-chair of the Sierra Club Political Committee. We interviewed both Roberts and Murphy and subjected

and Murphy and subjected them to extensive questioning. Roberts is touting county government as "a model." Since most city-watchers know that former city manager and now Padres management Jack

#### NEWS & FEATURES

OCTOBER 12, 2000

SANDIEGOREADER.COM

	By Stephen Dobyns
City	Lights
,	A sewage spill might bring life to the city's only waterfall; and City Lights shorts
	The Coronado bridge tempts the despondent
Stre	ight From the Hip
	Matthew Alice solves the photo-enforced red-light dilemma
The	Sporting Box
	Patrick Daugherty retains counsel to divorce the Chargers
She	op and Goats
	Abe Opincar experiences no-frills evangelicalism in Golden Hill
Ask	Aunt Trudy
	The trouble with trolls and regifting
You	Can Find Love Under Any Bedsheet
	Confetti for Gino, part 6. By Lorenzo Madalena20
Off 1	The Cuff141
	de143
-	ure Story145
T.G.I	
200000	John Brizzolara gets hot in Del Mar
Best	Buys
10021070	Facial tissue
Kid	Stuff Baby Benjamin's first meal
	Baby Benjamin's first meal
	CALENDAR
Ever	nts Highlight and Guide
	Slovak and Czech San Diegans never
	let politics spoil their fun
Res	ding
	Mark Salzman: Lying Awake
Ros	m-O-Rama
	Trailmaster Schad turns his eyes
	toward the sky
Clas	sical Music Review and Guide
	The audience is swept away by a SummerFest concert featuring young musicians. Review by Jonathan Saville
Art I	Museum and Gallery Guide73
The	nter Review and Guide
	Jeff Smith takes in North Coast Rep's The African Company Presents Richard III
Pop	Music
1000	Blurt79
	A local DJ spins at the Playboy Mansion
	Who was the real father of country western?
Mov	ie Review and Guide
	Duncan Shepherd dispenses with
	old business and new 112

### Reader

Leave Aside This Abourd Sadness takes a good knife-fighter to dance the

CALENDAR	
vents Highlight and Guide	
Slovak and Czech San Diegans never let politics spoil their fun	57
eading	
Mark Salzman: Lying Awake	68
oam-O-Rama	
Trailmaster Schad turns his eyes toward the sky	70
lassical Music Review and Guide	
The audience is swept away by a SummerFest concert featuring young musicians. Review by Jonathan Saville	71
rt Museum and Gallery Guide	73
heater Review and Guide	
Jeff Smith takes in North Coast Rep's The African Company Presents Richard III	75
op Music	
Blurt	79
A local DJ spins at the Playboy Mansion	84
Who was the real father of country western?	86
lovie Review and Guide	
Duncan Shepherd dispenses with old business and new	112
estaurant Reviews and Guide	
Naomi Wise hunts for true black magic	121

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water's cementlike surface. The San Diego Harbor Po-

lice, which almost always re covers bodies from the bay, keeps the most complete

records on Coronado-bridge

suicides. But no agency ha

tracked the number of at

tempts there, which often re-sult in hours-long traffic jams.

cause it is part of State Route

75, this year began filing re-ports on all suicides and at-

tempts there.

Computer Cash
Contributions to the campaign of county supervisor Bon Roberta, a San Dego mayoral hoperful, from county supervisor Bon Roberta, a San Dego mayoral hoperful, from county date processing contractions leep nolling in Acceptations of Science Applications International who gave the maximum \$250 to the Roberts general-election fund include Chris Castella, William (Fig. 18, Beyester, chris financial colliforer 18, Beyester, chris financial colliforer 18, Beyester, chris financial officer (B. H. Warran, Fr. Rikhard A. Cooke, and Nancy Debene, Ayer ang Boherts vordet what unanabete and the supervision of the

H. Warner, Jr., Richiard A. Cooke, and Nancy Pabera. A year ago Roberts voted with a unan-imous majority of the board of supervisors to award SAIC, and Computer Sciences Corpora-tion a \$650 million contract to provide com-puter services to the county. Another recent Roberts donor is listed as 1g. PE. Emmett, the Padres boardmember and alleged bag man in New York's inflamous Westcheer Permet the P = 1

copped a plea and testified against his codefen-dants in federal court. Today the Manhattan sident is said to be a key point man for the San Diego baseball team and its troubled downtown-stadium deal.

No water, no power san Francisco's Pacific Gas & Electric Cas, eager for new electrical power to sell to energy starved sain road, cager for new electrical power to sell to energy starved sain road, cager for new electrical power to sell to energy starved sain road, so the sain starved sain starved sain road, so the sain starved sain road, so the sain starved sain No water, no power San Francisco's Pacific Cas & Fle

No truth for the wicked the modern of ha basen, vice president and helf legal counse in the Copip Press, re-cently totaled her car. So reports the State Journal Register of Springfield, Illiano, According the hep-per's account, Fusion made the retelation in a speech during which he compared small storm excepters to the Union Tribine. Pager's account, Fusion made the retelation in a speech during which he compared small storm excepters to the Union Tribine. Pager's According the State Sta No truth for the wicked The mother of Hal Fuse

Premature death A La Jolla securities dealer who faked his suicide has pleaded guilty in a New Jersey federal cour to wire fraud. Prosecutors say Daniel H. Fichtler abandoned hi car at a La Jolla cliff with a note saying, "I ruined everythin There is no hope!! There is NO WAY out .... The FEDS are after ass — too much pressure, too much pain!! They are coming to ge me soon." Fichtler was later arrested in Kentucky. He was tripped me soon. Fichtler was later arrested in Kentucky, He was tripped up by an Fill sting in which the government set up United Currency Exchange, Ltd., a fictitious company based in Princeton that was actually operated by federal agents. Working out of a New Jersey boiler room, the telemarkers were instructed to call Customers, who in reality worked for the government, and sell them beout securities.

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.



### **Fine Day** for Sewage

By Ernie Grimm

n the time of Junipero Serra, Adobe Falls, at the east end of Mission Valley, was a year-round source of water for the padres

and Indians at the Mission San
Diego. Until the 1920s, it was a

As the city spread eastward, spot on the edge of town where city dwellers could picnic, hike, and swim in the clear pools at the base of the falls that spilled down in stages from the mesa

As the city spread eastward, the falls, nestled in a canyon next to Interstate 8 between Waring Road and College Av-enue, survived the move of San Diego State to Montezuma



Mesa, the construction of the freeway, and the development of the surrounding hills. But, over the years, neglect, an in-vasion of exotic reed, and an encroaching housing develop-ment robbed the falls of some of their former glory, and most San Diegans forgot about them, It took 34 million gallons them. It took 34 million gallons of raw sewage, which, in Febru-ary of this year, issued from a broken sewer line upstream, spilled over Adobe Falls, flowed

spilled over Adobe Falls, flowed into the San Diego River and down to the occan, to remind us of their existence.

The sewage spill, though an environmental disaster, may turn out to be a boon for Adobe Falls. Part Teaze, Del Cerro resident and the leader of a group of area residents of a group of a rear new dental properties. The service of the ser we're going to get some action.' And when our council person [Judy McCarty] came to visit she said to me quietly, on the side, 'This may be a blessing in

disguise."
Teaze, 71, wears her auburn hair shoulder-length and speaks with an English accent ned by some 40-odd year in the United States, alm

children all the time," she recalls, "and we'd have a wonderful time."
Today, there's a chain-link gate across the dirt road lead

gate across the dirt road lead-ing toward the creek. On it hangs a sign declaring this is a hard-hat area, another says. 'No Offroad Whicles,' and still another explains that there is a 'Sewer Frunk Line Relocation' Monday morning, and there is no sign of any work going on. A hundred feet to the left of the gate, the fence stops. Feaze and J simply walk around it and down the dirt road toward the control of the simple walk around the fact, the simple walk around the feet tall sway in the wind blow-ing up the canyon from the ing up the canyon from the west. "This is the arundo donax," Teaze explains. "It's also called giant reed. It's com pletely taking over. It grows in or near water and it can get up

Before we get to it, the sound of water flowing over stones announces the presence of a stream. We reach it, about we're standing on, we wouldn't have been able to get to the
stream at all because of the
reeds. Pausing on the bridge for
a minute, Teaze and I make a
quick survey of the life in the
stream. Tappoles and inch-long
fish dart around near the banks
while seven or eight canne while seven or eight orange crawdads sit motionless in the middle of the pool on the up-stream side of the bridge. Downstream, the water babbles

away over the river stones and

### Through the Air into Darkness

By Suzy Hagstrom

s San Diego police sergeant Boyd Long stopped on the Coronado bridge to check a stalled car, he immediately noticed

Bridge. Survival from the Coronado bridge is attributed to such factors as shorter drops, the body's position on enter-ing the bay, or landing in a ship's wake, which softens the something was amiss. The stranded motorist stepped away rather than beckon for

assistance.
"Then it dawns on me as he starts to jog. Here is someone who is going to jump." Boyd broke into a trot to keep pace, desperately trying to initiate conversation. "Hey, hey, stop for a second." The suicide su t crawled onto the bridge pect crawled onto the bridge's side rail, resumed jogging, tripped on a reflector, and re-gained his balance. Closing the distance between them, Boyd called out, "What's the prob-

called our. "What's the prob-lem! Well Belp you."...to no avail. Velling an obscenity, the man took a big step. Atthough that swist ago, it remains so vivid in Boyd's memory, he speaks in present tense. "I see him tumbling through the air end-over-end into the darkness." Boyd heard into the darkness." Boyd heard ment and relief, he heard the man cry. "Help, help." When it opened to traffic at the San Diego-Coronado Bay Bridge in 1809, there were no three years. Since 1972, 202

three years. Since 1972, 202 people have committed suicide



there by jumping. In 1989 the California Assembly officially called the bridge the San Diego-Coronado Bridge, but about potential jumpers and the few who survive jumps is anecdotal. In most cases, the Diego-Coronado Bridge, but many drivers still refer to it by rescuers who help deter sui cides are police officers remany drivers still refer to it by the old name they see on signs. Even less well known is many more people have been talked out of jumping — more than 1000, by some estimates — than have actually jumped. A small number — at least 10 insponding to emergency calls from the California Depart-ment of Transportation, which monitors the Coronado bridge with five cameras, and from with five cameras, and from motorists who see something unusual. Boyd happened to be on a routine patrol when he detected his suicide suspect. Al-though the San Diego Police Department has an emergency small number — at least 10 in-dividuals — have survived that fall, which ranges from 120 feet to 275 feet, depending on the starting point. That height compares with 220 feet for San

trained to handle suicide attrained to handle suicide at-tempts, hostage scenes, and other crises, it doesn't always arrive first on the Coronado bridge. So police officers such as Boyd, who may never have taken a psychology course, must rely on their instincts to

tance in pre-time to the country of the country of

ficers and transportation offi-cials are reluctant to discuss the sul in hours-long traffic jams. Data about people jumping from freeway overpasses is also scarce, although there are occasional news reports about suicides and attempts from the suicides and attempts from the 405s, and the Laurel \$105s, and the Laurel \$105s, and the Sambiage near \$800 april, According to records at the Sambiego County Medical Examiner's Office, about 7 or 8 people a year jump from high which is distinately responsible for the Coronado bridge because it is part of State Route of State Route 10 and 10 state of State Route 10 state from the supplementation of the supplementati universal phenomenon of bridge suicides. The Golden Gate claims many more lives - an estimated 24 last year and a total of at least 311 since 1987, when the Golden Gate Bridge, Highway & Trans-portation District started keep-ing more detailed records. Ron Garcia, the Golden Gate cap-tain, agreed with Hutchins are saved for every death. Michael D Martin, foll cap-tain of the Coronado bridge, has personally prevented three people from jumping during his long career with Caltrans-worked as toll sergeant for the

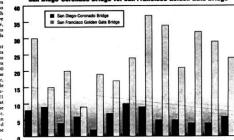


Vincent Thomas Bridge in Long Beach, Martin coaxed a pedestrian into turning around and joining him for coffee in the office, where they spent four hours talking, "You open your heart to the people who need your time and effort," Martin said, stressing that Caltrans employees — particularly toll collectors, drivers of tow trucks, and other mai whicles - are often the first to

encounter potential jumpers.

Gentleness is just one approach. In Coronado, Martin proach. In Coronado, Martin once tackled a woman who had

**Number of Known Suicides** San Diego-Coronado Bridge vs. San Francisco Golden Gate Bridge



1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999

Source: San Diego Harbor Police and Golden Gate Bridge, Highway & Transportation District

walk on the bridge, which has no pedestrian paths. "I realized she was either going to get run over or jump off the bridge," Martin recalled of the distraught woman who had

distraught woman who had been againg with her hus-hand near the toll administra-tion building.

Martin's commonly held belief that new reports inspire more suicides stems from a nine-hour clourer of the Vin-cent Thomas Bridge during the early 1980s. A desperate young man attempting to kill himself had hitchhiked there all the way from Oklahoma after

or cripple people, too. Hirsch recalls one survivor, a 5'11" tall male, was only 5'5", after hit-

"It sounds crass, but to the media, it's no big deal. Unless we block traffic for four hours. it doesn't get in the paper. That's sad. It is a big deal," Hirsch said. "I disagree with the copycat-suicide theory. People who are despondent are going to do whatever they need to do get that feeling of pain away from them."

Education, rather than silence, is the antidote to reduce suicide, Hirsch said. In his ex-Hirsch said "I dies



reading a newspaper article about a suicide from that particular bridge.

Coronado police officer Kevin Hirsch, who has won two awards for talking people off the Coronado bridge, said more disclosure might deter. Suicides. "It's an awful detath. It's like hitting concrete. The water doesn't wice." Hirch. The It's like hitting concrete. The water doesn't give," Hirsch said, adding that some victims actually do hit concrete, on the bridge's piers or footings. "Knowing how gruesome the death is might prevent people from jumping, is it really worth it?" That kind of fall can maim

perience, many suicidal indi-viduals say their families would be better off viduout then— the sast they would receive money from any life, insurance policies. "A lot of people don't realize that suicide instructured by life insurance" Like many police officers who find them-shess talking to people threat-ening suicide, Hirsch tries to connect quickly, use first names, and identify a took that connect quickly, use first names, and identify a topic that seems to induce a calming

Senior officer Dominick ccia's 12-year stint with the cates the prevalence of suicide throughout the city. After join-ing the force in 1988, the first day he was assigned to a boat, Boccia helped pull the body of a Coronado bridge-jumper from the bay. Breaking the grimness of that routine task over the years was the time Boccia rescued a woman who Boccia has also talked a few

people out of jumping.

Although harbor police are mostly associated with water and marinas, Boccia has investhrew himself under a moving train. During a two-week pe-riod in July, Boccia joined other law enforcement in responding to an unusual number of calls involving suicides and at-tempts. They included: a man who tried to jump from the Coronado bridge, another man who killed himself doing so, a woman who slit her wrists on two different occasions, a man who stepped in front of a rental-car bus, and a transient

who threatened to stab himself in the San Diego County ad-ministration building. Regardless of the method, said Piedad Garcia, clinical di-rector of San Diego County Mental Health Services, suicide is a violent act. "It's a very strong statement of how a perstrong statement of how a per-son feels. People who commit suicide are not only very angry at themselves but also angry at the world around them. Garcia oversees treatment of 30,000 mentally ill adults in

San Diego County, nearly all o depend on public ass

disappears into the reeds. "It's good to see the river life in here," Teaze says. "The stream is okay now. Everything was dead after the spill. But notice there are no birds. This area

California gnatcatcher used to live in the riparian habitat in here. But the arundo has choked out all the low-grow-ing plants and the birds have left."

and the chaparral takes over. Up the hill to the right is 1-8. To the left, closely growing palm trees and the ubiquitous

t. Walking west over the

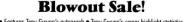
bridge, Teaze points out a 60-foot California sycamore grow-ing to the right of the service

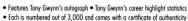
road. It doesn't look healthy.
"There used to be more of
these sycamores down here."
Further on, the road turns
east and uphill. Fifty feet from
the river, the arundo gives out
and the changral takes over.

giant reed mark the path of the stream. Also to the left, a giant orange backhoe or tank treads sits unmanned next to a con-crete cylinder protruding six feet above the ground, crowned by a manhole cover. "These manholes," Teaze points to the one next to the backhoe, and three more in view up the hill

to the east, "they have to take out. What they do is they take the cone out — the cone is the aboveground part you see there — and then they fill the pipe beneath with slurry. They say it's less invasive to leave it in the ground than to take it out." The manholes are part of

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tional flow."

A little further up the hill a wide swath of land from the creek to the freeway, about the size of a few football fields, has been scraped bare. It marks the sight of the new sewer line. Three hundred yards upstream

from where we first crossed the stream, the unmistakable sound of a waterfall catches my ear. Thick vegetation on our left hides it from view. Pat and I manage to scram-ble through it and hop over some large rocks until we meet the stream at a four-foot-deep pool, about midway between the tops of the falls and the flat land. A ten-foot waterfall spills into the pool upstream, while into the pool upstream, while another smaller fall drains the pool on the downstream side. Up the hill and down, I can see another dozen such falls, house-sized rock formations, some a slate gray, others a rusty red color. They form the chan-

nel through which the stream runs. It's a surprising sight to see a stream running with con-siderable volume at the end of a dry summer over and around in the middle of suburbia. On a hot day like today, the pools look inviting until I notice the overabundance of greenish-brown-colored algae dinging to the rocks. Because there in no rock, there is no drundo donax in evidence.

in evidence. "Isn't this wonderful," Teaze says, taking a seat on a bench-shaped rock next to an eight-foot cascade, "this is the only waterfall in the city of San

Diego In old San Diego people used to come and swim in these pools. They all like to tell you. 'Oh, we used to go skinny-diego with the stream and the freeway to the seet, and the section of the falls above us — 32 acrs in all—she is across the seet of the s

She points to the cluster of cul-de-sac from which we've just hiked. "They put the

just hiked. They put the stream into a concrete channel down there, and we were all very upest about it'st of the transment of the stream could be encased in concrete, Tesze and others in the Friends of Adobe Falls—then called the Adobe Falls—and the

park. The problem is, Teaze says, an open-space park in ef-fect means a park on which no maintenance is done. Despite Teaze's "bothering them and worrying them" for over 25 years, the city has never allo-cated parks and recreation funds to Adobe Falls Open Soace Park





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CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS could have prevented the spill. The water control board then gave the city the option of

gave the city the option of spending the fine money on lo-cal environmental projects, specifically, projects that im-prove water quality, Predictably, proposals have popped up from all over the county. But Pat Teaze believes the proposal she has put together in cooperation with Judy McCarty's office— \$110,000 feet the removal of the

with hady McCarry's office—
\$\$10,000 for the removal of the arunda donax and other projects at Adobe Falls— has a supposed, "I feel it should be near the top of the list," Teaz says, "because it's so close to where the spill tools place and it where the spill tools place and it where the spill tools place and it. Those are the things they're looking for in the proposals, "The board considered the proposals yearday," Pal Teaz Proposals yearday, Pal Teaz McGobert Salls, Asked why she's fought for so long, she says,"

fought for so long, she says, "That's just my personality. My husband says, 'You have more

Aunt Anne put together."

Air into

darkness

tance. County residents who

tance. County residents who attempt suicide are often taken to the agency's psychiatric hospital for evaluation. If they have their own medical insurance, they are transferred to private facilities elsewhere. Suicide accounts for a tiny portion of counts of the counts for a tiny portion of counts of the c

commit suicide — at the bridge's highest point — know that they will die. People who jump on either side, at the be-

ginning or the end, might have a tendency to survive. Bridges

connect one side to another," Garcia said. "People who com-mit suicide lack connections

with their next of kin, with their lovers, with their friends. They're feeling at a distance." In a little-known instance of serendipity, Garcia once selped make connections for a

helped make connections for a young man she spotted—through peripheral vision—sitting on the ledge of the Coronado bridge. At the time, about 15 years ago, Garcia was diriving with a fellow psychologist from her home in Coronado to a play in San Diego. She looked in the rativie with results of the control of the control

bottle of beer. Garcia stopped, backed up her car, and started talking. She tried English, then Spanish. "He was crying, cry-ing, crying." She quickly gleaned that the young His-panic had recently lost his girl-friend, cared about his mother, and believed in God.

So Garcia connected by us-

So Garcia connected by us-ing the term "la fe," or faith in Spanish. She built a soothing, mantra-like theme: "Faith that

things can change, faith that things can change, rain that bad things will pass." Mean-while, through her peripheral vision, Garcia noticed traffic had ceased and police officers surrounded her. In addition, she felt the bridge sway in the wind. "It was eerie."

The wone man slid on the

The young man slid on the ledge toward Garcia and ex-

Boyd was even more surprised by the man's expression of gratitude, given that police don't often receiven thanks for their interpretation. "He had for their intervention. "He had his child with him. He thanked his child with him. He thanked me for caring. The thing that makes me feel good is that he turned his life around," Boyd said. "Life is very valuable."

Behavioral Health to operate a toll-free hot line 24 hours a day. Many telephone calls concern Medi-Cal authorizations for mental-health services. But the hot line also serves people who feel suicidal, suffer from mental illness, or face other crises The number is 800-479-3339.

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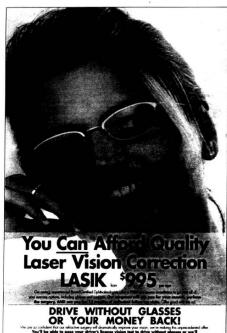
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EYES

NINE WILD STYLES TO CHOOSE FROM ..., 199 ......

STRAIGHT .... THIP



Hey, Matt!

With the proliferation of photo-enforced intersections around San Drego, I'm wondering just exactly when the law users running a red light occurs. My friend claims that as long as the light is reflow when you cross into the intersection, you cannot be considered to be running a red light, even if it goes red hefer you make it to the other side. Another friend emphalically disagree. He entitled that the content of the property of t - Todd Selle, Pacific Beach

— Todd Selle, Pacific Back
Very timely. The Alices were out for their Sunday cruise around the nabe last week and ended
up at one of those interactions where there's about 50 lanes of traffic converging, eight different
kinds of traffic lights, a million signs, Some unsuspecting gays in askings a left turn on a green
arrow when a pickup comes barreling through the red and blasts the front end of his car into
condetts. Bumpers physic, fencels but saining down, headilpshs popping, No injuries, but for a
while the interaction looked like one of those exploded-view drawings in a shop manual. Inwent
is firights about who gets to all ty the vindoors next Sunday.

So with that leason in mind, we checked in with the SDPD's traffic department to see
that they had to say. According to the state vehicle code, friend #1 is correct. Friend #2 is a safety
conscious to the point of paranois. If the light turns red before you get your taippine out of the
interaction. (But make sure you do clear it; if you end up stopped in the interaction behind
the gas to try to beat the roll, but a long as you don't acceed the speed finit, you're home free.
No harm, no foul, no grainy, Big Botther, bird's-eye-view picture of you behind the wheel, hoisting
a Big Gulp.

No harm, no foul, no grainy, Big Brother, text's-eye-view years and a Big Gulp.

Our 're breaking the law if the light has turned red before you reach the limit line and you pass it anywey (see previous dramatic ancedor). The only point to the yellow is to warm you that the light's about to change, so you can make that split second decision about whether to jam on the brakes or gan it. A phote-emforced intersection takes its first picture one section of the second of the se to jam on the brakes or gun if. A jaboto-enforced intersection takes its first picture one second after the red has come on, and any car moving across the limit line at that point is in violation. It doesn't take pictures every time the light turns red. It knows it has a potential red-buster when he car passes over two sensors in the road approaching the intersection as the light is about to switch. From the sensor data, it calculates the car's speed to determine the distance the car will have traveled by the time the light "red. It takes a second picture to confirm it. I red sensor that change lights from red to green, good news. They've apparently worked the bugs out of the buried-sensor system, because photo enforcement can get you too. According to the PD, the photo-enforced intersection with the most violators has always been, all is, the left-turns lane from southbound I strator Drive to eastbound Grape, the main route from the aisport to the freeways. It's so bad that car rental agencies even remind their customers not to bust if.

Hi, Matt:
The House of Hospitality in Balboa Park has the motto "Ordem E Progresso" across the top of one of the towers. This is the motto of Brazil and appears on the country's flag. I know Balboa Park was constructed with the opening of the Panama Canal in mind, but where is the Connection to Brazil Nobody at the park seems to know why this bit of Portugues is emblazon on the architecture. But flag that it there because it never fails to thrill my Brazilian friend.

The state of the progress of the Prog

MATTHEW

Well, what took them so long? We put up the coat of arms in 1915 and stood around waiting for Bezzillans to show for the big expo, and we got nada. The present House of Hospitality is a rebuilt and somewhat modified version of the original Poreign Arm Building. The idea in 1915 was that it would house displays from other countries. It was decorated with costs of arms (real oil maginary) of all the countries invited to participles, Brazil among them. Apparently there wasn't enough orders or progresso (or dinero) in Latin America at that time, since most were no-shows.

Matthew Alice: We were wondering, have you ever answered a question with just one word?

- Curious, the net What? Who? Me? Hah! Nope.

Got a question you need answered! Get it straight from the hip. Write to Matthew Alice, clo the Reader, P. O. Box 8503, Sm Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-small to hermant@can win the Internet.

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SportingBox By Patrick Daugherty

### **Irreconcilable Differences**

"Ah, ha. But the Chargers are raking mil-lions of dollars from city hall, won't they contest

"They can't. If you and I were married, and a petition and six months later I'm divorced."

"The Chargers could say the breakup is our fault, we're ugly and cheap and won't come to home games." "No grounds are required for divorce, you

"How about community property?"

"Divisible 50/50.

This sounds better, "So, we serve the dispose Ins sounds better. "So, we serve the divorce paperwork on the Chargers' owner, Alex Spanos?" I am treated to another full bucket of laugh-ter, "Yeah, the decision-maker, the person who you want to be divorced from." "We can't pick and choose among the play-ers and coaches?"

ers and coaches?"
"Probably not, because you could divorce a
player and he would go, but the team would still
be here. The same with a coach. The owner has
to have a home for his team. So, if you divorce the
owner, he's got to go, kicked out of the house, so to speak."
"And we could get this done in six months?

"And we could get this done in six months? Too good to be true."
"Ninety percent of divorces go through without an appearance in court. It's handled through written agreements."
"But people like to bicker."
"When they want to bicker they go to court. What they fight over is the division of property, very often over custody, very often over child support and spousal support."
"Knowing Spanos, he'll haggle over custody

of the players."
"You'd have to assume you both wanted to

keep the players."
"Nobody wants to keep those players. How

"Nobody wants to keep those players. How about money," When two people get discovered the last thing anybody wants to do is hand over their money to the person they're discovering, Spousal support tends stand they have to support their children. But spousal support is stretely to help the spouse that's less able to maintain the marrial standard of living, support is stretely but play the special reliable to the stretch of the stretch of the spouse the stretch with the stretch of the stretch of the stretch of the editors the spouse the stretch of the stretch of the editors the spouse the stretch of the stretch of the stretch and of living we're used to?"

dard of living we're used to!" e used to: ns, "There's a family-code sec-

Werve explains, "There's a family-code section, 430th attaist eight or nine different issues with spousal support." In ordering spousal support the court shall consider all the following circumstances. The extent to which the earning capacity of each party—"

"What if the little wease has money stashed? Spanos claims he's losing money on the team, but he owns eleven companies that I know of."

You want advonce from the Chargers? Speak-ing is Karen Werve, an attorney who prac-tices. "Doword-Parinily Law in San Diego." The telephone he seeking professional advocc. from the Chargers Do we have grounds?"

Werve lughs. Het tone is deep, genuine, and straight from the gat. "You don't need grounds for divorce in Galforma. This is no relatifistic. Either party in a marriage can file for divorce and Bell of the Chargers were in the Either party in a marriage can file for divorce and grounds and the straight from the Chargers have in the Either party in a marriage can file for divorce and great divorced." "I am bing this So MUCH!"

"It's how the city benefits from the marriage, the way the city is allowed to live because of the marriage. If you take a husband and a wife, and because of their income, their lifestyle includes boats, cars, vacation homes, travel, eating in expensive restaurants, shopping at the best stores and she's been unemployed the entire time... I can tell you he's going to be paying one heaping pile

The Vegas Line

[Home Team in CAPS]

NFL Week 7

		-	-
Sunday			
WASHINGTON	3 1/2	35	Baltimore
N.Y. GIANTS	4	40	Dallas
KANSAS CITY	2 1/2	43 1/2	Oakland
ST. LOUIS	18	59	Atlanta
NEW ORLEANS	Pick 'em	40	Carolina
PITTSBURGH	8	37	Cincinnati
BUFFALO	10	37	San Diego
NEW ENGLAND	3	37 1/2	N.Y. Jets
DENVER	12	44	Cleveland
Indianapolis	5	44	SEATTLE
GREEN BAY	4 1/2	49 1/2	San Francisco
Philadelphia	3	39 1/2	Arizona
Minnesota	6	45	CHICAGO
Monday			
TENNESSEE	5 1/2	38	Jacksonville

"How much heap in the pile?"

"The duration of the marriage is a key fac-tor here. Say, you have a 30-year marriage. She's taken care of the home and enabled his career and raised his children and he's made all this money raised his children and he's made all this money and now he's going to divorce her and she's out on the street! No. She'll get spousal support to maintain the marital standard of living until she's able to become self-supporting. able to become self-supporting."

"The Chargers have been in town since the

'60x "

That is no germ marriage, by attaint, a long-term is no years or more. "You know it might take quite awhile—if ever—to lute another NRI, team to San Diego. The control of the indeficition would be purply support for the indeficit on smoother they may support for the indeficit on the indeficit of the indeficit o

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### SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

on: OMS Holiness Church of North

Address: 1920 E Street, Golden Hill; 619-234-2697 Year founded: 1930 Senior pastors: Brian Nakamura, Shinichi Fukiage

Shinichi Fukiage
Congregation size: 200
Staff: three full-time
Sunday school enrollment: 60
Annual budget: \$280,000
Weekly giving: \$5400
Singles program: no

Diversity: Japanese, some Anglo Dress: casual to dressy Services: Sunday worship 9:30 a.m. (Japanese), 10:00 a.m. (English)

Seventy years ago if you wandered downtown near Fifth and Island you might come across apanese men and women singing hymns and belonged to San Diego Holiness Church, founded in 1923 by a Los Angeles Japanese ministerial student. The church is

now named San Diego Japanese Christian Church and it meets on E Street in Golden Hill. Most of

in Golden Hill. Most of its Japanes-speaking members are new to San Diego and few know much about the com-munity that Sounded their church.

"The way I under-stand it," said Reverend Brian Nakamura, "70 years ago the local Japanes community was divided into three groups. A fast Buddhist temple or to Oceanview Church of Christ, or they belonged to this church. There was set of an unspolen agreesort of an unspoken agree-ment among the three institutions that they wouldn't poach from

each other's congrega-tions. Everyone got along pretty well." Reverend Nakamura, raised in Los Ange-les, is a yonsei, or fourthgeneration Japanese little his parents wanted with Japanese culture and were driving him to a

Buddhist temple when they discovered a Japanese church closer to their home. "It was an American Baptist church. The denomination had been particularly active in the

content ... delivery ...

Liturgy ... Music

Snacks.

Poor to satisfactor

Very good ..... Excellent .....

Extraordinary

Japanese community in California after World n people started returning from the inter ment camps. I was 5 years old when I accepted Jesus as my savior. I was 15 when I reaffirmed my faith." as my savior. I was 15 when I realtimend my latish. Reverend Nalemuris Alunchis a modest struc-ture not far from Highway 94. Except for the cross hanging above the Communion table, the samc-tuary's interior is as plain as a Quaker meeting house. The pewar set raight-backed. The arched, yellow glass windows admit dear temory light. Noth-ion about the niles backet temories.

about the place looks Japanese.

The small denomination to which the church The small denomination to which the chu-belongs grew out of the Holiness movement, wh-also produced the Church of the Nazarene and Salvation Army, (Hence the kettle drum, on I and Island.) It's a sort of no-frills evange/ical-Practical Optimistic, Last Sunday, Reverend N Practical Optimistic Last Sunday, Reverend a mura's sermon, "Inspecting for Problems

Damage Unity," reflected this can-do attitude.
Using Philippians 23-15, Reverted Naka-murd discussed basic problems that can cause strife in a church.
"Your being here is important. You count. You matter. Illearning the Word of God was the only important thing to being a Christian, then we all could just stay as home and search for the best libit teacher on television. But that 5 not according to God; plan. He introded for us to most country to God; plan. He introded for us to most conting to God; plan. He introded for us to more such other, not help and more such other. Seed such other, to help and more such other.

He told us that we should, sees a coast of shabition and empty conceit; always believe that everyone else is better than we are and that their needs are more important than our own; never demand what we feel is our due — even the coast of the coast of

never demand what we feel is our due — even lessu, although divine, never demanded special treatment; strive never to argue or grumble. Complaining and arguing never solved any problem. Arguments are an especially big waste of time because before you can begin to tackle the problem, you have to deal with the argument. Reverend Nakamura's advice was sensible,

might hear in any church, but its particular emphabut its particular emphasis on getting along, on group effort, sounded very lapanes to me. Noting how Christian values the annual with parameter of the control of the cont

those countries in the late 19th and early 20th Centuries. The mis sionaries to Japan were largely Methodist, but the government placed severe restrictions on their activities. So, instead of building churches, the Methodists built lots of

schools, many which sur-vive today. The emphasis was on education rather than faith. Second of all, there's the ques-tion of temperament Japanese aren't as expressive or as outgoing as, say, Koreans, It's often hard

no snacks

...no flowers

or voice as outgoing as say. Koreans, It's often hard to viell if a Japanese and with you, or angy. That too to one expressed with you, or angy. That too to one expressed with you, or and you have a superior of the properties of

—Abe Opinca





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Dear Aunt Trudy,

There's a drawer in which I save gifts I've been given but will never use, like perfumed soap or a book of proverbs. When I need a gift to take to a dinner party, I get one from this drawer. Recently, though, Eve been worried that I'll accidentally give a girback to the person who gave it to me. It probably sounds like I'm a cheapskate, but I just can't throw out perfectly good gifts. What to do? FRUGAL FRANCIS

You need a gift-drawer index. As a librarian. adore a good index. If we presented each over with personal indices upon first meeting - sis of our sexual, intellectual, and spiritual agendas how much sweeter human relations would ce-The earth would lurch drunkenly upon her axis in delighted surprise. Keep a notepad in your exiled presents drawer and log in each unwanted token tralian snake-necked turtles, rec'd XMAS 1879 fr. Charlie Darwin." Reassess the drawer's con-tents every so often. Garish castoffs sometimes metamorphose into must-have knickknacks when styles change. If some of these gifts are really the pits, you might want to put these loser tems out of their misery and throw them away. You'd be doing future generations a favor.

Dear Aunt Trudy,

Years ago when I was a stripling of 12, I longed to have a troll doll. My parents were opposed: no boy of theirs was going to own a troll doll. But their little pug-nosed faces haunted my dreams, and I would practice combing out the tail of our family collie, pretending it was the lime-green hair of my own troll. My kindly aunt overrode my parents' protests: for my 13th birthday, I received my very own troll doll with long lavender locks. I was thrilled. At Christmas, I was excited to receiv from my aunt a companion for my troll. And on my next birthday my two trolls were joined by a rare horse troll. I was less thrilled as the birthdays, Christmases, and graduations passed and the trolls piled up. I am now 47, and my bedroom looks like the lair of an obsessed 13-year-old girl from 1965. Trolls in tiny Santa Claus outfits graduation robes, and clothes representing a wide range of professions and lifestyles clog my shelver and desktop. Last Hanukkah she gave my lover and I matching troll dolls in tiny leather harnesses — "Aren't they cute?" she enthused. "They look just like you and your friends!" I used to think it would end with her passing, but I recently found out that her will has a provision requiring the executor to continue the flood of trolls. How can I tell my beloved aunt without hurting her feelings that her presents aren't welcome

#### Dear Troubled, An ironic and common human

predicament — what I once craved became a torture when I obtained it. You see, parents, what havon you wreak when you deny your lit tle boys dolls? The ranks of the childless — and yours truly marches in that parade, loudly thumping her kettle drum — know that whatever you forbid your kids will become the most attractive thing in the world to them. So for hid with caution. If little Walter wants a Barbie, hurry down to the toy store and get him a bouquet of them, one in each skin tone. You wouldn't be in this ticklish situation now, Troubled, if your folks had had a sensible policy on dolls.

Two possible solutions:

1. Come clean with Auntie. Go visit her with heaps of roses, or a gallon of her preferred booze. Tell her you worship the rungs of the every adorable troll she's sent you and can rattle off their names in the order received (Squishy, Hemlock, Mahatma...). But the time has come to put aside childish things, as the Bible advises. Tell dear Aun tie that if she insists on continuing the gifts, she who has already given your subscription to Buff Dudes Digest yearly, and that will suffice in the present department, now that you're pushing 50, and your fancy has turned from plastic to flesh. This makes it easy on her, stems the troll hemorrhage, and gets you a present you actually want.

2. Let things continue as they are. Donate future trolls to your favorite charity. You'll spare Aun tie's feelings, plus accrue the good karma of becoming a (second-hand but who's counting?) gift-giver yourself. Find the gnomes a home at an nstitution for neglected kids about the age you were when Auntie first stepped in and honored your personhood by overruling your silly parents and gratifying your wishes

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her (619) 881-2401; or e-mail to



### **CONFETTI FOR GIND**



Confetti for Gino, Lorenzo Madalena's tale of tuna fishermen in postwar San Diego, centers around Gino DeMarino, captair of the Stella del Mare, and his family domineering mother, diminutive brother, disgraced sister — and the fishing colony of Little Italy, which plays backdrop to his story. Gino's just been ordered to tie up his boat for the rest of the year. What's worse. Mamma is furious that he brought his American girlfriend, Vicky, to Peter Adamo's wedding reception. But it's Gino's sister Anna, listening to Mamma lecture Gino about the good Italian girl he should

be marrying, who knows the real price paid when you threaten to leave

#### CHAPTER 12

Anna DeMarino turned on the hot-water faucet full blast until the worn washer shrilly whistled. Anything to drown the sound of Mamma's voice. She swished her hand in the suds and slid the forks and greasy dishes from dinner into the soapy water. As she tur 'ed off the spigot Mamma's insistent voice again took charge. Anna rinsed a platter and handed it to Nino



"Che scermo!" said Mamma DeMarino, Now she was standing, arms folded, and punctuating each word with a jerk of her head. "To desert Teresa, your own partner, for that blond...troia!" She flung her hands into the air, clasped and shook them as if she were chopping wood. "Have you no shame, then? At least consider my feelings!" Mamma collapsed into a chair

Anna sighed and set a handful of forks upon the tile sink. Mamma was repeating herself. She had already criticized Vicky's blond hair, tight dress painted lips, everything about the waitress, and now she was starting all over again. Why didn't Gino just tell her to shut up and get it over with: No, he sat there and took it. Sat there and let Mamma rave on. What was the matter with him

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All during dinner she had bawled him out, and he took it and hardly said anything Well, Anna hadn't. No

last night. She'd stood right up to Mamma and told her she'd come in late with Marco or anyone else she damn well pleased and that was that. At least she had fought back. But not Gino. Anna felt dis appointed in him. She shrugged. She had

her own troubles. No use to burden berself with his But she wouldn't take it from Mamma. During the war she hadn't, and she wouldn't now. Not in a real show down. If it weren't for Lilly Ann and Rose-Ann she would have packed and left long ago. Just as she had with Walter.

Anna scrubbed the plat ter, sticky with anchovy oil and bits of pasta. Her mother's arguments all sounded dis tantly familiar, as though she but instead of Vicky her Walter was being castigated. Some years ago...already it was years ago. Her Walter...her own husband.

Anna wiped the suds off her fingers and drained the oily gray water down the sink. Five years ago she thought she'd left the house for the last time, yet here she was, still cleaning up after the evening meal the same as before. Only now she had two small daugh-ters to remind her constantly that she was no longer sim Mrs. Walter Hausmann.

Until the war upset the

rigid pattern of the Italian colony Anna had been con tent to spend her working hours at the macaroni factory bundling and lifting the pow dered white pasta that rolled from machines in a variety of shapes and forms. At night she would sit crocheting turning the radio loud so she could hear above the quarreling of Mamma and Pappa DeMarino. Sometimes she



Local Italians

home that housed the

DeMarino family, dusting

the sitting room, the living

room, the dining room, the

two hallways, the four bed-

and cleaning the cellar kitchen,

ited with Colomba and Sara

brought their sewing. Saturdays she spent in the two-storied, yellow frame

sunny she went with her church sodality to a picnic at or foggy the girls went to a movie; if it rained they gathered to embroider fancy tow els for their hope chests. The advent of a wed-

rooms, and the single bath

On Sundays if the wes

ding reception always threw na and her friends into tizzy of anticipation, for at age before the bachelor fish ever, the colony bucks rooted tent to size up the girls from safe distance rather than brave the piercing, watchful eyes of the chaperones. All too often the young girls wound up dancing together.

continued indefinitely in such a routine had not the war changed her life abruptly Gino left for the Navy Her father was killed by a speed-

ne with only Mamma. old grandfather, who really didn't count. Anna found time and new freedom. In ning paper she noted an ad. The next day she quit took a job as file clerk at Con-

objected to the change even though it meant a larger pay check. She worried about the ensical ideas her daugh ter might pick up among so s She shook he many strangers. She shook her head when Anna began spending more money on clothes. When Anna began going out nights with new girlfriends from the aircraft factory, not only on Satur Mamma clasped her hands

and expected the worst. One night Anna announced she was marrying

ing auto. Now she was at leaded and wept and raged No good would ever come from marrying a sailor, she that! It mattered not tha Gino himself was in the Navy. war, and besides, Gino was Italian. But this one, this Walter that Anna had met Dio knew where, this Wal-Mamma DeMarino He was not only American but a Protestant. And his

ancestors were German! But Anna had inherited her mother's stubborn deter mination. She was in love and that was it. And perhaps most important, she had her-self selected a fiance, one of her own choice; no one would ever be able to say her marriage had been arranged In Yuma the couple quickly found a justice of the

peace, and there began for Anna a life for which she was totally unprepared. There were weeks of living in thirdrate hotels and poorly fur nished anartments, but weeks in which their honeymoon seemed to go deliriously or trating weeks when Walter as at sea, when Anna hurriedly packed and followed

him from San Diego to Long Reach to Valleio and up int time she was completely alone in strange, war-crowded cities far from the solace that Mamma DeMarino could offer. Those were also the nights when in her loneliness Anna cried, first for Mamma, then for Walter, then again for Mamma

It was during those solitary weeks, stretched into years, that Anna bore Walter's two daughters. She christened them Lilly-Ann and flowers from heaven. It was a delicious change for Anna, being a mother, and she took her new

It was her own over whelming joy that preve her from seeing the change in Walter. He fretted, gr morose, became jeak the time and affection that Anna lavished on their childown He hadn't wanted either tricked him both times into ity than he had con



nle of husband he loved. but that of father, of two daughters at that, was some

The end came unexreturned from the South Pacific and dishonorably discharged for theft and blackmarketeering. He returned once to see Anna, brought each of the children a trin ket from Guam, and

Anna Hausmann felt ent? She hoped he shut Mamma up good. and bitter, she returned home Gino spoke in: nanimously forgave he daughter but never let the nna's worthless husband She agreed with Anna that a

divorce was out of the ques-

because she still hoped her

Walter would eventually

repent and return to claim her

DeMarino reasoned that,

since they had been united

by a justice of the peace, in

and Walter had never been

married Mamma never per

what that made her grand

children; she was confident

that someday a decent,

responsible Italian from the

colony would legally take

Anna and her readymade

kept her back turned but

stopped scrubbing the sink

with cleanser as she heard Gino speak. She hoped her

brother would shut Mamma

up. He loved Vicky. What

right had Mamma or any

At the kitchen sink Anna

eyes of the church Anna

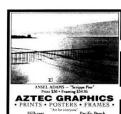
ent reasons. Anna refu

"Mamma, you told me all that before. I like Vicky. I love her. I'm going to marry her. That's it. Nothing you say will change nothing. So full glass of wine and stirred it with his finger. Mamma DeMarino sho

n from her seat. "Per l'amo di Dio! Love! What foolishwest I owe one may find under She jerked her head again Ah, my dear son, when you should marry you must think beyond love. You must take a strong young girl who will care for your home, cook sew, raise your sons and daughters, one who is not afraid to work hard. That is what makes a good wife. You think this Vicky would make such a wife and mother?" Mamma sat down in disgust

"All your blonde know is love. You think I am stupid I do not know what goes on with you two? It is time you marry a decent, respectable girl. With her too you will find this love you speak of.

She grasped the edge of



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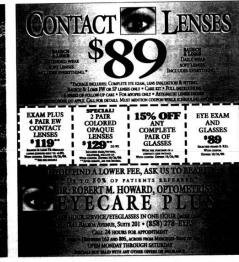
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the kitchen table and leaned forward. She spoke harshly. "It will be a love sanctified by noly marriage, not this filthy thing you choose to call love

The fisherman looked up quickly. "That's it!" he aid "Marry Teresa or any other Italian girl and be happy. That's all it takes! What makes you think they're better than Vicky? I know a couple, if I ever told you, right in this neighborhood..." Gino floundered, angered but shamed to continu

"I do not wish to hear of such things!" Mamma DeMarino raised a hand in warning. Then she calmed

"Gino, my son, under stand that you are Italian. Your dear father Gaetano, may God rest his soul, and raised you and Anna and little Nino as Italian. It is because we wished it, for w knew it would be best for you. We wanted you to be happy. You would not find happiness with someone who does not understand your way of life."

Mamma DeMarino shook her shoulders. "Certainly as a young man you

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father did before you, befor we married, and as also you friends do now. Have I eve Never! Never, for I know that like your friends you have this wildness in you that must find escape and that at last you will be ready to take a decent, good girl from a good Italian family for you wife." She hesitated and added triumphantly. "Like your friend, Peter Adamo. Gino shoved aside his glass of wine and suddenly shouted, "What about you?

You and Pappa? You were both Italian. You think I want to spend the rest of my life like you two, arguing and fighting every night? Is that what an Italian marriage means to you? Not me!" He glared at his wine a moment and then gulped it down.

Mamma folded her apron carefully and set it upon her lap. "Figlio mio," she said quietly, "you speak like a child. You have still much to learn of life. Your dear father and I had a good life together and we loved. Perhaps not the kind of love you feel is necessary in marriage but nevertheless love. A love of our family, of you our

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children. That is the love that matters. The rest, the arguments, the fights, all go to part of it."

Mamma DeMarino sat

"We have already had enough of your American love in our family," she said wearily "Your dear sister Anna ran after love. See how it left her tunate daughters crying for

Anna seized a damp disk towel and furiously wiped he wet kitchen tile. Why did Mamma insist on dragging tion, day after day? It was too much to take! She untied the strings of her apron and hurled it across a chair. Then she hurried across the kitcher and upstairs to the bathroom. She left the door open as she sat upon the toilet bowl and scrubbed her ankles and feet with a washcloth. She could hear Mamma wnstairs, now pleading in a beseeching voice.

the floor, up the stairs, into

their bedroom, and back

down. The screen door

onds the motor of Gino's

Cadillac roared as he gunned

his car backward out the

driveway. They were off to the

Circle again, she knew. Ear-

lier than usual. So much the

The argument had delayed dinner, and she was late in

cleaning up. She had to hurry.

Anna glanced at her wrist

watch. It was already 7:30.

was meeting the girls at Sara's

Anna hastily slipped on

She had told Mamma sh

house at 7:30 for a movie

clean hose and cursed as a

harp nail snagged the silk.

She searched in her drawer

for another pair and forced

herself to act calmly. She slid

into a light blouse and skirt

and swiftly checked her make

up. As she stood at the mir-

ror and blotted the excess

lipstick with Kleenex, Anna

unexpectedly found hersel

staring at the reflection of

her eyes. They were wide and

eager, and desire made them

reached to pull the sheet

Well, she was off too

better for her!

"Only the good God knows how many years are left to me." Mamma was say ing. "Before I die, give me at least the satisfaction in my heart of knowing my son has married wisely. If Teresa is not to your liking, then choose another. There are still many fine girls in our neighbor-hood. From good, hard-

working families." Anna shook her head. Mamma was determined! At least that much could be said for her! She heard Gino speak indistinctly and call to Nino. She listened as her two brothers moved quickly about Instead, she slid her finger her figure. Anna smiled at her

reflection, half sorry, half pleased, "You know what ou're doing," she told herself aloud. Lilly-Ann and Rose-Ann mpatiently let their mothe

kiss them good-bye and went on playing with their cutouts Mamma DeMarino barely glanced up from her knit ting. Anna had already told she was going with Sara and the other girls to some movie. Mamma was just as glad to see Anna leave for few hours: Anna had been sullen all day after their argu ment last night. But imagine, coming in after the reception at half past two, a mother of two daughters! Of course Anna had been with Marco, and Mamma knew he was a good Italian from a respectable family but it was so easy for neighbors to get the wrong idea

Anna stood right up to

damn well pleased and

that was that.

and start talking Mamma

But what a temper her

had simply had to scold Anna

own-daughter had devel-

oped! What a witch she could be! Mamma sighed. That was

what came of associating

with that godless Walter, that

Protestant German. No

respect for her own dear

down the driveway and past the Antonelli home, where

Marco lived with his par

ents. She passed Signora Asaro

sitting in a rocking chair on her front porch. She waved

hello. At the corner Anna

slowed down and glanced back. Signora Asaro had bent

forward, arms crossed on the

porch railing, and was idly

watching after Anna. These

thought angrily. She'd have to go a roundabout way now. She catty-cornered and

hurried down State Street.

past the food market, turned

at West Ivy, again at the cor-ner, and up dark Columbia

damn snoopy wops,

Anna walked swiftly

Mamma and told her she'd

car parked at the curb. There was a brief glow from his arette. He was waiting, as she knew he would be Anna looked over her

shoulder. Of course there was no one behind! She was ed with herself for acting so childish. Like a guilty schoolgirl! There was noth-

Last night as they dance pered and she had refused him. Later they had sat a long while in his car and frankly discussed the whole thing He wanted her. He was no interested in marriage and her children; he simply wanted her.

The longer he spoke the more receptive Anna had become. It could be done: no one need ever know; and it had been all too long since she had felt a man's arms squeeze her waist and press hard, since Walter had left. possibly futilely, for him to

she wanted, so much, to be

the Pontiac and slid across the

offered her a cigarette. "Every-thing all right?" "Yes. Everything's all

right." Anna sat tensely as she smoked. In a little while,

she knew, she would be all

and drove forward slowly, leaving the lights off. "We

way, near Del Mar. That

she said. "I can't stay too late. I told Mamma I was going to a show with the girls."

over and stroked her hand

"That's okay " As he turned the corner and neared the

highway the blond fisher-

nan flicked on the head-

lights and stepped on the gas

CHAPTER 13

"Fine. Sure, that's fine,"

"Okay." Marco reached

Marco started the car

"Hello, Marco," she said

"Hello, Anna." He

loved. So Anna said yes. She opened the door of

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ally hot even at night. Nino had opened both bedroom windows, but the usua evening breeze from the bay was dead. Although he had thrown back the blankets he still felt flushed and feverish.

The midget flung aside the bedsheet. He lay quiet a noment and then slipped off his undershirt and shorts His skin was still hot. He gingerly touched his arms, his legs, his stomach, and imagned how the beet-red colo must be dissolving into white circles under the pressure of his finger tips. His sunburn was excruciating, and the vinegar that Mamma had rubbed on a few hours ago hadn't helped a bit. He just couldn't sleep.

Cristo, he thought, I'm hot! Like an oven. I bet I'm at least 150 degrees! I bet I get boils and all puffed up and have to stay in bed a week

awakened his brother and

made him pat some more vinegar all over his body. But Gino hadn't come home yet It was barely midnight, and even when Gino didn't stay with Vicky he hardly ever came in before 3:00.

Nino tried closing his eves and thinking of somehing beside his sunburn Maybe if he thought hard nough about something he'd fall asleep and stay asleep. So far every time he fell asleer he'd doze a few minutes, and then when he tossed or moved the pain would wake him up again. Nino thought of that

afternoon. He'd gone sv ming with Gino and his brother's gang at Mission Beach. He'd been having a lot of fun for a month now, ever since the boat tie-up started because Gino took him every where. Wherever his brothe went. Sometimes Mamma got mad when they came in

If Gino were lying beside

he knew she didn't mean it. Nino would never have to return to school if he didn't want to. And of course he didn't want to

He'd liked Washington Grammar School, He knew all the kids, for they were al from the colony. They looked on him with awe, because their mothers all said little

dent of the class. Nino loved it and loved school and was proud when he finally stood with the other boys and girls on the auditorium stage, red and white rosette w long satin ribbons pinned to his chest, the emblem of a graduating sixth-grader.

him leader in all their games.

