Next Week's Reader - Wednesday, November 22 
Mission Beach Bartender Turns Down Asylum Records - See Blurt, Page 90

# Keader

A House and A Tree Spell Contentment To Me Story begins on page 48





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LETTERS

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Angry Little Man Perhaps Richard Meltzer ("Third Spud From the Sun," November 2) is upset that Cameron Crowe's movie title aptly describes his own benign" life. Sadly, he strikes me as a bitter, angry little man. Ruben Padilla

similar to the line drawings used to describe the procedure during the congressional hearings on

the Partial-Birth Abortion Ban Act. The reason that the pictures are so shocking and appalling is that the procedure itself is shocking and appalling. It would be impossible to diagram the procedure without it appearing

To say that this procedure happens rarely or only in "cases of severe fetal anomalies or

health problems of the mother" is to believe admitted lies - lies

is to believe admitted lies — lies that have been clearly refuted.

The late Dr. James McMahon, in a written submission to the House Judiciary Committee in June 1995, acknowledged that he had performed over 2000 partial-birth abortions himself and that the majority were for effective (not).

majority were for elective (not

medically necessary) reasons.

# Give Mulcher

Jim Cunningham Anyone Can Have A Partial-Birth Abortion
We would like to commend
the person who placed the ad
against partial-birth abortion
in your November 2 edition. His Drugs Jesus. Can't 'you just send Richard "I'm so jaded and cool, so why don't you all just fuck off" Meltzer back to whatever We do not advocate showing off" Meltzer back to whatever bitter, also-ran, jealous universe he came from? Is no one as cool, hip, tuned-in, learned, etc., etc., etc., as he is, in his addled mind? About 3/5ths of the graphic materials in news graphic materials in news-papers or on the street (even though the pictures are real). However, the crude drawings in the ad don't begin to accurately portray the grisly murder of a baby who may have the ability to live outside of the womb. The letters that you have way into the Cameron Crowe article ("Third Spud From the un." November 2). I started to think, not having looked at

to think, not having looked at the credits (which weren't on the cover, as I think they usually are), that this had to be the Mulcher's work...I mean, come on..."not v. many?! Who the hell talks or writes like this? Too lazy or just too cool to spell out the word "very?! Please. Do us all a favor, Give him back his drues and printed from readers who object to the ad claim that it is object to the ad claim that it is "propaganda" or it doesn't really happen. Out of the 1,370,000 abortions that occur in this country annually, 17,000 are performed during and after fifth month of pregnancy and 5000 are partial-birth abortions (you can find more statistics on Planned Parent-Give him book send him home. Ken Meyer Jr. Vista Give him back his drugs and hood's own website). Partialbirth abortion is not reserved for women whose lives are en I Paid For The Ad My name is Jim Cunningham.

I am the private party that
wrote and paid for the partialbirth abortion ad on page 6 of
the November 2 edition of the

In addition, the American College of Obstetricians and Cynecologist stated in its brief to the Supreme Court in Steeberg & Cambrat that it could be supreme Court in Steeberg & Cambrat that it could where partial-birth abortion was the only life or health-preserving medical option. The American Medical Association also supports banning the procedure. All cambrating the procedure and the support of the comment of the comment

www.nrlc.org/abortion/pba). Pro-choice senators and

Pro-choice senators and members of Congress voted to prohibit partial-birth abortion. Many of them even broke ranks and voted to override President Clinton's veto. Why? Because they saw partial-birth abortion for what it is: an act so vile and grotesque that it has no place in a civilized culture. It is an incredible invisited.

It is an incredible injustice to humanity

for women whose lives are en-dangered. Anyone can have one. We should be determining if this is an acceptable way for a society to behave. Civilized societies do not kill their young. According to a magazine circulated to sell formula for Mead Johnson & Company. Mead Johnson & Company at the instant of fertilization at the instant of fertilization
"your baby's sex; height; skin,
eye, and hair color; distinctive
facial features, and all other
inherited characteristics are
determined." The baby also,
instantly, has its own set of
DNA — which makes the
baby unique and unlike anyone else eyer created or yet to one else ever created or yet to be created. Is it acceptable to stab this innocent human being in the head, suck out its brains, and deliver it dead?

brains, and deliver it dead?
Are we being too graphic?
You probably couldn't fathom
doing this to your dog.
We've just presented the
reality of abortion. Get real,
readers, abortion happens
every 20 seconds of every day
in the good ole US of A,
leaving both the baby and
mother as victims. The ad
was right: Stop the Gore. was right: Stop the Gore

The Maxwell Family

# Reader

# NEWS & FEATURES

City Lights
Can San Diego's biggest school district manage the largest
public-works project in city history?; and City Lights shorts
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The Sporting Box
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# Kid Stuff Johnny won't sit still for lunch ..

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Puzzle.

TGIF

Best Buys Gum taste-test

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Editorial obituaries Union-Tribune editorial writers. Editorial obituaries Union-Tribune editorial writers, beir credibility harded by year of unquestioning support for the Chargers' ticket guarantee and the downtown Padres stadium deal, took some major his on election day, Unlike the days of yore, when to consider the control of the U-Ts biggest favorities went down to defeat. Chief among them was Republican congressman Brian Bilbray, whose campaign relied heavily on the U-Ts endorsement, arting TV



heavily on the U-T3 endorsement, aring TV spots that featured facsimiles of the U-T mast-head and the paper's closely coordinated edi-torial attacks on his opponent, Democrat Susan Davis. Bilbray's defeat was a personal blow to U-T owner Helen Copley and her son David, who, federal records show, gave a total of \$3000 to the congressman's failed reelection bid. In who, federal records show, gave a total of 35500-to the congressman's failed reelection bid. In the case of San Diego Unified School District boardmember Fran Zimmerman, who faced a barrage of negative TV spots paid for by Padres owner John Moores among others, the U-Tlaunched two editorial attacks. The paper first went after Zimmerman in an October 20 "eltorial urgins the election of her opponent, editorial urging the election of her opponent, real estate lawyer **Julie Dubick**. Eleven days later, in an October 31 editorial headlined "A Vital Race; City Schools' Reform Drive Is at

Stake," the paper again attacked Zimmerman, claiming that "the ection will determine whether the reform campaign survives." But by the Thursday following Zimmerman's victory, the U-T editori alists had decided on a new spin, with a taste of sour grapes: "Unfortunately, this race did not come down to a referendum on reform. If it had, we are confident Dubie, would have prevailed. The U-T did find itself on the winning side with its endorsement of waysor-deet Dick Murphy. And happed did well in to open-seat supposedly Republican paper haded Democrats, they won. Some of the paper's Republican paper haded Democrats, they won. Some of the paper's Republican favorited did not do as well. U-V-supported winners included San Diego city council members Chris Kehoe and Juan Vargas, both Democrats running in sale assembly districts, and Bob Filtner, a Democrat ensconced in a sife congressional seat. Another endonsed period rate, while was state sension forest appet to over Republican judge Larry Stirling, the target of a personal vendent by Sheriff Bill Kolender, long a Copley intimate and es-U-T employee. The paper did come out for Republican John Steel against Democratic state assemblyman Howard Wayne. Steel lost.

School daze Big-money school-board politics wasn't unique to San Diego this year. In San Francisco, a group with close ties to the operator of a chain of private schools, which runs a controversal charter school in the district, contributed \$473,100 to a direct-mal piece touting three incumbent school-board members. A key donor the group, reports the San Francisco Chronicle, is none other than Warren Hellman, wealthy financier and father-in-law of UCSD chancellor Robert Dynes and a business partner of Padres owner Moores. "There's never been anything like this in a school board race in San Francisco," veteran boardmember Dan Kelly told the pa "San Franciscans for Sensible Government is a sham organ per. "San Franciscans for Sensible Government is a sham organization being used to funnel large contributions into the campuign." The other major donor to the campaign was to jap founder Donald Fisher, whose Edoson Schools, Inc., runs the chatters shool, target of board critics. Two challengers endorsed by the malled lost, but incumben Mary Hernandez, an Edoson School supporter also basked by the mailet, kept her surposition of measure opposed by Helman and Major Wille Brown to for narrowly.

Be on the lookout Somebody stole six guns and six uniforms from the van of Colorado State Patrol chief Lonnle Weishall last wede, reports the Demoe Pust. The saw mas parked blocks away from San Diego's downtown convention center, where Weishal was attending the international through the law convention of the convention of the convention of the convention community. We hope something will turn up\* a state trooper also in town for the convention to did the paper ... Charlet Woods, who once owned the now-defunct Cusymara Club downtown, has lost his lates bld for an Alabama congressional seat. ms from the van of Colorado State Patrol chief Lonnie West-

Contributor: Matt Potter

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

# School for **Dinosaurs**

By Suzy Hagstrom

f the San Diego Unified School District were graded for bolstering mathematics

and reading skills, the district might garner above-average marks. During the past two years, students in Diego Unified School District's own records. No new schools are under

the past two years, students in San Diego's public schools have significantly improved their scores on state examinations— a goal of education superinten-dent Alan Bersin's "blueprint for

Those temporary structures,

tenance, such physical neglect coincides with classrooms

crowded by San Diego's rising population of children.

County voters approved Propo-sition MM, a \$1.51 billion bond

issue to build 14 new schools

and repair 154 existing schools. That was two years ago. Progress is slow, according to the San

In response, San Diego

student success."
The district's marks for adequately housing its 142,258 stu-dents wouldn't be as high. Many of the children in California's second-largest public school sys-tem attend classes in portables.

No new schools are under construction yet, reflecting dif-ficulties picking locations for campuses expected to displace thousands of homeowners and apartment dwellers.

apartment dwellers.

• A new law requiring greater state participation in the environmental review of school sites has added to delays.

• Some aging schools have

received badly needed renovations, but the district is at least a ings, but more than \$15 million has been spent on temporary

 Not seeking competitive voked a lawsuit, postponing work a year and costing more than \$95,000 in legal fees.

Despite such setbacks, doling out Despite such setbacks, doling out passing or failing grades may be premature. Proposition MM, which lists more than 2500 sep-arate building tasks to be com-pleted by 2009, is arguably the most intricate construction pro ject in San Diego County. It's the largest, too, based on the \$1.51 billion to be spent. Scott Barnett, executive di-

rector of the San Diego County rector of the San Diego County Taxpayers Association, is con-cerned that more costly glitches—totaling in the tens of millions of dollars—could emerge dur-ing the next eight years." I don't have any confidence that we're being told everything that's go-ing wrong," he said. "The scary problem is you've got a school administration that was created in the dinosaur age." Barnett's harsh assessment is

somewhat ironic. His association endorsed Proposition MM, provided the school district agree to catch up on repairs and creat an advisory panel. While serving on the Proposition MM School Bond Independent Citizen Bond Independent Citizens' Oversight Committee during the past two years, Barnett has lost patience although he remains a member. He now recommends hiring a staff of outsiders to manage the construction pro-ject. "Separate the Prop MM structure from the school district. Run it like a separate entity. Go to the outside for payroll, ac-counting, engineering, architects, everything." The district's computers are so antiquated, Barnett said, the committee authorized said, the committee authorize buying a \$500,000 computer sy tem for the MM department track expenses. Barnett said ! has heard from subcontractor





however, may be preferable to permanent buildings with leaky roofs, broken pipes, peeling paint, rotten wood, cracked foundations, decrepit floors, and outmoded electrical and heating systems. Representing \$258 million of deferred main-tenance, such obviscial neglect year behind its repair schedule A last-minute decision in August to spend \$7.8 million extra for new flooring warns the district might exceed budget.
 The district's Proposition MM Implementation Department has operated more than two years without a permanent

two years without a permanent director. Two different interim directors have shepherded the department's staff of 39, most of whom are school-district

 The MM department has spent more than \$2.5 million in administrative costs.

Proposition MM aims to reduce the use of portable build-



part is I don't think the school district knows everything. The MM staff is composed of nice, well-meaning, hard-working school employees, but they don't have the ability and expertise to

manage the most complex pub lic-works project in San Diego's

director is scheduled to join the

Bersin, have been aware of Bar nett's viewpoint for some time, said Tom Mitchell, the district's communications manager. "We just hired a Prop MM director with experience managing \$7.2 billion projects. It would be in-appropriate for us to make any staffing decisions. He'll organize his own steam." Although a permanent MM director is scheduled to join the district December 4, after being introduced to the school board this week, Barnett doubts whether that individual can reverse two years of floundering. "I don't care whether they bring in the president of Bechtel Corp.," Barnett said. "The basic

who claim they haven't been

School officials, including

Barnett this year as committee chairman, disagrees that such radical change is necessary. "I'm not going to say the sky is falling.

# Stadium Compassion

By Robert Kumpel

he outer circle of the parking lot at Qualcomm Stadium is rocking. Tens of thousands of fans dressed in black jerseys

howl and strut their macho best as barbecue and cigarette smoke fills the air. The NFL's bitterest tills the air. The NFLS bitterest rivalry is about to resume; in two hours, the Chargers take the field against the Oakland Raiders. The lot's inner circle, reserved for special permit and handicapped parking, is more Jeremy Gilbert, 26, sits in his

wheelchair grilling meat with his friend, Jeremy Knight. Friends for 15 years, they both grew up n Poway and now live in San

"I've been a Charger fan my "I've been a Charger fan my whole life," says Gibbert. "I don't have season tickets, but I come to a lot of the games. I went to four or five last year, and I'll go to more this year if I can get tick-ets. If you're handicapped, you have to come down to the stahave to come down to the sta-dium to buy your tickets. You can't get them through Ticket-master. And that's not just master. And that's not just Charger games — it's concerts, just about anything in San Diego County, And they're hard to get because there's very limited seat-ing here. There's, like, three or four sections. I bought these tickets last December when I got a vifi certificate. a gift certificate.
"The prices are about aver

age for handicapped seating, lbert continues. "In the plaza level, it's about 45 to 48 bucks You're elevated up in a ramped area behind everyone else. With ing up, it can be really hard to ing up, it can be really hard to see the game sometimes. The re-strooms are a pain. There's, like, one handicapped stall in each bathroom. Too many people who aren't handicapped just walk in and don't allow for the people who need those stalls to

"Everything's ramped here — that's a plus. And the park-ing is really good — and it's not far from the gate — which is

amazing. I just wish they'd make the tickets more accessible through Ticketmaster. Maybe have a special number for disabled people only, so you're not jammed trying to get into the phone lines. For concerts and phone lines. For concerts and stuff it's impossible, and you have to go down to the pickup window at the Sports Arena, which is over your head. It's kind of stupid. You'd think Ticketmaster would be interested in helping us." Gilbert's friend Jeremy

chimes in. "We went to a con cert earlier this year at the Glen Helen Blockbuster Pavilion in Riverside. We didn't even get wheelchair seats. I just pushe him in there and told the secu him in there and told the secu-rity guards, 'We're sitting right here. If you guys don't want us to sit here, you'll have to make us move.' They let us stay there. It's so hard. We try to get handi capped tickets all the time, and they never call back." Gilbert is also a Padres fan. "I don't see toe much difference coming to the much difference coming to the Padres games, except the tickets are usually a bit easier to get 'cause there's more games. The crowd is also a little more tame — a little less intoxicated." Joe Bravo is visiting from Alta Loma. His motorized wheelchair almost looks like a

wheelchair almost looks like a luxury scooter, with upholste seats and fancy compartments "I follow the Raiders when the come down to play southw teams. We usually take our m the Suburban

Bravo had no trouble secur-ing tickets. "We drove down a week ago last Friday, made a day out of it, went across the border purchased some pots, and drow back." He interrupts himself to clarify: "That's P-O-T-S!" he aughs, "But today, when I tried to get tickets for my sister, we couldn't get two seats together.





Daniel Starla and Bobby Collin





Tim Walker with family and friend

I don't mean just with the hand-icapped section, but anywhere. This is the first football game we've ever come to here. We did have problems at the L.A. Coliseum, 'cause they sold so fast, but that was years ago. The Oakland Coliseum is okay

"I'm also a Padres fan, and I get teased about that a lot, like how can a Raiders fan be a San Diego fan? At the Padres games, we have no trouble at all. This is actually my favorite stadium. We have our own separate entrance, and accessibility is easier. They've made it possible for us, unlike some other stadiums where they treat you like some common loe. I feel like I'm treated better here.

Bravo's wife explains. "I don't think Dodger Stadium treats us think Dodger Stadium treats us very well. Last year, they took all the handicapped seats and handicapped parking from the reserved area. They put the handicapped parking in the back at the outfield, which made it almost impossible for some people to get to where they wanted. Because of that, we had a big incident.

"They wouldn't let Joe go on "They wouldn't let Joe go on the elevator, and we had to use the escalator. A little boy got his shoelace caught in the escalator going down. Joe can walk a little and hold the rail on the escalabeen a season-ticket holder for three years and a Charger fan forever. Russo gives Qualcomm Stadium a mixed rating for handicapped accessibility. "They have preferred access for the parking, which makes it very tor, but the little boy started a chain reaction. And when they easy to circumvent a lot of the long lines. My major complaint hit the 'stop' button on the esca-lator, it doesn't stop, it just slows is the elevator. It states at the ellator, it doesn't stop, it just slows down and then it stops. We got separated, and I saw him falling, and I was thinking it was him, but it wasn't him. By the time everyone backed up, my little four-year-old boy was crushed. is the elevator. It states at the elevator that it's only for the handicapped or press, but it's always full of other people. People in wheelchairs actually have to wait longer than they should. The elevator operators say that they have no control your it and I He was crying. And the people at the stadium said to us, 'This have no control over it and I should complain to the man-agement — which I have. I've isn't handicapped parking, we're just letting you in as a courtesy." written letters." Russo, a divorce lawyer, at-

They give you a real hard time when you go there. There was an incident report filed on the tends other stadium events be tends other stadium events be-sides Charger games. "I was here at the Aztec game last night, and I come to a lot of Padres games. The type of event doesn't make as much difference as where your seats are located. Originally, we had plaza-level seats, but the restreemer area in under the with an incident report filed on the whole thing."
Joe picks up the story. "We gave up our season tickets at Dodger Stadium because of ac-cessibility. I love Qualcomm; it's a good stadium. I love the people out here. It's like being at home — they treat you good." restrooms are so inundated with other people, it's hard to even Samuel Russo, 38, has lived get to the handicapped stall. We in San Diego since 1964. "I've upgraded our seats to press level because of that."

Bobby and Daniel Collins h suffer from muscular dys-phy. Wheelchair-bound, bby, 11, and Daniel, 8, attend Bobby, 11, and Daniel, 8, attend all the Chargers games with their parents, who are season-ticket holders. Bobby does most of the talking: "It's not really too diffi cult here. Sometimes it's hard to find a parking spot, even in the handicapped section." When asked about seating complaints, Bobby seems content until his



close to the players. Our seats are close to the players. Our seats are in the loge level, but we can't get near the field level. It's pretty much okay, but I can't get to the field level or anything close. And when they throw T-shirts and balls and stuff, I can't get low enough to catch them." Daniel: "We can't see the fireworks because of the overhang." Starla Collins elaborates on

her sons' complaints, "If you her sons' complaints. "If you don't come early to the games — an hour or so — you'll have a hard time finding a handicapped spot. Usually they have an area roped off, and sometimes they'll let you into it if you want to the state of the st can't find a spot. It's pretty hard to see the fireworks and the skydivers coming down. They could put more on the big screen so put more on the big screen so that the people who can't look up can see what's goin' on. The seating is fairly good, except there's no way to get the kids down to see the players up close. But [attending games] is some-thing that children and people who are bandicanned can do who are handicapped can do pretty easily, so it's nice that ev-

erything is accessible for them." Tim Walker, 42, relaxes in a folding chair, sipping a cold drink with his crutches on the drink with his crutches on the pavement. His left leg was am-putated just above the knee after an auto accident. Walker is here with his wife and friends, all Raiders fans who constantly tease him for being a Chargers

. "I live in Fallbrook, and I come to a couple of games a year," says Walker. "Usually, at the stadium, I go on crutches be-cause it's really difficult when you're in a wheelchair. There's 7 5 people all around you, they don't make room for you, and it's 08

Sure, it has taken too long to hire an MM director, but what good

an MM director, but what good does it do saying that? Yes, we should have known about the infamous tile issue prior to, not in the 11th hour," Johnson said, referring to the summer's cost

Schools

BARONA CASINO Magical Wishes

Johnson and Barnett are among 11 committee members — all volunteers — who work the process by attending monthly meetings and studying

the district has completed less than half of the work expected. For example, the district spent \$54.3 million for repairs and renovations through June, compared with the original timetable's projected expendi-tures of \$140 million. The gap

million through September with a revised timetable calling for work valued at \$167.9 million. At their October meeting, At their October meeting, oversight-committee members proofread a second draft of their annual report and letter to tax-payers. "The first version wasn't substantial. This version has

Help Barona Casino Make

Holiday Magic for San Diego Kids!

more meat without being com-bative," Johnson said. "It should not be hostile. Our vantage point is to move the process forward, not throw rocks." In that spirit, one committee member sug-gested removing a description of the committee as being "frustrated" by the district's inconsis

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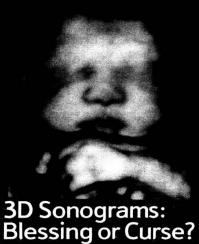
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MONDAY AT 10 PM

# Schools

continued from page 6
tent financial reporting.
Other excerpts from the draft
include: "Proposition MM work
and related expenditures are dramatically below the expectations
of early plans... Initial requests
for additional staft to manage
the greater volume and complexity of work were considered
too high by the district and too
low by outside consultants... low by outside consultants.... District oversight failed to un-cover violations of labor laws in completed contracts.... In the haste to complete work before the start of school, accountabilthe start of school, accountability was lost. A unified management infrastructure capable of planning, coordinating, and executing a program the size and complexity of Proposition MM is critically needed but is not yet fally in place."

Those conclusions were confirmed by discussions among committee members, district employees, and other officials during the October meeting. Johnson skede for two numbers.

Johnson asked for two number the actual cost of repairs during the summer and the amour budgeted for that work. Speak

budgeted for that work. Speaking on behalf of the school district, William Dos Santos said he
didn't have specific numbers, but
"I know these contracts cost
more than we planned. Our
Market of the speak of the speak
tinerim director of Propostition MM, Dos Santos might be
called the substitute for the substitute. He succeeded the previous interim director, Tom Calbount, in May after Callioun ashe
fordia. The school district had
hired Dos Santos only a few
hired Dos Santos only a few hired Dos Santos only a few months before, in March, to be director of maintenance opera-tions. Dos Santos readily acknowledges that MM activities knowledges that MM activities are bogged down. He attributes it, in part, to a shortage of workers within the Proposition MM Implementation Department. "Prop MM is a huge program. The 39 people I have is not even half the staff required. We need to there times as much staff."

two to three times as much staff."

John de Beek, the lone school-board member attending the oversight committee's Octo ber meeting, chimed in: "I have a nagging concern that we'll rur out of money at the end of never pass another bond (ssue." Dos Santos said he is using the summer's repair bills to estimate future costs even though the S28 million tile overrun skews the numbers. "This summer was ex-traordinary in many ways. Nev-ertheless, it will still give us a bet-ter measure," Dos Santos said. "Based on what I've seen, the budget wan't even a reality. We'll have to examine every single contract critically, I hope the future is better manased." pass another bond issue

ture is better managed." Lack of details and the temporary management of Propo-sition MM trouble de Beck, Alstion MM trouble de Beck. Al-though he supports expanding and adding schools, he is one of the project's biggest gadflies. In September he asked the San Diego County Grand Jury to in-

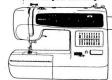




# New unsold school sewing machines with open arm.

The discassion department of BabyLock Sewing Machine Company of the USA ordered these machines in anticipation of large school sales. Due to budget cuts, these machines were not purchased. They must be sold All sewing machines offered are the most modern in the line. These heavy-duty machines are made of metal and the service of the service of the service of the service of the stretch word sign, even leather stretch word sign, even leather.

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Central MORTH PARK WHEN

vestigate the \$7.8 million extra expense on a floor-installation contract for 25 schools. De Beck

accuses Superintendent Bersin and the school district of violatand the school district of violat-ing California's public-contract laws. Under those regulations, the district is required to get competitive bids and unanimous approval from all school-board members for any "change order," or construction adjustment, ex-ceding 10 percent of a inb's to-

ceeding 10 percent of a job's to-tal, de Beck said. Although de

Beck voted against spending \$7.8 million for higher-quality tile, the district moved forward, say-

the district moved forward, say-ing emergency circumstances justified incurring the additional expense; without new flooring, the 25 schools wouldn't have opened in September. Dos San-tos calls it a "calculated change order, a conscious decision not to install an inferior product." De Beck concedes the state's public-contract regulations are

public-contract regulations are esoteric, technical, and open to interpretation, but he insists the

alleged violation be fully explored. "If we can violate public

ontract law now, we can violate

contract law now, we can violate it throughout Prop MM. It will mean expediency rules, and public-contract law is done away with. The tile incident also highlights the potential for squandering taxpayers' money, de Beck said. He favors placing the MM staff and new director under the board of education's supervision.

supervision. Controversies of another sort are starting to trickle into neigh-borhoods. While parents, teach-ers, and children may feel the

ers, and children may feel the district is moving too slowly to upgrade deteriorating campuses, some San Diego residents are already facing the prospect of losing their homes.

Although Russell Draper has no children, the Golden Hill resident heeded his social conscience two worst and water

science two years ago and voted for Proposition MM. Oblivious

to the initiative's impact on property owners, Draper acci-dentally found out last year that

the school district was consider

ing building a new elementary school one block east of his

school one block east of his home. On attending a commu-nity meeting in March, he learned the "preferred site" had shifted to a spot one block west of his home. "There were 100 people there. Everyone was up-set." Draper recalled. "All kinds

of issues came up. We asked

Why can't you expand at exist-ing city schools? Why can't you use vacant land? Why can't you build smaller schools?"

Shortly thereafter, Draper re-ceived a letter stating that his sec-tion of E Street, between 27th and 28th Streets, had become the preferred site. Draper protested that decision during the summer

by contacting neighborhood and school-district officials, writing etters, and documenting the a

chitectural value of his mission

Brown-Olmstead Building Cor struction Company in 1927. Be-cause he thought losing his home was inevitable, Draper was surprised to hear by word of mouth in October that the pre-

style stucco duplex, built by

port noted that a high-pressure fuel pipe on 28th Street would be too close to the new school,

be too close to the new school, compromising state guidelines. "The funny thing is we told the school-district officials about this pipe at public meetings," Russell said. "What's important

CITY LIGHTS CITY LIGHTS

here is we were never really af-forded an opportunity to pre-sent a defense. It was really a done deal. They already made up their minds.

While Draper is breathing a sigh of relief, Les Pierres Streater is sweating a little. His apartment at 1010 West 33rd Street is now in the path of Golden Hill's new

school district is offering reloca-tion expenses, but it's difficult to find a new place and move," said Streater, a writer and commu-

don't raise their voices that much. I don't have a problem behind closed doors, with smoke and mirrors. Then they will have public meetings."

Stadium

communa prom page 3
tough getting in and out of the
elevator. And half the people using the elevator shouldn't even
be using it. They're pushy and
obnoxious, and I think the elevator should be left for the people who need it. But they do

# Apparently, other banks have a fairly loose definition of the word "free."



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people in wheelchairs cause I only use my wheelchair on oc-casion—like tt + mall.

"I come to Padres games, but football's the worst because of the crowds. There's still proba-bly 10 to 15 percent compassionate people out there, but the rest couldn't care less if you are in a wheelchair or on crutches, and they won't give you any ac-cess—especially at a sporting event like this!"

Walker points to a white car. Class Soria. 42, lives in Huntington Park and arranges trips to Raiders games in San Diego with his handicapped friends. Soria lived in National City in the 1986 before moving cionado of Southern California's major stadiums, Soria arranged for 44 people to come to the game— some from as far away as Utah — and had no trouble getting tickes. a member of the Raiders' booster club in Utah who got the tickes club in Utah who got the tickes. Walker points to a white car in another handicapped spot. A

handicapped tag hangs on its rearview mirror, and the rear license plate reads "Pearl Harbor club in Utah who got the tickets for us," Soria reports. "We started

Pichard's

ago. I became a Chargers fan when I lived here, but they've been playing so badly," he laughs, "that I didn't want to get beat up, so I wore my Raiders

Soria's wife, Olivia, lauds the stadium for its handicapped ac-cess. "It's a great, accessible sta-dium, it's great for tailgating, and it's better than the Coliseum in L.A.! We don't have any Their friend Albert Mar-

Their friend, Albert Mar-tinez, also wheelchair-bound, is equally positive. "I love coming here. It's better than the Coli-seum or the Rose Bowl. It's great for handicapped people here." "The worst place was the Fo-rum," Cisco pipes in. "They only had two handicapped restrooms

had two handicapped restrooms in the whole Forum. But we go

to Laker games at Staples Center, and they've made much better accommodations there." Yacub Mitchell, 24, is at-

tending the game with his nurse, Brenda Gamlin. Mitchell suffers from muscular dystrophy and requires the full-time attention of a nurse to keep his ventilator working. To power the extra ma-chinery, his wheelchair is larger than most A native San Diegan me come in free to maintain his

than most. A native San Diegan, Mitchell attends Mesa College. His appraisal of Qualcomm is less than enthusiastic. "I come to a lot of Padres ventilator. I have to pay, too, and I think that's kind of unfair. I "I come to a lot of Padres games and the Raiders games. I'm a big, loyal Raiders fan. There's a lot of disadvantages for the disabled. They have limited seating in one part of the sta-dium, no field-level scats, and no handicapped- accessible-only bathrooms. People like me need

a nurse's assistance, and a female larger wheelchair can't even get in the bathroom. They need to work to improve and adapt to people in wheelchairs." Gamlin, Mitchell's nurse, is equally critical, "They won't let

think there should be an excep-tion for that. My other problem is that handicapped seating is up under the overhang, and he's kind of tall, so he can't even see Connie Porter, a Hillcrest resident, sits alone in the hand-icapped section while the

slowly disabled by osteo-arthritis, but she still uses public transportation to attend Chargers games. "I've been a fan since they came to San Diego in 1961. Balboa Stadium wasn't a problem because I wasn't in a wheelchair then. It's mostly goin' out of the stadium, that's a problem. a problem.

"Some people can be kind of

rude, and everybody's tryin' to get out really fast. Since they've remodeled the handicapped seat ing areas, it's been perfect. But it's hard to leave. I just try to be patient. Lately, I've been waiting fo a while after the game is over. I just finish my Coke and let those who feel they have to be first go

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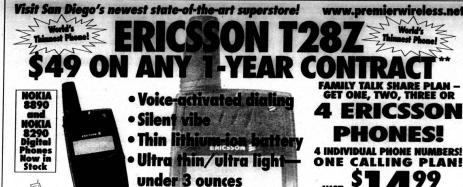
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SportingBox By Patrick Daugherty

# It's Nice To Go Traveling, But There's No Place Like Home

as he always been sickly?" My question is followed by a cough and a wheeze. Probably not the best way to begin a telephone interview on the topic of health.
"No, I don't think so. I always thought

he was a good athlete, I've never known him

I am speaking with Buck Merriweather, surely the finest Toyota salesman in Great Falls, Montana, I've called City Motor hoping for medical insight into Ryan Leaf. As people who have too much time on their hands recall, Leaf was raised in Great Falls, attended C.M. Rus-sell High School, led his football team to the

sell High School, led his football team to the state championship, and graduated in 1994. In calling Great Falls because I'm becoming more and more concerned about Leaf's health. The gay seems to have chronic mediates of the state of the s

Maybe he needs home care. Did you

"I used to play a little basketball with him, that's about it. "Were you on a school team or was it a pick-up game?"

up game?"
"Pick-up games. He was a competitor, aggressive. He had great leaping ability."
"Was he prone to the colic?"

"How shout collywobbles?"

"How about collywobbles?"
"No, not that I know of."
"Yeah, it's like he has a curs. Maybe he needs to get right with the Lord." Speaking is Doug Potwin of the Great Falls Holiday Inn, Potwin works in "Banquet and cooking, catering, set-up, serving, wait tables, bartend, and hose."

Doug may be on to something. "I haven't thought about the curse aspect. Do you think the Lord watches football?"

"Do you think He roots for teams "I think he rooted for the Dallas Cow-boys back in the '70s when Tom Landry was

"Do you think we could obtain divine

"Do you think we could obtain divine assistance for the San Diego Chargers?"

"I don't know the team."

"Upstanding Christian team. They mostly districted the state of the st

Convenience-store rudeness, film at 11:00.

"So, what's happening to Ryan in San Diego would not surprise you? Most people down here regard him as selfish, arrogant, and lazy. Sound familiar?"

was benched down there a lot of people were happy about it up here.
"His mom and dad come here once in awhile and bring articles about him for us to read. They like to talk about him a lot. They're kind of conceited too. There was an article about him in Sports Illustrated and they said,

'Oh, look at this.'"
"That must have been a while ago." "It hat must have been a while ago."
"It was when the
whole thing started to happen and everyone had
big prospects for him. They haven't been in
for awhile, because they're embarrassed."
Mental-health professionals discuss "Library

Shame," film at 11:00, "When Ryan lived in Shame," film at 11:00. "When Ryan lived in Great Falls, did you notice anything like a death pallor about him? You know, did you ever see him on the streets, notice that the guy had rot-ting, black front teeth, his eye sockets were hol-low, his cheek bones almost broke through his skin, maybe he was dressed in a black robe and carried a big scythe in his right hand? Ever

# The Vegas Line

Favorite	Spread	Under	Underdog
Sunday			
GREEN BAY	NL	NL	Indianapol
MINNESOTA	9 1/2	46 1/2	Carolina
PHILADELPHIA	7	38	Arizona
KANSAS CITY	2 1/2	42	Buffalo
NEW ENGLAND	7	36	Cincinnati
Tampa Bay	7 1/2	36 1/2	CHICAGO
TENNESSEE	15 1/2	35 1/2	Cleveland
N.Y. GIANTS	4 1/2	37	Detroit
NEW ORLEANS	NL	NL	Oakland
DENVER	NL	NL	San Diego
MIAMI	4	38 1/2	N.Y. Jets
BALTIMORE	7	36	Dallas
SAN FRANCISCO	NL	NL	Atlanta
PITTSBURGH	3 1/2	37	Jacksonville
Monday			
ST. LOUIS	5 1/2	55 1/2	Washingto

notice that?"

"Well, no, I haven't, but I graduated in 1990
and he graduated in 1994. I never knew him."

"Can you give me a sense of how he's
regarded?"

"People wish that he were more successful. "Speaking is George Geise, sports editor
for the Great Falls Tribune." At Washington
State, he was very successful, but he had a
unique situation there, a relationship with a
that been able to reach him.

"There's a sense here that the guy is still
only 24 years old and his life is not over. His

only 24 years old and his life is not over. His high school coaches still think he has the ability that got him drafted number 2 and made him a starter as a rookie. A lot of us think he'd him a starter as a rookie. A lot of us think he'd be better off if he went somewhere else and got

"Have you ever heard Ryan talk about

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# SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

"Today we're going

to learn about Joseph

Priestly, the man who

discovered how to put

bubbles into soda pop.

First Unitarian Universalist Church Address: 4190 Front Street, 619-298-9978 nomination: Unitarian Universalist Class time: 9:00 a.m.

The Unitarian need to question is so consistent that new parents at First Unitarian Universalist Church (San Diego receive a brechure entitled. Should My Child Go to Sunday Schoolt? "Religions is like seasuality. If you don't teach your children about it, they'll learn about it in the steret. And what they learn there will not necessarily be healthy. If you have they have been been seen to be supported by the parents of the seen and the seen a school program, which is attended by more than 200 children and

staffed by more than 60 volunteer teach-ers and teachers' aides. Both teachers and

Both teachers and aides sign on each September for a nine-month commitment to the program. "We have people here who've taught Sunday school every year for the past 12 years," says Elizabeth Jones, First Unitarian's full-time director of religious educa

ian's full-time direc-tor of religious education. "For them, Sunday school is really their ministry in the church." First Unitarian's children attend the first 15 or 20 minutes of the adult worship service

before they're excused for Sunday school. They file quietly out of the meeting hall and into the patio where, with much antic squealing and darting about, they line up before their teach-ers' aides. I followed a group of 11 first- and econd-graders into their sunny, immaculate lassroom where their teachers. Carol and Brian Blakistone, wer

Brian Blakistone, were crganizing materials for the science experiment hat would accompany the day's lesson.

After some preliminary games that gave the children a chance to introduce themselves to each other. Carol Blakistone asked them if they likes do dap po. She received a umanimous "Yeal" And why did they like it? "Because it has lots of upgur!" "Because it has upgur!" "Beca

sugar!" "Because it has lots of bubbles!" "Yes, lots of bub-bles," Carol Blakistone

bles, "Carol Blakstone said, "And today we're going to learn about Joseph Priestly, the man who discovered how our bloshed Priestly, the man who discovered how our bubbles into soda pop. He was a scientist and he was also one of the first Unitarians. He discovered that the air around us is made of different gases like oxygen and carbon diox shows how bubbles get into soda port. As Elizabeth Jones later explained to me, here first a disconding state were finishing." Unitarian Universalist History and Identity, "the first portion of a four-part, ninemorth program that includes lessons in "Jew and Cultures." and "Social Action and Social Justice." First Unitarian sloo offers a kinder-guiren through high shool program on human on human garten through high school program on human

sexuality called "Our Whole Lives," which Unitarians developed in conjunction with the United Church of Christ. "Kids attend only with their parents' informed consent," Jones explained. "And the program meets on weekdays and Sunday aftermoons. It's not part of Sunday school, but it's definitely a part of our rel

school, but it's definitely a part of our reli-gious-education program. Our goal is to offer accurate, honest, age-appropriate information." Back in the Blakistones' classroom, Carol explained to the children that after being per-secuted for his unorthodox beliefs, loseph Priestly and his wife immigrated to America where they could enjoy "religious freedom and democraey."

democracy."

"What's democracy?" one little boy asked. "I hear that word all the time and I don't know what it means."

Another little

boy raised his hand "It's right there or the board with the Unitarian principles we learned. 'We we learned. 'We believe that all people have the right to think for themselves and vote on issue that concern them.

Another little Another little boy added. "I heard that in the olden days women didn't have the right to vote.

Teachers' aide Everardo Aguilar cleared his throat. "Because in the olden days peo-ple used to believe that only men could do some things and only women could do others. Those ideas are going away slowly." Elizabeth Jones told me that First Uni

tarian is in the process of writing its own Sunday-school curriculum. "The Unitarian Universalist Associa tion in Boston provides us with materials and

curricula, but they really weren't meeting ou needs. A lot of our kids aren't with us from aren't with us from kindergarten through high school. We needed a curriculum that was more geared to what can be taught in a single year. "We're still going

to target the same themes and issues. This morning our junior high school class was debating the nature of God. Our fifth- and sixthgraders were talking about 'Why Do Bad

Things Happen? They were discussing the role of evel spirits in Native American and aborginal religious expose our children to other faiths and cultures, we want them to emission the control of the remain the control of the remain Unitaria. We meet them. The world needs them. And I think our best chance at achieving that goal is to versalism means in the lives of adults. I tell all the volunteers in our program, You're all the volunteers in our program, 'You're a religious educator every day of your life.' We should be examples of the principles we teach. We have to show our children that what they believe needs to be woven into how they live and act in the world."