They even chose him presi

### These damn snoopy wops, Anna thought. She'd have to go a roundabout way now.

Nino had been chosen by God never to grow up. And sure enough, as they sprouted Nino remained as they had always known him. Like a baby. They pampered him and followed everywhere he led. They paraded and fought for the right to pull Nino about the streets in his wagon. He was their king, their baby king. And at school they made

But by the following year Nino hated school. He detested junior high. A few of his neighborhood friends were still in his class, but the rest were strangers, unsym pathetic boys and girls. Instead of babying him and making him their leader as he had come to expect, these stranger stared and looked at him oddly. Some of them whispered openly about him and when he passed down the hall would nudge each other and point. One girl slipped him a

ote in science class. Nino liked her. Helene was her name. She had blond hair and a tiny red mouth. He thought she must look like an angel. She slipped him a note across the aisle and it asked, "Are you really a freak? Nino stared at the note and rote in reply: "I don't know What is a freak?" When she got the note back Helene tittered and passed it to another girl. Then they both tittered until the teacher made them shut up. Nino didn't know what a freak was, but he felt it must be something bad He decided to hate the blond girl with the tiny red mouth She wasn't an angel at all; she was a devil from hell, just like her name said.

It was in gym that Nino began to hate a teacher, too. In grammar school he'd

always played ball with the others; the boys let him be captain. But now there was a tall, slim coach who gave orders. He looked down at Nino in his too-large, gray gym suit and laughed. He ouldn't let Nino play on the class team. He gave Nino a gentle shove and told him to go play with the sissies at the other end of the field. It wasn't any fun playing with the sissies. Nino could hit and pitch ball better than any of them. Besides, they didn't want to play ball; all they wanted to do was sit on the grass and giggle and goose each other and giggle some more. After the first day Nino refused to play with them. The coach said he didn't care as long as Nino suited up

So every day Nino changed

clothes and squatted near first base while the others

played. After a while the coach

let him shag balls and be bat

boy, but he never let Nino

Nino always tried to shower early after gym class A few minutes before the first bell he would undress and hurry into the shower room and swiftly rinse himself. B the time the other boys came rushing and yelling to their lockers Nino would already be dressing. That way the boys with long straight lin wouldn't have a chance to augh. They wouldn't see

then what a freak was.

was okay for Nino to shower

early, but he laughed when

he said it, and Nino knew

the coach was also laughing

Mamma DeMarino him straining on tiptoe to reach the water knobs, and they wouldn't remember to ask when he was going to join the circus. Nino knew by

had not told her, how he piccolo bimbo must have suf-fered. But she was not disappointed. Nino could read write in English; that was more than she hersel could do And if little Nine were to quit school, home would be less lonely. Gind

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Anna had run off with som inaro bastardo, and wi her Gaetano now huried she was alone all day with only old Nonno. Alone and too

Near the end of the semester "I'm not going to school said firmly.

because of the little legs. Ninc

of junior high school before

he made up his mind. He

was through with scho

Nino put up with a year

looked at him sadly. She understood, even though he often lonely. So without an argument, to Nino's delight

### One girl slipped Nino a note and it asked, "Are you really a freak?"

still a child. Nino would frow but the routine soon b and twist his sturdy little boring. It was too much like one long, continuous sur mer vacation. Besides

Mamma was getting to be a pain. She kept babying him. Nino realized vaguely now

It meant he wouldn't grow

any more, maybe not at all;

but he wasn't a baby. When

Mamma would try playing

with him or pet him and tr

telling ancient tales she recalled

from her own childhood in

Sicily as she had when he was

Mamma agreed. There was no dispute with the school authorities, and the midget's formal education ended

Between play and occasional duties about the house Nino managed to keep busy;

body out of her grasp would complain, "cut it out!" be at her side. "Mamma."

he'd plead, "tell me sor thing to do. What can I do Mamma in her hewil. derment at this child who refused to be coddled would shrug. "Ma, Nino mio, what is there to do? Play! Go outthere to do?

Oh, Mamma

Nino would go out bu only to sit moodily on the front porch. There was no one to play with. His friends the boys his age, had sud denly seemed to change or vanish: some were still in school, others had already

started fishing on jig boats ones left were children, and was ridiculous for him to play with them. Mamma elplessly watched her midget son grow steadily more rest less and troubled

Gino's return from the Navy brought a complete change in Nino. The boy had someone close at home who filled his life. His own brother. his husky, strong, big brother Gino who laughed with him, bawled him out, joked, and even talked serious with him.

Nino told him abou school and why he had quit junior high. Things he hadn't wanted to tell Mamma. He told about Helene and her note and the coach and how the kids whispered in the















halls and on the playground. Gino had looked at him real serious and then hugged him. Not like Mamma, all soft and sloppy, but real strong, like a brother and a good friend, until he hurt.

And then his brother had said, "Don't worry, Nino. Everything's going to be all right. Just stick with me. Remember. I'm back and everything's going to be fine again."

And it had been. Ever

since then it had been fine. The next day Gino took him downtown and let him help buy the Cadillac. They both liked convertibles, but Gino wanted the blac one and Nino wanted the black one. They booght the black one. They booght the black one and they down the second they down to favor taller. Not help down to favor taller, but they down to favor taller, but they down they

arms and chest and around his waist and under his legs. Gino ordered a suit and a sport outfit and the same thing from the same cloth for Nino. Ever since then, whenever they dressed up, they dressed alike. And Nino soon found

the days were all too short. Before he had moped and sulked and wondered what to do. Now there never seemed enough time. Each day was a fascinating round of zipping about in the shining convertible, meeting Gino's old friends, sitting beside him in an endless procession of bars and sipping cokes dressed up with orange and pincapple slices.

Sometimes Gino would meet a woman at a bar and talk with her awhile and then scratch Nino's curly hair. That was their signal. When that happened Nino knew the night had ended for him. His brother would drop him off home, wait until he had closed the door, and speed away. It didn't happen too often; once a week, sometimes twice. Nino would undress, lie upon their double bed, and sleep fitfully until Gino's return. Then everything was all right again.

DeMarino. When Anna came home, bringing with her Lilly-Ann and Rose-Ann, Mamma DeMarino soon found she hadn't time to fret over Nino. With Anna again working in the macaroni factory Mamma now had two baby girk who relished the caresses and attention she lavished and who paid rapt attention

### Nino virtually lived for the short weeks between trips when his brother was in port.

the Stella del Mare and resumed his life as a fisher-man, Nino virtually lived for the short weeks between trips when his brother was in port. Otherwise he would fall back into his restless, moody habits that disturbed Mamma

to her childhood stories. When Nino announced

When Nino announced that he wanted to make a trip with his brother. Mamma consented. First, of course, she presented a few misgivings about the disasters that might be fail her little son upon the trackenous secana upon the trackenous secana upon the trackenous secana consented. At the second the fail was repected. Under Gino's watch she knew her birmho would be safe. So she consented. At least, she felt, it would keep Nino occupied, and she in turn wouldn't fed gaily every time he turned melancholy.

Nino's first trip late that

paratively short one, for Ginc ad gone after albacore. But felt he had never been so happy. Fishing was a totally new experience, and he was living and working with grown men, not with Mamma and children, Most important, all day he was near Gino, talking with him. learning from him, and observing everything his brother did. At night too, and there weren't any of the comen Gino met in bars to separate them. Not even Vicky, the blond waitress his brother had been taking out steadily the past few months

summer had been a com

Nino sat up in bed. It was no use. He still couldn't sleep. Maybe he was thinking too much. The midget felt the sheet under him. It was hot and damp. He carefully rolled to Gino's side of the bed and sprawled face downward. The sheet and pillow there were cool and soothing.

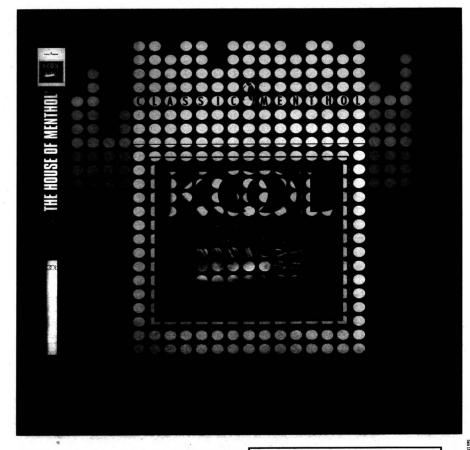
Now, he thought, what was he thinking about? If he could forget his damn sunburn he could sleep. Nino wished his brother would hurry up and get home. He wondered about his brother and the waitress. The gang on the boat and at the corner had been kidding. Gino about it. They asked if she was a good lay, and Gino would laugh at first and then get mad and cuss them out. "Lay" meant they got in bed and did thingo. Dirty, fascinating things that he didn't understand but were supposed to be all right if you got married but avaful if you got married but avaful if you

Maybe Gino would marry Vicky. On the boat that night he'd asked Gino, and his brother had said maybe he would. And if Gino did, then what would happen! Would Vicky move into the house with Marmar and Anna and Nonno and all of them! Or would Gino and Vicky move away somewhere! And if they did, would he live with them?

Nino decided yes. His brother wouldn't leave him at home. Why, his brother liked him a lot. Gino had even said he loved him. At Peter the Rat's party it was. And Nino loved him too. More even than Mamma he loved Gino. Besides, Gino treated him like a grownup,







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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy. not like a baby the way Mamma did. No. Gino wouldn't leave him if he married Vicky. Gino would take him with them.

The midget squirmed to a fresh position on the bed. He slid his tiny palms down his sides and between his thighs. He was damp with

Why did Gino want to marry Vicky? He must love her. Did his brother love Vicky more than him? He felt a little jealous. Maybe Gino wanted to marry so he could have babies. That must be it. Nobody could have babies unless they were married, so maybe Gino wanted to marry Vicky so they could make lots of babies. Ther when they did those dirty things it would be all right because they were married

Nino wondered about the dirty things. They must be something like the pic tures Sea-Bass had shown him a couple of months ago Sea-Bass was about 16, lanky thin, awkward when he walked, and acted kind of dumb. He had scabby pim

ples all over his cheeks and ms, and his hair grew way low so that he hardly had a forehead. Sometimes it was hard to understand what Sea-Bass said, because his mouth was full of saliva. He liked to save it up as long as he could and then swallow the spit all at once.

he acted stupid because his mother and father were first cousins and God was pun ishing them for getting mar ried. His real name was Sebas-tian. He had another brother, even older, but nobody ever saw him. The kids said Sea Bass's brother was always kept locked up in the hou because he ran outside naked once and choked a puppy and crapped in front of the drugstore and chased some rl around the block. He did all that before his mother caught him. But that was the

brother. Sea-Bass was all right; he just acted stupid. Sea-Bass and some of the other boys in the colony had a club. Out of cardboard cartons they built a small

they held secret meetings One time they invited Nino to a meeting. That was the time Sea-Bass had shown Nino the post cards and pic tures he had. They were mostly of naked women, but one showed a big black man with a white girl. Ninc couldn't figure out what the Some of the kids said black man and white girl were doing, so Sea-Bass and

the other boys laughed and

told him to come back in a

year and maybe he could join

And another time Sea

Bass saw Nino and called

him and said he wanted to

went to the club and Sea

Bass showed Nino a little

book. It was all about a girl

and her boss. And when Ninc

had finished looking at the

pictures Sea-Bass said how

about playing and Nino said

the club.

big, strong brother.

he didn't want to so Sea-Bass played by himself right in front of Nino.

Nino watched awhile "That's silly," he said.

He left Sea-Bass alone went outside. He walked slowly away, turned at the as fast as he could. The rest of that day he avoided Mamma, because maybe she could read his thoughts and

know where he'd been and

what he'd seen. Nino was

when he felt ashamed and

afterward hid from Mamma

He was playing near the junk

vard with Sea-Bass and the

filthy Old Mr. Bill, called Sea

Bass and whispered to him. Sea-Bass called the gang and

told them Old Mr. Bill would

pay everyone a dime each.

There was another tim

ashamed.

it wasn't hard enough, so Sea-Bass bit him real hard and then the other boys al took turns. Old Mr. Bill leaned For a while, he wouldn't be on the table and kept whim pering and mouning and Nino the little midget but his sighing each time the board made a sharp slap on his rear. but he didn't vell.

The boys thought it was funny at first, but after a while they got scared when they saw the old man's white skin turn pink and then flaming red and mottled. They wanted to stop, but Sea-Bass grabbed the board and whacked Old Mr. Bill again and again until the junkman suddenly shuddered in ecstasy and dropped to the floor.

all five of them, if they'd hit

crazy, but it was an easy way

to make a dime. So they went into a one

room shack in the junkyard

and Old Mr. Bill gave them

a wide, flat board and unbuck

led his pants and shorts and

bent over. Sea-Bass hit him

twice, but Old Mr. Bill said

The boys went outside and let Sea-Bass collect the five dimes. When he came

out he laughed and said Old Mr. Bill wanted them to do it again next week. The other boys shrugged and wouldn't look at each other for a long time. As they were walking home Nino threw his dime in the gutter and spit. Sea-Bass called him chicken. He found the dime and said if Nino

The midget tossed and sighed on the bed. Finally he gave up trying to sleep. He pulled the cord of the bed lamp and looked at the Rie Ben alarm clock on the bureau. It was almost two o'clock. Pretty soon the Circle would close and Gino would take Vicky home. Then he'd be coming home himself.

Nino slid off the bed and hurried barefoot and brother's dresser. Sometimes he liked to pull open the and look through them.

was going to be so dumb he'd keep the dime himself.

nude across the room to his when he was alone and bored drawers of Gino's dresser

The top three held his brother's shirts and underwear and socks, but the bot tom held all of Gino's sou-



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study the souvenirs and pre-tend he was his brother and

what they meant and how

That way, for a while, he

vouldn't be Nino the little

midget but instead his big,

strong brother.

He liked the pho-

tographs especially. It was easy to picture himself in

Gino's place, because, after

all, they did look so much

alike. That way it wasn't Gino

laughing and flexing his biceps on the beach, but Nino. And

it was Nino too with his arms

about Peter the Rat and

Marco, and Nino who held

aloft a beer bottle while he

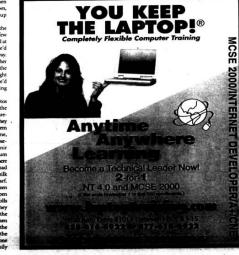
clasped a wide-mouthed gir

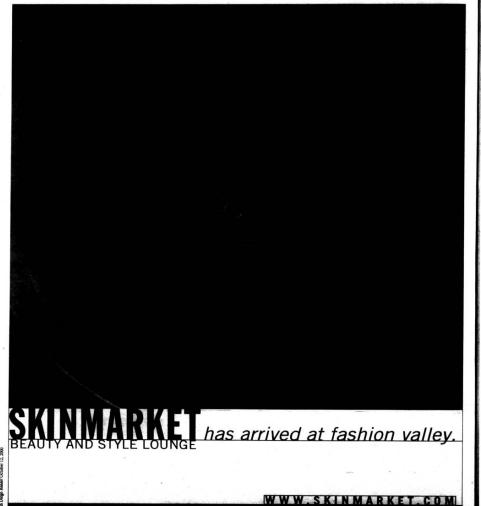
Vicky and again with Marco and Nino pulling in a bluefin, and Nino drenched and

happy and holding by the gills a monstrous yellowtail,

and Nino in countless other

on his lap, and Nino with







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water and had fished it in with a pole. He told Nino it was a balloon and tried to make him blow it up. But Nino refused. Then Sea-Bass said he was going to take it home and dry it out and use it himself.

Nino closed the drawer and crawled back into bed. Before turning off the lamp, he smoothed Gino's sheet and pillow where he had been lying. He stretched out on his own side and closed his eyes. His sunburn still hurt, but he didn't think about it. He thought instead of

the intogan was and the floating balloon and the girl and her boss and Old Mr. Bill and the post cards and the club he couldn't join because he was too young. There was something that tied them all together, but he couldn't understand what it was. Maybe he couldn't understand because he was a midget.

Nino reached down. What was it Sea-Bass had

Nino quivered and made a little cry. Before his closed eyes dazzling colors darted and spun in circles. His thighs seemed to tighten and then melt in a welcome relief. The Big Ben on the

The Big Ben on the bureau had already ticked 3:00 when Gino carefully opened the door and felt his way in the dark to the bed. He lit the bed lamp, hoping his little brother would not awaken. But Nino was deeply asleep. The fisherman undressed. He climbed into bed and was about to turn off the light when his hand felt a wet spot.

Mannaggal He'd thought
Nino had stopped wetting
the bed years ago! Gino
rubbed his finger tips together.
It wasn't urine. He quickly
twisted the bed lamp so the
light glearned on the midget's
nude body. Nino tossed in his
sleep, but his hand remained
in place.

Gino pulled the light cord and lay back with his arms crossed under his head. It finally happened to Nino, to his brother, the same as it had happened to him.

Gino's eyes moistened.
Poor Nino. Poor little Nino!
For the first time in a
long, long while the fisherman prayed voluntarily. He
prayed for poor little midget
Nino in a world of full-grown
women.

ext week: Teresa has a plan.

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### Leave Aside This **ABSURD SADNESS**

ive two weeks of tango lessons to local teachers and have remained ever since. In 1996, they opened their own school, El Mundo del Tango, behind a small shopping center on Miramar Road. A year or so later, it expanded sideways to add a

Then in April they took over a church next door and turned it into "America's First Tango Theater." The first performance of "Le Vaudeville" was presented to an enthusiastic sellout crowd of 160 on April 29. Further shows were held last summer, with a fourth-anniversary sold-out show in August. Although more than a thousand people have studied Argentine tango in the San Diego area, the effect of the Simards' tango theater has been to lead many more people to take lessons, where they hope to perfect tango moves with names like "the whip flick," "the ambush," "the weighted doll," and "the shop and jewel."



Dance night at El Mundo del Tango

One of Piazzolla's most famous albums, with baritone saxophone One of Piazzolla's most famous albums, with baritone saxophone great Gerry Mulligan, was released in the early '70s. He also recorded albums with vibraphonist Gary Burton and the Kronos Quarter. Piazolla has set to music ballads by Argentine writer lorge Luis Borges, and he worked with Uruguayan poet Horacio Ferrer, who wrote lyrics for nearly 20 Piazzolla tangos. His music has also been used in films such as 'The Tango Lesson, 12 Monkeys, and Lumière. Other of his tango sequences have been choreographed for the baller. The effect of Piazzolla is to give tango a range from the whorehouse to the symphony orchestra, the plaspictic to the philosophical, the choreographed dance to the purely improvisationals, the traditional lyrics of revenge. Tango had its beginnings in riverside slums and broth-els of Buenos Aires around 1880, but its current pop-ularity in the United States began with the Broadway stage hit Tango Argentina, which opened in New York in the early 1980s. When the production came to San in the earry 1980s. When the production came to San Francisco for a short run around 1985, it ended up-staying for two years and led to San Francisco becom-ing the center for Argentine tango on the West Coast. Other stage shows followed, as did a number of popular movies. Another influence was a change in tango dance to the purely improvisational, the traditional lyrics of revenge, betrayal, and lost love to the surreal and high poetic.

As a result of these different influences, Argentine tango has tiself caused by one man, Astor Piazzolla (1921–1992), whose New Tango infused traditional tango with jazz and classical rhythms (check out www.piazzolla.org).

become increasingly popular in the United States in the past 15 years, as well as throughout Europe and Japan. Tango weeks are regularly held in cities all over the country, where hundreds of people go to take classes taught by Argentine tango masters during the day and dance ta night. In addition, there are document of turn offering to take Americans of all levels of tango experience to Buenos Aires for one- or two-

icans of all levels of tango experience to buenos Aires for one- of two-week workshops.

I had thought that where I live, in Boston, there was little Argen-ine tango, but checking the Web I found I could easily dance tango five nights a week. And visiting one of these places in a VFW hall, I found nearly 200 people energetically zigzagging across the floor to recorded music. What was striking, and what is also a reason for its popularity, is how inclusive it was. The dancers ranged in age from

emotional, most intellectual, even the most philosophical of any of the

western dances.

15 to 85 and came in all shapes and sizes - no one could be pointed to as being out of

Ive and Ludmilla Simard are a striking-looking counle He is 54 slender about five feet eight with shiny black hair, pulled tight back in a ponytail, thick black brows, bright blue-gray eyes, a thin face with thick creases from his nose to the edges of his mouth. He dresses dramatically in black — one day a black shirt with grapefruitsized scarlet circles and bagg black pants tight at the ankles, black half-boots that seemed molded to his feet with mule skin soles for dancing ("it nakes a sweeter sole," he said).

Ludmilla is about 50, a beautiful woman with straight blond bair pulled back like Ive's, bright blue eyes, an electric smile that illuminates her face. She dresses in black, often in black gowns slit up the side. She practices yoga and has such flexibility that she could probably tie herself into a square knot with a bow on top.

Ive was brought up in the city of Quebec and speaks with a thick accent. He began



in Quebec and competed in many national and international competitions. From 1985 to 1992 the Simards ducing and performing over 300 shows a year. From the end of November to the end of March each year the ship Janeiro and Buenos Aires, staying in Buenos Aires four or five days out of every ten. Although tango was by that time Ive's primary interest, those stopovers in Buenos

studying many kinds of dance

when he was four and began

working with an Argentine

tango master when he was

nine and continued with hin

for eight years. Ludmilla is

originally from Czechoslo

vakia, where she studied

dance. In 1968 she was tour

ing Germany with a

Czechoslovakian dance troupe

when the Russians invaded

her country. She staved in

Bonn, then immigrated to

Canada, where she met Ive.

They taught ballroom dance

Aires helped him crystallize his future plans.

Those plans were not simply to have a school or ambition that has driven him since 1982 is to have the world's first tango univer sity — a four-year program leading to a bachelor's degree.

"The goal is to teach all spects of tango," Ive told me, "not just the dance - the dance is just one goal. We will teach all the instruments, all the folklore, even the cook

ing, and we will direct people into performing arts or into education.

We were sitting at a table in a large room with a whiteand-black checkerboard tile floor and tango posters on the walls. Dances are held well as many of the private My obvious question

need the right donors." The syllabus takes a stuwas whether there would be dent through different levels of complexity — bronze, sil enough interest to sustain a university, much less to begin ver, gold — and teaches other t. He brushed my doubts forms of tango, such as the aside, telling me that tango milonga - an earlier form, faster and more cheerful was the most complicated, most ornate, most emotional, and the vals cruzado, or tango most intellectual, even the most philosophical of any of the western dances. To hear roll of architectural plans. done by a local architect who Ive and Ludmilla describe it, tango was not just a dance but had traded the plans for

perspective.
"First we had to make a syllabus, then we put it all on videotape. It's a system to teach and to learn. I've en working on this syllabus for 36 years, but we just made our instruction tapes five years ago. We're talking about 1632 patterns, or steps, presented chrono-

logically starting from 1905.

also a way to order one's life

and put the world in

is ambitious but not impos sible. One thing I know plan was to find the right city will happen, definitely. I will think of San Diego, but we Then Ive began to talk came to San Diego and we said, This maybe is it. We

The tapes are now being used

will start the university as

soon as we get the funding.

We can get donors, but we

"The plan is to make a

tango mall. The university

will be in the back, all the

university on one floor, all

the departments. In the from

will be a circular mall with 24

boutiques, all related to tango,

ing and other programs. It will be a reconstitution of Buenos

Aires, and when someon

steps into the mall he will

forget he is in San Diego. It

and keep the middle for dan

about the origins of the tango. "Tango started in the

outskirts of Buenos Aires. from the port. Immigrant from eight different nation came to Argentina to find work. They left their families in Europe — from Hun-gary, Russia, Italy, France, from Poland, and lewish and African. Tango was first an African cont and 'tango' is an African ord. It means 'a place when blacks sit down to dance. you know, they came by ship nd they didn't find an work. Argentina, the silver land, it was a deception. Nov they live in this little out skirt, one above each other and they start to exchange culture, music, exchang everything, and they met the gaucho, the Argentine cow y, and the payadores, the troubadours — the ones who carried music from ranch to ranch with guitar. And altogether they start to build a music. Before tango, was

milonga — it's what payadores play — but it was just rural milonga, not the dance. There came little by little a dance Cuba, polka from Czechoslovakia, mazurka and Scottish dance and African canmatched the rural sound

dombe — this created the first pattern of milonga, which played by the pay know, tango is a bastard. It like another dance - it has a history but no foundation. Tango is a way of mo way of thinking. It didn't start with a pattern like another dance. In other dances you first look at the basic pattern, the steps, and then you nize the dance — you say that's a waltz or a polka. Tango is the opposite — the way makes the pattern, and in other dances the pattern pean dances everything started ater and it dropped down to the population. So if you take the polka, the waltz, it was just for aristocracy, rich people, theater, then the population learned it for pleasure. Tango was the opposite — it started in the street and it moved upward.

"Tango is a culture, a story, a dance, and a way of life. But again, contrary to created after the dance, not before. The way of life was cre ated before the dance. It gave some patterns about how to ve and from that was created music, then it became

tango began." Early tango orchestras were made up of a piano flutes, and violins. Then around the turn of the cen tury a queer instrument called something that falls between the accordion and con certina - squared-shaped with 71 keys and inver

independent of him and the

"Tango changes the way you feel

about yourself, your diet changes,

the way you dress, everything changes.

It's keeping me alive."

of life, then a way of moving, then a music, then a cultur It started with the way of life, but we must go back to the kid, to the children of immigrants who met the gaucho. and they began to imitate them in the street, they swag gered and walked as they did and there was always fight ing. They played the little gaucho and then they became by Heinrich Band of Krefeld Germany, in the mid-1840s. The bandoneon has been the primary instrument of the tango every since. It was the bandoneon that was played by Astor Piazzolla.

Argentine polite soci ety found the tango a disgusting dance. It was called "that reptile from the brothel." It took Pope Pius X, who was pope from 1903 to 1914, to change all that. By calling tango craze in Europe. In a craze in Paris had also become a craze in Buenos Aires, and so the tango's popularity began, "What was once a devilish orgy is n a way of walking," said a critic. But there was a difference. The tango for Argentine polite society became

and nostalgia for the rough

the whorehouses and knife

fights. In fact, many of the

steps in the tango were named after knife-fighting moves.

from the Barrio del Alto.

the man who barely notices

whomever I have to fight, /

nobody fools with me." And

I'm so tough / that, when I whirl a double cut / word

reaches the north side / if I'm

double cut, or dobla corte

pattern we use to change

I asked Ive to describe a

"A dobla corte is a framed

or whomever I milonga,

om the Retiro, I am. / I'm

One early lyric goes, "I'm

old days of 40 years earlie

the dancer to turn left in an It's a move suitable to tango or knife fighting. The Argentine writer

left foot across his body, trans-

foot, still across his body, and

back. Then he steps back with

his right foot across his body

with partial weight, he replaces

his weight forward across his

body on the left foot and he

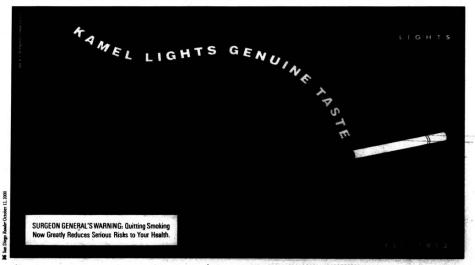
steps forward with the right

shoulder leading all in close

stens his left foot diagr

Jorge Luis Borges was drawn tango "To speak of the fight. ing tango," he wrote, "is not strong enough: I would say the tango and milonga directly express a conviction that nets have often tried to voice in words: that a fight can be a celebration.... Music is will and passion; the old tango, as music, immediately trans mits that joy of combat which Greek and German poets long ago tried to express in

"For myself. I cannot hear the tangos 'El Marne' or 'Don Juan' without







And Borges gives a little story to describe the spirit of the tango. "The hero in this version was Juan Murana. wagon driver and knife fighter, in whom converged all the tales of courage cir culating around the docks of the north side. A man the fame of Juan Murana. whom he has never seen, came up from his outlying slum in the south side to pick

2 pair

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a fight; he challenged him in a neighborhood bar, and the two moved out on the street to fight; each is wounded, but in the end furana slashes the man's face and says to him: 'I'm letting you live so that you can come looking for me ain.' " Borges adds, "The detachment of that duel is engraved in my memory. luan Murana expressed the soul of the tanguero.

The original tangos had no lyrics, but by the 1890s lyrics started being written. A tango lyric has been described as an opera last-

"The first miloneas and tangos might have been foolish or at least slipshod," wrote Borges, "but they were heroic

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and happy. The later tango is resentful, deplores with sentimental excess one's mislessly the misfortunes of oth-. Tangos of guilt, tangos of hatred, tangos of sarcasm and bitterness were written difficult to transcribe and even to remember. All ing the tango, the lowlife and the slums were not its only subjects.... We might say that these lyrics form a vast unconnected comédie humaine of Buenos Aires life. In time, tango lyrics will form a long civic poem."

Over 5000 tango lyrics can by found from the Web's tango lyrics home page, 99 percent in Spanish but some translated into English.

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The lyries often used a lowlife slang called lunfarde (a dictionary of more than www.gotan.com.ar/lunfardo.htm), similar to cock ney, in which "mangos s money and "to eat an olive" means to leave in a hurry. One of the most 1926, is "Yira, Yira." In lunfardo a yira is a whore or streetwalker, yirar being the verb to describe walking from one corner to the next. "When you've worn out your dance buck / so you'll be able to eat, / then you'll at last fig

ure out / the indifference of that / deaf and dumb world." Most Americans who are caught up in the current

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ish and ignore the lyrics. I asked an Argentine tanguera in Boston how she felt abou this. "Of course, you can dance the tango and not know you to a deeper level. They're about adults, people with a past. The lyrics of most popar music are about m and women who have no

tango craze don't know Span

not know the lyrics is like dancing with a limp." And she quoted a tango called "Vivamos No Más. Let's live, girl, what an ago-

past. To dance the tango and

nizing time, But behind death there's nothing to be seen. Worlds are destroyed by absurdity and ashes.

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But we are the world as

Let's drink a glass of warm witch,

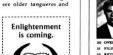
That wine returns and the

Let's leave aside this absurd

Let's live now...Let's live. The early tango reeked of

love. The tanguero had a lot I'm sorry. He had only two the other conquest. Both wer very small. At the start of the dance, the tanguero led, but if the woman was good she immediately established herself as an equal, but with a dif-ference. She was the bitchtemptress who tried to over come his composure. Th true tanguero never settled down, married, and had kids He didn't have one woman he had several at once. Yet all left him. Perhaps it was because of the women he chose. It's hard to do cate a bitch-temptress. These many betrayals led to knife fights with other tangueros tangueros were always stea Or at times they killed the women themselves. The mur ders and fights tended to stem not from jealousy and ply part of the duty of the anguero, part of the job description. The betrayed tanguero never admitted low Even partiality was a sign o weakness. The tanguero had suffered grief in love, but that love was not for the woman who had just left him but for a woman far in the past. The romen, too, had such a griet in the past - these bitch ses — so both kept dancing, constantly dancing

and constantly dissatisfied. while their search and frus trated passion fired the energy of the moment was at best a dim image of that other remembered face that still



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burned in each dancer's heart.

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tangueras sitting alone in bars and cafés — Buenos Aires is full of dark barnlike con fiterias — with a single absinthe, silent, gaunt, proud, perhaps with a raw scar across one cheek, perhaps one o tales to tell, though they will never tell them. Occasion ally the bartender might tel story to someone else in the bar about an especially

act of revenge, or perhaps someone will hint of a tragic past. At times, the mer ome pimps or gamblers whores or turn to opium: o on, this is a world that Borge describes in his stories with who clean offices late at night a mixture of envy and sus or they are suicides. Yet righ picion, this is the world of the music. If not comp to the end they are true to true, it is partly true. It is the shadow behind the popu-larity of the dance. "Ballad their code: they maintain their silence. For the men it is better finally to die with a knife in the belly than in for My Death" ("Balada para mi muerte"), which Hora-

It is hard to know if this cio Ferrer wrote for Astor Piazzolla in 1968, begins, world ever existed, but in Buenos Aires in the '20s an '30s this was the world tha I will die in Buenos Aires.

> I'll obediently put asid the things of this life, my small poetry of good byes and bullets co, my tango, my

handful of ennui I'll drape the whole da over my shoulders like

I'll put aside my next to

drinking.

Set against Argentine tango is a purified tango, the ball-room tango, the stylized form mostly taught in dance schools throughout the world during this century.

I spoke with Scott Dodson, an independent teacher working at the Champion Ballroom Academy on Fifth Avenue, who has taught dance for 18 years and who teacher

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the international standard ballroom dances — Vien-nese waltz, fox-trot, quickstep, and tango. He told me tha day of the week and has about another 75 in classes. He spoke about the differences between the three types of tango - International Amer-

"In the International style the legs are further apart, and the International moves a lot more across the floor. so you need a much bigger floor. With three or four steps feet down your dance floor. so it isn't as suitable for the

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stage as the Argentine tango. The heads are almost touchare maybe five to ten figures you'd dance to. Unlike Argening in the Argentine tango it's very, very close. In the tine, there are no famous more like fox-trot - it's International tango, but there nore open. And the music are a few numbers that are known to all of us. The most is different. The Argentine music is a little slower, yet it famous is 'Sombra,' or can vary in tempo and be very melodic. The Internaorchestras now days that are really good — Japan has a ing type of action - a strict very good orchestra, Gerempo. And usually there's y has a good one. As for differences between Interless improvisation with International tango. If you have national and American dard you stay together with your partner throughout the you have danced with quite a long time, you can impro dancing. American style has vise, but normally if you're dancing with someone that different steps that will allow you to split up several times

He described the International as more team-style dancing, the American as that plus certain theatrical nts. Both lack the intensity and elements of the erotic found in Amentine tango. A take Argentine tango, but

"Usually the crossover with people who take the different tangos is American and International. There is

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ing into both of those, but Argentine tango really is by itself, because the style is so

But for many people the styles are a higher form of tango. At one point I talked to a woman named Joyce who worked at the Cham pion Ballroom Academy When lovce had been think ing about taking tango lessons, she decided she wanted something "less earthy" than Angentine tango, "something more sophisticated," and so she chose International and American tango. And she

ilarity to figure skating and said how ballroom dancing was now going to be a par of the Olympics.

On the other hand, one passionate Argentine tanguero I talked to dismissed the International and American styles

"vegetarian tango. Of the 50 or so dance academies in the San Diego area, more than half teach tango and perhaps 20 give lessons in Argentine tango but they tend to have added the Argentine in the past ten years. Many of the teachers have taken workshops with

pointed out to me their sim-

recognize them as the mas-ters, even though some may question the Simards' philoophical focus. Yet it is the

the Simards and nearly all

Simards' intensity that has caused their academy to expand so rapidly, training teachers, filling classes, open ing a club, holding dances at least twice a week, opening the theater, playing to packed houses, and raising money for the tango university

than El Mundo del Tango to dance Argentine tango ir San Diego during the week Dance North County in Encinitas has dances on Tuesdays and in the Gaslamn Quarter, Clayton's and Cafe Bassam hold dances every A Palestinian, Bassam Shamma originally learned

tango in Amman, Jordan, where he said all the Latin dances were taught. His café has been open since 1990. "Everybody who teaches tango in San Diego started here," Bassam told me.

Ive, however, said that although he had given some lessons at Bassam's back in 1994, they were by no means the first lessons he gave in

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But Bassam is a man of I gave him my card all bent from being in my wallet, he presented me with a shiny holder in a blue velvet pouch I used it once and the person to whom I gave my card guf fawed. However, I like my case and admire it in private "We have the most beau

Bassam told me, "and we'll keep the tango for the ambi ence even when business is slow. Tango is very passion-ate, very elegant. When you lead the lady, it is as if you pro-I used to go to the ballrooms and pick up the steps so no I can dance as well. With all the movies, tango has become much more interesting, and now all the ballrooms have the classes, more people have been coming to dance."

But to listen to Ive is to have a sense of the tango as something more than a dance.

"The goal of the tango is a high goal," he explained.

you are and that scares many people. As recreation it's okay it doesn't need a system. Bu on the academy side it's difwithout a system? Tango is else. Be aware, then you ar a standing meditation. It's why you have artists and gymnasts. When tango becomes a translation of the music into the body and when you can see a man and a who is who - when the power is divided between the two — it's an art. When you see a bunch of steps, even if brilliantly performed, it's

gymnastics

"Tango is divided into

finished.

people it's a big therapy nice - perhaps I was fishing. and what we'll do next month is an illusion. What's our

reality? Now. And tango, it's

always now, now, now. If

the moment, you're just "In tango there is a word - quietness. You must at every second. Tango is

is what we make you believe.

From the waist up is the sen-

is the erotic part. You can't

the sensual part. Much of the

you dance any other dance,

you can talk about whatever

You don't need this tremen-

moment. Tango is just the

moment Tango. It's to be

there at every second [Ive knocked rhythmically on the

table). If you're not there in

somebody starts, his mind goes at 100 miles an hour When he's an accomplished dancer, his body goes at 100 miles an hour and his mind is at rest. It's peace in mind. You cannot balance tango without peace in mind. You have to be there, you can't be in the past or future. That's why it's good — for many think about? What will I do next year or next month, or

it's difficult. That's one of the very, very difficult

"Tango contains a universal message, that we know. It's very simple. It helps us start ing. We live in three states We sleep, we dream, or we are awake. When we go to

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bed, we sleep. When we wake up in the morning, we start to dream. When you step out of your dream, you are awake. And tango can wake the only thing you are is a small person — it doesn't matter if you have a bank account of 40 million. You

don't own your past and you

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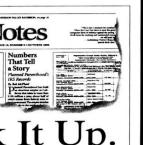
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you aware and I see people begin to awake. We hav found many loyal people here and their lives have really changed through tango. In a very simple way - instead of planning one year in advance, they plan one month in advance; later, instead of planning one month, they plan one week. I didn't say washad to plan — it's ter rible not to plan. What's dan gerous is when you expect

tation equals frustration. "So tango has all sorts of improvisation - like life Life is an improvisation. You can't even say I will do that, that,that. How many times do you follow your plans? Of course on the stage it is choreographed. But when you are an expert your aware ness is there, then the improchoreography. It may be full planned. It's like you have the building and it's white And suddenly it becomes

blue, but the walls remain And Ludmilla leaned forward and gave one of her dazzling smiles and said, "Tango means being in the

Well, this is tango that come a long way from knife fighting, just as it is a long way from tango that resembles figure skating. There is another form o Argentine tango, which might be called a purely recreational ango. This I learned about

from Glen Lovelace, owner and general manager of the Arthur Murray Dance Stu-Hillcrest since 1996. Lovelace also has four other Arthur Murray Dance Studios one in Sacramento and three that while salsa was the most popular dance at the San Diego studio, in the Bay Area it was tango. "In San Fran-cisco any night of the week you can find at least two places to tango. On week-ends, I can find three or four

places — a lot of them with live music." Lovelace is in his late 50s, with thick gray hair and a thick mustache - a man of extreme grace and charm. We talked in a small office at his studio. He said about 10 to 15 percent of his stude

some he referred to the Simards.

Lovelace spoke of tango for Americans as being a hobby, while for Argent loved the tango and danced t regularly, yet his approach was a practical approach. As he talked about it, he demonstrated the steps, moving gracefully across his offic with an invisible partner. "Sometimes you dance

"I started because Joyce was so caught

box ending. So that salida on a crowded dance floor

night be danced slow slow

dow, quick, quick, quick, quick, slow. But you might

if you stepped back slow, and

you might stand there for a

bit and take this step over

here, and if they got in the way

again, you'd kind of sneak

times 32 to 40 beats of music

— it takes some

up in it. It was either the tango

or the relationship.

to the room," he said, "and ometimes you have to danc to the floor conditions. So if you take the basic eight-count 'salida,' or 'exit,' it tells you how to start and stop all th take the one in place or they take the one back. But it's always one, the sidestep is two walk three four the w they do a kind of a half-adon't even want to brush against another couple on the dance floor. So when you're dancing, you have to really protect your partner to make sure that other peo ple aren't encroaching on her. So sometimes the guy will take the girl on two and he keeps her weight on her right foot and he sort of lift her up a little bit so she'll ster here and the weight goes or this foot and he just turns her, because he couldn't go this way, so he goes off over there - so you've got a lot more improvisation. Bigpatterns as in ballroom dancng. The Argentine-style tange teaches you popular combinations, but you never dance it that way completely because somebody gets in your way

tecting your partner, as if you're walking down the reet with your arm around with her and everything is ing your time with her, as ed to just holding he opposed to just holding ner hand and walking down the street. So when you take the subtle and you really get that connection, so everything that I do is for her. I don't take a step unless I feel she's ready to go. He also said that when he first started learning the dance he was so involved with the footwork and making the changes and doing the leg things that he never saw the dance. And he said that for four or five years he was so involved with that. he didn't see anything else and then one day he looked

"Have Ive tell you about what we call the 'split weight' in tango.

So I did. "In tango," said Ive, "the center of gravity is always divided in two. When the dancer takes a step, let's say to the side (which is the mo difficult one), he allows his spinal column to travel only to the center of both of his feet. When he closes his feet. he allows his spine to trave in the middle right above the left foot, both middle, for ward middle, lateral middle. When he steps forward with

erally. That means split either foot, let's say left foot forward, his spine remains over the ball of the right foot, Got that? It seems a long which allows again the cen-ter of gravity to be divided in

two and to have half the

dle of the body. Now when

on the left foot, he allows his

flat, straight over the mid-

approximately just on the

back ball of the left foot, in

between the second and the

third toe, when we walk lat-

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way from those black foot prints painted on the floors of dance studios in the past

it somewhat better, I took two lessons in a beginner's class at El Mundo del Tango with two teachers who had been taught by Ive and Ludmilla. I should say that my pres tango lesson had b in a Quonset hut on the Michigan State Univ campus about 1951 when I was ten years old and a bit of

The teachers were Mar

a cutup

tin Vollmer and Clair Sosna. both about 30. Martin is Swis and had first taken lessons in Zurich in 1995. His wife then his fiancée dance tango at their wedding and had said that unless Ma tin learned, the wedding was off. So he learned to tange Besides giving tango l he is working on his Ph.D. in oceanography at the Scripps Institution, Martin is abou

six feet with wavy brown hair

His eyes always have a faint

look of surprise, and dim-

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made a liddle exercise." An excellent dancer, he performs in the stage shows and exhibits only one serious flaw. He smiles. The serious tanguero never smiles. Clair is five feet two or

ples pop up when he smiles. His English is almost perfect

with a slight accent. He says,

"Remember dat" and "We

three, very pretty, and also an excellent dancer. She has studied tango for only a yea and a half but had studied jazz, ballet, ballroom, "and all that other stuff since I was a child." She, too, dances in

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The class was made up of five women and six men ranging in age from 30 to 60. yous and fidgety lot. Martin and Clair were very patient and reminded me of those dentists who promise to be 200 percent pain-free. Martin started the music rolling. expressions

"As a teacher, I must give you some tools," he said. "First comes the basic struc ture, the basic steps. Then you modify them. But first







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He demonstrated, slink ing four steps forward and four steps back. Soon we were all slinking along. Several more advanced students watched from the doorway with compassion and humor, as if remembering their own

After we had gotten the hang of slinking along by ourselves, Martin and Clair paired us off and showed us described to me. We changed partners often. Above th music there was a constant muttering of "Sorry, sorry." Martin and Clair kept telling us not to stare at our feet. It seemed dangerous not to. However, it soon got easier and even a bit of enthus developed. I seemed to be doing all right except for a tendency to steer my part per into the wall. Because of the tango's odd rhythms and pauses, there was a certain mount of unfortunate body checking.

When I danced with Clair, she told me, "I find it fascinating how tango makes time and space. It's the only partner dance where you're not always doing the same footwork You need to be very concentrated and relaxed at the same time. It's almost dancing I want to go as far as I can go, be as good as I can be. And the erotic element makes it far more interesting

I didn't relax. Clair is more than a foot shorter than l am, and I was afraid I would squash her. However, by the second lesson I was looking forward to dancing with her.

Martin spoke about the basic step as being divided into three parts, then you vary it by dropping off the third part, or, as you increase your improvisation, you can drop off the second part; then he taught us how to turn. I bumped into the wall again. My feet seemed to be doing pretty well and Martin and Clair praised my sense of timing, which rather went to my head. On the other hand. I had trouble keeping my elbow at a right angle, which led me to walk past my partner, putting me almost behind her — a misfortune.

The next week we and half forgotten. Everyone had come back, and another

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at El Mundo del Tango, all taught by Ive and Ludmilla, had begun their tango experience just as we had on those two evenings. They, too, must have looked sheepish and said "Sorry, sorry." And now they perform in Le Vaudeville, the Simards' tango theater. "Me, I believe tango is

for everybody." Ive told me I will say, I will take you and bring you on the stage as an artist, because, me, I have a very, very strong belief first I believe everybody's equal. Second, everybody has the tango, they just didn't discover it yet, that's all. I was lucky, I am a disciplined person, I had the right infornation and I had talent. But talent in tango is number four, not number one. Numthe real tango. Then the discipline, then the consistency then the talent. If you don't have talent, it doesn't really matter. It doesn't come first. And anybody can do it."

added Ludmilla.

The audience of 160, plus the 20 performers, then the

stagehands ticket takers, and all the other El Mundo del Tango helpers jammed Le Vaudeville's opening night and it seemed that in mov ing through the crowd before used Glen Lovelace's tricks of crowded dance floor.

I spoke with Barbara Broderick, who is one of the Simards' most passionate is also the oldest, being 75 and proud of it. It would be wrong, however, simply to say she looks ten years

younger. Small and white-haired, she looks youthful and moves across the stage as gracefully as any of the Barbara met the Simands

shortly after they came to San Diego, For a year before they opened El Mundo del Tango, they gave lessons out of Barbara's house in La Iolla They even lived there for part of the year because I we a little apartment there and I got my lessons for free." her laugh is youthful. Although she began to study the tango four years to discount those earlier "I owe everything to Ive.

He's been my mentor for five years now. Before that I went to 12 different tango weeks. all over the United States -Stanford, Seattle, New Orleans, Columbus, Chicago. I traveled to workshops in Buenos Aires and had a num ber of the top teachers, and I went to other teachers in San Diego, but they were not adequate teachers. I had no one to dance with here and nowhere to dance and no teacher that was worth anything. Perhaps I was too demanding or maybe I expected more. I expected someone to really help me learn what tango was all about, rather than just patterns, just the steps. There was no con-

"Ive is an absolute genius as a teacher, and his goal is to really help people understand the deeper world of tango, not just the fluff, not just the flashy boleros. He's helping me every single lesson, and I take two to three

well as teaching you how to I mean learning how to move be gentle. The gentleness that your body so that you're completely in sync with your in almost any other school that the space you're supposed to occupy. Tango is an extremely deep subject, it's

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about relationships between the person and the floor. It's one of the most challenging mental, physical, spiritua disciplines that exists. It grabs so many intellectual, smart, and exciting people just because it's such a mental and physical challenge, as

ing it for 35 years. This is a He knows almost every postango. But not only has he studied tango, he knows body dynamics. He knows dance in general. He was an international champion, and to do that you must have tremendous discipline and understanding of what you're doing,

just a few people. It's too But he decided he'd rather teach and be involved with beautiful an art to stay in just Argentine tango — he gave up all of what he'd done for these little tiny small pockets. I suggest that it sounds

all of his life to do tango as if Ive wants followers, and because he felt it was the mor Barbara gets a little huffy. important thing he could do "Tango is about being And Ludmilla fought hin vourself. No one is a disciple like mad, because she didn't of Ive's. You dance who you want to give up ballroom are in tango more than in any other dance. You're given but he had a dream and, boy freedom by a good lead as a woman, and as a man you day, to build this tango unican be so creative, so in touch versity where he'd be train with the exciting mental ing teachers. This is the vision dance, how to get your partthat Ive has — he is going to ner so that she's right where make tango available not for

ing, it's the most intriguing thing in my whole life. I gave up my whole studio. I had a La Jolla. I was a custom in the late '60s. I just designed one piece at a time. I was very



### **Reader Matches Success Story** which I thought was really nice.

MAKE ME LAUGH, then dazzie ne with your wil. Ben romance me entit your sign. Ben de Im seek you go for long walks, norteen each other, mediate, notice by will be good book and practice kissing. Tm 57°, 40s, suburnihazel, loving mom, leacher. You're 37-49, professional, happy.

Sandy Galper: My parents didn't think much of this advertising thing. My mother told me I should go to bars and find men the old-fashioned way.

someone really bright — not just a brain, but someone with the soul of an artist.

Sandy: I used Phone Matches more survey: I used in Fronte Materias More extensively than Jim. I advertised for about a year and met a lot of guys. My ads got more specific and so did my phone message. Instead of getting 30 responses. I'd get 2 or 3. But they were quality responses.

Jim: Sandy has a nine-year-old boy and my son is seven. On our first date, we were going to take the kids to the Family Fan Centee. But my son went over to a new friend's house and never told me. I was frantic. Sandy offered to come over and help look for him,

Sandy: After that, we got together for a Chargers exhibition game. The conversation wasn't contrived or strained. We really laughed a lot. Jim: One of the things that impressed

me about Sandy was that she wasn't lary. She had a per-sitting business and was trying to get an errand service going, too. Sandy: I was substitute teaching at the time and wasn't happy with that. Jim had just retired from the military and was going to cooking school. So we said, "Let's do something together."

Sandy: On October 22, we opened the Kensington Village Cafe. I take care of the front of the restaurant and Jim is in charge of the kitchen.

Jim: We're here 12 hours a day, six days a week. We figure if we can days a week. We figure if we can do just about anything. I'm a typical chef. I can be high-strung but Sandy doesn't let it bother her.

Sandy: Jim is so nice. I've never been

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small, I never hired people to work for me except goldful life and I'm a world-class designer. I had a wonderful business, but I gave it up because I wanted to devot my life to tango. I still design iewelry, but I do it out of m

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"Tango has changed my life so drastically — not only what I wear but my dimenons, everything has changed. I'm out there and I want to look good. I'm presenting the way you feel about your self, your diet changes, the way you dress, everything changes. It's keeping me alive You know what it's done for me? It's made me a better ver, it's changed the way I feel about my body, because neling all of your mental and emotional energy to your center. You're learning to control your body and you this discipline; I've never even been anywhere near this kind of discipline. Yet I still have so far to go. This is what Ive the rhythm of tango, it's a therapeutic, healing pov And it's true - 1'm happy, I love the music. I love the sen suality. As a single woman, sometimes you have to have an outlet for your sensuality, and you can feel in your body that you're giving of yourself with tango, because it's total, even if it's three and

giving of yourself, at least I am. It fulfills a lot of people needs far more than any other social dance

Of the 30 or so people I talked to over two weeks the ones who had this sort of enthusiasm, and there were many, were all students of the Simards - people for whom the tango had become more than a dance. And agai there was a striking range of Ive said that 24 different nationalities were involved with the school

One of the very best dancers was Morena Marina Santos, Beautiful, petite, black haired, she looked perhaps 19 and turned out to be 16. I thought she must have been taking lessons for years, but she had been taking tango months, though she had pre viously studied jazz, tap, and ballet. "I learn dances quickly, she told me, "I guess it's my forte." Her mother is the Brazilian singer Marta Santos, who sings locally and also tours with her trio

Morena danced a modern tango in Le Vaudeville with my teacher Martin

began to sail. I had to take a le test in tying knots. My booklet gave diagrams of the ends of ropes interweaving, ng apart. In their dance Mar

nd Morena reminded me of that. "I like tango because you're dancing with someon

else, not like ballet or tap. ena told me. "In tango

"So if the man passes a foot or leg

across the woman, it tricks your vision

and you don't know what you see. '

the energy is more inward than outward with the two partners, and it's also like meditation. You don't have to think about it. If you start thinking about it, you do something wrong. And the tango is very geometrical; it deals with shapes a lot. Salsa is like a color painting, a tango has the starkness of black and white. In a good tango, the man doesn't lead. First the woman follows, then the man

the school and does cor struction in San Diego. His troduction to tango was like that of many others: "I saw the show Forever Tans with a friend and I liked it

and I wanted to do it." On the walls were col orful ceramic sculptures by Joyce Schleiniger, an attra tive Brazilian artist in her 30s whose biggest work in San Diego is a 34-foot ceramic mural outside the main

follows. It's a balance betw them, so they're equal. The theater has blue

tal at Camp Pendleton. She had been taking dance lessons walls and a blue ceiling with at several different studios a sea motif - seats to the in San Diego but then switched to the tango in right of the entrance, a raise stage to the left, a black floo March 1999 and now dances with a black curtain behind it exclusively. "Samba is the Brazilian music, and that's the stage and a red ceiling above. The theater had been what I mostly listened to growing up, although my the show by Rick Johnson. father was a pianist and he played tangos. But the tango is a lifetime dance. There is always something new to

> Her boyfriend, lames in the fall of '99. "I started up in it. It was either the ingo or the relationship. A lot of dances are just social, but tango you can get a pas-sion for. It's amazing to have your body move in such a

ing the tango. I hardly heard

trated on the steps. Then

once I learned them, I forgot

them so I could dance.

music, I only concer

entrance of the naval hospi-

The evening's show began with a sexy red-haired chanteuse in a black clinging gown, Liliana Binner, a onal singer of great charm, who cranked up the

audience with her dramatic - "sad and alone is the to sadness, to desperation She ended with a number another influence on the cur rent resurgence of interest in tango - singing the tear jerker "Don't Cry for Me. Argentina," from which Lil iana squeezed every drop of tears of her own. Half the audience sighed, the other

The 18 numbers tha

looked perplexed.

followed presented a full range of tango possibility beginning with an ensemble piece of eight women, includ-ing Ludmilla, dancing to a New Tango number by Astor had been choreographed from A to Z and as the evening progressed, the performances grew stronger. Most numbers showed off couples dancing together. pieces, and a wonderful African-American dancer Todd Martin, played a milonga on the flute and danced in two numbers. He, too, in talking about the tango

expressed an enthusiasm I'd rarely heard expressed for other dances. "I switched to tango because it gives me more freedom of expression Like ballet or figure skating you can do anything within its specific structure. When people discover the tango, it becomes like a second home

In general, the women were better than the men although half a dozen men were excellent, but the weak unable to keen their backs table informality. They lacked tanguero, the intensity of a an engaged in a knife fight. Perhaps it is difficult for American men in this age of through to the world of the tanguero, who is never polit ically correct, or rather who follows his own code of cor

ectness Then the Simards closed the first act as they danced to a recording sun y the master Argentine voca ist Roberto Goyeneche. These wo put the others to shame although even Ive permitte himself a forbidden smile perhaps a bad habit left over from his ballroom days. "There's a lot of optical

illusion in tango," Ive told me. "The music puts you in an hypnotic state, and you don't know what you're watching. And the other side is that it's like a magician the hand is faster than the eye. When the woman starts to turn around the man, the man is in the center. She plays a strobe-light action — you know what I mean? It catches your vision. So if the man passes a foot or leg across the oman, it tricks your vision and you don't know what you see. You see things that do not exist and what exists

ing a snake, you know, on a tree. It's fascinating, ah? But when you stop to see the snake, you start to see the tree And if the tree is not there, then the snake cannot exist and he cannot fascinate you. So on the stage we don't fool people, but we have light. s, everything, you know? We can play with the tango and make it really

mnot see It's like watch

"Everybody will say it's alone, to gesticulate. But when it's not natural. When you start to walk backward, it's not natural. When you say to a man, 'Ladies always first,' for many men it's not natural Because in tango the real fol appears to be the macho element in tango is what we call ing tango," false tango. In real tango the man must

learn how to think the lady that he takes care of this per son. It's invisible — it can must learn how to wait. Tango is a company, an investment Man invests himself with be the perception of your-self. Whatever it is, it's the out his ego and the woman third formula and it's the rself without he same space and same dir impatience. And here is the sion as one of us. That's the start of the reality of the tang investment of two. You know it's not us, it's the third. It's Apart from that, it's just dans a trilogy. Now we talk about ing, recreation." Ive saw my look of mild bewilder the tango, the real tango before we were talking about and laughed. Then he added, the steps. Tango is in the third volume. Man is the beginning, the lady is the sec ond, third is the express It's the third person. We

it is not for everybody Watching Ive and Lud I saw no smooth, unbroken series of seeming rushes and dizzying changes of speed, abrupt turns and pauses as the piano, bandoneon, and violins swirled behind them. The direction could never be anticipated, nor could on anticipate when he would stamp a foot or when she would slowly draw her long leg up the back of his. If one

were to map their move ments across the floor, the result would look like a lackson Pollock painting. One might think that a step that ng, often nearly a vard would be ungraceful, yet it seemed the height of grace At times when she raised he leg, you might think she was with the tip of her black shoe Then in the last half minut of the dance, it got faster and their legs became a blur. It dash held in a barrel, but prettier, The crowd shout bravo. The orchestra hit the last two notes. Ludmilla curved her right leg around the back of Ive's and they froze in position

In the early '80s in San tiago, Chile, I used to go to a café — the Confiteria Tor res — that had been there for over a hundred years and had probably never been

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redecorated. Even the wait ers in their long black aprons were ancient, and there we occasionally rats in the restrooms. They had tangos several nights a week. These vere early nights because during those years of the Pinochet dictatorship there

was a strict 11:00 p.m. curfew and afterward one someimes heard gunshots. The five men in the band were all elderly, and the man who sang had begun singing tango in the 1940s. All had day jobs. The people who came to dance were also elderly because the tango was not a popular dance in Chile at that time. Rock and roll, salsa cumbia — they were the big

These old couples would creak and moan their ways up to the dance floor, but the moment the music began

their bodies changed. They were people who had been dancing tango for 60 years, ed that when the danced, 60 years fell away. They were graceful, passionate, erotic. Even the incredibly bored waiters stopped to watch. And the women would do all the fancy leg turns; the men would keep their backs ramrod stiff and never smile. At the center of the room, even in a crowd, each cou

Amarga" this time. The elderly, the halt, and the lame feet once again.

was the depth of their inti-

macy. Then it would end and

they would limp back to their

tables and pisco sours, par

white handkerchiefs. The

room had a balcony and an

extremely high tin ceiling.

Around the wall at the top

ere painted sayings of Oscar

Wilde in Spanish. One of

thing but temptation." The

tango. Perhaps it was "Vida

their dewy foreheads

After the performance at El Mundo del Tango, there was a buffet and then dancple who had come to Le Vaudeville, many stayed to dance and a number of others would sign up for lessons. As the performances continue so does the school's it the likelihood that Ive's tango university will become

In a short biographical statement, Ive wrote that he saw his life as being about self-discovery and that he owed much when he was younger to his study of the Indian mystic Sri Nisargadatta Maharaj. This seemed to be behind some of Ive's philosophical ideas. So I asked him the connection between the tango and Nisargadatta.

Tango contains what we call the tango moment, which is the moment of truth. It's what we call 'the right now.' The tango moment is about staying all the time with your core in every pre-sent moment. That means with every heat that flows with the heartbeat, in every moment of every step. Indirectly Sri Nisargadatta Maharai teaches tango: the tango in life according to the universe, seeing the life as an illusion, like the tango is for tango it is a special moment. I will be rude a little bit here. You have a crowd and this crowd looks at you and you

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must give them pleasure by staying in the present moment and dancing well. By watching you they have tremendous pleasure. The thing is that it is an optical illusion, not reality. Let me describe pleasure in a strange way. It is like two people making love and there's a crowd around them watching them Everyone has pleasure, includ-ing the couple inside, but the only ones that have the orgasm is the couple in the middle. That's about tango. nside of the couple they live the real present moment and outside of the tango the viewer has the pleasure to observe the optical illusion of the na tern, which is nothing. Sri Nisargadatta Maharaj teaches the same thing of life. It's a difficult concept to accept because the answer is you

you are. In tango you dance who you are — nothing else. So that was that My evening was at an end. Maybe I would dedicate myself to the tango, change my life, grow a mustache. I asked Ive if he had anything to add.

seek yourself to know what

"Tango is the dance of the next century," he told me. "It contains a universal message, which I believe is to find oneself. Emotion lives in the mind, feeling lives in the body — tango is emotion, not feeling. Thus tango is a road to self-awarer self-liberation. The tango started as a way of freedor and even now it teaches a person to live in the present by learning to follow three rules - one, quiet: two humility; three, putting the woman first, which is very hard for the South Amer can male because it requires transcendence. There is no success in tango. One dancer always requires the other and this demands humility. Openness, humility, discipline you see how these are nec essary. Tango is like a magic to themselves. There is a little quote: 'When somebod will make himself visible Everyone has the tango inside Most people just haven't dis-covered it yet." ■

- Stephen Dobyns

Stephen Dobyns has been a orter for the Detroit New reporter for the Detroit New and is the author of 10 volumes of poetry and 20 nov els, the most recent Boy in the Water (Henry Holt &

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he was going to suggest selling off. (The county sold off the landfill for about \$100 million — a major windfall to the county's "turnaround.") Roberts cited the city's dataprocessing operations as a target for privatization.

What really makes no sense

is why unions are trusting Roberts when he screwed them

at the county. Environmentalists have learned their lesson. Watch for the Sierra Club to announce their endorsement in the next few days. Carolyn Chase

Who Wears Less Green? After reading the Reader article on illegal campaign contributions ("The Art of the Cash Harvest," October 5), I cannot imagine how anyone would have any doubt about which candidate to choose for mayor in the upcoming election. This may sound like a campaign ad, but it is not. I am just tired of people who complain about the undue influence that large contri-

butors have on the electoral process and on the behavior of the recipients after they are elected, yet still vote for the can-didate made popular through the purchasing power of those very contributions. In a field where both major candidates are asoundy pre-learly Dick Murphy is the one less likely

to be controlled by special interests: big business, big interests: big business, big labor, building contractors, etc. I suggest that voters ignore the apologies, excuses, and denials of the contributors and the recipients and just use common sense in assessing who will be beholden to the special interests and who will not and what this political

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Rest In Peace I've had it up to here with the things I've heard and read about the late Rod Page (Pop Music, October 5). These opinions are my own and KPOP Radio. By taking "the high road" and not com-menting. KPOP has allowed themselves to be dragged through the mud, and some members of the media and of the listening audience have taken Page's perspective of the story as the whole truth!

taken Page's perspective of the story as the whole trull Rod Page had a brilliant broadRod Page had a brilliant broadRod Page had a brilliant broadpage had a brilliant broadhad brilliant broad had brilliant broadlegacy of years of anger, as well a 
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ruths, and voident threats. 
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p was just one of several violent threats that Rod Page made over the years. The stories of Page and his threats and violent actions were common around the radio stations, but everybody always said, "That's just the way Rod is." Why

everybody always said, "That's just the way Rod is." Why should any human being be of the property of the prop wasn't doing that. All of the speculation and accusations of "a setup" and resentment over how much money Page made are just prepos The quoted advertisers

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### SONYA of London

assuming they know the whole story - small disagreement, my foot. Rod Page was fired because of outrageously inap-propriate behavior on and off the microschool

propriate behavior on and off the microphone. Rod Page was without a doubt a great radio talent and a legend in San Diego. I never had an opportunity to hear any of his earlier, award-winning work. But his later work suffered a great deal, and that along with his com-pletely unprofessional, men-scent programment of the com-traction of the composition of the com-portunity of the com-traction of the com-architecture of the com-traction of the com-traction of the com-architecture of the com-traction of the com-and the com-traction of the com-traction of the com-and the com-traction of the comemployers and his coworkers are the cause of all of this. One can only hope that Rod Page is now finally able to find peace.

Name Withheld

#### Jack Cheese Jollies

Jack Cheese Jollies
Naomi is so funny! Dodging
political uprissings, bloody
coups, drug wars, earthquakes,
landsildes, volcanic cruptions,
and epidemics, just to have
half har fun eating along the
Pan American Highway (Restaurant Review, October 5).
One can only imagine what
the other half of her fun must
bel And then to find this fun
again at Berta's in Old I Town. again at Berta's in Old Town. What good fortune! Her re-view did the trick for me. I now must get out my cammy's and visit Berta's for the Twinkiewith the comforting nubbin of melted jack cheese. That sounds like more fun than a

### I Love The Whole

Bunch
First, I thank you for my
Reader each week. I'm 74 and
depend on it to keep me
posted on "my city." (I'm a
native of Old Town area.)
Second, I thank you for
Anne Albright, the first item I
rad each week. I'm a great-

read each week. I'm a great-grandmother, and her articles always touch my heart. I do so hope someday all her

articles are put in book form. Third, next is Eleanor Max Nash (he's such an in teresting person), Ernie Grimm — basically, the whole

Fourth beautiful memorie Fourth, beautiful memories from Confetti for Gino. My husband (an Irishman) fished with the Portuguese fleet in two-pole and three-pole days. Barbara Bohannon

### Black And White And

Read All Over
I wanted to write this earlier, but the local news is such a necessity and so prolific that there is little time for trivialities such as writing, read-ing, and thinking. This is, of course, a good thing because what good could come from these wasteful activities?

I would like to respond to

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be in reruns I have plenty of time to do so. At for all those districts to do so. At for all those the local news. I continue to watch especially now that stories are short and keep getting shorter. Those indepth fire-minute stories are short and keep getting shorter. Those indepth fire-minute stories are short and keep getting shorter. Those indepth fire-minute stories are short and keep to be short and possibility of news being "quietter, reflective, thoughtful" is demenning. The men does a much better job of it and saves me a hell of also of time for other things—like the matician level. I am like the matician level. I make the right is therem so right-like when the short of the shor Even with KGTV's 6 1/2 hour Even with KGTV's 6 1/2 hours a day I feel like I'm behind. Thank God for their lead-ership. Without them I'd be a lousy father, husband, and

lowy father, husband, and employee.

One last thing. These camera people shouldn't be so afraid of touching people or the influence the camera has on its subjects. The camera makes people real. So anywhere and watch anyone who is not on camera and they're just not convincing as people. I myself have set up a video camera in my house so that I will be a true nerson (I can edit) out. true person (I can edit out what I don't like later). Most of the world is one giant illusion, a manufactured image Only the camera's presence Only the camera's presence makes people and events authentic, which is another reason I so enjoy watching the news. I get to see sincere, is really happens. I learn how I should act. I need reality in my life, not all the fabe stuff that happens to me when I'm Exep up the good work! Will somebody let me know when the reruns are over?

La Meas

Kleinzahler Denies

You've heard of the genius of Art Tatum (?), well, the genius of Fats Waller was denied true status in the article Kleinzahler wrote (Pop Music, September 14). My purpose in moistor is not to criticite colly

writing is not to criticize, only to inform. And the thought

came to me that the person writing and reviewing mus-ical sections are not neces

ical sections are not neces-sarily of a background in music. (The nature of the music is never expressed.) In brief, the article men-tioned Fats Waller playing the organ, and the writer had the nerve to mention Jimmy Smith and other musicians

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same breath! Well, Jimmy Smith plays a rhythm organ; no need to elaborate on the others mentioned. Fast willer "fun of music" that he expressed in this country—and except to England to play the grand organ and his repertoise major works assigned to the grand organ. His 'incidental ditties' performed in the jazz idid in an abelieve that those named in the article flay. those named in the article fit into this category. In my background knowledge of

Fats Waller, his "instant-composition" put him in this high state of creativity; I know of no others. I was made aware

of no others. I was made aware that he composed on the set lyrics and music.
Also, I pray these States and Stages of America drop the stigma of "group classification" and accept genius as it is presented, devoid of the form that it might come in! We suffer less of the trust in! We suffer less of the trust this country by not being able to enjoy the highest level of creative music, merely because this country contrives

some group/difference or some group/difference or refuses to give up the material gains for a preferred group. To this, I'll say to America, North of Central and South, "Wake up, ole maid, don't cha know you growin' ole-blues." (All praise due to all mentioned in the article, no

ary Laffoon

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# Calendar

### **Fast Footwork with Strudel**

Czech and Slovak Lawn Party

were created. For nearly

moved here from Chicago, which has as many Bohemian restaurants as San Diego has Mexican

restaurants," says Mike Kravcar. "There's practically one on ever corner, serving dumplings and sauerkraut. So coming here was culture shock. That's why I gravitated to this organization, which I found by accident in Balboa Park."

Balboa Park."

The organization is the House of Czech and Slovak Republics, headquartered in one of the International Cortages along Park Boulevard and President's Way, Founded in 1955 as the House of Czechoslovakia, it changed its name after the fall of Communism, when the independent Czech and Slovak

LOCAL

page 73 page 75

Pop Music page 79

**Local Events** 

Classical Music

Art Museums

& Galleries

page 57

page 112 Restaurants page 121

EVENTS had promoted the diverse cultures of the whole region — their food, music, dances, and crafts —

including those of Bohemia and Moravia. And it saw no reason to discontinue, even after the faraway "It would have been silly to split ourselves up," says Kravcar, who is the group's events coordinator. "Many people have been members for years; two have

been members for years; two have been members for 45 years." Besides, everyone is intertwined if not through marriage then

Besides, everyone is intertwined if not through marriage then friendship.

The state of the stat



lawn party of the House of Czech and Slovak Republics. The Devin dancers' repertoire has

The Devin dancers' repertoire has been meticulously researched, Laman and others have made three study trips to Slovakia and twice hosted Slovak instructors in San Diego. "The dances from central Slovakia have very fast footwork," she says, "sort of like Slovak rock 'n' roll. The western Slovak style of dance the hadren and Generatte do rock 'n' roll. The western Slovak style of dance that Andrew and Georgette do is a lifting dance. It's for a little bitty girl and a big husky boy. Throughout it he's always lifting and bouncing her. It reminds me of 1950s swing dancing, Laman says that the costumes Slovak dancers ordinarily wear are made of linen and wool, but she has taken the liberty of translating them into cotton for the sake of the California climate. "There's no snow here like there is in Slovakia."

The dance group is named after Devin Castle near Bratislava, Slovakia's Devin Castle near Bratislava, Slovakua's capital. "We were christened with that name by the gentleman who first came out to San Diego to teach us dances," she says. "Ah, Devin. That's a good name for you,' he said. Devin happens

to be in ruins, but it is a national monument, right on the Danube River. That was one place my kids and I got to see when we were there in 1992, right before the split. By then, it was already a free country, and my dad was able to go back for the first time since the second world war. That last trip was very emotional. My dad's mother was killed by shrapnel, and he actually found her grave and he actually found her grave. It was my mom's first time visiting the country. And it was the first time I took my children there. So it was kind of a culmination."

Dancing with Laman's children and others this weekend will be Brother Francisco, "I don't will be Brother Francisco. 'I don't even know his last name.' Laman says. 'He's a monk from Tijuana says. 'He's a monk from Tijuana who comes to our church [Holy Angels Byzantine Catholic Church]. He's in his late 20s or early 30s, very religious, and happens to love folk dancing. He used to be a dancer in his teenage dance with us is welcome. We've had Ukrainians, Polish, and combination Mexican-Germans. combination Mexican-Germani Brother Francisco is Mexican and knows Mexican folk dances. He saw us dance, and said, 'Hey! I can do that!' And we said, 'Well, why

don't you?' "

Czech dancing is part of the lawn program, too, performed by the Balboa Park Dancers. Music will be played by the Accordion Lovers' Ensemble traditional sausage dishes and strudels are for sale; and tours of strudels are for sale; and tours of the cottage exhibits are available throughout the day. "You'll see cut crystal from Bohemia, antique dolls with porcelain heads," boasts Mike Kravar, who considers them all "indicators" of the rich pre-Communist follways of the region.

— Jeaner Schinio

Annual Lawn Party Sunday, October 15, The House of Czech and Slovak Republics Balboa Park Cottage tours and food 11:00 a.m.—4:00 p.m.

Songo, music, and dance at the Organ Pavilion: 2:00–3:00 p.m. Admission and parking: Info: 619-236-9616

Tijuana Native Carlos Santana re-ceives the keys to the city during a ceremony planned at 10 a.m. on Friday, October 13, at the Tijuana City Hall (in the Zona Rio). Free. For more information, call 011-52-66-88-1721. (TUUANA) "My First 40 Years in Architec

"My First 40 Years in Architec-ture" — demonstrated through pro-jects, photographs, and more by ar-chitect Guillermo Caballero — goes on exhibit with a reception at 7 p.m. on Friday, October 13, at the Tiyana Cultural Center. Free. Find the cen-ter at Pasco de los Héroes and Mina Street in the Zona Rio. For more in-formation, call 011-52-66-87-9600. (YUAMAN)

"Otntments, Syrups, and Recipes in the History of Tequila" provide the theme when José Maria Marua and Mariachi Chapala perform and present a lecture at 8 p.m. on Friday, Oc

for details, (10,0040)

"Festival of the Globalphobics: Cry
of the Excluded Ones!" The theme
of globalization and its impact on the
communities of the U.S.-Mexico
border between the Californias will
be explored during this event, including a panel on globalization, nethorough the Communities of the Communities of the
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of the Communi downtown library (Parque Teniente

Guerrero).
On Saturday, workshops examining the effects of globalization on citizens runs from 10 a.m. to 2 p.m.

Artistic Featival is slated for the same date and location, from 6 to 9 p.m.

Case de la Cultura is the place to be for a strategiting session on wor to flight the exclusion and organize the "global-phobics" of the region from 11 a.m. to 2:30 p.m. on Sunday, October 15.

Events are free, For information and registration, call 01:13-26-6-6-2851 or 619-384-5283, (100404).

InSITE2000, a contemporary arts project featuring work by 34 artists from throughout the Americas, runs from Friday, October 13, through Sunday, February 25, 2001, at various Sunday, Pebruary 35, 2001, at various ities in San Diego and Tiyanan. Approximately 30 new works will debut at various times during the event, ranging from new media and installation to "performance and spectacle," film, and video. Most projects are open to the public at no charge. Tiyanan's opening is slated for, Standay, October 14, beginning at 7 p.m., at the Tijuana Cultural Centre (Pasco de los Héroes and Mina fer (Pasco de los Héroes and

ter (Paseo de los Héroes and Mina Street, Zona Rio). The opening is fire and will be followed by an outdoor concert by Café Tacuba at the es-planade of the Palacio Municipal. For more information on any of these events, call 619-544-1482. (SAN DIEGO COUNTY, BAIA CALIFORNIA)

No Reason to Miss Bullfighting, if you're so inclined, this weekend you're so inclined, this weekend. Matadors Pablo Hermoso de Men-doza, Rafael Ortega, and Federico Pizarro face bulls from Pepe Garfias at 8 p.m. on Saturday, October 14, in Plaza Calafia. For more details, dial 011-52-65-57-3864. (MEXICALI)

The "Super Bull International

at the Casa de la Cultura (Avenida París #5, Colonia Altamira). An Artistic Festival is slated for the same Rodeo" is slated for Sunday, Octo-ber 15, starting at 2 p.m., at Cortijo San José. Tickets are available at the

San José. Tickets are available at the gate. (PLAYS DE TUJANA)

Bullh halling from Violds de Fernandez meet up with masadors Pablo Hermoso de Mendoza, Rafed Ortegs, and Uriel "El Zapata" Moreno at 4 p.m. on Sunday, October 15, in the Monumental Bullring by the Sea. For information, dial 619-428-9517. (TUJANA)

TUJAMA)
The Play | Vine, w y los concoci will be presented by actors Eric del castillo, Suann Dosamantes, David Ostrowsky, Rebecca Mankita, Luis Couturier, and Marisol Mijares at 7 p.m. on Tuesday and Wednesdaya, Cotober 17 and 18, at the Tujama Cultural Center (Pasco de los Héroes and Mins Sterez, Cons Ikio). Tückets are \$21 U.S. Questionaf Call 011-52-68-7-9600 in sunwers, (TUJAMA)

Celebrating Prosperity, Cultural Diversity, and Mexican agriculture, Mexicali's Fiestas del Sol 2000 con-tinues through Tuesday, October 17, in Vicente Guerrero Park, Mexicali in Vicente Guerrero Park, Mexicali is the state capital for Baja Califor-nia. Take in the valley expo, featuring agricultural exhibits; a social expo; commerce expo, a section highlight-ing art, bread, and wine; traditional Mexican arts and crafts; and kids'

and youth zones.

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

#### OUTDOORS

As the Breech Senson Winds Down, San Diego Country's coastline is padded by what is likely the deepest and widest accumulations of sand we'll see this year. Many stretches of the coastlines are valented to govern the coastlines and off the backes and deposit is officious, leaving behind (especially in North Country) nothing but cobbbe both. During the spring and nummer, much of the sand, usually in time for the arrival of the summer tourists. As the Beach Sesson Winds Down

the arrival of the summer tourists.

Leaves Are Beginning to Tarn
Color in coastal San Diego County's
riparian woodland and oak wood-land habitats. In response to two pre-ceding dry years, the summer-green crowns of willows and sycamores are already fading to yellow and brown.

Berneat the cods, the decidious poi-Beneath the oaks, the deciduous poi-son oak is flashing red. Some good place for autumn walks this month and next include San Clemente Canyon (Maram Bear) Park adjacent to Freeway 52, Los Peñasquitos Canyon Preserve north of Mira Mess, and Wilderness Gardens Pre-serve County Park cast of Pala in North County.

The Full Moon on Thursday, Octo-The Full Moon on Thursday, Octo-ber 12, will run majestically/weather permitting) over the eastern horizon in deep evening twilight, around 6.30 p.m. This might be a perfect time to take a twilight walk and enjoy some of the last. "Indian summer" weather we'll likely have during the hear 2000. Enroll on a Plosting Classroom and spend this evening. Thurnday, Octo-ber 12, on a "mini-occanogographic cruise" hosted by the Birch Aquartum-dhuscum from 530 to 9-30 pm. Pa-ticipants gather data, collect marine samples, and learn about scientific dis-coveries. The fee is 225 for adults, \$230 overbilders.

Usually Closed to the Public, Scripps Pier is used by scientists and aquarium staff for a variety of re-search projects. Take a full-moon walk on the pier—and collect water samples, plankton, and more—on Friday, October 13, at 7:30 p.m., seum. The fee is \$15 for adults, \$10 for those nine and older. Call 858-534-7336 to register. (LA JOLLA) Over 430 Native and Non-Native

Plant Species have been identified in Daley Ranch by naturalist James Dil-Jane. Take a three-mile moderate walk exploring the plant communi-ties along the Boulder Loop trail on Saturday, October 18, Joint the group at 8 a.m. in the main parking lot (on La Honda Drive), with water and hik-ing boots. For details, dial 760-839-4680. Free. No pets. (ESCONDIO)

Sky Hunters, Nancy Conney brings live birds of prey to William Heise Park at 6 p.m. on Saturday, Octo-ber Heise Heise Bring and educate on the value of these friends from the sky. Find the park at 4945 Heise Park Road; 858-694-3049. Free. (JULIAN

Road, 858-694-3049. Free. (JULIAN)

Palm Walk, Offshoot Tours offers its
monthly hour-long guided stroll ecploring the structure, growth habits,
and landscape value of palm trees in
the park on Saturday, October 14, at

10 a.m., beginning at the visitors' cen-ter. Call 619-235-1121 for more in-formation. Free. (BALBOA PARK)

Migratory Birds and the native plants they depend upon are the fo-cus for a nature walk hosted by the San Elijo Lagoon Conservancy at 9 m. on Saturday, October 14. For directions, call 760-436-3944. Free. (CARDIFFEY-THE-8EA)

(CARDIFF-BY-THE-SEA)

Nature Walk, a docent-led nature walk is planned at the Tijuana Rive wark is panned at the Islams kiver National Estuarine Reserve at 9 a.m. on Saturday, October 14, starting at 5th and Iris. Bring binoculars if you have them. Free. Call 619-575-3613 to register. (BMPERIAL BEACH)

have usen. Free. Lui 019-57-3613
Hear Dony Worker Allect the Transla of our area? Preserve docents:
Luida and limp lass geology his to sunwer this and other questions to anywher the sunwer that and other questions to the property of the sunwer that and other questions to the property of the sunwer that and other questions to the property of the sunwer to the property of the property of

Coastal Rirds and Their Habitata Coastal Birds and Their Habitata are described by ranger Laura Naas when she leads walks for beginning birders on the second Saturday of each month, including October 14, at 11 a.m., along the southern wildlife preserve (a.k.a. the floodalong the bike path on the south side of Sea World Drive. Free. 858-581-7603. (MISSION BAY)

Flora and Fauna by the Campfire, learn about the plants and animals of Mission Trails Regional Park when park rangers Tracey Walker and Mel Naidas conduct a campfire program at 7 p.m. on Saturday, October 14, in the amphitheater at the park (One

619-668-3275. Free. MISSION GORGE)
Bring Work Gloves and Wooding
Tools (if you've got them), and wear
long pants and sturdy shoes to join
Audubon Society volunteers to dean
a nesting site for endangered Califormis least terms at Mariner's Point
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Nature Lovers of All Ages are in-vited to take part in activities planned from noon to 4 p.m. on Saturday, October 14, at Tecolote Nature Cen-October 14, at Tecolote Nature Cen-ter. Visitors may build nesting boxes for wrens (35 for materials), learn about snakes of the area from ranger leff, listen to tales told by storyteller Leo Baggerly, and take native plant garden tours and beginners' bird

Leo begger garden tours and beginness walks. Except where noted, activities are free. Find the center at \$180 Tecolote Road. Call 858-571-9070 for details.

Join the Habitat Improvement Team led by ranger Paul Kilburg in Mission Trails Regional Park at 8 a.m. on Saturday, October 14. Wear sturdy shoes, long pants, sunscreen, and bring water to the visi-tors' center (One Father Junipero

Serra Trail). For information, call 619-668-3275. Free. Habitat work takes place on the second Saturday of every month. (MISSION GORGE)

See Nocturnal Critters during a cool See Nocturnal Critters during a cool evening hike from the northern stag-ing area of Los Peñasquitos Canyon Preserve on Saturday, October 14, starting at 4:30 p.m. Meet at the kionk at the intersection of Camino Raiz and Park Village Drive. Bring inacet repi-lent, water, and Bashlight. 619–484-3219. Free. (BANCHO PENASQUITOS)

Striling by Sound, learn to identify birds by distinguishing their songs and calls and terminology to use on birding expeditions during an adult class planned at the San Diego Natu-ral History Museum. The class is slated for Wednesday, October 18, at slated for Wednesday, October 18, at 7 p.m., with field trips to Lindo Lake Park and Santee Lakes on Octo-ber 21. The fee is \$29 for nonmem-bers. Call 619-232-3821 x203 to reg-ister. (BALBOA PARK)

#### DANCE

Live Music and Bellydancing by LIve Music and Bellydancing by Desiree, Dinees, Amalya, and others is promised at 8 p.m. tonight, Thursday, October 12, at Claire de Lune Coffechouse (2906 University Avenue), Music will be performed by violinist Robert Aviles and percusionists Frank Lezzaro and Dave Dhillon. 619-688-9845, (MORTH PARK)

Pre-Hispanic and Contemporary
Dances from Mexico are promised
when Grupo de Danza Kicuk Paico
performs on Friday, October 13, at the
San Diego Museum of Art. Performances begin at 3 and 7 p.m.; between

performances, the Mingei Interna-tional Museum hosts a fiesta recep-tion in the museum's current exhibit "Artes de México." Tickets are \$20 for nonmembers. For reservations, call 619-239-0003, (BALBOA PAPR)

Contradance, the Continental Delifters make the music and JoAnn Koppany calls for the contradance set on Friday, October 13, at Trinity set on Friday, October 13, at 1 runity United Methodist Church (3030 Thorn Street). The furr begins at 8 p.m., following beginners' instruc-tion at 7:45 p.m. Admission is \$6. Call 760-436-4030 for information.

Go Italiani Dina Staro plans an Italian workshop — focusing on dances from Resia — at the Folk Dance Center on Saturday, October 14, from 5:15 to Saturday, October 14, from \$15 to 7:15 p.m. Staro is an ethnomusicolo-gist hailing from the Appennine Mountains of Bologna, Italy. Evening dancing runs from 8:30 p.m. to mid-night. The cost is \$6 for the workshop. 53 for the evening dancing, or 58 for both. Find the fun at 4569 30th Street, suite A. (NORMAL HEIGHTS)

Big-Band Sounds, dance to the mu-sic of the Moonlight Serenade Or-chestra on the second and fourth Sat-urdays of each month, including October 14, from 7 to 10 p.m., at the North Park Recreation Center, 4044 Idaho Street. The cover is \$7. Call 619-287-2140 for information

The Seven-Piece Ensemble devoted to classic jazz and swing tunes of the '20s and '30s known as Dean Mora and His Modern Swingtette perform at 8:30 p.m. on Monday, October 16, at Neimans (300 Carlabad Village Drive). Dance lessons begin at 8 p.m. The cover is \$8; all ages are welcome. Call 760-729-4131 for information. (CARLSBAD) Open Euroliment la Hers, the Calico

Open Barollment In Here, the Calico Twirten SquareDance Club is recruit-ing new members for an introduction to square dancing from 6:30 to 8:30 pm. on Tuesday, October 17, at the Chala Vista Parla and Recreation Centre (465.1 Street). The fee is 14 per week. Open enrollment continues through Carbor 24. For information, call 619-426-9407, (CHRAN WISTA)

FILM

Bette Davis's Last Line and Paul

open-air marketplace near the clock tower at University Towne Centre. Showtime: 8:30 p.m. Admission: \$9. Call 619-295-4221 for reservations. (LA JOLLA)

(IA JOLIA)
What De Henry Winkler and Alice
Cooper Have In Common Both
make cames appearances in films included in the fifth annual Pacific
Coast Film Festival, continuing
through October 15 at Eameralda
Books and Coffee. The festival features short films and animated films

makers. Interest storts are icreened cach night.

Most screenings begin at 7 p.m. (call for specifics). Find Eameralda at 1555 Camino del Mar. Tickets are \$8 in advance, or \$10 at the door, available at Eameralda (\$58-755-2707) and through Ticketmaster (619-220-TIXS). (DEL MAP)



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these films. Find St. Paul's at 2728 Sixth Avenue (at Fifth and Nutmeg). 619-298-7261. Free. (MIDTOWN)

Disturbingly Grotesque Animates Short Films, it's how the folks a

pike and Mike's Sick & Twisted Fe

tival of Animation describe the 16 new short films and two returning "favorites" on their 2000 program. The festival continues at 7 and 9:30 p.m. on Saturday, October 14, at

the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets: \$7.50 at the box office:

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\$7 through Ticketmaster (619-220-TIXS). For information, call 858-454-0267. Viewers must be at least 18 years old. The festival con-cludes on November 18. (LA 20LIA)

"Burning Down the House" — with a cast including John Savage, James Wilder, Joanne Baron, and Mick Fleetwood — will be screened by the Independent Film Society at 7 p.m. n Sunday, October 15, at La Palon atre (417 South Coast Highway Tickets are \$7 for nonmembers 760-942-5988 for details

All Men Are Created Equal? See All Men Are Created Equall Sec-dition when it screens for the Film Forum series at 6 p.m. on Monday. October 16, at the San Diego Public Library (820 E Street). The film uses dramatic recreations, first person ac-counts, and insights from authorita-tive American sources to divulge a "hidden history." Free. 619-236-5800. 1000m1000m1

Reuben H. Fleet Science Center, ca-pable of traveling up to 50 miles in a single day, wolves are still among the most misunderstood mammals in

most misunderstood mammals in the contemporary bestiary. Learn about what really goes on in the world of Wolves in the new IMAX

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

LECTURES

Art in the Afternoon, the series hosted by the Timken Museum of Art begins with a look at *In the Li-*brary at 1:30 p.m. today, Thursday, October 12. Lisette Atala-Doocy will

present the lecture (in Spanish) on this work by John Frederick Peto. For more information, call 619-531-9636. Free. (BALBOA PARK)

Lehrer to Gore: What's Your Sign! Who will take the presidential prize during the upcoming elections? Or-ange County astrologer James Baker will use 'the birth chart of the United

"The Tears of Godi Grief as an Opening to the Divine" is the sub-ject when Robert Romanyshyn speaks for the Friends of Jung at 7:30 p.m. on Friday, October 13, at the Alliant University/California School of Professional Psychology School of Professional Psychology (16100 Cornerstone Court East). Ad-mission is \$12 for nonmembers. Romanyshyn will also conduct a seminar on the "different seasons of the gnewing process" from 10 a.m. to 3 p.m. on Saturday, October 14. The fee is \$35 general. For more details on either event, dial 858-587-4651. [MRA MESA] The Carlsbad Film Series continues with West Side Story at 6 p.m. on Wednesday, October 18, in the Schulman Auditorium at the Carls bad City Library (1775 Dove Lane) Free. For information, call 760-602-2026 (CARLSBAD)

Film for Thought, the film series co-bourd by CSL-San Marcox and the Caldorna Center for the Arts, Is-the Caldorna Center for the Arts, Is-the Production of the Caldorna Center of the Production of the Caldorna Center points began "The lines between points and entertainment stop and points began" The lines between points and centertainment stop and points specific the Caldorna of the Caldorna Center of the Caldorna of the Caldorna Center of the Caldorna of the Caldorna of the Caldorna of the Caldorna formation, call 766 839 4 190 or North Excendible Bouleard (at Val-control and Caldorna of the C Film for Thought, the film series co "Sailing to America - Immigration "Sailing to America.—Immigration to U.S. circa 1889 from England/fre-land" is the subject when Disk Nef-son presents a slade-illustrated lecture for the San Diego Genealogical Society at 1 pm. on Saturday, October 14. Pam Journey ponden "Using Your Ethnis Heritage to Assist in Family Research" for the class at noon. on.

The group meets in the St. Dur

the group meets in the St. Dun-stan's Episcopal Church Parish Hall, 6556 Park Ridge Boulevard, Call 619-588-0055 for information. Free and open to the public. (SAN CAPLOS) 760-750-4366. Find the center at 340 North Escondido Boulevard (at Val-ley Parkway). (ESCONDIDO) Chakras and Psychic Centers are

Chakras and Psychic Centers are topics for classer running 830 a.m. to 6 p.m. on Saturday, October 14, of fered by Harmony Grove Spritualist Association. "Mediumahip" development and healing practices are alternate subjects. Tuttion is \$35.2 Find the grow at 2975 Washington Circle 42 at the south end of Country Club Lane), 760-745-9176. (ESCONDIOO) Iry Parkwayi. (ISCOMDO)

The Rockwell Pllm Series continues with a book at "The Rockwell Myth Staged" and a screening of Frank Capta's Aresic and Old Lace — staring Cary Grant. Raymond Massey, and Peter Lorre — at 7 p.m. on Wednesday. October 18. at the San Dego Museum of Art. Tickets are \$7 or nonmembers. 619-96-1966. nonmembers, 619-696-1966

Illustrator Amanda Schaffer speaks about illustrating picture books and "what it takes for authors/illustrators to plan successful school visus!" when the Society of Children's Book Writ-ers and Illustrators at 2 p.m. on Sat-

"Don't Sell Yourself Short" after Pa-tricia Frischer focuses on marketing artwork when the Clairemont Art

artwork when the Clairemont Art Guild meets on Friday, October 13, at 9:30 a.m., at the Clairemont Recre-ation Center (3608 Clairemont Drive). Free, 619-688-9324. (CLAIREMONT)

"The Tears of God: Grief as an

charts for the major candidates to predict November's winners and losers when the San Diego Astrolog-ical Society meets at 7:15 p.m. on Fri day, October 13, at the Joyce Beers Community Center (1230 Vermont room 108 at the University of San Diego (5998 Alcalá Park). Nonmem-bers pay \$8. Call 619-230-9342 for Community Center (1230 Vermont Street).

Admission to "A Three-Dimen-sional Astrological Focus on Elec-tions 2000" is \$12 for nonmembers (free for first-time visitors). For de-tails, dial 619-542-1733. (MILCREST)

"Fall Is for Planting," says Jan Tubi-olo, who speaks for a landscape sem-inar beginning at 9:30 a.m. on Sat-urday, October 14, at the Water Conservation Garden (12122 Cuyamaca College Drive West). Free. 619-670-2290. (EL CAION)

A Child Is Waiting, Family Connec-tions Adoptions is hosting adoption information and family panel sesinformation and family panel ses-sions at 10 a.m. on Saturday, Octo-ber 14, covering a variety of adop-tion issues. Find the office at 2181 El Camino Real; call 760-754-0200 to make the requested reservations. Free. The event will be repeated on vember 11. (OCEANSIDE)

"Feminist Art and Glass Design" is the subject when glass artist Vicki Leon speaks at the Women's History Reclamation Project at 3 p.m. on Sat-urday, October 14. The suggested do-nation is \$5. Call 619-233-7963 for information. Find the project at 2323 Broadway, suite 107. (DOWNTOWN)

"The World's Largest Writing Workshops" are being conducted on Saturday, October 14, at bookstores across the nation. Robert David Jafacross the nation. Robert David Jaf-fee will host the workshop convening at 2 p.m. at Barnes and Noble Book-store. (11744. Carmel. Mountain Road: 858-674-1055). Following his talk, he'll sign Strikosut at Hell's Gate. (CARMEL MOUNTAIN).

At Barnes and Noble Bookstore, 10755 Westview Parkway, Miramar College instructor Carmen Jay will also offer a workshop exploring the process of writing, beginning at

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urday, October 14, in Camino Hall

2 p.m. For details, call 858-684-3166. Free, (MIRA MESA) SDSU professor Fred Mora-marco will lead the discussion, in-cluding writing exercises, at 2 p.m. on Saturday, at the Barnes and Noble store in Hazard Center (7610 Haz-ard Center Drive). Free, 619-220-0175. (MISSION VALLEY)

Beyond Bodice Ripping, romance writer Janet Wellington divulges "How to Write Romance Noveis Tho-Sell" during a seminar for the Learn-ing Annex on Saturday, October 14, from 10 a.m. to 2 p.m. Wellington has sold three romance novels in two years. The fee is \$49; call 619-544-9700 to register, (MISSION VALLEY)

9700 to register, intession walker.

"The University and the Museum in the Global Economy" will be examined during an "inSTE2000 Conversation" starting at 2 p.m. on Sunday, October 15, at info558TE (923 First Avenue). Participants include Serge Guilbaut, David Harvey, and David Avalos, joined by moderator

"Cariag for Your Collections" is the subject when conservator and art restorer Peter Guitkowski speaks for the San Diego Collector's Gubo on Sbuday, October 15. The meeting begins at 2 p.m. at the John D. Spreckels Building (3858 Front Street, at Unition, call 619-275-2718. (HILLEREST



Masao Miyoshi. Free. 619-544-1482

non, call 619-29-2718, (HILCHEST) Save Your Life With Sopkensi Learn all about "The Miracle of Sop" when registered dietitian Marguerite Tyrell examines the many positive ef-fects of sop Yondo at 145 p.m. on Sunday, October 15, at the Mission Valley YMCA's Mind/Body Annua (7610 Hazard Center Drive, suite



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parking sets you back \$3. For mor details, dial 858-822-0510. (LA JOLL)

Cultural Coffees, the series continues with Betti-Sue Hertz, focusing of contemporary printmaking
10 a.m. on Wednesday, October 1
at the San Diego Museum of A:
Tickets are \$15 for nonmember
619-696-1966. (BALBOA PARK)

#### GETAWAYS

comets? Get the skinny when Jeff

comets' Get the skinny when Jeff Veal, from SISSU and Southwestern College, speaks for the Eyes on the Universe series at Reuben H. Fleet Science Center Wednesday, Octo-ber 18, 7 p.m. For information, call 619-238-1233. Admission is \$5 gen-eral. (BALBOA PAPK)

litical history, with emphasis on bot

101). Free. For details, call 619-298-3576. (MISSION VALLEY)

3376. (MISSION VALEY)

Ghost Writer Dale Fethrling discusses "Collaborative Writing" at the Monday, October 16, meeting of the San Diego Writers/Editors Guild. The talk sarts at 7 pm. at the loyce Beers Community Center (1230 Vermont Street); \$3. Call 858-576-3800 for information, (MILCHEST).

Get to Know the Rococo, art histo-rian Timothy Adams presents "Art of 17th- and 18th-Century Europe" at the Athenacum Music and Arts Li-brary; focus on "18th-Century Architecture and the Sublime" whe the series concludes on Tuesday, October 17, at 7:30 p.m. The fee: \$12. Find the Athenaeum at 1008 Wall Street; call 858-454-5872 to reserve a spot. (LA JOLLA)

a spot. (A A GLA)

Transferring Photographs to and from the computer using digital cameras and scanners is the topic when the computer genealogs section of the North San Diego County Genealogical Society meets and enjoys a demonstration by Gleno Guyte on Turnday. October 17. The meeting starts at 11.5 p.m. in the Carlobad City Council Chambers. (1200 Carlsbad Village Drive 858-481-8511. Free. (CARLSBAD)

"Seven Decades of Pop Music," the series continues when pianist, comseries continues when pianist, com-poser, and author Jack Wheaton takes a look at "Tin Pan Alley. The '30s" at 6 p.m. on Tuesday, October 17, at the San Diego Mu-seum of Art. Nonmembers pay \$9. For information, dial 619-696-1966. (BALBOA PARK)

"The Eagle and the Lion — U.S. and Iran" provide the topic when Kam Zarrabi gives a talk on Tuesday, Oc-tober 17, for the World Affairs Council of San Diego. Zarrabi wa Council of San Diego. Carratio was chief of the Iranian Mining Bureau under the Shah and has studied Iran since the revolution. The lecture commences at 10:05 s.m. in the sec-ond-floor salon at La Vida del Mar (850 Del Mar Downs Road). Free Call 858-755-9542 or 858-487-463 for information. (SOLANA BEACH)

Urban Ecology Has Existed as an in tellectual focus for some time in Eu tellectual focus for some time in Europe and in only now emerging in the U.S. as a significant exademic inter-ti. In conjunction with the class Elaine R. Brooks is teaching at San Diego City College, you're invited to "The Urban Ecology Lectures" continuing on Tuesday. October 17, when Paul Zormer speaks on "Intergrated Part Management, Ecological Foodprints, and Other Perspectives." ology and bioprocessing at Do

Chemical.

The talk begins at 3:30 p.m. ir room A-204. Find the campus 4:1450 C Street. Free. For information call 858-456-2582. (DOWNTOWN)

call 854-06-1282. [COMPTONN)
Mysteries of the Humans Breils are
studied by V.S. Ramachandran, who
kicks off the UCSD "40/40 Vision
Lecture Series" with a look at "What
Newrology Tells Us About Human
Nature and Our Passion for An" on
Wednesday, October 18, Why do
great works of sat seem to have uniturnal appeal? Find out at 7 p.m. in
the Institute of the Americas saddiorutum at UCSD. Admission is free;

Temecula Wine Tours \$169 40 Per Hour 109 Dinner for Two

Take a Historical Approach to the upcoming presidential elections when Sanford Lakoff speaks for the 62 Pacific Elegan San Diego Independent Scholars or Wednesday, October 18. Listen for Lakoff's views on the upcoming elec-tions in the context of American po-LIMOUSINES 858-488-6469 THE THE ideological continuity and conflict. The talk begins at 7 p.m. in room 111A of the Chancellor's Complex at UCSD. Call 760-945-3583 for infor-

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UCSD UCSD Price Center La Jolla, CA 92093 (858) 452-0630

www.counciltravel.com

Beyond Nutritional Membo, the Albertson's Nutrition 2000 Lecture Series at the San Diego Public Library features tips on "Decoding Sound Bite', Nutrition" on Wednesday, October 18. The talk will be presented by registered dietician Wednesday, October 18. The laik will be presented by registered dietical Candy Cumming at 6:30 p.m. The li-brary is located at 820 E Street; 619-236-5848. Free, (DOWNTOWN)

Take Underwater Photos Without Getting Wet when Greg Ochocki presents "Shooting Through Glass: A Unique Photography Workshop" at 7 p.m. on Wednesday, October 18, at the Birch Aquarium-Museum. The

No Tall (Flah) Tales, head to the San Diego Natural History Museum next Thursday, October 19. at 7 p.m., when journalist Richard Louv dis-cusses the cultures of fishermen and the values that unite them. He'll also values that unite them, rie is and his book Fly Fishing for Sharks:

Is Your Neighborhood a Good Place to Walk? Learn how to "re-Place to Walk! Learn how to "re-duce traffic by enhancing the pedes-trian environment" when Walk San Diego presents a talk at 7 p.m. next Thursday, October 19, at the Balboa Park Club (2150 Pan American Road West). For information, dial 619-557-4565, (BALBOA PARK)

Let's Talk About It, this reading and discussion series, hosted by the San Diego Public Library, is themed "End of the World or World Without End: Readings for the New Millennium." Placente Darroch gives an overview of each author's background, the key

An Evening

Oct. 21 • Saturday

IN PERSON Science Fiction Authors Brian Her Mesa Boulevard). Free. For details dial 858-268-4747. (CLAIREMONT)

Audience Participation Is Encour aged when the Julian Triangle Club presents its annual old-time melo days and at 1:30 p.m. on Saturdays and Sundays. Admission is \$5 for adults, \$2 for children 4 to 12. For more information, call 760-765

A Poetry Reading and booksigning A Poetry Reading and booksigning is planned by Michigan native Glein Wiley at 6 p.m. on Friday, Octo-ber 13, at the Mixed Media Action Gallery (4557 Federal Boulevard). Wiley will read from his new book, Rouncer Poetry, Find the gallery at 4576 Federal Boulevard; 619-527-2508; ISAN DRGO)

Full Moon Poets gather at 7:30 p.m Full Moon Poets gather at 7:30 p.m. on Friday, October 13, at the 101 Artist's Colomy, Guests are encour-aged to bring work to share during the open-mike reading, or just listen. Find the gallery at 897 South Coast Higdway 101, unite F-103 in the Lum-beryard; 760-632-9074. (EMCBRITAS)

Author David Faber witnessed the murder of his parents, five sisters, and one brother and survived eight Naziconcentration camps. He'll sign and discuss his book. Because of Romek A Holocaust Survivor's Memite 142). Free Call 619-425-7021 for information (CHULA VISTA

Nut Crack Night, celebrate the Celtic New Year when the Celtic Ensemble performs for the Fall Concert Series hosted by the First Unitarian Uni-

First Lesson Z

relates to the theme relates to the theme.

The series continues with Ursula K. Le Guin's Dispossessed: An Ambiguous Utopia at 6:30 p.m. next Thursday, October 19. Find the library at 820 E Street; to register, call 619-236-5817. Free. (DOWNTOWN) on authentic traditional instruments. Find the First Unitarian Univer-salist Church at 4190 Front Street. Admission is a suggested \$10 dona-tion. For further information, call 619-298-4580. (HILCREST)

The History of Gliding and Soaring in the San Diego region between 1883 and 1950 is documented in Gary Fogel's book, Wind and Wings: Chapel of the Roses at Glen Abbey Memorial Park (3838 Bonita Road). Free: lunch is provided. To register. call 619-498-4600. (BONITA) wick's Bookstore at 2 p.m. on Satur-day, October 14, to sign and discuss his book. Find the shop at 7812 Gi-rard Avenue. Call 858-454-0347 for rard Avenue. Call 858-details. Free. (LA JOLLA)

details. Free, I.A. DGLAP

Fresh Sounds, Trio Three — with
Andrew Cyrille (drums), Oliver Lake
(saxophones), and Reggie Workman
(basis) — performs improvised
avant-jaze for the Fresh Sound series
on Saturday, October 14, at the
Sprice Steere Forum. Tickets are \$2.0
general. The music begins at \$8 and
301. Sprice Street; Gall 09-295-0301
to repressible on the Best Street Street

urday, October 14, Judith Christie McAllister will perform songs from her new CD. Send Judah First, at St Stephen's Chursh of God 18825 Im-perial Avenue). An offering will be re-ceived. 619-262-2671. (SAN DEGO)

Get Inventive, do you have ideas for a product, and are you researching how to get it developed! Tom Rauscher, author of The Idea Log-book, will sign books and discuss in-

Local Author Penny C. Sansevier will sign The Cliffhanger from 10 a.m. to 3 p.m. on Saturday, October 14, at Betty's Hallmark Shoppe (10672 Tierrasanta Boulevard). Free. 858-268-3232. (HERRASANTA)

Explore the Process of Writing when Candace Toft, author of A Thousand Strands, shares tips and hints at 2 p.m. on Saturday, Octo-ber 14, at Bookstar Costa Verde (8650 Genesce Avenue). Free. Call 858-457 7561 for information. (LA JOLLA)

Casey Jones Was a Real Person who died 100 years ago in the wreck of the Cannon Ball. The third annual Train available (for a meminal fee), and performers will include Walt Richards and Paula Strong, Ken and Phee Graydon, Steve White, Ross Altman, Sam Hinton, and the Mid-night Mockingbirds. Admission is free. The park is found at 14134 Mid-land Road. (POWAY) 858-748-2327 for information

The Concluding Volume in Dave Duncan's King's Blades trilogy is Sky of Swerds, which the author will sign and discuss at Mysterious Galaxy Books at 2:30 p.m. on Sunday, Octo-ber 15. Find the Galaxy at 7051 Clairemont Mesa Boulevard and by dialing 858-268-4747. (CLAIREMONT)

A Faculty Jazz Concert is planned the Grossmont College Fine Arts Recital Hall (8800 Grossmont Col-lege Drive). Admission is \$5. For more information, call 619-644-7254. (EL GAJON)

7254. EL GADON JAZZ That Swings, the jam session and band performance hosted by the lazz Artists Guild runs from 1:30 to 5:30 pm. on Sunday, October 15, at the Musiciana Union Local 325 (217 Morena Boulevard). The featured per-formers this month are the Jazz Artists. Guild All Stars. Musicians are invoted to bring their instruments to jam; the MC is Cynthia Hammond. Admission: \$8 for nonmembers; \$5 for first timers: 760-721-8251. (BAY PARK)

Poetsperformance@ the 'Vous, the starts at 6:30 p.m. on Sunday, Octo-ber 15 (no sign. ups). Typed submis-sions for the driftwood highway 2001 poetry anthology will be accepted (until November 15); bring up to four typed poems and a short bis to be considered for inclusion. Find the cafe at 4444. College Avenue; 619-265-7287. Free. (SOSU)

You're Getting Very Sleepy, lim You're Getting Very Sleepy, Jim Soules has been hypnotizing San Diegans for decades. He's scheduled to appear in a series of ongoing fundraising "Hypnosis Shows" ben-efiting the Community Actors The-atter of San Diego. Stare at his hir, and you'll be clucking like a chicken

in no time.

The show is presented every Sunday at 7 p.m., at the Community Actors Theatre, 2957 54th Street, Donation is \$10 per person. Call for reservations because space is limited; 619-264-3391. (CIT HEIGHTS)

619-26-1-391, jeff-seisents; lazz Without Boundaries i on tip-when plaints Steve Baker, trumperer Paul Kurnksse, Percusionini Afin Silverstein, and bassis Art Esposito present a faculty oncert at 7 pm on Sunday, October 15, in the Gruss-mont College Fire Arts Rectal 18,800 Grossmont College Drivel; Admission is 55. Call 619-644-7254 for details. (IS. CADOs)

Music at Quail, there's a music fes-tival slated for Sunday, October 15, at groups will perform, in a variety of musical styles, from noon to 4 p.m.