- Abe Opinca









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CD E

Dear Aunt Trudy, I often send gift packages to friends but seldom get thank-you notes. When I don't get a note I feel put upon and used. Sometimes I wonder if the person

CHARLES IN CHULA VISTA

has actually received the gift, or if it has gotten lost in the mail, but I'm embarrased to ask because I don't want to make it seem like I'm begging to be thanked. Am I out of step? Do people still send cards or is it

considered passé these days to acknowledge a gift?

Dear Chuck, Yes, a few of us diehards still send thank-you notes, though our kind, like the spotted owl, may be hovering on the brink of extinction. When you buy someone a great gift; a watch that looks like an ancient Egyptian scarab whose wings flex to reveal the correct time, or a pair of those vintage go-go boots (à la Nancy Sinatra) they were salivating over in that vintage clothing catalog, you want to know how they reacted when they opened the package. It's your reward for shopping your heart out. You long to see their face light up. Did they leap into the air for joy like a six-week-old puppy? Did they faint and have to have spirits of ammonia waved under their nose? If you can't be in the room at that crucial moment, the least the recipient can do is report to you, later, after they've dried their eyes and swallowed the lump in their throat. This is one of many good and noble reasons the blessed alphabets were invented. I appreciate getting thank-you notes (or phone calls or e-mails or faxes) and try to remember to send them when I am on the receiving end of some spiffy present. Alas, we can only amend our own behavior and not take a sledgehammer to the conduct of others. The rise in non-acknowledgement of gifts is one of those demoralizing indications that our de-evolving civilization may not be long for this planet. I have a similar defeated response to the sad fact that almost no one in this town seems to pull over for ambulances anymore. Next time you send a present to one of these scoundrels who doesn't respond (if indeed you are so selfpunishing or inextricably obligated that you ever bestow a single trinket on them again!) you could include a pretty postcard. On this self-addressed, stamped postcard list multiple thank-you choices: e.g. "loved it," "you read my mind," "I'm not planning to remove these boots, EVER." Below that write something like. "just sluggish lout will take the hint and write you a charming note next time, in flawless calligraphy.

Dear Aunt Trudy,

My four-year-old son loves stories and Shakespeare and fantasy. Put him in a playground and all he wants to do is act out scenes he dreams up spontaneously. The other kids are playing tag and dive-bombing in the sandbox. My mother complains that he's not rounded enough, that he needs a firmer sense of reality. And more physi-cal exercise. A friend of mine says not to worry, that he'll probably end up in the theater. When should I start to worry

LEMON GROVE MOM

Dear Mom.

ful. If he were 60 years older, I'd ask for his phone number. In the absence of really problematic behaior (e.g., your boy doesn't have friends; seems abnormally moody, isolated, unhappy; causes alarm in school, etc.) as opposed to mere evidences of artistic temperament - which it sounds like is what you have on your hands - I'd agree with your friend. With all due respect to your mother, the sense of reality that is, shall we say, tenuous, Chances are you've given birth to another Billy Wilder, Paul Robeson, or Stephen Sondheim. This is cause for celebra tion, dear, not fretting. See if you can find or organize a kid's theater group for your little Barrymore. Such a program can provide plenty of the atrically based exercise junior can do to develop his instrument and at the same time address your mother's concerns about his physical education. It's a big responsibility, having a talented kid and helping them culti vate their gifts. One of the most love Iv humans I know began kindergarten as a tiny lad who never liked to get dirty or play with the other spent all his time dallwing with the girls, acting out various dramatic scenarios using their large cast of dolls. I'm not going to name names but this boy grew into a MAJOR Tony Awards, the works. Can your

Write to Aunt Trudy do the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to trudy@sdreader.com



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Ram a Car

s I get older, there are more and more things I find myself wanting to escape from. The list is absurdly long, in fact. So I've become a better escape artist.

Mean people? No problem. A smile, a head nod, and I glide into the next room. Insufferable reports from friends about bosses, company mis sion statements, and meager raises? I go to feed the jukebox. Cold? I go inside

I'm almost where I want to be

But the easiest way to escape from certain sit-uations, I should know by now, is to never enter into them in the first place. This category of scenarios includes job interviews, stadium concerts, political debates, water-skiing, relationships with anyone who works in a museum or historical society, confessing a sexual fantasy to anyone, being responsible for the brûlée part of a dozen crème brûlées, and Thanksgiving dinner with anyone other than immediate family.

There are, of course, detestable circumstances

that we cannot escape from, no matter how scurrilously we may try. Either fate or our conscience or intellect - let us down, and we get trapped. I'm thinking here, for example, about helping a friend move from a third-floor apartment, having lunch at the golf club with a crotchety great aunt, cleaning a litter box, ordering a ham and cheese on rye at the Amtrak snack bar, making small talk on any subject, drinking ouzo, writing a book, or getting in a wet sleeping bag. Run for a year, but one of these scenarios will find you. Truth be told, we will all have dinner again with



Now, there is a new category of dreadful cir-cumstances, thanks to Joshua Piven and David Borgenicht, authors of The Worst-Case Scenario Survival Handbook and its associated website (www.worstcasescenarios.com). This category is made up of terrible scenarios that we never dreamed we could escape from but which, in fact,

we can.

The authors start things off with two familiar mottoes: "Anything that can go wrong will" (Murphy's Law) and "Be prepared" (Boy Scouts). "Ebola! Anthrax! Severed limbs! Tunnel collapses! Muggings! Danger! It lurks at every corner," the site warns, "Sharks, Quicksand, Terrorists, The pilot of the plane blacks out, and it's up to you to land the jet. What do you do?" The authors both paranoid journalists, polled the experts themselves - skydivers, pilots, Navy SEALs, stunt gator farmers.

Not all of the advice here is about how to escape

from harm; some of it explains how to rescue other people from it. You can learn how to use a defibrillator to restore a heartbeat, how to deliver a baby in a taxicab, how to treat frostbite, and how to perform the trickiest of all emergency medi cal procedures - a tracheotomy

You will need a

"This procedure, technically called a cricothyroidotomy," the site explains, "should be undertaken only when a person with a throat obstruction is not able to breathe at all no gasping sounds, no coughing — and only after you have attempted to perform the Heimlich maneuver three times without dislodg-

ing the obstruction.

sharp knife; a straw or a ballpoint pen.

You will need a first-aid kit, if available: a razor blade or very sharp knife; a straw (two would be better) or a ball-point pen with the inside removed; and, if neither a straw nor a pen is available, stiff paper or cardboard rolled into a tube. Don't bother with disinfecting the tools — "infection is the least of your worries at this point." From here, the authors walk you through a series of delicate procedures involving centimeter-long incisions and precise pinches that, as far as I can

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ring death.

But, no matter, it's not others we're worried about the sections dealing with surviving a poisonous snake attack, fending off a shark (first, hit back, and second, find its eyes and gills and "make quick, sharp, repeated jabs in these areas"), how to escape from a bear (don't run), how to escape from killer bees, how to escape from quicksand, how to win a sword fight, and, most practical of all, how to take a punch. First, remember Harry Houdini's mistake: be sure to tighten your stomach muscles and do not suck in your stomach. Then, shift so that the blow hits your oblique muscles. Fending off a straight punch at the head requires a little more derring-do. "The straight punch," odd as it sounds, "should be countered by moving toward the blow. A punch can be absorbed most effectively and with the least injury by the forehead. Hit back with an uppercut or roundhouse (optional).

Some of the scenarios just seem too wretched to even try escaping from. For low the "how to land a plane" instructions properly, you'll only have seconds to read about how to survive if you parachute fails to open. And you'll only get through this if a friend jumped out of the plane when you did and has a functional chute. Then, while you're traveling 130 miles per hour, you'll have to hook your arms into your friend's harness. When he opens his chute, the "shock will be severe, probably enough to dislocate or break your arms." I can think of a

better way out of that fix. There's only one tip in this survival guide that can be used every day — three or four times a day, if necessary. How to ram a car.

First, disable your air bag and put on your seat belt. Accelerate to 25 miles per hour. Aim to ram the front passenger side of your car into the rear wheel of the other car. At the last minute, accelerate to 30 miles per hour and deliver a "disabling crunch to the rear wheel of the obstacle car." It should spin out of the way — "hit the gas, and keep moving."

- Justin Wolff



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neighbor Arlene, a grave older woman who drives a Trans Am, leaves sacks of persimmons by my front door. The trees in her backyard are so heavy with fruit their branches bend low to the ground. In the late afternoon blue iavs mass in the branches. Bright orange pulp shines on their beaks. I stand in the

# Persimmons

trees alone!" I shout, wave my arms. The blue jays ignore me.

Arlene's generosity is one way I know time has passed. Living alone, time runs together. I can give a general outline of my life, but ean offer few specific dates. When I come home and find a sack of persimmons by my front door, I know it must be mid-October. I stack the persimmons on the window ledge above the kitchen sink. In a few days they'll begin to soften.

In my unexpected bachelorhood, I tend my garden carefully. I mulch. I weed. I fertilize. I search catalogs for mints, sunflowers, unusual tomatoes. I ignore descriptions of fig trees and lemons, plum trees, apricots, persimmons. Of all things I could grow, fruit trees would be the most wonbefore they mature. I am rootless. I don't by MAX NASH know where I might be a few seasons from

Arlene doesn't weed much, or mulch, nor does she often water. She tells me she planted her oldest persimmon 20 years ago. "But the two others were volunteers. They grew from seeds blue jays dropped to the ground. They came up just like that. Now they make more persimmons than I know what to do with."

She sometimes talks to me over our backvard fence while I weed and fuss with my lawn. She talks about her children. She seems to have several. There are grand-children. I can never keep track. They rarely visit, at any rate. She

"You can raise 'em," she says, "but you can't live their lives for 'em. You do the hard work, then

let 'em go." She guesses her persimmons are the domestic American variety, Diospyros vir-

mons are round. Arlene's come to a point. I think they might be Hachiya persimmons, one of the Japanese varieties. Until ripe, they are, like American persimmons, puckery, astringent. In the morning while I make cof-

a little squeeze. They ripen from the inside out. The trick is to wait until they're soft inside, custard-like. They're very sweet and, to me, taste a little like pumpkin. This waiting, the watchfulness required, makes me think they're an old-fashioned pleasure. Pernons are a patient fruit.

My mother comes to visit. I find her one afternoon parked before the kitchen sink, a half-eaten persimmon in one hand.

"we lived near a persimmon grove. I remem ber climbing up into the trees and eating all I wanted. Mother would say, 'Don't do that, you'll make yourself

sick.' And I did make myself sick. I never listened "

She looks at me. "You always listened. You were a good kid. Before your father died known they would like you, we would

have had more children." Lately, she's given to that sort of

introspection. My dead father. Her dead mother. My childhood. Nearly 70-yearsold, she sleeps deep throughout the night. I hear her snore and murmur. In the early my nine-year-old nephew. She talks to him about school. She helps him with his

"That little boy is devoted to me," she says. "I don't know what I'd do with-out him."

In an offhand way she asks if I'll ever marry again. I say I doubt it. She changes the subject, picks up her needlepoint — a fat green toad crouched on a lily pad.

a half-eaten persimmon in one hand.
"When I was a little girl," she says,
a child of yours on his knee."

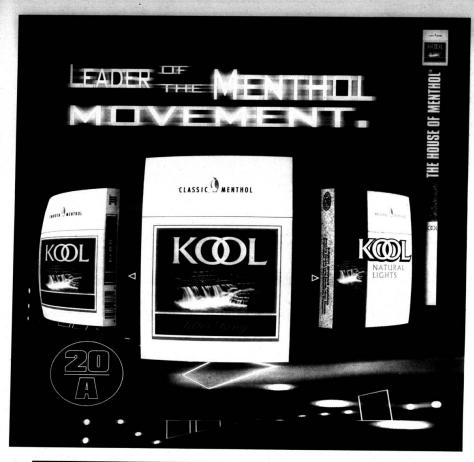
The next day Arlene brings more persimmons. My mother meets her at the door. The two start to talk, to laugh. Both of them widows, unwilling survivors. I excuse myself and take out the trash. Dust blows down the unpaved alley. A dozen blue jays perch atop my weather-beaten fence. The birds look at me, then at Arlene's persimmons. In a rush of twitterings and chirps, they descend upon the fruit, or what's left of it. Half-eaten persimmons dangle forlornly amid the brown and red leaves. I start to chase the blue jays away, but I stop. There will be more than enough persimmons next year, I figure. And the year after. And so on long after I've moved on.

Nijiya Market (3860 Convoy Street, 858-268-3821) carries dried Japanese persimmons, a great delicacy, for \$20 per pound. A package of three dried persimmons



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Lorenzo Madalena's 1959 novel, Confetti for Gino, charts the course of fisherman Gino DeMarino — from life on the tuna clipper to his home-port holidays with family and friends. After a three-month tie-up, and plenty of family drama (the holdays, a fight with his best friend, a reluctant American girlfriend, and a domineering Italian mother), Gino was ready to set out on the Stella del Mare in search of the elusive catch. But first, a stop in the Mexican port of Guaymas, where Gino's orewing temper would boil over again.

Standing on deck beside the wheelhouse, Gino ducked as a shower of spray broke across the bow of the Stella del Mare. The water soaked the back of his blue shirt. Once more he raised the binoculars and vainly searched the course ahead for a sign of tuna. The shimmering Mexican water seemed to reach unending, smooth and blue and lifeless.

With a curse Gino entered the cabin and hung the binoculars on a nail. Marco was at the wheel, but Gino ignored him. He had scarcely spoken to the blonde fisherman for the past month, since the night of the Big



Gino stretched on his bunk and glanced over at the clock beside the radio set. A couple more hours' sailing and the Stella would be in sight of Guaymas. He reached inside his shirt and pulled at the old Navy chain about his neck until his fingers closed over the gold cross. Cristo, he boned there would be plenty of bait in the harbor

With the end of the tie-up Gino and his crew, along with the rest of the Italian fishing fleet, had hurriedly put to sea. Within a week of the new year not a tuna clipper remained in port. The union and canneries had agreed on the price scale; tuna had dropped, but the cheaper fish, like vellowtail, had slightly risen. A time limita tion had also accompanied the end of the tieup; to prevent oversupply the canneries ruled that each tuna boat would be held in port for three weeks after completing a trip. As a result very skipper was determined to return with a full load, no matter how long the trip might take.

Perversely the tuna became more elusivo than ever. The start of the current season was almost disastrous, for the fish seemed to have disappeared from their usual grounds.

It was already the end of January, and the

Brian Christie CNN Ancho

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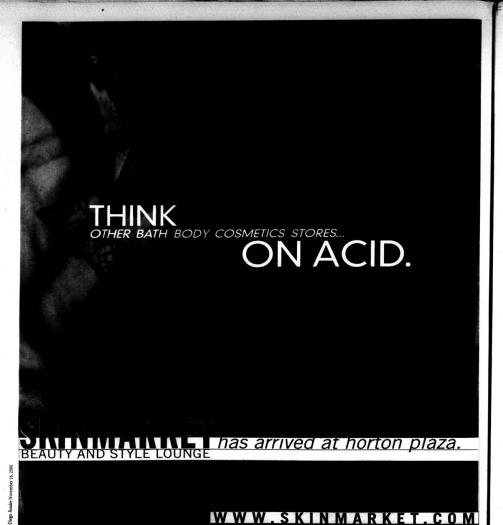
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waters with almost empty wells. The trip had started well enough when the Stella made a strike near Guadalupe Island. The crew had pulled

But then had followed days of fruitless searching as Gino turned the Stella south. Along with other captains he tried the Cedros Island and Uncle Sam banks. On farther south, beyond Magdalena Bay, he roamed the Lusitania banks, finally rounded Cape San Lucas, and sailed north into the Gulf of California. Several times Benny spotted a school from his perch atop the mast, and each time the crew beat the water furiously to incite the tuna. But they scratched only a few hundred pounds once. another time a scant 60. Each night as Gino called his code came over the radio and offered one bitter consolation: none of the other skip-

pers was having luck either With a restless groat Gino rose from his bunk and

slipped on his gray-visored cap. He paused beside Marco and sullenly glared out an talk with his friend, but his pride checked him. Gino felt he could never forgive Marco's affair with Anna, but he deeply missed their old relationship He missed sitting with Marco on the bunk, swapping sips from a bottle of scotch while they talked over the day's fishing, plotted the next day's course, or simply gossiped idly.

bring himself to feel so completely at ease with the others in his crew, not even with Peter the Rat. Gino was just superstitious enough to suspect the Stella's poor luck was related to his strained feelings toward Marco. Never before had the Stella's wells been so empty after a month



Gino spit into the wind and turned away from the window. "I'm going below," he said gruffly, "If you spot anything, call." He avoided looking at Marco when he Peter the Rat stood

behind the wheelhouse. He had a dozen potatoes and the Rat handed Gino a potato. onions piled beside him. Gino "Gotta do something to keep stopped to watch. The Rat from going batty," he said was idly killing time by fir-Gino took aim and struck a ing the vegetables at a swarm of sea gulls that hovered above guil squarely on the breast as it perched near the edge of

With a foolish grin Peter

shouted. "I knocked one out of the air a while ago. Fell smack down." He offered another potato, but Gino the wooden plank to the bait

"Good shot!" the Rat

At the stern Jazzy and Bruno were playing another game while tiresomely keeping watch over the Stella's wake. They were baiting sea gulls. Gino had kept his Christmas promise, and Bruno had with relief left his fiancée behind to make his first trip on a tuna boat. With Jazzy taking him in hand, Bruno was learning all aspects of fishing, including one of the popular ways of passing

Bruno tied a dead sar dine to a length of string and looped the other end about his hand. He hurled the limp fish outward. The gulls flapped and swooped, and instantly one of them gulped the sar



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another good gag," Jazzy called out. "It drives them Jazzy cut a piece of string

and tied a sardine at each end. He flung them high and the sardines revolved in wide circle. Screeching and darting in the air, the gulls snapped. A pair of the birds swallowed the sardines and flew off in opposite directions. The string stretched taut and suddenly the gulls were struggling and pulling, their wings flapping wildly as each one fought to break free. Finally the line snapped short, and one of the gulls sailed off, looking ridiculous with the string trailing from

"Don't use any live bait," Gino warned the fishermen 'We're running low as it is. He leaned over the forward bait box and studied the swarm of sardines and anchovies that circled in a mass at the bottom of the tank. Several dozen lay float-ing with white bellies turned upward. Gino skimmed the off with his hand and flun the dead bait onto the decl

Good, live bait was all important in tuna fishing and Gino was worried abou his supply. One bait tank was completely empty. In desperation he had chummed the dines and anchovies recklessly during the long trip down Baja California whe ever there had been a strike

Now the bait in the forward ox was low, and for the p few days had been dying in For that reason Gin

decided to head straight for the port of Guaymas. Earlier that day Big Jud had radioed from his Mermaid II that he had caught six ton of skipjack less than a hun dred miles south. Rather than chance turning about and possibly reaching Big Jud's position too late or, even worse, getting there with no live bait left, Gino kept the the gulf. Already less than ten scoops of bait remained and that might be used during the trip to Guaymas. Once there, he was certain of restocking both bait tanks, for the harbor usually swarmed with anciovetti. There were other rea-

sons that made Gino decide to continue on to Guaymas. The Stella was getting low on fuel, and the cook was running low on fresh vegetables. Both were available in the scrubby town. And it ad been almost a month since the crew had put into any port. Guaymas was no better and in many ways worse than the usual Mexican seaport, but it had its share of cantinas and women. enough to relieve the boredom that Gino's crew felt after monotonous weeks at

Gino dipped the small net scoop into the bait box and deftly tossed a few of the small fish starboard as the Stella passed a mass of drifting seaweed. The bait spun on the surface a moment and then disappeared below. Nothing sped from under cover of the kelp to disturb them. He double-checked by throwing another handful, watched the fish swim off, and spit after them in disgust.

Dropping to the main deck. Gino braced himself against the swaying of the boat and made his way to the galley. He stepped ac the high threshold and slid onto the long bench that surrounded the table. Sitting next to Nino, he idly picked up one of the comic books that the midget and Tits were

scanning. "Gimme that funny book you got," his brother said. Nino grabbed the 'Action Comics" from Gino's hand and tossed over the Whizz Kids he had already

books was piled on the table. and more were strewn about the bench. Nino read thoroughly, silently mouthing the words in each panel. Tits had not yet learned to read English, so the heavy, bald Sicilian patiently turned the pages and examined the curius figures that cavorted. fought, and made love in My True Romance.

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Slim, the new cook, inter-Benny to pour a cupful for

and replaced Dirty Dick as South. He had long, fiery red and a lanky body. He walked with a perpetual stoop from having to hunch over in the low ceilings of galleys. For the past year he had been cook on various tuna hoats out of San Pedro, but during the tie-up he had drifted into San Diego and signed up with Gino's Stella del Mare

for one trip. Slim had two major faults: he was an incurable liar and he was undependable. Once a trip was completed and he had received his check, Slim might disappear for weeks and fail to turn up when the boat sailed again But his excellence as a cook

He had a reputation along the waterfront for baking delicious pastries, and it s surprising the variety of dishes he could prepare from a tuna boat's limited stores. If anything, some captains

ssured him a job anytime

good a cook: half an hour crew would drift into the gal ley and sit waiting.

Gino set aside the com book and sipped his black coffee. "What kind of story you trying to make Benny believe now?" He winked at the Mexican

With one leg resting on a chair. Slim bent almost double. "I was telling bout Ellen, my last wife," he

"You said before she was your second," Gino corrected. The cook slurped hot coffee and pursed his lips while he thought. "Which she was but which I married

"So you really had only three wives?"
"No. sir. I must have

forgot to tell you 'bout Sue which was common-law which sometime I don't bother to count none. She came after Ellen the second time and before Roselle. Slim waited for additional comment, but Gino was too

Benny "Tell to me again how your Ellen make the love."

"I'll give you a clue," Slim continued, "That gal showed me more ways that my other four wives put gether, which they weren't worth a damn. I had to leave her, though. She liked to killed me, I got that thin."

"All those wives and you never had kids?" Gino asked. "I'm sterile." Slim

answered blandly. "Which my glands was cut when I paid her a quarter." Gino looked at the cook

"She got put away for illegal prostitution, and we went home." Slim yawnee and stretched. "Anyway, that's how come I got sterile, and

I'm sure glad of it." "For why?" asked Benny "Why, man, the gals like me better that way which

He seized them both by the hair, clunked their skulls together viciously, and slammed the fishermen back against the wall.

did a stretch in Georgia." He added casually, "Chain gang. Benny's eyes bulged "The chain gang! But for

why, Slim?

"Ob. four buddies and me gang-banged this nigger gal which she was asking for it, anyway. We got sent up for three months until the court decided it was all a mistake which it was, because the nig-

ger gal admitted later we each

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they haven't got nothing to worry 'bout!" The cook reached for the coffee pot and refilled their cups.

boys "Gino lifted his cup in "Si," the Mexican added udly. "And I think soon my Chiquita will have the

Slim was impressed but only momentarily. He preferred remaining the center of attention, "Six brats? Well if I was to tell the truth, which I am, I have two myself."

'You just said you're sterile." broke in Gino.

"I got them before I wa sent up." the cook explained patiently. "Couple of bastards I got by some nigger gals. 'Course they don't co because everyone has them where I come from."

Gino sighed. "Cookie, I think you're nothing but a liar. I never heard so much crap in my life from one guy But you're a damn good cook, I got to admit. Where'd you ever learn?"

Slim shifted legs on the chair. "Might be you won't believe me, but I learned in during the war for pulling a Gino laughed. "Dio cane,

stop breaking my eggs! I should have known better than ask!" He reached for a copy of Detective Comics and leafed through it while the cook enthusiastically told o this hitherto unrevealed exploit

Monk came up from the engine room for coffee. He stood outside the galley and leaned over the side. "Guaymas ahead,"

Gino shuffled to his feet. "You be ready in an hour?" he asked the cook.

"Anytime you say, skip-per." Slim turned to the castron stove and peeked into the oven at the pot roast and

We'll have chow, and then I'm letting the crew ashore. Maybe these Mexican pigs can show you a few

Slim leered. "I got a hot tamale ready for the first Chihuahua that snaps!"

"Just don't get too beat," Gino warned, "We go for bait first thing tomo morning, so have coffee ready

Gino climbed the ladder and entered the wheelhouse to take over from Marco as the Stella del Mare neared the port of Guaymas.

As they entered the bay a motor launch sped toward them. The port captain, a his two darker, wizened companions, the local broker and the doctor, climbed aboard the tuna boat. The port cap tain's duty was to help the

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kipper avoid shallows as the boat pulled into Guaymas, while the broker cleared unctory check for com

still light when the anchor per was over. The crew hur-ried to wash up and change into fresh dungarees and shirts. Gino called the men

"All right, boys, the night is yours so long as you're back in time for bait. Bruno you and Tits stay on watch while we're gone. Me and Nino will relieve you about nine o'clock.'

"I'll take Bruno's place," Marco volunteered. "Jazzy wants to show him around I'll wait until later."

Gino gave a shrug. Prob-ably, he thought, Marco wanted to avoid him ashore "Don't forget we get bait at 4:30. Coffee's at four." He led several of the

men aboard the motorboat while the remainder climbed into another that bounced against the side of the Stella. The second motorboat was run by a Mexican who in exchange for American in the harbor. It was a good Guaymas was typical of

the Mexican ports situated along the Gulf of California. Squarely in the center, the traditional ornate cathedral faced the dusty town square Both sides of the single paved street were lined with curio shops, cantinas, and small stores. Clustered tightly behind this business center were the wooden shacks of The chief source of income for the few thousand Indian

and Mexicans was catering to The crew of the Stella spent a quick half hour among the souvenir stands. Most o the goods were the usual up the hill. Both sides had cheap silver necklaces, rings, dilapidated, one-room huts and pins. Occasionally, how

, the Indians displayed soft alligator handbags and shoes. Peter the Rat bought a set of tortoise-shell combs for his wife while Gino set

lighter for Vicky. Reluctantly Bruno decided to avoid ossible scene and purchases With sardonic humor he set tled for a bottle of punge perfume appropriately labele

Mi Falta — "My Mistake. Several ancient Fords, sainted vellow to identify them as taxis, rattled along the street. The men whistled for one, piled into the car, and gave the toothy driver

"El Rojo. Pronto!" Guaymas had numer ous cantinas along the main street, but easily the most lively stretch of road lay or the outskirts along Callejón de las Locas. There, respectfully away from the disap proving eye of the cathedral the "Street of the Crazy

hardly more than cubicles. As they lurched up the dirt road, Gino peered at one of the windowless shacks. The door hung brokenly on its hinges, wide open, and the room was empty. He

nudged Peter the Rat. "That's where I first got mine," Gino said, almost ten derly, as though he were indicating a shrine.

"Mi! No kidding?" The Rat stuck his head out the window and looked back. "How old was you?

"Fifteen, on my first

Peter the Rat was shocked. "Fifteen? That old? I was still in grammar school when I got it. Who took you

Gino felt his ears flush. "Marco," he said.

Peter, Bruno, and Jazzy glanced at one another. They sensed Gino's embarrass ment at having to mention his friend's name. None of the fishermen yet knew what had caused the fight at the Big thy was all for Marco.

The cab shuddered to a stop before One-Eye Mike's popular establishment, El Rojo. The cantina was actually a large, square-shaped building with tiny single rooms opening into a patio

The patio was dreary in appearance; but at night as the fishermen sat about wicker about the central fountain and the atmosphere became The crew of the Stella

rmed into the main bar and boisterously ordered been and straight shots. One-Eye Mike rose with immense effort from an easy chair and lumbered behind the bar He was an obese, filthy man of 60 who had years before escaped a charge for passing tling in Mexico. In Guaymas he found his particular niche as proprietor of a house cater

ing to American fishermen "First one's on the house," One-Eye Mike announced grandly. He splattered tobacco juice upon the sawdust floor and wiped the saliva across the grizzled stub-

While the men drank ward, his flabby arms sprawled upon the bar, and asked about the outside world. His good

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left eye blinked alm usly when he spoke; the other was a sickening yellow was pleased to hear the tie had ended, for his trade had dropped disastrously the

"Who's the kid?" One Eye asked, jerking his fat thumb at the midget, who sat drinking a glass of Carta Blanca. "Nino, my kid brother." Gino gulped his round.

in the corner of his blind eve and swept up the shot glas with the same hand. "Well. you brung him to the right place, all right. Nobody too oung for my girls!" He chuckled gutturally and ounded like a monst

"Not Nino. When he's ready I'm getting him the best. None of your sloppy

"I got a new girl in. Chi her." One-Eye Mike halfheartedly swabbed the bar with a rolled, dirt-stained







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rag. "She's ready now if you

"Maybe the others, but not me. I'm going steady." Gino sipped his second shot.

"Better forget about me, too," Peter the Rat said. "I got married since we been here last."

"Married!" Mike's left eye widened and the blind one twitched. "You old whoremaster, what got into you? One of my best cusstarve?" He groaned mournfully. "Why, you'll break Dolores's heart when she

Peter the Rat made a sympathetic face. "I wouldn't want to do that." The Rat was inordinately generous, especially with his affections. "Maybe just one more time.

Like a good-bye." "No, you don't." Gino said, teasing. "If you see Dolores I'll snitch to Connie. Listen, Rat, if I can hold out, so can you." He slapped Peter on the back. "Drink up. We'll get swacked instead."

Meanwhile, some of the crew had drifted from the bar and carried their drinks into the patio. It was early

of the 11 girls that called El Rojo home was seated out-side her individual cubicle.

Slim the cook was undaunted. He boldly rapped at two doors, sized up the occupants that answered, and grasped the livelier-looking one about the waist.

"See you tomorrow,

Five minutes later there was a squeal, and the girl flung open the door. "¡Dios, qué hombre!" she exclaimed. She shook her head. "¡Qué salchichón!"

Slim emerged nonplused. Then, deciding to make the best of an awkward situation, he pushed open the door of the other girl's room and entered. This time The new Chinese girl

and a Mexican one came sleepily into the patio from their rooms. They carried towels but otherwise were completely nude. Oblivious to the fishermen who sat gaping, the girls strolled to a water faucet beside the dribbling fountain and proceeded to give each other a sponge

shower. The cold water perked them considerably, and they

As they rubbed themselves dry the girls sized up the cus-tomers. With impudent walks and in a few moments joined the men. This time they work

evening gowns and high heels.
Jazzy called the girls to the table he shared with Bruno. There was an animated conversation, and lazzy beckoned to his friend.

"Let's have some fun with Nino," he said, "These two bags put on a show, and we'll get him to watch." Jazzy snickered with delight. "You go with them, Bruno. I'll

sneak Nino away."

He hurried back into the bar. The midget was wandering about and staring at the warped photographs that were thumbtacked on the walls. Gino, Peter the Rat, with One-Eve Mike.

It was several minutes before Gino noticed that the midget was gone. He instantly rushed into the patio. His engineer sat alone, drinking steadily from a bottle of

Gino was worried. "Monk, you seen Nino?" The engineer gave a

vaguely. "In there, with Jazzy." "Damn it, why the hell didn't you stop 'em!" Gino ran to a room and flung oper the door. It was the wrong one. He cursed loudly and ing open each door in turn The girls screamed wildly and came rushing out in nonos. One of the rooms held Slim and his partner but they were too absorbed to notice the intruder.

Muffled giggles came om one of the rooms. Gino leaned and threw open the door. The midget was on a chair for a better view of the lewd exhibition, while Bruno and Jazzy were standing near the folding cot. The two young fishermen jerked up their heads in shocked surprise as their captain entered.

Gino's face was livid. "Figli d'un cane! I don't want nobody touching or showing Nino nothing. Get that in your stupid heads!"

He seized them both by the hair, clunked their skulls together viciously, and lammed the fishermen back against the wall. Then he grasped the midget under his arms, like a bundle, and strode swiftly across the patio

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and through the cantina. One-Eye Mike and Peter the Rat followed him outside, but Gino refused to answer their questions. He hailed one of the Ford cabs Nino onto the backseat, and ordered the driver to the waterfront. The midget cowe beside his brother, thoroughly bewildered by the show he had seen and frightened by Gino's

Not until they had motorboat and relieved Marco and Tits did Gino speak to his brother. By then his rage had turned from Jazzy and Bruno and was directed against Nino. He grasped the midget by the scruff of the neck and shook

"You dirty little runt! I'll teach you to see dirty

Nino yelled in terror "You're hurting! Stop it, Gino!" He swung his little arms futilely.

"I'll stop you, all right!" Gino shouted. He let go and the boy reeled and fell to the deck. Nino gave a rending sob and rolled against the bulwark for protection. He clasped his hands over his head and drew up his legs. His little body trembled.

Gino stared dazedly at the pathetic figure. His frenzy abruptly vanished, and he felt sickened with himself He leaned down and touched Nino's shoulder. Instantly the midget stiffened with a pitiful whimper.

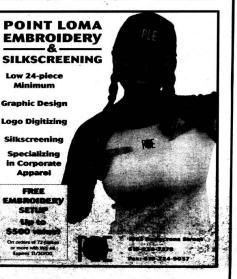
Gino's face distorted He clapped a hand to his eyes and wiped away tears. Forcclimbed the ladder to the wheelhouse. He leaned into the evening breeze that swept through the darkened harbo of Guaymas and opened his shirt to cool his feverish body As he unbuttoned, his hand brushed the gold cross. Gine grasped it passionately, and now the tears he had checked poured across his cheeks, and his shoulders jerked

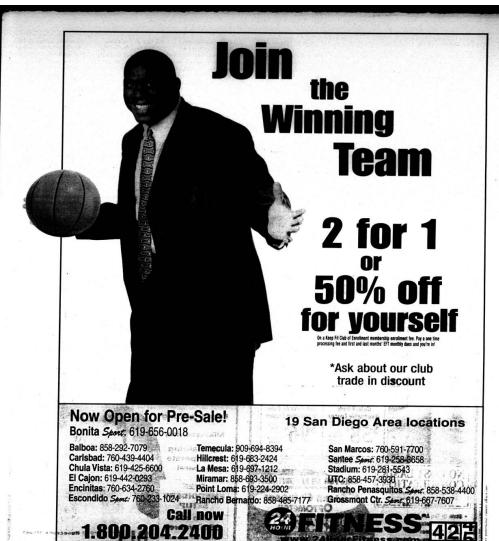
"Dio! Dio! It's my fault!" over until his breast stopped heaving, and he was left with only a despairing loneliness

— Lorenzo Madalena

Next week: Tragedy at sea







# Having no idea what a concertmaster might be, when

asked to interview Nick Grant of the San Diego Symphony, I looked up the term in my Penguin edition of A New Dictionary of Music. It appears as one word and says merely, "The first violinist of an orchestra (following German term Konzertmeister-Eng., leader." It sounded to me like a conductor brandishing a violin, and I wasn't far off.

My ignorance of classical music should be confessed as soon as possible here. As a kid, I thought The 1812 Overture was the only classical record in the house worth listening to. I could at least understand the cannons, and I thought it was a great piece of music. It wasn't until well into my 30s, after years of playing rock and Chicago blues, that I heard Brahms's Concerto in G minor and felt moved and excited in a new way. The piece had similarities, it seemed to me, to rock and roll. Heresy, no doubt.



Nick Gra

This is why I told concertmaster Nick Grant on the telephone that he could assume I know nothing, had no preconceived journalistic "angle." I told him my musical background as a rock and roller; I was apologetic about it. "I always wanted to do that," he said, "but I

was afraid it might hurt my hearing." I was tempted to shout into the receiver, "WHAT?" Instead I told him only that he was right. My hearing has suffered from standing in front of amplifiers for years. He invited me to a rehearsal of the San Diego Pops Orchestra at the Navy Pier. They were working on a night of Gershwin.

A vast, white canvas curtain had been drawn in front of the out-door stage to protect the musicians — more importantly, their instruments — from the August sun. I sat at stage right, only feet from

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81 musicians. They rehea songs such as "S'wonderful. S'marvelous," sor my parents would have lis tened to and I have disr whenever I heard it as hope lessly corny. It's the kind of song I associate with the old ah Shore or The Dean Martin Show of the '60s. But in this proximity to these players with skill that rendered my guitar antics to chimpanzee status, I was

to the cool, urban life I was

going to live when I grew

up. I also associated it with

the streets of Chicago where

I was born and not the Man

hattan that inspired Gersh

win (and later Woody Allen)

But as I listened at Navy Pier

recently, I was in awe of the

quality of musicianship

with clockwork precision

as hearing and witnessing

was, exactly, from where I was sitting. (Later Johnson told me it was a 1925 Gibson L4.) excited, impressed, stirred. While the guitar was miked, couldn't hear what he was The singer, Bill Hutton, playing, but I watched his was belting this baby out. stopping now and then to chords I had some idea of confer with the conductor, but probably couldn't play Matthew Garbutt, as to in quick succession, as h whether he should kind of scat-sing in unison with the was doing, with a gun to my head: major sevenths, augstrings at a particular bridge, drop out, or what. They then mented stuff, octave things and triads. Stuff I under rehearsed "A Foggy Day and "Nice Work if You Can stood visually, but to play... you might as well ask me to Get It." These were all songs perform "Swan Lake" on the Mel Torme would sing and I'm sure he had. This buzuki I looked around and I've told myself, is not my kind of stuff, and I did no vondered which one was Nick Grant. I had no idea associate these songs with the Gershwin of "Rhapsody in Blue" — which I loved as what he looked like. Rehearsal ended at a kid. I never thought of 12:30. The heat, even behind "Rhapsody..." as classical canvas, was conside music but as the soundtrack

characters I have developed manager at Wal-Mart play sical musician. I had a new admiration for this bunch there is no other word, I'm orry — cool. Very cool. and momentarily cursed San Mostly my eyes were drawn to the one guitarist, Art Johntra go broke and wither a son, playing this gorgeou few years back. A woman named Lisa old acoustic - some sort of Gibson, I figured — but I

like he should be an assista

couldn't make out what it

introduced me to Nick Grant backstage. We went into "th nusicians' lounge," a trailer behind the stage structure

Grant is tall with sandy brown hair that flops over h forehead as he thinks of answers to questions, then seems to reject his own

favorite piece."

olite to have said, "Duh!" "If the conductor is dissa isfied with the orchestra's I can help to make changes in the phrasing and mus cal ideas. For instance, occasionally in rehearsal, the orchestra will start to play after the beat. So I stand up and tell everybody to play precisely on the bottom of the beat. We have a delay from the back of the stage to the front. Sometimes the winds and the brass are a little behind us (strings). And if we have a guest conduc-

"Right." Grant is too

"IF I HAVEN'T played a piece for a long time, maybe 20 years, and I try it out and I play it again, then that's my

them. This accents a boy ishness in the 48-year-old musician who "...started piano at 4 and violin at 8. "What is your job

able. An easy breeze off the ay would creep around the "First of all." I think he had rehearsed this answer sides of the stage, making things not only bearable but "the concertmaster should also pleasant. The musicians be the most capable violin left smiling, satisfied. I would ist in the orchestra. As conbe too. I was still a little concertmaster I perform inci fused as to how it was I had dental violin solos and majo just enjoyed, so thoroughly music that, in the past, has elicited from me only groans.

"So, you're first violin ist?" I was proud of sound-ing savvy. Someone had armed me with this infor mation going in. I wouldn't

tor, it helps if I tell everybody, 'Okay, some of us are hesitating. Don't hesitate.' Because the people in the front are playing right on the bottom, and if you hesitate - well, actually, the strings will start to hesitate sometimes. And maybe the winds and brass, because of this distance interval, will start to play right on the bot-tom of the beat, and the strings will delay and end up being behind them." Grant grins like, "Can you imagine such a thing?" Me, I couldn't tune a violin or

get three different notes out

doors only?" I'm guessing

"No. It happens indoors It happens at Symphony Hall. Anyway, I also coor dinate the bowings in the string section. And serve as a liaison between the orches tra and the conductor.