Participating ensembles include the Allegretto Violin Ensemble, the Big Blue Cat, the Magical Musicians, the Ebenezer Gospel Chorus, and others. Admission is \$5 for adults, \$2 for

en, with don nultiple sclerosis patient Odet "Music for an Autumn Afternoon

terian Church (3025 Fir, at Jorn Street). Listen for selections by Scott Joplin, Thomas "Fats" Waller, Duke Ellington, and George Lewis. An of-fering will be received. For informa-tion, call 619-239-2346. (GOLDEN HILL)

"The Aloha Shirt" by Dale Hope is said to be "the most colorful and complete book" on that enduring souvenir, the Hawaiian shirt. Hope visits Esmeralda Books and Coffee at 7 p.m. on Monday, October 16, 1 ign and discuss his work. Find the

Why Not Stop and Paint the Flowers instead of just smelling them? Get the skinny on Watercolor Basics: Paint-Avenue: 858-454-0347. (LA JOLLA)

and Massachusetts Assistant Attor-ney General Jamie Katz signs and dis-cusses his second Dan Kardon legal mystetry. A Summer for Dynng, at 6 p.m. on Tuesday, October 17, at Mysterious Galaxy Books. At 7-30 p.m. on the same day, mystery author Carolina Garcia-

mystery author Carolina Garcia-Aguilera will discuss and sign her novel Havana Heat: A Lupe Solano Mystery at 7:30 p.m. Find the Galaxy at 7051 Clairemont Mesa Boulevard. Free. Call 858-268-4747 for infor-

A Force to Be Reckoned With Listen to work by Jeff McDaniel when he reads for Poetic Brew on Tuesday, October 17, at 8 p.m., at Claire de Lune (2906 University Avenue). Openmike readings precede and follow the

Open-Mike Performances are planned at 7 p.m. on Tuesday, Octo-ber 17, at Bridge Way Books (162 South Rancho Santa Fe Road, at Encintas Boulevard). The featured performer is singer, songwirter, and humorist Scott Kalechstein; espect o take in music, poetry, po mance art, writing, and dance. Free 858-720-0050. (ENCINITAS)

"After-School Jazz," the series gets underway with a performance by

Wordsmith Richard Lederer will wordsmith Kichard Lederer will ign and discuss his newest book, The Bride of Anguished English, at 7:30 p.m. on Wednesday, Octo-ber 18, at Barnes and Noble Book-store (10755 Westview Parkway). Free, Call 858-684-3166 for details. IMBRA MESA)

IMBRA MESA)
A Cappella Music in Eight-Part
Harmony is promised when the Fisk
Jubilee Singers perform at 7 p.m.
next Thursday, October 19, at Christian Fellowship Congregational
Church, United Church of Christ
(1601 Kelton Road). Tickets range
from \$5 to \$50. Call 619-045-8770
for reservations. (ENCANTO)

program includes selections by Joplin, Gershwin, Ellington, Miller, and pieces from the Civil War. Tickets are \$20 for nonmembers. Call 619-696-

TV Hello, We Must Be Going, it's been

a swell run, but this is our last install-ment of TV highlights for this fine publication. Never again will we write about Ross and Rachel and Jory and

Phoebe and Monica and Chandler, who are getting a bit long in the tooth anyway. Friends premieres tonight, Thursday, October 12, at 8 p.m. on

A Long (Long) Hard Look at two black inner-city Chicago youths who dream of making it to the NBA. Every kid has heard the line about how few

those few go pro, but no doubt it lands differently on differently situated ears.... Hoop Dreams airs tonight, Thursday, October 12, at 11 p.m. on

It's Taken 20 Years (21 by the time

Perhaps by then folks will have for

KNSD, Cox Cable Char

TCM, Cox Cable Cha

SPORTS

The San Diego Gulls have their season opener on Friday, October 13, at 7:35 p.m., at the San Diego Sports Arens Boulevard), Tickets range from 55 to 515, available by calling 619-224-4625, (SPORTS AREMA)

(SEORIS ARIAN)
The Big Boats Are Caming, the Offshore Grand Prix runs October 13-15
at in the Cocenside Harbor, beginning with a "through the city boat
review" for viewing of the boats out
of the water beginning at 4:30 p.m.
on Friday and ending at the harbor.
Offshore boat races, entertainment. Offshore boat races, entertainment, vendors, and more are promised. Hours are 7 a.m. to 7 p.m. Spectating is free. For details (including the review route), call 760-722-1534. (OCEANSIDE)

long with the Sierra Club bicyclists

Where the Elite Meet the Ame-

Arturo Barrios Invitational, slated for Sunday, October 15, at the Chula Vista Yacht Harbor. Events include a

Vista Tacht Harbor, Events inchiode a people's Sk run (7:20 a.m.) and Sk walk (7:35 a.m.); a 10k run (8:30 a.m.), the invitational (10 a.m.), and kids' one miler (11 a.m.) and half-miler (11:15 a.m.).

Race-day registration begins at 6:30 a.m. For information, call

Football, the San Diego Chargers are in Buffalo for a game against the Bills at 10 a.m. on Sunday, October 15.

877-CHARCERS.
Loco (or Locally) Loops, work your muscles and your mind with the Knickerbikers during a rise planned on Sunday, October 15. The 30- or 35-mile ride starts arg a.m. at Kit Carson Park (on Bear Valley) Parkway) and includes wandering through Rancho Bernardo. Free For information. call 658-451-3173.

858-455

858-450-6510, (CHULA VISTA)

Fan information: 858-1984/85/or 86; ticket informa 877-CHARGERS.

Vrrooml Cajon Speedway hosts its final races of the season on Saturday, October 14, with the Supermodified Racing League and Grand American Modified Open Competitions. The first race starts at 6:45 p.m., with You Know Him (okay, maybe you don't) as an accomplished TV director, with credits ranging from heart-warming (The Wonder Years) to dra-matic (Chicago Hope) to teeny (Dawson's Creek) to brooding (The Practice). But back in 1981, when he trist race starts at 6:45 p.m., with qualifying runs starting at 5 p.m. The 3/8-mile track is located next to Gillespie Field. Take 1-8 to High-way 67, and use the Bradley exit. Divi-left for two blocks to Wing Street,

was barely 30, Steve Miner debuted with Friday the 13th Part II, airing Friday, October 13, at 8 p.m. on fX, Cable Channel 68. then right one block to the track en A Year Went By, and Jason donned trance. Adult admission: \$9 (west side) and \$10 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (EL CAXON) the hockey mask and came back (and if you were wearing the red and blue glasses, he came back right at you) in Friday the 13th Part 3 in 3-D. The Mountain Bikers Beckoned, take loved a good morality tale. Airs Fri-day, October 13, at 10 p.m. on fX, Cox Cable Channel 68. part in a 10- to 12-mile ride planned by docents David and Will on Satur-day, October 14, from 8 to 10 a.m., in San Dieguito River Park. Call 858-674-2275 x5 to make the

Over the Years, we've noted the fer-tility of the horror genre when it comes mandatory reservations and obtain directions. Free. (ESCONDIDO) tiaty of the horror genre when it comes to producing young stars (Kevin Ba-con in the original Friday the 13th. Johnny Depp-in Nightmare on Elm Street, et al.) But sometimes, it pro-duces black holes — Corey Feldman, Java Depot Circuit 8, meet at Java Depot at 8:30 a.m. on Saturday, Oc-tober 14, to take a ride over 35 miles duces black holes — Corey Feldman, big like a star, but negatively so. Friday the 13th Part IV: The Final Chapter airs Friday, October 13, at midnight on IX, Cox Cable Channel 68. long with the Seerra Cuto bety-rise Java Depot is found in the Boardwal building, at 243 North Highway 10: For information, dial 858-974-487: Free. (SOLANA BEACH)

Cox Cable Channel 68.

Psychology Test, turn to your eight-year-old daughter, the beautiful little girl who wants to play the wife who could eat no lean to her brother's Lek Sprate for Halloween, and warn, "If you stuff yourself with Halloween andy, you'll overe get to compete in the Miss America Pagenni." Rea-strately, October 14, at 8 p.m. on KOTV, Cox Cable Channel 10.

Robert Mitchum Ooses the sticky sweet combination of menace, charm, and pirty that makes for a truly compelling villain in Night of the Hunter. He plays a twisted preacher out to uncover a hidden stash of \$10,000 — an interestingly small fortune, even by '30s standards. This was horror before slasher pics. Airs Sunday, October 15, at 1 p.m. on TCM, Cox Cable Channel 74.

Hitchcock Gose All Out with Notorious: Ingrid Bergman as his icy blond whose heart is breaking inside. Cary Grant as his charming yet cutting leading man. Dominant mother figures. Supreme betrayal in love (but for a good causel). Agonizing misunder-secution. We deep in the control of the co

Polo Time, the San Diego Polo Club hosts matches every Sunday through October. The "Surf and Turf X" and Thank heavens for channels like AMC. Airs Sunday, October 15, at 9:30 p.m. on AMC, Cox Cable Channel 33 October. The "Surf and Turf X" and Founder's Cup XXII" are set for October 15. Club matches begin at 1.30 p.m., with the feature match getting underway at 3 p.m. General admission for all events is 55. The grounds are found at 14555 El Gamino Real. For reservations, call 858-481-9217. (RANCHO SANTA FE)

James Cameron puts his stamp down hard on Dark Angel, packing it full of his usual trademarks: nifty large-scale special effects, wretchedly earnest and manches adaption. special effects, wretchedly earnest and preachy relationship dialogue, women with "attitude," a penchant for white trash, and hamfisted attempts at con-flict and complexity. But he still got us to watch — ouch. Dark Angel airs Tuesday, October 17, at 9 p.m. on Fox, Cox Cable Channel 6.

Institution, a contemporary atta-proper finaturing swork by 4 artists from throughout the American, runs from Fidely, October 13, through Sanday, February 25, 2001, at various sites in San Diege and Tipunas. Ap-proximately 30 new works will debut at various times during the event, ranging from new media during the event, ranging from new media during the control of the control

inSITE2000, a contem

SPECIAL

tion is stated for Friday, October 13, at the ReinCarnation Project (1081 ] Street). Expect "performance inter-ventions" arranged by Sushi Perfor-mance and Visual Art and continu-ous live entertainment. General admission is \$18 at the door, or \$15

admission is \$18.8 t the door, or \$15 in advance, pay \$75 for a buffet, hosted bar, and all the rest.

Tijuana's opening is slated for Saturday, October 14, beginning at 7 p.m., at the Tijuana Cultural Center (Pase de los Héroes and Mina Street, Zona Riso). The opening is free and will be followed by an outdoor concert by Café Tacuba at the explanade of the Palaco Municipal.

For more information on any of

these events, call 619-544-1482. (SAN DIEGO COUNTY, BAIA CALIFORNIA)

Walk Under a Ladder and Break Some Mirrors when the San Diego Association for Rational Inquiry Association for Rational Inquiry hosts a party to confront superstitions on Friday, October 13, in the Community Room at La Iolla Village Square (8657 Villa La Jolla Drive). "Meet some of San Diego's top scientists" during the event. Donations will be accepted. For information, call 619-220-1045. (LA JOLLA)

Marx's Alienated Labour is the topic when the Del Mar Great Books Read-ing and Discussion Group meets at 7 p.m. on Friday, October 13, at 18 person and Noble Bookstore (in the Barnes and Noble Bookstore (in the Del Mar Highlands Town Center, 12835 El Camino Real), Free; the public is invited. For details, call 858-756-4298. (DEL MAR)

Artists and Craftspeople gather to offer their wares during the 2000 Harvest Festival, taking place Octo-ber 13-15 at the San Diego Commu-nity Concourse (202 C Street). Look

ber 13-15 at the San Diego Community Concourse (202 C Street). Look for clothing, crafts, specially foods, entertainment, and objets d'err.

Hours are 11 a.m. to 8 p.m. on the 10 p.m. on the 10 p.m. on the 10 p.m. on the 10 p.m. to 5 p.m. Sunday. Tickets are 27-50 general, with discounts for seniors and children; those making a donation of a "gently used clothing item" receive a 51 discount. Questioned Call 800-321-1213 for an-avera. (DOM/STOR)

Nuts for the Arts, the annual Bates Nut Farm Fine Art Festival — with art in a variety of media by 50 fine artists — is set for October 14 and

61// \nnna COLUMBUS DAY SUNDAY, 15 OCTOBER 2000 INDIA STREET BETWEEN ASH & FIR FROM 9:30 AM TO 7:00 PM ITALY > · FREE · 3 STAGES · STICKBALL EXIBITION · MADDNNA DE LUME PROCESSION Chalk la Strada ation, please call 619-233-3898 or email us at lilitaly@cts.com See our new website at: www.littleitalysd.com SEE THE UNVEILING OF OUR NEW LANDMARK SIGN!

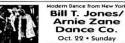


Beyond Nutritional Mumbo

JCSDZ@ events Helen Edison Lecture Series Dancer/Choreographer



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Quartet Sine Nomine Nov. 10 • Friday

Students \$10edv/\$5door • G.A. \$99 Flamenco Dance from Spain Noche Flamenca Nov. 11 • Saturday

> Jazz Violinist Regina

Carter Nov. 17 • Friday

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15. Hours are 9 a.m. to 5 p.m. Find the farm at 15954 Woods Valley Road; call 760-749-3333 for infor-mation. Free. (VALLEY CENTER)

Rock-Bottom Prices are promised during the semi-annual book sale planned from 9:30 a.m. to 4 p.m. on Saturday, October 14, at the Benoaturday, October 14, at the Ben jamin Library (5188 Zion Avenue). In the late afternoon, "books by the bagful" are offered. 619-533-3970. (ALUED GARDENS)

Bargain Book Sale on the Green, a Bargain Book said on the Green, a wide selection of hardcover and pa-perback books and audiocassettes will be offered during the book sale taking place from Q a.m. to 3 p.m. on Saturday, October 14, at the Cole Library (11250 Carlsbad Village Drive). 760-942-0533. The rain date is October 21. (CARLSBAD)

Columbus Sailed the Ocean Blue in Columbus Salled the Ocean Blue in 1492, and the 31st annual Columbus Day Parade is set for Saturflay, October 14. Band competition begins at 9-30 a.m., with the parade stepping off at 11 a.m. at Grape Street and Pacific Highway and continuing to Harbor Drive Free. Call 619-698-0345 or 619-669-0795 for information, Downton, Do

The "Rishis: Upanishada" provide the topic when the Great Books Readthe topic when the Great Books Read-ing and Discussion Group convenes on Saturday, October 14, at 2 p.m., in the second-floor meeting room at the San Diego Public Library (820 E Street), 858-755-8978. Free: new-comers are welcome. (DOWNTOWN)

Benz Day, the San Diego Automo-tive Museum hosts the annual "Mer-cedes-Benz Car Club Show" on Sat-

urday, October 14, from 10 a.m. to 3 p.m. Admission is included in the regular entry fee. Find the museum near the Starlight Bowl; 619-231-2866, (BALBOA PARK)

2866, (BARGO PANG)

\*\*Kerne 1950-2000, Remembering
the Pergutten Warrlare" is the
theme for the 2000 Miramax Air
Show, set for October 14 and 15, at
Martine, Copp AI Station (MCAS)
by the Blue Angels Navy Flight
Demonstration Squadron and a
plebora of milatary and civilian pilous, over 10 milator double y aircuit
and a comumer fair. During Saturday's Twilight Sow, the San Diego
Temphony will perform works by
John Williams and parious favores. It's Okay to Play Diety when the Ce-ramic Artists of San Diego and the San Diego Potters' Guild host Mudfest 2000 on Saturday, October 14, from 2000 on Saturday, October 14, from 10 am, to 4 jun, at the east end of the Pradio in Babos Park. Organizers plan demonstrations by local potters and booths, and prizes will be awarded in took anateur and professional divi-sions for competitions including: blindfolded throwing, team handle pulling, and tandem throwing. The entry fee 525. Call 619-452-9788 for information. (BULBOR PARR)

John Williams and patriotic favorites.
Show hours are 9 a.m. to
4.30 pm. on Sturday and Sunday,
the Twilight Show starts at 5.30 pm.
on Saturday. Admission parking,
and blanket seating are free. Grand-stand seating is available for \$5 cmcraft, \$14 for children, along with other
seating options. For more information, call \$58.577.1000. [MIRAMAR] information, (BALBOA PMPS Information, CHABOA PMPS Information of the when the California Native Plant Society hosts in 2000 full native plant sale on Statrday, October 14, from 10 a.m. to 3 pm. In addition to plant material, the CNPS will offer books, posters, note cards, and abundant advice from society members. Find the natives in the courtyard of Casa del PPIdo. 109 685-7212, mastor Fangu. Butterflies, the Movies, and Magic, Butterflies, the Movies, and Magis, the Monarch Program is celebrating its tenth anniversary with an open house and events on October 14 and 15. Each day, hundreds of five but-terflies may be seen in the butterfly vivarium, from 10 a.m. 10.4 p.m., with butterfly plants for sale, activities.

An 11,000-Pound Piece of Marble sculpture was delivered to the Wolf-stein Sculpture Park on October 4, where stone sculptor Madeline where stone sculptor Madeline Wiener has been working on this chunk of Colorado Yule marbie daily from 10 am. to 6 pm. You be mived to watch Wiener finish her piece, through its completion on Saturday, October 14. Find the garden near the entrance to Scripps Memoral Hostington of the Colorado America of Scripps Memoral Hostington of the Colorado Hostington of the Colora

Orchidaceous, the San Diego Inter-national Orchid Fair, sponsored by Quail Botanical Gardens, is set for October 14 and 15, in the Activity Center at the Del Mar Fairgrounds.

on Sunday (\$5 for adults). Another picnic lunch and barbecue runs from noon to 2 p.m. Find the vivarium at 450 Ocean View Avenue. For more information, call 760-944-7113. (ENCINTAS) There will be lectures and classes and plants for sale. Show hours are 9 a.m. to 5 p.m. on Saturday and 10 a.m. to 4 p.m. on Sunday. Admission is 51. For information, call 760-436-6792.

Still Seaworthy After All These Years, in celebration of "Fleet Week," the Star of India will sail on Saturday Faun, in celebration of "Fleet Week," the Sare of India will sail on Saturday and Sunday, October 14 and 15. Built in 1863 on the Isle of Man, the great windjammer has survived fire and mutiny and has been frozen in ice and trapped on deadly reefs. The Star will depart the North Embarcadero dock at 9 a.m. under

The Star will depart the North Embarcadero dock at 9 a.m., under tow and will sail off the Coronado Roads, conducting tacking and wear-ring maneuvers within sight of Point Loma before heading back into the Loma before heading back into the bay at around 4 or 5 p.m. Viewing is best from Harbor Island, Shelter Is-land, Cabrillo National Monument, and North Island. For information, call 619:234-9153. ISBN DIEGO BAY)

Celebrate Wolf Awareness Week when the California Wolf Center hosh "Spirit Wolf: Neither God nor Devil" at 2 p.m. on Saturday, Octo-ber 14. Guest speakers from the center and the Defenders of Wildlife are

clude live German music and danc-ing, food for sale, vendors' and craft booths, children's fun zone, air gun shooting range, and more. Admission is \$1.619-442-6637. (EL CADN) Fine Food and Wine Time, the 21st annual KPBS Wine and Food Festival annual KPBS Wine and Food Festival is alated for Sunday, October 15, from 1 to 4 p.m., at the Sheraton Harbor Island, Wineries, breweries, and restaurants will be on hand to offer samples of their wares. Tickets are \$35 for members, \$45 for non-members. For reservations, call 619-594-6787, (WRBOR ISLAND) is \$1.49-442-657, EE, CAUPO
CABII and the Furus, the fourth am-nual Julian Farm Festival and Chail
Cook-off hosted by the Julian Com-munity Preschool is scheduled for Saturday and Sunday, October I and 15, at Frank Lane Park. Espect live music, arts and crafts, farm an-mals, flood for sale, and children's ac-tivities. To require for the cook-off or twites. To require for the cook-off or 1760-765-0143, DELMO

Picnic in the Park with Your Pet and the Friends of County Animal and the Friends of County Animal Shelters (FOCAS) on Sunday, Octo-ber 15, from 11 a.m. to 3 p.m. Tick-ets are \$15 (free for those 7 and un-der) and include food and beverages. Animal contests, entertainment, and vendor booths will also be part of the must be leashed. (BALBOA PARK

theme when the Cleveland National Forest Foundation presents a family event celebrating the 142nd birthday event celebrating the 142nd birthday of Theodore Roosevelt on Sunday. October 15. Events begin at 2 and continue until 7 p.m. The keynote speaker is biologist Michael Soule, and there will be artisans, musicians, and an exhibit by Project Wildlife for

and an exhibit of Project Windle for entertainment. The whole shebang takes place at Rancho Samataguma, a 2600-acre Spanish-style ranch located 40 min-utes east of downtown San Diego. Tickets are \$75 for adults, \$12 for children under 12. To make reserva-tions, call 619-595-3693. (GUATAY)

"Playful Exploration" is the theme for the second exhibit at the Carls-bad Sculpture Garden, featuring work by eight artists. Find the gar den behind the Carlsbad Arts Office

"Little Italy landmark sign" will be un-veiled and lit at 7 p.m. Visitors may also take part in Chalk La Strada, an Italian street painting tradition using chalk as a medium (October 14 and 15, 10 a.m. to 6 p.m.). Free 619-233-3898, juttle ITALY! ter and the Defenders of Widdlife are expected, Rober Chate Himojous will perform Native American flute musicand few Levin Richmerk, author and illustration of Netherle God nor Wolves, will spay and discuss her work. The resident Alaskan wolf pack may be glimped as well.

The requested contribution is \$7 general, \$3 seniors, \$3 for its diff. For reservations and directions, dial of \$24 Widdle, Racanop. 3898, BITEL FIANT
HERRICE, KIDOShey, and Koláce will
be offered for sale when the House of Czech and Slowa Republic houst the Lawn program at the International Cottages beginning at 2 p.m. on Sun-day, October 15. Music will be played by the Accordion Lover's Ensemble, with entertainment by the Devin Dancers and the Babos Park Dancers. Pres. 858–277-2819; IBANDA PAPAN rree, 858-277-2819, (BALBOA PARI)

What's a "No-Kill Shelter"† Tour
one-such facility when the Friends of
Cats host their full festival on Sunday,
October 15, from 10 a.m. to 3 p.m.
Events include a barbecue (including
vegetarian fare), crafts, and more. Ad-The the Season for Oktoberfest, the annual Oktoberfest hosted by the German-American Societies of San Diego is set for Saturday and Sunday, October 14 and 15, at the clubhouse and beer garden, located at 1017 South Mollison Avenue, Events in-

When in Little Italy...the sixth an nual Columbus Day Festa is set fo Sunday, October 15, from 9:30 a.m. to

Sunday, October 15, from 9:30 a.m. to 7 p.m., on India Street (between Fir and Cedar Streets). A bocce exhibit game, stickball exhibit game, specialty foods for sale, and live entertainment on three stages are planned. The new "Little Italy landmark sign" will be un-

OCTOBER 13 - 31, 2000 NORTH COUNTY'S LARGEST HAUNTED HOUSE OPENING NIGHT **GRAVE PARTY** THE CONCERT FATURING **Buck-O-Nine** Sunday through Thursday - 7.00 p.m. to 11.00 p.m. Friday and Saturday - 7.00 p.m. to 12.00 a.m. For information call. (858) 755-1161, or visit, www.delmarfair.com THE DEL MAR SCAREGROUNDS - 1-5 AT VIA DE LA VALLE



(1-800-373-3325)

with butterfly plants for sale, activities for children, migration behavior, and more. Admission is 55 general (with discounts for seniors and children).

On Saturday, there's a picnic lunch and barbecue, along with "Butterfly and Movie Magic Shows" by Hollywood bug wrangler Steven Kutcher and magician Andrew Goldenhersh beginning at 2:30 (515 general) and 7 p.m. (\$20 general).



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OCTOBER 21 - 22, 2000 San Diego Saturday & Sunday • 10 - 5 DEL MAR FAIRGROUNDS

Grab the kids, load up the car, and

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 Games & Contests
 Carnival Rides
 SDG&E's Safety Zone
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 Poke'mon Game Pavilion
 Petting Zoo NEWI

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• Life Safety Awareness. • Car Safety Seat Demonstrations...plus tons more!!!

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### Calendar LOCAL EVENTS

(2955 Elmwood Avenue, next to the Cole Library), 760-434-2920, Viewing hours are 9 a.m. to 5 p.m. Mon-day through Friday through the month of October. Free. (CARLSBAD)

month of October, Free, CAMESAND, The Intervined Destilies of George Washington and the people of the new American republic are ex-amined in 'The Great Experiment, George Washington and the Ameri-George Washington and the Ameri-Lings, Public Library through next Thursday, October 19. The exhibit is based on a mujor exhibition of org-inal documents mounted by the Huntington Library in 1981 to com-tain the company of the com-tained of the com-tained of the company of the com-tained of the com-tained of the company of the com-tained of the company of the com-tained of the commi-prate the 200th anniversary or Washingon's death. Find the library at 820 E 5-eet and by calling 619-236-5800. Fig. (DOWNTOWN)

Who Will Be Deemse "pest in No. Show" when the 22nd annus senior art contest takes place? Find out 6.4. The state of the contest takes place? Find out 6.4. The state of the contest of th Who Will Be Deemse "Best in

6005. (ODMNTOWN)
Automobilis, the second annual
Vintage Auto Expo USA is set to run
October 19-21 at the San Diego
Community Concourse (202 C.
Omnounity Concourse (202 C.
Omnobilis, That Oof-find parts, dothing, automotive art, antique racing
publications, and more, Tickers 55.
Show hours are 5 to 10 p.m. next
Thursday, 10 a.m. to 10 p.m. Finday
Phatelogy, 10 a.m. to 10 p.m. Finday
14-641-3100 (DOMNTOWN)

#### FOR KIDS

Writer and Illustrator Bruce Hale visits Borders Books and Music at visits Borders Books and Music at 7 p.m. tonight, Thursday, Octo-ber 12, to sign and discuss his newest series for young readers, Chet Gocko. Private Eye. Find Borders at 1072 Camino del Rio North; 619-295-

Camino del Rio North; 619-295-2201. Free misson vallet? Hale will also sign his book — in which elementary school fuzard de-tective Chet Gerko works on his sec-ond case — at 11 a.m. on Friday, Oc-tober 13, at Mysterious Calauy Books (2051 Clairemont Mess Boulevard). Free For information, call 558-268-4747, CLAMEMONT)

424° (CAMEMORI)

The Pied Pigers' is being performed by the Pupper Theater Pileyers through Smide, Nothers 13, at through Smide, Nothers 13, at the The Minister Pileyers will present Duality the Windhows Chine Checher (18-22. Performances begin at 10 a.m., the and 1130 a.m. Medineday through Friday and at 11 a.m., 1, and 25 minister Pileyers will be seen to be a seen of the Pileyers of the Pileyers of the Pileyers of the Pileyers of the Arrospace Centers (19-485-5045. Regular admissions as \$15 for admiss \$15 for children (11-2), fige for those under two; Illander New (19-406-790).

Good Luck and Bed Luck provide the subjects during the Friday the 13th (of October) reading starting at 7 p.m. at Barnes and Noble Book-store (Grossmont Center, 5500 Grossmont Center Drive). Participants will make a God's eye to ward off bad luck! Call 619-667-2870 for information. Free. (LA MESA)

"It's Pumpkin Time" by Zoe Hall will be read during the pajama story time planned at 7 p.m. on Friday, Oc-tober 13, at Barnes and Noble Book-store (7610 Hazard Center Drive). 619-220-0175. Free. (MISSION VALLEY)







Brides register at: www.BridsiBa

She Was Not Afraid of Micel Meet Madeline when she visits the story time on Saturday, October 14, at 11 a.m., at Barnes and Noble Book-store (10755 Westview Parkway). Call 558-684-3166 for information. Free, (MIRA MESA)

Free, 1981. MISSA
Avend-Winning Author and Illustrated Land! Cannon — created of
from and signs he rawcest book.
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Free, 619-220-0175, ontspoor water)
A Bad Hanging in a Prear Treed When
the San Diego Actors Theatre presents
Children's Classics' at It-Auberge Del
Mar Garden Amphitheater on Saturday, October 1st, enjoy The 12 Down
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Discuss Sports, writing contests, and talk about Throw Like a Girl when Rio North). Call 619-295-2201 fo

information: Prec, (MSSGON VALLTY)

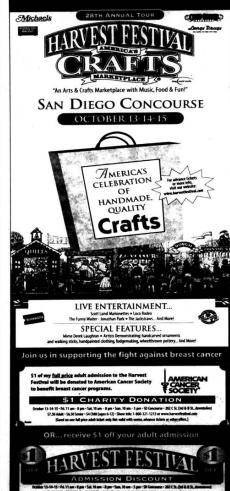
RE Created Levable LPA, and on
Saturday, October 14, at 3 p.m., author Bernard Waher will visit White
Rabbit Children's Books to sign and
discuss his newest book. The Mouse
That Soured. Prec. Find the Rabbit at
7755 Girard Avenue and by calling
858-454-3518. (IA XOLA)

RSM-454-5518. (A. JOLA)
The "Beavt-Ching Comedy Skite"
The Curse of Hog Hellow. Revisited
and Beavillered, and Which Witch Is
Which are being presented by the
Mira Mean Theatre Guids' Junior
Theatre group. Performance begin
at 1 p.m. on Saturdays through
November 11 at the Mina Mean The
1890-A Min Mean Boule-curl
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Clothwate You Commitment to
Peace and diverse cultures during
the Children's Walk for Peace and
international Family Fun Day dated
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and the Children's Walk
starts at 8 a.m., with children's walk
arting at 8.0 a.m. During the walk
and throughout the day, there will be
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Who's Your Poverite Aardverk! Most likely it's Arthur, visiting the





Alfred A. Knopf, 2000; 181 pages; \$21

FROM THE DUST JACKET: In a Carmelite monastery outside pre-sent-day Los Angeles, life goes on centuries. Sister John of the Cros has spent years there in the service of God. And there, she alone experiences visions of such dazzling power and insight that she is looked upon as a spiritual master. But Sister John's visions are

accompanied by powerful headaches, and when a doctor reveals that they may be dangerous, she faces a devastating choice. For if her spiritual gifts are symptoms of illness rather than grace, will a "cure" mean the end of her visions and a soul once again dry and searching?

rard Avenue). For more information dial 858-454-3518. Free. (LA JOLLA)

This is the dilemma at the heart of Mark Salzman's new novel. With extraordinary dexterity, the author...brings to life the mysterious world of the closister, giving us a brilliantly real-ized portrait of women today drawn to the rigors of an ancient religious life, and of one woman's trial at the intersection of faith

ABOUT THE AUTHOR: Mark Salzman was born in 1959 in Cop ABOUT THE AUTHLOR: Mark Salzman was born in 1959 in Com-necticut. He grew up in that state, in a small flown he described as "about halfway up the state." As a youngster, he attended public schools and studied music, playing the cello. He had expected, he said, "right up to the week before going to college, to major in cello at Vale. But that week, I went up to Tanglewood to hear Yo-Yo Ma play Bach's fifth unaccompanied cello suite. It was devastating. Even now when I think about it, it gives me goose bumps. I thought it would inspire me, and within five minutes of his piece, I was one pletely devastated. It was such a numbing experience.

Salman changed his major to Chinese. That year at Yale Tallow of the place of the place

As for the cello, Salzman eventually wrote The Soloiet "That

tools. Most of my cases me in the teacher's stome, or a pizza particular. As for the cells, Salzman restrutilly wrote The Soliout. That was my way of finally doing something with that experience of wanting to be a musican. The funny thing is, in writing The Soliout, I allow this fictional character to rediscover playing the cello purely for the love of it. That made me finally decked one day to pick up for the love of it. That made me finally decked one day to pick up one of the teacher of it. That made me finally decked one day to pick up one of the particular of the cellow t

work at something, year after year after year, and when it finally comes

work at something, year after year after year, and when it finally comes together, there is some myterious something for which you can't take credit that finally makes it work, and yet if you had not gone through this long process, if you had not put in the work, you likely would not have been prepared for that magic thing that happens."
Salzman, not a Roman Carbolic, and, "I had never met a run before! started writing this book. Talk about getting in one you reduced... Along growing up, learned really very little about our whole least... Along growing up, learned really very little about our whole was what! I'd learned from Limia's speech in A Charlie Brown Christian Special So I really had to start from scratch. It was great way for me to discover the Western Christian philosophical/religious tradition."

Salzman interviewed nuns and monks. He struck up a friend-

Sultran interviewed nuns and monks. He struck up a friend-ship with a nun in a Carmelice convent in New Mexico and paid her several visits. She was the "most helpful person. She is the per-son that I think made it possible for me to begin to understand the way of life, the way of thinking, their daily rinals.

"I love research, and so, of course, for years now I've been reading. Thomas Merton and reading all these autobiographical books that runs had written that were only published within their community. This is where nuns with whom I eventually made ferrieds were helpful; they allowed net or read a lot of amphibilished ferrieds were helpful; they allowed net or read a lot of amphibilished ferrieds were helpful; they allowed net or read a lot of amphibilished ferrieds were helpful; they allowed net or read a lot of another Sultram said that he certainly had wanted to so odd the senti-mental-nun story, But as well, he also knew that Lynng Awake could not be suffisced with the mysticism and miscalousiz appearances of

not be suffused with the mysticism and miraculous appearances of Ron Hansen's Mariette in Estasy, in which the postulant Mariette becomes a stigmatic, with wounds similar in appearance to Jesus' crucifixion wounds. "I liked the book very much, but I felt I couldn't get away with something like that. It's not my style. The reader won-ders, 'Is something supernatural happening?' I felt that that was not an option for me. I felt that I had to make it clear that my character's struggle was a psychological, not a supernatural struggle and still make it something the reader would be excited by. Because it's what made Mariette in Ecstasy such a great read. You wondered, 'What is the deal with those holes in her hands' I couldn't have that kind of plot, and I also didn't want to go the romantic or sentimental route or to do something like that wonderful novel by Rumer Godden, Black Narcissus, where you have this enormous sexual tension, All of those

things are the things you first look to in a story about a run, because they are so powerful. But I really felt lake was a great challeng.

None of Salzman's previous books would suggest that he latest the story of the story o

on woodseed how Salaman happened so, choose the Lamburga are coder about which to write.

Avila and St. John of the Cross. I thought those are the two writers had a realized by the salaman sold the salaman sold to the control it made sense to make it a contemporary Carmelite.\*

The first few years that Salaman worked on his book he had little luck meeting any Carmelite nums. "Given that the Carmelites were clostered, of course, made it difficult. And I didn't just want

October

27, 28 & 29

Friday 12-J pm Sat. & Sun. 10 am-6 pm

The Wicca Cookbook

BOOK SIGNING October 29 • 12 pm

grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George Maraton and his family by San Diego architects William Heb-bard and Irving Gill, the Maraton house design is in keeping with the early 20th-Century American Arts and Canton seriod which rembasires Marine Corps Recruit Depot Mu-seum, housed in a historic building.

earry 20th-Century American Arts and Crafts period, which emphasizes simplicity, function, and natural ma-terials. The museum is located at 3525 Seventh Avenue; 619-298-3142. (HULCREST) House of Pacific Relations, Inter-national Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditions of 30 Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-4069. (BALBOA PARK)

Parsonage Museum of Lemon Grove, photographs, furnishings, ar-tifacts, and memorabilia tracing the

CELEBRATING 21 YEARS IN BUSINESS

view. The family of horticulurists, doctores, anthropolists, artiss, srchitects, and performers was instrumental in building oldustion, agriculture, and culture throughout the county. "The Triegnas Family in Lemon Grove" continues through Findly, December (Agricultural Rossit Parkey, December 1), and the Continues of the Contin view. The family of horticulturists,

Reuben H. Fleet Science Center, 30 exhibits designed to make science, math, and technology engaging and fun make up "ExploraZone," an ex-hibition originating at the Ex-ploratorium in San Francisco. Each

Haunted

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to walk up to a convent and knock at the door. I thought that would be intrusive. I gradually started sending out letters to people whom I thought might be able to help. And then someone gave me the arms of a monk in a monastery in New Mexico whom they thought might be willing to help. He and I wrote back and forth. Eventurally, the most invested saliman to work man and they thought might be willing to help. He and I wrote back and forth. Eventurally, the most invested saliman to work and forth. Eventurally, the most invested saliman to confidential the production of the production of the whole thing, and then I will see if I can find a Carmeline non who would be willing to speak with you.

"So J planed the three saliman is a fire rested a car. Arms the work of the whole thing, and then I will see if I can find a Carmeline non who would be willing to speak with you.

"So J planed that my and I went out the did not not but did not road and salim into the mud and then had, to push the arc out, so I never god to see him. And it was so frustrating because they don't have a phone, and I couldn't give word to him. My exended to last staying and I just walked for hours. I was just so frustrated.

"And all of a sudden. I look up, and I realize if not. And I see a sign that says, Carmel Road." And under that it says, Carmelia was the said of the source of the s exhibit component seeks to atimu-late better understanding of the rela-tion of the composition of the composition of the relativistic "Stilletts." Cold Metal." and more. This "Explo-tion of the composition of the composition of the through line 2001. Eight San Diego organizations have joined the center to create "Technovation." an exhibition high lighting the mist innovative science.













Nov. 2 - David Baldaco

Nov. 4 – Ha Jin Nov. 13 – Jonathan Rai

Esmeralda Books

Lying Awake is sufficiently short that one easily can read it in a few hours. However, the tone of the book is so intense that to stay

a few hour. However, the tone of the bodh is so intense that to stay with if for an entire two hour is not easy. "Did you throw away a lee!" Dely op pare this down!" I asked.

all opportunities the stay of the

ter of writining away, date then instally finete west units when the property of the control of that they ret it was authernic, and that it was not exploitative, that really made me feel like the cycle was complete. It made me feel good about doing it."

And what did Salzman plan to do now?

"I'm still trying to settle on what the next book will be about.

I have two or three ideas, and I'm hoping to settle on one of them, but I think that until this book comes out, and I have some them, but I think that until this book comes out, and I have some response to it, it's very hard for me to really move into something new. I go to my deak and I sit there all day. But I write nothing, because I think there's a part of me that still just needs to know. 'Okay, are people going to enjoy this book! Is anyone going to like it?' Because I was sure for most of the time! I was writing it that it was going to be one of those books that only an author could love. I was sterrified that this was going to be a book that only one of the second of

- Judith Moore

More Autumn-Themed Books may be heard during the story time planned at 10:30 a.m. on Tuesday, October 17, at Barnes and Noble Bookstore (11744 Carmel Mountain Road); 858-674-1055. Expect a craft and treat. Free. (CARMEL MOUNTAIN)

First Friends, songs and activities a used to introduce children to snak when classes meet for those two rouse sakes meet for those two to four years old at the Helen Wood-ward Animal Center (6525 Calle del Nido). Children will meet the real thing during the meetings at 10 a.m. Tuesday through Friday, October 17 20. The fee is \$10. Call 858-756-411

Children's Discovery Museum of vey winter migrants when the Junior Rangers head out for a bird walk at the Tijuana River Estuarine Reserve next Thursday, October 19, at 3:15 p.m. The program takes place at North County, the museum is de-signed as an educational environ-ment through art, science, and social activities targeted for children 2 activities targeted for ch through 12. Look for a med the reserve's visitors' center, 301 Caspian Way. Open to kids kinder-garten through grade 6. Free. 619-575-3613. (IMPERIAL BEACH) 

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

Antique Gas and Steam Engine clude locating, collecting, docu

**SCREAMS** 

menting, and preserving historical gas-, steam-, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the through 12. Look for a medieval cas-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) nuseum has a blacksmith and MUSEUMS nue. For further details, call 60-941-1791 (VISTA)

Bonita Historical Museum, the mu-seum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photograph artifacts, tools, and farming imple ments, the district's 1953 fire enginments, the district's 1953 fire engine, and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road.

Chinese Historical Museum, paint ings about four legends of the Moon Festival, including the origin of moon cake, and poems written approxi-mately 900 years ago on the Moon Festival are included in the "He

Festival are included in the "He Moon Festival Legends." The show is hosted by the museum and Tachung. San Diego's isster city, and continues through Tureday, October 31. The museum is located in a building originally built in 1927 for the Chinese Mission; adjacent to the building is an Assan garden, includ-ing a status of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Av-museum is located at 404 Third Avenue (at J Street); 619-338-9888

Rammer 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 Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more inforide Avenue North. For more infor-nation, call 619-448-0900 x231.

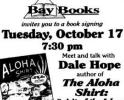
George White and Anna Gunn sits on five acres of landscaped

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





display incorporating what the spe-cific technology is, how it works, and how it affects the public. The show



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### San Diego Automotive Museum, "Southern California Convertibles"

"Southern California Convertibles" are on exhibit at the museum through Wednesday, January 31, 2001. The show features 16 "rag top wonders," from a rare 1954 Muntz let to a 1924 Karman Ghia, along with a 1955 Thunderbird, a 1957

with a 1955 Thunderbird, a 1957 Corvette, and others.

The annual "Mercedes-Benz Car Club Show" stakes place on Saturday, Oktober 14, from 10 a.m. to 3 p.m. More than 80 automobiles and motoscycles from horseless carriages to future prototypes are included the museum's permanent collection. Find the museum orar the Statight Bowl, 619-231-2866. IBALIDA PAPAR.

Boul; o 19-231-2886. BAB BOA PAIGO San Diego Historical Society Mu-seum, 'Out of Our Vaulus II: Cur-torial Curnos' features artifacts from the society's collections of fine art, decorative arts, furniture, textiles, tools, instruments, photographs, ar-chitectural drawings, documents, and ephemica. The exhibition changes periodically though Sunday, Switches L. (2001). Jeanner for Systember 2-2001.

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society's stored collection of over 17,000 objects.

The museum is located in the Case de Bulbos building: 619-232-6020, 1804.00 p. 4090.00 p. 1000.00 p. San Diego Hall of Champions, the newest permanent exhibit at the mu-seum honors. San Diego County High School Coaching Legends. The inaugural "class" of "Coaching Leg-ends" includes 42 men and women.

who have influenced students both on and off the field of play.

The Hall of Champions — dedicated to promoting, recognizing, and preserving athlets achievement — is

located at 2131 Pan American Plaza. Call 619-234-2544 for information. (BALBOA PARK) (BALDA FAME).

San Diego Maritime Museum, "Pirated" offers an entertaining comp through history and Hollywood, with a look at the real life of the pirates who inspired the fiction, the article who inspired the fiction, the explains of the foul mariners. The exhibit includes an actual cutlass owned by pirate Charles Gibbs, who was hung in 1831 for his deeds, as well as a ulter-painted skull believed to be the skull of blackbeard himself. and original paintings by Don Maitz. Movie memorabilia includes the original coat worn by Errol Flynn in Captain Blood, along with costumes for Burt Lancaster and Charlton He-ston, prop cannons and pistols, a display of characters from Mupper

display of sharacters from Mapper Treasure liban, and small statutts from which the robotic inhabitants of the Pirates of the Carabbean ride at Disnoyland were created. An exhibit entitled "Submannes: A Century of Silent Service" is on dis-play aboard the ferryboat Berkeley through the year. Five components make up the show. "The Dream" (early history), "WWI and WWII." "The Cold Ww. to the Present," "Sub-"The Cold War to the Present," "Sub-Base-San Diego," and "How a Sub-marine Works." The show includes the submarine art collection." A View from the Periscope" and numerous artifacts (including an actual leanness unpedo).

including exhibits concerning the old San Driego Coronado ferrybeats, the tuna fishing industry, and the mili-tary. The museum fleet consists of the 1860 bark. Sare of India, the 1898 San Francisco ferrybeat Berkeley, and the 1904 Scottish steam yackt Medea. There are also nautical exhibits, ship-cernesties model hold (if the properties of the properties of the properties.)

nere are asso nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library. The museum is located at 1306 North Harbor Drive, along the Em-barcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

San Diego Museum of Man, ever met a real Iron Maiden? Approxi-

during the Inquisition, the Roman Casbolic Church's infamous carm-paign of terror against Protestants, propaged of the signature Protestant of the Castella Church's Industry of

artist Juan Quezada is showcased in the 'Magic of Mat Ortia' "chabition. The exhibit focuses on the vibrant, intricate pottery of Quezada, Nam-peyo, and Maria Martinez, all of-shem where impired by ancient, all of-shem where impired by ancient, and the magic through January 14, 2010. Ancient Egyptian royalty and commoners are contrasted in the ren-ovated Chalderis Discovery Center.

The 130-square root exhibit depicts life in Egypt more than 3500 years ago and includes a reproduction of a tomb, complete with a mummy (replica) of an Egyptian princess. For more information, dial 619-239-2001. (BALBOA PARK)

San Pasqual Battlefield State His toric Park commemorates the class swice Park commemorates the clash (on December 6, 1864) during the Mexican War between the U.S. Dragoons, holistered by saliens and volunters from San Diego, and California militis. An arrared side-show screen throughout the day, telling the story of the var in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leader of the forces and also describes the levies of the Indian indigenous to the valley. The maintaining procuse to the valley. The maintaining procuse to the valley. The maintaining procuse to the valley The maintaining procuse to the valley. The maintaining procuse to the valley The maintaining procuse to the valley. The maintaining procuse to the valley The maintaining procuse to the valley The maintaining procuse to the valley. The maintaining procuse the valley and the valley that San Paqual valley food critical valley food critical valley food critical valley food critical valley. rk commemorates the class ember 6, 1846) during the War between the U.S. Dra Valley Road. Call 760-238-3380 for







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### **Can This Be Generation X?**

The composer delivered a shamelessly selfcongratulatory speech before the performance.

Shop ensembles provided some of the most thrilling music-making in a festival rich with exciting performances. These younger mu-sicians arrive already organized

nto trios and quartets, some of into trios and quartets, some of which have been professionally active for several years. A series of workshops conducted by the fes-tival's more experienced personnel

workshops conducted by the festival's more experienced personner, no doubt reval's more experienced personner, no doubt resulting in some enhancements of each group's
style and some depening of their understanding
of the particular pieces they work on. How much
of what the audience eventually hears is due to
the coaching! How much is due to what the group
came with it is hard to indge. But the outcome,
and with the stand to indge, but the outcome,
and with the stand to indge, but the outcome,
and brothers — Jason and Zackary DePue, violist Marvin Moon, cellist Anner Francis) offered
a gripping performance of the infrequently heard
a gripping performance of the

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e younger mupoly the properties of the properties of the properties

REVIEW
JONATHAN SAVILEI

On doubt refrach group's
no doubt refrach group's
method and properties of the pro is virtually Expressionist in manner), in which the players were fused in seamless unanimity. The Avalon Quartet, in one form or another,

dominated the rest of the program. This exceptional group performed here earlier this year, in the La Jolla Chamber Music Society's "Discovery" series - and, as I noted in my review of their Wolf, Janáček, and Beethoven, they constituted a momentous discovery. Now, two of the young musicians have teamed with pianist Jonathan Vates to form a trio as well (the Amelia Trio) cellist Jason Duckles, and Anthea Kreston, the violist of the Avalon Quartet, here playing violin, and with the same overwhelming intensity. The and with the same overwhelming intensity. The Amelia's performance of the Ravel Trio was amazing in its vividness and sweep, like a well-regu-lated nurricane, even the slow movement — the brooding, relentess "Passaculie" — sounded like a controlled nuclear reaction, its passions just barely held in check. The three musicians were perfectly matched in their hearde ap-pearance of the property of property of the property of

proach. In this wore, which no then played with a greater emphasis on elegance and refinement than on the music range of feelings and its solid architecture.

The major work performed by the more habitual colleagues, violinists Blaise Magniter and Marie Wang) was Schubert's 'Deeth and the Major. This replaced (for reasons that were not english work to be replaced as pecula temperamental rapport between the Avalum players and the standard of merchanist and the standard as pecula temperamental rapport between the Avalum players and with its sometimes savage drama, its profounds adments, its compositive rotrotations with the energies and sufferings of life and the law to the standard of impectable technical Pulliance. The Avalon also played — with a passionate commitment far superior to its musical value — an eight minute work by a standard of impectable technical Pulliance.

The Avalon also played — with a passionate commitment far superior to its musical value — an eight minute work by a standard of impectable technical Pulliance.

The Avalon also played — with a passionate commitment far superior to its musical value — an eight minute work by a standard of impectable the chical Pulliance in reindine. Augusta Bead Thomas. As only to be especied at

SummerFest: workshop ensembles
Sherwood AudRorlum (Ia Jolia Chamber Music Society)
Rawel, Pame Trie in A Minor (Amelia Trio): Bartok, String Quartet
No. 2 (Ornati Quartet); Thomas, Fuginve Star (Avalon Quartet);
Schubert, Quartet in D Minor, D. 810 "Death and the Muslem"
(Avalon Quartet)

SummerFest under the recently fired David

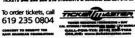
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before the performance.
Still, it's lucky beld me
that Fugitive Star was 'elegant'
and 'spacious,' because listening with my own ears I would
have thought it crabbed and
cramped. I was also grateful to
learn that it had a strong sense
of forward movement, for otherwise it would have sounded to
me like one long monotonous
on melle one long monotonous erwise it would have sounded to me like one long monotonous frenzy, all at the same peak of loud, fragmented violence, ex-cept for a biref conclusion when for no discernible. cept for a onet concussor was for no discernible reason things quieted down. It was certainly had an intentional sense of "mystery," and that in that re-spect it was in a class with the Ravel and the Bartók on the Frogram; and who could not welcome the dazzling obiter dis-tum that the purpose of music altogether is not to provide an swers but to ask questions? —

metaphor of Fugitive Star was "beautiful," since, left to my own feeble pudgment, I would have thought it pretentious nonsense, especially after read-ing Read's explanation in her program note, with its innova-tive theory of astrophysics, that the intimation of a cosmic star that was breaking away from and fearlessly escaping the pull of centrifugal force captured my imagination.

clicking on the events section.

Opera at the Party, enjoy excerpts from seven operas with party scenes — including Die Fledermaus. The Magic Flutz, The Mikado, and works by Verdi; Offenbach, Donizetti, and Lehar — when the San Diego Opera 2000 Ensemble performs at 7:30 p. m. on Friday, October 13, at the All Souls' Episcopal of emtrifugal force captured my imagination.

What a grim day it was when composers started dreaming up pseudo-scientific as the started of the started of the started of the started of thinking about of Major and D Major. But the grimmest day of all was when certain SummerFest personnel gave themselves in could be started of the start ber 13, at the All Souls' Episcopal Church. The program also promises an abridged version of Rossini's Bar-ber of Serille.

The suggested donation is \$8. Find the church at 1475 Catalina Soulevard (at Chatsworth), Dial 619-223-6394 for details, (PORT LOMA) 619 223-6394 for details roser Lowis Celebrating Dahan Schaattlan Back, when the Fireburg Baroque Orchestra presents the first concern of the season for the San Deep Early expect and 18 Abb Program of orchestral suites and the "Voilin Concerto in E." The musts Degins at 8 pm in Sherwood Auditorium at the Mounni O Contemporary A. Ottomporary A. Contemporary A. Cont

### CLASSICAL LISTINGS

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FRIDAY: Salas \* West Coast Sweing \* Jitterbug Sweing \* Jitt including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 85803. CLASSICAL MUSIC, 90 8-905, San Diego CA 92186. Or fax to 619-881-2401. You may also submi-information online at www.SanDiegoReader.com by clicking on the events section.

A Salvée for Music Lovers is promised when violinist János Né-greys and friends present a correct of 18th- and 19th- Century chamber music on Friday, October 13, Lene for chamber works from the roman-ic and classical periods by Dowlad Handel, Schumann, and Mozart. The music begins at 8 pan in the Recital Hall at UCSD's Mandeville Center. Call 858-534-5404 for infor-mation. Tickets are \$10 (general) at the door. (LA JOLLA)

the door, (IA. SOLA)

The Chamber Concert Series
hosted by the Athenseum Music and
Arts Library opens with a concert by
the Zephyros Wind Quintet on Saturday, October 11. The programiculedes Beethoven's "Quintet in EFlat Major," the "Quintet for Wind
(1978)" by John Harbison, Foerster's
"Quintet for Winds (1999)," and the
Villa-Lobos "Quintette en forme de
Choros."

oros. Tickets are \$20 for nonmembers Tickets are \$20 for nonmemoers for individual concerts, pay \$85 for the five-concert series. The Athenaeum is located at 1008 Wall Street. To make reservations, call 858-454-5872. (LA JOLLA)

Operatic Aspirational Head to Shi-ley Theatre on Saturday, October 14, when the 42nd year of Metropolitan Opera Auditions take place from 1 to 4 p.m. Competitors sing five arias in at least two different languages. The auditions are open to spectators; a \$5 donation is requested. Find the University of San Diego at 5998 Al-calá Park. For information, call 619-479-8184. The winners' concert is slated for October 29. (LINDA VISTA)

Chamber Orchestra for concerts Oc-tober 14-17. The program includes Takemitsu's "Rain Coming," the "Violin Concerto in E Minor" by Mendelssohn, and Beethoven's "Symphony No. 6 (Pastorale)."

"Symphony No. 6 (Pastorale)."
Enjoy the program on Saturday in Copley Symphony Hall (1245 Seventh Avenue); on Sunday at the California Center for the Arts, Escondido (340 North Escondido Boulevard); on Monday in Sherwood

Boulevard); on Monday in Sherosod Audiorism at the Museum of Contemporary Art, La Jolia (700 Prospect Street); and on Tuesday at the Fairbanks Ramch Country Club (1515) an Dieguine Road].

The concerts begin at 8 p.m. except on Sunday, when the music starts at 2 p.m. Tickets range from 151 to 550, depending upon the venue and seats available. Call 160:7-63-6402 or 888-88-726 for 767-763-762 or 788-88-726 for

these performances. (DOWNTOWN, ES-CONDIDO, LA JOLLA, RANCHO SANTA FE)

CONDIDO, LA JOLA, MANCHO SANTA PE, Next Stope Trie Verenesshi It was a case of being in the right place at the right time when the group was spot-ted playing in a Frankfurt subway station by a friend of the director of station by a friend of the director of the Oregon Back Festivak the rest, as they say, is history. The ensemble—comprising Vladimir Volochin, Sergei Teleschev, and Valeri Petruchin—plans a concert on Saturday, October 14, at the California Center for the Arts, Sacondolo. The musicians play traditional Russian instruments of the California of the Califo

vivaidi, i chaitovisty, and schubert to gypsy dances. Russian folk music, and popular songs. The music begins at 2 p.m. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Tickets are \$35. Call 800-988-4253 for reservations. (ESCONDIDO)

Back Celebration 2009 continues with a recital of organ masterworks in commemoration of the 250th anniversary of the death of 1.5. Bach by organist Daniel Burton at 7 p.m. on Sunday, October 15, at the First United Methodist Church of San United Methodist Church of Sar Diego (2111 Camino del Rio South). Child care is available by reservation an offering will be received. 619-297-4366. (MISSION VALLEY)

4366, MISSION VALEY)

A "Pipes Spectacular" is promised when the Millennia Consort, organ, and brass perform at Saint Paul's Cathedral following the 5 pm. evensors, Find the cathedral at 2728 Sixth Avenue (at Fifth and Nutmeg). For information, call 619-298-7281. This is an American Guild of Organits National Signature Event, (MDTOWN)

National Signature Event, ind0Town, Plear View Way, Conncerts, the recital begins at 4 p.m. on Sunday, Octo-tor 13, with music by the Sequois Chamber Music Society, at the Oceanide Music Mociety, at the Oceanide Music Mociety, at the Collado (clarinet), Samuel Scott (cello), and Fortaine Laing (piano) will perform music by Brahms, Dethoven, Bloch, Dumasc, and Pur-cell Tickets are \$13 general. Call 60-721-279 for details, Octaveloce!

Choristers Evensong, at 5 p.m. on Sunday, October 15, the men and Sunday, October 15, the men and boys Choristers will sing evensong using the Charles Wood service in E-flat and sing the Charles Villiers Stan-ford anthem "Te deum laudamus" at St. Paul's Cathedral, 2728 Sixth Avenue. An offering will be received. 619-298-7261. (MIDTOWN)

A "Pipe Organ Speciacular" and the world's largest organ concert" are promised at 2 p.m. on Sunday, October 15, in the Spreckels Organ Pavilion. Free. For information, call 619-702-8138. (BALBOA PARIQ)

619-702-8138. BALBON PAPEN "The Power and Passelon of Boethawes" is on tap when leffrey Siegel's Keyboard Conversations be-gin at 2 p.m. on Sunday, October 15, at the East County Performing Arts Center (210 Bast Main Street). Tick-test are 311, 316, and 321. For reservations, dial 619-440-2277, (B. CAUN)

The SDSU Wind Symphony plans on October 15 and 16 in University. Concerts begin at 2 p.m. on Sunday (free admission) and at 6 Classical Gultarist Brandon Yip per

Planist and Lecturer Jacquelyne Sil Pranata and Lecturery Jacqueryne Su-ver plans a concert of classical music at 1 p.m. on Tuesday, October 17, at the College Avenue Senior Center (at the Beth Jacob Synagogue, 4855 Col-lege Avenue). Admission is \$4 gen-eral. For information, call 619-383-3300, (SOSU)

Selections by Bach may be heard, along with music of Bolivia and Spain, when the Grossmont Guitar Spain, when the Grossmont Guitar Ensemble presents a concert at 2:30 p.m. on Wednesday, Octo-ber 18, in room 221 of the Gross-mont College music department (8800 Grossmont College Drive). Free. 619-644-7255. (EL CAJON)

Student Ensembles at San Diego State University plan a concert at moon on Wednesday, October 18, in Smith Recital Hall. 619-594-6060

Free, (1954))
Music at Noon, the series commences
with a concert by the Statiffer Duo—
featuring paintst Cynthia Darby and
cells if non Statiffer— at 1215 p.m.
next Thursday, October 19. in French
Parlor (in Founders Hall at the University of San Diego). The program
includes words by Choppin and Koecklin. USD is found at 5998 Alcald Park.
21d 1619-262-2220 for information.

Calendar ART

LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be STING: Contributions must be ceived by 5 p.m. Friday the week received by 5 p.m. Friday the week prior to publication for consideration. De not pione. Send a compiler description of the event, including the dast, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public including area code) for public including area code) for public (including area code) for (including area code)

GALLERIES

Beyond the Boundaries of Conve Beyond the Boundaries of Conven-tional Photography, see "Una Suma Total de Soledades (The Total Sum of Solitude)," a collection of black-and-white photographs by Don Gre-gorio Antón, through Tuesday, November 14, in the San Diego Mesa College Art Gallery. Antón experi-ments with overlapping composi-

435. Gallery hours are 11 a.m. to 4 p.m. Monday through Wednesday, noon to 7:30 p.m. Thursday, and 11 a.m. to 2 p.m. Fiday. For more information, call 619-627-2829 s.5. Find the campus at 7250 Mess Col-lege Drive, NEASHW MESA. Elements from the History of Light

Elements from the History of Light are interwoven with advanced tech-nology to create multifaceted exper-imental installations by Tony Oursler in "The Empty Cabinet and Related Works." The artist is said to have "become increasingly interested in the dark powers that lurk in the misht."

the dark powers that lurk in the night."

The exhibition in the University Art Gallery opens with a lecture at 6 p.m. tonight, Thursday, October 12, by Robin Held — curator of the Henry Art Gallery at the University of Washington — in the Recital Hall at Mandeville Center. A reception for Oursler starts at 6:30 p.m. in the seallers.

tion for Cursier starts at 0:30 p.m. in the gallery. Explore this work through Sat-urday, December 9. The gallery is found in Mandeville Center on the UCSD campus and is open 11 a.m. to 4 p.m. Tuesday through Saturday.

"The Exceptional Basket: Basket: and Beyond" opens with a reception

at 6:30 p.m. on Friday, O at 6:30 p.m. on Friday, October 13, for the artists participating in this "second invitational basket show" hosted by La Jolla Fiber Arts: The show continues through Saturday, November 18, Regular hours are 10 a.m. to 5 p.m. Monday through Saturday, 11 a.m. to 4 p.m. Sunday, Find the gallery at 7644 Grard Avenue; 858: 454-6732, (IA JOLLA) inSITE2009, a contemporary arts project featuring work by 34 artists from throughout the Americas, runs from Friday, October 13, through Sunday, February 25, 2001

Sunday, February 25, 2001, a versions sites in San Diego and Tijuana. Approximately 80 new works will devent, ranging from new modes and installation to "performance and justification to" informance and justification to "performance and justification to" incommence and installation to "performance and justification, and video. Most projects are open to the public at no charge. The San Diego opening celebration is absted for Frising, October 13, at the ReinCarlambion Project (1081) The Latest Chinese Watercolo

on is \$18 at the door, or \$15 The Latest Chinese Watercolor Palattings by Grace Chow, including her Huangshan and Spain series, are on view through Sunday, October 22, at the La Jolla Art Association Gallery (7917 Girard Avenue). A reception is set for Saturday, October 14, at 2 p.m. Regular gallery hours are admission is \$18 at the door, or \$15 in advance; pay \$75 for a buffet, hosted bar, and all the rest.

Tijuana's opening is slated for Saturday, October 14, beginning at 7 p.m., at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Río). The opening is free

and will be followed by an outdoor concert by Café Tacuba at the es-planade of the Palacio Municipal. For more information on any of these events, call 619-544-1482. (SAN DIEGO COUNTY, BAJA CALIFORNIA)

Take a Solid Look at work in a variety of media by five local artists — Darlene Ashley, Christinia Lee, Susanne Gerttula, Diane Goth, and Jaret Johnston — on exhibit through Thursday, October 26, at the 101 Artist's Colony. Meet the artists dur-

Ariai's Colony. Meet the ariats dur-ing a reception at 1 p.m. on Satur-day, October 14. Find the gallery at 897 South Coast Highway 101 (suite F-103 in the Lumberyard); 760-632-9074. (ENCINTAS)

IBCOMTAS)

If It's October 14 it's time for 2nd
Saturday Excondido events for culture crawlers. The 2nd Saturday happenings—from 11 am, to 7 p.m.—
are monthly self-guided tours
through Excondido's expanding cultural district. Viators are imitted to
stroil through open galleries and studios and watch demonstrations.
More and becomes are available at Maps and brochures are available at the Escondido Municipal Gallery. 142 West Grand Avenue; 760-480-4101. Free. (ESCONDIDO)

ASS 456-5949, I.A. DOLAN
Dissectionation and Canadiumon May
Basash from vise-ring the intimately
experiments of the control of

New Orleans Outsider Artist Alan Sainte James Boudrot will be on hand for a reception planned on Sat-urday, October 14, at 7 p.m., at Primitive Kool Gallery, in conjunc-Ferdinand, Jane "In Vain" Winke reroinand, Jane in Vain Winser-man, and Lamar Sorrento; each will exhibit at least one '60s-themed piece.

The show continues through Wednesday, November 15. Hours

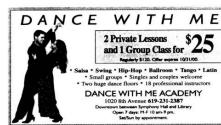
are 9 a.m. to 8 p.m. Monday through Friday, 9 a.m. to 7 p.m. Saturday, and 9 a.m. to 5 p.m. Sunday. Find Prim-

itive Kool at 4944 Newport A

"Forcas in Focus" by photographer Jo Ann Ginepra is on exhibit through October at the San Dieguito Art Guild's Offtrack Gallery. Meet Ginepra during a reception set for Saturday, October 14, at 3 p.m. This show promises images where the forces of wind, water, and time create unique designs. The gallery is open daily from 9 a.m. to 5 p.m. in the old

"Dreams of a Small Bird," featur-ing work by Andrea Zuill, opens with ing work by Andrea Zulli, Opens with a reception at 4 m. on Startardy, October 14. at the Santa Yashel Art Gallery, View Zulli, Carrenty allar Carrenty allar Carrenty and Carrenty and Carrenty and Carrenty and Antonia Carrenty and Antonia Carrenty and Antonia Carrenty and Carre

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Pathways to Judaism was developed by the UJF Task Force on Community and is funded by the UJF. Pilot funding was provided by the Nieman Foundation and the UJE.





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"Recent Work (Obra recients)" by Floy Tarcisio demonstrates the arris's continued use of organic materials in a variety of applications. In these two-dimensional works, the Mesco City artist combines materials used as blood, roos petals, and only partit Combines materials such as blood, roos petals, and only partit to Pacific States and only partit to Pacific States and only partit to Pacific States and only partit of Pacific States and Pacific S

bert 31. Find the center at 340 North Escondido Boulevard (at Valley Park-way); 760-738-4120. (ESCONDIDO)

Mingel International Museum of Folk Art, the art of pottery making in Japan is an unbroken tradition span-ning more than 5000 years. "Ceram-ics of Tatsuzo Shirmaoka — A Retro-

in a strain shimoka — A Bern-spective of a Living National Treasure of Japan, "offers more than 60 new works created for this chabi-tion, as well as an equal number from mureums and prarts collections. Shimanda has "worked hard to make lay truly my own "See the results of the atriat's hard work through Sun-day, February 4, 2001. Objects from the permanent col-lection make up the poses in the ex-babsion "Area de Mexico." The show SMS. Centur, folks atriats (solicities,

includes works by several renounced. 20th Century folk artists including Oaxcara potter Teodora Blanco and Islaco's Rosendo Roderiguez, along with architectural pieces by Cande Manuel Ilimeter, All regions of Mexico are represented, with selections ranging from obsects of dals use to those of ceremony. Innov the exhibit through Exemble Tocated on the square with the San Dogo Museum

of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Act for additional information, can Measum of Cantempoury Art, Downstewn, "Opin Diversion/With Different Eyrs, "Opin Diversion/With Different Eyrs," Opin Diversion/With Different Eyrs, "Opin Diversion/With Different Eyrs, "Opin Diversion With House," Opin Diversion, "Opin Diversion," Opin House, "Opin Diversion, "Opin Diversion," Opin House, "Opin Diversion, "Opin Diversion," Opin House, John State of the Medical State of the Canten Diversion, "Opin Diversion," Opin House, John State of the Medical House, "Opin Diversion," Opin Diversion, "Opin Diversion, "Opin Diversion," Opin House, Southern Canten Diversion, "Opin Diversion," Opin House, Southern Canten Diversion, "Opin Diversion," Opin House, Southern Canten, "Opin Diversion," Opin House, "Opin Diversion," Opin Diversion, "Opin Diversion," Opin House, "Opin Din Diversion," Opin House, "Opin Diversion," Opin House, "Opin Hou

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

Museum of Contemporary Art, La Jolla, the influence and impact of the Baroque on a broad range of con-

Other exhibits explore the over-all history of Coronado, Navy and Army, Tent City, and the Hotel del Coronado. Find the museum at 1100 Orange Avenue. Call 619-435-7242 for further information. (CORONADO)

Museum of Photographic Arts, Robert Frank challenged conveninitial methods of the control of th costumes for Mozari'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 JOLIA!

Find the expanded museum back in the Casa de Balboa building, at 1649 El Prado. 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 through the 1900s is documented in '100 Giants of Chair Design Museum in Germany, each chair featured in the exhibit is "a technically perfect replica reproduced in miniature scale, constructed of the same matescale, constructed of the same materials as the originals and correct down to the slightest detail, including screws, supports, and joints. The miniatures are accompanied by documents placing the chairs in histori-cal context. See these "Giants' through Sunday, October 29. The museum is located at 704 Pir View Way; 760-721-2787, (OCEANSIOS)

San Diego Museum of Art, the museum's permanent collection of Asian art has been re-installed in the Asian Court. "Asia Crossroads: Se-lections from the Permanent Collec-tion" draws from a broad range of the 4000-piece collection, examin-ing the exchange of art and ideas among Asian cultures. The links were forged in the name of religion and trade and were made by way of and trade and were made to way or the "silk routes" and the sealanes connecting East Asia, Southeast Asia, and South Asia. The museum's permanent col-lection includes Italian Renaissance

paintings, Spanish old masters paint-ings, American art, 19th-Century European paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931. (BALBOA PARK)

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Museum of History and Art, the in-sugural show. "Obras del Corazón: Works from the Heart of Alfredo Rumos Martines, 1934-1944, Tobutinuse through Tuesday, February 6, 2001. The exhibition includes 17 paintings and works on paper ex-cuted in tempera, oil, pastel, and charcoal. Born in Monterrey, Mea-ton, Bamos Martines sponding.

ico, Ramos Martinez spend many years working in Southern California.

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"Play-acting" became the one enterprise that brought rewards found nowhere else.

subject matter of drama. Once a play gets copyrighted, it material is pretty much offlimits. But what if the author took a great subject and botched it? Case in point after the attack on Pearl Harbor, three men survived in a sunken ship, in an air pocket, for an estimated ten days. Then the air ran out. During that time

REVIEW

JEFF SMITH

Lorent and provided entertainment for patrons. Its drama troupe, called the African Company, taged Pizaror, Tom and Jerry, Three-Fingered Jack, and pantomimes. They became so popular in a sunken ship, in an air pocket, for an estimated ten days. Then the air ran out. During that time

JEFF SMITH

the air ran out. During that time their feelings shifted from hope of rescue to fear of suffocation and, finally, to reson. How do we know this? They wrote on

the walls.

A playwright — forgot his name — wrote Purple Hearts, a relentlessly tedious drama about the event, 15 years ago. He had neither the skill, nor the empathy, nor the imagination to recre-ate the scene (he worried more about how they breathed than what they felt). Worse, a Hawai-

breathed than what they fell, Worse, a Hawai-ian organization gave him an award, which conferred hallowed status on the script and sealed off the subject for deades, if not eternity was the control of the state of the script of the Present Richard III. Carlyle Brown's datama, now at the North Coast Rep. raises two questions: (1) the subject's such an important piece of Ameri-cia. (2) Why didn't Brown do it better? In 1816, William Henry Brown opened the African Grove, a "pleasure garden" for African-Americans, on Thomas Street on New York's lower Broadway. The "garden" served te and fee

JEFF SMITH

Calendar

Stephen Price, manager of the Park Theatre in Greenwich Village, scheduled a production of Richard III the same time as the African Company's. His version starred Junius Brutus Booth Arguing that New Yorkers should see the famou-English actor, Price offered to buy out the African Company's production. When Brown refused the offer, Price had the production shut down, its participants jailed. The competing Richards is an event, like the

controversial opening of The Cradle Will Rock in 1937, where theater and history merge. It's got mighty drama and a strong cast of charac William Henry Brown wrote America's first black play. The Drama of King Shotaway: James Hewlett who played Richard III, was America's first black Shakespearean actor: also, Ira Aldridge, one o

Shakespearean actor, also, ira Audriage, one of the 19th Century's finest actors, came from the African Company. The subject's got everything going for it. Yet most of Carlyle Brown's script is formulaic, predictable, and downright deadly. Narration dulls theatrical energy. The play



The African Company Presents Bishard III, by Calife Brown
North Coast Repetitory Theater, Lemis State for Blank Solona Beach
Directed by Joe Powers; ant Monique Califeys, Rhys Gerne, Antonie T.L.\* Johnson, Grand Maxwell
Lend Monay, Mark Mehrey, Janes Wolds, excess deep, May Burnett, costumers, Namy Tolelon, lighting i.
Band Monay, Mark Mehrey, Lens Wolds, excess deep, May Burnett, costumers, Namy Tolelon, lighting i.
Flaving through November 51. Thirolds through Saturday at 800 p. m. Senday at 700 p.m. Mannes
Sonday at 200 p.m. for information all 888-841-1055.

nus the moustache — threatening to close down the African Company. Ninery minutes of narration later, the play returns to its action. The most this second of the arts. Even Hamlet, though

starts with Stephen Price — a Simon Legree mi-characters end up in jail. The subject's been in-





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SDGE



What makes The African Con numy even more so is that Brown Hewlett disguised himself as a sailor: he had to act the par convincingly. At one point he asks Ann Johnson, who refuses to play the obsequious Queer Anne, where else can she "be a queen and not a servant"? Joh on replies that she is not like "that woman" and doesn't war audiences thinking she is. For blacks in 1820s America and be yond, the play suggests, albeit sketchily, that all the world's a stage. They acted real-life role defined by others, or of neces sity. And "play-acting," Hewlett prise that brought rewards found nowhere else.

The best scenes of the North Coast Rep's production are also about acting. When Ann John-son refuses to play the Queen, in a rehearsal Hewlett tries to channel her anger into the role Walter Murray and Moniqu Gaffney give the scene a shar

slowly fuse with the character's The second scene, in Act Two, gives Walter Murray a vir-tuoso take on Richard III. Hewlett's half drunk, torn be ween fictional winters of discontent and his current sit

discontent and his current situsition. Both scenes stand out,
in part because they take place
also because they take place
also because they take place
also because they were written,
in part, by William Shakespeare.
The other performances
strobe on and off. Rhys Greene
could be come of the Rhys Greene
could be come of the Rhys
and the come of the Rhys
and the come of the Rhys
did have been such a
blaring monotone you'd think
his audience is across the street.
Jainet Mescus: — who plays
agoul — merits more than a
fourtion of the Rhys
agoul — merits more than a
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— merits more than
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— land the Rhys
agoul
— I. Johnson goss and evils and
nothing in between! Antonio
T. Johnson gress his character.
Papa Shakespeare, a gentle
stereigh.

Bedroom Farce
Palomar College stages Alan Ayukbourn's farce about four couples
and three bedrooms and one weekend. Dans Case directed.
HOWAND BRUBEON THEATISE, PALOMAR
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Comedy Codependents
The Improv. comedy troupe performs the first Firlday of everymonth at the Creativity Centre in
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ComedySportx Improvisational cornedy, making up funny stuff on the spot, is diffi-cult enough. Years ago, however, Keith Johnstone thought if d be more exciting if done competi-tively. He got the idea from pro-wrestling ("where Terrible Turks

ms and dads yelled insults, and

director Gary Kramer says the two compare like "rugby with America football"), resembles more an ath-letic event than an improv. Teams wear uniforms and compete on As-troTurf. The night I caught the

trength. The 2000 season has been so lame and gutless you could shout "fire" in a theater and no-body'd move. They'd be asleep. For an alternative to sale, somnolent shows, please read the capsule for Mana Irene Fornes's Tango Palace.

### THEATER LISTINGS

and the military. Ask at the hay



Kramer, who refereed the match, wearing black and white-striped shirt and blowing a whistle, is one talented comedian. Worth a try.

MARQUES THEATER, 3717 INDIA STREET, MESSION HILLS, DEPARTMENT OF THE STRUMBAY AT 7,30 P.M. AND 9-45 P.M. FOR INFOR.

Death Rides the Stage HIT Productions new interactive

comedy-mystery, written by Beth and Scott McNellen, is set in Texas

TYLER'S TASTE OF TEXAS, 7868 EL CA

show, three San Diego comedians played a "challenge match" against player a "challenge match" against players from the san lose franchise. Using suggestions from the said.
Using suggestions, from the said.
Line," and "Freeze Tag," with oldges saveding goots to the best player suggestion. The longers saveding goots to the best pick pundits say, a game closer than the sore would indicate. Klushers and granners got boo'd, quack witt, and granners got Don't Tell Mother!
Class Act presents a comedy in three acts by Monk Ferris. Sharon three acts by Mona Petris. Shar Strawn directed. MISSION VALLEY CHURCH OF THE NAZARENE. 4750 MISSION GORGE PLACE, THURSDAY, OCTOBER 12, THROUGH OCTOBER 15, THURSDAY THROUGH SATURDAY AT 7:30 P.M. MATINEE SUNDAY AT 2:00 P.M.

Entertaining Mr. Sloane South Coast Repertory Theatre stages Joe Orton's seldom-pro-duced farce, in which "secrets turn ble out of the closet," Martin Ben-

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 performance). Joseph Campbell urged

are ineare in Old Town or a pur gatory where the Plaids got stuck, is awfully drab for such a perky show, though Jane Reisman's save lighting knows when to tweak the brightners. (Note: Current cast members are Mark Perkins, Ryan Drummond, David Humphres

WORTH a try.
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everyone to "follow your bliss." Even if the tight harmonies of "50 grug groups" aren't your particular bliss if needed a quick fix of Otis, and Hendris after hearing them), you've got to admit the Plads follow theurs with verve. They date to be square. They cross in fixe of having a life but put life into the grade to be supported to the proposed of the property of the "50 until Eye, drove it." (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuar Ross, who conceived, directed, and chore-ographed the original New York version, directed the Old Town production with the aim of endearbusiness. The set, which is eithe

Funny Girl
The Welk Resort Theatre presents

DAY, MO SURGAY, AT 1-1-5 M.

Glong to S. I. Prome Imperative. Many decade ago, the great
leve Le Gallienne was in a chunker,
profits and the ment but the
many decade ago profit of the
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not good writing for theater. Bless-ing has remade his odd-couple drama, A Walk in the Woods, with

sing has remade his odd-couple drama, A Wels in a Woods, with an even greater bankering for operations of the property of the It Alay Noether but the Bloom The San Diege Rep returns its Tony-nominated Broadway hit shows to the Lyceum. The tile? is the state of the state of the state of the blows understates agregiously. The show's 46 song street the history of the bloss, from African roots to the spiritudes may gin the "holiness" churches of the old South, through the Mississipp Does up Highwest of the Memphes when the state of the state of the state of the state some and grown. Then, in act two, the music spread like relativistic town and grown. Then, in act two, the music spread like relativistic town and grown. Then, in act two, the music spread like relativistic town and grown. Then, in act two, the music spread like relativistic town and grown. Then, in act two, the music spread like relativistic popular music (like Penry Cline's Valking Afre Modings)? A sur-Valking Afre Modings? A sur-Valking Afre Modings? A sur-Valking Afre the blows is just " It Ain't Nothin' but the Blue

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about the residents of a Baltimore
hotel "as old as the town itself."
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THROUGH OCTOBER 15: FRIDAY AND

type that the blues is just

pood man ferlis' heal. "singing de-pressing sengs should depressing circumstances. In fact, the even performent (sel by world sized "blue." They're spontaneous, visia, denn edgant, and always moving them edgant, and always moving heart and spine of American music. Credic yack. This terrific above edibirates the heart and spine of American music. Credic yack. And DOGO REPROTORY TRACING. AND DOGO REPROTORY TRACING. AND ADDITIONAL TRACI

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. as joey and maria tie the knot.

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ater show Jory and Maria's Comedy Italian Wedding. CUAY THEATER, 33B WEST SEVENTH, DOMNTOWN, OPEN-ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL

n) as Rosaline, Rees gets f social commentary who miles of social commentary wher most directors never saw a road. strong cast, wearing Kay Voyce's

Love's Labour's Lost
When Ben Jonson said he wished
Shakespeare 'blotted a thousand'
words, he may have had LLL in
mind. Shakespeare wrote it as if he
got his first quill pen for Christmas
and loved the look of words so ch he refused to blot any out much he refused to blot any out. The Bard's early comedy has many a logomachic moment, but also vivid characters and one of his first generic handstands when death engeneric handstands when death ters in Act five. In the play, four Navarre aristocrats vow to study for three years and swear off women. Yeah, right. For the Old Globe, Roger Rees ian't as apologetic for LLL as he was, last year, for Merry Wives, though he court

late-Nineteenth century-ish cos-tumes, is headed by Matt Letscher's excellent Berowne, Sam Breslin Wright's impish Costard, and Mandell's sage Boyst. LLL com-pletes the Globe's strange second iter of summer shows, in which all women are wonderful, and men are either Nazis beyond reclama-tion (The Tropan Women), ego-freaks extraordinaire (Ornos's

tion (The Trojan Women), ego-freaks extraordinaire (Orion's Shadow), or silly geeks (LLL). Worth a try. OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, THROUGH OCTOBER 28: TUESDAY THROUGH OCTOBER

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four dreams," as identical twin sisters come into womanhood. Patricia Elmore Costa directed.

lovers.
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of the world's most fragile brings.
One bloomed early, One later,
Artisic carees and continuity, the



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LA POLLA STAGE COMPANY
PRINT AUGUSTA

AND SUNDAY AT 2:00 P.M.

Radio Gals
The Pine Hills Lodge and Dinner

vealing the force of Olivier's feelings. Throughout Hormann demonstrates eloquently that, even at the height of their powers, great artists must al-ways feel like the naked emperor. Worth a try.

The Pine Hills Lodge and Dinner Theatre presents the Toe-Lapping, rib-tickling" musical cornedy by the creators of Pump Boys and Directies, Mike Craver and Mark Hardwick, Scott Kinney directed, Pinel HULS LODGE AND DOWN THE ATTR. THROUGH NOVEMBER 4. FRIDAY AND SAURONS, DOWNER 16:30 P.M. CURTAIN AT 8:00 P.M. CURTAIN AT 8:00 P.M.

THEATER DIRECTORY

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MIRA MESA THEATRE GUILD (856) 693-7328

MOONLIGHT AMPHITHEATRE Brengle Terrace Park 1200 Vale Terrace Dr., Vista (760) 724-2110

(s)19 set 1600
NORTH COAST REPRETORY THATES
Lorms Sents Fe Plais
Lores S

anniversary party that doesn't go as planned. Larry Steckling directed. CORONADO PLAYNOUSE, THROUGH OCTOBER 29: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding yows on their 25th anniversary? Hey, call me daft, but do they even like each other? And do they even like each other: And who invited Brenda Socrates, cos-metics mogul and Petals's worst en-emy (or is she?), to the festivities? And Basil and Petals's strange son and his pal Maricella...what is that

SAN DIEGO COMIC OPERA COMPAI Lau Inel Prado Thraire, Balbos Park 1919 239 839. SAN DIEGO JUNIOR THEATER Lau Inel Prado Thraire, Balbos Park 1919 239 8355. AND DIEGO REPERTORY THEATER Lycens Stage, Lycens Space 7 Hornon Flags, Loventown (8)19 144-1000.

(n17) 235-9500 STARLIGHT MUSICAL THRATRE Starlight Bowl 2005 Pan American PlazaBalboe Park (619) 344-7827

and they're suspects in a multiple homicide. Each has enough motive tion to make you question not who — but who didn't — dunnit. unbo — but who didn't — dunnit. Mystepe Cafe Dimore Theatr's last est has a relatively loose script and a cast dept at commer Theatr's last dept at commercial and libbs. James Passarella, one of the cast dept at commercial and libbs. James Passarella, one of the cast dept at commercial and libbs. James Passarella, one of the cast dept at commercial and libbs. James an orangib red not found in unity? This gay's all prop. Her hard with the cast dept and libbs. The cast

even when the script lulls.
Worth a try.
MYSTERY CAFE, OPENENDED RUN: FRI
DAY AND SATURDAY AT 8:00 P M. FOR
INFORMATION CALL 619:544-1600.

Social Security Mira Mesa Theatre Guild present Andrew Bergman's popular com-edy about a married team of art dealers and their new resident: the wife's mother. Ian Humphreys di-

rected.
MIRA MESA THEATRE GUILD, THROUGH
NOVEMBER 4; FRIDAY AND SATURDAY
AT 8:00 P.M. MATINEE SUNDAY AT 2.00 P.M.

Street Theatre: The Story of Stonewall The Quentin Crisp Theatre stages Doric Wilson's drama about the Stonewall Riots. Bill Poore di-Stonewall Riots. Bill Poore di-rected. QUENTIN CRISP THEATRE, THROUGH

Tange Palace
While studying painting, Maria
Irene Fornes got an idea for a play.
She wnote it in 19 days — originally
calling it There — You Died! — She water is in 19 days — originally calling if There — The Deff —— Stopping with 10 att. Tanger Palace topping with 10 att. Tanger Palace topping with 10 att. Tanger Palace topping with 10 att. Tanger Palace more in your threat the 10 att. In th

(619) 544-7827 SUSSIT PERFORMANCE & VISU 370 Eleventh Ave., (619) 237-5466 (619) 237-5466 (619) 247-5466 (619) 547-5466 (619) 544-546 (619) 54 (s19702-583)
THE THEATEE IN OLD TOWN
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7918ATEX
155 East Grand Avenue, Earondule
(1960) 755-2691
TORREY PONES THEATEE
8202 La Jollis Sensic Dr., Sen Dego
(s19) 615-8428
TRUAX PREPORMING ARTS CEN selves and the workf. Hormonally inc. Cornect Productions, an interplay poung company, honore the script with a staging at more thoughtful and viscenti. Under Nissa Agustine's (Lisdocry and David Pierce-Feith (Leopold) behave like interioched neurouss, at times addict, at other problects. Also remarked Fromer requires pression program for companies pression and the second program for the control of the contr

SIGNED TO ALL STATES AND ALL STATES

(619) 485-9210
SAN DIEGO ACTORS THEATRE
(ES) 365-469
SAN DIEGO BLACK ENSEMBLE
THEATER
1210 W. Levin St., Sec. 1, San Diego
(619) 295-9511

830 La Della Sonici Dr., San Cape 1978 La 1978 LE VALUEVILLE, 6904 MIRAMAR ROAD (1 1/8 MILES EAST OF 805), SUITE 108 (WAY IN THE BACK), THROUGH OCTO

The Theatre and Hallows Eve The Fault Line Theatre presents two tales for Halloween, written, produced, and directed by Ted two tales for Planowers, written, produced, and directed by Ted Falagan.
FAULT LINE THEATRE, THROUGH OCTOBER 30: FRIDAY AND SATURDAY AT 8:00 P.M. MONDAY, OCTOBER 30, AT

Thestresports

A cross between improvisational
conedy and Family Frail. Improvconedy and Family Frail. Improvalong, it tough enough. Add competitive scene making, with the audience awarding points to the winthe edocument of comparisons. but
Thestresports "game show" is a
boot. The 90-mounts eventing use
but a comparisons. but
Thestresports "game show" is a
boot. The 90-mounts eventing use
had "Trans Sports" — two pairs of
judgers comprete, taking suggercome from the audience, and "Go
inverted scene, sunging the other rilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a ba-nana, the loser a "forfeit." Some at-tempts went nowhere (I repeat im-prov is tough! I did it in my. as-hindsight reveals, callow youth). hindsight reveals, canow yourn, Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remem-ber, when it's not funny, it's art."

Worth a try.

Trojan Women

Thereughly Modern Millle
The La Jolla Playhouse present the
world premiers of a musical comody based on the 1967 movie.
Michael Mayer directed.
La ROLLA PLAYMOUSE, SWOOD, OCTO
BASE 35, THROUGH 12;
BOOD AND AND SUMMER 12;
BOOD AND SWOOD AND AND SUMMER 12;
BOOD AND SWOOD AND AND SUMMER 12;
BOOD AND SWOOD AND SUMMER 12;
BOOD P.M.

Trojas Wemsen
Euripides' tragedy is so much a
play for our time there have been
least three new translations since
1998. Those by John N. Davie and
Nicholas Ruddi stay close to the
original. Marianne McDonald's
"adaptation" and the Old Globe
Theatre's staging have the play
happening them and now. We get a
CNN's -eye view of failen Troy. The Tolbate
For 51 years, Scottir Templeton's
been a Peter Pan, Now "the vurse
are beginning to show." Diagnosed
pleaser must face what he's
evolution in the property of the property
pleaser must face what he's
evolution in the property of the property
times feel as if Scotti's entire life
falables before his eyes, Bernard
Sade depicts the denousment of a
Cottad-One Production, despire
unerwa acting, gets the heart of
Tribate, thanks to a wenderful performance by the conquery's article
Learmon made the role famous,
and Erreca suggests Learmon, on
occasion (the gigale up the back of
cocasion (the gigale up the back of
pitch) but creates his own being, a
grintle, fun-lowing man whose acts. happening then and now. We get a CNN's a yea war of alian Troy, The CNN's a year of a light Troy. The men, Desert Storm Batgues. The play begins where Homes' Blad Palay begins where Homes' Blad Desert Storm Batgues. The play begins where Homes' Desert Storm Batgues. The play begins where Homes Desert Batgues and Desert Batgues Desert pitch) but creates his own being, a grante, fun-loning man whose acts of kindness mask a deep fear of commitment. With subtle touches. Erreca paints a complete portrait of nessentially-unfinished man. Though written in 1973, the play feels old-fashioned. Slade covers ever year-line, buttons every corn, and has a compulsion to present everything (and then tell us what w't seen). Monattheless, when are hard acts to follow. Reprinc Cor-mil's Cassandre, crays and wise: John Campion's Menelaus, boue cannon and wise buffoon Jennifer Regan's Andromache, about to Jose her son Hechals as Laus-stend [Fig. 12]. And the son Hechals are all of the continues of the continues of the entire role (how many get all of Leart), she even defin sawy, at times, but overall does an ad-mirable job demonstrating that Tangolises is just a Feather in the "LOWELL DAMES FESTION, HEATHER, as I WIND."

LOWELL DAVIES FESTIVAL THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS. THROUGH OCTOBER 14; THURSDAY THROUGH
SATURDAY AT 8:00 P.M. house ending. Worth a try.

OCTOBER 15; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT

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 may-performers. Hugh Butternutt's done his lounge act at the Triple Expresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape." 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 in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're Tosers, they admit, but not 'ordinary' ones. And hey, their reunion could help them face searing issues from their mediocre pasts. A formulaic story line! Yep. Straight from Forever Plaid. There's also the Forever Plaid problem the three comedians are far too talthree comedians are far too tal-ented to play inept characters. One's a whiz at the piano. An-other's a first-rate mime, and the third's a crackerjack magician. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit overcome, you wan they a qual-trumping up the pseudo-drama and get on with this entertaining lightweight show (note: the origi-nal cast members have been re-placed; current performers are

Eight SDPD officers collected the names and phone numbers of about 10 slam-Dane Stauffer, Scott Cervine, and dancing youth — some 25 assembled to watch Chocolate Brownie Worth a Dy.

HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DEGO, OPPONEODE DRU, WEDNESSAN AND THURSDAY AT 730 F M. FRIDAY AT 100, 5-00, AND 8:00 P M. SUNDAY AT 2:00 F M. AND 7:00 P M. FOR INFORMATION CALL 519-234-9583.

Frappuccino perform near the corner of Felton and Adams. The driveway of

shirt, as police broke up a mosh near the corner of Felton Street and Adams

a vacant house — A located between Lestat's coffeehouse and a Normal Heights fire station — had been known for years as a spot for unsanctioned live music at the festival.

The Reader offers \$25 for news

tips published in Blurt. Call us at 619-235-3000, ext. 456,

"I'm the youth of America," shouted Brendan Leach, a young punk

with a string of safety pins affixed to his Dead Kennedys

or e-mail your tip to chickens@ix.netcom.com

In an attempt to carry or the tradition, the band set up its equipment next to the house because the vacant property's driveway and lawn were full of cars. The owner of Lestat's, John Husler, said he had offered to let the band

came in, broke up the band, and started...[coming] down on all of us with words and crap — especially this dude here," said Brendan, referrin

the inside track

here, so... to Jason, a 17-year-on-

A COP CALLED "PIGGY" STOPS MOSHERS

African-American with a Mohawk.
"All we're saying is, that's messed up how they broke up the show like that," said Jason. "That officer right there that's looking at me all vicious and mean, told me I was 'stupid and unopinionated.' I don't know what he means by that. We were just moshing.
All of a sudden, this cop
comes over and says, 'You
want to get arrested? Because

you're talking about me?' " Sergeant Rex had been saying the kids were "chipping" or smart-mouthing him. "I said, 'Freedom of

play on his back patio, but they preferrered to move out into Lestat's driveway because it was closer to the street. We had two cops over "We had two cops over here at the very beginning, bouncing their heads and getting all into it," said Leach. "We were having fun, and all of a sudden, Sergeant Bob Rex, badge number 1799, just

"He's, like, 'You have your fists balled up. I can arrest you for attempted assault."

According to San Diego police sergeant Bob Rex, after he had first asked the band to stop playing, Jason had been the one to incite the band to

the one to incite the band to play again, "at which point the slamming began."
Rex also said several kids had called him disrespectful names, such as "inggy."
'I think the police actually watched it for 20 minutes before they decided to close it," said Husler. "Scott [Kessler] had looked at it and

SANDIEGOREADER.CO Calendar

speech.' He was going to arrest me for attempted assault, 'cause I had my hands in my pockets," Jason continued. "He's, like, 'You have your

it." said Huider. "Scott [Kessler] had tooked at it and so the said and the said at it and so the said at and the said at a sa

problems with the bands that had previously played at the house next door, Husler says, "Yes. That drew a different crowd over there. It wasn't the young kid crowd. It was the older drink-until-you-fall-

down crowd - and when they started falling down, that's when the police usually came over. And never because of the bands — alway because of drunk and disorderly conduct."

disorderly conduct."
Sergeant Rex said he had no problem with the slamming—only the fine that almming—only the fine that permit. Asked for a permit, Rex said one youth tried to "scam" him with a dry cleaning receipt, Rex. who has been supported to be supported by the said to answer to the festival's executive director Kessler. Asked if Resider had complained about the band, complained about the band, complained.

both Hot Country and KSON promotion tickets to give away on the air. "We

Rex said there was no complaint.

"I'm her to take proactive accomplaint.

Rex said he broke up the gig fearing the event had the potential to sexulate into a situation — such as has happened at Street Scene — telephone pole and fell to the ground.

"I could' we confiscated their band equipment if I wanted to," added Rex. "I stand to the street scene and the sum of the street scene and the street scene an

"They don't care about their listeners..." said Adam leffice about a canceled Tracy Lawrence concert at 4th & B. Jeffires, promotion director for Hot Country (XHCR 99) 3FM, blames competitor ISON for the cancellation. The people who lose her are the listeners and for the person who loses is Tracy himself." Bob Speth, 4th & B owner, Bob Speth, 4th & B owner,

management and the agency of confirmed it was going to be a neutral above when it was booked." (A "neutral" show when it was booked." (A "neutral" show is one that is not "presented" by any specific station. In this case, neither KSNO or Hot Country 19-3, would get to the Hot District of the Country 19-3, would get to the Hot District one of the Polysin through the Hot District of th

contacted Hot Country, and they agreed to it," said Speth. Then we contacted [promotion director] Chris Turner at KSON. He said they wouldn't do a neutral show. My understanding is KSON got a hold of Tray Lawrence to the said they wouldn't do a neutral show. My understanding is KSON got a hold of Tray Lawrence to the promotion of the said the said the said that the said the said that the said the said the said that the

contacted Hot

It's that simple and that's sad... KSON doesn't care whether we are open or closed. As long as they are closed. As long as they are beating 973, there is no illmit beating 173, there is no illmit beating 173, the same in the s Ty Herndon appearance at 4th & B last year. "When you can't book an artist in this market without

going through

CALCLUS LAWRING C. GL. STONEL CONTROLLING S. WORK C. GL. S. C. STONEL C. GL. S. C. STONEL C. S

themselves on both."

Jeffries said KSON
manages to bully record labels
and managers with a threat of
boycotting an artist on the
radio if they align with the

and bring them here if we have to. We aren't opposed to that."

KSON operations directo John Dimick said he was surprised to hear that



San Diego. He denied his station torpedoed the show. 'I wish I had hat kind of power, with I had hat kind of power. If I had the kind of power that the kind of power than the last of last of

never put our radio station in jeopardy over a concert. T When asked about the T Herndon cancellation, Dimick said, "We don't do neutral shows." Tracy Lawrence is managed by Left Bank

Organization Rob Henson Lawrence's representative at Left Bank, did not respond to -Ken Leightor

"A goat is gorne die,"
says leff Berkley, a local
percusions it for the duo
percusions for the duo
for the skin to wear down and
break—you let it give. I
honor the ingredients of the
drim.....! burn some sage and
form...... burn some sage and
goat." says Berkley.
Berkley owns three West
African djembes, and he needs
to replace the skins about four
take the giving of the goat's life
the giving of the goat's life

for granted," says Berkley. "I don't make a huge deal about it, but I do a thankful thing. I make a prayer to the spirit of

the goat." Berkley-Hart has been nominated for five Slamm Music Awards, and the duo



recently toured the U.S. They play September 30 at Java Joe's play September 30 at Java 30 c Coffeehouse in Ocean Beach. —Russell Baudei

Pepe Loco.
Colin is one of the first "Two girls get up to sing and they declare it

"Two girls get up to along and they declare it 'Official Lesbian Night.' They start making out, and the police come right over and break them up. They almost got arrested," says Steve Saylor, karaoke host and owner of Stand and Deliver Entertainment, Five Star Fun for Baja.

KARAOKE TJ STYL

singers of the evening. He is shoeless and looks like a fullsingers of the evening. He is shockes and looks like a full in whote so will be the shockes and looks like a full to be the shockes and looks old enough to have been in high school when that song was popular. When been in high school when that song was popular when been in high school when that song was propular may a singer. In easy, "But that song was kinda hard." Then, 'How long are you here for?" when the should be sho

at Hoover High School in East San Diego. He has also organized karaoke nights at Pueblo Amigo, El Candil, and

anything."
"Maybe you should report it to the waiter or somebody," I say.
"No, it's all right.

Yesterday, this guy offered me a job. He's picking me up tomorrow morning and we're driving to Las Vegas. He's in elemarketing." -Dave Good

"T've been on Camp Pendleton three years, and this is the first time we've ever had punk rock." Jason, 22, is a corporal who donates his time as a DI at Tracer's, an enlisted nen's club at the north end of

men's club at the north end of Camp Pendleton.

"We'd get in this hypnotist lady a lot. It's not what Marines want. Marines want music. We spend two and a half to three weeks each month in the field. Half of the mair to three weeks exhibited in the field. Hall of the most him the field. Hall of the most him to the field today. When we come back, we want to parry. We're Marines. We want to listen to music, hang out with girk, have finn. The last time we had a band was a befole were last year. It's been a shell with the first hall the first hal

again.
"This is the first time we've

ever had this type of music at this club," said Denise Milner. "This is a good thing." The arrival of punk music at Tracer's is the result of

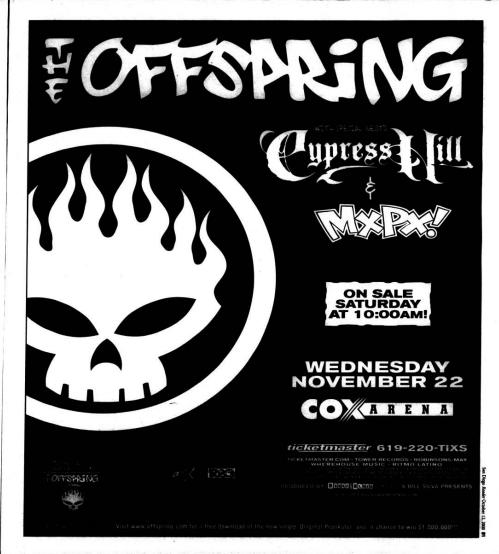
promoter/manager Paul VanDuine. "Marines are really a bunch of nice guys. They really appreciated what we were doing down there. Only one guy got thrown out. I

VanDuine said all three bands got paid. "It wasn't big pay, but all the bands got a chance to sell merchandise." He admits the potential of punks-on-Pendleton could be huge since civilians aged 18 and up could attend these free



Admission shows.
"The challenge is to get the public to learn about it and then come on base and go to these shows." (Visitors to camp Pendleton need to have a valid driver's license, whicle registration, and proof of auto







Insurance.)
Those who were over 21 got a wristband to buy beer.
"Marilyh Monroe entertained the troops in Korea." said Josi Kat, lead singer of Pissant. "It was exciting to do josi Kat, lead singer of Pissant." It was exciting to do josi Kat, lead singer of Pissant. "It was exciting to do josi Kat, lead singer of Pissant." It was exciting to do josi Kat, lead singer of Pissant. "It was exciting to do josi Kat, lead to got a j

"We need more bands." said Jason the DJ/Corporal.
"But up here in the 22 Area we're grunts. We are the worst of the worst. Nobody cares of the worst. Nobody cares about grunts [Live music] gives us a reason to stick around here. This way we can hang out here, have fun, get drunk, walk home, and hit the rack." But instead, he said, his fellow 22 Area locals often drive to Sn Clemente or Sn drive to San Clemente or San Onofre to see live bands. And that, he says, is a real bad idea. "They either die in a car

though."
The immensity of this

me."

VanDuine said he is
looking for San Diego bands
to use for his next show in
November.

November.
"We're definitely coming back there." -Ken Leighton

—Ken Legitus

On September 24, the first of a 25-CD collection of Fortl Jam's European tour was released, and at a fraction of the coat of the average bootleg. This CD will contain the CD will contain the coat of the average bootleg. The CD is a plain brown wrapper —designed to enhance their bootleg like appearance. These will be ensured the company of the company of the company of the collection of the c

release is not the biggest news. Amazon com a taking pretion of the biggest news. Amazon com a taking pretion to \$50 price tag of most to 
to \$50 price tag of most 
bootlegs. That works out to a 
mere \$5.44 per disc.

Pearl Jam are not the first 
to take a swing at the bootleg 
can be asset to be a swing at the 
to take a swing at the 
to bootlegs. The 
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to take

Take one home?
The manager at Tower
Records La Jolla says, "We got
one phone call last night and
sold one CD today.... We will
be stocking all 25 titles

Votralovina

kinda sucks — there are no photos or liner notes." Mike of Cow Records in Ocean Beach offers, "This takes away the bullshit — the fans get high-quality recordings of the shows, and the record companies get a piece as well." As for whether this is a step toward an overall price reduction, Mike is not so sure.

OVERHEARD IN SAN DIEBO: BUFFALO JOE'S

WE &

"I keep hearing that prices are going to go down. If anything, prices are going up in general." -Doug Dubrul

CD review: Karl Denson's Tiny Universe Tiny, yes, this universe of ours. The total totality, Being writ large — "one-horse"

[new Pearl Jam CD] since they came out, and the packaging kinda sucks — there are no photos or liner notes."

might even be saving too much for the half assed whole ass All OI.

It is, however, a decidedly Chrantan truy nursees, of Karl Denson, ringmaster of this Theorem and the saving the saving

FR. CT

OR CALL: 444-CASH for lost your

has been somewhat discredited of late. But in the final analysis, izzi any bigger or smaller—relevantially—The manner of the state of t









TICKOTTHOSTEP CALL-FOR-TIX 619-220-TIXS
TICKITHASTRIEGON - TOWER RECORDS - ROBINDONS MAY - MARRIEGONE MURIC - RITHO L-TINO
TICKITHA MAD WINAME AT THE DON ATTO CHITTO 1 DOT MENN SOI DONES MAN IN THUM, AT A THE
APPROSE STORE IN TANK TO - SALEDON ADDICATED AT MENN AND ATTO THE AND









### **Playboy Mansion DJ**

"One of the first things you see when you get in there [is a sign saying], 'You will be on tape.'

y partner lohnny Knight Ironghet min on IDling at the Playboy min of the girls — they don't mess around. The way I explain it to other people had Prior Dh Bud been fired for either getting too drunk or picking up on the girls — they don't mess around. The way I explain it to other people is, I fed like I in to their people is, I fed like I in to their people is, I fed like I in to their people is, I fed like I in to their people with the proper in the poople with the proper in the pr

rabbit cars.

According to Martin, he and his partner are summoned to the mansson for New Year's Eve, enter days and the summoned to the mansson for New Year's Eve, enter daysims approx, A spacious checkered dance floor and sound system are hauled onto the backyard laws for such events, says Martin. Asked what beat gets Hefner to dance, Martin says. 'You bust 70h little danceable cuts says.' You beat so the little for the says of the says.' You like the says of the says

boy mansion?"
"Women will ask to go to the mansion with us and be very nice [to us], but Johnny and I both

Martin says he also met Kato Kaelin at the massion.

Asked how O.J. Simpson's former house-guest gained admittance, Martin says, "Obviously, there's famous people there, but there's also a lot of guys where you're, like, 'How in the hell did you get famous?' I was just standing in line for the bathroom, and Kato Kaelin gin line for the bathroom, and Kato Kaelin the standing in line for the bathroom, and Kato Kaelin the standing in the form of the bathroom of the lawns and the same commerce. "In the standing the standing the same standing the same

"My most treasured [picture] is with Hef. I've got one with one of the Playmates too. That's the thing that I'm really bad at. There's a lot of people there that know all the names of the Play-mates. I guess I should step it up and subscribe to Playboy.... When I talk to the guys that are bartenders there, they know the names of all



the girls. I have no idea who they're talking about."
"Anyone from San Diego show up for the parties?"

rties?"
"I see Jewel there."
"Does she run around topless?"
"No." says Martin, "she's a very proper woman."
Martin says this is the first time his partner.
Knight has billed himself as the "Playboy Man-

sion DJ" locally.
"We've talked about this before. I would

"We've talked about this before. I would hink he would bill himselflike that a little more to help himself out, but he hasn't." Knight says Heffers is cool with him using his status as a "Playboy Mansion DJ" and that he has billed himself as such at jobs in Mismi and Europe. Knight says the mansion is tucked in-conspicuously off Sunset Boulevard near Holmby Hills. Asked about wildlife at the man-

sion, Knight says he has seen it all. "Anything you can imagine. You've got Hef's famous grotto with the big Jacuzzi — any big stars and any big wannabe stars. Usually around three or four in

wannabe stars. Usually around three or four in the morning there's usually a couple in [the Jacuzzi] going right at it."

"Who have you seen in the Jacuzzi?"

"The Hollywood types you would expect—Jack Lemmon, Jim Carrey, Karem Abdul-Jabubar. But a funny guy wear Tony Robbins Ja former motivational gurva and Del Mar resident)..... I personally listened to his tapes at one time...."

"Does Hugh Hefner ever complain about the music at the Playboy Mansion?"
"Yes, he does. He doesn't know what hip-hop is, so he hates to hear the word motherfucker'in any of his music. [He likes] anything upbeat that his three or four girffriends can dance to."

By 10 p.m. at Martin and Knight's recent By 10 p.m. at Martin and Knight's recent Plan B show, the go-go girls had not yet ar-rived. Manager John Finnell offered an explanation. They're very flaky girls — if they show up, they'll be here at about 11. Even if you tell them a certain time, they show up about an hour late.... I don't want to get rid with the same at the same at the same at simu-ation. This it adds a little visual stimu-lation.

of them. I think it adds a little visual stimu-lation to the club."

Finnell says the girls were dancing in the windows a few months back, but he did away with children startesing when the tourists with children startesing when the tourists with children startesing when the tourists with children startesing with the con-want's problem." says Finnell. "It just kind of looks bad on the city, People are, like, what's going on — especially when a lot of families are walking by. So, I kind of chilled it out a little bit."

little bit."

Speaking later with Martin, the DJ confirmed that the go-go girls were a no-show at Plan B.