Grant is a native San Diegan. "I studied at the Curtis Institute in Philadel phia. I started with the San Diego Symphony in 1969 in in high school. I auditioned and got a contract. Then I went away to school after two years of playing in the orchestra." "Do you know most of

the people in the orchestra?' "You could say we're one big happy family." He smiles, maybe ironically. "One big happy dysfunc tional family." Now he laughs

"Are there personality conflicts? Prima donnas

"Oh veah, every orches tra has prima donnas. Every orchestra has someone who will practice backstage dur ing breaks in the rehearsal all their favorite pieces. Or they might be practicing whatever the soloist is play ing that week." He's laugh ing again, "Which is some times in bad taste, but the do it anyway. You've got all types of personalities. Some times their personalities and sometimes they don't

responsibilities I have. Eve ontact is big. I watch the other string principals so that we're always in sync unt of bow and the same or brass have a solo. I folinding point, okay? So if to get eve contact. Also I'll stand up and raise my ces are a big responsibility for the concertmasme over the tops of their stands, and I will play with er. Bringing the violins in. I have to make sure that my very little bow at the point. rances are right. That's the signal that every-"How do you do that? body has to drop it. How do you cue them?"

"Well, okay. This is how

I do it. I have a system. It's

pretty methodical. It might

In a fast tempo, two ba

before our entrance and one

violin up in the air. Right at

the beginning of that sec

ond bar, and that's when we

come in, okay? If somebody

disagrees with me, they'll

look at me, and I'll know

they're saving, 'You're wrong,

And I'll reconsider. But I'm

supposed to be right. The

be made pretty fast, I would

at least we have a little lead

time to think about it. Two

beats before we come in, I give

a three...four...with my

before we come in. Then

also there are different sig-

nals I give to the strings. For

instance, if I think that we're

playing too loud, I'll raise

strate the bow distribution

that I think is correct. In

other words, everybody

should not only have the

bow going the same direc-

tion, but they should also

violin up, and I'll demon

right arm, the bow arm, ju

That decision has to

"Oh, yeah, It's fast, but

buck stons here

ound boring but it works

"If there's a new how ing? I want to change a bow ing? I do the same thing. I ise my violin up and turn back toward the section while we're playing, and I'll demon strate the bowing. When they see thể violin go up, they know 'He has some about,' Then they'll see the bowing. I don't have to actu ally tell anybody anything.

"So the musicians h to pay as much attention to you as to the conductor."

"Right, Hopefully, And they do. They're very responsive, and we have a good working relationship If I screw up, I turn around and say, 'I'm sorry guys, I messed up.' And they apprebe linked. Though that might not be it at all. "Is it okay if we don't go with that?"

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favorite kind of stuff to

Grant agonizes over this question. "I like all kinds of nusic. There are very few kinds of music I don't like. I'll get in my car, I'll put on some rock music or bebop.

"Yeah? What kind of rock music would you put

Again he repeats the question verbatim, quietly as if to an imaginary consultant. He is squinting again as if I'm going to be giving him a test score. "I'm sort of hesitant to give favorites because...maybe if I haven't played a piece for a long time, maybe 20 years, and I ry it out and I play it again then that's my favorite piece It brings back memo Also, the immediacy and the beauty of it is something I relearn and relive. It becomes

"Okay," I try another

# "IT'S AN ENCORE showpiece. It shows off what the violin

can do '

ciate that, that if I screw ip I'll admit it. Some peo ple are, like, 'I didn't do it, he did it!' " Grant laugh heartily. This behavior is funnier to him, obviously than annoving.

"Do you do anything else besides music? This is your full-time career, I guess. The idea is so idyllic to me it is hard to picture. Most rock musicians I've played with had to deliver pizzas or work in an auto-parts store during the day

trader on the side or some thing? No, this is what I do for a living. I've never done anything else. I go to Hol lywood once in a while and do recording sessions for movies and things like that.' "Oh, yeah? What movies

did you do "Okay, whooo..." Grant eans forward, folds his hand under his chin, and squints into the past. "What movies did I do solos for?" He i asking the far wall of the trailer. After a few moments I imagine Grant visualizing a parade of mediocre films with which he'd rather not approach. "Without thinking, who do you love? Who springs to mind?"

Performers? Composers? "Whatever, don't even He starts thinking

"What comes to my mind? Again with the trailer wall. You mean, like, 'Man, I love that'? Hmmm. "Too late, You're think

ing about it.

"There's just so much. Grant is an engaging and amenable fellow. He has for gotten more about music than I have ever learned, yet I get the feeling he thinks his answers might not be interesting enough. "I'm pretty eclectic. It's hard for me to choose. In a way it's sort of elitism to say I like this over that. It's a form of elitism, isn't it?" He has a kind of pleading look as he turns to me. I want to say "Relax, this isn't Who Wants

to Be a Millionaire. "Well, I guess." I just agree with him. He may be right after all "I'd be hard-pressed to

pick a favorite."



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types of people these were

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81 musicians. They rehome songs such as "Sp your viomyned to play?

"Well, I'm working on some solo pieces right now, so I would be playing those Like there's one by Paganini 've been working on called Nel Cor Piu Non Mi Sento -In My Heart, I Don't Feel Anymore. I guess Paganini didn't have an analyst. It's an encore showpiece. It sho off what the violin can do. It's probably the most impressive violin encore piece apart om 'God Save the Queen,' which Paganini also wrote That's a little more difficult

Blue ' 'American in Paris A lot of big favorites. I did "I do have a special affin ity for the love music from a tour of the United States Tristan and Isolde by Wagfor the Gershwin Center ner. That piece was a tran nial with Frank Sinatra, Jr. We did a ten-city U.S. tour sition from tonality to atonal ity in the history of music a few years ago when this It has one of the most heart orchestra wasn't performing. wrenching climaxes at the We picked up musicians at very top. The strings come all the different locals [unions] and filled out the in and they just go higher and higher, and they get way orchestra. Sinatra Ir. was very easy to work with, a up in the stratosphere. Ther there's this pinnacle of feel-ing." Grant is smiling, hearvery nice guy. He was always very fastidious about tak ing it in his head. ing care of the musicians. Whatever the musicians

Later I would put on Act III of a five-record set LPs of the opera a friend found at the Athenaeum in La Jolla. Act III contains the music Grant is referring to As usual, Wagner makes me a little seasick. I get that feel ing I'm in the engine room of a small craft on high seas, getting a bit intoxicated on

liesel fumes and queasy from

the ocean's tossing. I can see how this stuff would be exhil-

arating to perform, however.

trailer: "So you're working

some songs and some orches-tral pieces and 'Rhapsody in

wanted, he'd take care of it.

We did New York, Boston,

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on Gershwin now."

Meanwhile, back in the

"Right. We're doing

music that just annoys you this on him out of nowher trying to get a knee-jerk "Yeah, rap, I don't even

Los Angeles...

understand the words half the time.... I don't want to sound

Philadelphia Milwankee

Nashville, San Francisco,

Is there any kind of

us. He has wonderfully inn vative ideas like having the there for the San Diego Pops. He does so many things so well. He's also a great PR man. He's gone out into the community. He's been a gobetween, between us and the rest of San Diego. He's given a lot of his time. We've never had a conductor have that

kind of commitment to Sar

Diego before. It's wonderful.

But was I upset with San

be pretty philosophical

Diego? Mmm... I've learned

about it. That wasn't the first

trouble. I really do think

that's a thing of the past now.

We're moving past that. San

Diego generally is enjoying

sance itself, and I think the

future's bright. We have so

a resurgence, a bit of a renais

time we've had financial

WAGNER MAKES me a little

seasick. I get that feeling I'm in the engine room of a small craft on high seas.

Whatever. "How did you feel when the symphony went broke and all its mem bers had to find work elsewhere? Did you feel bitter about San Diego? That the be so feeble that that could

His response is political: "I think the symphony is enjoying a renaissance tor, almost single-handedly is improving. I'm often astounded at the level of our playing. These people have been so dedicated. They've given, basically, their liver o play in this orchestra. A lot of other orchestras pay a lot more money. We've had some people go to some of orchestras in the country: Chicago, New York, Pittsburgh. But there are a lot of us who love living in San Diego too. I grew up

Grant's family came to San Diego in the early 1900s "We had property in the home here in San Diego. So when I was a kid I got in the habit of having a mountain environment, a desert envi ronment, and living in the city at the same time. It's a pretty great lifestyle.

"Was there music around your house when you were a little kid?"

"Oh, yeah," Grant pauses. Someone has just peeled out" of the parking lot with squealing rubber undoubtedly leaving a "bos patch," as we used to call it in Chicago. I figure it has to be one of the percussionists

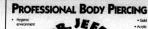
Grant resumes after a a cellist, my uncle played the violin, my dad went to Sar Diego High School, like did, and he played in Nino was the founder of the San Diego Symphony, first

"How about records around the house?"

"My mother played Don Juan a lot, And the Dvořák Cello Concerto — since she was a cellist. This tone poem by Strauss, Till Eulenspiegel, 'Merry Pranks.' We had LPs of Heifetz, you know... As for what's coming

this next symphony seasor Grant is excited about "Th Lightbulb Series." He series that Jung-Ho Pak orought. It's 'lightbulb,' as in fresh new ideas and how to view music and listen to music. We're going to do Bach's 'Brandenburg Concerto No. 5' and some other works."

After the tape recorder is off, though no one said anything about "off the record," Grant expresses his love of Mozart, Haydn, Han-



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del, and Vivaldi. "I like all the old Italians like Corelli, Tar-tini, Frescobaldi. Great old music, the rococo period and late baroque." He might have been talking about pasta for all I knew: "Also Handel's Opus No. 6 Concerto Grossi You know that piece?

"No. So that's the kind of thing you might put on at home to relax?

"Maybe. I wouldn't put on Beethoven to relax."

not," and scoffed, just to appear less musically moronic, "Maybe Nardin or Locatelli," he added. Again I had to resist the temptation o say, "Sounds delicious."

In the parking lot on the way out, Grant again confesses that he really does love a lot of Wagner. "But maybe you shouldn't say that," he cautions.

"Why? Because Hitler was a fan? That's not Wagner's fault."

"Okay." he said. Later, my friend, the one who got me the Tristan Wagner himself was a known anti-Semite." I didn't know that. I only knew he had some wacky fans like Hitler and Nietzsche - and more benevolent cases like George Bernard Shaw, But it struck me as wrong that anyone should have to apologize for his or her love of any artist's work, so I decided

to look into it. In Anthony Burgess's book One Man's Chorus, he has an essay on The Ring by Wagner. Burgess, primaril a novelist, author of A Clockwork Orange, was also a com-poser. Turns out Burgess was a Wagner enthusiast and clears up this anti-Semite

a lot of harm to Wagner, exaggerating an anti-Semitism which was nothing more than resentment at the success of Meverbeer, who just happened to be a Jew, and seeing in his transformation of the Nibelung myth the glorification of the Arvan.

ner's off the book or what the Nibelung myth is (I'm look ing into it), but Wagner still Iohn Brizzolara

lohn Brizzolara's novels include Wirecutter and Empire's Horizon. In 1997 he received the National Conference Media Award for Journalism

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Rebecca told me how a customer overheard her speaking of her money worries and loaned her the money to pay her bills. Olive Street came into its name around 1906, when streets between A and Sacramento were named after trees. One portion of Olive, a quiet cul-de-sac in North Park, has just 15 homes — 22 counting those off the alley. Here neighbors jog together, go to the movies in a pack, and check with others on Friday night to see who wants to order take-out. Weekend mornings, someone is sure to have a fresh pot of coffee brewing, and neighbors know

they can pop in, pour themselves a hot cup, then go home without the requirement to sit and chat. When residents leave Olive Street for an extended trip, neighbors water their plants, cut their lawn, walk and feed their pets, and pay their bills. People barbecue together on holidays and other times linger until midnight over an impromptu poduck meal. They convene on front lawns on the north side of the street and, sharing a bottle of wine, watch the sun set over downtown San Diego. They support each other over the rocky patches and go along for the ride when the going is easy.

At first appearance the street looks humdrum, two lines of houses (most of them small) facing each other, the street split perpendicularly by an alley. But looks are deceiving. The neighborhood has three things that help to make it special. It has Rav's it has Rebecca's and it has a alroy.

that help to make it special. It has Ray's, it has Rebecca's, and it has a ghost.

Ray's Liquor Center — known to locals as simply "Ray's" — stands at the intersection of 30th and Redwood. Olive Street residents know that the convenience store opens early, closes late, and has just about whatever they might want whenever they might want it.

Pasted onto its faded butterscotch front are old signs offering a public fax machine, money orders, and California lottery tickets. A sign for "Refrigerated Mili." is next to one offering "Vodka Special (750 ml. of Fleischmann's for \$4.99)." On the street corner beyond Ray's parking lot is a public telephone where, late into the night, men and women chat (and sometimes argue) with whoever is on the other end of the line. The intimate and mercilessly public aspect of this scene can be unnerving to those driving past.

How very different is Olive Street, just three blocks south. Quetly residential like many streets hereabouts,

How very different is Olive Street, just three blocks south. Quietly residential like many streets hereabouts, Olive Street has mostly single-family dwellings, with residents divided between owners with mortgages and renters who pay close to a thousand dollars per month for a two-bedroom. But because the area north toward

University Avenue is strung with cheaper-priced rentals that attract low-income folks, Ray's caters to the needs of a large and varied population. This Ray's does with aplomb. Stepping inside, you discover one-stop shopping, a mall enclosed in a single building.

To the left of the door, eight refrigerated cases are crammed with dif-

To the left of the door, eight refrigerated cases are crammed with different beers and iced liquors like Ramikazz. The back wall stretches perhaps 20 feet and holds varieties of rotgut wine as well as quality merlots and cabernet satuvignons. For the caffeine connoisseur, there is a machine for grinding roasted coffee beans; it stands next to a glass case with a dozen different Mexican cookies priced at four for a dollar. There are cell phones, electric shavers, watches, and calculators that sell for \$12.99. Keys are made and Thai incense ("Black Love") sold. There are Spanish novellas and local newspapers, and herbal energy tables, including the "aved rink" called Screamin" Energy for those who "wantot

papers, and herbal energy tablets, including the "rave drink" called Screamin "Energy for those who "wantto feel like a million bucks." Clove eigenretes sit next Ozig-Zag rolling paper. At Ray's you can buy hard and soft candy, stamps, frozen foods, and motor oil. A display behind the cash register holds aspirin, decongestants, painkliers, and Listerine. There is deodorant, 24-inch by 36-inch framed prints of misty landscapes and country scenes, cigars, and devotional candles of the Sacred Heart whose Clairol-blond Jesus gazes at the devotee with eyes of an unsettling glacial blue. Cans of Vienna sausages and beans are not far from Brillo, Ajax, and washing powders. Potatoes, onions, and lettuce fill a cooler near the door. For a romantic gift, roses fishioned from synthetic fabric and wrapped in cellophane are grouped like a bouquet near the cash regis-

in Diego Reader November 16, 200

ter. And for the parent, Ray's offers all one might need for a child's birthday party inexpensive plastic toys (a beauty makeup kit, cars, and pistols), packages of pink and blue birthday candles, and Fritos, potato chips, ice cream, Pepsi, and Coke for refreshments.

Standing at the cash register, behind this immense and varied inventory, was Mike Bazzi, Since 1985, he has managed Ray's with the help of his family. It was seven o'clock on Friday night and Bazzi was on duty with a nephew. In between helping customers, he stocked shelves and ran inventory. Bazzi, 41, neared the end of another 60-hour workweek, A Catholic who immigrated here from Iraq in 1978. Bazzi has blue eyes and black hair flecked with gray. He resembles Al Pacino in The Godfather Part II. when the actor looked

"Ray's was here in the



bic, a little Spanish, and an accented English, talked to me while struggling to figure out that the young Latino couple (the woman very pregnant) wanted a bottle of crar berry juice. Next, a middle

aged man, just off work, paid for his Lotto ticket and Bazzi explained that soon the game was about to change, get a new name, and offer more prizes. ("I'll let you know," he promised.) A young African

nan with a no a grocery store. Ray's is very nonsense haircut lugged in a purse filled with \$130 in quarand-take between custo ters. Could she exchange her s a similar "old country" feel quarters for dollars? ("What ver you've got, you bring it

we'll change it," Bazzi assured her.) Behind her was a lean

young man who wanted a d cigar, he said, to smoke

that evening on a date. "Go

around the corner and see for yourself," said Bazzi. An

older man, his hair dyed

auburn that went carrotorange under the fluorescent

lights, paid for cigarettes. The

young man reappeared hold-ing something nearly the size

of a bologna. And so it went

here," said Bazzi, taking a

ten-dollar bill and making

change.
"There's always some

thing happening. I like the communication, the friend-

ship. Here people talk, and we

Bazzi has uncles and

usins in Baghdad who own

This is why I like it

Behind the cash regishung an old calendar dated 1965, the year Ray's underwent a major remodeling Thirty-five years later, Bazzi felt it was time for another face-lift. He had plans to work on the inside as well as change the faded butterscotch color to something brighter, "But it's still in the planning stages," he said, and refused to give Suddenly a young man

jumped the line and hurled himself against the counter his head a mass of dreadlocks writhing like snakes. Cursing, he threw down money and demanded a bottle of

"I'll give it to you," Bazzi said, but he warned him about his language.

"Man. I'm in pain! My tooth is killing me! It's tearing up my whole head! Hurry

up with the brandy! MAN, HURRY UP!" erent, but the warm give-

Bazzi suggested that the man take painkillers rather than brandy. "I took 'em," he howled, "and they ain't done SHIT! Man, hurry up with the goddam brandy!"

Bazzi gave him the brandy and the man rushed out of the store. A moment later we heard someone screaming at the top of his lungs. A woman stepped into the store and looked back a guy on the phone outside." she said, "and he's going crazy.

In 15 years, Bazzi has. never been robbed. There are convenience stores in which the man at the cash register operates behind a cage and the customers pass their money through a slot. Not here, but Bazzi admitted that he kept behind the counter what he needed to defend himself, "Thank God I never had to use it." he said.

While the man outside screamed on the phone, a customer suggested to Bazzi that the guy go to the emergency dental-care unit downwn. "They'll take care of him," he said, "The only thing

When Bazzi recalled th weirdest moment at the store another man and his teeth.

his car and comes in and leans over, spits out all this blood and teeth on the counter. I must have shot him in the he spit out the BBs too." Vhen the police arrived,

they closed the shop for two hours while they investigated. Now Bazzi wondered if he should call the cops for the fellow outside. The cops, he said, would at least get him to a hospital. But he was not much inclined to make a phone call, and this turned out to be a good thing because five minutes later the man stepped inside the store. Clearly the painkillers and alcohol had kicked in He leaned on the counter. "Give me another bottle of brandy," he said, his features relaxed.

Bazzi told him about the emergency dental care, then looked over his shoulder to check the clock. It was now five minutes to eight.

days, I know that

"Maybe eight years as said Bazzi, "this guy parks was a gang thing. Somebody mouth with a BB gun because



"That's okay, man, just give me the brandy." Bazzi shrugged, gave the man what he wanted and

took his money. The young

man apologized for making an earlier disturbance, and

in the course of his-apology

as he described the pain of his abscessed tooth, he once again to the kind of language that Bazzi had wa him about. But this time, Bazzi said nothing. Later he explained that the fellow's pain was gone, and that was

30th Street on

"You see what I mean? ing," he said and laughed.

freshly ground coffee (the

superb Italian espresso called

Illy Espresso) were a promise

time bring. Ray's is a conve-

days until midnight for the

catchall needs of a large and

varied community. Residents

of Olive Street shop there

when they have forgotten

something or perhaps wish

to indulge in a late-night orgy

Rebecca's is different. It is a

class act - and the woman

of Häagen-Dazs and Orec

happened.
"I fell in love with the Twelve hours later. Eight o'clock on Saturday morning and three blocks south of ilding," said Rebecca Zearling, speaking in the tiniest of voices. The 48-year-old blonde Olive Street — a distance defined in large part by the not only has the voice of a child but her blue eyes have a child's clear depth. Heaned customers at Rebecca's on close to hear her. "People ask me if I did demographics before we opened. I didn't. I Juniper Street were already lined up out the door. Mos had the glazed stare and fraved just fell in love with the buildaspect of those desperately ing and I wanted to do some in need of their morning cafthing here, in it."
In the early 1900s, she feine fix. The line for service moved slowly, but there was nothing untoward here. Patience was the mantra: the smell of baking scones and

said, the building had been a cracker factory, and more recently it was the home of the Mongols Motorcycle Club Seek-N-Find, a thrift shop, was located on the corner when Rebecca moved in. Now there are renovations taking place across the street and shops nearby that offer pretty bibelots to those with the taste and cash for such things. Rebecca's has brought the people. This corner is thriving. At the time she first

who owns the coffee shop

and for whom it is named,

cannot figure out how it

thought of opening, Zear ling worked as a bookkeeper and secretary in Kearny Mes Today she works part-time for Bode Enterprises, a technica

1980 TWENTY YEARS AT THE SPORTS ARENA 2000 SWAP MEET **7** for 1 and other prizes! KAP SWAP MEET

late '40s, but we took it over

15 years ago," said Bazzi. Cus-tomer traffic is always steady,

but this was the first Friday

night of the month and it

who speaks Babylonian, Ara-

nonstop activity. Bazzi.







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consultation service in Mis sion Valley. "But baking was always

She first went public in the sixth grade at Field Elementary School in Clairemont when she showed up one day with oatmeal-raisin hars baked with chocolate They were a hit with her class mates, and though she did just unfolded before her.

"My parents were strict," she recalled, "and I was very shy and self-conscious. Baking was my way, I guess... she said, trailing off. One of the bakers had run out to tell Rebecca that her scones were ready. She excused herself.

My table was set on a raised platform at the fron of the building. From this vantage point I could see youngsters jumping out of Volvos and SUVs and hurrving inside with instructions from their mothers, who waited behind the wheel. A couple of runners, damp with sweat, had ended their run here. The outside tables were a free zone for smokers, who were reading the newspaper and having their first cup of coffee and cigarette. Cus-



tomers leashing their dogs to the trees found bowls of water for the dogs to drink; and inside. Rebecca had baked dog biscuits that she gave away. Most of these dogs were big - models built along the lines of a golden retriever but while Albert Boost's eight year-old shih tzu, Panda, was Information of this tiny by comparison, what she lacked in size she more than made up for in attitude. Dogs

approaching for an intro

ductory sniff were sent reeling backward. The chip on Panda's shoulder may hav had to do with the ribbons in

"She got them yester day," explained Boost 'Whenever she visits Susie's Pet Clipet on Park Boule vard, she gets ribbons.'

sort, remarkable mostly for its being shared, feels right at Rebecca's. Boost, a wid wer who lives in nearby Burlingame with his daugh ter, likes to include a coffee stop at Rebecca's as part of his morning constitutional. Here conversation is easy and learned that the widower now in his 80s, worked afte World War II as a geological engineer for the California Water Project, which brough water down from the north ern portion of the state.

"And with more water there came more people. So after that I worked for Caltrans and that meant more people could get here eas-ier." He laughed and gathered up Panda. "You can

blame me for California being so crowded."

Rebecca returned and explained that she bakes rasperry and apricot muffine and chocolate chip, molasses, and ginger cookies, but scones remain most popular. "I can't bake enough of them."

As we sat in the morning sun and talked, Rebecca mentioned that a year ago she almost died.

I had been hemo rhaging for months," she said. When she finally underwent the hysterectomy and the surthey washed it and showed it to her. "It weighed 131/2 pounds and was red and shiny like a balloon and looked to be full of golf balls. Those vere the fibroid tumors." She blushed and said it was a strange thing to be talking about. And it did seem strange

on this beautiful morning While her doctor did not want to put odds on her surviving, miracles have come in multiples for Rebecca, She told me how, after her partner left, a customer over

in 1986, and bought Canyon

own, at 54, has something of the poet that clings to him. For the last 26 are he has worked as an electronic digital control mechanic at the Naval Aviation Depot in North Island. Carole Brown, three years am I embarrassed about my age? No! I've earned every one of my years!"), has green eyes, flaxen hair, and a creamy complexion. She runs Canvon se because it gives her a chance to meet people, she says. Husband and wife have an easygoing attitude about their bed-and-breakfast endeavor. It is for them a fun hobby. But Carole Brown is one of those people who go about their hobbies in a big way. Take the garden where

we were standing. strawberries and cabbages. onions, lettuce, and herbs (chives, basil, parsley, and etable garden were gerani ums, mums, gladioli, impa tiens, daisies, and amaryllis, Because the Browns' lot is three times larger than othrs on the block, their ample garden looked positively puny in it. The wide swatch of grass on the side was large enough to camp on, and the Safari Trek motor home parked beside it appeared to be about the size of a compact car. We looked up at the back of the sturdy lines. Paul. an outdoorsman, claims the backvard under the locust trees s his favorite spot. Stacked

beside the steps were great

already chopped for use in

the fireplace. The tree, a deo

dar cedar, was 40 feet tall and

6 feet around at the base. I

mentioned the ghost that

one of the bedrooms on the

second floor. I'll show you."

through the back porch. On

the mat we used to wipe our

feet ran the green-thumb

affirmation, "He who plants

The kitchen is the heart

gardens plants happiness."

of Canyon House, A Wedgvood stove and refrigerator,

circa 1930, both enameled

in a pale yellow and in work-

ing order, speak of root beer

and of Grandma baking cook

ies. The walls are hung with

"Yes," she said, "she was on the street and saw it in

We entered the house

Carole's daughter saw.

she said. "You have to learn "The ghost appeared one evening."

It was Sunday and the

money to pay her bills. "Who-ever heard of that?" she asked.

But perhaps the story of how

\$10,000 required for a down

payment, but again, a cusner got wind of her trou-

ble and offered to loan her

the money. He was ill with

AIDS, she said, and so they

agreed that if he died, she

would repay the loan to his

caretaker. The man did

the loan. "But isn't that unbe-

lievable, I mean, people just

appeared to make things

the edge of South Park and

has both a large gay com

munity as well as a growing

number of men and women in recovery from drug and alcohol abuse. Rebecca likes

to give jobs to people down

one, that's what's so wor

derful about it," she said, and

then offered a comparison

with what she knows well.

myself that I'd just bake the

ple ask, and so I tried new

things. Rebecca's is like that

taught her how to bake scones

I asked what her most pop-ular offering is. "Walnut

scones," she said. Is there, I

asked, any secret to baking

scopes? "You have to learn no

to touch them too much,

to just let them alone.

Her English mother

trying new things."

her scones. "At first I promise

"This is a place for every

on their luck.

Rebecca's is located on

zing. She did not have the

remark came as the sun was sinking into the Pacific, some where behind Coronado, the sky over our heads a lemon shade deepening into gold was in the backyard of Canyon House, a bed-and breakfast and the oldest build ing on Olive Street, Painted in woodsy greens, the handsome two-story structure sits high on its foundation, on a slight crest, so that it helps to define the horizon line

"Ruth, my daughter, sav the phost," said Carole Brown who, with her husband, owns Canyon House, Paul Brown grew up in North Park and graduated from Saint Augus tine High School on nearb Nutmeg Street. They mar

ole has sewn. Some are funny, "Taste Makes Waist," and some pleasingly sentimen-tal. "A House and a Tree Spel Contentment' to Me.

"When we bought the place, we knocked out a wall o open the space and make According to Paul, this was the only major renovation they undertook The house felt pleasantly

private. Though they bought ten years to open their home as a bed-and-breakfast. Since then, guests have been coming. "They've come from as far as Burma, Denmark, and Germany," Carole said, oper ing a photo album filled with Polaroid snapshots of cou-ples and families, all smiling and squinting a little in their first experience of the renowned California sun shine. While the Browns remember all their guests, they most vividly recall a 26-year-old man from Minnesota who came with his mother. Ill with Hodgkin's disease, he spent much of his time in Tijuana, visiting clinics that offered alternative treatments for terminal canwent back home

When they first moved when nobody was there, oved it," he said, point

through the dining room. where Carole keeps her collection of kaleidoscopes and music boxes. "We also heard pacing back and forth on the porch," said Paul, leading the way to the second floor. He set up a screen that kept the pigeons from nesting. "As on as they were gone, we

I figured that whatever made Linda Blair's head swive

Upstairs, beyond the Browns' bedroom, was the solarium. It had been made over into a children's play-

"They were lovely," said did not know if the young

in, a swinging door led from the kitchen to the dining room, "And it would swing said Paul, making reference to ghosts again. "So I just ing to the new no-swing door

didn't hear walking anymore.

around in The Exercist vouldn't have had a chance with guys like Paul Brown

was done in tones of cool.

pale green. A Murphy bed

dropped down so that the

bedroom. I looked out the

vindow. It was here, where

I was standing, that Ruth

her grandchildren "This is my favorite room in the whole house," she said.

"Grandma's Room," a comfy ose-colored space warmed by mahogany furniture once owned by Amanda Groenbeck, Carole's grandmother Then they showed me the room in which the ghost was seen, and my first thought was that the ghost had good

had a definite presence, the accumulation of little thingsthe play of colored light from the rainbow kaleidoscopes

in the dining room, the kids' toys in the solarium, the needlepoint in the kitchen The feeling here was warm and Early in the 20th Century, Dr. I.B. Hamilton came with his wife to San Diego from Phoenix, where he had worked for the Phelps Dodge Mining Company, owners

"She said she was wea

If I expected to see my

breath fog and my teeth chat

ter with cold, I was disap

pointed. Of course the house

ing Victorian clothes."

of the largest copper mine in North America, Dr. Hamilton was not well at the time They looked for someplace that might help restore hi





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build. Doctor Hamilton designed his house, built in 1912, so that the family lived on the top floor; the patients lev system) were seen downstairs. According to city records, in 1937, after Hamil ton died, Clara, his wife, sold the house for \$10 to their daughter, Marvette Taylor.

She lived in the house until 1973 when she sold the house to Alan and Diane Crittenden. Shortly afterward, Michael Pratt and his wife, Susan, bought the place. When Pratt, a serviceman, was trans ferred to Florida he rented the house to actors from the Old Globe Theatre. By the time the Browns became the owners in 1988, a decade of actors and late-night parties had left neighbors affectionately calling it the "Martini "The Save Our Heritage

Organisation may conside this a landmark," said Paul. He showed me a print of the house standing alone on Olive Street. In the foreground, the trestle bridge crossed Switzer

The couple walked me out to the front porch, which was, like their gazebo, a recent addition. They had also built a pergola, over which a cloud f purple wisteria trailed. Through that cloud, overhead, the sky had darkened. its rose color now stretched wide in the last moments of a spectacular sunset. On the front lawn, a young tree grew.



so that means the tree was

nearly a hundred years old.

We wanted to save it but

couldn't. So we cut it down and planted this. You see

iacarandas downtown, along

"It's a jacaranda," said Paul. He expected it to reach 30 feet at maturity. "You saw the big trunk in the back? It was planted at about the sam time as the house was built.

Sixth Avenue. They're floy ering trees that turn purple

this sapling and noticed its hint of purple. Then it struck me that here - if there was any mystery to the ghost was the source. I said good bye and walked down the steps and out the gate. My aind was racing, and while I knew I was creating a fiction, what if. I told myself at the time at which that first tree was the size of this one, a young woman appeared a Dr. Hamilton's door, She had been abandoned by her lover. She was pregnant. She had taken the trolley that crossed 30th Street, Why Because she was unwell, perhaps she was hemorrhaging in the course of having attempted to terminate the pregnancy herself. Or did she come here to Olive Street hoping to get help for the same thing? This was nearly 90 years ago. Her clothes would now appear old-fash ioned or as Ruth Brewer described them, Victorian. As she made her way up the stairs and into the house, she

looked back upon that young tree. It was the last thing she

I felt eyes on my back. Were Paul and Carole Brown still on the porch and were the looking at me? I refused to turn around. There was a clear view of the street from the second-floor bedroom, Sup pose I turned back and saw her, this woman betraved less lover? Had that old deodar cedar been her refuge until it was cut down, and to grow, for its limbs to stretch forth strong enough to bear the weight of her grief, a tree with shade the color of springtime purple? My weekend Friday night at Ray's, followed by a Saturday morn ing coffee break at Rebecca's. It now ended here under a blaze of red nighttime sky. I crossed the street and got into my car When I made my turn, I did not check my rear-view mirror. Heft Olive Street to its mystery.

Plenty of San Diegans live on pleasant streets and have

and these get on the list too. The residents are predomi-nately dog lovers who have Street, everyone gets a print-out of the neighbors' home and work telephone num bers. The list, often posted on refrigerators, offers a dia-gram of the block with each use and its residents clearly labeled. It includes a handy reminder that trash day is Wednesday and street sweeping is the first and third Tues

their neighbors. But on Olive

on puppy raising and training Kris Wackerli showed me the books she had used Janice Owlett, her neighbor days of the month. Recently, had given them to her. The Art of Raising a Puppy was written by the Monks of New when on two consecutive days the city shut off the water on half the street for repairs. Skete who, according to the eighbors referred to their acket, "train their ow lists, made one or two urgent tiful dogs, and dogs of any calls, and then tramped across breed, according to a unique the street, soap and towel in program based on under hand, bent on showers. Paul ding canine behavior and and Carole Brown, authors enhancing the bond between dog and owner." I turned to of the list, update it and tuck it into mailboxes when some the first chapter, an account one new moves onto the of Anka a German shenherd block. Olive Street has a noticewhelping her first litter. "As able scarcity of children she pushes courageously, only one pair of teenagers -Anka lets out a scream that can only be described as pribut there are plenty of pets,

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like Sam and Gracie and

Calvin. Like new parents

neighbors share tips and books

mordial, her eyes like saucers as she is initiated mercilessly into motherhood." Shud dering, I dropped that book and picked up the second, Carol Benjamin's Mathe Knows Best: The Natural Way

Next to the vegetable garden were geraniums, mums, gladioli, impatiens, daisies, and amaryllis. to Train Your Dog. This howwatching her deal with Bear. to included cute drawings by the author and a chart indicating what "mother" was to

("coo, lick, play, frolic").

There were also instructions for when "puppy is bad." I didn't think of these

books until weeks later when

I was sitting on Sandy Gohres's

nounced "gores") porch

a playful seven-month-old black-and-tan rottweiler. Firm? Friendly? Coax ing? Commanding? For the do when "puppy is good' past ten minutes, Sandy — ("coo lovingly," "pant"), very good ("take pup's head in her green eyes flashing mouth") and very, very good had been trying every trick in

RESEARCH STUDIES

hair-raising wolfish howls? Then Bear, in a display of every how-to book, and all to no avail. Popping up and down, leaving her seat and unbridled affection, was about returning to it, first unwindto trample Ling-Ling, the ing the chain to which Bear aged shih tzu that was nearly s attached and in which blind Sandy ran down the steps again. "No, Bear! No!" he'd wrapped himself, then pulling him back up over the wall from which he'd slipped

And on and on it went A little after ten o'clock on Saturday morning, and the springtime sky was alight, the day perfect. But for Sandy. who had agreed to puppy sit Bear until a friend returned on Sunday evening, the weekend was going to be long indeed. Still, the easygoing blonde laughed. "You could say I'm already counting the hours," she said.

An assistant softball coach at Mesa College, Sandy was used to handling what others might consider an unwieldy force.
"Bear! No!" she yelled,

and then turned to me, smiling. "You have to remember that he's just a puppy."

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the Olive Street alley was an

active path for traffic, "this guy

would be roadkill." She sat

down again but a minute

later was on the grass remov

ing a potted plant that had

found its way into the puppy's

ever-widening gyre of play

space. As she returned to he

to be made to retreat back

down the front steps of the

house. Next, Bear was scolded

for being too rambunctious

with Stormy, the four-year

old gray husky. Would the

older dog lose patience, swat

him, or give instead one of his

eat. Bear followed and had

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"It was a good childhood." she said, her eye on

the puppy. When she was eight years old, she played her first girls' softball game. Her team was part of the Bobby Sox League. and playing with them wo be one of the great pleasures of her youth.

"I loved the smell of the grass, the sound of the ball cracking off the bat, the camaraderie of the teammates She was hooked.

Fourteen years ago, Sandy played third base and left field, on the Mesa College team. It was a time wher women's sports were not taken seriously. Women were under scrutiny, she suggested, and as a consequence felt themselves straitiacketed. itored. Fearing to be labeled "unladylike," they could not throw themselves fully into the sport the way male players did. Women athletes were also dogged by ques-tions about their sexuality Now, after more than a decade, women feel they can relax. Sandy tells this to her young audiences at high school recruiting sessions Her message is simple: "Come to Mesa College, get a top and play college-level ball."

"In the fall, we prepare for the spring games," she said, returning once again to her seat after unwinding Bear's chain, "We have weight lift ing for strength and get the girls running. We work the students hard because they are in the sport to enjoy them selves, of course, but also to

compete." Sandy does more than coach. She helps students pursue their academic goals Last year, for example, one of her ballplayers, Erin Renning, who batted .510 over all and was voted most valuable player of the Pacific Coast Conference and an all-state player, wanted to go on to a four-year college. Sandy helped her complete the forms for academic scholarship and the applications for col-

leges where she could play ball. Renning, she said, is an example of how things have changed. "We're doing catch-up. Men's sports have a netand we're in the process of of the beauty of the spring day. From the front yard, we could see the gleaming spires of the Hyatt Regency and Symphony Towers.

"Coffee's on the side board," said Sandy. "Go help

A Wedgwood stove and refrigerator, circa 1930, both enameled in a pale yellow and in working order, speak of root beer and of Grandma baking cookies,

exciting time to be in women's

Just then Lee Fargo opened her front door and crossed the street. Carrying a mug, she climbed the steps, sidestepped an eager Bear, said good morning, and spoke

RESEARCH STUDIES

This Saturday, Sandy as designated to make coffee for the block. "Cream is

in the refrigerator," she called. Her one-bedroom bungalow is attached to Diep and Linda's home. (Both rent

throughout the city.) As it marked Sandy's first year on

In 1995, her mother, suf fering with lymphoma, died at Sharp Memorial; and last year, her father died from a staph infection at the VA Hospital in La Jolla. After Sandy and her two older brothers discussed it, they decided to sell the family home. "But it was really difhad lost my parents and then

even though we agreed to do it, losing our home was like a final blow. I mean, without ever putting it into words I grew up thinking you can always go back home. Sandy had been adopted when she was six weeks old Early on, her parents informed her of this, but she felt so fully haul - molded plastic. loved by her adoptive fam

biological parents. "But when the house was sold, my safe haven was gone. For the first time I felt like an orphan. She "lucked" upon he Olive Street place, she said.

ily that she never had much

of a desire to search for her

"It was a godsend. That feeling of not belonging anywhere left me as soon as I

Lee Fargo stepped onto the porch just then. Sipping from her mug of coffee, she made her way down the steps and past Bear.

"That's what I love about this place," Sandy said laughing. "There's always some place to go for coffee on a

Just then I saw Steve Lowe across the street. He had turned in to the alley and was making his way down toward his backyard. I told Sandy I'd see her later. By the time I reached Lowe, he had parked and was unloading his 1966 primer-gray Ford pickup.

It was an uncertain

wooden pieces, and iron parts of unclear function. A antiques and collectibles at estate and garage sales, flea markets, and swap meets. Saturday mornings are his busiest time. Today he'd been up and out by 5:30 ("and I an not a morning person"), done his shopping, and now wa back. To me most of what he'd retrieved didn't look like much, but then I don't have Lowe's gift, his "eye." For example, he sees a scarred mahogany headboard and knows what a difference a swipe of furniture polish will make. A plastic pint-sized reindeer, out of place in April, will get snapped up and find a happy home in December. An old iron hoe with a weath ered oak handle will speak to the impassioned weekend gardener. Tanned and handsome, Lowe, 36, knows his business and takes pride in his work. He carries himself with the air of a CEO of a Fortune

"I don't try and get in anybody's way," he said, leaving unspoken the clear sugstion that by the same token he does not much like people getting in his.

Lowe is a native of San Diego. He grew up in Delta Heights, at Home and Euclid Avenues. His father died when he was eight, and his mother Mark. Lowe laughed when he tells how Mark was the first boy (and he was the secat Horace Mann Junior High School. "He did it to meet girls, and I did it to get easy He took courses in flo-ral design at Wright Broth-ers, a magnet high school (and worked in flower shops during the holidays). He is a graduate of Garfield High

school at Oregon and Mead. "If it was today, they would have listed me a hyperactive," he said, carefully putting down a stack of Pyrex cookware. But Garfield had been set up as an indestudents who did not fit into and it was perfect for him I was high energy and becaus I was openly gay 20 years ago. involved, I guess, for me to be at Garfield rather than trying to work things out in one

of the other high schools." From 1988 to 1994, he ran his own travel agency in Hillcrest. It was on a trip to Tucson that he met Arnold Paul, an expert in glass and ceramics, and discovered his love for antiques and collectibles. Though his epiphany had come some years later than Sandy Gobres's who was eight when she recognized her love of softball Lowe returned to San Diego, a confirmed "nicker."

In 1994, Lowe set up house, flying the multicolored gay-pride flag from his front porch. He leases his Craftsman-style house from a friend and has an option to buy. "I don't ever want to leave here," he said.

His home offers him the best of two worlds. From the front, onto 30th Street, he

"I was standing out here the evening the lights went on at the old El Cortez Hotel. I'm looking and then, suddenly there it was!" The number bus passes by his door. This

was the soul of canine recti-tude. Curled up on the floor of the study, Budweiser Hoff-

They showed me the room in which the ghost was seen, and my first thought was that the ghost has good taste.

> "Just look at him " said His job as a picker en-

Lowe has been HIV-pos itive for 17 years. Recently he received the good new that tests he took at the UCSD Medical Center in La Iolla showed his viral load had dropped to a near-unde tectable amount. His physician was especially pleased, he said, because Lowe had been on the mix of retroviral drugs for only six months.

wants to go downtown and

doesn't feel like hassling for

a parking spot, "And I love

Olive Street because there it's

quiet. I take a few steps and

it's like being in the country.

"We call them cocktails." he said, his eyes bright, "and they sure seem to be doing

Across the street, Sandy Gohres was in all likelihood still struggling with Bear; by contrast, Lowe's 13-year-old

his head when I followed his

Lowe, looking down at his dog, "He reminds me that little stuff from driving you

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rusted metal, and a couple of chewed-up red rubber balls. Lowe said it was a magician's trick box from the la would sell well when it was deaned up. But it was another of his finds, something called

tality. Today, for example, he followed his usual plan of

going early to the garage sales and checking them out. If

the sale is taking place in a

tract home or in a condo, or

if he sees lots of "baby grab"

Lowe keeps moving, "At estate

the house. I head for the

he said, stuff that came out

in the covered wagons.

Accordingly, for him, the be

buys are in Santee and

Ramona Econdido and Fall

brook. "Old oars and old

watering cans, Grandma's

kettle and Aunt Ethel's sewing

stuff. Those are the things

that touch me. They were

In his study, above Bud-

eiser Hoffman's unmov-

ing body. Lowe has stowed

one of his finds. A contrap-

tion made of fogged glass

used, they were a part of some

Lowe loves "primitives,"

high chairs and kid toys),

Gage, that he was most excited about. It looked like an extended shoe box with a den handle, twin pi and a ruler encased in glass. He seldom keeps his finds. for a while, he said. I didn't

RESEARCH STUDIES

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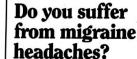


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As it turned out, the money helped to pay for his subsequent therapy, for he'd walked into a moral dilemma.

"Let's say a woman had a Roseville vase, a Ming Tree number 582, that retails for \$140. For me the problem was, suppose she only wante maybe five bucks for it? I don't want to steal from anyone." he said. "but in therapy I learned that if the five dollars made her feel like she got a good deal, then she was happy and, of course, I was "Well, what can I say?

too. I wasn't in therapy long." Steve Lowe is the bad boy of Olive Street. His neighbors share tales. In the early spring, for example, gun-toting men stormed into his house. They wore yellow flak jackets with "Police" stenciled across the back and wer from the Immigration and Naturalization Service. They handcuffed a young man who was staying there and took

"Actually, it wasn't quite that neat an operation." Lowe corrected the gossip. "I was eady to go out to lunch, but they kept me sitting in my truck for two hours." As for the problem, he

shrugged and explained that his friend had violated parole The man was returned to jail. and the two have talked once or twice since then. However, Lowe appeared unper turbed by the incident; nor was he upset, as he candidly admitted, when in the course of an intimate rendezvous. his neighbors, with guests out on their back porch for a barbecue, could hear him. In fact, he seemed a little

The windows face on the back and we were making a lot of noise, I guess. We started off loud and kept getting louder and louder, and then after wards, suddenly we heard

applause. It was funny.'
All his life, Lowe ha been the odd man out, and his residency on Olive Street proves no exception. But despite a history of ongoing

A guy high on amphetamines tore into Olive Street, abandoned his truck, then ran up onto their roof and was dancing

HEALTH AND BEAUTY

nonconformity, Lowe likes his neighbors and takes pains to show it. He shares the veg etables from his summer gar den, full of zucchini, green

beans, artichokes, and peppers "And last year I also had a beautiful fall garden. The

there.

to take an afternoon nap.

"Give me an hour," he

said, letting the screen door bang after him. When he got up, he planned to drive to McDonald's, he said, and buy ten of their 39-cent hamburgers. "I'll eat six, save two

big as softballs. I picked them

and my cayenne peppers and made Christmas presents for

my neighbors." He thought

the red and green colors no suited the holiday season

for later, and give two to Bud-weiser Hoffman."

it hard to imagine.
"Oh, they're small, and

you have to eat them fast, in the car." Then he laughed and closed the door. Every neighborhood needs boundaries, an edge to define itself, and on Oliv Street - respectable and

quiet — Steve Lowe, Bad Boy serves as the designated Other

He likes that. I think. Bear was still at it and Sandy was still at him when I made my U-turn. At the stop sign, I checked my rearview mirror and saw her look up. She was wearing a cap of sunlight. I waved and she waved back, shooting one hand upward as if it was the bottom of the ninth and she'd just caught a line drive or third base. Against the blue springtime sky, she smiled and moved her arm side-toside just once. Then she dropped her hand. I beeped my horn but she had already returned to the task of untan gling Bear from his chain. I beeped again, and this time

she looked up. I yelled it:

"Happy Anniversary!"

Sally van Haitsma bought her home here in 1987, when 30th Street was the site of several drug, or crack, h Thirtieth Street has had a long and remarkable history. In 1909, a wood-and-iron bridge was built to span th canyon between Laurel and Olive Streets. The number two trolley rattled its way over the bridge until bus line ere put in. In 1957 an earthfill bridge replaced the old wood-and-iron one, which had been the center of controversy for many years. According to reports, San Diego youths had seen the bridge timbers as a challenge and had often made the per ilous climb. Eighty years later 30th Street was still the site of youthful challenges, but

The city was auctioning Sally's home, a two-bedroom bungalow that from roof to floor and front porch to back fence was a mess. She made a quick walk-through before the auction and saw what years of benign neglect had left behind and what might

this time it was drugs.

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Switzer Canvon is critical to life on Olive Street. Sally's neighbor, Lee Fargo, moved to Olive Street because the nearby canyon offered variety to the urban landscape and made her feel as if

sive renovation. She never imagined the task as daunting because she is an opti at the time, just 25 years old

"You only had to put 10 percent down. I mean, I was ting a whole house for les than \$8000."

The price included a fair share of headaches. During the next three years, while the police slowly closed down the crack houses, she was burglarized three times, always around the Christmas holidays. (After her third bur plary, her insurance com pany dropped her.) The roof had to be replaced (with five layers of roofing material to tear off and cart away), the the garage and fence rebuilt. went at matters inch by inch, room by room. She hammered and spackled and painted; she exchanged cheap ontemporary fixtures for a 30s ceramic sink from the Carnation Building down town, a toilet with a ceiling tank that flushed with a pull on an overhead chain. She gutted the 1970s out of her 1920s bungalow, returning it to its early integrity. Today her home is pretty much an original, like Sally van Haitsma

Six feet one inch tall. and blessed with thorough bred lines, Sally stands a head women. She is long familian with the attention her heigh brings. Yeah, she says, and keeps going, literally taking the stares in stride. She like to laugh, and when she doe she throws her head back and laughs hard. Her eyes are of a hazel color and can gleam mischievously; her brown hair has been rinsed with a hue unknown to nature. She love a good meal, likes to dance and stay out late. She is 39 years old, works in sales and marketing, and has had her heart broken a couple of times. Whatever she focuses on she cares deeply about, and at the moment she is focused on Switzer Canyon.

she were back in Minnesota, at her grandmother's country home where she spent summers as a child. Kris Wackerli takes her dog, Iris,

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Diep Huynh hauled the 40-foot stalks of a pair of century plants from the canyon, ted them red and green and strung lights from them for the Olive Street December 31 Millennium Party. Paul and Carole Brown

fast Canyon House. For every-one living on this block, city, was facing trouble.

Switzer Canyon is not just a deep trench out their back door. Without it, Olive Street would not be what it is. But the canyon, like others in the There are more than 40

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canyons in San Diego. Decades ago when city workers first laid sewer lines, they used these canyons to take advantage of gravity, thereby eliminating the need to build and maintain private and public pumps. According to lames Nagelyoort of the Water and Wastewater Facilities Division, of the 2850 miles of ewer in the city, 140 miles (and 2400 sewer manholes) are located in canyons and other "inaccessible" locations. While in much of the city the upgraded over the years, in the canyons it has not. From 1996 to 1999, according to statistics from the Metropoliof the city's plans to cut down tan Wastewater Department munity groups sprang into action. Sally van Haitsma was there were 279 sewage spills one of those who jumped. in the city's canyons, an esti mated 2,167,000 gallons "Wanna go to a meet-ing?" she asked me. Sewage spills contaminate local waters, damage natural resources, endanger pub-lic health, and endanger local beach economies and com-

munities. In order to replace

and redirect the sewer lines,

workers needed access to the

canvons. A year ago, the water

district proposed building permanent roads into the

The year before, when she'd first gotten wind of the city's plans for Switzer Canyon, those plans were already drawn up and about to be put into action. Sally liked neither what the city was intent on doing nor the fact that the decision had appar ently been made without community input. "They were talking about coming into my backyard," she said. If she was exaggerating a lit-tle to make a point, the matter was personal indeed. Like members of the Canyon Campaign Organizer, Switzer Canyon Task Force, and Friends of Mission Hills Canyons, Sally started collecting names to petition the city to put its plans on hold and review alternatives to those plans. Now a year later, she and a chorus of critics had created such a stir that the city was calling for a series of town hall meetings so that concerned citizens could be

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apprised of the critical nature of the problem and partici-pate in finding solutions to it. April 26 was the first meeting. When I told her I'd pick

her up, she said I couldn't miss her house because she'd just changed the trim from a faded Band-Aid pink to twin bands of avocado green and sunflower yellow. The colors were attractive, evecatching, and indeed hard to miss. I drove up, parked, and knocked on the door. "Come in! I'm in the back!" she called. I stepped inside the house that, tidy and small, was like many of the other houses or Olive Street. Except for the fact that Sally had a driveway and a garage, otherwise the lay out was the same: fireplace in the living room, dining room next to the kitchen, two bedrooms sharing a common bath. So much for compa isons. Inside, I was greeted with a tall mannequin dressed in a Peruvian alpaca poncho and topped by a black "Peg Bundy" (from the TV sitcom Married With Children) wig and hat. From 1990 to 1994, Sally co-owned Alti tude, a store for tall women

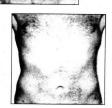
Hanging over the fire place was a family heirloom a framed print given to Sally's grandmother at her wedding At first the scene appeared tranquil enough, a misty island topped by Cypress trees. Upon the moody scene turned ou to be a giant crypt and the woman approaching the island over water is seen to be bringing a casket. The print Island of the Dead, was a weire wedding gift, I thought, just as unusual as the steer skull hanging over the couch, its bones whitened on the deser floor and a neat hole dead center in the bony brow where the bullet entered that ended the animal's life. This was all gothic stuff, but it was meringue, light and meant to tickle. The living room walls were painted a frothy salmon and trimmed in a cel ery green. On the ceiling dan-delions had been hand painted in gilt that Sally is happy to say makes people look up and notice the cracks. Strung over the front door was a wreath of oversized plastic chili peppers.

in the Uptown District at ermont Street and Cleveland The mannequin came from

I crossed into the dining

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wallpaper was crushing the space around the dining room table. Eating here might be a little like eating in a cave, bu a posh cave, for the wallpaper, with its black-and-gold imprint, was a design copied om Radio City Music Hall in New York, the cathedra

of Art Deco. On one wall hung an Eisenstadt print of an elegant woman standing on a fashionable New York street with two large leashed

'Hey! Where are you? "Coming!" I said. On my way out, I peeked black lace curtains covered the window and a couple o postcards (Oscar Wilde and uise Brooks with her dark

cleft hair) were tucked into

the mirror frame. In the gal-

lev-kitchen a parade of salt and

pepper shakers ran along the

"That's some house," I said, stepping onto the back She was watering her

plants while a gray cat played at her feet. Eight years ago, she picked up the alley cat in Ran-

top of a '50s Western-Holly

Brown, built the back gate, a surrealist venture of varied shapes with a lock system that requires a rocket scientist to operate. Sally painted her garage a delectable raspberry red and stained her fence in alternating panels of green and purple. "I was feel-

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cho Santa Fe and named him

mula-one race-car driver Nelson Piquet. (At the time, she

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ing bad about a boyfriend when I did that," she quipped. She checked her watch. It was nearly seven, and the evening sky had rinsed out much of the blue. "Don't you think we'd better go?"

She was wearing a yel-low blouse and black skirt that fit low on the hips (both from the Laundry Boutique in SoHo, New York? Genes and her fashionable clunky shoes had put her nearly five inches over me. In the living room. Sally hit a light switch and her wreath of plastic chili peppers came to life. Then she closed her front door.

Outside I smelled some thing subtle with a hint of clove. It was her perfume called "especie," she said. "I used to wear Samsara until she said, folding herself into the front seat. I asked its meaning. "It means 'illusion,' in the Buddhist sense, which is bad, not in the Hollywood sense, which is Hollywood.

As I turned onto 30th Street, she pointed behind to a house on the corner. The woman who used to live ther she said, was working at some ple approached her, stunned, they said, at how much she looked like their daughter. "And guess what? The womar found out that this other woman, the couple's daugh ter, was her twin sister! The had been separated at birth! Sally laughed, "They got on

She laughed.

Oprah for that one! I made a left onto Red 98-year-old woman who live behind her when she first moved to Olive Street, who remembered the trolley that ran down 30th Street. There were other stories and Sally, an easy talker, included rich details in them and sometimes ended with a punch line. Somehow, she said, a skunk got into Rod and Janice Owlett's house and sprayed the place so badly that they had to repaint much of the interior. But if that wasn't bad enough, she went on, a guy high on amphetamines ore into Olive Street, abandoned his truck, then ran up onto their roof and was dance ing there. "The police had to bring their dogs and get him out of a tree. He had jumped off the roof and was down in Switzer Canyon."

I slipped into a space not far from the Casa del Prado in Balboa Park, where Laser Hair Removal

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"Urban canyons are crit ical to a neighborhood's qual ity," City Councilmember Christine Kehoe was quoted in the package of material l was handed when we entered the room. "We need to find a way to maintain sewer lines and make repairs when indi-cated and at the same time, he sure that sewer maintenance fully respects and protects our valuable canvons

Kehoe was not just stating the obvious but having it hedging her bets and putting her eggs, so to speak, in the baskets held by the homeowners. They, after all, vote.

toting briefcases and wear-In Room 101 of Casa ing suits because they'd come del Prado, it was easy to dishere directly from work, they tinguish the engineers and rsonnel from the home were not smiling.

"There's going to be a around. We sat down near

The city was responsible for sewage maintenance, and the 140 miles of sewer lines that ran through the city's canyons were gravely in need

of repair. The facts were sim ple. But for these folks it was as if they'd been sent home a note from the school principal notifying them that in response to the threat of ticks, on Monday the flesh was to be flaved off their children's bodies. You should have seen

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the eyes have it.



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the 50 or so men and women

whose homes sat above these

canyons and who came in

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James Nagelvoort, from the city's Water and Wastewater Facilities Division, took the podium to speak of the infrastructure, background, and maintenance challenge the canyons offered. While he talked, the audience hunHands flew up with ques-tions and what might have been demands for clarification, but these all went unanswered while Nagelyoort barreled along to his conclusion, which turned out to be an apology. The city, he said,

ing to act without taking into account the feelings of the communities involved. "Everyone needs to participate in creating, evaluating. and selecting the solutions

and alternatives.

These good people had won, and for a moment they sat quietly, not knowing what to do with themselves. Into that emotional vacuum stepped someone from the Audubon Society. At the podium, he spoke of the But who was listening? This

of the breeding and foraging of the coyote, the survival of the cactus wren, the habita throated whintail lizard, the movement and dispersal of the California gnatcatcher. guy was preaching to the forth with remarks on watershed preservation, of how of life and the value of land around them, of the canyons recreational and educational values. Who didn't know

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and their assets." Kehoe was not just stathedging her bets and putting her eggs, so to speak, in the owners. They, after all, vote.

In Room 101 of Casa del Prado, it was easy to dis tinguish the engineers and city personnel from the homeowners. The muni-folk were smiling warily. All the rest, the 50 or so men and women whose homes sat above these canyons and who came in toting briefcases and wearing suits because they'd come

of repair. The facts were simple. But for these folks it was as if they'd been sent home a note from the school principal notifying them that in response to the threat of ticks, on Monday the flesh was to be flaved off their children's bodies. You should have seen

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kered down in their seats. Hands flew up with questions and what might have been demands for clarification, but these all went unanred while Nagelvoort bar reled along to his conclusion. which turned out to be an apology. The city, he said,

had been remiss in presu ing to act without taking into account the feelings of the communities involved. "Everyone needs to participate in creating, evaluating, and selecting the solutions

You could have heard a

HEALTH AND BEAUTY

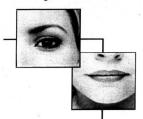
These good people had won, and for a moment they sat quietly, not knowing wha to do with themselves. Into that emotional vacuum stepped someone from the Audubon Society. At the podium, he spoke of the

canyons' fragile ecosystems of the breeding and foraging of the covote, the survival of the cactus wren, the habitat and shelter of the orange-throated whiptail lizard, the movement and dispersal of the California gnatcatcher. But who was listening? This

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Claire de Lune in the

Odd Fellows Building on ter of North Park is a favorite of hers. She calls it "magi cal," and with its clerestor windows that gave you the feeling of being in a church, it was that evening. We each had a café latte and shared something chocolate. By the time I turned onto Olive Street, it was well after ten and the street was quiet. At the cusp of the cul-de-sac, a yellow welcome light was burning on the porch at Canyon House. Sandy Gohres and her neighbors, Diep Huvnh and Linda Flores both had their living room

lights on and their front doors open to take advantage of the warm night air. Their dogs, Stormy and Casso, were at the screens, silent sentries smelling the nighttime scent Across the street, Lee Fargo's lights were out, and she may have already been in bed Behind her Kris Wackerli's Christmas lights, a thousand of them strung through the bougainvillea that trailed over her porch, shone like fire ice Owlett in her living room. a black silhouette moving against an orange background her house," said Sally, whis-

nering Rod she said was away on business and was coming back tomorrow. "He was the hour, and that kind of night, for talking low. "I think I'll stop in and tell her about the meeting." Sally gripped the handle of the car door. "Thanks," she said, "it was fun." She pushed against the door and stepped out. Night air filled the car in a rush. She closed the door

The poet Richard Wilbur writes that "piecemeal the arrives the same way. April air was summer's first hint.

a sweet smell foretelling of fresh grass and bare feet and the rasping touch of cotton sheets warm from the milky sun. "Me too," I said, lean ing down to talk through the window glass, my head swim ming a little. "I had a good

Sally hurried up the steps and knocked while I made my U-turn. Janice's two huge dogs, a boxer and a French mastiff were at the door when she opened it. The screen door was unlatched and Sally stepped inside. Then the door closed. It took seconds, no more, but it was long enough to hear a snatch of music

system. I'd heard Janice say it was her favorite piece, and Street, Stanley Turrentine's haunting instrumental held ever so briefly, suspended in the hushed air. For a moment, "Pieces of Dreams" passed along the street, carried by a sudden breeze moving through the trees of Switzer Canyon. But even before I turned and was gone, it too was, and Olive Street was silent.

from Rod Owlett's Bose sterer

- Jangchup Phelgyal









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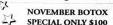
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# Calendar

# **Canvas Bloodline**

Stories Behind the Art

roperty of a lady. Or: Property of a gentleman. These quaint phrases are often used a auction-house catalogs when sellers of paintings want anonymity.

Sometimes, though, a piece's provenance—or bloodline—must be explored and exposed. It happens when attribution is questioned. Is it

artist's studio. Ownership controversies start experts sleuthing, too. An artwork's lineage may be

murky not because it was forged but because it was stolen. At the Timken Museum of Art, a

new calhoit explores the idea of the weak of the control of the co new exhibit explores the idea of

At the time,
Margaret
Kemple Gage was the new American
bride of the British Army's
Commander-in-Chief. When the
Revolutionary War was lost, the Gages
retreated to England, and with them
went the portrait, where it hung in one
of Britain's "treasure houses" for the
next two centuries.

At the time.

Theater EVENTS

Pop Music

Local Events

Classical Music

Art Museums & Galleries

page 67

Movies



Dress was painted by Bartolomeo Veneto in 1530. But only from 1851 to today's ownership by the Timken can the provenance be traced. "Someday there may be more archive information that comes through," Fischer says, In the meantime, the elaborately dressed woman, who is wearing a hawking slove, looks out at wearing a hawking glove, looks out at her viewers with a gaze that's as inscrutable as her whereabouts for 321

Death of the Virgin, painted by

next two centuries.
"The Gages always intended for it to be sent to the family estate," says Fischer. "That was planned." The According to historians, the side pieces went to Berlin in the 19th portrait was the young wife's introduction to her inlaws and to Century; at the end of World War II London society. Her reputation and they presumably were destroyed in a famous fire, along with other stored visage were supposed to precede her But it wasn't in the plan to lose the

But it wan't in the plan to lose the painting someder durany such estates to disperse their holdings. The treasure taxes have forced many such estates to disperse their holdings. The treasure houses were broken up and lots of an went on the market," says Fischer. "The Copley was sold to repair the roof. There was a direct relationship, unfortunate but needed the money," And so it came to the Timken, through a purchase, in 1961. a purchase, in 1984.

That's a relatively simple story of provenance. It can get more complicated, particularly with older paintings. Portrait of a Lady in a Green



Death of the Virgin, painted by Petrus Christian in mid-15th-century Bruges, came to the Timken as another purchase, the museum's first, in 1951. Not only is its provenance incomplete, but so is the piece itself. What the Timken has is the center of this former triptych." But we don't have the wings, "says Fischer, who included it in the show to illustrate what may happen to art during wartime. According to historians, the side

famious fire, along with other stored art. "But things that were claimed to have been destroyed have turned up, says Fischer." Perhaps the wings really do exist somewhere. A Russian toon from the 16th Century, The Auemion of Our Lord Insua Christ, underwent a physical transformation, too. "It appears that it ransformation, too." It appears that it are oval, and then was turned back into a rectangle," says Fischer, who believes the initial alteration occurred during. the initial alteration occurred during the time of Peter the Great (1672-1725), when religious art was

secularized — put into oval gilt frames as decorative art. For Fischer that's the most eloquent part of its provenance





story: "How an object can literally change when ownership changes and how that relates to history." Rembrandt's St. Bartholomew, which dates from 1657, has had two

famous owners. Each brings historica interest to this portrait of a martyr. who, flaved alive, was pictured by Rembrandt holding a knife. One owner was Sir Joshua Reynolds, the 18th-century British portraitist: the 18th-century British portraits; the other was art collector Henry Goldman, a member of the family that founded Goldman Sachs. Says Fischer, "It came to the Timken through a dealer pretty directly from the Goldman estate in 1952." Fischer was asked why these ownership links are important to many of us. What is it in our psyches that

values a significant provenance so much that an already remarkable object is enhanced by it





"Actually," he says, "provenance is much more valued in Asian art than Western art." At a recent auction in Hong Kong, he notes, Chinese collectors vigorously competed for Ming Dynasty items because they had here again.

been owned by an emperor.
"In East Asian art," he adds, "the owner's name is stamped right on the front of the painting, It's a very visible

"Every Picture Has a Story: Looking at History Through Art" Timken Museum of Art 1500 El Prado 1500 El Prado Balboa Park Tuesday – Saturday, 10:00 a.m. – 4:30 p.m. Sunday, 1:30 – 4:30 p.m. Free Info: 619-239-5548

perform. Tickets are \$22 U.S. Cuba's Cesar Portillo de la Luz plans a concert at 8 p.m. on Friday, November 17. Admission is \$13 U.S.

The festival concludes with a concert the Los Angeles Guitar Quartet on Saturday, November 18, at 8 p.m. Tiskets 522 U.S. Find the center at Paseo de los Héroes and Mina reet in the Zona Rio. For more in-irmation, call 011-52-66-87-9600

German Philosopher and Poet Friedrich Nietzsche will be discussed Friedrich Nietzsche will be discussed when Herbert Frey presents a lecture on Friday, November 17, at 8 p.m., at the Tiiuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). Call 011-52-66-87-9600 for details. Free: (TuuANA)

Revolution Day Run, this race for denas, Arrovo del Alamar). Dial 011-52-66-21-3400. (TIJUANA)

The Play 101 Dalmations will be pre-sented "for children of all ages" at noon, 4, and 6:30 p.m. on Monday. November 20, at the Tijuana Cul-tural Center (Paseo de los Heroes and Mina Street, Zona Rio). Tickets

"The Extreme Zone" is screening at the Omnimax Theater in the Tijuana Cultural Center, showing Tuesday with additional screenings at noon on Saturday and Sunday. Amazonas ontinues, with screenings starting at , 5, 7, and 9 p.m., as well as at

Zona Rio. For more informati 011-52-66-87-9600. (TULIANA)

# OUTDOORS

Clark's and Western Grebes, white noon. Meet the trip leader in th noon. Meet the trip leader in the parking spaces just past the foslyn Se-nior Center (18402 West Bernardo Drive), 619-280-7710. Expect con-siderable hiking of a moderately strenuous nature; bring a scope and a field guide. Free: @RANCHO BERNARDO)

group at the corner of Antigua and Shadowridge Drives at 3 p.m. Hewitt

by the Friends of Famosa Slough or by the Friends of Famosa Slough or Saturday, November 18. The easy walk promises a good view of a vari-ety of shorebirds and the salt marsh habitat. Join the group at 1 p.m. at the intersection of Famosa Boulevard and West Point Loma Boulevard.

Water System Changes of the future provide the subject when Dick and Ron of the San Dieguito River Park ead an easy three-mile hike at Lake

> directions. Free. (ESCONDIC nonthly hour-long guided tour righlighting various Balboa Park trees on Saturday, November 18, at 10 a.m., starting from the park's vis-itors' center. Free. Dial 619-235-1121 for additional details. (BALBOA PARK)

ber 18. Meet in the park at the foot of 1.5-hour moderately paced outing. Free. Call 619-231-7463 for infor-mation. (PACIFIC BAY)

Local Wildlife Needs You, Wildlife Assist, an organization dedicated to rescuing wild animals in trouble — birds with broken wings or tangled in fishing line — plans an orientation at 2 p.m. on Saturday, November 18, in activity room II at the Poway Community Park (13094 Bowron all aspects of the work. 619-921-

The Monthly Beach Cleanup hoste by San Diego BayKeeper is set fo Saturday, November 18, at 9 a.m., a Moonlight Beach. Bags and glove: are provided for volunteers. For directions to the spot, dial 619-299-4484, Free (ENCINITAS)

Sing Around the Campfire during the family campfire program planned at Blue Sky Ecological Re-serve on Saturday, November 18, at 6:30 p.m. Organizers promise songs, stories, hot chocolate, and marsh-mallows to roast.

To reserve a spot, call 858-679-5469. Find Blue Sky on Espola Road, one-half mile north of Lake Poway Road. A \$1 donation is requested. Help Maintain Florida Canvon's

Trails and replant the area with na-tive vegetation by joining (Belogu-teet trail crew. Crews work on the first and third Saturdays of each month, including November 18, from 8 a.m. until noon. Meet the others at the corner of Park Boule-vard and Morley Field Drive. Wear sturdy show and bring water. Free. 619-235-1121. (BALBOA PARK)

Join the Trail Improvement Team in Mission Trails Regional Park at 8 a.m. on Saturday, November 18, to work on trails. Wear sturdy shoes, long pants, sunscreen, and bring wa-long pants, sunscreen, and bring wa-ter to the visitors' center (One Fa-ther Junipero Serra Trail), 619-668-3275. Free Trail work takes place on the third Saturday of every month.

Sights, Scents, and Exercise, all

Signts, Scents, and Exercise, all three are guaranteed when naturalist Billie Black leads an invigorating four-mile walk on the Boulder Loop Trail in Daley Ranch on Sunday, November 19, pointing out plants the Kumeyaay used along the way. The outing starts at 9 a.m. at the La Hand November 19. Honda Drive parking lot. Bring wa-ter and wear boots. 760-839-4680. No pets. Heavy rain cancels. Free

Many Species of Shorebirds Over Many Species of Shorebirds Over-winter in San Diego County. The Chula Vista Nature Center hosts a shorebird identification workshop on Sunday, November 19, from 12:30 to 4 p.m. The fee is \$15; call 619-409-5900 to register. Be prepared to drive during the event. (CHULA VISTA)

### DANCE

Dance Voices," a dance recital pre-Dance Voices, "a dance recital pre-sented by students at Southwestern College, runs Thursday through Sat-urday, November 16-18, with more than 15 jazz, hip-hop, and modern dance pieces choreographed for the performance, Performances begin at 8 p.m. in the dance studio (room 1070); find the campus at 900 Ozal Jakes Road. Tikests are \$10 general. Call 619-421-6700 x5658 for details.

Breaking Boundaries: Studen

features dance in a variety of styles and genres. Tickets are \$9 general. Performances begin at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 7 p.m. on St day. Grossmont College is located 8800 Grossmont College Driv 619-644-7766. (EL CAJON)

Contradance and the Comm Contragance and the Community, JoAnn Koppany calls and the open community band performs for the contradance on Friday, Novem-ber 17, at Trinity United Methodist Church (3030 Thorn Street). The fun Church (3030 I norn street). The run begins at 8 p.m., following beginners' instruction at 7:45 p.m. Admission is \$6. Call 760-436-4030 for infor-mation. (NORTH PARK)

"Cuadro de la rEVOLUCIÓN" is be-"Cuadro de la rEVOLUCIAN" is being performed by the Ballet Folklorico en Aztlan at 8 p.m. on Friday
and Saturday, November 17 and 18,
at the Centro Cultural de la Raza.
This production is based in part on
writing of Octavio Paz and members
of the dance community. Tickets of the dance community. Tickets range from \$8 to \$10. The Centro is located at 2004 Park Boulevard, north of Presidents Way. For information, call 619-235-6135. (BALBOA PARK)

Evenings of Modern Choreography are planned by the Mojalet Dance Collective at 8 p.m. Friday through Collective at 8 p.m. Friday innough Sunday, November 17-19, in the Dance Studio Theatre (ENS-200) at San Diego State University. Recitals feature choreography by Faith Jensen-Ismay, Patricia Sandback, and Melissa Dunn. Selections include Empty Spaces; Suite Argentine; At the Dance; Going, Going, Gone; and Em-brace. Tickets are \$10 general, available by calling 619-594-1696; for other information, dial 619-594-6824. (SDSU)

6824. (SOSU)

"Tales of Scheherszade" are being danced by students and friends at the Art/Dance Academy at 7 p.m. on Friady, November 17. Expect to see new pieces and works in progress. The cost is \$5 per family. Find the academy at 1837-A South Coast Highway; call 760-757-4470 for details. (OCLMSIGE) Like Some Salsa in Your Life? Paula

Lace Some Same in Your Liter Paus Warren starts salsa dance classes on Friday, November 17, at Well Within (555 Second Street). Beginners meet at 7 p.m., while intermediates gather at 8 p.m. The fee for the five-session class is \$50 per person. For informa-tion, call 619-491-3449. (ENCINITAS)

tion, call 619-491-3449. (RENENTS)
The Swing, Salas, and Tango Commounties Unite for social dancing on
Saturday, November 18, at the
Champions Ballorom (3580 Fifth Avenue). Swing and tango lessons begin
at 815 pm., with dancing from 9 to
midnight. General admission is 56.
Call 619-291-7722 for information.
pHLCREST)

Ballroom Dance Party, Pattie Wells Dancetime Center hosts dancing on Saturday, November 18, for singles and couples of all ages. The DJ plays music for dancing from 7:30 to 10 p.m. Find the center at 1255 West Morena Boulevard. Call 619-275-3533 for information. Admission is \$5; free for first-timers. (BAY PARK)

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

through advanced lessons and dances are offered. The fee is \$4 for nonmem-bers. 619-444-2166. (BALBOA PARIN)

Dance Studio Hour, dancing in a va-riety of styles is promised when students from beginning and interme-diate dance classes at MiraCosta College present a recital at 7:30 p.m. on Monday, November 20. Find the campus at One Barnard Drive. For more information, call 760-795-6815. Tickets are \$7 general

Zydeco Dance, dance to music from Texas and Louisiana when the Bon Temps Social Club gathers on Tues-day, November 21, at O'Connels' Zydeco Roadhouse (1310 Morena Boulevard). Beginning dance lessons start at 7 p.m., with open dancing to recorded tunes from 8 to 10 p.m. No partners necessary. Fee: \$2 for lessons, \$3 cover for DJ dance. For details, call 858-496-6655. (BAY PARM

FILM

Disturbingly Grotesque Animated Short Films, it's how the folks at Spike and Mike's Sick & Twisted Fes-tival of Animation describe the 16 new short films and two returning 'favorites' on their 2000 program. The festival concludes on Saturday. nber 18, with screenings at and 9:30 p.m., at the Mus

and 9:30 p.m., at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets: \$7:50 at the box office, \$7 through Ticketmaster (619-220-TIXS). For information, call

Same Old Story: The Rich Get Richer...Shonali Bose's documen-Richer...Shonali Bose's documen-tary Lifting the Veil exposes the costs of India's entry into the global econ-omy and the resultant "two Indias." The film — in English and with En-glish subtitles — will be screened and gish subtitles — will be screened and discussed for the Sunday Matinee at the San Diego Public Library at 2 p.m. on November 19. Find the library at 820 E Street; 619-236-5800. Free. (DOWNTOWN) Call the Style "Austere Fabulism" — it's what the New

By the Book, films based on Ray-mond Chandler books thematically

unite the November offerings in th

unite the November offerings in the ongoing Carlsbad Film Series. Take in Murder, My Sweet at 6 p.m. on Wednesday, the 22nd, in the Schul-man Auditorium at the Carlsbad City Library (1775 Dove Lane). Free. For information, call 760-602-2026.

LECTURES

Transborder Institute Speaker Se

(CARLSBAD)

Yorker reviewer said — and see Zhang Yimou's Not One Less when it acreens for the Film Forum series at 6 p.m. on Monday, November 20, at the San Diego Public Library (820 E Street). The director uses documentary techniquists and non-actors to reveal contemporary Chinese society. Free. 619-236-5800. In Mandarin with English subtitles, (DOMMTOWN) "Exploring the Submarine Cahyon Off La Jolla Shores" is the subject when diver Judish Garfield presents a slide-illustrated lecture for the Siera Club on Friday, November 17. The

explore Challenges Facing the Peace Process in Guatemala at 12:15 p.m. today, Thursday, November 16, in the Manchester Otto Center (left of the zoo's main entrance). Free. 619-299-1744 x1040 (BALBOA PARK) November 16, in the Manchester Conference Center Auditorium at the University of San Diego. Free, 619-260-4090. USD is found at 5998 Alcalá Park. (LINDA VISTA) "Race, Gender, and Sexuality as In-fluences on African-American Art" is the topic when Phyllis Jackson speaks "The Mystic Ear: Music and Spiri-"The Mystic Ear: Music and Spiri-tuality" is the title for a lecture planned by Ron Shaheen at 9:30 a.m. on Friday, November 17, in the Hahn University Center Forum B at the University of San Diego. Learn how music has been viewed as a tool to higher consciousness in religion,

the topic when Phyllis Jackson speaks for the docent lecture series at the San Diego Museum of Art at 10 a.m. on Friday, November 17. Jackson is as-sistant professor of art and art his-tory/black studies at Pomona College. Admission is \$10. For tickets, call 619-465-8084. (BALBOA PARK) When Does Looking Become

Voyeuristic? Is voyeurism necessar-ily bad or amora? These and other questions will be pondered when the Society for Photographic Education's Western Regional Conference runs November 17-19. This year's theme: "Voyeurism under Scrutiny," with guest lectures, panel discussions, and artist participation.

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Over 200 Women from 42 CounTries rode the "Peace Train" from
Helsinki, Finand, to Beijing, China,
making stops in eight different countries to support women along the
way "in their struggle for freedom
and dignity." One of the riders was
Beth Glick Reman, who will present Grossmont College's room 220 is Grossmont College's room 220 is the aite for program beginning on Friday at 12:30 p.m. (880 Grossmont College Drive). On Saturday and Sunday, the conference begins at 10 a.m. at the Museum of Photographia Arts and concludes at 10 p.m. For costs and other details, dain 619-644-7000 x3501. (EL CADN. BALBOA PARK) "Peace Train to Beijing and Beyond" at 3 p.m. on Saturday, November 18, at 9 p.m. on Saturday, November 18, at the Women's History Reclamation Project. The suggested donation is 55. Find the project at 2323 Broad-way, suite 107; 619-233-7963. (GOLDEN HILL) Road Scholar, learn "How Not to Get

Dave Stall speaks at 6:30 p.m. on Fri-The Guest Speakers include authors Susan Elizabeth Phillips, Suzanne Forster, and Jill Marie Landis when the Romance Writers of America meet on Saturday, November 18. Dave Stall speaks at 6:30 p.m. on Pri-day, November 17, in Lecture Hall 1-101 at Miramar College (10440 Black Mountain Road). Tips on how to be a savvy consumer will be dispensed, including how to handle repair shop situations and how to buy and sell a meet on Saturday, November 18. The group will gather from 9 a.m. to 4 p.m. at the Quality Inn Resort (875 Hotel Circle South). The \$25 fee in-cludes lunch. For reservations, call 619-447-5409. (MISSION VALLEY) car. Free. For information, call 858-536-7876. (MIRA MESA)

Ouch! A seminar on the behavior problems of companion parrots and what can be done to alleviate prob-lems is planned by the Parrot Educa-tion and Adoption Center on Satur-day, November 18, at 12:30 p.m., at the Golden Hill Recreation Center Author Terry Ruscin will discuss and

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"Coping With the Holidays after the for a lecture planned at the San Diego Hospice at 10 a.m. on Saturday, November 18. Expect support and

GETAWAYS

(2600 Golf Course Drive). Admission is \$10. For information, call 619-287-8200. (GOLDEN HILL)

tips on how to cope with grief and loss during the holiday season. Find the hospice at 4311 Third Avenue. Free. To make the requested reser-vations, call 619-688-1500 x472. (HILLCREST)

Who Knew Gourds Were So Popu-Who Knew Usunus ...

lar! Learn to make "beautiful, usefu items from farm-grown gourds" when the San Diego Natural History Museum hosts "Gourdeous Gourds" at Bell Gardens (30841 Cole Grade Road). The \$35 fee for nonmembers

CSU-San Marcos. Curator and au-thor Jacob will discuss her exhibit thor Jacob will discuss her exhibit testing the boundaries of public space and the relationship of con-temporary art to audience.