"It kind of pissed me off, but, you know, it really wasn't in my hands.... The only problem is that when you announce a Playboy party, you kind of end up getting a lot more guys than girls." a



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### **A Yodeling Fish**

How did this curious hybrid of jazz, blues, hillbilly, and vaudeville come to pass?

a one beats his way through the reeds and rushes in search of the headwaters, the source of country music, one comes across the shadowy figure of Emmett Miller. Of course, off in the distance, is the monumental figure of

off in the distance, is the monun Jimmie Rodgers, the "Father of Country Music." Who got where first with regard to musical inno-vation will be moot. We leave that to ethnomusicologists, social his-torians, and barroom cognoscenti to thrash out. But we do know that it was Miller who first came up with the blue yodel we iden-tify with Jimmie Rodgers and that he was the first country performer to record with horns and drums

in a small jazz setting. When I wrote of Bob Wills and His Texas Playboys last week. along with Spade Cooley, I came

upon what led me back toward Emmett Miller. When Wills punctuates his lyrics or an instru-mental riff with his signature "Ahhhhh" or some mman riff with his signature "Abibhh" or some juve partie, or when his hors section starts to swing, that's Emmett Miller's influence you're hearing, And you can hear it even more haldly in Wills's 1935 recording of "I Ain't GON Nobody," a close reprise of the cartier Emmett Miller version—as appearantly, were a lot of the cartier Emmett Miller version—as appearantly, were a lot of the cartier Emmett Miller version—as appearantly, were a lot of the cartier Emmett Miller version—as appearantly, were a lot of the cartier Emmett Miller version—as and persons. Given that Bob Wills's a ct delighted tens of thousands of dancing fans in roadhouse scross Texas and Oklahoma—as well as selling millions of records, making Wills the "Water Miller" and the scrope of the cartier Emmett Miller version as a comparation of the comparat

roadnouses across Texas and Oklahoma — as well as selling millions of records, making Wills the hottest swing band of the '40s, outpacing even Benny Goodman and Glenn Miller — it's worth having a closer look at the man and the artist who influenced him.

Miller was white and probably born in Macon. Miller was white and probably born in Macon, Georgia, around 1903. Whether or not Emmett Miller was his real or stage name is not properly documented. What is, however, is that he worked in blackface for Dan Fitch's Minstrel Troupe as early as 1919 and by the early '20s was working Vaudeville in New York, where he made his ear-

liest recording in 1924 on the Okeh label, "Any Time," which was to remain his signature tune throughout his career. In 1928, Miller cut four sides at the Okeh studios in New York, one of which, "Lowestic Blues," became a huge hit for Harth Williams 21 years later and country figure. On hand with Miller at the 1928 recording were Tommy Dorsey on trombone, Immy Dorsey on trombone, Immy Dorsey on trombone, James and Edde Lang on guitar, along with trumpet, bass, piano, and good iazz hand to mel, Miller's old minstrel-show boss Dan Fitch was also there to exchange the was also there to exchange the kind of banter that made up the dialogues (à la Amos and Andy)

that prefaced each song. Miller would record 20 titles for Okeh records, and from the '20s

into the early '50s he toured the vaudeville circuits of the South in blackface, his ca-

Blue Yodelers discs, which also includes incisides by a Miller contemporary, Roy Evans, who also employed a yodel and some first-rate jazz sidemen — James P. Johnson, Benny Goodman, and the Dorsey Brothers. On the same disc are eight sides by Jimmir Rodgens, including one, recorded in Hollywood in 1930, with Louis Armstrong on trumper and his wife Lillian Hardin Armstrong on pano, "Blue Yodel 99."

trumpet and ms viole 19.7.

How did this curious hybrid of jazz, blues, hillbilly, and vaudeville (bring to a boil and let sit one hour) come to pass? The career and early life of Jimmie Rodgers provides a few answers. Rodgers

was first recorded in 1927 by a New York businessman named Raiph Peter, who worked for the Victor Talking Machine Company and had set the Company and the Comp

mie, and sing some more Rodgers wasn't much of a guitar player, but he had an expressive tenor that, in a casual way,

managed a broad emo-tional range. Adept at phrasing, he gave partic-ular words and syllables extra words and synapses extra weight or duration or coloration. As a song-writer he was, and remains, without paral-lel in country music. Even to someone igno-Jimmie Rodgers songs are probably in his head without him even know-

Merle Haggard or Ernest Tubb or Lefty Frizzell he's hearing, but he'd be wrong, It's the "Singing Brakeman" he's hearing in the voices of the more

recent stars.

Rodgers's father was a railroad man, and his son grew up among folks who'd cluster around a railroad center like Meridien where the north-south and east-west railroad lines crossed travelers, hobos, gandy dancers, train crews, along with porters, switchmen, and work gangs. Rodgers

Best Place

would listen to the gandy dancers sing in rhythm to a "caller" while they shifted track. He'd hang out in the opera house, the vaudeville theaters, and the hotels, where he'd hear jazz and parsfor mu-sic. He'd learn blues from the local black musicians.

and the hotels, where he'd hear jara and parker music. He'd latem bloss from the local Buck musicians. Redgers recorded all sorts of music, including what he called the "jara" what he called the "jara" what he "flue Yodelen" disc. It's likely his model for this style of music is Emment Miller, whom Rodgers may well have heard in the local that he would make Rodgers the most farmous country of the most farmous country. When the style of the redgers the most farmous country, was musician in history, was musician in history, was musician of the first style for the contemporary performer who most sounds like the Blue Yodeler, sepecially Miller and, even more so, Roy Evans, is Leon Redbone, who has metchandsed himstelf as curiosity act to the who has metchandsed himstelf as a curiosity act to straturals Night Live, and his voice will be family from the first stripe.



Redbone is best known for his appearances on Saturday Night Live, and his voice will be famil-Saturday Night Live, and his voice will be famil-iar for his work in other TV shows, films, and advertisements. But his important work was done at clubs in Toronto in the '70s, work that caught the attention of Bob Dylan, Bonnie Raitt, and Warner Brothers, which signed him to a contract. Redbone favors standards from the 1920s and 30s, which he performs in a laid-back, husky-voiced, ragtime style. Like other superlative performers, Redbone's career never took off. Prob-ably because his art was too subtle for the popular ably because his art was too subtle for the popular taste. His schitck, apart from a fedora and un-glasses and regal proboscis, has been a stagey mysteriousness. The Toronto-born arists was last spotted living in New Hope, Pennsylvania — a nice place to live, which suggests Lon is doing just fine. He still gives concerts and appears at festivals. You'd be missing something good if he came through town and you didn't eatth his act. as

Emmett Miller, The Minstrel Man from Georgia Emmeter Miller, the Ministrel Man from Georgia (Columbia/Legucy CK6699) Blue Yodelers 1928–1936 (Retrieval RT 79020) Jimmle Rodgers, The Essential Jimmle Rodgers (RCA 07863 67500-2) Leon Redbone, Leon Redbone Live

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2 >> CAMEL PROFILE: RICK COULTER

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asoned bartenders always have a funny story to tell. Rick Coulter, a bartender at Surf and Saddle in Solana Beach, is no exception but he takes his storytelling to a different level. He has mmortalized all the little tales and sagas from the bar scene in his novel-in-progress, The Happy Hour. "You write what you know," he says as he leans back in his chair with his eyes shrouded behind dark sunglasses. He's consumed the last eight years as a bartender/author, observing, writing and perfecting his work. It has left him little time to do much else and he still manages to have a good time. As a matter of fact, he is one of the founders of the "Nasty Drink Club." Let Rick pour you a shot of jalapeño nacho che you, too, might become part of a great book.

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Der Williams (813) and Toshi Roogen: Belly Up Tovers, Tuesday,

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Al Jurroew (435) and Kelko Matsal (675): Copiny Symphony Holl, Schuldey, November 18, 750 8 Street, downtown, 619-220-8497.

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Chairy Wright: Visios DesamCatcher Show Room, Friday, December 1, 8 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

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Ray Charles (935); 4th & B, Friday December B, 345 B Street, downtown. 619-220-8497 or 619-231-4343. Le Green Hink: Spruce Street Forum, Solveday, December 9, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

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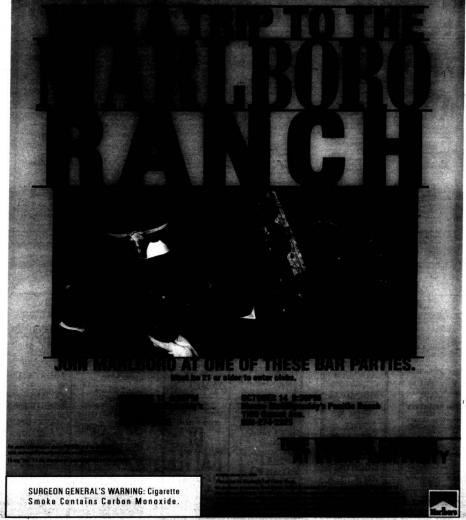
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EXTENSION 4004

### POP/TOP 40

B Network Bohic Belle Cruse Vince Clementson: Cores Robocca Casley: The Rhytm Cafe

The Disce Pimps: Buffolo loe' Dive Sout: Jammy Love's The 80x All-Sters: Buffolo

Cosine
Epiphony: Blind Makers
The Fabulous Plagertips: Le
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The German-American Societies Leri Belli: The Sea Ladge Hote Big Time Operator: Carnibi

Cled Forths: Blad Molons Higher Geround: Immy Low's The Legende: Lo Costo Courament of Champions Longe Liquid Blace: Rondy Jones Big Store Lodge Desery Legesz: The Burther Shop Michael: Humphrey's, Jenny Low's

Love's Seen McVicker: The Imperiol

House
The New Breed: Dick's Lost
Resat, The Alley
North Ster: Coyote Bar and Grill
Rainmanker: Hotel del Caronado
The Rhythen Dogs: The Aley
Rissing Ster: Rock Bottom

(Gelorgi)

Robberecht the Planomer:
The Westgote Hotel, Dokote Grill
and Spirits
Rez and the Wrecking

Crew: Jammy Love's The S.O.B.'s: The Rointee

Christopher Adler Tries

Agee Dulce: Croce's Jazz Box Croce's Top Hot Box and Grille Steve Alvarez: La Casa del

The Joseph Angelastre Tric The Book Works/Pannikin Cale

The Ray Barrie Big Band: The German-American Societies

EXTENSION 4005

JAZZ/

BIG BAND

Zono
Gilbort Castellanos: Dizzy's,
Onyx Room
The Gilbort Castellanos Quartet: Juke Joint Cafe
The Milke Coa Door Is Costs
Coffee Rossing Co., The Beach

House The Claris Conner Juzz Due: Hotel del Connedo The Claris Conner Juzz Trio;

Ja Dark: The German-American Southes Aubrey Fay: Buffolo Ion's, Neimons Bor and Grill The Stove Felerabead Tries:

the severe severe the severe the

The Nie Jezz Orchestre: Lilo's
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Rick Ress: Torreyone Grife
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The San Diego Concert Juzz Band: Innosites Ros Setterfield: The See Lodge Hotel Roggie Smith and Pressed for Taxe: Humphry's, Jenny

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Berbaro Jamesses: The
Crescent Shores Grill, Hotel del
Coronado
Jexzaneg: Jimmy Love's
The Pete Jully Trie: Lo Caso Love's The Poter Sprague Dee: The Crescent Shores Gall Stefand Stevens: The Cornelot The Pete Soary Free La List del Zone Kemme Kenyuette: Lorw's Coronado Boy Resort Kehapeith Crock's Nazz Bor Teary Lasley: Miroches Cefe. Moche Monker Placs, Science Book Caffee Campony Liquid Assertem Cafferes: Goloka

Goloka

The Magillone: Immy Love's
The Majortica: Groce's Top Hot
Bor and Golle

Joe Martille: Dizzy's
Clock McPhorson: In Tovolo
Jorry Molnick: Fo's Corne
Indian

Italino
Shap Mayers: Torrepino Grife
The Shap Mayers Quartet:
(roce's lezz Bor
Milleambers: Jerrey Love's
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Inn
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Emendd Plaze
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ioy Resort **No Uptewn Boys:** Juke Joint (ofe The James Valle Bosse-Juzz Goartet: Totto More Julius Valle and Equinox:

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and sam your in bass. Fridays, Artectional from in bass. Fridays, Artectional (the Turquoise Room), 4356-30th Street, North Park, 619-220-630.

Clash Boss-Beyr Thursdays, DJ Barney, and weekly special guests spin house, techno, and disco. Fridays, Ger Your Groov Co with DJs spinning Top 40, hip-hop, and house. Call club for Saturday weeks. 3175 India Street, midtown. 619-296-6780.

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Club 'Boe DJs Briam P, Richard D, Kurt Heilige, and Zero Our spin best of 'Bos music, new wave, synthopp, and new romantsc. 21 and up, free before 10 p.m. with college or military ID. Thursdays, Shooterz, 3815 30th Street, San Diego, 619-465-5627.

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Ceremonial Clubs DJs Orrebor 7 and Ex Machina spin ether/goth, darkways synthpop, electro/industrial, and new

BY WILLIAM CRAIN

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I used to lie and tell people that the first album I wer remember buying was the Pre-tenders' debut. The ruth was always too was a concept album entitled Time by ELD. Many years later. I have the courage to admit loough such a lousy, uncool record because the such as the course of the course of

and lets out paintury lovely tunes in a night voice. Nell Young is a common comparison, but I'm not sure even Young could do what Lytle does to "You Are My Sunshine." When Grandaddy transposes that old chestnut to a minor key, it sounds like the saddest song ever surg.

Lytle is an admitted ELO fan and proba-

reminiscent in many ways of the Stockton-ble dindic icong of Pawement: similar Central Valley pedigires: similar following (spread rairly verly, among urban hipsters and vaguely hippie-ish collegians from rural ogy. Fortunately, Grandaddy comes from a

Club Tongue & Groove: Fridays, alternating Dis spin hip-hop, dance hall reggae, dirty South, old school, and dance. Call club line for information and directions,



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hama Laopt DI Granhopper spira downtempo grove, Afro-Cuban, trip-hop, and more; 21 and up. Second, third, fourth Fridays, 10 p.m. to 4 a.m. Etta's Place, 6179 University Avenue (at College and University), 619-582-6730.

Ephphanys DJs Chad Fortin, JIB, Jared Joseph, and Williams. Mondays. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

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Octopus DJs Jean Paul and Unholy Roller spin '80s, electro/industrial fetish dance music; 21 and up. Every first Friday, 10 p.m. to 4 a.m. Etta's Place, 6179 University Avenue (at College and University), 619-582-6730.

and University). 619-582-6730.

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R&B. 756 Fifth Avenue, downtown, 619-233-2830.

Steen: Thursdays, Deep, drum in bass Saturdays, DJs spin hip-hop, rare groove, roots regge, and soul. The Rhythm Lounge, 3048 Midway Drive, Sports Arena. 619-224-4835.

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Street, Midtown. 858-658-0412, ext. 402; www.srh.com.

402; www.sh.com.
Summers Sundays: D)s Julie and Socko spin acid jazz, rare groove, lounge, house, Latin, and hip-hop. Sundays, Silver Dollar, 341 Third Avenue, Chula Vista. 619-422-4381. Therapy: Dis Brian Polland, Crash, and special weekly guests spin industrial, EBM, fetish, gothic, and darkower. Fridays, the Flame, 3780 Park Boulevard, San Diego, 619-665-5627.

Trenchtown: Dls Bob One and Dash Eye spin dancehall reggae and hip-hop,







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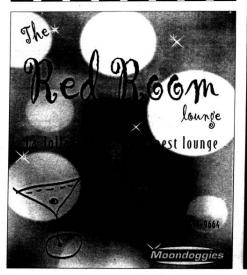
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Thurnday, 8-30 pm. Ew Sels and
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phone legend A.C. Reed. The experience has left him with a profound "sense" of grove and showmanship. Included in the line-up includes Martin Tramii, rhythe gutar, Mike Sandal-wood, bass, Anthony ATrain, drums, special guest vocalist Brm Ingram, and of course Martha's righteous quesadillas with a kick.

ED MOTTA, East County Performing Arts Center, Thursday, October 12, 7:30 p.m. 819-440-227 or 618-220-8497. 819.80 to 833.80.



Friday, Nighthawk, rock. Saturday, Vince Clementson.

Compress Bar used Cofff., Not Carloback Cappies Bar used Cofff., Not Carloback Vidage Driver, Carlobad, Nol. 729-46497. Thursday, p. pon to 10 pm., the 6497. Thursday, p. pon to 10 pm., the Resizeds Naturson, rock, blues, and reggars. Saturday, p. pon to 5 %0 pm., the property of the Coffee Coffee Coffee Dip m., the Izery MiCane Band, reggars. Sunday, 2 pm to 9 %0 pm., the Infolia Contra), page, Monday, the pin to Wenderday, p. pm to 10 pm., therin Sare, pop rock.

The Del Dies Country Store, 20154 Lake Drive, Escondido. 760-745-2733 Friday and Saturday, the Texas Sky

Blue Agave

Agan

Mappy Hour Wed.-Fri. 4:38-8 pm Bennette Steller St. - Stelle St. - Cults St. s. exter distinct less the complete mass of the Steller St. - Stelle St. - Cults St. pm Steller St. - Steller St. - Steller St. my Smalling/Control Follo - 15 Tits - 5 post labels my Smalling/Control Follo - 15 Tits - 5 post labels

Henifin's Irish Pub, 13314 Powsy Road, Powsy. 858-486-0764. Friday Celu Lawley, fiddle.

Saturday, Pristinete Headshop, Fock.

The Kruken, 2531 Old Highway 101.
Cardiff. 760-436-6483. Thursday, Jeff Moore and the Witchdoctors. Friday.
Blues Broken, Saturday, Blue Heat.
Wednesday, Fat Beat Squad.

Pogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday. Bottomline, classic rock.

Wednesday, Far Bear Squat.

La Case del Zaerre, 3845 Yaqui Pass
Road, Borrego Springs. 766-767-5323.

Fox Den: Thursday, Save Alverez,
jazz. Friday and Saturday, 7 pm to
11 pm, in the Fox Den, also, Saturday,

noon to 3 pm, at the main pool, the Pete Jolly Trio and Conte Candoli, jazz and blues.

La Costa Coffee Roasting Co., 6965 El Camino Real, Suite 208, La Costa 760-438-8160. Friday, Brian Brackin, acoustic rock. Saturday, the Mike Cra Duo, jazz.

McCabe's Beach Club, 1145 South Tremont, Oceanside, 760-439-6646 Call club for information. The Metaphor Coffeehouse, 258 East Second Avenue, Escondido, 760-489. 8890. Friday, James Woods, acoustic, Saturday, Bill Myers, acoustic.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112. Thursday, 6:30 pm to 8:30 pm, Tony Lusley, South American 1222. Friday, 7:30 pm to 10:30 pm, Carl Robinson, soft rock.

The Naked Bena, 520 Hacienda (near Islands in the Food for Less shopping center), Vista. 760-639-5282. Friday, 8 pm to 10 pm. Repented Heart. contemporary Christian.

Neimans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, in the carousel.



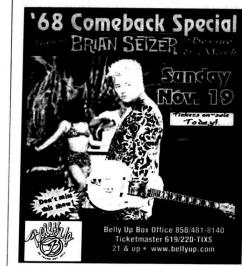


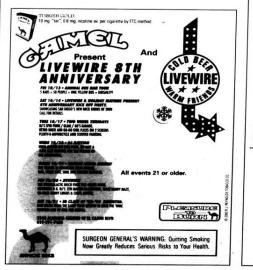














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The Raintree, 755 Raintree Drive.
Carlsbad. 760-931-1322. Friday, 6 pm to 10 pm, the 5.0 B's, contemporary.
Saturday, 5:30 pm to 8:30 pm, Carl
Robinson, soft rock.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, Liquid Blue, pop rock.

Liquid Blue, pop rock.

Rhythm Cafe, 4321C Oceanside

Boulevard, Oceanside 760-631-4466.

Thursday, the Randy Morser Band,
jazz. Friday, Rebecia Conley, pop.

Saturday, Eve Sels, rock. Sunday,
God's Crew, gospel jazz.

Roxy Restaurant, 517 First Street, Encintas, 760-436-5001, Friday, Fred Benedetti and George Svoboda, acoustic guitar duo.

Solana Beach Coffee Company, 437
South Highway 101, Solana Beach.
BSB-792-1553. Performance are from 7 pm to 9 pm. Thursday, Lise Ekman.
Friday, Rich Buquet, soft rock.
Saturday, Tony Lasley, South
American jazz.

Surf N'Saddle, 123 West Plaza Street (Lornas Santa Fe and Highway 101). Solana Beach. 858-755-9474. Friday. John Pappas and Triple Shot. rockin' blues. Saturday, Big Mike, rock.

toues, saturday, my ense, rock.

Torreyana Gille (inside the Hilton
La Jolla Torrey Pines), 10950 North
Torrey Pines Road, Del Mar. 888-4504571. Music tis jazz unless otherwise
noted. Weekingh performances are
from 6 pm to 9.10 pm, Sunday,
10:30 am to 2 pm. Thurday, Sunday,
and Monday, Shep Meyers. Friday,
Tuesday, and Weeloeday, Ron
Freshman. Saturday, Rick Ross.

Freshman. Saturday, RAN Ross. Valentino's 11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday. 6-30 pen and Saturday. 6 pm. Donnie Finnelle and Company East, jazz.

Barefoot Ber and Grill, the San Diego Paradise Point Resort, 1404 West Vacation Road, Pacific Beach 858-274-4630. Call club for information.

information.
Blind Melona, 710 Garnet Avenue,
Pacific Beach, 828-483-7844.
Thurrday, Mad Cap Otts, the S
Bumble Bee, Brax, and the Giving Tee.
SockMaternative, Finday, Tiouley Ellis,
Jimmy King, and Aunt Kizey's Boys,
blues, Startufay, Fink, Schnbeg, Lost
Disciplis, and the Revelations, Sunday,
Worlds But, rock, Monday, Agipmy
with, Chail Fortins. Tuesday, O'Malley
Jonns and Jief Moore.

Canes Bar and Gell. 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Thursday, Musebaruka and the Revelations. Wednesday, Good Fer Nothin, Hornswaggled, Pepper, and El Centre.

Centrin.

Cannilhal Bur, at the Catamaran
Hölel, 3999 Mission Boulevard.

Mission Busch, 858–488–1081, Friday,
David Brighton and Rocksla. Saturday,
9,30 pm. Rockslo. Staturday,
9,30 pm. Rockslo. Staturday,
Sunday, 8 pm. Soulcracker, d. Frost,
and the Sociol Green, alternative.
Wednesday, 8:30 pm. Big Time
Operator, big. band nwing.

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Sanurday's Child Friday, the Fistion
English, Backlit, and Lighter,
popylaternative. Saturday, the Buller
Boys, Stedd, Moonshine Junker, and
Sminan Crusic-heavy/alternative.
Sunday, Leeway and Something
Tuesday, Shirgovetin.

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Wild Child

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Humphreys

Combays.

Old Venice Cafe, 2910 Canon Street.

Point Lorna. 619-222-5888. Friday,

Tim Quinn and Venus Electric, blues.

Saturday, the Greasy Petes, rock and soll

The See Ledge Hetel, 8110 Camino Del Oro, La Jolla. 858-456-0600. The Shores. Friday and Saturday, 7 pm to 10 pm, Lori Bell, Ron Satterfield and Interplay, 1422.

Interplay, Jazz.
Tiki House, 1152 Garnet Avenue,
Pacific Beach, 858-273-9734.
Thursday, Scottie Blaim and the Tiki
Torchers, blues. Friday, Mary
Undergound, alternative. Saturday,
the Full Circle Band, rock. Sanday.
Chris Kelly's open acoustic night.
Wednesday, the Buzzards, rock. Winstons, 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursday,

it ors

Outdoor Concerts on Dining for All Ages

Saturday, October 14, 2000

Island

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Blarney Stene Pub, 5617 Balbou Avenue, Clairemont. 838-279-2033. Thursday, Friday, and Saturday, Joe Byrnes, folk. Tuesday, Irish jam session. Wednesday, 8:30 pm to midnight, Heel Stone, Celtic and Irish folk. The Blue Agave, 6608 Mission Gorge Road, San Diego. 619-521-3194. Call club for information.

San Diego

Anthony's Star of the Sen, 1360 North Harbor Drive. San Diego. 619-232-7408. Thursday and Friday. 5:30 pm. the Jaime Valle-Bob Magnusson Due, Brazilian-Latin jazz.

Magnuson Due, branuan-Latin jaz. The Bahka Belle Crules, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 838-539-7779. Departs 6:30 pm. Friday, B Natural. Saturday, the Nude Blues.

Borders Books and Music, 1072 Camino del Rio North, Mission Valley. 619-295-2201. Friday, 8 pm., I.T. White, folk. Saturday, 8 pm., open

mike.

Brick By Beick, 1130 Buenos Avenue,
San Diego, 619-275-LIVE. Thursday,
Reicha and Ocaula: Friday, New
Eden, Agent Steel, Cage, and Tea Bug.
Saturday, Innocent. 18 Bones, and
Stobet. Tuesday, Evil-ade and Iron
Sharpen Iron. Weclnesday, Robbie
Kraeger.

Krager.

Etta's Place, 6:179 University Avenue (at College and University). 6:19-832-6759. Thursday, 10 pm. Traps from the University. 6:19-832-6759. Thursday, 10 pm. Traps freeze on industrial dance. Saturday, 9 pm. the Johney Veo De Bent, blues. Sunday, 4 pm to 8 pm., Lady Sara and the Busin'i Loses Blein Bund. Tuesday, 8 pm to 11 pm. Collage Menage, rock.

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Humphery's, Half Moon Inn, 2241
Shelier Island Drive, Shelter Island,
1619-224-3577. The Backstage Lounge.
Thursday, Quiet Storm, jazz and blues. Friday. Wild Child. rock.
Saturday, Malan, pop, dance. Sunday,
Malan, pop, dance. Sunday,
162-163. The Shell Spind,
Iurik. Wednesday, Brasilio, Latin jazz.

Linch, Wednesday, Brasilio, Latin jazz.

Linch, Sections 162-163.

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525. Wednesday through Saturday, Sean McVicker, dance music.

In Cahoots, 5373 Mission Center Road, Mission Valley. 619-291-8635. Call club for information.

Can colo for intermentation.

Innoultes, 2223 El Cajon Boulevard,
San Diego, 858-296-2101.

Wednesday, 8 pm to 10 pm,
workshop/concert with the San Diego
Concert Jazz Band.

Jason's Nightchub, Quality Inn. 2901 Nimitz Boulevard, Point Loma. 619-523-5656. Saturday, Life, rock. Jolt'n Joe's, 8076 La Mesa Boulevard. La Mesa, 619-466-2591. Friday and Saturday, L'Amore, rock.

Kelly's Pub, 6344 El Cayon Boulevard, College Area. 619-286-0400 Friday. Evans, acoustic. Wednesday, Tommy Price, acoustic.

Lestat's Coffeehouse, 3343 Adams Avenue, Normal Heights. 619-282-0437. Thursday, 8-30 pm to 10-30 pm. the Rob Gross Dise, jazz. Friday, 8 pm to 10 pm. Allison Lonsdale, folk. Satunday, Mary Leary, folk. Tuesday and Wednesday, call club for featured musician.

Live Wire, 2103 El Cajon Boulevard, Hillcrest. 619-291-7450. Saturday, the

SUNDAY!

And/ Ors and Freedom for Saturn, indie rock.

O'Connell's Pub and Nightchub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, the Urban Gypsies, blues. Saturday, Ms. Julia, blues.

-

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday. Positive Approach, classic rock, swing.

Radisson Mission Valley, 1433
Camino Del Rio South, San Diego.
619-596-9777. Intermezzo Lounge:
Friday, disco, funk, techno, hip-hop, and latin music.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7666. Friday, Rufus Rex, rock and roll. Saturday, the M4 Blues Revue, blues.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Rattman, 322. Friday and Saturday, Bill Beyer. Friday and Saturday, But Beyer.

Second Wind, 8515 Navajo Road.
San Carlos. 619-465-1730. Friday a
Saturday, 9 pm., This Side Up, rock.
Sunday, 9 pm., Fiction. alternative
rock.

Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Friday, Salticar. Saturday, the Chapsi Friday, Salticar, Saturday, the Chupu Tio Leo's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Steepy Lalbed and the Buzzards, rockabilly. Friday, Helvis and the Helvettes, Dick Smiley, the Barnyard Ballers, and McPherson Struts, alternative/rock. Saturday, Wide Band, and guests. Wednesday, James Inivid.

Tuba Man'a, 4693 30th Street, Normal Heights, 619-640-8822. Friday, the Ray Giorgio Group, alternative rock. Saturday, the N the Kassos, and the Feedback Destroyers, heavy rock.

\*

**MIX**GE

**Peter Frampton** 

Sunday, October 15 7:30 pm













SATURDAY OCTOBER 28, 2000

Excess Billy Seem B.J. Benchesta

The Damned Missas

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7:30 pm

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La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm, Amoroso, string quartet. Wednesday 5:30 pm to 9:30 pm, the Jaime Valle 80ssa-Jazz Quartet.

Bossi-Jazz Quarter.
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acoustic/folk unless otherwise no
Thursday, 8-30 pm. New Talent
Showcase, Friday, the Primae
Myshkim, Satunday, Peter Boland
Parn Delts, Sunday, 4 pm to 6 pm.
Celine Essemble. Wednesday.
"230 pm. open mike.

### The Bitter End, 770 Fifth Avenue (Fifth and F), Gaslamp, 619-338-9300, Call club for information.

9300. Call club for information.

Blarney Stone Pub, 502 Fifth
Avenue, downtown, 619-233-8519.
Thursday through Sunday, and
Wednesday, Steve Brewer, acoustic.

The Blue Tattoo, 835 Fifth Avenue, downtown, 619-231-7041. Call club

Buffale Jeë, 600 Fifth Avenue, downtown, 819-236-1616. Thursda, call club for information. Friday, 81 All. Stars. Saturday, the Disco Pimps Sunday, Whitey Conneell with the Tone Kings, blues, swing, Monday, Aubrey Fay, Jazz. Tuesday, Koke Loca. Wednosday, the Revelations. The Casbah, 2501 Kettner Boulevard, midtown 619-232-HFLL Music is rock/alternativ

Live music almost nightly. Call club for days not listed. Thursday, the Red Repolls, David Grubbs, and Pilotram. Repolls and Pilotram fonce with the Hot Club of Consteam, Sartraday, Black Heart Procession, Smile, and Drop Science. Sunday, the Heart Procession, and Drop Science. Sunday, the Research and AI Foul and the Shaker. Yucsday, Stimater. Zerostakera, and the Julia and the Shaker. Yucsday, Stimater. Zerostakera, and the Drait Procession, and the Chakerap.

Chuey's Numero Uno, 1894 Main Street, downtown, 619-234-6937. Friday, 8 pm, Power Play, rock.

Friday, 8 pm., Power Play, 10th.

Croce's Jass Bars, 802 Fish Avenue, downtown, 619-233-4355. Thursday, Glen Fisher corn Alma, classing Latin Jazz. Friday, call club for information. Saturday, Agua Dulor, Latin Jazz. Sunday, Rokspelli, Afro-Cubant/Latin Jazz. Monday, Glen Fisher corn Alma. Tuesday, the Skep.

Meyers Quartet, classic jazz. Wednesday, the Jorge Camberos Quintet, Latin jazz.

Quintet, Latin jazz.

Cinece \*Top Hat Base and Grille,
802 Fifth Avenue, downtown.
619 233-435. Thursday, the
Majestics, swing, Friday, Fuzzy and
Majestics, swing, Friday, Fuzzy and
Alfma, Sturday, the Malte Relily Band
Affrom, Soulday, the Rocker Accessing, Monday, the Rocker Accessing, Monday, the Rocker Management of the Majestic Accessing, Monday, the Bellenics with
Montage Camello, Muser, Toesday, the
Stooge Men, blues, dance.

Smooth Hounds, blues.

Diagy'a, 344 Seventh Avenue,
downtown, 858-270-7467. Thursday
Steve White, accusite blues, Frieder,
Frank Poersan, Rob Motte, and
Steve White, accusite blues, frieder,
And Steventh, Gibbert,
And Brues Graffeth, Jazz.

Wecknesder, Anthony Smith, Rob
Thorsen, and Richard Sellers, jazz. Dakota Grill and Spirits, 901 Fifth Avenue, downtown. 619-234-5554. Thursday and Wednesday, 6 pm to 10 pm, Friday and Saturday, 7 pm to 11 pm, Robberecht the Pianoman, pop/Top 40 piano. Flo's Cucina Italiane, 801 Fifth Avenue, downtown, 619-234-3467 Friday and Saturday, 7:30 pm to 11:30 pm, Jerry Melnick, jazz and contemporary piano.

4th & B, 345 B Street, downtown. fig. 231-4343. Friday, 9 pm., the Raduators, jazz and funk, with Len Rainey and the Midnight Players. Sunday, the Alarm 2000 and the Shambles. Dick's Last Resort, 345 Fourth Avenue, downtown 619-231-9100 Bands start at 8 pm. Thursday, Structure, and Wednesday, Private

Domain, rock and ro'l. Friday, the New Breed Band, pop rock. Sunda-Hera's Olive, alternative. Monday, the Soul Persuaders. Tuesday, the Smooth Hounds, blues.

Higher Ground.

Juke Joint Cafe, 327 Fourth Avenue downtown. 619-232-5OUL.

Thurnday, the Gilbert Castellanos Quartet, Latin jazz. Friday, the Uptown Boys, jazz. Saturday, Cool Blue, jazz. Sunday, Shelle, blues.

Wednesday, Cynthia Hammond,

La Tavola, 515 Fifth Avenue, Gaslamp. 619-232-3352. Saturday, 7:30 pm to 10:30 pm, Daniel Jacks and Chuck McPherson, jazz piano.

and Chuck McPherson, jazz piano-Llla's, 1125 6th Avenue, downtown 619-231-1969. Weekday performances are from 5 pm to 7 pm. Weekend performances are from 1 i am to 2 pm. Music is jazz. Thursday, the fet the word Trie Studday, the fet of the word Trie Studday, the Steve Feirerahend Trie Wednesday, the Steve Feirerahend Trie Wednesday, the Steve Feirerahend Trie

Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, David Patrone, 1222.

Wednesday, David Patrone, 1822.

Mirage Coffee Company, 1602

Front Street, downtown, 619-231-6313. Wednesday, 7 pm to 10 pm, the Tom Griesgraber Duo, jazz. Onyx Room, 852 Fifth Avenue. downtown. 619-235-6699. Tuesday Gilbert Castellanos, jazz.

Gilbert Castellanos, 1922.

Patrick'a II, 428 F Street,
downtown, 619-233-3672; Thursday,
the Bill Mage Blues Band Friday,
Billy Seward, blues. Saturday, Taryn
Donath and Mejo Rising. Sunday,
Red Lane Rocks. Monday, the
Schalk, rock and blues. Wednesday,
the Bayou Brothers, blues.

The Pentagon, 756 Fifth Avenue, downtown. 619-233-2830. Call club for information.

Redfish, 731 Fifth Avenue, San Diego, 619-234-7226. Music plays from 9 pm to 1 am. Friday and Saturday, Breezin', jazz, pop. Rock Bottom, 401 G Street, Gaslamp. 619-231-7000. Friday and Saturday, Rising Star.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Music is Latin. Thursday, Walter II y Rumbaney. Tuesday, Hector Rivera y la Conciencia. Wednesday, Son y

Tounami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

Call club for information.

U.S. Grant Hedel, 126 Broadway, downtown. 619-232-3121. Grant Grill: Friday and Saturday, 9 pm, lame Valle and Equinoc. Latin jazz. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm. Ping Hu, classical harpist.

classical harpist.
The Westgase Hotel, 1055 Second
Avenue, downtown, 619-238-1818,
LF Fontainelblea Room: Monley
through Friday, 11:30 pm to 2 pm,
Plass Bar: Thursday and Friday,
Plass Bar: Thursday and Friday,
Plass Bar: Thursday, 8 pm, Fras
LCOTER, Friday, Monday, Tuesday,
and Wednesday, 3 pm to 2 pm,
Tuesday and Wednesday, 7 pm to
11 pm, Karen Grergio, piano and
vocals. The Wyndham Emerald Plaza, 400

The Wyndham Emerald Plaza, 400 West Broadway, downtown. 619-239-4500. The Sidebar Lounge: Thursday and Wednesday, 5 pm to 7 pm, for Tarrantino, juzz piano. Friday, 5 pm to 9 pm, and Saturday, 6 pm to 10 pm, Stellina and Joe Tarrantino, contemporary.

South Bay/Coronado

The Butcher Shop, 556 Broadway Chula Vista. 619-420-9440. Thursday through Saturday, and Wednesday, 8 pm to midnight, Danny Lapea, contemporary.

Cafe La Mase, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, San Canonizado, and Burnett Anderso:

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The House of Munich, 230 Third Avenue, Chula Vista. 619-426-5172 Friday and Saturday, 6 pm. and Sunday, 5 pm. Gordon Kohl, Kjell Holmes, or Vicki Erigat, European and ethnic accordion.

Island Salson, 104 Orange Avenue, Coronado, 619-435-3456. Thursday, open blues jam. Friday, the Crestroads, rock, blues. Saturday, the Urban Gypsies, blues.

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and roll.

Love's Ceronado Bay Resert. 4000
Coronado Bay Road, Coronado.
619-424-4000, Cays Lounge: Friday, 8 pm to midnight. 7 yler &-Allen.
pazz. Saturday, 8.3 pm to 12:10 am.
the Jimmer Bolden Trio, jazz.
Azzura Point: Friday and
Starday, 6.0 pm to 12 pm. Kemau
Kenyutia, subo piano.

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-5280. Thurnday, Nitro Express, country, rock, Friday, Coupe de Ville, blues. Saturday, Whitey Conwell and

Thursday through Saturday, Super Trax, rock. Sunday, 8 pm to nidnight, blues jam.

**East County** 

Dirk's Nightclub, 7662 Broadway, Lemon Grove, 619-469-6344. Frida and Saturday. Serious Guise, classic rock.

Den's Cocktell Lounge, 13321 Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Gile Bend, country.

Fannie's, 9143 Campo Road, Spring Valley, 619-698-2204. All music is rock and roll unless otherwise noted Friday and Saturday. Pure Flow.

Friday and Saturday, Pure Flow.
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On the Rocks, 518 East Main Street, El Cajon, 619-579-3537, Friday, the Far Daddies, blues, Saturday, Power of Agression, rock.

Pine Valley House, 28841 Old Highway 80, Pine Valley, 619-473-8708, Friday, Nitro Express, countr 8708. Friday, Nitro Express, country Viejan Canino, 5000 Willows Road. Alpine (off Interstate 8), 619-445-5400. Friday, 8 pm to midnight, 800 and Gentlemen, pop rock. Friday, 9 pm, Calico Ridge, country. Saturday, the Fabulous Fingerrips,

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(56th smooth as the Mentily perfectly of the Mentile of

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aving failed in my quest — my dream — to bring home Olympic Gold in the little-publicized Peashooting event, I find on my return that I have fallen gravely

Athens...

Goya in Bordeaux deserves more than short shrift, but that's the only length of shrift I can afford this week. In style, the movie offers an interesting modification and extension of the theatrical effects that director Carlos Saus (and community short Vitturo). Saura (and cinematographer Vittorio Storaro) developed and perfected in Flamenco and Tango: the play of col-ored lights, the illuminated screens, the transparent scrims, so that what appears to be a solid wall, for exam-ple, will dissolve before our eyes to ple, will dissolve before our eyes to give us a view of the hallway on the other side. That sort of thing. The nar-rated flashbacks, in which the elderly, exiled, and stone-deaf artist parades his past life in front of his very young daughter, are a fairly conventional de-vice. And there is the common problem in such circumstances of the old protagonist (the once handdome

face of Francisco Rabal, now a puffy, bumpy, toadlike thing) not matching the younger protagonist (the bland José Coronado), or the flesh-and-bone

Isou Caronado), or the flosh-and-bone model not matching her immortal portrait (Marbiel Verdu) p ring of candles affixed to a hat brim for painting after dark; the translu cent cloth stretched across the window above a work table for the 19th-cen above a work table for the 19th-cen-tury equivalent of a "soft white" desk lamp; or the comprehensible, the sharable, moment of revelation in front of a canvas by Velázquez. And the stylized battle scene stat form the basis for Goya's "Disasters of War" keep the work properly in the realm of imagination: they don't cheapen it

Calendar



by downgrading the artist to a mere copyist. Still, I'm not sure what, in its slow, stately, pageantike procession, the movie ultimately amounts to. As with so many culture -vulture movies, its weight comes (or is confidently expected to come) from the subject matter itself, the presence of a master. But the only master who is actually

present is Carlos Saura, and he seems not entirely disinclined to hitch a ride on Gova's coattails.

on Goya's coattails.

Christopher Guest's Best in Show,
a gallery of caricatures of the people
at and around the fictitious Mayflower Kennel Club Dog Show, is funny, yet disappointing. Or in other words, it is not as funny as his Waiting for

Guffman, and it has been lavishly over praised in the early reviews. (It gives reviewers a chance to be funny, in turn, by passing along the jokes.) The so-called "mockumentary" technique, a called "mockumentary" technique, at least as practiced by Guest, is too in-herently faulty to merit enthronement as a formula. The de rigueur interview bits, more convenience than neces-

sity, are simply an easy way (a little akin to voice-over narration) to dispense information, tell jokes, etc., without the trouble of constructing service-able scenes and situations. At the same time, or rather at different times, the hand-held camera is privy to behind-closed-doors activities to which no closed-doors activities to which no documentary film crew would ever gain access — and without the re-sponsibility of selecting an angle, setting up a composition, etc. It is a technique that yields more excuses than results. The cast members— Eugene Levy, Catherine O'Hara-Eugene Levy, Catherine O'Hara-Eugene Levy, Catherine O'Hara-Bergene Levy, Catherine O'Hara-Posey, Jennifer Coolidge, Isan Lynch, Bob Balaban, Fred Willard, Jim Piddock, Guest himself, several of Piddock, Guest himself, several of whom were also in Guffman — are well in tune with the semi-impro-visatory comic style, though not free A special gold star, each, to O'Hara as a small-town Norwich owner whose a small-town Norwich owner whose extensive sexual history is forever catching up with her; to Willard as the er; jock IV Commentator whose periodic of Garagiola, on the Westminster (tel-casts, would be the obvious model); to Pildock as Willard's strait-did of the interval of the control of the control of the control of the interval of the control of the control of the control of the interval of the control of the control of the control of the interval of the control of the control of the control of the interval of the control of the control of the control of the interval of the control of the control of the control of the interval of the control of the control of the control of the interval of the control of the control of the control of the control of the interval of the control of the control of the control of the control of the interval of the control of the interval of the control of (but not for his out-of-character ven (but not for his out-of-character ven-triloquism). The dogs themselves are accorded little room to roam, little space to stretch. That, too, is disap-

pointing.

Dr. T and the Women has to do with, more specifically, a Dallas gynecologist (Richard Gere, with a tider haircut and a sincerer persona) and his psychotic wife, his materialistic sisterin-law, his protective and adoring receptionist, his numerous demanding patients, a country-club golf pro who becomes his new lover, and his two grown daughters, one of whom is soon to be married and the same one of whom is still in love with her maid of honor. Among others. In sum, an-other Robert Altman ensemble piece, other Robert Altman ensemble piece, in which the broad and overripe comedy is characteristically checked and balanced by the detached and jaded attitude. (Shelley Long, in the part of the receptionist, manages to fight through the heavy-liddedness to earm and udite chuckle or two, J. Altman. much as he did for Houston way back made to the company of JFK's head exploded"), Ob-Gyn exam ination rooms named after Phyllis George, Ann Richards, Belle Starr. And in the climatic scene of actual childbirth (ob. goody), under the shield of the Sancitiy of Life, he takes his festering genital fazzion to a new, magnifying: glass stage of intimacy. That indelible image aside, the movie is at best a silly, flighty, inoffensive trife; at worst a sporadic monore. Description of the Lord's worse. Much locate to torture. A groundbreaking "dark" musical by Danish director Lar won Trier — groundbreaking, anynation rooms named after Phylli

"data" musical by Danish director Lars von Triet — groundbreaking, any-way, if you have forgotten about, or never knew about, The Threeten about, or Opens, Show Boat, Pung and Boa, Cairor, Show Boat, Pung and Boa, Cairor, Sweet Charity, Catch My Soul, Pomise from Heaven, One from the Heart, Newsies, Demy's Unshrolles of Chest-bourg and A Room in Town, Renom in Town, Life Is a Bed of Roses and Same Old

Song the recent French AIDS musical whose title and discount Song, the recent French ALDS musical whose title and director I can't recall, and plenty of others if I cared to plumb deeper than the top of my head, or if I ventured into the realm of the tawdry "backstage" musical — about an im-migrant factory worker in Washington State in the mid-Sixties (the movie, in restudirs, sure shore is Eugedry). And residue of soap scum and mildew During the fantasy sequences, shot on blurry video, the color brightens up a bit, but it looks somehow as if it were pressed on top of the image and could flake off at the flick of a fingernail. Either way, the image is an eyesore, not even counting the optical sadism of the jump cuts and jittery camera. It almost arouses envy for the blind. Which is not the same thing as arous-State in the mid-Staties (the movet, in scrutality, was short in Sweden), who is rapidly going blind and eventually going to the gallow. Von Their reduces the degree of daring in the concept by limiting the musical outburns to fan-tassic only. The first of these, suggesting itself to the woolgathering heroine through the rhythms of the factory forty-flow minutes into the schon. Af-ter which, they occur at more or less regular interval of every fifteen minutes for the next hour, before tapering off through the final thirty or forty off through the final thirty or forty minutes. If you need help with your math, that's almost two-and-a-half math, that's almost two-and-s-that hours total. The songs, written and sung by the Icelandic international pop star Björk (okay, yesh. I guess maybe I've heard of her) are unmemorable and inelegant, though as an actress Björk boasts a cute accent (vague British wortones), an impish face, and an absolute freedom from worthy. The rathy punishing part of worth of the property of the

which is not the same thing as arousing empathy.

This year's Filmout—the San Diego
Leabian, Gay, Bisexual, and Transgender Film Festival—sets up shop
in the new venue of the Museum of
Photographic Arts, October 12 through
15: half a dozen films altogether, half
of them, with "mo overthe nueer con-13: haif a dozen hims attogether, hair of them with "no overtly queer content," but eligible because directed by George Cukor, Luchino Visconti, and Terence Davies; plus a couple of historic milestones in the portrayal of homosexuality on screen (albeit not homosexuality on screen (albeit not particularly good films). Robert Aldrich's The Killing of Sister George and William Friedkin's The Boys in the Band; plus one, dated 1997, which I am unfamiliar, Angelina Maccarone's Everything Will Be Fine. The Cultor — the three-hour cestored The Cultor — the three-hour cestored the state of the Cultor — the three-hour extored home shown locally on the by acreen." according to the program notes, but I suspect that this must be the same three-hour restored version that was

shown at the long-gone Fine Arts in Pacific Beach in the Eighties. The Visconti — The Leopard — was shown in its restored form, too, at the lesslong-gone Guild, but until every self-professed film lover has seen it on self-professed film lover has seen it on a big screen, it cannot be shown too often. The Davies — The Neon Bible— is the real coup, never screened pul-licly in town (a private screening was once arranged for us Davies devotes), though of course it has long been avail-able on video. An adaptation of the posthumous adolescent nove by John Kennedy Toole, it takes Davies out of the autobiographical material and the the autobiographical material and the British working-class milieu of Distant Voices, Still Lives and The Long Day Closes, and plops him down in post-Depression Dixie: a less personal film, but strenuously personalized. The imposition, in alien surroundings, of his idiosyncratic style and sensibility (the songs, the studio artifice, the use of ws and doors as frames within the frame, the constant aestheticizing

the frame, the constant seathericizing for aw life j shouldness somewhat un-comfortable; even, as with the equally nigd amaner of Robert Bresson, some-what ridiculous; but somewhat facinating, besides.

And speaking of Bresson: I have just been made aware of a new Wednes-day-night film series at the San Diego by the Museum itself where would be the challenge in that?), which will get

around to Bresson early next year. In the meantime, the program currently underway calls itself "The Rockwell Film Series" (as in Norman Rockwell), a grab-bag of nine movies in differ a grab-bag of nine movies in differing relationships to something called The Rockwell Myth. The remaining few Armeir and fold Lanc, October 18, Guys and Dolls, October 25, Blue Cycles, November 8, Welcams to the Jers, November 29. There is more to Jers, November 29. The state of Jers, November 29. The Jers is not thing the Jers in Jers but at least they are operating on sep-arate nights of the week. (There's no spillover to be caught.) And, too, ev-ery movie is a separate universe, and the control of the co

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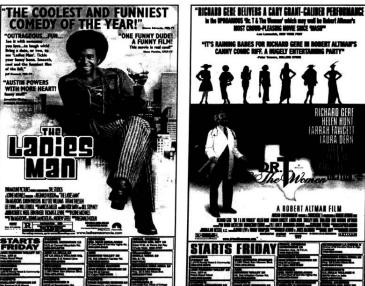


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in the UPROADOUS TR. T & The Women' which may well be Robert Allman's MOST CROWN-PLEASING MOVE SINCE WASH "IT'S RAINING BABES FOR RICHARD GERE IN ROBERT ALTMAIP'S CANNY COMIC RIFF. A NUGELY ENTERTAINING PARTY" HELEN HUNT Farrah Fawcett Laura dern A ROBERT ALTMAN FILM LONG COR THE TAX STREET CLEAR AND ARCT LANGUAGE STATE OF THE ARCT LANGUAGE.

### MOVIE LISTINGS

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated

Almost Famous — Cameron Crowe most "personal" film to date, a nostalge trip into the rock-and-roll scene of the early Seventies. The names have been changed, to cover up, perhaps, for reviv or lapses of memory, and for ingrained or lapses of memory, and for ingramed tendencies to sanitize and whitewash. The fifteen-year-old free-lance rock journalist — Growe's stand-in — is now called William Miller (the dimply Patrick Fugit, projecting a Howdy Doody wholesomeness), and the fictitious heavy-

toward the

3:12 A.M.

at the same

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\*SPELLBINDING! It aims right for "SPELISINDING It aims sight for the heart and cost its target. Björk is thrilling...and gives a great performance...there's MAGIC in it. YOU'VE NEVER SEEN ANYTHING LIKE DANCER IN THE DARK" their horses, KOLDEG STORE

and ORIGINAL work of cinema A TRIUMPH of form, content and artistic integrity."

"POWERFUL, even unbearable emotions aimed at smoothing everything laded and phony about contemporary classes." A.O. took, THE HEW YORK THERS (48)



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from certain points of view, is that the music of the period is here dishbeld out in yee dropper does, and with a slightly skewed bast toward the "onl" (Cas Stevens, Steven) Lum, Broth John). Explains will not single more college professors, for all her more college pro woman (Crowe's own mother would surely approved.) A distinctive voice of a surely approved. A distinctive voice of a Symout Infolfmen as the later note christ leaster finage — no name change more consulved and the hero's long, distinctive stars." The matter of journalistic ethics are reported via choice between 'firend' and the property's class choice between 'firend' and the property's class choice between 'firend' and the property of the stars of the property of the stars is backed to the more mother than the stars is backed to the more mother than the property of the stars of the workplaylic almosters and the start of the workplaylic almosters and the eater material of the romant: triangle the battle of the workspill annocent and the frivolous libertine for the heart and soul of the wasslide groups (Kate Hudston) — or, as the prefers to be known, a "band-aid," at the wasslide groups (Kate Hudston) — or, as the prefers to be known, a "band-aid," at the material than mere groups; In the end it is not so much a matter of rhiss as the wassling to the standard of the standard of the standard of the standard of the standard that the guiding principle of our autobiographer is a popularity at any xost. It is harder than before to begrudge him that 2000.

Dancer in the Dark

GALAXY: CINEMA STAR 10: CINEMA STAR 13: GALANY: CHEMA STAN 10; CHEMA STAN 13; FASHION VALLEY 16; GALAMP 15; GROSSMONT CENTER: HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE: 16; PALM PROMEMADE 24; PAURIMAY PLAZA 18; RAMORA THINE RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14;

The Art of War - Lush, loud, furious,

The Art of War — Lash, load, furious, proposed regions and the production of the pro

Autumn in New York - Joan Chen's Autasm in New York — Joan Chen's worlds—part followup to he first film, Xu Xiu, the Sent-Down Girl, brings together Richard Gere and Winona Ryder as the perfect couple he'll never grow up, and she'll never grow old. (Peter Pan Complex and heart condition, respectively) A cure is possible, for either or both, but not for the possible, for either or both, but not for the more as a whole sold-blooded tearprier in the end, and in the meastment a cold-and the sold strong the sold stro

\*\* (CARME) MOUNTAIN CINEMA STAR



another, the movie is stolen right from under them by Elaine Stritch, an old broad who looks and sounds as if also knows her very sersued a liquor soliniet. (Accepting a cockadil' And greeting a guest as her front door: "Care for a cock-a-tail!") With Anthony LaPagia. Vera Farmiga, and Sherry Stringfield. 2000.

© (POGME)

Boot in Show — Reviewed this issue.
With Christopher Guest, Eugene Levy,
Catherine O'Hara, Parker Posey, and Fred
Willard, directed by Guest.
★★ (GNOSSMONT CENTER: HILLGREST
CNEMAS; IA JOLIA WILLARG; FROM 10/13)

Seem the Child.— The force of Good was events the force of 60 km modern were the first of 60 km in which we events the force of 60 km modern than the force of death afterned Go imagery versus those of death drive specifically the force of force of 60 km street, and the first find that the first find find that the first find the first find that the first find that the first find that Bless the Child — The forces of Good

The Boys in the Band — A homosexual britching gathering, organized a little like a format congress, where each invited guest format congress, where each invited guest a mining the condense of the conference of

ARTS, 10/15, 7:30 P.M.)

Bring R On - Peppy youth film on Bring It Om — Peppy youth film on competitive cheerleading, with neither the nerve to play it straight nor nerve to play it snide. A wobbly compromise. And a nimbly diplomatic performance by Kirsten Dunst. With Eliza Dunhlu, Jesse Bradford, Gabrielle Union; directed by Peyton Reed.

2000.

\*\* (CARMEL MOUNTAIN: CINEMA STAR 10;
CINEMA STAR 13; CINEMAM 6; FASHION
VALLEY 18; GASLAMP 15; GROSSMONT CENTER:
MISSION VALLEY 20; OCEANSIDE 16; PALM
PROMERANDE 24; PARHIMAY PLAZA 18; RANCHOOLL REY 18; SANTEE DRIVE IS SWEETWATER 9; TOWN SQUARE 14: WEGAND PLAZA)

The Broken Nearts Club — Writer-director Greg Berlanti eyes the Hollywood gay community, with Timothy Olyphant, Dean Cain, John Mahoney. (HILDREST CHEMAS, PROM 10/13) The Coll - S-f sickie to do with a serial

The Cell — S f incisit to do with a serial lifer who drown women on cancorder, bathen the bodies in blench for a doll ithe minds, and maturbates over them while minds, and maturbates over them while piercing his dorsel flesh, what makes it ceiteres fictional and not just high-tech is the red-licorice body stocking that enables an experimental psychologist (the purring comatons killer in order to locate and rescue his latest victim. It's "a very avisited kingdom" in there something like a solorestic underground-comic Nitemedovite and control of the commercial director whose name around retered the mind of a music-video and T'un commercial director whose name around-

Tarsem Singh. (The reality remains the same when the process is reversed, and the silier enters the mind of the psychologist: a fairy-tale kingdom of religious kitsch and paperweight mow-globes.) The unbridded valgarity of it all might have had some astricial purpose of the killer had calso happened to be a music-video director. As it is it is missingles. Vince Vaught, Vincent D'Onorio, Marianne Jean-Baptiste. 2000.

OPLAN PROMENDE 23: (A) HONORIO 24: (A) HO

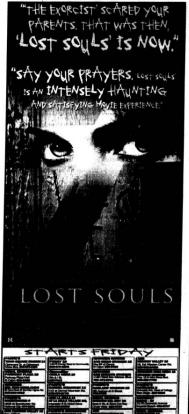
Chicken Run — It would be nice — it would be bliss — if this, at eighty-odd minutes, were three times as good as any of the half-hour Wallace and Gromit shorts issued from the same British claymation.

studio, Aardman. Things don't work like that. As how and a half is not a procedification of internal necessity in a coperation of the control of the control of the control of the control of the studies of the studies and the control of the film — the repeated coage attempts of the control of the control of the control of the control of the film of the control of the film of the control of the film of the

growings, as well as one harrowing sequence in which two birds survive a text un through the helibih innareds of the automated pie-maker. But stretching the automated pie-maker, that stretching the convertations, a playing of it for more than it's worth, a degree of corner—cutting, a hinding or seattering of detail, and an indexent exposure of the stock characters in motion minimation, a compared with the Walker and Gromi perspons, appears motion minimation, a compared with the Walker and Gromi perspons, appears monother, more seatnless, more machinational in its forms and its movements, no hardrodies and rabber-ducky rictus. For all you can still, it could indeed almost be computer minimation, programmed to

ion. Some of the charm, in nimulate deymation. Some of the charm, in my event, has been lost. Some retained. Nick Park, the Wallace and Gromit creator, have the Wallace and Gromit creator, have the development of the transport of the feet of Lord. The difference is quite precisely an hour. With the voices of Med Gibson, Julia Swallas, Mirando Richardson, Jane Horrock. 2000.

The Ooter of Paradiso — Iranian filmmaker Majid Majidi's entry into the world of a blind boy, a triumph of humility and empathy. The boy's openness to the world around him in contrast to his father's insulation from it is a constant thems: the soundtrack, in one instance, quiets down to





just the distant birdcall that brings a pri-smile to the boy's face while his father is caught up in doing business, completely oblivious to his child's source of delight. Which of them is blindf Which is more allowed a simple rules, and copiously. The move is very semontal and copiously. The move is very semontal and copiously. The move is very semontal and the Which of them is blind? Which is me signass the ebb of life). Like the same director's Children of Howare, like lafar Panahi's The White Balloon from the same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangble reward, at the finish line — not in this world, anyway, 1999.

The Cortonder — Scandal and skulduggery on Capitol Hall, with Joan Allen, Jeff Bridges, and Gary Oldman, written and directed by Rod Lurie. CRAMEL ROUTAIN: CHEMA STAR GALAXY; CHEMA STAR GALAXY; CHEMA STAR GALAXY; GROSSMONT CENTER. GROSSMONT TROLLEY; LA COSTA B;

Coyoto Ugly — A mike-frightened would-be songwriter from South Amboy N.J., moves to Manhattan to pursue her dream among the bumping-and-grindin female bartenders (like exotic dancers

without the clothing removal) of the titular nightspot. Flashy, empty puffery. With Piper Perabo, Adam Garcia, Maria Bello, Melanie Lynskey, John Goodman, LeAnn Rimes, directed by David McNally, 2000.

Denote in the Dark — Reviewed this issue. With Björk, Catherine Deneuve, David Morse, and Peter Stormare; direct by Lars von Trier.

© (HILLOREST CINEMAS)

Digmon: The Movie — Big-screen version of the animated TV show on the Fox Kids Network.

Dr. T and the Women (CARMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMONT TER: LA JOLLA 12: MISSION VALLEY 20

Dr. T and the Women — Reviewed this issue. With Richard Gere, Helen Hunt, Ferrah Fawert, Laurs Dern, Kerte, Helen Hunt, Tara Reid, Liv Tyler, and Shelley Long, directed by Robert Allman. Series of the Control of the

PROMENADÉ 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; FROM 10/13) Duete — Gwyneth Paltrow sings for her father, director Bruce Paltrow. A six-

Iather, director Bruce Paltrow. A six-character convergence, in pairs, on a 55000 karaoke competition in Omaha. Gratingly high-key acting on every path. With Huey Lewis, Paul Giamatti, Andre Braugher, «Scott Speedman, Maria Bello, Angie Dickinson. 2000. (UA 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 the viewer to sub back, dull. And it is to the film's credit that here are so many treasing possibilities to pursue privately in this possibilities to pursue privately in this lowbrow, about an agnostic, athletic priest-psychiatrist and a firm-of-faith, feethe of-body medievalts who join forces against the demon that has ensered the body of a body medievalt to a search of the con-traction of the private of the con-traction of the private of the con-traction of the private of the con-traction of the con unidentified characters, and fragments of charge of the filling in Regan, and the special effects take charge of the filling in Regan, and the special effects take charge of the move, the section becomes a routine as if it were reported to the second of the section of the second of

Ost Carter — Muscle-bound, knuckbreaded remake of the 1971 British film by Mike Hodges an old story (mobster in search of answers in the mysterious modulally style, with an overdoor of semi-hallucinatory visual tricks. Michael Caine, the original Carter, is on hand in a small role to bestow benediction. Anything for a back. Sylvester Sallone, Mirrado buck. Sylvester Stallone, Miranda Richardson, Rachael Leigh Cook, Alan Cumming, John C. McGinley, Mickey Rourke, directed by Stephen Kay. 2000. I (CAMMEL MONTANE CHEMA STAR 13): CINEMAM STAR 13, CINEMA STAR 13; CINEMAM STAR 10, CINEMA STAR 13; CINEMAM STAR 10, CINEMA STAR 13; GROSSMONT CENTER: HAZARO CENTER 7; LA ROLLA 32; MISSION WALLEY STAR LA ROLLA 32; MISSION WALLEY STAR GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MESSION VALLEY 20; OCEANSIDE 16: PALM PROMENADE 24; PARKWAY PLZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; WEGAND PLAZA)

**Standishor** — Rome's greatest general, Maximus, reduced to a slave (Minimus, that would be), then resurrected as a star of the sporting arena (not necessarily Circus Maximus). Throwback historical epic with all the medican amenities overammified.

blue-rinsed and butter-basted photography, herky-jerky hallucinatory slow-motion, time-lapse clouds, music-video-style dream scenes, Jackson Pollock dribbles and sprays of gore — and no narrative facility whatever. With Russell narrative facility whatever. With Russell Crowe, Joaquin Phoenix, Conine Nielsen, Richard Harris, Derek Jacobi, Djimon Hounsou, and Oliver Reed; directed by Ridley Scott. 2000.

© (HAZAND CENTER 7: OCEANSIDE 16: UA

Roya in Bordonux — Reviewed this issue. With Francisco Rabal, José Coronado, Dafne Fernandez, and Maribel Verdù; written and directed by Carlos \*\* inillerest cinemasi

The Kid — A blunt and downright rude unage consultant flence Wills, smirking unage consultant flence Wills, smirking the Cidid — literally — when his cight view old self, or in other words has self of therepared the consultant property of the consultant property o ne doesn't yet own a dog at the age of torty. Sentimental and sententious family film from Disney (Jon Turteltaub, director); luscious photography, if in matters, by Peter Menzies, Ir. Nothing on screen arouses more of a sense of wonder and amazement than the colors of the liquor bottles above a

"Two Thumbs up! A real charmer." 太太太太!"(四四) smiling fishs goal on fire NOW PLAYING

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SERVICE OF COMMAN

SERV run-of-the-gin-mill bar. Emily Mortimer, Lily Tomlin. 2000. ● (SANTEE DRIVE IN)

■ ESMITE (MOVE IN)

The SIMING of States George — The stand-out segment has Sussions York and Breyl Red impressionsing Laurel and Hardy, before and at a frenchic contump rayre, Seen there, director Robert Addresh varyer, Seen there, director Robert Addresh his humorlessness tends to mitter and overstate the original short stage play, turning it into an interminable adorsaschalite inclusion associated in children desconsaschates inclusion source property, and he the declaration of the state of the state

The Ledies' Man - Comedy starring

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Saturday Night Live alum, Tim Meadows, directed by Reginald Hudlin. (CARMIL MOUNTAIN; CHEMA STAR 10; CINEMA STAR 10; CINEMA STAR 110; CINEMA STAR 120; CINEMA 6; FASHON VALLEY 18: GASLAMP 15; GROSSMONT CENTER: LA FOLLA 12; MISSION VALLEY 20; OCEANSIGE 16; PALM PROMERADE 24;

FROM 10/13) The Leopard — A sort of Italian Gene with the Wind, albeit with an appeal somewhat higher-brow, adapted from the Lampedusa novel about the aristocratic Lampedua novel about the aristocratic way of life imperilled by Garbiaddi and his Red Shirts. Twenty minutes have been restored to the 165-minute version released in America in 1963, along with some fine-tuning of the color. From this, it is not hard to see how someone might have felt that some of these minutes might be cuttable

without anyone noticing that anything is missing. But it is hard to say how many of these minutes, and which ones, could be sacrificed without diminishing the impact of that magnificent climactic ball (almost a movie in itself), or of the interlude therein, movie in itself), or of the interfude therein, in front of a death-bed painting on the library wall. Of serene mediation on youth and death, the past and the future. With Burt Lancaster, Alain Delon, and Claudia Cardinale, directed by Luchino Visconsi.

\*\*\*\* (MUSEUM OF PHOTOGRAPHIC

apitin. RMEL MOUNTAIN; CINEMA STAR 10: CINEMA (CARREL MOUNTAIN; CHEMA STAR 10; CINE STAR 13; CINERAMA 6; FASHON VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA POLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARROMY PLAZA 18; RIANCHO DEL REY 18; SWEETWATER 9; TOWN SQUARE 14;

Moot the Parents — A bad-to-worse weekend for a male nume named Focker (you'll need several sets of fingers and toes to count up the utterances of that name), who accompanies his prospective fiance to his prospective sister-in-law's weedling. The bomen, including the prospective mother-tha-law, virtually fade into the woodwork, as all attentives. all attention centers around the man-to-man head-butts. Pat and overstated comedy, but solid, professional, compliant performances from Ben Stiller and Robert De Niro. With Teri Polo. Blythe Danner, Owen Wilson, directed by Jay Roach, 2000.

VALLEY 18: GROSSMONT CENTER: HAZARO CENTER 7: LA COSTA 8: LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16: PALM PROMINED 24: PARIOWAY PLAZA 18; RANCHO DEL REY 16: SANTEE DRIVE IN: SWEETWATER 9: TOWN SQUARE 16: LIGH HORTON PLAZA 14; VILLAGE; WIEGAND PLAZA

ARTS, 10/14, 5:30 P.M.)

Nurse Botty - Neil LaBute wades int New York of the Market wades into the mainstream, above the anides, over the knees. He, as we learned from In the Company of Men and Your Friends and Neighbors, is a filmmaker uncommonly tough of mind and of hide. That toughness, along with that almost reptilian coldness, is along with that almost reptilian coldress, is patently of less use in a less "relatiot," a siller, a screwballier comedy, where laughts as allier, a screwballier comedy, where laughts are a more accurate measure of success. (Less use, that is, unless in coping with the consequent criticism.) The deap, in taxes better bottes, sounds as if it ought to have better bottes, sounds as if it ought to have along the into her had that she is the one woman in the world for the furrowed-browed neurosurgen on a Reason to Low. browed neurosurgeon on A Reason to Love. But each piece of flesh, each article of clothing, added onto those bones will diminish the potential. A movie about an overzealous soap fan automatically has less overrealous soap fan automatically has less to say about soap fans in general, and about their blurred borderline between reality and fantasy, when the fan in question suffers a psychotic break. And the event that precipitates the break — the literal scalping of her philandering husband — is of sufficient ugliness to put a damper on laushs for the duration. Maybe this is



The shortest distance between friends isn't always a straight line "A SURE-FIRE CROWD PLEASER!" "CHEEKY HUMOR THAT SHOULD KNOCK THE BOOTS OFF 1 Howie Taylor Can rearrange your fiving room in minutes first chasey and scary, you don't want to make with him. 10 A M (OFFICIAL SELECTION ) (OFFICIAL SELECTION ) (CLOSING MIGHT SELECTION ) (OFFICIAL SELECTION )

The Broken Hearts Club a romantic comedv

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CAMMAROSK. POSTA THE DE

headed Latina high schooler, chan headed Latina high schooler, channelir her hostility into boxing lessons at the Brooklyn Boys' Club, and finding a ch for her hidden tenderness too: a fellow featherweight named Adrian. Trouble ahead: the two channels collide at the Gender-Blind Amateur Box-off. This Gender-Blind Amateur Box-off. This rough-edged and gristy-surfaced "indic" never loses its modesty; never gains much credibility, even so. Michelle Rodriguez certainly looks tough enough. but looks aren't everything. With Jaime Tirelli, Paul Calderon, and Santiago Douglas, written and directed by Karyn Kusama. \* (HAZARD CENTER 7; LA JOLLA 12; OCEANSIDE 16; PALM PROMENADE 24)



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"Sidesing," bare cut short on top, long in the kask is himself of utilisent ugliness that we are expected to be able to enough him mutilation. But the again, maybe this is simply a sign of the languist, maybe this is simply a sign of the languist, maybe this is simply a sign of the languist. The seeming blindness to the nonstep ugly photography, for ladjust the masse is something of a languist of the languist the masse is something of a languist. If it is not also mash for a strain if the languist in the

The Parties — Revolutionary Was repu-long winded and own-pic minded (an unhappy combination), a broad in its chain properties of the production of the chain properties of the production of the chain [Tim a parent.] I haven'l get the luxury of principles.] are allowed by the luxury of Cerman been director, Robind Emmerish, those special affection for the Faternal of the Parties The Patriot - Revolutionary War epic



Psycho Beach Party - Speef of 1960s Surf films, based on Charles Busch's stage play, with Lauren Ambrose and Thomas Gibson, directed by Robert Lee King. (KEN. 10/13 THROUGH 19)

Remember the TRans — Boaz Yakin's big sellout. The independent director of Fresh and A Price above Ruther syskes himself to producer Ferry Bruckheimer (Top Gim. Crimion Take, etc.), for a Disnerfied "inspirational" sports film about the black football coach at a desegregated

high school in an all-white conference in high school in an all-white conterence in Virginia in 1971. (The inspirationalism inevitably spreads to brotherhood-of-man bromides.) It's based on a true story, but that doesn't help with the authenticity of the sports action. Seventy-five yards from the end zone, on the final play of the the end zone, on the final play of the championship game, the coach calls for a surprise running play, while the opposing coach frantically exhorts his troops to "Cover deep! Watch the deep pass!"— and by golly, the play works! The pass defenders must have dropped back all the way to must have dropped back all the way to

The Ladies' Man

Scary Movie — Airplane-style, Naked Gan-style, spoof of slasher films, which is to say that it's a unparticular about its targets as about its aim. Scream and I Know What You Did Lass Summer and their respective sequels are the main targets, and

Missouri. Denzel Washington, Will Patton, Wood Harris, Ryan Hurst. 2000. The Blair Witch Project. The Matrix The Wood Harris, Ryan Hurst, 2000.

© ICARMEL MOUNTAIN; CINEMA STAR GALANY;
CHEMA STAR 10; CINEMA STAR 13;
CINERAMA 6; FASHON VALLEY 18; GASLAMP 15;
GROSSMONT CENTER; LA COSTA 6; LA JOLLA 12;
MISSION VALLEY 20; OCCANSIDE 16; PALM
PROMENADE 24; PARKWAY PLAZA 18; RAMONA WIN: BANCHO DEL REY 16: SANTEE DRIVE IF SWEETWATER 9: TOWN SQUARE 14) The Replacements — Slob-appeal (and scab-appeal) football comedy, suggesting not only that a team of nobodies could be rounded up in a week when the regulars go on strike in mid-season, but also that the on strike in mid-season, but also that the part-time barnacle-scraper who bombed out in the Sugar Bowl four years carlier, and who hasn't strapped on a helmet ever since, might actually be a better quarterback than the multimillionaire stater. A nausestingly sweet dream. With Keanu Reeves, Gene Hackman, Brooke

Langton, Jon Favreau, Orlando Jones, and Jack Warden; directed by Howard Deutch. ## (HARBOR DRIVE IN: PALM PROMENADE 24)

Bounder of one in cycle induced English commonly about a materially widness who, they commonly about a materially widness who, they consider a commonly of a refer to one Bernald Blethys crashed down the monstrator acceptant outside below the monstrator of the cycle of the cycle

The Basin Witch Project, The Matrix, The Urual Suspices, Amistaad, whatever, come into the line of fire, too — a rotating turret of fire. But there is more out-and-out stealing than up-and-up spoofing, (Yes, you can spot The Urual Suspects, but can you spot a tweek, a gibe, a jab)? The primary sources, or models, or hostrganisms, were bad jokes in the first place organisms, were bad jokes in the first p making a spoof redundant or irrelevant And by and large the fund of gags assembled by director Keenen Ivory Wayans — drool gags, snot gags, poop gags, boob gags — are unattached to the foundation beneath. The artistic credo i foundation beneath. The artistic credo is simple one: if a woman farting is funny once, it will be three times as funny the third time. A big "if." With Anna Faris, Shannon Elizabeth, Regina Hall, Marlon Wayans, Shawn Wayans, 2000. (CINEMA STAR 10; GROSSMONT TROLLEY, OCLAMSIDE 16) miling Fish and Goat on Fire

Smilling Plab and Gost on Fre-Lincharming charge, more of a pleader, about the romantic floundering of classification (Tree some reason less as a constant of the Tree some reason less as the some significant of the some some less and dark Dernk. They also on some seven and dark Dernk. They also on some seven and dark Dernk. They also on some seven fordin, and much of their way consists in sulting the diadopse with a "doks." a "dokshed." a "buildist." a "lock histor." a "dokshed." a "buildist." a "lock histor." a "dokshed." a "buildist." a sememento iden verezan of 1936, black ins. With Christ Miller, Amy Hathway, films. With Christ Miller, Amy Hathway, films. With Christ Heigher law Mare. 2000.

Space Cowboys — Clint Eastwood's Space Cowboys — Clint Eastwood's forty-sixth starring role is a sufficiently proper and plausible one for an actor of seventy years of age. Or anyway it has been made sufficiently so. Ample thought and talk have gone into the script to persuade us that Eastwood and no one else on earth can fix the outmoded guidance system ("It's pre-microprocessor, it's pre-cerything") on the Russian communications satellite Ikon; that it must be fixed in orbit; that it must be fixed in a hurry; that it's quicker and easier to reassemble his old team of Air Force cronies than to cretain the young turks c croday, MT degrees notwithstanding. Ar "Hell, ya sent up Glenn, didn't ya?" Too the use of dubbed voices, not just Eastwood's, but Tommy Lee Jones's,

Donald Suberland's, James Garner's, I James Cormoell's, in the mouths of physically well marked younger actors, is a offt solution to the problem of a bake, and white prologing dated 1976 liones and problem of the problem of the problem of the property of the problem of the p Donald Sutherland's, James Garner's

(Garner: "I'm too tired to chew.") Still, it's a pleasure to watch this bunch of old pros working together on a project that values them for their oldness. And Eastwood's Old them tor their oldness. And Eastwood's C Hollywood directing style — rasygoing, sure-footed, steady-gazed — is a pleasure to watch as well, in these or in any circumstances, but especially in these, A toast to a team of old-timers would not mean as much if it were delivered with a jittery and jiggly camera. Eastwood, even so, is not the sort of director to rise much above his script, or to take a remedial

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period and eraser to it. And there is a good doed in the mover that is definitingly rounties, and the mover that is definitingly rounties, and the same time, the same time described as manly. Or synonymously be described as Eastwoodly. With Marcia Gay Harden, Loren Dean, William Devane.

2000; \*\* (HAZARD CENTER 7; PARKWAY PLAZA 18 UA HORTON PLAZA 14)

A Star is Born — The George Cukor The George Cukor remake, seen for thirty years with almost half an hour cut out of it, has been "restored" to very near its original length. (The only partially restored scenes that feature a dialogue track but no accompanying footage, just still photos instead, give the movie a decidedly further toward the fernale lead. Judy Gardand, Indeed the addition of songs to the 1937 original is perhaps the primary, but not the only, appect of a general-makeover process whereby the mosic has cut down on brains and built up to their budy parts: Jungs, obviously, but also heart, or at my rate Lichtyma Iglands, not to mention; overall dimensions three bours in legals. overall dimensions: three hours in length, Cinemascope in width. With James Mason Charles Bickford, and Jack Carson, 1954. \* (MUSEOM OF PHOTOGRAPHIC ARTS, 10/14, 7:30 P.M.)

The Tag of Steve - Yet souther limbs

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2.90 The Contended IR First, Nam. 127-96.

This Spail (a) to \$1.5 \times (12.5 \tim 2.33, 3:15, 5:05, 5:45) 7:35, 8:15, 19:05; Urbar Legends: Final Cut (R) Fri. Sat. (19:3) 6:10, 10:45; Sun. Thu. (1:05) 6:10; What Lies Be-neath (PG-13) Fri. Thu. (2:40) 7:50; Womar on Top (R) Fri. Sun. (12:30) 5:10, 9:45; Mon. Thu. (12:30, 5:10) 9:45

Place Vendôme - Something to de

Deneuve, who polishes it off with exqui-table manners. lean-Pierre Bacri, Emmanuelle Seigner, Jacques Dutronc, Bernard Fresson, 1999.

\* (COVE)

Place Vendome — Something to do with a jeweler's widow and some hot nocks. Uncomenatic in conception. Unclear in execution. The gray and dull, dark and theary, But the French actress Nixole Carsia (Mon Onde d'Amerujue, teck.), in her new role as a director and co-suthor; gives a montry role to her lead actress. Catherine Deneuve, who poishes it off with exquisite table manners, here for the result of montry and the manners.

# 457 Horton Plaza 14 457 Horton Plaza (19/234-4661) Meet the Parents; Digimon: The Movie; Duets; Saving Grace. The Patrict Cladiator, Highlander Endgame: The Art of War. The Cell: Bless the Child. Chicken Run; Space Cowboys; Nutly Professor II: The Klumps; The Exercist; X-Men

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Lost Souls. The Ladles' Man. The Con-tender: Meet the Parents: Get Carter.
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Almost Famous, Coyole Ugh; Nurse Betty:
The Watcher, Utdan Legends: Final Cut;
The Exocrist. Remember the Titans, Bring It
On, Beautiful, Seving Grace

# 

480) 7:00, 9:50, Get Carter (R) Fri. Sat. (1/15, 4/15) 7:15, 9:45; Gladiator (R) Fri. Sat. (1/10, 4/20) 7:05; Godzilla 2000 (PG) Fri. Sat. (1/20, 4/10); Meet the Parents (PG) 7:13 Fri. Sat. (1/20, 4/20) 7:30, 10:00; Space Cowboys (PG: 13) Fri. Sat. 7:05, 9:50.

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# Ken 4061 Adams Ave (619-281-5909) The May Lady, Thursday, Psycho Beach Parly (Not Rated) Fri. 5:00, 7:15, 9:30; Sat.-Sun. 245, 5:00, 7:15, 9:30; Mon.-Thu. 5:00, 7:15, 9:30

LIPTOWN Hilicrost Cinemas 3965 Fifth Avenur (619-299-2100) Best in Show (PG-13) Fri. (2:00) 2:45, 4:30, 5:00, 7:15, 8:00, 9:45, 10:15, Sat.-Sun. (11:30) 12:30, 2:90, 2:45, 4:30, 5:00, 7:15, 8:00, 9:45, 10 15. Mon. Thu. (2001) 245, 430, 500, 715, 800, 945, 1015; The Broken Hearts Club (R) Fr. (220) 50, 740, 825, 845. Sun. (1200) 220, 510, 740, 825, 845. Sun. (1200) 220, 510, 740, 925, Mon. Thu. (220) 510, 740, 935, Mon. Thu. (220) 510, 740, 935, Mon. Thu. (250) 1000; Goya in Brofeaux (B) 11, 1220) 552, 753, 950, 541. Sun. (1350) 220, 450, 750, 950, Mon. Thu. (220) 452, 750, 950, Mon. Thu. (220) 450, 750, 950,

# Mon. Thu. (2.20) 459, 730, 930 Museum of Photographic Arts 1649 B Prade, Balbox Park (619-248-759) The Leopart, Thursday, 7 pm., The Verepthing Will Be Fine, Friday, 7 and 9 pm., The Veno Bible, Sarrday, 5-90 pm. A Star B Born. Saturday, 7:89 pm.; The Willing of Stater George, Sanday, 5 pm., The Boys in the Bush of the Company of the Company of the Company Company of the Company

### EAST COUNTY

### EL CAJON

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Parknery Pissa (18-90-2450)
4895 Perknery Pissa (619-80-2450)
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7400, 1025, Beautiful (PC-1) Fix. Thu. (110, 615)
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### Rancho San Diego Stadium 15 2951 Jamacha Road (619-660-3460) all theater for program information LA MESA

Grossmont Center 10 Theatres
irrosmont Shopping Center (619-465-7100)
The Contender, Lost Souls: The Ladies
Ann, Best in Show, Meet the Parents, Get
Carter, Digimon: The Movie, Almost Famous, Remember the Titans, Urban
Legends: Final Cut. The Exorcist; Bring It
On

Crossmoot Turble y C. Chemist St. 1987 (1997) (1997

### SANTEE

Santee Drive In
10990 Woodside Avenue, Santee
(619-48-7447)
Meet the Parents and Bring It On; Remember the Titans and The Kid

### SOUTH BAY

### CHULA VISTA

Inorma Star Chula Vista 10 th and I Street, Chula Vista (619-687-FILM) ost Souls, The Ladler Man, Moet the Par-

# ents: Get Carter; Digimon: The Movie: Al-most Famous: Remember the Titans: Urban Legends: Final Cut: The Exorcist: Scary Movie: Bring It On

Movie, Bring It On Palm Prompande 24
270 Demory Read, San Degs (884-558-2262)
770 Demory Read, San Degs (884-558-2262)
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# Vogue 226 3rd Avc. 619-425-1436 Autumn in New York (PG-13) Fri.-Thu. 4:00, 10-15: Nutty Professor II: The Klumps (PG-13) Fri.-Thu. 11:00, 6:00; What Lies Be-neath (PG-13) Fri.-Thu. 1:100, 8:00

### IMPERIAL BEACH

South Bay Drive in 2170 Coronado (619-423-2727) Call theater for program informs

### NATIONAL CITY

Harbor Drive In 32nd and D. National City (619-477-1593) The Replacements. Coyote Ugly, and Nutty Professor II: The Klumps

Sweet bear 20 The Transport of The State of

### NORTH INLAND

### BONSALL

Cinema Star Galaxy 6 Hwy. 76 and Mission Road (760-945-8784) Dr. 7 and the Women. The Contender: Meet the Parents; Get Carter; Almost Fa-mous; Remember the Titans

### CARMEL MOUNTAIN

CARMEL MOUNTAIN

Carmel Mountain 12

11620 Carmel Mit. Rd. (858-674-9770)

11620 Carmel Mit. Rd. (858-674-9770)

Almost Ference (16) Fist. Sum. (1160) e135.

Beautiful (PG-13) Fist. Thm. (220) e558, fists

Beautiful (PG-13) Fist. Thm. (220) e558, fists

Fist. Thm. (121) e140, 7-10, 9-50.

Motor. Thm. (110) e140, 7-10, 9-50.

Motor. Thm. (120) e359, For T mail the

Women (TD) + 150, 8-50. (120) e50, 700, 9-60.

# Mon. Thu. (1-90, 4-00) 7-00, 9-40. The Exercised RIP Inc. Thu. (1-250, 1-45) 4-65, 9-35, ed. (1-45) 4-65, 9-35, ed. (1-45) 4-65, 9-35, ed. (1-45) 4-65, ed. (1-DEL MAR Dol Mar Highlands 8 El Camino Real at Del Mar Heights Rd. (858-259-6610) Call theater for program information

Flower Hill Cinemas

### ENCINITAS

## La Paloma 471 South Coast Highway 101, Encinsta

(760-436-SHOW)
The Tao of Steve: The Rocky Horror Picture
Show Friday michight

### Wiegand Plaza 8

(760-942-5544)
The Contender, Meet the Parents, Get Carter, Almost Famous, Saving Grace; Woman on Top; Bring it On; The Exorcist

### OCEANSIDE

OCEANSIDE
Clinema Star Mission
Marketplace 13
College Bushward and Musium Avenue,
Oceanside (796-380-1790) and Soulis, The
Ladiest Mant. The Contender, Moret the Parents, Cet Carfer, Digitmos: The Movie.
Almost Fanous. The Walcher, The Loorcist,
Mission Star Mission College (1987) and College
Titans, Beautiful, Bring II On
Titans, Beautiful, Bring II On

Titans: Beautiful: Bring II on
Oceanside 16
607 Missin Avenue. Oceanside (160-419-1731)
Marie Ma

simply a sign of the filmmaker's insensitivity (datant synonym of "toughness"), comparable to his seeming blindness to the nonstop ugly photograph if for LaBute the movie is something of a stretch, "it is not also much of a strain. It stretch, it is not also much of a strain. I is mulishly slow, plodding, paceless, lethargic. Just the kinds of qualities, here

The Patriot — Revolutionary War epic, long-winded and simple-minded (an unhappy combination), as brutal in its sentimentality as in its violence. One easiting scene when the neutralist hero exciting scene when the neutralist here ("I'm a parent. I haven't got the luxury of principles") ambushes a squad of Redcoats bent on hanging his eldest son. The German-born director, Roland Emmerich, shows special affection for the fraternal "enchman. Techeky Karpo, and naturally enough special animosity for the haughty

enough special animosity for the haughty Brits. He was sweet on the French in his Godzilla, also. Mel Gibson, Heath Ledger, Jason Isaacs, Joely Richardson, Chris Cooper, 2000. \* (UA HORTON PLAZA 14)

ietnargic, Just the kinds of quanties, nere again, that matter less when laughs matter less. Renée Zellweger, Morgan Erceman, Chris Rock, Greg Kinnear, Tia Texada, Allison Janney, Kathleen Willhoite. 2000. # (#ASHON VALLEY 18, GASLAMP 15; GROSSAMONT TROLLEY, LA JOLLA 12; TOWN SQUARE 14). high school in an all-white conference in Virginia in 1971. (The inspirationalism inevitably spreads to brotherhood-of-man bromides.) It's based on a true story, but bromides.) It's based on a true story, but that doesn't help with the authenticity of the sports action. Seventy-five yards from the end zone, on the final play of the championship game, the coach calls for a surprise running play, while the opposing coach frantically exhorts his troops to

Place Yendômo — Something to do with a jeweler's widow and some hot rocks. Uncomematic in conception. Unclear in execution. Tris gray and dull, dark and dreary. But the French actress Nicole Garcia (Mon Oncle d'Amerique, etc.), in her Garcia (Mon Oncic à Amerique, etc.), in het new role as a director and co-author; gives a meaty role to her lead actress, Catherine Deneuve, who polishes it off with exquinte table manners. Jean-Pierre Bacri. Emmanuelle Seigner, Jacques Dutronc; Bernard Fresson. 1999.

Psycho Beach Party — Spoof of surf films, based on Charles Busch's s play, with Lauren Ambrose and Thon Gibson, directed by Robert Lee King.

Remember the TRans — Boaz Yakin's big sellout. The independent director of Fresh and A Price above Rubbes yokes himself to producer lerry Bruckheimer (Top Gun, Crimson Tuke, etc.), for a Disnerfied "impirational" sports film about the black football coach at a desegregated

Missouri, Denzel Washington, Will Patton, Wood Harris, Ryan Hurst. 2000. © CAMMIL MOUNTAIN: CIMEMA STAR GALAXY: CIMEMA STAR 10; CIMEMA STAR 13; CIMEMAMA 6; FASHION VALLEY 18; GASLAMP 15; INBEAMA G; FASHON VALLEY 18; GASLAMP 15; INGOSBAONT GINTER; LA COSTA 6; LA IOCIA 12; INSSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; PAIROWAY PLAZA 18; RAMONA VANIE PARAPO DEL REY 18; SANTEE ORIVE IN; IMEETWATER 9; TOWN SQUARE 14)

The Braphacomouth — Sob-appeal (and scale-appeal) football commonly, suggesting and scale-appeal) football commonly, suggesting point article and scale-appear has been been point article in mid-season, but also that the part-time barranch-arrage with beninded and who hasn't strapped on a higher than the scale and who hasn't strapped on a helmet even might actually be a better middle and who hasn't strapped on a helmet even might actually be a better starter. A assussettingly sower derson. When the scale is a starter, A assussettingly sower derson. When the scale is a starter, A assussettingly sower derson. When the scale is a starter, A assussettingly sower derson. When the scale is a starter, A assussettingly sower derson. When the scale is a starter, A assussettingly sower derson.

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• (HARBOR DRIVE IN; PALM PROMENADE 24)

Baving Graco — Tiddly little English comedy about a matronly widow who, deep in debt, gives over her greenhouse to the cultivation of marijuans. It's something of a relief to see Brenda Biethyn cranked down several notches below the monstrous several notices below the monstrous caricatures of Servets and Lies and Linle Voice — a relief to see she's Not Really Like That. With Craig Ferguon and Toheky Karyo; directed by Nigel Cole. 2000. # (CAIMEL, MOUNTAIN: FASHION WALLEY 18; GROSSMONT TROLLEY; IA COSTI 46; IA NOLA

Scary Movio — Airplane-style, Naked Gun-style, spoof of slasher films, which is to say that it's as unparticular about its targets as about its aim. Scream and I Know What You Did Last Summer and their respective sequels are the main targets, and



us that Eastwood and no one else on earth can fix the outmoded guidance system ("It's pre-incroprocessor, it's pre-everything") on the Russian communications satellite floor: that it must be fixed in orbit; that it must be fixed in orbit; that it must be fixed in orbit; that communication of the fixed of the fixed in a hurry; that it's quicker and easier to reassemble his old team of Air Force of the fixed of the fixe cronies than to retrain the young turks of today, MIT degrees notwithstanding. And:
"Hell, ya sent up Glenn, didn't ya!" Too,
the use of dubbed voices, not just
Eastwood's, but Tommy Lee Jones's,

Donald Sutherland's, James Garner's, Donald Sutherland's, James Garner's, James Conwell's, in the mouths of physically well-matched younger actors, is a deft solution to the problem of a black-and-white prologue dated 1988, Jones prowes to be glaringly out of place in this group; he would, in reality, have been twelve years old at the time. But that twetve years old at the time. But that doesn't become a problem until the jump to the present day. A collateral problem, more deeply rooted, is that Jones has less reason than the others to be thankful for a juicy role that allows him to act his age.

(Garner: "I'm too tired to chew.") Still, it's (Garner: "I'm too tired to chew,") Still, if's a pleasure to watch this bunch of old pros working together on a project that values them for their oldness. And Eastwood's Old Hollywood directing style — easygoing, sure-footed, steady-gazed — is a pleasure to watch as well, in these or in any to watch as well, in these or in any circumstances, but especially in these. A toast to a team of old-timers would not mean as much if it were delivered with a jittery and jiggly camera. Eastwood, even so, is not the sort of director to rise much above his script, or to take a remedial

The Latities' Maint (8) Fr. Son. (12:00, 2:10)
42.0, 62.5, 83.0, 10:30, Mon. Thu. (12:00, 2:10)
42.0, 62.5, 83.0, 10:30, Mon. Thu. (12:00, 2:10)
42.00 62.5, 83.0, 10:30, 60.7, 53.0, 10:30, 60.7, 53.0, 10:30, 60.7, 53.0, 10:30, 60.7, 53.0, 10:30, 60.7, 63.0, 10:30, 60.7, 63.0, 10:30, 60.7, 63.0, 10:30, 60.7, 63.0, 10:30, 60.7, 63.0, 10:30, 60.7, 63.0, 10:30, 60.7, 63.0, 10:30, 63.

Carousel Cinema 6 1868 East Valley Parkway (760-480-4666) Call theater for program information

Powray 10 Cinemas 13475 Powry Read (858-679-3878) Call theater for program information

San Marcos Stadkum 18 Cinomas West San Marcos Blud. at Old California Walk (760-471-3711) Call theater for program information

NORTH COASTAL

La Costa 6 Cincensas 6947 El Canino Reat, Cartibad (760-4)1-1998 Or, 7 and the Women; The Contender, Most the Parents; Remember the Titlest; Boustfild; Almost Formus; Saving Grace

THE PERSONAL PROPERTY.

**ESCONDIDO** 

POWAY

RAMONA Ramona Twin Cinemas 626 Main Street, Ramona (760-789-3422) Remember the Titana: Almost Famous

SAN MARCOS

CARLSBAD

pencil and eraser to it. And there is a good deal in the movie that is deflatingly routine. conventional, and crowed-conclusu. But at the same time, it has many (so to speak) regative virtues. Virtues of avoidance and abstinence. No obligatory slow one but of the suited-up astroneus tratificial phousder to shoulder toward the camera. No to shoulder toward the camera. No overload of special effects. No willoging musical accompaniment. No operatic pumping-up and stretching-out of the dramatic climates. Very much to the dramatic climates. Very much to the solid and the stretching out of the dramatic climates. Very much to the dramatic climates and the solid and an analy. Or synonymously bet described as anany. Or synonymously bet described as a fastwoodly. With Marcia Gay Harden, Loren Dean, William Devane. 2000.

A Star to Born - The George Cukor A star is some — The George Cukor remake, sen for thirry years with almost half an hour cut out of it, has been "restored" to very near its original length. (The only partially restored scenes that feature a dialogue track but no accompanying footage, just still photos instead, give the movie a decidedly instead, give the movie a decidedly educational, and even experimental, flavor.) But the found footage, particularly the extra couple of musical numbers, merely tips the already unbalanced scales further toward the female lead; Judy Gartand. Indeed the addition of songs to Garland. Indeed the addition of songs to the 1937 original is perhaps the primary, but not the only, aspect of a general makeover process whereby the movie has cut down on trains and built up other body parts: lungs, obviously, but also heart, or at any rate lachrymal glands, not to mention overall dimensions: three hours in length, Cinemascope in width. With James Mas Charles Bickford, and Jack Carson. 1954

The Tao of Stove - Yet another little

### **MOVIE SHOWTIMES**

Garden Cabaret
University Towne Centre Mall (619-295-4221)
Now, Voyager, Thursday through Saturday,
8:30 p.m.

Call 444-FILM or the theater for missing information, Bargain showtimes are in parentheses.

### CENTRAL

CLAIREMONT
Town Square 14

Form Square 15

For CLAIREMONT Mon.-Thu. (12:90, 5:10) 945

UA Horton Plaza 14
457 Harton Plaza (19:234-4661)
Meet the Parunts, Digmon: The Movie;
Duets, Saving Grace, The Patriot, Gladistor,
Highlander Endgame; The Art of War, The
Cell Bless the Child: Chicken Run, Space
Cowboys, Natly Professor It: The Klumps;
The Exortak, X-Men

Village
 820 Orange Avenue, Coronado (619-435-6161)
 ★ Meet the Parents

DOWNTOWN

Cove 7730 Girard Ave (858-459-5404)

Gaslansp 15 701 5th Avenue (619-232-0400

Casilance 15
20 58 Areau (15) 2.23-0.000
Almost Farmout (15) 7.23-0.000
Almost Farmout (15) 7.23-0.000
Almost Farmout (15) 7.23-0.000
Almost Farmout (15) 7.23-0.000
Almost The Lizon (10) 2.245, 5.255, 5.00, 7.00
Almost The Lizon (10) 2.245, 5.255, 5.00, 7.00
Almost The Lizon (10) 2.245, 5.255, 5.00
Almost The Lizon (10) 2.245, 5.255, 5.00
Almost The Lizon (10) 2.245, 5.255, 5.00
Almost The Lizon (15) 2.256, 6.255, 5.00
Almost The Lizon (15) 2.256, 6.255, 5.00
Almost Lizon (12) 2.255, 5.00
Almost Lizon (12) 2.25 8.00 pm.

La Jolla 12
8857 Villa La folia Drive (858:558-2214)
Loat Souls, The Ladies' Man. The Contender, Meet the Parents: Get Carter:
Digimon: The Movie, Griffight, Amost Famous, Remember the Titans, Urban
Legends: Pinal Cut, The Exorcist, Nurse
Betty

La Jolla Village Cinernas 8879 Villa La Jolla Drive (858-453-7831) Best in Show (Pc-13) Fri. (259) 500, 7:30, 10:00; Sat.-Sun. (12:00) 2:30, 5:00, 7:30, 10:00; Mon.-Thu. (2:00) 5:00, 7:30, 10:00; Mon.-Thu. (2:00) 5:00, 7:30, 10:00; Mon.-Thu. (14:5) 4:23, 7:00, 9:40; Mon.-Thu. (14:5) 4:25, 7:00, 9:40; Mon.-Thu. (14:5) 4:25, 7:00, 9:40; Mon.-Thu. (14:5) 4:25, 7:00, 9:40; Satisfaction (2:00) 4:00, 7:00, 9:40; Mon.-Thu. (14:5) 4:25, 7:00, 9:40; Mon.-Grace (R) Fri. (2:10) 4-40, 7:20, 9-50; Sat. -Sun. (1:155) 2:10, 4-40, 7:20, 9-50; Mon.-Thu. (2:10) 4:40, 7:20, 9-50; Smilling Fish and Goat on Fire (R) Fri. (2:20) 4:50, 7:10, 9:30; Sat. -Sun. (1:210) 2:20, 4:50, 7:10, 9:30; Mon.-Thu. (2:20) 4:50, 7:10, 9:30

MIRA MESA Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

PALSO/OR V ALLEY
Fashion Valley 18
7027 Finer Read (\$55-55-2262)
Dr. T and the Women. Lost Souls: The
Ladles' Mant. The Contender; Meet the Paents; Cel Carler Digitimen: The Movie,
Almost Fourcour, Coyole Ugly; Nurse Setty:
The Watchest Universal Lagnation Thans; Bring It
On; Besstiffel; Saving Grace

Hazard Conter 7310 Hazard Conter Drive (619-291-7777) Almost Famous (R) Fri. Sat. (1:05, 4:05) 7:20, 10:00 Beautiful (FG-13) Fri. Sat. (1:25, 4:25) 7:10, 9:40; The Boordist (R) Fri. Sat. (1:00,

4:00 7:00, 9:50; Get Carter (R) Fri. Sat. (1:15, 4:15) 7:15, 9:45; Gladiator (R) Fri. Sat. (1:10, 4:20) 7:30; Godzilla 2000 (PG) Fri. Sat. (1:20, 4:10); Meet the Parents (PG-13) Fri. Sat. (1:30, 4:30) 7:30, 10:00; Space Cowboys (PG-13) Fri. Sat. 7:05, 9:35

Cover deep! Watch the deep pass!

(RG-13) Pri.-Sat. 7509, 959

#Massion Valley 20

### 1640 Carmino Det Rio Norit (R56-556-2262)

Dr. T and the Women; Lost Soulis; The Ladles' Man; The Contender, Meet the Parist; Get Carter Digimon; The Movie;

Almost Famous; Balt; Urban Legends: Final Cut; The Exorcits Remember the Tilans;

Bring 10 On; The Original Kings of Connely; Beauthal, What Lies Beneath

STATE UNIVERSITY

STATE UNIVERSITY

Charama, S. Theadres

50.1 University Ave. (619-367-3990)

Berg (1 CO) (10-17) Hr. Thu. (2-30) 7255.

Berg (1 CO) (10-17) Hr. Thu. (2-30) 7255.

Sac. Sac. (100) 5-35, 10059, Mon. Thu. (2-35)

Sac. Sac. (100) 5-35, 10059, Mon. Thu. (2-35)

Mon. Thu. (2-35, 5-10) 7-25, 8-35; Thu. Luiferi

Mon. Thu. (2-35, 5-10) 7-25, 8-35; Thu. Luiferi

Ava. (10) 17, 10-35, 2-5, 7-45, 1000, Sac. Sac.

Mon. Thu. (2-35, 5-10) 7-25, 8-35; Thu. Luiferi

(2-30) 4-45, 7-26, 9-35, 5-45, 1000, Sac. Sac.

(2-30) 4-45, 7-26, 9-35, Man. (2-36, 10-26)

2-35; Thu. Crighted Briggs of Consoly (10)

7-17, 10-20, 10-20, 10-35, 10-36, 1

Ken 4661 Adams Ave (619-283-3909) The May Lady, Thursday, Psycho Beach Party (Not Rated) Fri. 5:00, 7:15, 9:30; Sat. Sunt. 2:45, 5:00, 7:15, 9:30; Mon. Thu. 5:00, 7:15, 9:30

UPTOWN

Hillcreat Cinomes 3965 Fifth Avenue (619-299-2100) Best in Show (PC-13) Pri. (200) 245, 4:30, 5:00, 7:15, 8:00, 9:45, 10:15; Set-Sun. (11:30) 12:30, 2:00, 2:45, 4:30, 5:00, 7:15, 8:00, 9:45.

10.15; Mon. Thu. (2:00) 2:45; 4:30, 5:00, 7:15; 8:00, 9:45; 10.15; The Broken Hearts Club (R) Fri. (2:30) 5:00, 7:40, 9:55; Mon. Thu. (12:00) 2:30, 5:10, 7:40, 9:55; Mon. Thu. (12:00) 2:30, 5:10, 7:40, 9:55; Mon. Thu. (12:00) 4:30, 7:40, 9:55; Mon. Thu. (12:00) 4:00, 7:50, 10:00; Goys in Section (1:00) 4:00, 7:00, 10:00; Goys in Section (1:00) 4:00, 7:00, 10:00; Goys in Section (1:00) 4:00, 7:00, 9:50, 9:50, Mon. Thu. (2:20) 4:50, 7:30, 9:50

Aussum of Photographic Arts
16-98 IP male, Rolloce Part (619-238-7559)
The Leopart, Thursday, 7 pm.; The North
Bible, Startday, 2-50, and 9 pm.; The North
Bible, Startday, 2-50 pm.; The Killing of Sister
Compt. Startday, 7-30 pm.; The Killing of Sister
Compt. Startday, 7-30 pm.; The Killing of Sister
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Carnegie Hall, Tuesday, 7-pm.

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ents; Get Carter; Digimon: The Movie; Al-most Famous; Remember the Titans; Urban Legends: Final Cut; The Exorcist; Scary Movie; Bring It On

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Grossmont Center 10 Theatres
Grossmont Shopping Center (619-465-7100)
The Contender; Lost Souls; The Ladles'
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Carter, Digimon: The Movie; Almost Famous; Remember the Titans; Urban
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organisms, were bad joken in the first planking a spot ordanisms or irrelevant. And by and large the fund of gags assembled by director Keenen Ivon Company, and the spot of t

Smiling Flah and Goot on Fire -

**Space Cowboys** — Clint Eastwood's forty-sixth starring role is a sufficiently proper and plausible one for an actor of

seventy years of age. Or anyway it has been made sufficiently so. Ample thought and talk have gone into the script to persuade

Communication Conference Conferen

SANTEE

Santae Drive In 10900 Woodside Avenue, Santee (619-48-747) Maet the Parents and Bring It On; Romember the Titons and The Kid

CHULA VISTA

Movie, firing it On Palm Promgnade 24 770 Demony Raud, San Diego (658-558-2262) Dr. 1 and the Women; Lost Souls; The Ledies: Man; The Contender, Meet the Paris, Gel Caffer, Digmoni: The Movie, entities of the Content of the Movie, mous. Remember the Tilans; Urban Legender: Final Cut. The Art of Wat Bring it On; The Exercisis: The Cell: The Replace-ments; What Lies Beneath; X-Movie, Britans of the Content of the Content of the Movie of the Content of the Content of the Movie of the Content of the Movie of Movie o

Vegue 226 No. 619-425-1436 Aubumn in New York (PG-13) Fri.-Thu. 4:00, 10:15, Nuttly Professor It: The filarreps (PG-13) Fri.-Thu. 11:20, 6:00 What Lies Beneath (PG-13) Fri.-Thu. 1:20, 6:00

IMPERIAL BEACH South Bay Drive in 2170 Coronado (619-425-2727) Call thester for program informa NATIONAL CITY

Harbor Drive In 32nd and D, National City (619-477-1392) The Replacements, Coyote Ugly, and Nutty Professor II: The Klumps

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**NORTH INLAND** 

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Cinema Star Galaxy 6
Hwy, 76 and Mission Road (760-945-8784)
Dr. 7 and the Women; The Contender;
Moet the Parents; Got Carter, Almost Famous; Remember the Titans

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Wilegand Plaza B
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(760-942-3544)
The Contender; Meet the Parents; Get
Cartes; Almost Famous; Saving Grace;
Woman on Top; Single H On; The Boorcist

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Commission (160-696-1790)
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Beautiful; The Essencist: The Art of War;
Bring IE On: The Cell; Urban Lagende: Flead
Cut Almost Fenous; What Lie Beautiful; The

Behanda — New York City nocturns: an unhappy gar man prowds the grim streets in grainy photography. What he's up to, and why, is strategically withheld from the viewer until the end. What he gats into in the meantime is not terribly gripping in itself. Dan Futterman, Samuel Ball, Matt Keeslas, Josh Hamilton, Alan Cumming.

The Watcher — Your monthly serial-killer fix. Your killer, as you like him, is an egomaniacal taunter, Fed-Ex-ing photos of his targeted victims to the cops, twenty-four hours prior to strangulation. For the role, Keanu Reeves lowers and loudens his attacted James Spacer. Graining photographed by Michael Chapman; gimmicked-up with slow-motion, fast-motion, freeze-frames, etc., by the never-heard-of director, joe Charbanic. With Marisa Tomei, Ernie Hudson, Chris Ellis.

• (CINEMA STAR 13: FASHION VALLEY 18:

What Lies Beneath — Acceptable encore to the ghost stories of the year previous, The Sixth Sense and Stir of Echoes.  appreciation for the blue-collar astitings of Strie of Echoes in toto and The Sixth Sense at least in part. The long-drawn-out ending (might as well say par-for-the-course ending) loses touch with the ghost for too long at a stretch, and for more than just one stretch. The jobs keep coming, but they are even empire and more mechanical

W (MANCHO) DE, BY 18, WEEDAN PLANE

\*\*Read — Another comic book comes to
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ild animal, there's no reason to buy tickets any other way.



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### I Seek Q

I always confuse Tony Roma and Tony Llama. Aren't they both about shoe-leather and cow-boy kitch? To be fair, Tony's mest ins't tough, it's metry dull, an uppity chain version of sub-urban-backyard grilling — back-ribs parboiled to bland tenderness, reheated over a wood fire, and sopped and mopped with a single sweet, and sopped and mopped with a single sweet, and sopped and mopped with View got a Weber, too. When I go out I want something more for my money.

more for my money.

What I seek is Southern Q. (I'll use "Q" for What I seek is Southern Q. (I'll use 'Q'' for the rest of this article to save yallables and skir the whole q. of whether to spell it barbecue," 'barb-que, or 'BBQ.'' What few regional exceptions, true Q is mainly a black art form, or perhaps a Black Art — a mysterious feat of transubstantiation that turns meat into manna. In nearly all its local varieties, from Tullahoma to Tulus, from Charleston to Memphis to K.C. to Oakland, Southern Q calls for a rule or bast consistency of the control of the control to the control of the

some piquant, full-bodied sauce in which I can't guess every last ingredient growth as the full can't guess every last ingredient growth as the full can't growth as the fu shoulder and a distinctive sauce that seems light and sweet at first tate but gets spicier as you eat. (If you take some home it'll grow muscles that the properties of the pr

falls to pieces.