The events are part of the forum themed "Under the Grid: Perspec-tives on Public Space," exploring how public space is defined and utti-lized. Free. Dial 760-750-4366 for more details,530M MMCOS) led by Barbara McDermott is set for Saturday, November 18, from 9 a.m. to 2 p.m., at the Escondido Arts Part-nership (142 West Grand Avenue). Participants will finish the day having created three art pieces. The fee is \$35, with a \$10 materials fee. To reg-

r. call 760-480-4101. (ESCC ister, call 760-480-4101. ((ESCONDIDO) Professional artist and teacher Nadine Spier plans a workshop on "Fabulous Gourds" from 10 a.m. to 3 p.m. on Saturday. November 18, in room 406 at MiraCosta College's San Elijo campus (3333 Manchester in room 406 at MiraCosta College's San Elijo campus (3333 Manchester Avenue). The fee is \$42. Call 760-757-2121 x6820 or 760-944-4449 x6820 to register. (CARDIFF)

4449 x6820 to register. (ZAFDEF)
Ancient Art, learn to create colorful
prints with all manner of sea life
when the Bitch Aquatium-Museum
offers a gyotaku (fish and nature
printing) workshop at 9:30 a.m. on
Saturday, November 18. Artist
Margie Durkin will lead the class
wherein fish, saweed, and shelly
help adorn clothing, linens, and
stationery. tionery.
The fee for the class is \$35 (par-

The fee for the class is \$35 (par-ticipants supply their own items to decorate). The aquarium is located at 2300 Expedition Way. For reser-vations, call 858-534-7336. (LA JOLLA) Got Milk? Audrie Krause, executive director of Mad About Milk, will discuss what creates the high prices of milk and how to fight them for the Libertarian Supper Club at 7:30 p.m. on Sunday. November 19, at Coco's restaurant (5955 Balboa Avenue). Why does a gallon of milk cost more Costa College (One Barnard Drive). 760-757-2121. Free. (OCEANSIDE)

than a gallon of gasoline? Admission to the talk is \$5. Call 858-759-8389

"Doing It Out in Public" is the sub-ject when Mary Jane Jacob speaks at 6:30 p.m. on Monday, November 20,

The Man and the Myth, get to know The Man and the Myth, get to know "Great Singers in Verdi" when Stan-ley Walens concludes his lecture se-ries at 7:30 p.m. on Tuesday, Novem-ber 21, at the Athenaeum Music and Arts Library (1008 Wall Street). Par-ticipants learn about the political and

social context of the times, the early

operas steeped in bed camb tradition, and the masterpieces of his later years. Expect to hear recorded ex-amples. \$12. Call 858-454-5872 for information. (IA JOLA)

"Seven Decades of Pop Music," the

the San Diego Museum of Art. Nor

Can 12 People Agree on Anything? Are 12 people on a jury too many or too few? San Diego County Superior Court Judge Richard G. Cline will fo-

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om 102 of the Academic Hall at

In 2004, Cassini Will Orbit Saturn and Huygens will land on Saturn's moon Titan. Learn about what scienmoon Titan. Learn about what scientists hope to learn from this expedition when Stephen Edberg from the Jet Propulsion Laboratory speaks for the Eyes on the Universe series at Reuben H. Fleet Science Center on Wednesday, November 21,7 p.m. For information, call 619-238-1233. Admission is \$5 general. (BALBOA PARI

### IN PERSON

Local Author and Illustrator Janell Cannon plans a slide-illustrated lec-ture on her work at 6 p.m. tonight, Thursday, November 16, in Schul-man Auditorium at the Carlsbad City Library (1775 Dove Lane). She'll sign her newest book, Crickwing, along with her other titles (Stellaluna, Trupp, Verdi). For information, call 760-434-2881. Free. (CARLSBAD)

The Transformative Power of Art and the wonder of words are investiand the wonder of words are investi-gated in Do Net Go Genile, the fall production for the Theatre on the Mount. Performances begin at 7:30 p.m. Thursday through Satur-day, November 16-18, in the Mount Carmel High School Center for Per-forming Arts. Find the school at 9550 Carmel Mountain Road. Tickets are \$1. in advance. \$5 with decise call. \$4 in advance, \$5 at the door; call 858-484-1180 x3366 for reservations. (RANCHO PENASQUITOS)

A "Performative Lecture" Survey A "Performative Lecture" Survey of his recent performance and installation work is planned by artist James Luna at 7 pm. tonight, Thursday, November 16, at the Urban Village Performance Annex (XSYS Fairmount Avenue). Luna combines clements of performance art and installation to tell what it means to be an Indian stating. "I do not make an Indian stating." I do not make an Indian, stating, "I do not make pretty art, I make art about the life here on La Jolla Reservation." Call 619-421-6700 x5723 for information.

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Explosive, Unique, and Appealing—these words and many more apply to Stomp, banging up the boards at the San Diego Givic The-atre through November 19. The eight-member troupe uses every-thing but conventional percussion instruments to make magnificent, massive school.

instruments to make magnificent, engaging rhythms. The curtain rises at 7:30 p.m. Unnight, Thursday, at 8 p.m. on Fri-day, at 5 and 9 p.m. on Saturday, and at 1 and 6 p.m. on Sunday. Find the theater at 20.2 C Street. Tickets range from 517 to \$65. For reservations, dial 519-570-1100 or Ticketmaster (619-220-TIXS).

Bellow Biographer, in the long-awaited biography of Saul Bellow, author James Atlas tells the story of author James Atlas tells the story of the great writer's turbulent life against the background of 20th-Cen-tury American intellectual history. Atlas will read from and sign Bellow: A Biography at 8 p.m. on Friday, November 17, at D.G. Wills Books (7461 Girard Avenue). Free. Call 858-456-1800 for details. (LA JOLLA)

Mystery Author Baron Birtcher will sign his Roadhouse Blues at 7 p.m. on Friday, November 17, at Mysterious Galaxy Books (7051 Claireme Mesa Boulevard). Free. Call 858-268-4747 for information. (CLAIREMONT)

Jazz Violinist Regina Carter plans a concert — integrating elements of jazz, funk, African, Brazilian, and soul music with an adventurous soul music with an adventurous thythmic sensibility — at 7:30 p.m. on Friday, November 17, in UCSD's Mandeville Auditorium. Tickets are \$20 general. For reservations, call 838-534-8497 or Ticketmaster (619-230, TIVS), as seemed. 220-TIXS), (LA XXII.A)

Hot - In Every Sense of the Word, In the show, Finley explores sex, re-lationships, and femininity from dif-

Tickets are \$30 general. Find Sushi in the ReinCarnation Buil at 320 11th Avenue. For reserval call 619-235-8468. (DOWNTOWN)

Late Bloomers, this senior comedy Late Bloomers, this senior comedy troupe plans a performance at 8 p.m. on Friday, November 17, at the Fault Line Theatre (3152 Fifth Avenue, at Spruce). For information, call 619-647-4958 or 619-640-2734. Ad-mission is \$5. (MILLCREST)

An Encyclopedic Look at the Desert, Diana Lindsay will talk about the wonders of the desert region and sign her new book, Anza-Borrego A to Z-People, Places, and Things at 7:30 p.m. on Friday, November 17, at the es and Noble in Gross ter Mall (5500 Grossmont Cente Drive). 619-667-2870. Free. (LA MESA

Drive, 619-667-2870. Free, AMMAI
"Masic add Corazón Currents
from South America and the
Caribbean' is not apon November 17 and 19 in the Breformance
Lab (D-10) at Palomer College, The
Lab (D-10) at Palomer College, The
will present "lively Latin selections"
will present "lively Latin selections"
with gaest singer Rebeck Ramirez.
Performances begin at 8 p.m. on
Friday and 82 p.m. on Soundsy, Tind
the campus at 1140 West Mission
Road. Tickets are 510 general. For
reservations, call "760-744-1136
24531, (2044-2006).

The Gospel Musical The Prodigal Son is being presented by the Ira Aldridge Repertory Players November 17-19 at the Urban Village Performance An-nex (3795 Fairmount Avenue). The production features a mixture of traditional spirituals and gospel music sung a cappella woven with African-American folk sermons. Perfor-mances begin at 8 p.m. on Friday and Saturday and at 3 p.m. on Sunday. Tickets are \$10. For information, call 619-283-9387. (CITY HEIGHTS)

619-283-9987, (CIT HEGOITS)
JEAN Meets Indids when Remember
Shakit, featuring English jazz gui-tarist John McLaughlin and North
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Clap Your Hands, the UCSD Gospel Choir plans a concert at 8 p.m. on Friday, November 17, at Trinity Episcopal Church (845 Chestnut Street). Child care is available. An of-fering will be received. 760-743-1629.

"Allen Pilgrim," a reading in sup-port of the new experimental liter-ary arts magazine Two Girls Review, starts at 3 p.m. on Saturday, Novem-ber 18, at the Blue Door Bookstore

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signs at 2 p.m. on Saturday, November 18, at Warwick's Bookstore (7812 Girard Avenue). Free. Call 858-454-0347 for information. (LA JOLLA) Clinical and Academic Gerontole

Clinical and Academic Gerontolo-gist and author Anita Beckerman shares advice on the care of aging adults in It Takes More Than Love, which she'll sign and discuss at Barnes and Noble Bookstore at 12:30 p.m. on Saturday, Novem-ber 18. Find the store at 7610 Hazard Center Drive; 619-220-0175. Free (MISSION VALLEY)

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The Healing Power of Music, singer and songwriter Holly Near joins the San Diego Women's Chorus for a concert at 8 p.m. on Saturday, November 18, at the First Unitarian

Universalist Church. Tickets are \$20 in advance and \$22 at the door. Find the church at 4190 Front Street (across from the UCSD Medical Center). For reservations, dial 858-534-0598. (HILLCREST)

Big Book Bash, head to Crown Books on Saturday, November 18, for the "Big Bash Literacy Booksign-ing" planned from 4 to 6 p.m., hosted by READ/San Diego and the Romance Writers of America. Authors Susan Elizabeth Phillips.

Crown at 1640 Camino de la Reina; call 619-296-5578 for information. Admission is free. (MISSION VALLEY)

UCSD Ancient History and Judaic Studies Professor William H.C. ropp will discuss "his exhaustiv Propp will discuss "his exhaustive and meticulous translation and anal-ysis" of Exodus 1-18, recently pub-lished in the Anchor Bible series, at D.G. Wills Book at 8 p.m. on Satur-day, November 18. Propp's work is said to incorporate newly released in-

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Local Author Penny C. Sansevieri leads a workshop on publishing your book with "iuniverse.com" at 2 p.m. on Saturday, November 18, at Barnes and Noble (Grossmont Center, 5500 Grossmont Center Drive). Sanse-vieri's first novel is entitled The Coffhanger. Call 619-667-2870 for in-formation. Free. (LA MESA)

formation. Free. (LA MESA)

Tellabration! This celebration of storytelling is planned by the Storytellers of San Diego at 7:30 p.m. on Saturday, November 18, in the auditorium of the Manchester Confer-Sengate Jazz, Ira B. Liss and His Big-Band Jazz Machine will kick off the nce Center on the campus of the University of San Diego. Expect to hear "stories that tickle your funny bone and touch your heart." The program is suitable for adults and children over 12. Tickets are \$7. USD is found at 5998 Alcala Park. Dial 619-298-6363 or 619-260-4584 for reservations. (UNDA VISTA)

4384 for reservations, (IROA WSIA).

Jazz That Swiggs, the jam session and hand performance hosted by the Jazz Artists Guild runs from 130 to 5.90 pm. on Sunday, November 19, at the Musicians Union Local \$5.51 1717. Moreras Boulevard, The fearured enemble this month is the Tay Okanin Quarter. Musicians are invited to bring their instruments to jam, the Co. S. Cymbha Hammond, Admission of the Co. S. Cymb Gotta Sing, the 145-member Sweet Adelines plan a concert on Sunday, November 19, at the California Cen-ter for the Arts, Escondido. The con-

Speculative Fiction Meets Horror when Joshua Mertz signs Machine Dreams and Mick Garris signs My Life in the Cinema at Mysterious Galaxy

And the Winning Playwrights

Are...it's time for the 16th season of
Plays by Young Writers, presented
by the Playwright Project in association with the Old Globe Theater
by 16-year-old Jason Connors, 5o Two
Grys Wilk Bruch a Bar... by 16-yearold Molly Lambert, The BrokerWimmed Birdt by 15-year-old Alexan-

old Molly Lambert, The Broken-Wingel Brieby 15-year-old Alexan-der Philips, and 18-year-old Rick Rapoza's Clouds.
Performances continue through November 19, at the Cassius Carter Centre Stage at the Old Globe Theatre. General admission is 512. For perfor-mance times and other information, dial 619-239-8222. (BALBOA PARRO)

Band Jazz Machine will kick off the jazz series hosted by Seagate Concerts on Sunday, November 19, at the San Dieguito United Methodist Church (170 Calle Magdalena). Several pieces written just for the band by Los An-geles composer Dan Radlauer will be eles composer Dan Radlauer wiii be remiered, and many popular fa-Tickets are \$14 general. For reserva-tions, call 760-436-8744, [ENGINITAS]

Parkway). Tickets are \$18, \$22, or \$25. For reservations, call 619-448-

may be enjoyed when the Weller Family Band performs at 2 p.m. on Sunday, November 19, at the Soci-Sunday, November 19, at the Soci-ety for Humanistic Judaism (9466 Black Mountain Road, suite 120). The \$12 donation benefits the Soci-ety for Humanistic Judaism. For in-

LIMO\* \* BUSES & LIMOUSINES 0 **Chauffeured Limos and Limo Buses** With Seating from 1 - 32 San Diego

formation, dial 858-549-3088.

(MRIMAMP)

At the Movies, movie music from Independence Day, Angela's Adex, Mission: Impossible, and other flicks, Mission: Impossible, and other flicks, Mission: Impossible, and other flicks, Mission: Mission: Mission of College Constant College Constant College Flore Arts Rolling First Arts Roll

A Staged Reading of Over the River A Staged Reading of Over the River and Through the Woods by Joe Dipi-etro is planned by the Carlsbad Playreaders at 7:30 p.m. on Monday, November 20, in Schulman Audito-rium at the Carlsbad City Library (1775 Dove Lane). Admission is \$5 general. For information, call 760-729-3383. (CARLSBAD)

Music and Dance of Latin America is showcased during programs be-ginning at 6 and 7:30 p.m. on Mon-day, November 20, in Smith Recital

Cosimo de'Medici Was a Fabulously Wealthy Banker (1389-1464) who spent lavishly as a patron of art and literature. A comprehensive ex-amination of the body of works of art and architecture commissioned to and his sons is offered in by Cosimo and his sons is offered in Cosimo de'Medici and the Florentine Renaissance. Author Dale Kent will discuss and sign his book Warwick's Bookstore at 7:30 p.m. on Tuesday, November 21. Find the shop at 7812 Girard Avenue and by calling 858-454-0347, (A IXLA)

She Helped Introduce the World to Slam, and now Monica Copeland reads from her work for Poetic Brew on Tuesday, November 21, at 8 pm., at Claire de Lune (2906 University Avenue). Open-mike readings pr cede and follow her reading; sign-ups begin at 7:30 p.m. Free. 619-688-9845, (NORTH PARK)

Increase Your Soccer Ability, Rudy Yakzan will sign and discuss his 105 Praxinal Socce Drills at 7 p.m, on Tus-day, November 21, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Call 619-220-0175 for details. Free "MSSON VALLEY)

San Diego Comics including Russ T. Nailz, Dangerous Dick, and Comedy Store regulars Matt Bragg, Bryan Er-win, John Holt, Justin Davis, and Rick Gene will all perform on Tues-day, November 21, 7:30 p.m., at the Lawrence Family Jewish Community Center (4126 Executive Drive). Call 858-457-3161 for information. Tick-ets: \$7. (LA JOLLA)

"Unleashed," Christine Michele, a self-proclaimed "sexy lady hypnotist," presents a "risque hypnosis show" ev-ery Tuesday night at 8 p.m. at Mar-garita Rocks (959 Hornblend Street).

"Best Venue for Salsaholics!"

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DANCE FOR \$20\*

For tickets and other information, call 858-272-2780. (PACIFIC BEACH)

Twenty-Seven Jazz Bands from across the U.S. will converge on the Town and Country Hotel for the 21st Town and Country Hotel for the 21st annual Thanksgiving Disideland Jazz Festival, running November 23 through November 26. In addition to the bands, soloists and small groups perform throughout the weekend. Most of the performance sites have dance floors.

sites have dance floors.
Events begin with a pre-festival
gala at 7 p.m. on Wednesday,
November 22, with entertainment by
the High Society Jazz Band and New
Orleans Wanderers. Tickets are \$10.
Hours are 7 p.m. to midnight on
Thursday, noon to 12:30 a.m. on Fri-

Thursday, noon to 12:30 a.m. on Fri-day, 10 a.m. to midnight on Satur-day, and 8 a.m. to 10 p.m. on Sun-day. Four-day event badges are \$70, or pay \$60 for three-day passes; badges are available for individual days as well. Find the hotel at 500 Hotel Circle North. For information, call 619-297-5277. (MISSION VALLEY)

### SPORTS

Rev It Up and Go to the Vans Triple Crown Freestyle Motocross events beginning at 8 p.m. on, Friday and Saturday, November 17 and 18, at the San Diego Sports Arena. Tickets range from \$16.50 to \$36.50, avail-able through Ticketmaster (619-220-TIXS). (SPORTS ARENA)

The Monthly Walk/Run/Skate/ Bike hosted by the Fifty-Plus Fitness Bike hosted by the Fifty-Plus Fitnes Association is set for Saturday November 18, starting at 8:30 a.m in Fanuel Park (located on Pacific Beach Drive, at the south end of Fanuel Street, on Sail Bay). Participants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the op-tional food). 619-273-5272 or 619-558-1398, (PACIFIC BEACH)

619-58-1398, (MACINE BEACH)
A Volkmanch Is, simply put, a noncompetitive walk along a pre-marked
route. Walk, jog, or run at your
pace along the Piedras Pintadas Interpereire Trail at lake Hodges durcounty Rockhoppers on Saturday
and Sunday, November 18 and 19,
Both the 10km and 5km walks start
anytime between 8 a.m. and noon at
the Rancho Bernardo Community
anytime to the Saturday of the Saturday
and Sunday, November 18 and 19,
Both the Ukin and Saturday
anytime to the Saturday
anytime between 8 a.m. and noon at
the Rancho Bernardo Community
anytime to the Saturday
and Saturday Saturday
and Saturday
S

Park, 18448 West Bernardo Drive. Carry water. Walkers desiring American Volkssport Association (AVV) credit and patch will be charged 56 on the day of the event; free for those who desire neither award nor credit. Call 760-758-5667 or 760-746-0904 for details

Christian Surfers of the U.S. host the CSUS State Surfing Contest from 6:30 a.m. to 4 p.m., on Saturday, November 18, at Harbor Beach (both

(858) 467-0557 (838) 467-U337 8303 Clairemant Mesa Blvd. #205 (near Fwy. 163)

Fox Trot, Tango & Waltz or Lindy Hop

Casino Rueda

Salsa & Merengue

Jitterbug & Swing Swing Dance Party north and south of the jetty). Free for spectators. For information, call for spectators. For inform 760-729-3578. (OCEANSIDE

The Turkey Shoot at the ARCO Olympic Training Center is set for Saturday, November 18. This Saturday, November 18. This Archery Invitational Tournament consists of an FITA-900 round be-ginning at 8:15 a.m. The shoot is open to the public. Find the center at 2800 Olympic Parkway; call 619-656-1500 for information. Free. (CHULA VISTA)

Ramona, the Short Way, take a 65-mile ride with San Diego Bicycle Touring Society riders to Ramona on Sunday, November 19. The ride starts at 8:45 a.m. at Doyle Park (8175 Regents Road). 619-291-3594. (UNIVERSITY CITY)

Chargers vs. Broncos, the Chargers are in Denver for football on Sun-day, November 19, at 1:05 p.m. For information, call 877-CHARGERS The game will be broadcast on CBS

Looping for Lunch, take a bicycle ride with the Knickerbikers on Sunthe Mira Mesa Marketplace (south west of I-15 and Mira Mesa Boule vard, on the west side of Home De pot) and heads toward the foor pavilion at University Towne Centre via Mission Valley. Bring money for food, 858-549-4092. (MIRA MESA)

Athletes Helping Athletes, the Silver Strand Half Marathon — proceed-ing from North Island Naval Air Sta-tion to the Imperial Beach Pier — is set for Sunday, November 19, beginset for Sunday, November 19, beginning at 7:15 a.m. For information call 858-689-8930. (CORONADO)

Turkey Trot, the Lake Murray Ki-wanis host the 24th installment of their holiday turkey trot on Sunday, November 19, at Lake Murray (on the north side, of Golfcrest and lackson). The 3k starts at 7:30 a.m., while the 10k steps off at 8:30 a.m. For in-formation, call 619-698-2867 x2210. (LA MESA)

### SPECIAL

Kit Carson Elementary Third-Kit Carson Elementary Third-Grader Trang Nguyen was struck by a car and killed while crossing Linda Vista Road on October 27. Skate World is hosting a memorial and afety event entitled "Cross at the Corner and Look Both Ways" onight. Thursday, November 16, from 5 to 7 p.m.

om 5 to 7 p.m. Pedestrian safety will be dis-Pedestrian safety will be dis-cussed in addition to the evening of roller skating, said to be one of Nguyen's favorite activities. Admis-sion is \$3.50, which includes skate rental; all proceeds will be donated to Nguyen's family. Find Skate World at 6709 Linda Vista Road. Questions? Call 858-496-8060 for an-

Le Beaujolais Nouveau Est Arrivel Yes, the new Beaujolais has arrived (traditionally released at one minute (traditionally released at one minute past midnight on the third Thursday of each November), and you're in-vited to celebrate during a special tasting and dinner planned today, Thursday, November 16, at A Taste of Europe (1733 South Coast High-way). There will be a tasting of three

way). There will be a tasting of there bow counce plasses for \$50.00, dinner is \$18.85 per person. For reservations, call 769-722. Onc. (DCMSOSC). Eajoy some of this wine —perfect for Thanksgioning featus —when Belle Marie Winnery releases its first Nouveau Beaujulasi with tasting from 11 a.m. to 4 p.m. on Saturday. November 18. The \$5 fee includes a glass of wine, "furley appetitiers," and souvening flass. Find the vinture and souvening flass.

Apparently 'Tis the Season for Book Sales, just in time for holiday gifting, many of the local libraries are offering opportunities for book pur-chases. Some very old books, and the silent book auction planned November 16-18 at the Carbbad City Library (1775 Dove Lane). Bidding hours are 1 to 5 p.m. on Thursday and Friday, 9 a.m. to 2 p.m. on Sat-urday. For more information, call 760-434-2881 (CARS/8AO) The holiday book sale of chil-

The notices books — both new and used — is scheduled for Friday and Saturday, November 17 and 18, from 9:30 a.m. to 3:30 p.m., on the second floor outside the Children's Room at

9-30 a.m. to 3-30 p.m., on the execute these considers for the considerable for the considera

will be featured when the Oceanside Public Library hosts a holiday book sale from 10 a.m. to 2 p.m. on Satur-day, November 18, in the Civic Cen-ter Community Rooms (300 North Coast Highway). For information, call 760-435-5600. (OCEANSIDE)

The University Heights branch hosts a sale from 8 a.m. to 3 p.m. on Saturday, November 18. Find the library at 4193 Park Boulevard.

Explore inSITE2000, this contem





in hits the Del Mar Fairgrounds om November 17-19. Organizers omise educational seminars, lec-res, demonstrations, vendors, and rformances. Show hours are

Oindicates at least one North County location

A&E Forum
Free art lesson with supply purchase

Free gift box (\$150 value)

Aztec Graphics

55 off posters and prints

\$20 off Ugg boots

O Bella Boutique 10% off any purchase

©Boot World \$10 off any item \$50+

2 off CDs and LPs

Claibrooke Leather Dis Leather sofa \$597

Tune-up special \$19.98

Down to Earth Furnishings 575 off teak coffee table

Indigo Way 10% off new & used clothing Jay's Birkenstock 10% off Teva sandals

S15 off any watch purchase

Pay no sales tax with coupon

McKeever Publishing 20% off meditation/spiritual books

Movie Trader

Movie Trader

\$2 off any VHS movie or DVD

Jcean Beach Bike Shop Bike tune & clean \$30 (\$40 value)

NOCK-IT 10% off all Thule & Yakima products the through the control of the contro

San Diego Leather Jacket Factory \$10 off purchase San Diego V-Twin 10% off merchandise, parts & apparel South Bay Bicycles

52 off any new or used CD

Rhythm House Music Drumsticks, 2 pair \$5 San Diego Car Stereo Free Installation San Diego Leather Jacket Fa

South Bay Bicycles \$20 off \$200 purchase

Free wedding veil

\$1 off used CDs

ntness Direct 10% off equipment or free delivery Zuitar Trader

tar Irader

RETAIL

10 a.m. to 6 p.m. Friday and Saturday and 10 a.m. to 5 p.m. on Sunday. Tickets are \$15 for all three days, or \$10 per day. The "Mane Event West:— A Spectacle of Horses by the Sea," and evening of the startical performance, may be seen on Friday and Saturday nights, at 6:30 p.m. Tickets are \$15 or these performances. For more information of the performances. formation on any of these activities call 888-HORSES-1. (DEL MAR)

Open Studios! A holiday open house is planned by Carol Gardyne and Jackie Friedman on November 17 and 18. See the duo's work in studios 239 and 235 at 2400 Kettner Boule-

Sew Fine, the students of the Fash-

Ocean View Boulevard). Admission to the trunk show is free. For details, call 619-388-4950. (LOGAN HEIGHTS) can 619-388-490, (LOBM FEERINS)
A Psychic Pair and metaphysical conference is scheduled at Alexandra's Boodsfore from noon to 6 p.m., Saturday and Sunday, November 18 and 19. Tarot, palmistry, numerology, and other psychic arts will be featured; pay 320 per reading. The shop is located at 3545 Midway Drive, suite G; 619-298-3422. (SPORTS AREMA)

(SPORTS AREMA)

Take a Trip Through Time when
the San Diego Seaide European Festival Takes place on Saturday and
Sunday, November 18 and 19, at
Gaujome Regional Park, Queen Elizabeth I and her royal court will be on
hand, along Prince Philip of Spain
and King Ludwig I, and there will be

O Spin Records
30% off used records & CDs

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California Naturopathic College
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Prec Lists. For each Country Suprice And Suprice Physician's Choice" skincare package O Del Mar Plastic Surgery Microdermabrasion series. 3 for \$250 Dt. Jeft's Protestional Body Piercing. 3 of any piercing.

Global Laser Vision
Precision LASIK vision correction \$799

aling Hands . cro derma peel, 5 treatments \$450

Dr. Robert M. Howard Eyecare Plus 6 pairs of disposable contacts for \$119

20% off perms or highlights

© Health and Longevity
\$15 off natural cold/flu remedy

Rana Isaqi, D.D.S.

Complete dental checkup \$35

Reza Kasiri, D.D.S.

Free orthodontics consultation

Or, Jeffrey S. Kerbs, D.D.S.

5100 off comprehensive dental exam

Complimentary permanent makeup consultation

New Life Chiropractic Clinic Free consult, exam, x-rays, adjustment

© Kathy's Garden \$10 off Saturday spa service

Dr. Philip Levy, O.D. \$25 off eyeglasses

323 off eyeglasses
Clone helatin & Beauty Wellness
Free travel set
OMedical Weight Control Specialists
355 off Initial fees
Meridan Six no Body Clinic
Microdermahrasion special 369
Andrew Meridan, D.D.S.
310 off a Sonicare Loothbrush
MP Clinic, inc.

Hypnosis Training Inst 10% off hypnosis

Sunglass & Optical wares

able from the new Home Depot (at Highway 76 and Melrose). Hours are 10 a.m. to 5 p.m. For more informa-tion, call 760-722-8687. (OCEANSIDE)

Inner Space/Outer Space, explore both during San Diego State Univer-sity's College of Sciences open house on Saturday, November 18, from 4 to 8 p.m. SDSU faculty will give lec-tures and host interactive activities tures and host interactive activities including telescope viewing, open computer labs, and use of the electron microscopes. Free. Find the physical sciences building on Avenue of the Arts, on the northwest corner of the campus. Call 619-594-4523 for

Saturday, November 18, for activi-ties from 7 a.m. to 4 p.m. Organizers plan a kids' fishing derby, 5k run/walk, mountain bike ride, hand-cycling race, walkathon, live enter-tainment, and tours of the Padre Dam Water Recycling Facility. Find the entrance at 9040 Carl-

The New Look Salon & Day Spa 50% off any hair service
Nufaces Salon 515 off stress release getaway package
Ontometric Centers of San Diago.

315 off stress recent yearns yearns, Optometric Centers of San Diego Bye exam \$19 (569 value) Pacific College of Oriental Medicine Acupuncture: \$20 for first treatment OPacific Lose Sincare 1-hour European facial \$45 OPro Ian First tan free with coupon Pacific Lose Palomat Dental

Rejuva Spa \$50 off Epilight hair removal

Santé Day Spa Couples' retreat \$135 Sarah Alexander's Electrolys Free electrolysis

Skin Sensations \$20 off any facial

5 tans only \$29.99

alon Antoine 0% off hair service or products

20% off any hair, skin, nail product/service

Stadium Dental Care \$50 off replacement of metal fillings

rattoo Kemoval Systems, Inc.
Free consultation
Vicki's Body Sculpting
Free cellulite treatment/body wrap
Waldon Acha

ELECTRONICS

Audioland
Free pager, 1 year service, voice mail \$99 Boogle Nights Entertainment Free AKG mic Car Audio Heaven Autopage car alarm \$169, Installed The Chip Merchant Free T-shirt Pot Computer

Walden Ashe 25% off face & body waxing

World Spa 15% off day spa packages

Dot Computer \$10 off repair labor charge RNO-USA-BEEP

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Pacific Audio
Activate your pager \$4.95
Page Me
\$5 off Motorola Bravo Plus pager

PagersPlus Reactivation, service, voice mail \$10

New Motorola beeper free!

Free Fosgate subwoofer

© Rancho Palomar Denta Free child prophy

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SanDiegoReader.com

Who Holds the Record for "Most Drum Bests Per Second?" During grand-opening fictivities for Rhythm House Music on Saturday and Sun-day, November 18 and 19, local drummers will attempt to break the Guinness World Record for such a feat. Bring hand drums for the Bests for a Better Planer drumming festival, and listen for live acoustic music. Find the house at 652 Stevens Av-

Affordable Art will be on sale from 9 a.m. to 6 p.m. on Sunday, Novem-ber 19, at Red's Espresso and Art Gallery (1017 Rosecrans Street). Ex-

619-522-5540, POSPT LOMA)

Sparkles, the WincSellar and
Brasserie host the 12th annual Holiday Champagner Tasting — boasting

20 different champagnes and
sparkling wines from France, Australia, California, and Oregon — on
Saturday, November 18, from noon

to 3 p.m. An array of olive oils will be

EVERYTHING ELSE

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Air Adventures Skydiving \$20 off any first-jump course

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D Balloon Flights, LLC

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Arthur Murray Dance St Free private lesson

Cajon Speedway

2 for 1 Nascar admission

S2 off admission
Davis Dance Studio
4 weeks \$20
East County, Bridal Fair
\$2 off admission

© Gem Faire
\$1 off admission
Live Oak Springs Resor
\$0% off dinner

Diffusion Home Loans

S0% off dinner

Mission Home Loans

50% off appraisal

Multi Media Arts
Free voiceover class
Pacific Elegance Limousines
1 free hour
Pacific Sports Association
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Diego Repertory Theatre

Sky Sailing \$15 off aerobatic gilder ride

Speed World
S3 off Indoor go-karting
Top Cat Limousine
1 free hour

Wild Coast Limousine Service
1 free hour

American Dream Motorcycles
Free leather jacket rental
Art Tours, Inc.
6-wk. studio fine art instruction \$129

Take the Train to Tecate via Campo, when the San Diego Rail-road Museum offers a vintage train excursion to Tecate, Mexico, on November 18 (and many other Sat-urdays in each month). The train deurdays in each month). The train de-parts the depot at 10 a.m. Once in Tecate, visitors have three hours to explore the town. The cost is \$40 for adults, \$20 for children. Reservations are required, made by calling 619-595-3030 x03 or 619-938-1943.

(CAMPO)
Wolf Education Day is set for Saturday, November 18, at the Ruben H. Retes Seiner Centre, beginning at 11 am. sharp, Representatives from the California Wolf Centre vill present "Wolf Encounters," speak about worker in our state, show wolf artificate, and bring along a wolf. The fee is \$6.50 general. For information, call 619-238-1233, (BALBOR PARIO).

featured for tasting too. Enjoy the bubbly fun at 9559 Waples (off Mira Mesa Boulevard). The fee is \$40 per person. Questions? Call 858-450-9557 for answers. (SORRENTO MESA)

9557 for answers. (SORRENO MESA). Calebrase S. Andrew's Day with fes-tivities planned — for this parton sain of Scotland and fishermen every-where — on Sunday, November 19, at St. Andrew's By-the-Sea (1050 Thomas Avenue). Local class or fam-ilies are invited to bring their tartan for display conguisters plan worship, a colida, pipes and drams from the House of Scotland, and cattered launch (\$10; call for reservations). For information and reservations, dial 858-273 3022. (PACIFIC BEACH)

The Chopped, Channeled, and Flamed, classic cars of the '50s including hot rods and custom cars wil ared during the San Diego Sta be featured during the San Diego Ma-dium Auto Swap on Sunday, Novem-ber 19, from 6 a.m. to 2 p.m., at Qual-comm Stadium. View vehicles on display and for sale, along with "acres of parts and accessories." Admission is 55 general, kids under 13 free. 858-484-9342. (MISSION VALLY)

Looking for a Pet? The San Dieg Humane Society and High Hopes pe Humane Society and High Hopes pe food are hosting a pet picnic from 11 4 p.m. on Sunday, November 19, i 4 p.m. on Sunday, November 19, if Doyle Park (8175 Regents Road at No bel Drive). Animals available for adop-tion will be on hand, and there will be games for humans and pets, pet cari-catures, and more. For details, cal 619-299-7012 x277. (UNIVERSITY CITY)

### FOR KIDS

Puppetry for All Ages, the Spinning Wheel Puppets present Demiera and Persephone (for those ten and older) today. Thursday and Friday, November 16 and 17, at the Marte Histocock Puppet Theater (with a special 7, 20 p. no. performance on Friday. 20, pp. no. performance on Friday. 20 pp. no. performance on Friday. On Sturdey and the Tom Iensen Puppets in Rook Circ. con on November 22 and November 24 26.

Performances begin at 10 and Performances begin at 10 and 10 performance

and at 11 a.m., 1, and 2:30 p.m. or Saturday and Sunday. Find the theate near the Aerospace Center; 619-685 5045. Regular admission is \$3 fo adults, \$2 for children (11-2), free fo those under two. (BALBOA PARK)

Raggedy Ann visits the story time planned at 7 p.m. on Friday, Novem ber 17, at Barnes and Noble Book

Wear a Serious (Green) Scowl and Wear a Serious (Green) Scowl and get into the mood for the upcoming holidays when Borders Books and Music hosts a Grinch Party at 7 p.m. on Friday, November 17. Or dress as a Who! Find Borders at 11160 Ran-cho Carmel Drive, 858-618-1814. Free. (CARMEL MOUNTAIN)

Free, (CARMEL MOUNTAIN)
Yoft presence is requested at a
"Grinchmas Party" planned on Saturday, November 18, at 5 p.m., at Borders Books and Music (1072 Camino
del Rio North). The Grinch (from the
Old Globe production) will put in an
appearance. Free, Call 810-958-2201
for information. (MISSSON VALLEY)

for information, (MSSSON VALLEY)
Wintery Story Time, listen to Lexa
Schaeffer's Snow Pumpkin during the
story time planned at 12:30 p.m. on
Saturday, November 18, at Barnes
and Noble Bookstore (7610 Hazard Center Drive). Participants will make a pumpkin craft. 619-220-0175. Free (MISSION VALLEY)

Informal and Informative, Seagate Concerts hosts a "Concert for Kids" on Saturday, November 18, at 11 a.m., at the San Dieguito United Methodist Church (170 Calle Mag dalena). Miles Anderson, Erica

Sharp, and Ann Chase will present "Columbia! The Story of American Aspirations for a Better Life Drawn from Our Heritage of Word and Song." Tickets are \$3. For informa-tion, dial 760-436-8744. (ENCINITAS) Be a Mountain Sleuth and find out (SPRING VALLEY)

Be a Mountain Skuth and find out what gives you Thankagiving stuffing that special taste during a children's hike planned on Volcan Mountain from 9:30 a.m. to 12:30 p.m. on Saturday, November 18. Participants will find landmarks like putzle rock and woodpecker tree. Bring water, snack, and a responsible adult."

To reach the trailinead, drive to Tollian, and then take Farmer Road and drive 100 yards. Turn left, back to to to the continuation of Farmer on the Part of the

and drive 100 yards. Turn left, back onto the continuation of Farmer Road; proceed 100 yards and park on the shoulder of the paved road by the preserve sign on the right. 858-694-3049. Free. (JULIAN)

3049, Free, JULIAN)

Hear Tales, wherever bears exist, there are stories about them in myths and olistates created by indigenous peoples. Lyn Follett — write of Grrrst A Collection of Jeroms About Baron plans a presentation and booksigning at 10 a.m. on Sturtday, November 18, at the San Diego Natural History Manilies, 518, Call 619-220-2821 x 203 to resister, JULIAND PAPON. register. (BALBOA PARK)

Meet the Orchestral The Camille Saint-Saens classic "Carnival of the Animals" may be enjoyed when Clas-sics for Kids and City Ballet join up on Sunday, November 19. The per on sunday, rovermoer 12. Ine per-formance, an entertaining and nar-rative work leading to an apprecia-tion of classical music and ballet, begins at 2 p.m. at Copley Symphony Hall (750 B Street). Tickets are \$7 for children, \$15 for adults. For reserva-tions, call 619-435-9111. (DOWNTOWN)

Renowned Illustrator Michael Hague — who has already tackled classics including Peter Pan, The Se-cret Garden, The Velveteen Rabbit, and The Wizard of Oz — will appear and the William of O.E. win appear at 3 p.m. on Sunday, November 19, at White Rabbit Children's Books (7755 Girard Avenue). He'll be sign-ing his new Book of Fairies and other titles. Free. 858-454-3518. (LA JOLLA)

Rockwell for the People, a festival of music, dancing, art making, and gallery tours in conjunction with the exhibition "Norman Rockwell: Pictures for the American People" at the San Diego Museum of Art is slated for Sunday, November 19. Running from noon to 4 p.m. between the museum and the Timken Museum Strutters, artist demonstrations, and more. Free. For information, call 619-696-1935, (BALBOA PARK)

Children's Discovery Museum of North County, the newest perma-nent exhibit explores "The World of Sound," with instruments from a va-riety of cultures and activities focus-ing on the science of sound, sound waves, and how sound travels.

waves, and how sound travets.

The museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's market-Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

### MUSEUMS

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring-Val-ley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1963 tional Historic Landmark in 1962 and is on a spot where Kumeyaay In-dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information.

California Surf Museum, "Early California Surfriders, 1900-1940" honors Doc John Heath Ball, the first surf documentarian, telling the sto-ries of those pioneering surfers in

of those pioneering suffers in photographs by fall and text. Many of the photographs, surfboards, and other artifacts have never been on public display before.

The measure in this way to be a surfboard and a surfboards and clothing — of local segments phile februards, and Peter Johnson, and that way-cool negatar from Hawaii. Discards at 223 North Coast Highway: 769-721-637, Occat Mighway: 769-721-637, Occat Mighway: 769-721-637, Occat Mighway:

Chula Vista Nature Center, an in-Chula Visia Nature Center, an in-teractive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh Na-tional Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a San Diego Bay, Visitors can use a Bioscanner to view animals macro-scopically, use a Wentzscope for views of microscopic organisms found in the "Sweetwater Soup," and exploring how wide affect the bay in the "Moons. Tides, and the San Diego Bay" exhibit, at other exhibits, visitors can pet sharks and rays, see burrowing owks and migratory birds, and enjoy the xerophytic gardens. Visitors mere a shuttle bus at the Visitors mere a shuttle bus at the

Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. (CHULA VISTA)

Computer Museum of America, the Computer Museum of America, the museum includes an educational exhibit covering the history of data processing and the contributions of pioneers and history-makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the 1890s.

Interested in restoring and pro-

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

Flying Leatherneck Museum, the muscum is dedicated to the Marine Corps who provided air support, from the propeller-driven fighters and hombers of the 1940s to the modern jets and helicopters currently in use. State displays of a variety of equipment, insignia, paintings and equipment, insignia, paintings and hottographs, scale models, and a research library. The museum is located in building 17-2002, at Marine Corps Air Station Miramar. For information, call 856-803-1723, numonoun

Gaslamp Museum of Historic San Gaslamp Museum of Historic San Diego, glimpus San Diego's colorful past at the museum, where displays highlight Wyst Earp's San Diego days, the Peg Log Gold Legend, the first maps and photographs of Old Town and 'New Town,' early mili-tary history, the naval disaster in 1923 at Point Honda, and more, Find University of the Color of the Color (between Fourth and Fifth Avenues). 519-237-1492. (GASLAMP QUARTER)

Heritage of the Americas Museum, the exhibit "Art and Artifacts: The

5.000 Winners Every Night! Winning is a Piece of Cake at Sycuan's Seventeenth Anniversary Celebration! 1983 -November 20, 21, 22, 23

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FROM THE DUST JACKET Bernard Cooper's fiction probes some of the most perplexing expe-riences of modern American life:

In "Bit-O-Honey," a middle-aged barber visits his estranged In "Bit-O-Honey," a middle aged barber visits his estranged father on Halloween, disquised as a trick-ortester, a young pregnant woman in "What to Name the Baby" negotiates life with her father and his elderly lover while traveling in a cramped Winnebago, and in "Hunters and Gatherers," a Mormon cou-ple orchestrates a misguided parry game while hosting a dinner for the few homosexuals they know.

few homosexuals they know. hether Cooper is writing about a dying man's acts of van-a divorce under house arrest, or a young boy's sexual ing, his stories contain startling insight into the work-he human heart. Resonant and often hilarious, the sto-juess Again are unlike any you have read before.

ABOUT THE AUTHOR: Bernard Cooper was born in 1951 in Hollywood and grew up on Ambrose Avenue. Asked about brothers and sisters, Cooper said, in a recent telephone interview from his Lox Angels home, "I had three brothers, all of whom have died over the years of one thing or another. At this point I am effectively an article shall be a single properties of the cooper shall be a single shall

Cooper graduated from a private high school in the Valley, a

progressive school called Oakhill, modeled after Summerhill. "I was so incredibly miserable in my junior high and getting such bad gaseds," said Cooper, "that my parents knew something had to be done, so they enrolled me in Oakhill." Cooper took his BA and to conceptual arts. No sooner did Cooper receive his MA then be decided he wanted to be a writer rather than an artist. "I spent five variant trying to learn everything [could about contemporary art, and when I decided to be a writer, it was a start from scratch, So I had extelly long period of apprenticable, building ment shoust a Paradise Packing Company on Santa Monica Boulevard. He sold shoes for two and a half years.

What shoes did he like best!

"Probably the more conservative. Because it was the 1970s

"Probably the more conservative. Because it was the 1970s and they had flamboyant disco models. And my job was not only kneeling at people's feet and trying shoes on them but also flattering them even when they were wearing grotesque giant chartreuse

Cooper is author of Maps to Anywhere, which received the 1991 PEN/Ernest Herningway Award and A Year of Rhymes and Truth Serum. For almost two decades Cooper has shared a home with therapist Brian Miller

therapist Brian Miller.

Someone had mentioned to me that Cooper had been spending quite a bit of time in Vegas. On the affermoon that we talked, I saked Cooper about Vegas. As it turned out, he do been there only twice and not for long, so what I d heard was wrong. That said, or the said had been a support to the said the said to the said the said to the said erranean so you never have a sense of time. A casino is very much like the unconscious in that sense, where all your kind of abysmal all your id stuff is really churning around. And you've got all these hopes and desires that you can't find your way out of, and there's amazing aspects of being there. Although I wouldn't want to be there very long."

Cooper, like many writers, began his formal writing career by writing about his own childhood. As memoir and in essay form

Cooper also brooded over the waters of adolescence and young manhood. But in his fiction, Cooper concentrates on older and occasionally even dedry men and women. I said to Cooper that the ingénue Bernie seemed long gone.

"Damn," aid Cooper, "and I have been trying to revive her for hours now. I was hoping I'd at least get her pulse back before weether."

"Right, the smelling salts. But you know what I mean? The writ-ing about Day-Glo yellow shirts [as in an essay in *Truth Serum* is

Cooper started out as a visual artist and began writing, he reminded me, "fairly late. I had come out, not too long before I began writing, and there were a lot of ways in which I had, because of per sonal circumstances, a kind of belated growing up. I was able to infuse the work with a sense of absolute amazement at the world of adult hood. And now, I think that about a hundred years have passed. I don't mean to sound too dated or tired, but I very much feel my adulthood, very much feel my middle age. And, in a sense, I'm very comporable, with the "."

comfortable with that."

Cooper said that he thought this was not unusual for writers like himself, whose work had been largely autobiographical, to find at this stage in the ribes, "that there's a way in which the shine kind at this stage in the ribes, "that there's a way in which the shine kind really old made been seen to worder about their experiences. This is a really of an about their experiences. This is a really of an about their experiences. This is a really of an about their experiences. This is a really one that the shine the said with the said

"I do think there are a number of stories in the book that artisk achord that is more somber than even I expected they would arrise. Everything I write, I'd like to think was an enormous surprise, even from e. And part of what surprised me about some of the stories was the gravity. Part of that is inevitable with middle-age. I might be flattering myself by calling myself middle-age because I'm at the end of my 40s. But I think there is a sense at this point in my life that there are reckonings with loss that just have to happen. There are dissolutions that have to happen. Fart of it is my age, and of AIDS. There is a kind of bitterence wearrise I know the clied of AIDS. There is a kind of bitterence wearrise I know the clied of AIDS. There is a kind of bitterence wearrise I know that in all of the stories there is a love of the world that continues to shine through." tinues to shine through."

I said that there were writers who seem to write always as if

they're still in their 20s, wide-eyed and adorable.

Cooper mentioned a performance artist "who," he said, "will

remain nameless, who still, in every photograph, in every description, in what he wears, posture, presents himself as this kind of pouty, sexually eager, puppyish kind of per-

a.
"It's what I call 'mutton as "Evactly It's one thing for a

"Exactly. It's one thing for a grownup writer to maintain his or her sense of awe and curiosity and astonishment. That's essential." "But that's very different." I said, "than a 55-year-old writer still using a breathless, teenage voice." "Right. And that can be some-

thing excruciating if it's not age-appropriate. Can you believe me

hing excusating if it is not age appropriate. Can you believe me saying that thu it is true.

For all that Cooper's newest stories reflect upon loss, these stories also make many fump observations. About this, Cooper said, 'I do hope that the work is humorous. I do hope that the work rise hire nader a fump whom the line per truther at a point that is affected in the work of the per truther and point that is difficult, which is about the possibilities of a recognition that is difficult, which is about the possibilities or the inevitability of deart. I think that part of the humor in the work is gallows humor. There's a way in which humor is sustained because it allows one to cope with the possibility of loss of the people we love.'

Lowes interested in hearing Cooper tall about how his fectional composition of the compo

Cooper, "not simply to beautify the world, but to make the world of conform to his whise at a time who he feels rather helptess." In the book 5 first story, Cooper said, "is the fermale character, and the conformation of the c

of the story, which was actually beneficial to me because I began to wonder, first of all, why someone would give a party while they were under house arrest, what had they done, and what kind of temperament someone would have to serve hon of occurres while wearing an anda betwelf. This percolated with me for a long time. I began to runniant cover various scenarios. And the character, Kay, arose from that:

I asked Cooper if he found it difficult to explain to non-writ-

ers something like the birth of Kay.
"I do, And I find that, what it must sound like to people who
don't also do what I do, or don't do something like it, or where the

don't also do what I do, or don't do something like it, or where the process is similar, is that I'm being somethow coy."

"And," I said, "not telling the truth,
"Right. And it is fram precursed to believe, as a teacher,
"Right, And it is fram procursed to believe, as a teacher,
I really don't know. I can talk about the technique. I can all about the dements of the craft, but there is something that happens, too, that I cannot quite explain. That sounds like a terribe anti-intellectual stance. And believe me, ayou can tell right now.
I am willing to it to explain and articulate even me, a you can tell right now.
I am willing to it to explain and articulate even me, a you can tell right now.

Guess Again's third story, "What to Name the Baby," tells the story of Laura, the young unmarried pregnant woman who is try-ing to come to terms with her father's new life with his male lover. The story opens with this: "Laura steadied herself against the Winpago's kitchenette and filled a glass from the tap. Eucalyptus

nebago's kitchenette and filled a glass from the tap. Eucalyptus trees filkedp apatures that lay behind them, horses grazed in the sun. She took a sip and touched her bulging somach, hopping the metallic-tasting water wasn't bad for the bulgy.

The state of the bulgy is the sun that the state of the sta literature. Romance is so often the prerogative of the young and

I mentioned to Cooper that both in his fiction and nonfiction. at deal of travel takes place. What did he make of this

"Part of what I like as a reader and as a writer is having the

unexpected happen. And I stay home so much that one of the only ways the unexpected happens to me is when I venture out. And travel is also a way of bringing in the unexpected in a narrative. And, too, travel really echoes narrative in a general sense; the progress toward a destination is in a sense narrative. So I think there's a way that I

travel really echoes marrative in a general sense; the progress toward adestination is in a sense narrative. So I think there's awy that I played with that, of counce, literally and restupborically." I find that the sense of t

to them?
"It is odd," said Cooper. "A lot of times when I hear readers interpret certain of my stories. I have to tell myself to let go, because it's not my experience of the story. Many times people come up and say things about stories that feel very subjective and foreign to the way I pictured it or I intended it. And that's fine. That's part of the life of the work, beyond my authorship.

life of the work, beyond my authorship."

Cooper said that one response to his work that sometimes disappoints him is "when readers say. Oh, something just like that happened to me. Because it means that the point of connection is similarly, And that does not mean that I've does my work as a writer, which is to make people fel a cartenia fund of empathy for people Iknow or characters I've invented in fiction. I really do think that one of the greatest things about writings is that it does excrisely our capacity for empathy."

fiction or nonfiction, about a character or actual person, the mor

difficult it becomes to hate that character or person.

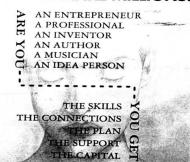
Cooper answered, "It's really true. I find that in my work. I don't want to make everyone into this big, lovable, huggable char-acter. But I do find that the more patient and the more observant I am as a writer, the closer I get to understanding every character's reasons for doing what they do. The more I feel I understand them, the harder it is to dislike them,"

the harder it is to dislike them."

I said that I thought no living writer was better at causing readers to love his villains than was Robert Stone. He's so good at this, I said, that were he to write about Hiller, he might be able to make readers like even old Adolf and to understand why Hiller's mistress Eve Branen is loved her Fulviera eway-whys hield that cute little mustaken."

I haddit Moore. I hadde Moore.

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consists of more than 100 artifacts dating as far back as 400 BC to 1000 AD. This pre-Columbian collection represents the art of four cultural groups: the Chancay, Nazca, Chimu, groups: the Chancay, Nazca, Chim and Huari through textiles, weavi-tools, jewelry, ancient panpipe

feather weavings, human and animal effigies, pottery, and more. See the show through November. The museum features art and ar-tifacts from South and North Amer-

cient Teothuscan in its days of glory is now on exhibit, resulting from the artist's extensive study of this ancient "City of the Gods" that was once home to 200,000 people in central Mexico. The museum also features wings dedicated to natural history, archaeology, education, \$Milropelogy, and fine art.

Find the museum on the Cuyanaca College campus, 12110 Cuyanaca College campus, 12110 Cuyanaca College campus.

John DeWitt Historic Museum and Library, operated by the Alpine His-

torical Society, it is located in the 1897 home/office of Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in He East County. On exhibit are In-dian artifacts from the Kingery fam-ly. The museum is open on the last Saturday and Sunday of every month from 2 to 4 p.m., at 2116 Tawern Road. For information, call 619-659-8740. 448998.

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The festivities begin at 5 pm on November 25

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1997e. (CAM.SBAD)
Poway Museum, an interpretive
wall, replicas of the early post office
and general store, and a school room
are part of the newly renovated museum: A mural painted by Michael
Strong depicts six periods of Poway's
past. Find the museum in Old Poway
Park, at 14134 Midland Road;
619-748-3700 or 619-486-3064.

complex of historical buildings, in luding the Verlaque House (the only Western adobe home of French provincial design still in existence) wagons, antique exhibits, and arti-facts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Bancroft Memoral Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all ad-645 Main Street. For more information, call 760-789-7644. (maximum)

San Diego Aerospace Museum, fre-quently referred to as "the forgotten war," the Korean War was fought be-tween 1950 and 1953, with 39,000 Americans losing their lives in the ef-fort. The permanent exhibit "Air

Roam-O-Rama

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

Big Sycamore and Sernano Campons in Point Mugis State Park are a study in contrasts.

Accessible by foot: Big Sycamore Campon by means of a graded dirt roud, and Sernano Sycamore Campon harbors stated yelloridinine sycamores, set at spacious intervals.

Sycamores rough of admit live callowed on Big Sycamores road, but not on the Sernano with thickets of dark live cash, pale sycamores, pungent bay laurels, and a green carpet of will blackberr, fere, and and in the Santa Menica Mountains, is a contract of park the space of park th

poison oak.

This season's early rains may be enough to get water moving again in both canyons, despite the past two years of generally sparse rainfall. Both canyons are



land in the Santa Monica Mountains, is coated some SO miles west of too Angeles (and 20 miles west of Malbu) along Pacific and 20 miles west of Malbu) along Pacific and 20 miles west of Malbu) along Pacific and the Company of the C

juncture you have a couple of choices: Stay or easy street by proceeding friether north in Sycamore Carryon, or got for the morre on the native and sometimes rough Serrano Carryon Trail to the right.

Sycamore Carryon boasts the finest example of what biologists call "sycamore both the system of the system of



a sterich across a rather dry, open bit of landscape before you enter the steep-exiled caryon itself. The seasonal stream in Serano Caryon has cared its way in a cou-tre of the country of the country of the first shallow pools there. Choose your own turnaround point ahead. By about three miles from the Sycamore Caryon junction, the trail veers left and climbs out of the caryon. You've seen the best by them.

airline San Diego once called its own. airline San Diego once called its own. Former PSA employees have donated items for the show, including the fa-mous orange with pink trim miniskirt flight attendant's uniform, and other memorabilia.

The museum offers exhibits of

One permanent exhibit honors Pacific Southwest Airlines (PSA), the

Persons and Significant Others

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Sat., Dec. 9th, 9AM to 3PM

War Korea: Return to MiG Alley" features the MiG-15 and F-86 Sabre fighters, a 1-47 engine, pilot images, war artifacts, war-era model air-planes, period films, and other his-torical information.

The museum offers exhibits of over 65 aircraft —including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Eindecker E-III), a World War I Spad VII, the flight deck of the USS Yorktown, and a Lockheed Blackbird spy plane — 1400 scale models, 10,000 aviation-JACS Jewish Alcoholics, Chemically Dependent

1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot air-balloon end to to the Space Age, along with an In-ternational Aerospace Hall of Fame. The museum is located in the Ford Building in the Palisades area. For additional information, call 619-234-8291, (BALDOA PARK)

619-234-6291. (BALGOR PARK)
San Diego Model Railroad Mu-seum, take in "Hafner's Wind-Up Winners," an exhibition of the pop-ular wind-up model trains of the 1940s and early 1950s. These colorful in models belong to collector Gary Mocko, and some are rare col-

lectibles. "Lionel Trains of the 1950s"

lectibles. "Liond Trains of the 1950s" from the collection of Dale Roberts are also on view, featuring many of the powerful O-gauge trains that children dreamed of while growing up in the Baly Boom generation. Examples of steam and discal passenger and freight trains are fea-tured in "Fairest of the Fair." This HO scale (1978 actual saze) eshibi-tion features trains the Pacific Beach Model Railmod Lion operated for the public cutting the Dale Theory of the Parks on the Pacific Continue of Pacific Library Parks on the Pacific Continue of Pacific Continue through These exhibits continue through

Sunday, March 4, 2001. The muse celebrates American railroads with "the largest permanent operating model railroad and toy train exhibit." The museum includes five scale-model rail-roads of the Southwest, an interactive roads of the South toy train, and a refurbished toy tra agilery with a Lionel O gauge exhibit. There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive dis-plays on railroads and model railroad-

ing. The museum is downstairs in the Casa de Balboa building. For admis-

sion and museum hours, call 619-696-0199. (BALBOA PARK)

San Diego Natural History Mu-seum, organized in five themed sec-tions, "Bears: Imagination and Real-ity" explores the myths, legends, folklore, and art surrounding bears. The exhibit features North Ame Indian artwork and artifacts and contemporary images of bears, along with a collection of teddy bears, video screenings of bears in cartoons, and taxidermy mounts of young and adult girzlies and black bears in dis-plays on bear habitat, food habits, be-havior, and life history. No bears were killed especially for this exhibit, on view through Tuesday, January 2, 2001. Indian artwork and artifacts and

2001.
The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology, 619-232-3821. (BALBOA PARK)

San Dieguito Heritage Museum, the museum offers informative displays on the unique history of the San Dieguito area at 561 South Vulcan Avenue. For more inform call 760-632-9711. (ENCINITAS)

call 760-632-9711, (EXCENTAS)

Serra Masseum, 'Tressuren' Uncovered: Trade and Exchange at the San Diego Presidio' features artifacts recovered from the Presidio archaeological site, daring to the first Euro-logical site, daring to the first Euro-logical site, daring to the first Euro-logical site, daring to the Company of the President Services of the Company of the President Services of the Company of the rated to date at the Presidio site an on view. See the show through sum

mer, 2001.

The museum interprets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furand contains spanish Colonial fur-nishings, art, and artifacts. It's lo-cated at the site of the West Coast's first European settlement, found at 2727 Presidio Drive. 619-297-3258.

Stephen Birch Aquarium-Museum Stephen Birch Aquarium-Museum, "Sea Touch" offers a computer dis-play consisting of five interactive modules through which visitors can learn a variety of ways that scientists study the occans from space using satellites, including monitoring cur-

erents and ocean temperatures, investigating natural phenomens such as upwelling and red tides, and tracking the registration of this. The cabible of the control of Ceanography at USSD. Look for 33 tanks containing marine life of the Pacific Northwest, the California of the Canada of the Ca Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For more information, call 619-534-FISH. (LA JOLLA)

619-534-FISH. LA JOLIA
Wells Farga Bank History Ma-seum, the museum features a work-ing agents' office stuffed by guide in period costumes and contains a working telegraph for visions to send dio-visual theater presenting short films on California and Wells Farga Distory, a gold display, part of the collection assembled by Wells Farga Oscillection assembled by Wells Farga Collection assembled by Wells Farga Collection assembled by Wells Farga Collection assembled by Wells Farga Action of Control of Con-crete Control of Con-crete Control of Con-crete Control of Con-crete Control of Con-trol of Control of Con-of Control of Con-trol of Control of Con-trol of Con-trol of Con-crete Control of Con-trol of Con-crete Control of Con-c

Calendar CLASSICAL MUSIC **The Perils** 

of Fundamentalism The structure was transformed into fast-fast-fast, which is really not the way any decent composer

and the San Diego Early Music Society began its causen with an impressive but occasionally frustrating performance by the Frielium Baroque Orchestra. This was an all-Bach program (commemorating the 250th animerasary of the composer's death), and to accommendate the 2-perion orchestra and the crowded and the composer of the composer's death), and to accommendate the 2-perion orchestra and the crowded and the composer of the composer's death), and to accommendate the 2-perion orchestra and the crowded and the composer of the composer's death), and to accommendate the 2-perion orchestra and the crowded and the composer of the composer's death), and to accommendate the 2-perion orchestra and the crowded and the composer of the c

thinks.

James by-the-Sea, across the street.

The Freiburg Baroque Orchestra — as its name already suggests — is thoroughly committed to BC (Baroque Correctness). They use replicas of 18th-century instruments, played in a manner that musicologists have determined to be appropriate for Baroque music. The string players deploy their Baroque bows lightly and use a minimum of vibrate. The violinists and violists stand deploy their Baroque bows iigniy and use a minimum of vibrato. The violinists and violists stand throughout. The orchestra has no conductor, but follows the lead of the concertmaster, the talented and intense Gottfried von der Goltz. Performing practices that only half a century ago still dominated Bach performances are shunned like the dead.

In all this, the Freiburg players resemble vir In all this, the Freiburg players resemble vir-tually everyone who ventures to play Bach's orchestral music these days, although they belong among the more extreme advocates of BC. If you want to hear old-fashioned versions of the Bach Orchestral Suites (the Freiburgers performed Nos. 1, 2, and 3 at Sherwood), you will be hard put to find a modern CD that dares to buck the nd. An available example of the old style, in

Who would have the chutzpah to play Bach like that today? Even normal symphony orchestras, with their modern instruments, do their best to sound authentically Baroque, reducing their numbers, using a harpsichord for continuo, keeping tempos brisk, avoiding as much as possible the sounds they cultivate when playing Richard An orchestra as expert in authenticity as the

An orchestra as expert in authenticity as the Freiburg Baroque demonstrates what the musi-cal advantages of BC can be. The timbres of the valveless trumpets, the wooden transverse flute, and the 18th-century oboes and bassoon are wonderfully pungent and assertive; even the sometimes off intonation of the brass is delectably attractive. The minimization or elimination of vibrato gives the strings an acerbic clarity of sound, with-out the roundedness of timbre and slight fuzziness of pitch that vibrato produces (this is particularly noticeable in held cadential notes, where mod-

noticeable in held cadential notes, where mod-ern string playing intentionally warms and fuzzes things up to give a sense of conclusion). Above all, the sound of the old instruments, along with the relatively small size of the string section, results in an exquisite balance between

the strings and the other instru-ments. On the von Karajan recording, everything gorgeously blends; in the performance of the Freiburg Orchestra, every line stood out with utmost lucidity. It was far easier follow the counterpoint (which, after all, is essential to Bach's style), and there was also a special sen sual pleasure in hearing those distinct and ur blendable timbres. This

manner.

On the other hand, there are certain musical values that BC tends to work against — as it did on several occasions at the Sherwood concert. Consider the Ouverture to the B Minor Suite (the one with the solo flute). Any look at the score will show that this movement consists

in such a structure that there ought to be clear distinctions of tempo among the three sections --and that the distinctions ought to be slow-fast-

blendable timbres. This was particularly vivid when — as in the Third Suite — Bach brings in trumpets (three) and kettledrums. With the Berlin Philharmonic, your ears are bathed in alarge, rich, magnificent, unitary sound, with the Freiburg Orches tra, you could actually hear the trumpets and do mad actually hear the trumpets and do me adically different they are from the strings. It may have been less magnificent, but it was more exciting, And of courts. was more exciting. And of course the special gentle, watery tone of the flauto traverso would scarcely be au dible against a large, ripe body of strings played in the modern

show that this movement consists of three parts: a ruminating, rather rhapsodic in-troduction; a fugal central section; and a return to the opening manner. Doesn't it seem inherent

J.S. Back Freiburg Baroque Orchestra: "Bach for the Millennium" Gottfried von der Goltz, violin; Karl Kaiser, flute Sherwood Auditorium (San Diego Early Music Society) Orchestral Suite No. 1 in C, BIVV 1066. Orchestral Suite No. 2 in B Minor, BWV 1062. Orchestral Suite No. 3 in D, BWV 1068; Violin Concreto in E, BWV 1042.

> Von Karajan begins this movement at a pace Von Karajan begins this movement at a pace that sounds sluggish by BC standards (and he ig-nores the double-dotting that gave the short notes such an invigorating snap in the Freiburg per-formance). But when the fugue comes in, the Berlin Philiarmonic's dramatic contrast in tempo gives the listener a visceral understanding of the

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# Calendar CLASSICAL WILSIC

E Major Violin Concerto, which von der Goltz otherwise played with great skill and sensitivity. In their responsiveness to the inherent musical values of Bach's scores, the Freiburg Baroque Orchestra did much better in the fast dance move-ments. But there, too, rigidity-ing of the musical discourse, Anathema had evidently been pronounced on any kind of movement's structure—an un-derstanding reinforced when the slower tempo returns at the end. In contrast, the Freiburg Baroque Orchestra, with the usual BC predilection for speed, began the movement in such a hurried fashion that the conhurried fashion that the con-trast with the central section was hardly noticeable. The structure was transformed into fast-fast-fast, which is really not the way any decent composer thinks, above all Johann Se-bastian Bach. The excessive haste of the opening and clospronounced on any kind of flexible rubato, except for the huge ritard that seems to be de rigueur at the end of every movement (this may be ground-floor BC, but it is a te-dious mannerism nevertheless, haste of the opening and clos-ing sections also detracted from no matter who is doing it). their expressive nature, not al-lowing the listener to appreciate

doos mannersun neveriorees, no matter who is doing it). Hesbility of temps would be a substitute of temps would be a substitute of temps would be a substitute of the their mood, their thought, their The same thing could be said about the Ouverture to the Third Suite, where BC also took its toll on the work's best known move ment, the famous Air. That immensely long-breathed melody in the upper strings achieves much of its effect by contrast with the intentionally less lyrical striding bass in the great singing tune, and to the striking contrast of the simultaneous lines, when the "singers about phrasing" — long lines fragmented into short phrases, each phrase initiated with a lit. mmensely long-breathed music becomes (and how much more prominent the contra puntal ingenuity) if the variation is a bit faster or a bit sandwich it. horrible Romantic legato going on, the playing of the melody

slower than the sections that One of the most brilliant of these tripartite dances (which are generally indicated in the es by the instructions "do Polonaise of the Suite No ot basically different from that of the accompaniment, and the whole movement, top and bot tom, huffing and puffing along Freiburg performance certainly made it easy to perceive that, under the flowery counter-melody of the flute in the like an out-of-shape hiker hea ing himself up a mountain? A





paired the beauty of the fabuvariation, the strings were del-icately repeating the original Polonaise tune. But one could E Major Violin Concerto, which Potonaise tune. But one could have experienced that percep-tion with considerably greater delight if a slight change of tempo had underlined it. Mu-sicianship said "Do it!" BC said "Don't dare!" And BC won

# CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held rectivities and enter the 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 MOSIC, BOX 85803, San Diego CA 92186. Or fax to 619-881-7401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

Performers Enrolled in Music 210A Performers Earolled in Music 2008.
at UCSD plan a consect of contemporary chamber music tonight. Thursday, November 16. Expended to hear performances of several pieces by composer Vinio Globbast, along with other works. The music starts at 8 p.m. in the Recital Hall at UCSD's Mandeville Center. Tickets are 55 general. Call 858-534-5404 for details. (IA RULA)

The Woodwind Duo AirFare offers concert at noon on Friday, Novem-ber 17, in Smith Recital Hall at San Nicholas Morrison (clarinet) — fac-ulty members at Utah State Univer-sity — plan to perform works by An-ton Szalowski, Robert Muczynski, Philip Parker, and W.A. Mozan. Ad-mission is free. 619-594-6020. (SDSU)

Limousine Specials Temecula Sunday-Thursday

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Henry Purcell's Dido and Aenea Henry Parcell's Dido and Armos premiered in 1689 and is considered the first masterpiece of English opera. The story is taken from Virgil's epic tragic poem. The Aemid. The San Diego State University Opera The-atre presents this baroque classic as its fall production November 17-19.

its fall production November 17-19.
The curtain rises at 7 p.m. on Friday and Saturday and at 2 p.m. on Sunday in Smith Recital Hall. Admission is \$12 general. For reservations, call 619-594-1696; for information, dial 619-594-2878. (SOSU)

Basically Bach, the series continues when Gabriel Arregui and Robert Thompson perform at 7:30 p.m. on Friday, November 17, at All Souls' Episcopal Church. The suggested do-nation is \$15 general. Find the

200

6 Hours

\$199

church at 1475 Catalina Boulevard (at Chatsworth); 619-298-6759. (POINT LOMA)

Bach's "Keyboard Concerto in D Minor" is on the program when the Los Angeles Philharmonic and contor András Schiff perform for the ductor Anaras scnin periorin for use La Jolla Chamber Music Society on Friday, November 17. Also planned: Haydn's "Symphony No. 95" and the "Piano Concerto No. 5 (Emperor)"

by Beethoven.
The music begins at 8 p.m. in
Copley Symphony Hall (750 B
Street). Tickets range from \$25 to
\$105. For reservations, call 858-4593728. [DOWNTOWN]

Music in the Galleries, the series at the San Diego Museum of Art con-tinues with a concert by Felix Fan (violoncello) and Andrew Russo (pi-ano) at 7.30 p.m. on Friday, Novem-ber 17. Admission is \$20 for nonnembers. Call 619-696-1966 for

Ready for Recorder? All levels of recorder players are invited to the Hexagon Building of the Tierrasanta Recreation Center on Friday, November 17, when the San Diego

Find the center at 1120 Claire-mont Mesa Boulevard (about two miles east of I-15). For information, call 619-466-7983. The first visit is free. (TIEHRASANTA)

"Bach in the Words of Albert "Bach in the Words of Albert Schweitzer" is the subject when or-ganist Lea Schmidt-Rogers and nar-rator Conrad Bruderer present a lec-ture and recital on Friday, November 17, at 7:30 p.m., at the First Church of Christ Scientist (8262 rust Church of Christ Scientist (8262 Allison Avenue, at Palm). The pro-gram includes "Concerto in G Ma-jor," "Trio Sonata in C Minor (Vi-vace)," "Toccata in F Major," and many others. Free. For information. many others. Free. For inform call 619-422-8201. (LA MESA)

Vocalist Janelle Rollinson plans a Vocalist Janelle Rollinson plans a faculty recital at 8 p.m. on Friday November 17, in Shiley Theatre at the University of San Diego, Tickets are \$8 general. Find USD at 5998 Al-cala Park. Call 619-260-2280 for in-formation: (LINDA VISTA)

formation JUNDA 1937A.

"Chants, Carols, and Motets" may be heard when the vocal ensemble Pacific Camerata performs at 739 pm. on Saturday, November 18, at 51. Andrews By-the-Se (1050 by Hidlegard von Bingen, early English carols, and sessonal works by Palestrina, Josquin, Victoria, Michael Praetorius, Hans Loo Hassler, and William Byrd. Takets are \$10 genome. MCMP 24457 for information.

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PER HOUR

Call for desails

for the "Old Masters in Music and for the "Old Masters in Music and Art" series at the San Diego Museum of Art. The concert is included in reg-ular museum admission. 619-696-1966. (BALBOA PARK)

Symphonic Sounds in Sacred Spaces, the series continues when the San Diego Young Artists Symphony Orchestra presents concerts on November 18 and 19. The program features Beethoven's "Symphony

G Major," the "Concerto for Harp in B Flat" by Handel, and the "Medita-tion from Thais" by Massenet. The concert on Saturday starts at 8 p.m. at Torrey Pines Christian Church (8320 La Jolla Scenic Drive November 19, at St. Gregory the Great Catholic Church (11451 Blue Cypress Drive). Offerings will be received. For more information, call 619-445-5284. (IA XOLIA, SCRIPPS RANCH)

"The Coronation Mass" by Mozas "The Coronation Mass" by Mozart may be heard — along with his "Regina Coeli" and "Laudate Dominum" from "Vesperaie solennes de confessor" — when the San Diego Chamber Chorale performs on November 18 and 19.

November 18 and 19.
The concerts begin on Saturday
at 7:30 p.m. at the University Christian Church (3900 Cleveland Avenue)
and at 3 p.m. on Sunday at the Blessed
Sacrament Church (4540 El Cerrito
Drive). For information, call 858-627-2932 x2. (HILLCREST, SAN DIEGO

"A Celebration of American Com-posers" is promised when Cappella Gloriana performs at 4 p.m. on Sun-day, November 19, at St. Andrews Episcopal Church (890 Balour Drive). The concert features a perbirth. Other composer's represente will include Randall Thompson Charles Ives, Libby Larsen, Wayn Peterson, Stephen Sturk, and Derek Keller. The suggested donation is \$10. Call 760-753-3017 for details.

Classical Guitar Concert Series. when the series commences on Sun-day, November 19, Maestro Alberto Ubach will perform at 3 p.m. at the Chula Vista Civic Center Library (365 F Street). Call 619-691-5069 for details. Free. (CHULA VISTA)

details. Free: (FMLA MSTLS)

Chorsisters Everanong, the men and boys Choristers at Saint Paul's Catheral present eventioning at 5 p.m. on Sunday, November 19, using the Harold Darke grevice canticles in F and singing the Benjamin Britten annument publisher box. Find the catheral at 2728 Sixth Avenue (at Fifth and Nutmeg), 19:298-7281. Ann of ferring will be received. (MIDTOWN)

The Role of the Soloist will be musically investigated when the Grossmont Symphony Orchestra performs on Sunday, November 19, at Santa Sophia Catholic Church. Led by Randall Tweed, the program features Vivaldi's "Concerto for Sopranino Recorder." Ashmore's "Spring."

Telemann's "Flute Fantasia No. 8 in E Minor," the "Fantasia on a Theme E Minor," the "Fantasia on a Theme of Thomas Tallis" by Vaughan Williams, and Debussy's "Prelude to an Afternoon of a Faun." Tickets to "The Soloist" are \$10 general. The concert begins at 7:30 p.m. Find the church at 9800

San Juan. For information, call 619-644-7254. (SPRING VALLEY)

619-644-7254. (SPRING VALLEY)

"The Company of Heaven" by Ben-jamin Britten and Antonio Vivaldi's

"Charles Mass "may be heard when
be 3th Mark's Masterworks Chorale
perform on Sunday November 19.

The new serioles yit November 19.

The new serioles gets underway at
7 p.m. at St. Mark's United
Methodist Church, 392 Calieremont
Drive. An offering will be received.

Tor details. call 358-273-1480.

2 p.m. on Sunday, November 1 -Call 619-702-8138 for details. Free

The Hindustani Tradition of Play-ing is characterized by disciplined improvisation. A concert of North Indian classical music is planned by the Indian Music Ensemble at 8 p.m. on Monday, November 20, in UCSD's Mandeville Auditorium. Participating musicians include sital master Kartik Seshadri and tabla vir-tuoso Arup Chatterjee, both instruc-tors in UCSD's music department Tickets are \$5 general. For details, call 858-534-5404. (LA JOLLA)

call 888-34-5404. (t.A DOLLA)

"Tapas: Tasts of Spanish Music"
will be offered when Camarada performs for the San Diego Mini-Concert on Monday, November 20. The
sessemble includes fluits theft hose,
Suckley, soprano Ann Chase, and
guitarst Randy Ple. The free concert
begins at noon and lasts approxim
matery 50 minutes, in the Lyoutimately 50 minutes, in the LyouTheatre at Morton Plaza, 858-5878879, DOMPORTON. 8979. (DOWNTOWN)

The Pleasure of Your Company Chamber Music Series continues with a concert by the Gennaro Trio on Tuesday, November 21. Trio members Ilana Mysior (piano), Ronald Goldman (violin), and Mary

Brahms "Trio in C Minor."

The music begins at 7 p.m. at the Scripps Miramar Ranch Public Library (10301 Scripps Lake Drive).

The requested donation is \$7. For more information, call 858-538-8158. (SCRIPPS RANCH)

An Early Music Recital is promised during the faculty recital slated for Tuesday, November 21, at 7 p.m., in M-113 at San Diego State University. Admission à free. Call 619-594-6031 or 619-594-6020 for information.