Even if you don't eat meat, there are soulful Southern-food alternatives. If you've ever



driven through the rolling green hills from Memphis to Nashville, perhaps you stopped at one of the roadide stands selling fine fried cat-fish farmed right there in dark, clear ponds like mountain tarns. That's the catfish at Xenny B's, flown here from a huge farm in the Missispip Delta — plump fillets as white as halibut with no trace of muddiness, deep-fried in an assertively reasoned command casting. Best you gobble that fish cooking right there on your plate. It comes with a house-made tartar susce that bears little resemblance

plate. It comes with a house-made tartar sauce that bears little resemblance to the bottled travesty at the supermarket. Minding his customers' cholesterol-counts, Kenny uses canola oil for all his frying. Some other non-Q entrées appeal to Southern tastes that I haven't developed. If you're used to the roccor end beans and rice of New Orleans, the Memphis version is much simpler, with sailton-flecked rice on the bot-tom and beans on top flavored with a little of sauteed, thin-sided flat-ion steak kind of lat-tasting. The Southern-fried chicken is a

men hills from you stopped at fine fried calgardine from data from the from the fine fried callear ponds like fine at Kenny in the Miswhite as halibut from the fine fried calmen the Miswhite as halibut fried in an as
REVIEW

NAOMI WISE

The fine from the fine fried call fried fried

der the bast proved fatal.

All entretes come with a pair of sweet, crumbly corn muffins and two side dishes, with a dozen to choose from. Kenny's collard-mustard-spinach mixture is a Platonic-ideal of Southern of the collection of the collection

Kenny B's

p.m.; Friday-Sunday until midnight.

ATMOSPHERE: A spacious two-level room
with sidewalk tables in historic Gaslamp building. Casual and mellow, but the mixed crowd has nicer manners than patrons of most Q

11:00 a.m.—3:00 p.m.; karaoke sunday and Tuesday evenings; Monday-night football-and-ribs. WHME LIST: Brief, inexpensive; best choices (Callaway, Sterling) not always in stock. Pretty good beer list. PRICE RAMMER: Appetizers \$4—59, sand-wiches \$7, entries \$9—520 (for full-portion of babe beach seems. of fine seems. of baby back ribs, two sides, corn muffins.)

of oaby back risk, two sides, corn multina. Early-bird special (4:00-7:00 p.m., \$8), Sun-day champagne brunch bufffer (\$13). PARKING: The cheapest Gaslamp evening rate (\$3) in lot diagonally across E at Fifth.

B's' revisionist "dirty rice" is a mound of creamy pudding laced with minced giblets. (Happily, there's none of the greasy ground beef that there's none of the greasy ground beef that than it needs to be.) The unusual Memphis-style tart cole slaw, made with vinegar and mustard but no mayo, is designed to accompany the sweet pork shoulder, rather than standing alone. The portsto salled is sweetish, and the black-cycle peas seemed so including a peg [23].



(continued from page 121) right up when we added salt nd hot sauce at the table Vegetarians can easily make a

meal of sides (\$3 each).

If you've got a serious case of appetite, there are several appetiters to start with. Among them, Buffalo wings are done in the style of their putative inventor, Janice Okun of Buffalo, New York—they're swathed in butter and hot sauce, with celery stick and blue-cheese dip. An id-osyncratic seafood gumbo meal of sides (\$3 each). iosyncratic seafood gumbo has a heap of short-grain rice and a relatively small amount of liquid flavored with celery. green bell pepper, and a whis-per of gumbo file. The classy marine assortment on top in-cludes tender joints of Dungeness crab in the shell, shrimp, shreds of a white fish, and rounds of loosely packed, spicy Louisiana sausage. "It's not New Orleans gumbo, it's Southern food," says Chef Rarnes. "The riverboats traveling the Mississippi River have spread the Cajun-Creole influence throughout the

After a couple of meals there, I doubted I'd find better Q in San Diego than at

appetizer of four coconut-bat-tered shrimp set atop puffy rings of tough onions, drenched in a tropical-goo sauce. Then we went home and gorged on Memphis leftovers. I am not putting in the address, Kenny B's, but I thought I should search further for com-parison's sake. Just then, my dastardly Internet provider lured me to a "dining" web-site featuring a rave for the ribs at another Gaslamp "barbecue." I know y'all are gonna laugh at me when I tell you where I went, being new in town: Reader, I went to Buffalo Joe's, better known for its sinstar-rating, or any other restaurant-review boilerplate because I don't think of this as think of it as a tragic incident in my life as a professional gles scene than its kitchen. Joe's gles scene than its kitchen. Joe's smoke-free ribs tasted as if they'd been parboiled hard, slathered with a puckery red sauce, and baked "in our closed pit" (is that a code word for over!). Although tougher than Tony Llama's, they were

mustard packets.
Phil's dinners include eater.
Hearing that I was lost two sides. Those we tried had two sides. I hose we tried had two-dimensional flavors: The "sweet baked beans" tasted of brown sugar rather than molasses, while the cole slaw needed salt and an attitude. Hearing that I was lost on the Q-quest, a friend recommended Phil's B.B.Q., which draws dimers to Mission Hills with wafts of fragrant smoke (4030 Goldfinch Street; 619-688-0559). While waiting for my order on the little patio outside the "shack," I was thrilled An order of onion rings re-sembled those at Buffalo Joe's, with a cruller-like crust (enclosing sweeter onions here). These, too, were desthat the music from the speaker was alternating tracks of Mississippi Delta and Chicago blues. I reread the short menu: It offers back ribs, beef ribs, chicken, and sand-wiches (including pork shoulder). Instead of a closed smoker, though, through the window I saw a mesquite-wood grill flamboyante-wood grill flamboyantethat the music from the see why Phil's is so popular — the chicken is fine, and you could almost eat the aroma of the grill and perately seeking salt. Yet I can eat the aroma feel well-fed.

feel well-fed.

After these adventures I
was glad to return to Kenny
B's, this time for the all-youcan-eat Sunday champagne
brunch buffet, with canned wood grill flamboyantly flaming. Just as "Smokestack gospel music playing softly in the background and a small Lightning" came over the speaker, my order was ready. The chicken quarter was tencombo tuning up to play live. (Eventually, Kenny plans to der and tasty, with as much have choirs from local smoke as chicken needs. The churches provide the music.)

offered, along with fluffy waf-fles, finely sliced home fries with onion shreds, country ham with red-eye gravy, coarse-ground fresh Louisiana sausages sautéed with onions sliced melons, and an assort-ment of decadent pastries. Southern-born patrons will presimmered, as they were slightly bland and too tender for credibility. But the sauce, the sauce — alas, the sauce! It tasted like a clone of the sweet-and-sour at my neigh-borhood 99-cent Chinese joint, plus a little Liquid Smoke. And there was no hot Southern-born patrons will be glad to see boiled grits, the sauce among the table condi-ments, just ketchup and Mason-Dixon Line of American cuisine. (While even a ican cuisine. (While even a Yankee can enjoy souffled cheese-grits, boiled grits you gotta be raised on.) Best of all, to my tastes, were the just-right fluffy biscuits in a light cream gray flavored by a gen-erous amount of chopped sausae.

The ribs tasted even better on the reprise, after the trip around the block. Kenny B's sure can do blackmagic Q.

### ABOUT THE CHEF

Kenneth Barnes was raised in Memphis, where sev-eral uncles (and later, his older eral uncles (and later, his older brothers) were restaurant cooks and chefs. Steering clear of the family business, for 20-some years he served in the armed services as a computer-systems analyst and was eventually stationed in San Diego. "The Navy got me here, the weather kept me," he says.
"Time came for me to retire,
and I said, "What do I do now?"

dream to own your own business, to it years ago lo pened Barnes RBQ in Lemon Grove. My uncles, retired chefs living in LA, came down and helped me put it together. One of the diest barbecue houses in Memphis, and he taught me the historic recipes. You know, everybody in Californis comes from somewhere else, and it was my goal to cook food that would conjure up some positions. would conjure up some posi-tive memories of the places people came from."

One of Barnes's regular customers in Lemon Grove was

customers in Lemon Grove was Leon Herrick, associated with the Historical Properties Devel-opment organization downtown and owner of the century-old Gaslamp building that houses Kenny B's. "He said we should share those tastes with a larger part of the population by mov-ing to San Diego proper," Barnes recalls. Herrick induced Barnes recalls. Herrick induced him to go into business in the Gaslamp by forming a part-nership with Barnes to open Kenny B's. The only problem is that the building is just too good-looking — people peer-ing in can't comprehend that the restaurant is a down-home Q with easygoing prices. "Southern California is known more for tacos than barbecue," Kenny says. "We're hoping to bring the taste of the South to San Diego." **Grilled Onions** Like Vipers

"And the bloody thing wasn't chopped up like coleslaw like NBC did."

TIN FORK

ree-zenting San Diego's Messiest Burger!
Ta-dal Trust the Aussies to one-up us again.
First the Olympics. Now this, If they'd run
this slobbering slab of Oz-Burger in front of me
at the Sydney marathon I'ds won it in half an
hour. "Don't let go," says Brigita.
"Once you pick it up you've got
to finish it. Put it down and it!"

to finish it. Put it down and it'll collapse like an Allic Springs and hill in the Springs and it is the Springs and i Quicker'n a 'roo can bust yer nose. This is Little Australia, PB. More Aussies per

This is Little Australia, PB. More Aussies per square mile than anywhere outside Bondi Beach, so I've heard. I'd got off the 90 at Grand and Cass, on my way to Bub's on Garnet. This is around 5:30 in the evening. The sun was finally showing up under the clouds before it hit the ocean. That's when I noticed this bunch of flags fluttering all glaring bright in the horizontal sunight. They were in a shopping strip next to the Hare Krishna temple.

"The Australian Pub," said the big painted banner wrapped across a map of Australia. I could see the big screens from outside. I'm already

see the big screens from outside. I'm already thinking dang! This is where Carla and I should have come to see the Olympics. Bet it was rockin'. So, what the heck, change of plans. Now! I'm inside and order-ing a pint of Bud (\$2.50). Dang again! I could have had a Foster's for the same price. Have to watch the work of the country of the country of the the work of the country of the country of the FORD. transfer is going to die on me be-fore I get back on board. Place has orseshoe bar, and tables, and pool,

an intimate horseshoe bar, and tables, and pool, and dart boards on the walls. It's decorated with and dart boards on the walls. It's decorated with America's Cup memorabila, Padres faces, and boomerang decorations. I slurp from the cool glassful that Sarah, the gal behind the bar, has poured me. I'm starting to hear accents. Cuple of Canacents. Cuple of of Irish accents. Couple of Canacents. Cuple of Irish accents to only on time! To come the couple of Canacents of the Cana

"Right."

I see you can have them with "hot sauce en-

hancement. "Medium, "hot," "911," "DOA," and "Hell's Bells" ("We warned you!"). Brigita comes up with small dish of them. Thes are for John," she tells Sarah. I'm thinking, 12 for \$2.59, this is a deal. But now I'm seeing they have a "Build Your Own Burger" for \$4.95 starting with a half-pound hamburger or trukey burger or chicken breast with \$9-cent additions. Or a "Jackaroo," he same deal but with a third-of-a Jackaro, whe same deal but with a third-of-a Control of the same deal but with a third-of-a Control of the same deal but with a third-of-a Control of the same deal but with a third-of-a Control of the same deal but with a third-of-a Control of the same deal but with a third-of-a Control of the same deal of the same deal

ant my shekels. This is \$6.95. Got to try I count my shekels. This is \$6.95. Got to try it. While I'm waiting, Brigita's talking about the Olympics. "This guy, that first Sunday night. He was begging me to get the opening ceremonies on the large screen, live. So finally I get CBC — the the large screen, live. So finally I get CBC — the Canadian Broadcasting Channel. I tell you, those opening ceremonies, the story of the origins of Australia, the Dream Time... we stayed up all night." "And the bloody thing wasn't chopped up like coleslaw like NBC did," says someone else.

John brings a Foster's and sits down. His dad was a U.S. Marine. His mom's an Aussie. John started off life in Camp Pendleton, but he grew

up in Australia. He came back to California to teach snowboarding. Then his parents bought the Down Under bu reastly. Then his brother started the Outback, on Garnet, and, finally, he and his mons started this place, its years ago. "We thought of calling it the Billabong, but who knew what that meant back then?" he says. Ash. Sarah brings out my Aussie Burger. Truly, this is huge. Stacked with lettuce, grilled onions flicking about like vipers in a pit; two big slabs of party with cheese mide go has into-thick been party with cheese mide go has into-thick been the party with cheese mide go has one than the cheese mide there is the party with cheese mide go has one party with the party has not party and the party has not party an three!— strips of crispy bacon, and the pixes de-risistance, a pineapher ing and two slices of beet root. A masterpiece! That sweet and red taste at the top, the bacon, the drooling liquids. Brights' right. You can't let go. Even the steak fries are Aussie-size. I measure one. Eight inches. "Olympics make you homesick!" I ask John. "Oh sure." he says. "It's great here, but peo-ple can't relax. I call it the 'Excited' States of Articles and the says. "It's great here, but peo-bedror you ga"." "National dish!" "Vegemite on bread, mate." "Uh, maybe next time." "He tries not to look too offended.

He tries not to look too offended.
"No worries, mate. No worries."

The Place: The Australian Pub. 1014 Grand Avenue, Pacific Beach (858, 273, 9921)

The Places: The Assuralian Pols, 1016 Grand Avenue, Pairfe Book (1885-273-9921)
Type of Foods: American, Australian Pols, 1016 Grand Avenue, Pairfe Book (1885-273-9921)
Pricess: Inside your own burger (1/2 pound handwarper or they) purger ochican mense), \$45.5. Add suppings, 50
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than Tooy Llama's, they were than Tooy Llama's, they were at least minimally palatable compared to Buffalo Joe's un-speakable Buffalo wings, which came doused with some vio-lently vinegary brand of hot sauce, minus even a drop of noie is the body's sentry, fre-venting noxious invaders from passing the portals of the lips, and I had to remove my schnoze and stash it in my purse before I could get a bite spicy to cat was a "Cajun" a ligator pasta mingling tough croc and soggy moodles in a sauce resembling cayenne-charged creamed ketchup. As

charged creamed ketchup. As

full plates multiplied all ove











### **Deliciously Cool**

"I think I want fruit; I've had enough oak in the world."

the crush is over. In the early hours of a Sat-urday morning. Bill Madigan, his friend Justin, and I stripped the grapes from the 60 or so vines that occupy Madigan's home vine-yard in Jamul's Lawson Valley, Bunch by bunch,

we tossed the grapes into an alu-minum basket and then hauled the basket up to Bodega I (Madigan's adobe winery/wine cellar), dumped the bunches into plastic containers, and smashed them with the ends of boards until they esembled grape stew. We added

ests and then carried the containers inside out yeasts and then carried the containers inside, out of the heat, which was beginning to take on weight and (vicious) character. Inside isn't exactly cool, but at least it's bearable and won't send Madigan's fermentation yeasts into a self-destructive frenzy. As our eyes adjust to the dim interior light, Madigan breaks out an elegant, stainless-steel refractometer from its case. The refractometer, which looks like a small flashlight with a tilted face and an eyepiece at the base, measures solute concentration (sugar

in a solution (grape juice). Madigan smears some juice on the face, points the device toward the window, peers into the eyepiece, and smiles. 
"That's slightly lower than 22 brix. That will mean "That's slightly lower than 22 brix. That will mean 12 to 13 percent alcohol [after fermentation]. And that will go up. The sugar is concentrated more toward the skin [of the grape], so as it mac-erates, the sugar level is going to go up. Generally, the more alcohol, the richer the wine." Just for good measure, he tosses a half-cup of sugar into

good measure, he tosses a half-cup of sugar into the Madigan disappears into his house long crough to heat some water and start his yeasts and then brings them back outside and adds a quarter cup of grappitice—"just enough to get girling origing." (Later, he will repeat this process—

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Cucina Fresca

this time heating the grape juice before adding it.—with much better results.) He has chosen Pateur Red as his yeast, because it is vigorous (can handle a lot of alcohol content before it dies) and because "fermentation is like this tree: it has all these auxiliary interactions that can cause other stuff to go on, and I guess Pasteur Red keeps that to a springing."

I guess Pasteur Red keeps that to a minimum."

The dispersion of t MATTHEW LICKONA

he moans.

Besides, there isn't much point to barrel-aging in this particular barrel. "They peeled the inside — they stick this thing like an apple corer in and it takes off about a quarter of an inch. Then they toasted it again. It didn't seem to im-part any flavor at all, though—it's just dead. What I found out later is that phenols in the wine

What found out later is that phenols in the wine literally leach deep into the wood and suck out whatever creates that creamy vanilla flavor and spice. "What he wild oo is drop eight ounces of oak chips into his juice as it ferments.
While we wait for the yeast to get going in its Pyrex cup, we head downstain to Madigan's wine cellar. The cellar is deliciously cool, thanks in part to its location below ground and in part to a small air conditioner at the base of one wall. The light is even dimmer than upstains, quiet and pellow. The condition of the condition o

got back from France, I said, 'Oh, I've got to have one like they do.' My son laid every one of these bricks."

bricks."

Before bricks were laid,
Madigan hired a contractor to come and dig out
the space for the cellar with
a backhoe. "I'm directing
the guy while standing at
the bottom of the pit next
to this huge scoop," he recalls, "and I can see the
stabilizing feet of this thing
stiting right on the edge of
the hole." Disaster was
asset the howe was at the see. avoided, however, and al-ter the hole was dug, Madigan lined it with con-crete before setting his son to work laying bricks. When it came time to build the arch, he built what was recentified half

what was essentially half of a big barrel with wooden staves "and then started laying the bricks against the wood. I put steel and concrete in the 'V' between the wood and the concrete block wall and poured the slab on top. I waited a week and a half, came down here, and we tore the wood out,

a half, came down here, and we tore the wood out, and this is what you's got. Silently, begin making plans for my own backyard.
Madigan pours us some of his homemade Carignan, made with grapes purchased from the McCormik, ranch in North County, I agree with word of the control of the contro



0000

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seemed like I was clipping off my gonads. And then I couldn't wait to make the wine. I saw some grapes starting to get a little saggy and I was wor-ried, so I picked them too early. So, the wine was high in acid and low in sugar - about 18 or 19

bris. "Madigan had a similar scare with his Carignan. Aff rist, "Ishad no flavor, none. All there was
was acid. I go to sterrified — this was the first
time I had made wine, and it had been in the bartime I had made wine, and it had been in the barliber taste on the finish. You couldn't drink it —
it was just, 'No, I'm not going to pay attention
right... the swallowal now." Then about three
months after that, he ran it past the folks at the
from the Languagdo. \*\*

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Pasta Espresso

Pizza Nova

Samson's Delicatessen

Thai Orchid Cuisine

**Rock Bottom** 

Roma Mia

Chateau Orleans

Chopahn Afghan Cuisine

The Reader's Guide to Restourants are recommended listing written by our reviewers. Individual restourants will appear once or brice amounts, the complete searchable list is available online at SantDiegoReader, com. Price estimates are based on the latest information available for incompanies of the complete searchable list is available making the complete searchable list in the complete searchable list is unabanded for the complete search of the complete

NORTH COASTAL

CALYPSO CAPE 376 North Highway 101, Encimitas, 766-533-2832, Located what difficult to find, this lively cales what difficult to find, this lively cales, and paralla every Thursday. Unique recipes, modest prices, and live musi-Friday and Saturday. Noise is nerve stattering weekends, For a less hectic evening, dine weeknights. Dianer nghty, Low to moderate.

nightly: Low to moderate.

DEL MAR PEZZA 211. 15th Street,
Del Mar, 858-681-8088. If you've head
about, dersund about, or were merely
curious about New York pizza, the best
local practitioner is now in Del Marcompiete with New York manners. The
total practitioner are good, but the pizza
is in a league by itself. The secret less in
the sandwiches are good, but the pizza
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the sandwiches are good, but the pizza
is in a league by itself. The secret less in
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deasert. Open daily. Low.
THE DINING ROOM L'Auberge Hotel. 1540 Camino del Mar. Del Mar.
858-259-1515. Early evening dinner,
500 to 6:00 p.m. nighty offers wellprepared four-course meal for \$24.95. Excellent value, good service, relaxing
atmosphere.

atmosphere.

PAZOTE SOUTHWEST RESTAURANT 1555 Canino Ol Mar, Del Mar
Palla Rant 1555 Canino Ol Mar, Del Mar
Palla Rant 1555 Canino Old Rant Del Mar
Palla Robert Southern Control of the high energy, young crowd, and exciting atmosphere. Good dishes induced southwestern-style taps and spircoasted items. Soundp brunch & la carteSister restaurant of Clauston. This place
is always crowded. Open daily.

is always crowded. Open daily, Moderate to expensive.

TOM GIBLIN'S IRESH PUB AND RESTAURANT 60-A Grand Avenue. Carlobad, 700-729-7234. Op the frish rather than American dishes. Recommended are the siew, shepherd' pie, and fish and chips, Botty dishes abled to the menu. A boven breach, baked on the premises, is available for takeout daily, Low.

daily Low.

KIM'S RESYAURANT 745 First Street,
Suite 103, Lumberyard Shopping Crere, Encinian, 260-924-4816, Per lowcost and high quality, Kim's in the beat
cost and high quality, Kim's in the lost
County. From the over-whelming, extensive menu, try spring rolls, satisfied
grape leaves, artified cripes, whole
chicken, steamed fish. The food in fresh
of highly satisfying, Closed Monday,
Open Toroday through Sounday, Lumb
respensive.

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Campon to through the control of the 50% off dinner \$10 off Moroccar 50% off sushi 2 for 1 espresso Free gourmet pizza no turo Bistro
Argentine of il
ssage to India
Pasta Espresso
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Prizza Nova
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Raw Mana
Seff sushi
Seria Raushilare
Seria Raushilare
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Seria Raushilare
Seria Raushilare Free appetizer Lobster or steak for 2 \$49.95 Noos Restaural
Noos Restaural
Free desert
Sarrilippo
Sa Star of India
Su Case
The Surside
Thai Chada

### New Thai Cuisine in Hillcrest!



### Lunch Specials \$4.95-\$7.95

Served with soup or salad and egg rolls. Pad Thai, Drunken, Cee Eu, Panang Curry, Green Curry and much more.

### **Chef's Dinner Specialties** Pattaya Lobster Sauce, Amarin Crader, Crystal Hot Pot, Sea Boat and much more.

We provide you with dishes consisting of many combinations and blends of different flavors of traditional Thai cutsine with the fresh aroma of spices and herbs prepared with vegetable oil and NO MSG.

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Celebrating 21 years of serving you the finest handmade Mexican food in San Diego.

### DINNER COMBOS

. Each With ad.

Choose any Dinner Combo #1-10. Valid anytin after 3 pm. Not valid with any other offers. Good for up to 4 people per party. Expires 10/18/00.



### Calendar RESTAURANTS

sons lounge is a grest place to visit and listen to live music. Go see the hotel. It's worth the trip. Open nightly, 5:30 to 10:30 p.m., dinners only. Expensive.

10:30 p.m., annears only. Experience WILD NOTE CAPB 143 South Cedros Avenue, Solana Beach, 858-239-7310. Located adjacent to the Belly Up Tavern, this uniquely decorated room offers excellent stade, parta, fresh fish, and burgers. The new chef slids laster to the new menu. Loving and attentive service. Open daily. Low to low-moderate.

NORTH INLAND

ATHENS MARKET CAPE 11640
Carmel Mountain Road, between Paricia Theatres and Sportmant in Carmel Mountain Plaza (close to Bancho Merrando) oil 1-1, 58, 58-675-223. The Remarks of 1-1, 58, 58-675-223. The Althens Market downtown are even and the State of the Carmel Market downtown are even more lovingly propered here. All entires with 1000 or saled, Excellent monamaka, bashed chicken, man bleathe, Excellent monamaka, bashed chicken, and bashed chicken, per service of the company of the Carmel Market Mar

LOW.

FISH MOUSE VERA CRUZ 360 Via
Vera Cruz, San Marcoa, 760-744-7346.
This family-style restaurant serves
seafood and fresh fish that changes
daily. Simple but honest preparation,
good value. Open daily for lunch and
dinner (dinner menu is served from
opening to closing on Sunday). Low to
externity.

858-792-0476. Select the fresh fish pre-pared in the simplest manner and you'll do fine here. The setting and view re-main delightful and the service excel-lent. Wok items available, Open daily for lunch and dinner. Moderate to

expensive.

PARIOLI ITALIAN BISTRO 647

South Highway 101, Solana Beach,
SSR-935-2352, Inalian dishes from every section of Italy are prepared with
loving care in time-honored tradition.

Specialties are risotto, ravioli, leg of
lamb, duck breast, fresh fish. Charming
atmosphere with fireplace. Open daily.

Moderats.

strongbore with fireplace. Open dalyFISCE BELLACISE OF THE SIAL II.

Come Spa. 2100 Cents Del Mar Road.

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seasoned, Please call for directions.

Open nightly for dismore. Expensive.

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and Sunday. Very expensive.

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SBICCA AMERICAN SITYNO 2.15

Dis Street, Del Mar, 836-481-100; The roof garden has an undertroard core properties of the street of the stree

VILLAGE MILL BREAD COMPANY 12845 El Camino Real, Carmel Valley (Del Mar Heights), 858-794-4994. Six-teen varieties of bread, all fine for sand-

dally.

YIVACE Four Seasons Resort Aviara,
YIVACE Four Seasons Point, Carisbad,
760-603-6999. The well-prepared food
is no more expensive than the Offerings
in any usecule San Diego restaurant, but
if an experience to dime in such haurrious suurroundings. Menus change seasonally. The appetiter list offers uniqueselections. For enteless try chicken in claypot or daily fresh fish. The Four Sea-

opening no change on bundary, four to THE PORTUN COOKE 16432 Bernardo Center Drive, Runcho Bernardo, Stat-1985, Moderate Bernardo, Stat-1985, Moderate Bernardo, Stat-1985, Moderate States and States and States and States handsome, once-ambitious Chinese resizeanta has omewhat faded in the creative Chinese neare has devolved into the constant-heavy Stichauser and Cartinates American crowsle-niary Climpson chip hall remain on the greateste beef gg; olis and the sub-who how bow to onder can probably still get excellent treats, meloling deli-rent mens. The long ment when the has ninimid mark-ups, and there's a rare (for the good in great evine the last (for the genus) survey of teritous deserts.

KARL STRAUSS BREWERF GARDENS 9073 Scranton Road, Sorrento
Mean, 858-957-290 behind San Diego
bridges, koj pood and outdoor sesting
or major attractions for summer dinear major attractions for summer dinstand portions are massive. Try Thai chicken saled, over-roasted sulmon;
salmon saled, fish- and chipe, fiftishicken saled, ower-roasted sulmon;
salmon saled, fish- and chipe, fiftistantedy- Lucked weekleys, dinner Studay through Fridey. Sunday branch,
too to medium. 3:00 p.m. Moderate.

CAFE SEVILLA CARLSBAD 3050 Pio
Pico (off Carlsbad Village Drive),
760-730-7558. The atmosphere is cony
and pleasant. Dine upstairs for larger tables. Tapas and Spanish specialties of average competence. Music will warm
your blood. Lunch Monday through Friday. Dinner nightly, to midnight Friday
and Saturday. Moderate to expensive. day. Dimer nightly, to midnight Fridge.

TWINS BEST AUGANT (untherred Shopping Center, 937 S. Coast Highway, Eachinas, 704 S. Coast Highway, P. Coast Highway,

day through Friday. Sunday brunch. Leve to medium: Leve to the Lev

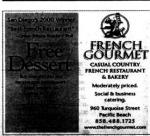
# Buy a '25 Gift Certificate now through November 3 and we'll add '5 to it!

Minimum \$25.00. Not valid with any other offer. Expires 11/30/00. Yes, the 2000 "Holdcare" are right around the corner... And all Brocklon VBs, we are proported to the corner and the corner... And all Brocklon VBs, we are proported to the corner of t











Children (under 12)

Fresh Fruit

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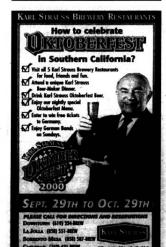
\$1.00 OFF BUFFET



brchudes Miso Soup, House Salad and Rice. Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.) With this ad. Expires 10-26-00.

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7510 Hazard Center Dr. • Mission Valley • (619) 297-8282
Indoor Witerhouse Records, inside Shanghail
8657 Villa La Jolla Drive, Ste. 125 • La Jolla • (858) 550-0861
Insar AMC 12 Thustra)



### LA JOLLA

BARBARRILA 2171 Avenida de la Playa, La Jolla Shorea, La Jolla, SS-454-5737. Don't misa this lively bistro that offers andwiches, soup, piras, entrées, Lively atmosphere. Bib saled and Max's piras oustanding. Arrèe early of lite to sevold walf for tables. Open delty, husch and dinner. Low to moderate.

moderate.

BERRINI'S 7550 Fay Avenue,

858-454-5013. This café has full service
and will provide you with breakfast,
lunch, and dinner. Lunch and dinner
menus are the same and offer four kinds
of soup, several saleds, including grilled
chicken Caesar, and pasta diabes. A variety of deasters is available all day. Open

oley of demote is entable the dist, Open TIME BRIDE ROCK\_CATE 9006 to John Douleverk, 838-551-46990. Dou'n miss this small cast the sare see designation of the seed of the se

prices—of you get carried very you Expensive.

If you get the Hope had been a seen a s



Free Soy Sauce! Hand Roll now \$2 California Roll now \$3

The Last Word on Sushi

BENIHANA.

477 (amino del Rio. (619) 298-4666. Exit Mission Center Rd. off I-8. For door-to-door directions visit www.banihana.com. Expires 10/31/00. Not valid with any other promotional offer.



Open daily, Low to expensive.

THE PANNIKIN CAST PAGE Girard
Arenue, 58-45-5453. The outdoor
was a second of the control of th

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MEXICAN AND SEAFOOD SPECIALTIES

SUNSET SPECIAL (Must be secred before 7 pm.)

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Valid up to 6 people. 7 days a week. 1 check per roble. Not valid with any other offers. No take-outs, please. Offer expires 10/25/00.

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offers three ensentials for a memorable evening privacy, intrances, and the abil-ity to talk without the interruption of noise. The sexcutive chef offers food that is a feast to the eyes as well as the palate. Best bette abslone and callop-steak appetieur; daily soup; diver scal-loy; lobater. Open nightly, dinners only; two sestings Priday and Saturday night. Expending.

STAR OF INDIA (LA JOLLA) 1000 STAR OF INDIA (LA JOLLA) 1000.
Prospect Street, 185-489-3355. The Indian food is good. The best bet is the all-you-can-est boffet hundr or the Saturday and Sunday champagne brunch. The tandowr inclines and lamb dishes are outstanding, and vegretable specialities are recommended. Somewhat pricey.
Open daily, hunch and dinner; brunch Saturday and Sunday. Moderate.

Saturday and Sunday. Moderate.

TAPENADE 7612 Fay Avenue, La Jolla,
858-551-7500. Surely one of the best
resturants in the city, it offers superb
French cooking. We are privileged to
have this famous chef in our midst. Each
dish is perfect. Lowfat, no butter or
cream used in sauces. Pork tenderloin,

### KEARNY MESA

THE GOOD BIG 790 Ballon A result.
Kentry John, \$53-56-2484 The mens offers models, governed passeds, self-offers models, governed passeds, self-offers models, governed fresi blaces are establish, and se hough for damberland, self-offers models, and a long list of analysism, self-offers models, and a long list of analysism, and a long list of analysism, and a long list of analysism, and a long to the list of a long and a long to the list of an analysism, and a long to the result of a small shopping center. Fine small har, and contrast apprehimm. A feast named

- COUPON -

moderate.

THAI HOUSE CUISINE 4225 Convoy
Street, Kearny Mess, 858-278-1800. Not
to be confused with Thai House in
Point Loma, this attractive and welldecorated Thai restaurant serves fine
gourmet Thai specialties. Do try the
Thai Boat filled with seafood. The appetizer prepared from ground shrimp and chicken is a delight. Closed Sun-day. Open Monday through Saturday for lunch and dinner. Low to low

(Gistales section)

Lunch Henral Only

11:30 am-4 pm

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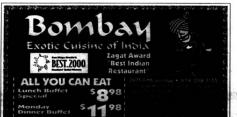
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### PRIME RIB BUFFET EXTRAVAGANZA!

Saturday night is Prime Rib Night at the Bahia Café. Feast on our tender Roast Prime Rib of Beef carved to your order, a colorful salad bar, slow-baked potatoes and garden-fresh vegetables.

Available 5:30-9:00 PM

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CALL FOR RESERVATIONS
858.553.7638
At the Baha Resort Hotel At the Bahia Resort Hotel 998 West Mission Bay Drive



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KOREA BOURS 450 Convey livres.

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KOREA BOURS 450 Convey livres.

Follows effort from sensing or a table if you want to harbiten your error food. The sense food, such as traditional ensuals (her) domprings, gooing barbies, or worth risking helds a used from more now appetizers like gal bound (raw quide). Lower to moderate levels of the sense food, and as sense from more now appetizers like gal bound (raw quide). Lower to moderate levels, 10 common laws, 850 - 86435. New More of the law o

pancake dessert. Low to moderate.

SORRENTINO'S 4724 Clairemont
Mess Boulevard, Diane Shopping Center, 858-483-1811. Though the main
restaurant has closed, Sorrentino's deli
continues to offer superb pizzas and excellent pastas. Open daily. Low to
moderate.

moderate.
TROPICAL STAR 6163 Balboa Avenue, 858-874-7827. A modest cafe and grocery offers Puerto Rican and Latin American food and groceries. Very modest surroundings good authentic incepensive food. Closed Souday, Same

### THE BEACHES

CHATEAU ORLEANS 926 Turquoise Street, Pacific Beach, 858-488-6744. The CHAI BAO ORLANDA 28 Full policies Street, Parific Beach, 858–888–6744. The interior of this Cajun and New Orleans restaurant has rarely looked better. All dinners include house sailad, Cajun sailed pastry, and popovers. The menu offers blackened prime rish, crawfish surfled pastry, and popovers. The menu offers to blackened prime rish, crawfish coulfee, and Cajun rolps choicen, fish-lent service. Closed Sunday. Open-lent service. Closed Sunday. Open-tod with the country of Monday through Saturday, dinners only, flow moderate to expensive.

Monday shrough Saturday, dinners only Low moderate to expensive to expensive to expensive the control of the co

RISTORANTE MICHELANGELO RISTORANTE MICHELANGELO
2806 Sheller Island Drive, Point Lona,
619-224-9478. A good place for family
dining with children especially welcome. Pizza, pastas, and shrimp fare
well here. Recipes cover the range of
Italian cuisine. Restaurant seets 140.
Open daily, lunch, Monday through
Friday, dianter nightly. Low moderate
to expensive.

perfect apot for insommises. Hearty breakfasts, which include most and cast, are served Sunday through Thursday from 11:00 p.m. to 2:00 s.m.; to 3:00 a.m. Priday and Saturday. The dinettends to 200 s.m. as well and Sunday brunches offe

stramphers. Open delay. Beneficial for element modernic selection of the delay of t

### MIDWAY. OLD TOWN A MISSION VALLEY

ALISSION VALLEY
CARCOUPUE SIA! So Dispartume, Cell Twees, 481-281-4895. Cade
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# half off any entrée



No additional purchase required. Exp. 10/31/00. Only at 1502 Market St. • (619) 238-9674 East Village of the Gaslamp

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### Brazilian Steak House in the Gaslamp

Lunch from \$950 / Dinner from \$1995

Sample menu items: Banana Frita, Filet Mignon, Maminha, Alcatra Sirloin, Frango Chicken, Linguica Sausage, Churrasquinho Beef Shish Kabob, Vegetarian Buffer, Salads and more.

### "King of the Herd" -Max Nash, S.D. Reader Rei do Gado

939 Fourth Ave., Gaslamp • 619-702-8464 Open for lunch and dinner every day

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days a week at 8 am with some of the lowest prices on the beach!

Create-your-own omelettes, burritos, and Belgianstyle waffles for breakfast. Freshly made pizzas for lunch. Enjoy our "Game Ticket" college and pro football on the weekends.

on the Boardwalk • 858.270.3888

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### EAST COUNTY &

ALPINE INN 2225 Alpine Bouleward, Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on a Kaiser roll with steak fries. Stay with beef here. Dark interior with large booths. Very crowded for both brunch

and dinner on Sunday. Early bird din-ner Monday through Saturday for \$7.95. Call for hours. Open daily. Lunch Monday through Saturday. dinner nightly. Brunch Sunday. Low moderate to expensive.

to expensive.

ARSGANO 5573 Baltimore Drive, Saire
110, La Mesa, 619-469-3157. Here's a
great bargain Jepaneer certairarent.

Among the best are the combination
plates which contain seame chicken,
tempore, and grein dumplings. The
expetible and alvings tempora is outstandling. Closed Santaly, Lanch and
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CLAIM FUMPER 5000 Grossmont.
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portions are no large they elicit gaze;
the prime risk served weekends is 26
ounces). The food lain't momorable, just
more than any one person can set.
Among the attractions every day are the
lange said both, burbe-oud chicklen, ribb.,
and turbey diamers. Open daily; call for
hours. Goot no wait on weekends. Lov
hours. Goot no wait on weekends.

to expensive.

LA MESA OCRAN GRILLE AND
SRAPOOD MARKET 5465 Lake Murray Boulevard, La Mesa, 619-465-1548.
Fish and seafood of good quality served
in large white room with hoge TV. Food
is served fast but it's not fast food. Fine
for quick meal or takeout. Open daily,
hunch and dinner. Low.

THE LIVING ROOM 5900 El Cajor Boulevard, 619-286-8434. This cafe/cof Bouleward, 619-286-8434. This ca8évorf-feehouse, a favorite of university stu-dents, is a cottage painted yellow inside. Items featured are scrambled egg, quiche, salads, and chicken in a cream sauce placed in a crust and served by the alice. Desserts and all other items

**ESCAPE TO MOROCCO** 





10435 San Diego Mission Rd. \* [619] 584-1836 [Corner of Rancho Mission & S.D. Mission Roads near the stadium]

## TIME FOR THAI? 15% Off **■**

are prepared on the premises. Open daily, 600 a.m. to 200 a.m. Branches in La Jolla, at 1010 Prospect Street, 439-1187, and Hillicrest, at 1417 Uni-versity Avenue, 295-7911. Open daily.

venity Avenue, 295-7911. Open duly. TOMHE USURE 19943 El (290) Boule-vard, Colligar Area, 619-287-2336. 17 appetiters. 20 items of sushi. 19 spe-cialty rolls — all excetient and exciting — as served in modest-and holds 12 tables. The hot mushroom special, the "3 of a kind roll," and the Toshi tempura roll are all worth the trip. Dinners are modestly priced, but watch

moderate.

VALLEY HOUSE RESTAURANT
10767 Woodside Avenue (Mission
Gorge Road becomes Woodside after
Magnolia), Santee, 619-562-7878.

You'll find your dream "lova Pocker" here — pork tendedich that's pounded, placed in hatter, deep fried and seved on a bus. It's July and succulent. On the place of the place of the place concern the delpt are 85-9. If you like biscuits and white gravy, this is the place for you. Colonial-style decor, friendly service. Open daily, breakfast, hunch, and disner. Low.

CENTRAL

SAN DIEGO

LAO & CHINESE CUISINE 4212 Na-tional Ave., Logan Heights, 619-263-0914. This restaurant is a sim-ple place, large and spare around formica tables, that serves uncompli-cated, home-style Lao cuisine. We

highly recommend the Lark, a spicy saled with posched minced beef, chicken, or post and seasond wiff line join, has paper, charats, onions, from the post of the post of the post of the in earthy and wild, spectacolar. Other tasty dishes include papers post-post goald (papers, chilis, and tomaton), son your soop, and phe and pad si-er noo-dle dishes. Low

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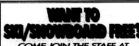
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Deanna Rekow

Christina Rehow
Calendar Corrilinstor, Bartender
Hillerest
Fall in San Diego doenn't mean a
voluble lost are the seasons go,
I notice the time change, of course,
seasons will fall off my tree, but
they're not going to change as notothe leaves will fall off my tree, but
they're not going to change as nocours. I wish we did have trees changing colors. Deanna Rekow

Paralegal

Point Loma

To me, fall in San Diego is when

you feel a chill in the breeze at
night and you start pulling out a

other a Santa Anna and it's really hot,
so you can't plan your wardrobe.



Kevin Lampman
Store Clark

Bi Cajon

Jived all II (id) San Diego to 1
Loco there really just a change of seasons like there are for people sack East or from the Midwest. But the products you can buy thange. In the products you can buy thange, in monte, squashes — especially in the pumpkin, which really says full is here to me.



Tamara McClellan

Tamars McC.lellan

Retail

North Park

I'm from the Pocnon Mountains in Pennsylvania, but I enjoy fall here almost as much as back East because of the beautiful topography. I can go from the beach, to the foliage in the mountains, and then drive around the corner and see the desert. It's were beautiful and disress.



Dave House Retired Military, Civil Service Hillcrest

What does fall in San Diego mean to you?

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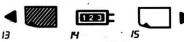
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The eleven knots in "Rope Trick" spelled out: DROP US A LINE Of the 30 entrants, 27 were of The winners are: 1. Marion Steinberg, Rancho B 2. Everett Conrad, La Mesa 3. Jerry Riccio, San Diego 4. Debbie Skinner, San Diego 5. Michael McLaughlin, San

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PICTURE STORY

Photograph from the San Diego Historical Society



Mayor Butler cuts ribbon to symbolize the opening of the Clairemont Quad shopping center, November 18, 1954. A newspaper article from that day supplied the relevant facts.

"Located on a 160-acre site at the crest of Clairemont Drive, the principal access route into Clairemont, a community of 20,000, the Quad is the first development of its kind in the San

Diego area. Before completion, it will cost in excess of \$2,500,000.... Largest of the enterprises is De Falco's \$500,000 supermarket. According to Louis E. De Falco, it has facilities for the display and selection of 6,000 items of food. It includes a bakery department, wine and liquor section, snack bar, and a cashier and check cashing service. Two entrances are equipped with self-opening doors."

— by Robert Mizrachi

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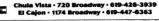


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"To hell with humility! Momma needs a new pair of shoes!"

- W.C. Fields

"I've got a system," I sause my side-kick. She seems unmoved by the cur-rent of electricity in the Dal Mac Race entry of the Company of the Company of the (at least to rise, since I do not count them) electricino sets. Over 100 men. I would say, are gathered at long tables studying racing forms, muttering qui-round the company of the company of the property of the company of the company purposed of the company of the company systems of the company o

She is porfing over "Night Lines:
The Official Program of California.
The Official Program of California.
Night Racing, working a pen in her mouth like a cigar. It occurs to me that its smoke that is missing in the room.
But it is California; Worse, it is Del Mar, a bastion of rabid lung nazis.
"Argusby Irish, Pie Legsry, Khinerintones And then, "Here we go, Bat
Outts Hell."
"No," I say quiedy, "Be Bop Jazz."

Outta Hell."
"No," I say quietly. "Be Bop Jazz."
"I don't think so," her look is
piteous. "Broke very slow," she reads,
"and was rank while hard to ride in last Twenty to one."

"Nevertheless." I point to the page, "What does this mean? 'Filly adds

"Lasix is a drug. Keeps 'em from bleeding from the lungs or something." "Jeez...."
"Half of that is my money," she reminds me.

"Have faith."

"In what! You don't know saything about horse or racing."

In what! You don't know saything about horse or racing.

That is true, but it is precisely my ignorance, my blindness coupled with
my willingness to be vulnerable, shadoon myself [ult) to the random that is my
source of peace, almost blins. "In The Book of the Dis accepted in The Dise Manby Luke Rhinshert." In the beginning was Chancie, and Chance was the Manter for the proper of the only begetter of the Cleval Fields Father), and he dwelt among
us.

Novertheless."

"You're manne."
Nevertheles."
Between the time I lay my bet with a guy named Tom at the counter (he said, "Have fin, sport" at so misguided a wager) and the time of the race, the odds on Be Bop lazz go from 20–1 to 30–1.
The race is under 30 seconds. They are quarter horses covering 350 yards. Night Lines is right about one thing, Be Bop lazz, #9, break very alow. I am screne as our horse insimutes itself from behind, giores 3–1 favorite Casa Jet Set Chick and, head down, bursts past the finish line a full neck ahead of the "harm of the Ninn-Relieusers."

the Set Chick and, head down, bursts past the finish line a full neck ahead of the Beast of the Non-Believers.

Few can credit their eyes and there are grouns. A redundant replay engages on the monitor, men of little faith examine the photo finish, my partner is bouncing in her chair. I am at peace: my will and that of Be Bop Jazz are in harmony with the universe.

"My Good! That never happens!" I am kissed.
"Nevertheless," I say and shrug.
I am put upon to place the next bet. It is insisted that I do so with Tom again for his cretain mojo. Tom int bury. I collect on my bet 30–1 and chat with the legal bookies who resembles a train conductor or high school principal in the state of the about the day he turned 50 and some punk at a gas station insisted on givin him free full service at the pump, the station's policy with seniors. Tom pumpe

him free full service at the pump, the station is pourly win seniors is one, pump, the sound some game gas, thank you, then the camera at her face. Snaps another abot of Tom.

"No. I senier is the third nace we want and it is you who will bet." Back at the table, I show her the third race page. "Choose wisely," I tell.

her and give her my money, She is studying the horses: Srawdy Short, he Right Dash, Blake Street Bomber, Ch He., "I don't know, 'she chew on her pen. 'Snawdy just ran well in the state of the state of the state 'Please." I turn swey, "Oh, I know, you want me to bet on Greet Expecta-tions, your favorite novel." "My favorite novel." "My favorite novel." "My favorite novel." "My favorite novel."

mistaken, you are a fan of lit-tle Pip."
"He's so cute." Her fea-tures soften, the pen is ganarled between her teeth. "We can't win another long shot. Pip is 6–1."
"The horse's name is Great Expectation JC. With the divine initials, I would think the choice is clear."



the Trifectal" To me, she is speaking in tongues. Is that a fleck of foam at the corner of her mouth?

"Calm yourself," I tell her. "It's Rosh Hashansh."
"So what! Her eyes are darring around at monitors.
"Isn't that a holy day of anguished stonement or something?"
"Noh, that's 'Yon Kippur." She is cricing bashing Nitro and Bacardi and Coke on the page, heading for disaster.
"Well, it's always something with you people. Let's go get some ice cream."
"Well, it's always something with you people. Let's go get some ice cream."
"Well, it's always something with you group in the thir!"
"Well, it's always something with you group in groot joe with humili"Well, it's promise the strength of the strength good joe with humiliji." To hell with humility! Momman needs are you'ng good joe with humilI take her by the elbow, trying to avoid a spectade. "Let me go, you losserieg
We can't leave you, it's crarg!"

We can't leave now, it's crazy!"
"Nevertheless," I say and guide her back to the car. "Nevertheless."

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"When Kleenex came in, it was a tremendous relief...no more

boiling handkerchiefs."

still boll his handkerchiefs, just to be aim.
"When Kleener came in, it was a tree door relief for them. My father said it was great — you just threw them away. No more boiling hand-kerchiefs. Then for years after that, my father always had a tot of Kleeners in his by the thought of washing good panderchiefs. If a whole generation had embraced Kleeners, twas not going to swirm upstream.

not going to swim
upstream.

Wal-Mart to guber a collection of facial tissues and set of
icould find one that was both
inceppensive and acceptable to my
husband's rather sensitive and offblown nose. I also stopped at Knart
and Rite Aid to see how their prices
that the special time of the control
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that in regard to the price of Kleenex,
the price varies with the season, rather
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as finey very of saying wood chips. The paper-making proteins in fairly complex. Trea are throught in they're make into uniform wood chips. Those are put into a very large cooker, it kind of like you're making contend. Other processes are done to break the lightiss open in order to make it as old product, and to make it white. Then it's pumped out of the vet and horism toils as section. The across looks very most of the content of the content of the content dow, only this screen is a cougle miles long, and it white. Then it's running on a machine at probably 30 or 40 miles an hour. It goes through a lot of heat, a lot of rollers. Then it's rolled off in heets that are 30 to diserve the ard sales. It is the content of the content of the content of plant where it's what they call converted. It's taken off the roll and made into different products. We do the whole thing, from saut to finish, in our plant.

our plant."

I hung up and gave my
husband several different brands

husband several different brands of tissues to tyrow the next several days—
work worries had left him with a nice, juicy cold. (I helped not their noffness, 1900 (I. (I helped not their noffness, 1900 and no led up to normal blowing, but when Patrick ripped up to the patrick ripped (I helped normal blowing, but he patrick ripped normal blowing, but he had found to the patrick ripped normal blowing to the helped normal blowing the helped normal b

napikiny feel, and was alicker than the regular. Both were strong and held up adminably under Patrick's baseds nessens, but the Cold Care Patrick's baseds nessens, but the Cold Care with the Cold Care with the Cold Care with Care w

Puffs regular (\$1.87
for a 216-count box at
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is paramount to a man who uses as many tissues as Patrick, and Kleenex's softness couldn't be beat.

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As a mother of three, including an infant, I am intimate with bodily secretions, with the conset of cold and flu asson, If fand myself wiping more nose than bostons. We show through a family-side bott of insisten every two days or a family-side bott of insisten every two days or two three colds of the c

habit of leaving piles of used tissues wherever his soeneing files in his him. He has tride to retrain himself, and is a bit better at leaving ground error tissue-free, but still the occasional damp pile slips under his radar and I end up to the still the original to the still the I starried to entertain the thought of awitching to handkerchiefs to save some bucks and ease the strain on my stormach. I is -law to get come inside tips from someone who could actually remember

culosis when he was 33 — around 1945," she recalled. "My mother used to boil his handkerchiefs, because tuberculo-

sis was very contagious. For years after that, he had to go back for checkups to make sure he didn't have a recurrence. My mother used to

the handkerchief genera-tion. "My father had tuber-

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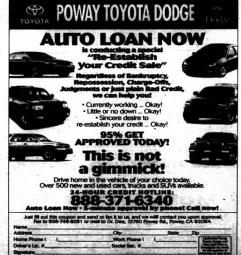


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# kid stuff

#### Hospital Honeymoon

You forget the baby noises, the baby faces, the things only new-borns do. I have had five children in seven years. Still, each time the new one arrives, I feel like I'm walking down a forgotten but familiar path, like returning to the house you lived in as a child. What I know more than anything, after doing this four times before is that this infant phase will be gone in the blink of an eye. In another few weeks, baby Ben-jamin will be holding up his bead and making we consteat and mu: in seven years. Still, each time the jamin will be holding up his head and making eye contact and pur-posefully sticking his hand in his mouth. And I will be thinking nostalgically of these days of help-less wonder. Benjamin was born two weeks ago today. I stayed in the

houpital with him for two days. Last week, I was talking to a giffistend about Benjamin's birth. My friend has two poung som. "I think of those first days in the hospital with my bables in the same way if think about my hosenyone", alse told me. "I remember the wonderful nurses bringing me my meals there times aday. Couldn't wait to lift the cover on my plate and see what they'd brought me. And glass after frosty glass of cranberry juice over crushed its. And lying beside to the cover on my talk of the cover of the same famely benefits of the cover of the co

the labor and delivery room to the recovery-room. I'd been lucky enough to get a private room on the south side of Marp Birch Hospi-al for Women. Hazy sunshine shone through the blinds onto the bed's crisp white sheets and of white blanks. Held Benjamin suded against my left side. His perfect face slept beneath the striped stretchy cap they put on new bables to keep them warm. My husband lack carried the large I'd brought with me to the bospital the night before. The runes, Berths, took benjamin onto the bed. My log still felt like cold shab of meat from the epidural I'd had during the birth. As I lay bok against the fluffy pillows. Berths asked, "Did they get you anything to est downstairs!"

"Nio." I sanwered.
"Nio." I sanwered.
"Nio." Who honey," also continued, "let's get you some breather." She halied snother name out in the hallway and saked for a tray. I doned while Bertha took Benjamin into the bathroom and gave him his first bath, leck took pictures. I find of food on the rolling table beside my bed. I lifted the cover on the plate to find scrambled eggs and a warm pole mutilin. Next to the plate, steam rose from a cup of hot cotmeal. I repitable angree in the common due done of the cover of the plate, steam rose from a cup of hot cotmeal. I repitable angree on the common due whole cup in seven or eight blies. For the first time is many months, my stomed, wasn't smashed up against my ribcage. I could almost time is many months, my stomed, wasn't smashed up against my ribcage. I could almost eight best of the countries and mink and upper expand into delthe countries. I shall be a s

swaddied Benjamin while another nurse cleared away my tray and brought me a Big Gulp-sized glass of cranberry juice and crushed ice. I took a long, cold slug of the tart-sweet juice. "Do you want to try nursing him?" Bertha asked.

I nodded, "Yes."

Bertha handed me my baly boy, bundled up like a papose. When I took Renjamin in my arms, his dark cyes opened and looked up toward-my face. Then he turned his head to the side and opened his mouth wide, "nooting" for something to est. I pulled him to my breast, and his petal mouth closed around my nipple. I felt the familiat to gan dheard him seeding and aigh, swell-low and sigh, well-low and sigh. Well-low should be supplementation of the seed of the se

inst my chest.

Later in the day, when the afternoon light and the control of th

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