Student and Faculty Chamber Ensembles will perform for the concert beginning at noon on Wednesday, November 22, in Smith Recital Hall at San Diego State University. 619-594-6060. (SDSU)

SAN DIEGO CHAMBER CHORALE RICHARD CHAGNON, DIRECTOR Under the assistics of San Diego Mesa College, present

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# Calendar

# Middlebrow Master

Rockwell wasn't a very good painter.

became aware of Norman Rockwell only in my late teens. My family, relatives, and neighbor didn't subscribe to magazine, so the 231 covers 18 design 500 are relative to the control of American character in a picture like Freedom from Want, where a large, congenial family sit gleamly late of the control of figure facing toward us as if in invitation to the communal ceremony, was a world apart from

my immigrant, working-class culture

Rockwell represented experience in a way tha presumed intimacy but wasn't intimate at all. His sual articulation of an America of shared dreams and experiences was rhetorical in the bad sense made big claims but lacked complexity. The it made big claims but lacked complexity. The exhibition currently at the San Diego Museum of Art, which displays 80 paintings and hundreds of cover illustrations and which sports catalog essays by esterned art historians and critics, is obviously an act of official reconstruction, arguing Rockwell's importance both as a painter-illustrator and as a dream merchant or middlebrow American culture. The exhibition certainly had reconstructed to the complex of the control of the control

highlighting images that are an essential part of the archive of American self-imaginings. Rockwell wasn't a very good painter. The paint-ings are inert not because they're realistic and

anecdotal but because their dynamics are lifeles and mechanical. When he devises complicated and mechanical way for mechanical way in the devise of the devise o

When I first son Rocksell's America, it could have been Blait, no because it was so weirdly be calmed and overripe with contentment, but because the people looked different from those I grew up with. As I made my way through the galeries, bombarded by curatorial tonnage about the People, I kept waiting for my people to show up. But Rockwell's vision includes very few Southern European and Jewish faces, not to speak of African-Americans, whose civil gright struggles so explosive and bloody in their historical read-proprieting struggles and bloody in their historical read-proprieting struggles. The proprieting statements of "understanding." Compare Rockwell's world of American facts to that represented by social history patients like John Sloan and Raphael Soyer, or by an illustrator like

of America's greatness was grounded in mixed tones

violence.
In his 1964 picture The
Problem We All Live With
(a Look cover), a black girl (a Look cover), a black girl walks to school surrounded by U.S marshals; the tomator that has hit and streaked the wall behind her looks deposited by a prop manager. The composition seals off any response other than rueful pity and compassion. Then pity and compassion. Then there's a 1943 picture of a happy coal miner. Happy because his work is crucial because his work is crucial to the war effort. The hu-man fact—the misery and profiteering conditions of mining—is subsumed by the ennobling role it plays. Rockwell's narrow picto-rial and moral range left pathing to chance. He nothing to chance. He overmanaged effects and stiffly controlled audience response. These are by and large cold, Yankee pictures in which human intimacy

is an icy contrived gaie Rockwell was a scrut Rockwell was a scrup-ulous, hard-working craftsman. He left high school at the age of 16 to enroll at the National Academy of Design and



'Norman Rockwell: Pictures for the American People" San Diego Museum of Art, 1450 El Prado, Bo Through Sunday, December 31





Tom Sawyer whitewashing the fence, two young sweethearts at a soda fountain prom night, a group of men gathered around group of men gathered around a radio during wartime — that they're airless. Rockwell knew they're airless. Rockwell knew the limitations of illustration. He remarked that a Post cover had to be a rounded-off story that left nothing to be explained, and it shouldn't be an activist goad to the social-political imag-ination. His America had to be shrink-wrapped contentedness and hope. It was in its way Of ficial Art because it propagated the pious desire to believe that we are as he makes us seem.

ADVANCE

TICKETS



By all reports a decent man, Rockwell was sickened by Rockwell was sickened by wartime killing, did very few World War II posters, and re-fused to make images of the Vietnam War. The social issue that most concerned him was devi rights, though his representation of it is a little coy and precious. There's one picture, however, in which he loses (or surrenders) his good-natured equilibrium. his grisaille-ish, sepia-toned pic-ture of three civil rights workers about to be killed in Philadelphia, Mississippi, is loosely, nervously painted; instead of applying tech-nique to a social issue, he allows

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moral passion to shake up fa miliar technique. The subject matter rattles the tidy household of his pictorial imagination and slips its standard controls and

silps its standard controls and strategies. If it we one picture you don't get in three seconds. Pardon my dyspepsia. I'm criticizing this artist for not be-ing what he new vanied to be. But it's irritating that so much blockbuster expense and space—the show ends its tour at the Guggenheim!— is given over to such an artist when we can be considered in the American painters like Marden Hartley and Fairfield Porter. The

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earnest monument to homoge neous American dreams, second as a misrepresentation or avoid ance of unpleasant social realities, which also make us

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what we are.

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### GALLERIES

"What's a Popowskit" Find out during an exhibition displaying "forty years of creativity, inventive-ness" in mixed media by Stella ness' in mixed media by Stella Popowski at Moctezuma Books. The show opens with a reception for the artist — promising poems, writings, and an artist's talk — at 7 p.m. tonight, Thursday, November 16. Find the shop at 289 3rd Avenue; 619-426-1283. Gallery hours are 10 a.m. to 5 p.m. Monday through Saturday. (CHULA VISTA)

"Artisans 2000 — A Student Exhi-bition" opens with a reception at 11 a.m. today, Thursday, Novem-ber 16, in the Southwestern College

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

Referring to the Biblical Story of Ishmael, the first son of Abraham, Doris Bittar's "Wandering Ishmael: Lebanon. Bittar's paintings reference the rich architectural heritage and lush fabrics of the Middle East. The lush fabrics of the Middle East. The exhibit begins with a reception at 6 p.m. on Friday, November 17, at the David Zapf Gallery. Regular hours are noon to 5 p.m. Thursday through Saturday, and by appointment. See the show through Sunday, December 16, at 2400 Ket-

tner Boulevard. 619-232-5004

Three "Heroic Wall Sculptures" have been built by Jeff Irwin for his have been built by Jeff Irwin for his "Artist's Statement," opening with a reception at 6 p.m. on Friday, November 17, in Simayapace at the Arts College International. This work finds the ceramicist "functioning more as a painter," recontextualiz-ing "what has been seen before albeit in a different form," incorporating in a different form," incorporating 21st-Century technology in ceramic traditions. The show closes on Sat-urday, December 30. Find Simayspace at 840 G Street (at Ninth Avenue). Call 619-231-3900 for information. Hours are

11 a.m. to 5 p.m. Monday through

Recent Works by Bob Goldman and Ken Goldman are on view through Saturday, December 23, at the Doug Pratt Gallery (2400 Kettner Boulevard). Meet the duo during a recepvard). Meet the duo during a recep-tion planned on Friday. Novem-ber 17, at 6:30 p.m. Regular gallery hours: Thursday and Friday, 11 a.m. to 5 p.m., Saturday noon to 5 p.m. Questions? Call 619-236-0211 for an"Fiscales Small Works by Three Halban Artists" opens with an artist reception at 6 p.m. on Friday. November 17, at the Flux Galley. (655 Tenth Avenue, at G Street). The three artists in question are Itali Scanga, Felice Nittolo, and Albano Morandi, enhibing bronze scalp-ture, glass mosaic, and paintings, re-spectively. See the above through Sat-urday, December 20, pp. Moraley. Wednesday, and Saturday, 619–234. 8233, (8,837 WLAGG) colo: Small Works by Three

Gallery hours: 10 a.m. to 6 p.m Tuesday through Saturday, 619-595 0558. (DOWNTOWN)

Regular gallery hours are noon to 5 p.m. Monday, 10 a.m. to 7 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday. Find the FrameMaker at 12330 Carmel Mountain Road. To make the requested reservations, call 856-887-

2690, CABMEL MOURTAIN RANCH Recent Werfeb by Ana Castinfares and Claudia Fernety are on view through Monday, January 15, at the Cargoyle Gallery (1845 India Streedy, November 18, at 6 p.m., includes art, refreshments, and juar guitar by Mar-tin Sereno. For information, call 16: 234: 1344. Regular gallery hours are 7 am. to 6 p.m. exceldays, 9 am. to 6 p.m. on weekends, (LITILE IRAV) lotte Bird. Tanya Alpert. Sur Flowers, Patricia Klem, Susan Roc Skywalker, Jill Le Croissette, and Marilyn McKenzie Chaffee during a reception at 6:30 p.m. on Friday, November 17. Regular gallery hours are 9 a.m. to 5:30 p.m. Monday through Friday.

One of the Last Surviving Ameri-can Modernists! View "Ed Garman: Selected Works from the 1950s through the 1990s" at the Earl and Birdie Taylor Library. The Imperial Beach artist — who joined the tran-Find the gallery at 3102 Reynard Way; 619-260-2600. (MISSION HILLS) Way, e19-260-2600, messaon HLS). Twe for One, two new cabibitions are opening at the R.B. Stevenson Gallery during a reception on Friday. November 17, at 6 p.m. Los Angeles artists Hdary Risker exhibits "Marker abibits" Tracks," while Nana Gregory is chowing new mixed media collage in "Cultural Salvage," See the work through Friday. November 17, in suite 103 at 2400 Section Poulevard. scendental painting group in 1941 -will be on hand for a reception planned on Saturday, November 1 at 6 p.m. The exhibition feature more than 40 major works.

Find the library at 4275 Cass Street; 858-581-9934. The show closes on Sunday, January 14. (PACIFIC BEACH) Originally a Textile Pattern De

signer in Tokyo, ceramicist Sayoko Becker is known for her hand-built and painted ceramic pieces. Take in an exhibit of Becker's work at the an exhibit or becker's work at the Santa Yashel Gallery, along with new plein air oil paintings by Kenneth Roberts, during a show opening with a reception at 4 p.m. on Saturday, November 18.

0558, floometrome.

The Helidey Show wi Taboo Studin featuring work by metal artists and jewelers begins with a reception at 6 p.m. on Friday, November 17, and concludes on Saturday, December 30. The participating artists were detected for their handmade designs in gold, silver, and precious stones. Regular gallery hours are 11 am. to 6 p.m. Tuenday through Friday, Ida m. to 9 p.m. Substantial Studies and the substantial studies are substantial to the substantial studies and the substantial studies are substantial studies. The substantial studies are substantial studies and the substantial studies are substantial studies. November 18.
Regular gallery hours are 10 a.m. to 5 p.m. Wednesday through Sunday. The gallery is found at 30352 Highway 78 (at the junction with Highway 79); 760-765-1676. The show continues through the end of the year. Original, Signed Lithographs by "Norman Rockwell — The Great American Storyteller" are on view through December at Eso Terra Con-

are 10 a.m. to 6 p.m. daily, 619-435 dios in San Diego County, beginning with a reception at 5 p.m. on Satur-day, November 18. Jurors Robert

Perine and Mark Elliot-Lugo sele 65 works by 27 artists for inclus The show continues through Sa day, December 30.

"Art for the 21st Century" by
"quantum impressionist" Nathan
Forrest Stinson continues through
November at the FrameMaker
Gallery. There's a reception planned
at 6 p.m. on Saturday, November 18. day, December 30.
Viewing hours are 11 a.m. to 5 p.m. Tuesday, Thursday, Friday, and Saturday; 11 a.m. to 8 p.m. on Wednesday, 1 to 5 p.m. on Sunday. Find the gallery at the Carlsbad City Library, 1775 Dove Lang; 760-602-2021, (CARLSBAD)

### ART MUSEUMS

California Center for the Arta Ma-esum, "No Sun without Shadow: The Art of Harry Sternberg," is the first retrospective devoted to the work of this pioneering American printmaker, painter, and educator, ago in New York. The show, featur-ing nearly 100 works foom being seen in public for the first timel, traces the creative processes of the artist. A variety of plates, wood-blocks, trial proofs, and finished pieces are also on view. California Center for the Arts Mu-

"Recent Work (Obra reciente)" by Eloy Tarcisio demonstrates the artist's continued use of organic ma-terials in a variety of applications. In these two-dimensional works, the Mexico City artist combines materi-

als such as blood, rose petals, and mode with conventional media such as acrylic and oil punts. The 25 figurative and shartery paintings are up a contract and shartery paintings are up plearations with themes of suffering redemption, and transcendence. It's time for Buy Tarcisio's annuals interpreted and offered and offered and offered the suffering offered and one Participators Offering. The Installation consists of more than 100 wooden crosses, such books — filled with grains, beans, and other organic materials symbiols of Mexico's prematerials symbolic of Mexico's pre-Hispanic past — and votive candles, which viewers are invited to light. Additionally, Tarcisio has created a new installation inside the museum entitled Memoria del hombre (Mem-ory of Man), reflecting on the five-year history of this work at the

nter.
All of the shows close on Sunday, ecember 31. Find the center at 340 orth Escondido Boulevard (at Valy Parkway); 760-738-4120.

ics of Tatsuzo Shimaoka — A Retro-pactive of a Living National Trea-sure of Japan," offers more than 60 new works created for this exhibi-tion, as well as an equal number from museums and private collections. Shimaoka has "worked hard to make the technique of rope-impressed in-lay truly my own." See the results of

the artist's hard work through Sur the artist's hard work through Sun-day, February 4, 2001.

Objects from the permanent col-lection make up the pieces in the ex-hibition "Artes de Mexico." The show includes works by several renowned 20th-Century folk artists including Oaxacan potter Teodora

including Oaxacan potter Teodora Blanco and Jalisco's Rosendo Ro-driguez, along with architectural pieces by Candelario Medrano and woodcarvings by Manuel Jiménez. All regions of Mexico are repre-sented, with selections ranging from objects of daily use to those of cere-

mony. Enjoy the exhibit through The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art, Downtown, "Ojos Diversos/With Different Eyes: Pan-American Hold-ings from the Permanent Collec-tion," continuing through Sunday, tion," continuing through sunday, November 26, includes 35 paintings, sculptures, photographs, and video installations suggesting the range of subjects, styles, and ideas defining the art of the Americas today. Featured artists include José Bedia, Sandra Cinto, Silvia Gruner, Vic Muniz

Cinto, Silvia Gruner, Vic Muniz, Ernesto Pujol, Marcos Ramirez ERRE, and Doris Salcedo. A new site-specific installation ti-tled blackandblue by Brazilian artist Nuno Ramos is on exhibit through December. The pieces are three mas-sive sculptures comprising dense black sand, glass visls, and oil. They mis monumentality and temogral-mis monumentality and temogralmix monumentality and temporal-ity, creating "a sense of exuberance and physical fragility." Find the museum at 1001 Ket-tner Boulevard (at Broadway), di-

ectly 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-temporary artistic expressions in the

American Art." The exhibit presents a critical evaluation of the Baroque and its use as an important cultural metaphor in contemporary art, fea-turing 16 young artists working in the Americas today whose work is well known in their own countries and abroad but may not have been

British fashion designer Zandra Rhodes debuts her costume drawings for the San Diego Oper's 2001 pers sentation of Mozart's Magic Flute in an exhibition including 30 of her setches and drawings, including costumes for Mozart's comic Pa-

costumes for Mozart's comic Pa-pageno and Papagena and the evil Queen of the Night. Both shows close on Sunday, January 7, 2001. Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLIA)

Museum of History and Art, the in-augural show, "Obras del Corazón: Works from the Heart of Alfredo Ramos Martínez, 1934-1944," con-tinues through Tuesday, February 6, 2001. The exhibition includes 17 2001. The exhibition includes 17 paintings and works on paper exe-cuted in tempera, oil, pastel, and charcoal. Born in Monterrey, Mex-ico, Ramos Martinez spend many years working in Southern California.

California.
Other exhibits explore the overall 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, the Museum of Photographic Arts, the multifaceted relationship between husband and wife when the couple is also artist and muse is revealed in the photographs by Baron Adolph de Meyer, Alfred Stieglitz, Edward We-ston, Harry Callahan, Emmet Gowin. Lee Friedlander, Masahis Fukase, Seiichi Furuya, and Nicholas Nixon included in "The Model Wife." The Imagery and photographic history of during a period of many years is ex-plored in the show, revealing the nu-ances of marriage and the influences such a partnership can have on artis-tic production. Many rarely seen and unpublished mages are featured ages. See the show through Sunday, January 21, 2006. Lee Friedlander, Masahisa Fukase.

Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

author/painter/quilt artist, tran

(OCAMSOE)

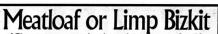
San Diepp Museum of Art, drawings, his most famous paintings, photographs, and 322 Sararday Evening Post covers are included in Norman Rockwell: Fictures for the American People: Rockwell is best remembered for his ability to capture Americana and everyday occurrence, but many of his works also addressed the controversist local was a supporter of the "Ban the Bomb" movement, a promoter of civil rights, and anarly advocate for old rights, and anarly advocate for old rights, and anarly advocate for the second of the control of the second of the se civil rights, and an early advocate fo the Peace Corps. What is Rockwell

The museum's permanent col-lection includes Italian Renaissance lection includes Italian Renassance paintings, Spanish old masters paint-ings, American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931. (BALBOA PARK)

of previous owners, sites, and other paintings that once hung with them Not every work's provenance is com Not every work's provenance is com-plete, but what has been learned by researching these paintings helps to place them in their historical context. The show closes on Sunday, Febru-

ary 18, 2001.

The museum's permanent collection includes European masters 19th-Century American paintings and Russian icons. For information dial 619-239-5548, (BALBOA PARK)



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# **Sex Holds the Key**

"It is a defect of God's humor that He directs our hearts everywhere but to those who have a right to them."

where's a crossroads at USD. Across the street from the theater district's parking lot, a sign greet you. If you want to see USD's propared to the parking lot, a sign greet you. If you want to see USD's propared to the left; if you'd going to Thompson to the left; if you'd going to Thompson to the left, if you'd going to Thompson to the left, if you'd going to Thompson to the park to the right. USD's mounting one of the few great dramas of the past 30 years. The playhouse task the span to the past 30 years. The playhouse has plunked beaucoup backs into the part of the past 30 years. The playhouse has plunked beaucoup backs into the part of the pa

of our era, as promised?

Arcadia is wonderful. I've seen five versions and dramaturged it for the North Coast Rep, yet still see new aspects with each viewing. On the surface, it's a good mystery (did Lord Byron shoot Ezra Chater in an 1809 duel? Who was the "Her mit of Sidley Park"?) and a comedy. It's rich in

mit of Sidley Park?) and a comedy. It's rich in history (Romanticism, English gardens, life 200 years ago, some tough, contemporary questions) and also a sudden tragedy. But like the plays of the part of the pa

As a guideline: expect significance where you least expect it. Stoppard loves to switch the trivial with the momentous of the forwards. One example: Arcadians are obsessed with house, take the house of the forwards of the

Young Chloe, a present-day Arcadian and unlikely philosopher, says sex holds the key. Sure, you think: Chloe, teenager, pu-berty, sex — of course that's what she'd say. Next. Then, fusing the predictable with the unpre-dictable, Chloe explains, "The universe is

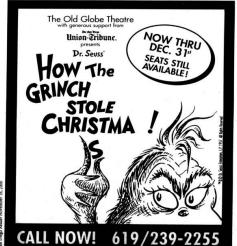
dictable, Chloe explains, "The universe is deterministic, all right... I man, it's trying to be, but the only thing going wrong is people fancying people who aren't supposed to be in that part years are the contract of the

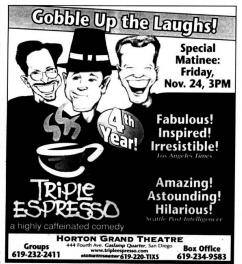


Arcadia, by Tom Steppurd
UCSD Department of Theatre and Dance, Mandell Wein Forum Studie, UCSD
Department of Theatre and Dance, Mandell Wein Forum Studie, UCSD
Legal Mandell Wein Studies (See Studies Control of the Studies Control of the Studies Control of the Studies Allow Wilson, Allow Wilson,

story about the young Lord Byron. For him it's a means to an end—a passion for fame, guest shots on the Breakfast Club, clobbering his in-tellectual superiors—not historical accuracy. Nightengale's behavior shows that sex— which young Valentine calls "the attraction that

Newton left out" - isn't the only unpredictable Newton left out"—sn't the only unpredictable element. Practically everyone in Arcadia has an unlikely passion: for gardens, for verse dramas, for the habits of grouse. And one of the strongest features of UCSD's production is how the cast embraces its characters' hobby-horses. As Valen-







tine Coverly, Kyle Lemieux charges into contemporary physics with an infectious rel-ish. Tamala Horbianski makes Thomassina an antsy teen, crawling on the table, and a native genius, more wide-eved about Byron than her brilliant "formula for the future.

Hannah Jarvis, whom Ali Hannah Jarvis, whom Ali-son Weller plays appropriately edgy, though a bit one-notish, sums up these rampant pas-sions: "Comparing what we're looking for misses the point. It's wanting to know that makes us matter. Otherwise, we're going out the way we came in."

came in."
As Bernard Nightengale —
whom Stoppard named after
two British theater critics —
Damian Baldet half-convinces that the Sussex don may be for real: a bona fide scholar strangely attracted to the low-brow rung of fame. In the end, this choice makes Nightengale, essentially a comic figure, even funnier. As Septimus Hodge and Chloe Coverly, Erik Johnson and Carly Kleiner have the

look of young actors to watch. At times the opening-night performances were shaky or ged behind. Lindsay Frame's Lady Croom, for example, car

since Croom, an agent of pure determinacy, assumes a god-like control of the estate.

Kelly Hanson's set under-scores one of Stoppard's key points. It's perfectly symmet-rical. Robin's-egg-blue walls have doors on each side, matching window seats, and large French windows. On first glance, so much balance seems out of place for such a chaotic play. But given the internal symmetries of the two centuries symmetries of the two centuries (what Chaos theoreticians call "self-similarity") — two boys named Gus, two tortoises, seekers after mathematical and human truth — the design makes aesthetic and thematic

Two other efforts merit spe-cial mention. The set faces a steeply raked audience, so the lighting must be almost verti-cal to illumine the stage, not the backs of peoples' heads. Jerry Sonnenberg's excellent design never makes you aware of the difficulties he overcame. Arcadia is a logistical mon

ster. You've got a table, center-stage, so most blocking must occur in "weak" positions. You've got Romanticism and today, accents, the equivalent of a university education if you fola university education if you followed each of Stoppard's leads, and always several things happening at once. Daisy Walker, as exoned-year director in UCSD's MFA program, has done a terrific, bob. The play is funnier than this production allows, but for precision of character, problem solving (especially blocking), an

There's nothing else like it!

beings speaking extremely com-plex language, Walker merits very high marks. Many times I've come to

that crossroads at UCSD, on my way back from a show, feeling elated and gloomy: elated because I had a quality experience; gloomy because the play only ran for one week. This year, thanks to a new policy, UCSD thanks to a new policy, UCSD productions have two-week runs. This is such good news, for two reasons. Actors have a chance to explore characters turther. And audiences will have an extra chance to see the plays — like Arcadia, and Euripides' Medea this week — the larger theaters in town won't touch.

touch.

On November 20, between 4:30 p.m. and 5:30 p.m., UCSD will hold a memorial for the late Eric Christmas, an immensely talented and popular actor and original member of the theater faculty. The memorial will take place in the Galbraith Hall Theatre, 157. To RSVP, call 858-534-4574.

### THEATER LISTINGS

Theater listings and commentary by Jeff Smith. Information is by leff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer



and the military. Ask at the box

Ah, Wilderness!
MiraCosta College presents Eugene
O'Neill's comedy about small-town
values and coming of age. Some say
this is the life O'Neill wished he'd
lived.
MIRACOSTA COLLEGE, THROLIGH

SATURDAY AT 7:30 P.M. MATINEE SUN-DAY AT 2:00 P.M.

Alice in Modernland
Sledgehammer's staging of Kirsten
Nash's world premiere rock musical— a shopworn, cautionary lead
about the music industry— unfolds like a bosting match. It wins
one round, loses the next. The result is a raised right glove that almost war a split decision. The
how's low is neightful stass flats. show's look is splendid: glass flats cast ghostly reflections; the design

work takes exciting risks; Douglas Lay's White Rabbij's a lanky, vanilla-colored Einstein whose mute movements captivate (and would remain so if he stayed mute); and Kirsten Brandt's sharp direction serves the material. But the sound design isn't entry-level. The backup band's too loud, and work takes exciting risks: Douglas

The backup band's too loud, and the amateurish miking makes it hard to hear what people say (you can spot the trained voices: Lee Scarritt and Jesse MacKinnon bel control and factor Mask Kinnon held from the gut, the rest blut from the throat). As the (drag) Queen of Hearts, Christopher Hall's campy movements qualify for lead singer of a rock band. Then he sings and of a rock band. Then he sings and tow. Nash's songs are of two kinds: "I'm down's songs and "I'll pick myself up" songs. They also have a boxing match split. Her music's lovely, middle-distance rock. Her physics, however, use every stock

on the wall"; "there's no chains around me"). Wendy Hoover, the Alice figure, does what she can with a surprisingly bland protagonist. There's much to like in this pro-duction, plus much to wish were otherwise. Worth a try.

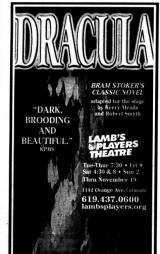
NOVEMBER 26: THURSDAY THROU SATURDAY AT 8:00 P.M. SUNDAY AT

Reviewed this issue

MANDELL WEISS STUDIO, UCSD, THROUGH NOVEMBER 18; THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Art
South Coast Repertory Theatre
stages Yasmina Reza's comedy
about the complexities of art and
friendship. Mark Rucker directed
SOUTH COAST REPERTORY THEATRE.

LA JOLLA PLAYHOUSE "CRITIC'S CHOICE." "YOU'D HAVE TO BE HALF-DEAD NOT TO ENJOY THIS SHOW." **CETHOROUGHLY DELIGHTFUL 'MILLIE' WILL** SOON FOLLOW 'THE FULL MONTY' TO STARDOM ON THE GREAT WHITE WAY, 99 THE NEW MUSICAL COMEDY THOROUGHLY LA JOLLA PLAYHOUSE CHARGE TICKETS BY TELEPHONE [858] 550-1010 GROUP SALES INFORMATION (858) 550-1070 EXTENSION 122





MAIN STAGE, THROUGH NOVEMBER 19: The Countess

8:00 P.M. SUNDAY AT 7:30 P.M. MAT

Comedy Codependents

The Improv comedy troupe per-forms the first Friday of every month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4716 32ND STREET CIUST NORTH OF ADAMS AV-ENUE). NORMAL HEIGHTS: FIRST OF ECOND FRIDAY OF EVERY MONTH A 8:00 P.M. FOR INFORMATION CALL

ComedySportz

Conschipports
Improvisational connectly, making
up funny stuff on the spot, is difficult enough. Tean ago, however,
Keith Johnstone thought if d be
the study of the spot of the study of the
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mount and dash yelled insults, and
Conneckjaports, an offshoot of
Johnstone's TheatreSports (artistic
director Gary Kamer says the two
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theat of the stud compare like "rugby with American Inothal". In cerembia more and nothal". In cerembia more and a compete on Arto Tout. The night I caught of the property of t

WARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN-ENDED RUIS; FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFOR-MATION CALL 619-295-4999.

The Countess
South Coast Repertory Theatre
staged Gregory Murphy's OffBroadway hit about the enigmatic
marriage of John Ruskin and his
wife Effie. Juliette Carill Odirected.
SOUTH COAST REPERTORY THEATRE,
HROUGH DECEMBER 3: TUESDAY
THROUGH SUNDAY AT 7-45 P.M. MATIMET SATIRDAY AND SUNDAY AND SUNDAY AND

NEE SATURDAY AND SUNDAY AT 2:00 P.M.

Crossing Delancey
OnStage Playhouse offers Susan
Sandler's romantic cornedy about a
single woman turning 30 and efforts to find her a beau.
ONSTAGE PLAYHOUSE, THROUGH DECEMBER 2; FRIDAY AND SATURDAY AT
2:00 P.M. MATINEE SUNDAY AY
2:00 P.M.

Dames at Sea San Diego Comic Opera offers the popular musical-spoof of Ruby Keeler/Dick Powell movies, book and lyrics by George Haimsohn and Robin Miller, music by Jim Wise, CASA DEL PRADO THEATRE, BALBOA PARK (VILLAGE PLACE EXIT OFF PARK BOULEVARD), THROUGH NOVEMBER 19; FRIDAY AT BIOO P.M. MATINEE SATUR DAY AND SUNDAY AT 2:00 P.M.

Death Rides the Stage HIT Productions new inter comedy-mystery, written by Beth and Scott McNellen, is set in Texas: and Scott McNellen, is set in Texas:
"You survived a stampede, Lucy
Tyler is looking for your underwear... and there's a dead body in
the next room."
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FOR INFORMATION CALL 519:561:6673.

Deathtrap
PATH Theatre Company presents
Ira Levin's suspense thriller about a
writer's blocked writer of mysteries

writer's-blocked writer of mysteri and an up-and-coming student-playwright. Wayne Wynne di-rected. PATH THEATRE COMPANY, THROUGH NOVEMBER 19: THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Dracula
Theatergoers hoping for Grand
Guignol excess at Lamb's Players
are in for a letdown. Kerry Meads
and Robert Smyth's adaptation of

red eyes, 'tharp ivory teeth,' and see watch Renfield gulp 'fat English lite.' But these goodic effects are soon in the control of the contro Nathan Peirson's gobo-rich ef-fects). And David Cochran Heath feets). And David Cochran Heath does top-noth own's as the Count fee floats like a ghost and, when aroused, moves with astonishing speed (an exposed neck, and the gay's there). Most telling the control of the control of the country's there is the heat of hunters he's calim, patient. Evil, Heath demonstrates cloquently, can take all day. Worth a ray.

LAMES PLAYERS THEATHE, THEOGORNOWSHEE 13, THEOGORNOWSHEE 13

4 30 P.M. AND SUNDAY AT 2 00 P.M.

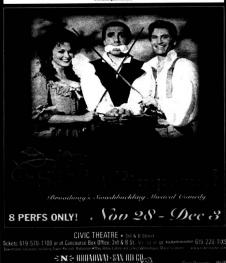
An Evening of Absurd Theater Mesa College Theater Company presents excerpts from work by Samuel Beckett, Jean Genet, and

Samuel Beckett, Jean Genet, and Eugene Ionesco. MESA COLLEGE APOLLIAD THEATER. THURSDAY, NOVEMBER 16, THROUGH NOVEMBER 19; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUN DAY AT 2:00 P.M.

First Night
The North Coast Repertory The are stages the popular "what if" comedy about parochial schoolmates who had a crush on each other and who meet years later. Manuel J. Fernandes directed. NORTH COAST REPERTORY THEATRE, SUNDAY, NOVEMBER 19, THROUGH DE CEMBER 31; THURSDAY THROUGH SAT URDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Forever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town (they recently set a new record, with their 1500th consecutive perthey recently set a new record, with their 1500th consecutive per with their 1500th consecutive per with their 1500th consecutive per which their 1500 gay groups aren't your particular hist (I needed a quick for of Chi which with their 1500 gay got to admit the Plaids follow theirs with verve. They date to be square. They cross in lieu of per quick this for fow the per their 1500 gay and their 1500 gay

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IOF

Hollis and Tooth and Nail Fault Line Theatre presents one-acts, by Ted Falagan and Jaret Pat-terson, about gangland Chicago and "the kiss of death."

How the Grinch Stole Christmas Guy Paul returns as the inimitable Grinch in the Old Globe Theatre's third annual holiday event. OLD GLOBE THEATRE, SUNDAY, NOVEM-

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The Culy Theater hosts "not-so-dinary interactive dinner theater, as Joey and Maria tie the knot.
CULY THEATER, 338 WEST SEVENTH,

Joey and Maria's 25th Anniversary Party Dillstar Productions presents a se-quel to its interactive dinner the-ater show Joey and Maria's Comedy Italian Wedding. Italian Wedding, CULY THEATER, 338 WEST SEVENTH, DOWNTOWN, OPEN-ENDED RUN, FRIDA AT 7:30 P.M. FOR INFORMATION CALL

Keely & Du Poway Performing Arts Company stages Jane Martin's drama about a an, wanting an abortion POWAY PERSONNING ARTS COMMA

SATURDAY AT 8:00 P.M. MATINEE SUN

SEARS WILLIAMS

UCSD Theatre and Dance need a contemporary version of Euripi-des' great tragedy. Ionathan Jacobs directed L WEISS FORUM, UCSD. THROUGH NOVEMBER 26: WEDNESDAY THROUGH SATURDAY AT 8 00 P.M. SUN DAY AT 7:00 P.M.

The Mummified Deer

The Most Fabulous Story Ever Told Diversionary Theatre stages Paul Rudnick's recounting of the Bible from a gay perspective: "Adam and Steve, and Jane and Mabel, a lesbian couple, decide to start civilization." Tim Irving directed.

DIVERSIONARY THEATRE, SATURDAY, NOVEMBER 25, THROUGH JANUARY 21: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Luis Valdez, "Father of Chicano Theater," is a national treasure. If he can fine-tune his new play effect tively, and it needs some, he will have written his masterpiece. Now 84 and in a hospital, Mama Chu Flores could have been the leg-endary La Llorona, archetypal is Valdez, "Father of Chican

Flores could have been the leg-endary La Llorona, archetypal mourner of the Mexican Revolu-tion. To her children she was Mother Courage, who held the family together, and an emotion-ally loose cannon, "racist against herself." She's easily Valdez's most

one of the year's finest perfor-mances. The supporting cast, many in multiple roles, overflows with items. Valder directed and honors taken. Valder directed and honors to the material he norm is not to to the material he norm is not to misses its potential for drams and speeds through necessary informa-tion that creates confusion (espe-cially the multibranched family cannot be a support of the property of many productions of the property of the property of the property of the work of the property of the property of work of the property of the property of the Worth a ray.

The hilarious sequel to the hit comedy, Greater Tuna, about the third smallest town in Texas, where the Lion's Club is too liberal and Patsy Cline never dies! "A Comic Masterpiece!" herself. 'She's easily Valdes's most complex crestion, and contemporary theater' as well. She has a condition—a garpénita-sized, received, enables Valdes to write his family history and pinpoint the plight of many in an astonishing irrange. At Mans Chu, Alma Mar-tinge, and Mans Chu, Alma Mar-tinge, and Mans Chu, Alma Mar-gang, and Mans Chu, Alma Mar-gang, and Mans Chu, Alma Mar-gang, and Mans Chu, Alma Mar-deling, and Mans Chu, Ghila She, Martines, at ease with her character's contradictions, gives character's contradictions, gives

"The show is so funny! It's far too good just for Christmas!"

"The show is a hoot!

THROUGH NOV. 19 ONLY! hurs & Fri 8pm, Sat 2 & 8pm, Sun 2pm

SPRECKELS THEATRE

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\*



zinging ad-libs. James Pascarella one of the funniest people in Sai

on Mars — Diane Thrasher's a scream as Petals, who never met a

situation she didn't yearn to con-trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the

show rolling, even when the scrip

Shut Up and Love Me

Diego, again reigns supreme multiple roles (audiences be warned: Think you're witty? guy's all-pro). Her hair an or-red not found in nature — m

HROUGH SATURDAY AT 8:00 P.M.
UESDAY AND SUNDAY AT 7:00 P.M.
MATINEE SUNDAY AT 2:00 P.M.

Murder on the Trail

Murder on the Trail

'The Wild West was never this
wild,' in a new dinner-theater
whodunit starring Sophic Tyler
and Granite Hardpiece. Dinner includes barbecue or carfish.

PLER'S TASTE OF TEMS. 7868 EL CAION BOULEVARD, LA MESA, OPEN-ENDED RUN: FRIDAY AT 7:30 P.M. FOR FORMATION CALL 619-561-8673.

Plays by Young Writers 2000

The Playwrights Project, in association with the Old Globs Theater, stages the winning scrips from the Intih annual California Young Playwrights Contest.

ASSUS CAPTER CONTRESTAGE, 50-MON EDSON CENTRE FOR THE PREMON EDSON CENTRE FOR THE PREMON MEDIC BL. FROM A WID STATUDION AT 7 30 P.M. THURSION AND FROM AT 1.00 O.A.M. FOR INFORMATION CALL 619-239-8222.

Rebecca Lamplighters Community Theatre presents Daphne Du Maurier's drama about Maxim de Winter's deceased first wife, who inhabits his eerie Manderley estate. Bruce nis ee're Manderley estate. Bruce Erricson directed, LAMPLIGHTERS COMMUNITY THEATRE, THROUGH DECEMBER 10; FRIDAY AND SATURDAY (AND THURSDAY, NOVEMBER 30) AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Same Time, Another Year
Scripps Ranch Theatre presents
Fernard Slade's sequel to his comedy about an affair that takes place
one weekend each year, every year,
at a seaside cottage in Northern
California.
SCRIPPS RANCH THEATRE, THROUGH
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Stand and Deliver

Palomar College Performing Arts
Department presents the drama,
adapted from the movie by Robe
Bella, about Jaime Escalante's committed teaching,
HOWAND BRUBECK THEATRE, PALOMAR
COLLEGE, THROUGH NOVEMBER 19,
TURISCAY THROUGH SAURIMEN AT we, was a bollender a Maillandinosalir. Basil and Maillandinosalir. Basil and Let's get this straight. Basil and Let's get this straight. Basil and sancheapy life, call me dab, but an annersary life, call me dab, but mention mogal and Socaries, constitution of the straight of the straight of the sancheap life, and the sancheap life, and the sancheap life, and the sancheap life, and sanc

event-coordinators (Petals likes theme events, like "Grief: A Fu-neral"). Turns out these folk aren't just ten kinds of whacko. The phones are down, a storm's out-Stiff Cuffs: A Romantic Comedy phones are down, a storm's out-side, and they're suspects in a mul-tiple homicide. Each has enough motivation to make you question not who — but who didn't — dun-nit. Mystery Cafe Dinner Theatre's latest has a relatively loose script and a cast adept at comedy and

Patio Playhouse Community The-atre stages Christina Cocek and John D'Aquino's comedy about an "unlikely" couple who meet at Launderland on New Year's Eve. "Will they give romance a spin?" PATIO PLAYHOUSE COMMUNITY THE AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

San Diego Playgoers offer the san Diego Playgors offer the award-winning evening of percus sive performance, which finds rhythm in matchboxes, wooden poles, brooms, and garbage cans, SAN DIEGO CIVIC THEATRE, THROUGH NOVEMBER 19; THURSDAY AT 7:30 P.M. FRIDAY AT 8:00 P.M. SATUR DAY AT 9:00 P.M. SUNDAY AT 6:00 P.A MATINEE SATURDAY AT 5:00 P.M. AND SUNDAY AT 1:00 P.M.

Street Theatre: The Story of

Street Theatre: The Story of Stonewall

One of the things I love about live theater — which can also drive a critic bats — is the seemingly infi-nite number of its permutations. You can have a good production of a bad play, or vice versa, good act-ing with bad direction, or vice versa. Costumes can constrain, DAY AND SATURDAY AT 8:00 P.M. FOR NEORMATION CALL 619:544-1600 a bad play, or vice vera, good acting with bad direction, or vice vera. Continues can constrain, A scene, in the middle of a dullard, can sear. And so on. The Questin Crup's susing of Orbic Widon's Crup's Shut Up and Love Me
One of America's most fearless
artists, Karen Finley, returns to San
Diego for four evenings only in "an
unapologetic illustrative performance of a woman's journey
through dysfunctional companionship and psychosexual lust." SUSHI PERFORMANCE & VISUAL ART, FRIDAY, NOVEMBER 17, THROUGH SUN-DAY, NOVEMBER 17 ewhere Over the Rainbox Yip Harburg's America
San Diego State University's department of theater presents a musical revue of E.Y. "Yip" Harburg's

TYPICS.

EXPERIMENTAL THEATRE, SDSU,
THROUGH NOVEMBER 19; THURSD
THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M

Swans Over Charlevolx Octad-One Productions presen the world premiere of a drama, written and directed by Wayne Alan Erreca, about an elder Alan Erreca, about an electry cou-ple and an unexpected guest who changes their lives forever. OCTADONE PRODUCTIONS, FRIDAY, NOVEMBER 17, THROUGH DECEM-BER 23; THURSDAY THROUGH SATUR-AY AT 8:00 P.M. MATINEE SUNDAY A

Sylvia Moonlight at the Avo opens its winter season with A.R. Gurney winter season with A.R. Gurney. Jr.'s, comedy about a man and his dog, and he really loves that dog. Kathy Brombacher directed. AVO PLAYHOUSE. THROUGH NOVEMBER 26: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUN

Worth a try.

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Theatreaports
A cross between improvisational comedy and Family Feud. Improv. making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the audience awarding points to the win-ning team. Purists might balk at the odiousness of comparisons, but ous formats. The show I caught

"Ingenious...funny...

You have to see it!"

- San Jose Mercury News

had "Team Spotts" — two pairs of players comprete, taking sugges-tions from the audiencer and "Go-rilla Theater" — five "directors" invented scenes, using the other four as actors. The winner got a banans, the loser a "forfest. Some at-tempts went mowhere (I repeat tim-prov is tough! I did it in my, as hindight reveals, callow youth). Others made amuzing twist and compared to the trought (and know when to black-out beat) to make the hits more frequent than the misse. Their request that the misse. Their money. In the end, as if sprung from a women's magazine of the late 1970s, she HAS IT ALL in spades, hearts, diamonds, clubs, jokers, and even that card that tells you where to buy books of rules. The script's lame, but the produc-tion's a wonder. Every aspect— from Michael Mayer's excellent di-rection to some of the hottest young talent in the country—is top shelf. The production values are so strong you wonder why so much savvy went into something frequent than the misses. Their so cant. It's a kind of high-tech naiveet. And the characters, once we know them, are more shallow than naive. Sutton Foster's Miller gets caught in the middle. As writ-ten the's mire a SWIC — than person. Foster doesn't care though. Sky's living the Gream. Here's her shot at the big time, and Foster's indefatigable, taller, iche ffort, all by itself, makes the production def-intedy worth series. [Note due to popular demand, the La Jola Phy-Worth at ro. so scant. It's a kind of high-tech guru, Keith Johnstone, has written one of the few brilliant books (Im-pro) 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." QUENTIN CRISP PLAYHOUSE, WEDNE DAY AT 8:00 P.M. FOR INFORMATION

Thoroughly Modern Millie The La Jolla Playhouse's new ver-sion of the 1967 movie is fun, slick, and slight. The eclectic score's a pleasure to hear, and Rob Ash-ford's precise, frenetic choreogra-phy often makes it a joy to watch. The book, however, is third-rate. It unfolds in hiccups and the dialogu-lacks crackle. And the overall effect ure to hear, and Rob Ash LA JOLLA PLAYHOUSE, THROUGH

lacks crackle. And the overall effect is a mite strange. Millie's set in 1922, and the musical captures the spirit of Scott Fitzgerald's "Jazz Age." It creates a bandwagon, com-pelling you to jump on. Millie must decide between love and Triple Eapresso: A Highly Caffeinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise of this comedy about three inept

"Brilliant...lt's great fun for one and all!" - Hollywood Gazette

performers. Hugh Butternutt's done his lounge act at the Triple Espresso Coffechouse 20 years to the day. While patrons sip one o the house blends — "Grape," "Scandinavian Blizzard," or Mokoko Cocoa Mocha" - Hugh comedy group that never went far They're "losers," they admit, but They're Tooers," they admit, but not "ordinary" ones. And hey, their reuniqu could help them face searing issues from their mediocer pasts, A formulais story line! Yep-cases, A formulais story line! Yep-cases with the comedians are far too tale-ented to play inpet characters. One's a whiz at the piano. Another's a first-rate mime, and the third's a crackerjack magician. The third's a crackerjack magician. The third's a crackerjack magician.

overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertainin lightweight show (note: the orig nal cast members have been replaced; current performers are Dane Stauffer, Scott Cervine, and 8:00 P.M., SATURDAY AT 1:00, 5:00

A Tune Christmas A Tuna Christmas
For one week only, Joe Sears and
Jaston Williams perform their hilarious comedy about life in Tuna,
Texas, It's the cusp of Christmas
and all through the town (Texas
third smallest) traumas abound,
Didi Snavely, for example, has

mysterious "Christmas Phantom" is defacing peoples' displays, which threatens Vera's life-sized statues Bing Crosby and Natalie Wood in the "living patiety scene" (com-Bing Crosby and Nature Wood in the "living nativity scene" (com-plete with live sheep). Tuna Christ-mas, the second of Sears and Williams's "Tuna Trilogy," opened in 1994 and is every bit as funny as their glorious Greater Tuna. They have since performed the third comedy, Red, White, and Tuna, which San Diegans — this one i particular — would love to see.

SPRECKELS THEATRE, THROUGH NOVEMBER 19: TUESDAY THROUGH

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nuptials and instead finds herself
wearing black as

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"We issued a citatio today," said Greg Ande of the City of Oceanside's

# the inside track

the three-story Atlantis might-tub was told to stop using its top and bottom floor. The remodeled club used the bottom floor all weekend long — November 3 and 4 — in defiance of the wishes of the city. According to Anderson, the police were to check up on the club that weekend and report the three-story Atlantis

weekend and report back to the building department about whether the lower level was being

used.
"Apparently there was between | the building department] and the police. department] and the police." But communication between the departments was worked out by November 8. The next day Anderson said his department issued a citation: until an elevator is installed, and if the bottom floor is occupied, Matants is in violation of city codes. A new citation would be issued each day to Atlantis, said Anderson. will close them down

The second one brings a \$100 fine, third day \$250, fourth

day \$500, and \$1000 every day thereafter. The fines are

"The idea is to deter them from breaking the law," said Anderson. "If it turns out that they can afford \$1000 a day [ir penalty fees], we will pursue a civil nuisance abatement that

mulative.
"The idea is to deter them

will close them down."
After being served with the citation, co-owner Brian
Kissinger seemed nonplussed.
"We are working with the city on the elevator." He said

ATLANTIS IN VIOLATION

he planned to continue using

the bottom floor for dancing

all weekend (last Friday and

Saturday). Kissinger also said Atlantis is no longer allowing admission to patrons under

when she met Stephen Metz who had worked with Barbra Streisand, Donna Summer and John Travolta as a

and John Travolta as a manager or producer. "A mutual friend of ours told him, "There's this girl in San Diego you should see.' He came down and offered to

came down and offered to manage me." Younger said Metz and his partner Joseph Rapp helped engineer a deal for Younger. "Asylum Records New York offered me a deal. We said yes.

\$200,000. "Those guys are slimeballs. We think they are going to make a fast buck there and then one day just

disappear."
Kissinger said he cannot
talk about the money allegedly
owed the contractors or a
bounced check for \$7900

bounced check for \$7900 because of a pending lawsuit against the general contracto "I think it's going to go toe-to-toe in court," said the contractor. "It will be knock contractor. ...
down, drag out."

—Ken Leightor

en one label gets rested, all of a sudden they all jump on the

Singer/songwriter Lacy Younger was talking about the herd mentality of major label ecs: how interest from one A&R rep can trigger a rush of others, who swarm over the

artist.
Three years ago Younger
was the target of just such a

was the target of just such a swarm.
"We had interest from Warner Bros, Capitol, and DreamWorks... My stuff is rock with a Southern blue edge, It's kind of like a marriage of Bonnie Raitt and the Rolling Stones."
Younger, a single mother, was working as a bartender

and promote it like crazy. I made them make specific promises about promotion and marketing, including how much they would spend."

legal department when Stephen met a money guy in San Diego who started talking about forming a whole new

Younger would not disclose the identity of the "money guy" except to say, "He's not a bad guy, but he is definitely controversial." definitely controversial.... I had dinner with them when they told me about the new label called Sagestone they were starting. I said, 'We have a deal on the table with Asylum. The only way I'm gonna do this and not go with Asylum is if I get it in blood that you are gonna promote the hell out of this record.' We were friends, but sometimes that can make things really sticky

About this time. Bonnie

Raitt asked Younger's managers if she could record

managers II she could record one of Younger's songs, "This Ain't the First Time." Younger said, "They recommended to me that I not

The friendship part wa verything. Every dollar that the least of her worries, said changed hands, I was paying Younger. What made the close attention to. They put arrangement really troublesome was that her me up in Beverly Hills for a troublesome was that her managers and her record company were now going to be one and the same. That, Younger now says in retroypect, is a conflict of interest that can hobble the career of any client.

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Then came the nightmare that was real.

"I was booked to play Laughlin, Nevada. When we got there, we found they had

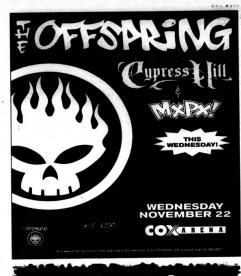
signed us up to play three sets like a lounge act. My worst fears were coming true. We played there just one night. I said. 'We're out of here.' No said, 'We're out of here.' No one has a right to book me like a cover band in a lounge act. Most labels would kill their artists if they found out they were playing a gig as crappy as that."

Younger said she wanted out from her management/

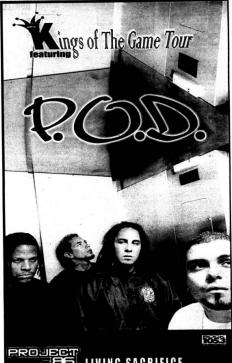
recording agreement.
"I told them I'd rather be dropped than stay on. Two weeks later they said, 'Your wish is our command. Here is your last advance.' They later decided to do the right thing and hand over the recording nasters to me because the knew that I had a contract in my hand that they were in breach of.... We turned down Asylum and Bonnie Raitt. This is a girl's worst nightmare,

Younger, who resumed her job as a bartender, said she is just now getting back on her feet as a performer/singer/ songwriter. "I work at the Beachcomber in south Mission Beach slinging drinks. From that date [Janu 1999 until a couple of months ago, I was so depressed. I felt I would be eternally uninspired. I've had to give myself a morning pep talk for the last year and a half in order to just









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"We issued a citation today," said Greg Anderson of the City of Oceanside's

# the inside track

the three-story Atlantis nightclub was told to stop using its top and bottom floor. The remodeled club used the bottom floor all weekend ong — November 3 and 4 — in defiance of the

in defiance of the wishes of the city. According to Anderson, the police were to check up on the club that weekend and report back to the building department about whether the lower level was being

"Apparently there was between Ithe building between [the building department] and the police." But communication between the departments was worked out by November 8. The next day Anderson said his department issued a citation: until an elevator is installed, and if the bottom floor is occupied. Altantis is in occupied, Atlantis is in violation of city codes. A new citation would be issued each day to Atlantis, said Anderson

The second one brings a \$100 fine, third day \$250, fourth day \$500, and \$1000 every day thereafter. The fines are cumulative.
"The idea is to deter th

from breaking the law," said Anderson. "If it turns out that they can afford \$1000 a day [in penalty fees], we will pursue a

will close them down

citation, co-owner Brian "We are working with the city on the elevator." He said

After being served with the

ATLANTIS IN VIOLATIO

he planned to continue using

he bottom floor for dancing

all weekend (last Friday and

Saturday). Kissinger also said Atlantis is no longer allowing admission to patrons under

"When one label gets interested, all of a sudden they all jump on the

Singer/songwriter Lacy
Younger was talking about the
herd mentality of major label
execs: how interest from one A&R rep can trigger a rush of others, who swarm over the

was the target of just such a

"We had interest from Warner Bross, Capitol, and DreamWorks... My stuff is rock with a Southern blues edge. It's kind of like a marriage of Bonnie Raitt and the Rolling Stones." Younger, a single mother

was working as a bartender when she met Stephen Metz, who had worked with Barbra Streisand, Donna Summer, and John Travolta as a manager or producer.
"A mutual friend of ours

"A mutual friend of ours told him, "There's this girl in San Diego you should see." He came down and offered to manage me." Younger said Metz and his partner Joseph Rapp helped engineer a deal for Younger. "Asylum Records New York

"These guys are classic... said one of the eight contractors who claims Atlantis owes him for work done on the club earlier this year. Mechanic liens filed offered me a deal. We said yes We were negotiating with their

\$200,000. "Those guys are slimeballs. We think they are Stephen met a money guy in San Diego who started talking about forming a whole new going to make a fast buck there and then one day just

disappear."
Kissinger said he cannot talk about the money allegedly owed the contractors or a bounced check for \$7900 Younger would not disclose the identity of the "money guy" except to say, "He's not a bad guy, but he is definitely controversial.... I had dinner with them when they told me about the new because of a pending lawsuit against the general contractor. "I think it's going to go toe-to-toe in court," said the label called Sagestone they contractor. It was down, drag out."

—Ken Leighton vere starting. I said, 'We have a deal on the table with Asylum. The only way I'm gonna do this and not go with Asylum is if I get it in blood that you are gonna promote the hell out of this record.' We

legal department when

the hell out of this record. 'V were friends, but sometimes that can make things really sticky."

The friendship part was the least of her worries, said Younger. What made the arrangement really troublesome was that her Three years ago Younger managers and her record company were now going to be one and the same. That, varm. "We had interest from

be one and the same. That, Younger now says in retrospect, is a conflict of interest that can hobble the career of any client. "I fin gonna forget about Asylum, these are my demands. They promised me in a solemn oath that they would get behind the record and promote it like crazy. I and promote it like crazy. I made them make specific promises about promotion and marketing, including how much they would spend."

About this time, Bonnie About this time, Bonnie
Raitt asked Younger's
managers if she could record
one of Younger's songs, "This
Ain't the First Time."
Younger said, "They
recommended to me that I not
give it to her."
She said it took two

months of negotiation and five different contract drafts before

she signed the record deal with

she signed the record deal with Sagestone in October of 1997. Younger said there was no lack of financial commitment from Sagestone. "They spent over \$200,000 making the record. I had an eve on



everything. Every dollar that changed hands, I was paying close attention to. They put me up in Beverly Hills for a couple of months while I made the record. There was a big, hefty advance, and they paid me \$2600 a month living expenses from September '97 to January of '99."

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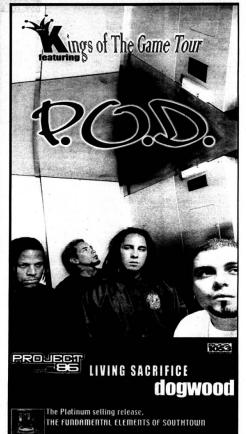
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"Told them I'd rather be dropped than stay on. Two weeks later they said, 'Your wish is our command. Here is your last advance.' They later said, 'We screwed up.' They decided to do the right thing seed hand over the feeded in a and hand over the [recording] masters to me because they knew that I had a contract in my hand that they were in breach of... We turned down Asylum and Bonnie Raitt. This is a girl's worst nightmare,

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Beach comber in south Mission Beach slinging drinks From that date [Janu 1999 until a couple of months ago, I was so depressed. I felt I would be eternally uninspired. I've had to give myself a norning pep talk for the last ear and a half in order to just year and a half in order to just function as a mother and a creative person. I'm now starting to get the spark back. I'm now trying to reconnect with the people who made me







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Calendar MUSIC SCENE

offers when I was a commodity."
"We have no comment,

Rapp said when asked about his former client. "Lacy is no longer recording with us."

Lacy Younger appears

November 24 and 25 with the Texas Sky Band at the De Dios Country Store in Escondido.

-Ken Leighton

Trader Joe rock? "In the beginning, it was a joke," said Craig Gaines about the designation of the latest local music subgenre. "Sam [Chammas, co-owner of the Live Wire]...came up with the 'Trader Joe's sound' because he knows a lot of people who he knows a lot of people who vork in our store play in

Members of Spiccoli or Hollowbody (that's one band) La Troika Lab, and Gaines's band, the Residuals, are employed at the Hillcrest

"I don't know why the store attracts employees like that," says Gaines. "I guess cause you can have a flexible schedule, and the managemen

gives you a lot of support. Plus you can come in to work looking like a rocker, all messed up."

But Gaines says the Trader Joe's sound is actually a bit of a misnomer. "None of those three bands sound alike."

Subenres are not new to

Subgenres are not new to the local scene. The Locust is a local band that has been pegged in the Spock rock category — a chaotic, noisy, post-hardcore scene that was originally identified by its participants, who had Vulcan

RESIDUALS PLAY

Some locals connect with

the crust punk, a politically

conscious aggressive metal-punk scene compared to the

And the now-dishanded

like haircuts.

skinhead/oi crowd

Gaines describes the

Gaines describes the Residuals as "post-punk sellouts playing slacker rock music." They used to practice and hang out in Gaines's El Cajon Boulevard apartment. "We just got kicked out. They wouldn't tell me why, but we think it's because we practice here. We're right above a pager store."

above a pager store." The Residuals appear at the Casbah December 11.

—Ken Leighton

They got stuck in a development deal with Sony We didn't want to be stuck in anything like that. I'm so

Matt Armor of Blazing And the now-disbanded Jejune led the local charge for the emo contingent— shorthand for "emotional hardcore." Fans of emo now tend to connect with poppy bands like Jets to Brazil and Matt Armor of Blazing Haley explains how he was actually happy that his Santa Barbara psychobilly band came in second at MTV's TRL/Big Deal band

the Get Up Kids.

The "Trader Joe's" scene
may be the first to be named
after a grocery chain.

"The store asks for from around the country were given \$1000 to cover traveling expenses to come to MTV's Beach House at Mission Beach

"The store asks for creative people for employees," said Dwight Volimas, a manager at the Hillcrest Trader Joe's who wasn't aware his store had launched its own music come." We look for scene. "We look for more outgoing, arts-minded people [for employees]. We want vibrant employees to attract customers."

in May and compete in Big Deal. The rap-core Severance came in first place and won \$10,000 and a development deal with Sony Music. "We would have been

BLAZING HALEY DON'T

happy with first if we could have taken the \$10,000 and have taken the \$10,000 and not sign with Sony. We think we can do better.... We don't want to answer to anybody." But Armor said he was happy to play live on MTV's top-rated TRL show. "MTV went to 12 radio stations across the country asking them

across the country asking then to send one band. There were hundreds of applicants. There was another band from Santa Barbara, but they backed out

Armor said the four judges weary of [major] labels Armor said the four judges first couldn't agree on the winner. "There was a writer from Entertainment Weekly, a guy from Sony, MTV VJ Ananda, and [rapper] Busta Rhymes. Busta really wanted us to win. So did Ananda. You saw on TV that there was a tie

so we got it.

between us and Severance. But what you didn't see was what they said off camera. The guy from Sony and the writer said, rockabilly dudes. No way....'" Armor explains, "We're in our

30s."
Blazing Haley, who return to San Diego this weekend, said they got plenty of mileage from their 90 seconds on MTV, including some bites from labels.

"At the end of the show Bustal ease us a high hug. He

[Busta] gave us a big hug. He said, 'I'd like to talk to you in the future about doing a demo. Busta has his own

Busta has his order label, Slipmode/Elektra. He told us if we stick with him, we wouldn't have to change a thing." Armor said

Armor said
Blazing Haley is like
nothing else on
modern MTV.
"We got 1500 hits on our
website in two days. People
from all over Armerica wrote in
and said, 'Finally, a real rock
and roll band on MTV.' A lot
of the kide who watch MTV of the kids who watch MTV grew up with a lot of crap. They haven't seen a real band with a standup bass, a guitar,

drums, and a singer. Not since the Stray Cats has there been a rockabilly band on MTV." Blazing Haley appears Saturday at Tio Leo's in Bay

"I could have been a musician," Noel Rivera tells me through an interpreter. "I've always felt like maybe I had a beat inside me. My family is from Puerto Rico. My family played musical instruments, musical instruments, keyboards and whatnot, and I really did watch them, and I think I got the beat from them." Rivera means it when he says that he watched them play — he is profoundly deaf and has been since birth. In spite of that, Rivera, 33, is

playing music for one of the few times in his life today. He — along with about a dozen other hearing-impaired visitors — is partaking in the first Deaf Day at the World Beat Center in Balboa Park, which includes three hours of African drumming class.

For the deaf drummers there is an interpreter, Alycen Haynesworth. She sits near the teacher, Nana Asiedu. African



**NO USE FOR A NAME** 

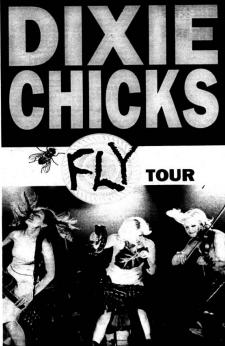
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directions. "I show them the beat with my hand," she says "I count with my fingers, and I also mouth the count. That way, they get three forms of stimuli."

stimuli."

Deaf Day was contrived by Micae Martinet, a sign language interpreter from La Jolla. "When I heard about the drumming classes here, I felt that deaf people would be interested." The drawback, she explains, is not deafness but the cost of hiring a sign language interpreter. That can be expensive. Agencies can be expensive. Agencies charge \$30 to \$60 an hour, and it takes two interpreters to cover a three-hour class like this one." Interpreters donated their time today, she says, and the World Beat Center provided all drums and equipment and even webcast the event on their site, www.oneworldmusicradiotv. www.oneworldmusicrachorv. com. They also contributed the services of Nana Asiedu, who was born in America but studied drumming in his father's native Ghana. Karen Simonich says that friends talked her into coming

friends talked her into coming to Deaf Day. At 37, she is

almost completely deaf — sh estimates that she has about 15% hearing in one ear. "Feeling the beat — the smiling, "If I felt kind of depressed," she adds, "this would cheer me up."

Whether they can hear it

or not is not something I go home and wonder about," Martinet says, although she feels that most of them could feels that most of them could hear to some degree or at least feel the sound reverberating through their bodies. "It's not so much about playing a big drum, it's being part of the group and making this big noise."

Guide to Local Music Sites — Music Central http://www.musiccentralwebs

.com Music Central carries a wide array of instruments that you can rent or buy, though presumably you'd visit one of their two local San Diego retail shops to actually purchase the

only to describe the control of the

they're nonrefundable or exchangeable since second-hand spit is regulated by "state and federal health codes and manufacturers' guidelines." The guitar section is limited compared to other sites, however, each model stocked is top-of-the-line and priced accordingly. Shoppers when become the "horse is bin."

who browse the "bargain bin" can score discounted axes like a Gibson/Epiphone Rivoli base (\$999 reduced to \$339 - but only available in black).

Claiming to have "the largest inventory of print music in the country," Music Central's selection of sheets, tabulature, and books cover everything from Black Sabbath folios to Beethoven to Scottish everyning from Black Sabbath folios to Beethoven to Scottish folk songs. The two top-selling items — Britney Spears's Oops!...! Did It Again (\$3.95) followed by a collection of songs from Phantom of the

they're nonrefundable or Opera (\$17.95) -

Opera (\$17.95) — demonstrate Music Central's diverse clientele. This section can be searched by performer, title, composer, instrument, as well as specialty categories such as MIDI programming and tolo work. and solo vocals.

Kindermusik is also
offered on the site. Students as

young as 18 months can sign up for classes, which start at \$16 for each weekly hour session. Group piano lesson are available for kids aged four to six (\$30 monthly, \$50 if renting a keyboard) as well as instruction for guitar, violin, instruction for guitar, violin. drums, etc. Cyber studios aren't offered online, but aren't offered online, but educational content can be found on a "Piano Methods" page. The site promises future tutorials featuring drums, guitar, trumpet, and trombone. Youngsters taking lessons get recital

come.' " But like why — at this late date — repudiate the man's chosen name? Only Floyd

alongside their photos.
(Those with or who know

of sites created in San Diego or of sites created in San Diego or that focus on local music are encouraged to forward info/URL links to jas2669@aol.com.) —Jay Allen Sanford

CD review: Soul-Junk, 1956, Five Minute Walk Records FMD2404 "Float like the Cassius,

swing like the Clay" is the first Cassius Clay lyric in, I dunno 35 years. Since (possibly) "I Shall Be Free No. 10," from Another Side of Bob Dylan: "I was shadowboxing early in the day, I figured I was ready for Cassius Clay...I said, 'Fee fi fo fum, Cassius Clay here I

Patterson and Joe Frazier still call him "Clay," and that's

t their ass. Even Gilbert O'Sullivan. Even Gilbert O'Sullivan, that '70s Brit Isle pickle-herring, in his update of Cole Porter's "You're the Top," saw fit to namedrop correct: "You're a prizefight by Muhammad Ali." Is it 'cause Soul-Junk are a self-proclaimed "Jessies."

self-proclaimed "Jesus-celebrating outfit" that they reject (or deny) (or ignore) the

guy's Muslim name Hey, I don't know - I'm just ASKING.



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322 Fourth Ave. (619) 232-7685 Juke Joint Cale in a complete night in the Gaslamp District rolled into one dub. Figory a successful funion of soil flood, live English and State of the Castellano Quarter in the Birth, which castellano Quarter in the Birth, which in the "Kinda Blue" room, Live jazz and rare house make for the warket night, and hip-hip, so get ready to drop dat boote busket to da floor. Soul loop, and smooth jazz just the way you like them. Juke Joint Cafe is always ready to serve you the music, food and spirits necessity to homp the opport and spirits necessity from the opposite properties.

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Does this face look familiar? If you go to clubs like Olé Madrid, Cafe Sevilla or Onyx Room, you've seen him behind the lens shooting pictures of the night's excitement for cutting-edge publications. Although he loves to capture the images of women dancing and people having fun, his forte is live music photography. It's not easy getting a perfect shot of a band in action, but Derek seems to always get the good angle. That's why you'll see his work all over San Diego. His portfolio boasts a wide array of music artists including Rollins Band, The Red Hot Chili Peppers and Kitty. Who knows? Maybe he'll take your picture someday.

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"He was a lot more anxious to bowl than talk to me."

when they see me. They expect me to be dark and 'Gothic' because of the artwork, but I'm such a regular-looking guy. And they usually say I'm a lot older than they expected."

ing for a government contractor doing training materials like slides, diagrams, and cartoons. "It was out in the middle of nowhere, supposedly was out in the middle of nowhere, supposedly right across from Area \$1. You had to have a secret clearance for the job." After a year in the desert, his job brought him to San Diego where he fredanced after hours, drawing for independent comic books like Adolector Radioactive Black Bell Hamsters and mass-market Marvel comics such as Ghost Rader and the sci.—in anthology Open

such as Ghost Rider and the sci-fi anthology Open Space.

Around 1992 Meyer started creating illustra-tions for Axcess magazine, "even though they didn't pay anything... I just did it for the expo-sure and to paint near subjects like Tori Arnos and guys like Burt Ward from the old Batman show."

musicians. "When I started bringing the paintings to shows, to get backstage, [it was because] I don't want to be just another faceless guy who meets someone and says, 'Gee, I really like your music.' I want to be remembered for giving them some thing unique, and maybe they sign something in return for me. It's also a way to make professional connections, in case anything will come out of it that gets me work...
"Don McLean was coming to town, and I did

[drawings of] him. I was at the club early and just by chance he walked out the door and almost ran

work but I'm such a regular-looking gay. And they usually as I'm a lot older than they expected.

He illustrates trading cards for role-playing games like "Magic: The Gathering" and "Vampire. He Masquerade. But hot games his well as the Masquerade all the the sames his well as the same and the same and

oer site was very ince to the . She saits she liked the piece an awful lot, and I had a print copy of the painting that she signed for me. There were other people waiting to see her, so we only talked for a few minutes."

few minutes."

Amos welcomed Meyer backstage again about two years later. "I ended up meeting the art director who was doing her tour programs, and that resulted in me getting my art into her next tour book. I did a piece [which was] part digital and part what I call analog. It started as a big painting that I scanned into the computer and added a bunch of effects to — Polaroids stuck over It asswering machine tage of tour I have the controlled. over it, answering machine tape and stuff, kind of collaged on there." Meyer was paid for this

"I used paintings to get backstage for Elvis Costello twice. He was really gracious. The first time, back in about 1983, it was after the show and time, back in about 1983, it was after the show and he was pretty quiet, he wasn't talking that much. He said he liked [the painting] but acted a little standoffish.... The second time we met was just about eight months ago, and I got a picture with him\_something I never used to do because it

fawning, geeky, fan kind of thing to do. Now I look back and [1] wish I'd been taking them all

along."
Other successful backstage forays have allowed Meyer. to meet performers like Bruce Cockburn, Louden Wainwright III, and Todd Rundgren. "Rundgren was a little cold. He was touring for the was touring for the A Cappella album with about 15 singers behind him, with no instru-ments. After the show, they were all heading for a bowling alley, they were

a bowling alley, they were all into it big-time, and I could tell he was a lot more anxious to bowl than talk to me...
"The painting I gave to Louden Wainwright [III] was kind of personal because I [based it] on a photo of him, from one of his albums, with his sister when they with his sister when they were just kids. He really seemed appreciative and said he wanted to give it to her as a pre sent. That's what I mean creating and giving away something special especially when it ends

especially when it ends
up moving someone
like that whose music.

I have now an own the move of a priority once Meyer married. "I took a chance and
quit my job to do freelance artwork at home for
an eight-month period after our baby was born.
We didn't want to put her in day care right away...
It went okay, she wan I too mobile that first year,
work though. I did alst of art for aroun comyork though. I did alst of art for aroun comwork though. I did a lot of art for game compa-nies like White Wolf and Wizards of the Coast."

Meyer's current freelance workload includes front cover and interior drawings he does for Computer Edge magazine. Several recording artists have commissioned paying work from him. But



he says, "I'm not getting so much work on the side that I'm ready to quit my day job," he says. Meyer's current day job is designing "texture maps, which are, in this case, sets of clothing for characters— leather outfits, chain mail outfits, and plate armor outfits for each character," for Internet role-play ing games for a division of Sony called Verant, which is located in the Miramar area.

"I've never been into games, but they do amaz-ing work, whole detailed worlds and characters ing work, whose detailed worlds and characters that are thought out right down to the ecology and the science. It's very precise — you have no idea how hard it is, just getting a suit of chain mail to fully wrap around a 3-D moving figure."





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# Virtuoso Crop

A handful of English composers have written beautifully for solo guitar.

or those of a mind to make the acquain-tance of 20th-century music, which can often seem a forbidding, even beligerent project, a friendly route I suggest is through the ample repertoir of pieces for solo guitar. As an instrument, the guitar is universally popular and its somortities familiar, even if they've become degraded through

amplification, overexposure, and amateurish playing. The guitar, as we know it

The guitar, as we know it today, originated in Spain in the 19th Century. Bocherini composed for it, as did Berlioz and Paganini later in the century. Its revival as a

the popular mercure and a control of the 19th Century, and along with numerous compositions for the 19th Century, and along with numerous compositions for the instrument in the 20th Century were a crop of significant virtuosos, chief among them Segovia and more recently John Williams and julian Bream. Many of you, without even knowing it, will.

be familiar with classical guitar from composi-tions by Albéniz, Ponce,

tions by Albeniz, Ponce,
Granados, and Turina, Spaniards
all except for Ponce, a Mexican.
Castelnuovo-Tedesco, an Italianborn American who later in his

Castelmusow-Tedesco, an ItalianLought Research Castelmusow-Tedesco, an Italiancareer composed music for Hollywood films,
has career composed music for Hollywood films,
has career composed music for Hollywood films,
and the composed films of the Castelmusowcareer composed films of the Castelmusowtick guitar has a distinctly Spanish feel to it.
largely because its adences, mifections, and
melodies have been drawn from the Spanish
folk literature. It's a rich, lovely tradition and
makes for splendid listening, but my enthusaams for guitar lice leeswhere, outside the Spanish
tradition, which has become somewhat
tradition, which has become somewhat
and it's my good fortune that a number of my
favorite 20th century composers have produced
outstanding works for the instrument.
Takemitus, Henne, Frank Martin, Villa-Lobos, Lutoslawski, Ginastera. A handful of English
composers, whose other work I find to be tepd.

composers, whose other work I find to be tepid, have written beautifully for solo guitar, perhaps inspired by the tradition of Dowland's 16thand 17th-century gaillards and pavans. They include Tippet, Berkeley, Walton, Rawsthorne, Maxwell Davies, Smith Brindle, and Benjamin

Britten, whose piece "Nocturna" is, in fact, mod-eled after Dowland.
The guitar would seem to suit the English, with their national predisposition for particu-lar harmonies and melody, but the guitar proves time and again to be an adaptable instrument, able to achieve, through different tunings, some

of the modalities we find in Asian music and which Takemitsu, for one, takes ad-vantage of. Likewise, the guitar can be made to sound guitar can be made to sound atonal and dissonant, in the 20th-century European serial and 12-tone — in works for guitar by the German Hanss Werner Henze and certain compositions for guitar by the Cuban composer Leo Brouwer.

Julian Bream Brouwer.

Because of its Spanish pedigree, the guitar plays a dominant role in the music of Cuba, but almost exclusively in the context of the island's folk and popular tradition.

Brouwer, the leading composer of Castro's revolutionary Cuba, has

taken composition but in the Western musical

but in the Western musical landing.

Born in Havana in 1939, Browner and the Medical Research of the Medical Research of the Medical Research of the Medical Research of the Medical Institute of th rormidable. His blend of folk elements with avant-garde methods always feels completely natural, which is very rare and makes for lis-tening of the first order. When Brouwer began composing for guitar

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in 1955, today's repertory for modern classical guitar did not exist. Bartók, Stravinsky, Schoen-berg, and Messiaen had not written for guitar yet, nor had most of the composers included in the discs listed below. The three pieces on the Takemitsu disc (which includes a memorial piece by Leo Brouwer for the late Japanese com-poser) were written in the '70s and '80s, likewise poser) were written in the 70s and 80s, likewise most of the pieces on the Bream disc. A notable exception is the hypnotic "Quarte pieces breves," which was written by Swiss composer Frank Martin in 1933 and rejected by Segovia; this discouraged Martin from writing any further work for wilder.

from writing any further work for guitar.

Brouwer, however, had a major precursor in Heitor Villa-Lobos, precursor in Heitor Villa-Lobos, most significant Latin American composer, but who, around 1929, revolutionized the then-dubious cole of guitar in classical music by composing his 12 Eudes, which are among the most difficult — and composed in the first half of the 20th Century.

As with all of Villa-Lobos's mu sic, the Études mix elements of the Brazilian folk tradition with Bach. The other prominent clas-sical model for these 12 studies would, naturally

12 studies would, naturally enough, be Chopin, whose own Etudes would have been the inspiration for the series. No composer for guitar had before relied so heavily on the fingerboard of the instrument for generating musical material, and no one had managed to draw so much color and variety and, at the same variety and, at the same time, earthiness from the instrument. It is one of Heitor Villa-Lobos Heitor Villa-Lobos Heitor Villa-Lobos Villa-Lobos, in

... so post century.
... so post century.
... in Julia-Lobos, Illia-Lobos, Illia-Lo reviving the fortunes of the guitar as an important solo instrument in the classical repertory. Segovia asked the young Brazilian to write a study of the guitar, which Villa-Lobos did. Segovia, who didn't know quite what to expect, detested it. His own tastes tended toward the Romantic; Segovia wrote the composer Ponce that Villa-Lobos was an incompetent. Regardless, Segovia, for his own reasons whatever they may have been, wrote a laudatory preface for the Etudes and premiered three of them

in 1947. (The Études were not formally published until 1953; a complete performance was not given of the Études until 1963, by Turibio Santos.)

Yet another great Latin-American composer for guitar is the Paraguayan Augustin Barrios (1885–1944), the author of more than 300 pieces (1885–1944), the author of more than 300 pieces for guitar and a composer who as frequently as any other, with the possible exception of Villa-Lobes and Brouwer, finds his way into programs for the contemporary solo guitar. In concert, he liked to dress up as an Indian, feathers and all, in the first half, and dur

in the first half, and dur-ing the second change into a dinner jacket. He was a virtuoso himself on the instrument, winning four international com-petitions, and was responsible for intro-ducing a number of ducing a number of innovations on the ininnovations on the in strument, including three-finger scales, com plex tremolo, and percussion effects. His music is gentler, and a good deal less experi-mental and dissonant,

Toru Takemitsu

mental and dissonant, than Brouwer's, but no less satisfying.

There are any number of superb compilations of 20th century guitar. The Bream collection is very good, and, if you can find it, he has another collection on RCA. Nocturnal, in which there's overlap but it's well worth trying to grab. David Starobin's New Music with Guitar includes works by Elliott Carter, Henze, Babbit, and Takemitius: a splendid sampling and well played. And, if you favor Latin. American guitar, you will find no though the superbounded of th nastera's Sonata on the Concord label, which includes, apart from the title piece, works by Barrios, Almeida, and another important Brazilian, Radames Gnattali. The recording Brazilian, Radames Gnattali. The recordin and remix engineer is so good that he deserve a mention, Phil Edwards. Concord produce great sound. The disc was mastered by Georg Horn.

Julian Bream, Twentieth Century Guita (RCA Gold 09026-61595-2) Leo Brouwer, Guitar Music Vol. I (Nasos 8-53-50)

Villa-Lobos, Guitar MusiciFabio Zamon
(MusicMaster Classics 01612-67188-2)
Agustin Barrios, Josus Carro Balbi
(Opus 3-49-9209)
In Memoriam, Takemitsu Guitar Works
Shin-ichi Fukudu (Denon CD-18025)
David Starobin, New Music with Guitar,
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\*Romember Shakti" with John McLaughlin (696), Zahle Hessaja, V. Sahvagunesh, and U. Shriving. Calfornic Carlot for the John Friday, November 17, 8 p.m., 340 North Escondido Bodelevent, Escondido. 800-988 4253 or 760-839 4100.

Gregory Page (186): lavo loe's Coffeehouse, Friday, November 17, 1956 Boxon Street, Orean Booch, 619-523-0356.

Al Jarreau (435) and Kelko Matsai (675): Copiny Symphony Holl, Saturday, November 18, 8 p.m., 750 8 Street, downtown, 619-220-8497. Blue Onlow: Winston's, tonight, Thursday, November 16, 1921 Bocon Street, Ocean Beach. 619-222-6822. Larger Then Life, Skipjack, and Tucker /321): The Epicente, Saturday, November 18, 8450 Mira Mesa Boulevard, Mira Mesa. 858-271-4000.

Etta James /949): Belly Up Tovern, tonight, Thursday, November 16, 7:30 p.m., and Friday, November 17, 8 p.m., 143 South Cedros Avenue, Solona Beach, 858-481-8140 or 619-220-8497.

Common Sense (736) and Sucker Belly Up Tovern, Saturday, November 1 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497. Berkley Hert (880): Iava Joe's Coffeehouse, Saturday, November 18, 1956 Bacon Street, Ocean Beach. 619-523-0356,

SATURDAY

VACHUZ

No Use for a Name (216), Polley, One Man Army, and Big Wig: The Epicentre, Sanday, November 19, 8450 Mira Mesa Boulevard, Mira Mesa. 858-271-4000 or 619-220-8497.

The Flaming Lips (188) and Res Similes: 4th & B, Sunday, Novembe 8:30 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343. Gerry O'Beirne (894): Holy Trini Epizcopol Church, Sunday, November 1 7:30 p.m., 2083 Sunset Cilfls Boulevo Ocean Beach. 858-689-7266.

The Dixie Clicks (772) and Vide: (ax Arena, Monday, November 20, 7:30 p.m., SDSU compus, College Area. 619-220-8497.

J Mascis & the Fog /505/, Unide, ond Aerdelux: The Cesbeh, Seturday, November 18, 8:30 p.m., 7:501 Keitner Boulevard, midroum, 619:220-8497 or 619:232-4355.

The Offspring /200), Cypress Hill /192), and MXPX /199); (ax Aena, Wednesdey, November 22, 7 p.m., SOSU compost, College Area. 619-220-8497.

The Drumetics (990) and the Mary Jame Girls: 4th & B, Wednesday, November 22, 345 B Steet, downtown. 619-220-8497 or 619-231-4343.

Robert Walter's 20th Congress (692): Winston's, Wednesday, November 22, 1921 Bac Street, Ocean Beach, 619-222-6822. Jivavulra: The Cosbah, Wednesday, November 22, 8:30 p.m., 2501 Kettne Boulevard, midtown. 619-220-8497 or 619-232-4355.

Gary Heey (531) and Sirens Wall (535): Cones Bor and Grill, Wechesday, November 22, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

UPCOMING CONCERTS

Gene Loves Jezebel, Extra Strength Children, and Fallen 019: Dream Steet, Friday, November 24, 2228 Boxon Steet, Ocean Beach. 619-222-8131 or 619-220-8497.

HOLLYWOOD

Steve Politz (815), Anya Marina, and Jose Shestva: The Casbab, Friday, November 24, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Slesh's Smokepit (481), Strees Well (535), and Seventraliz: 4th & 8, Friday, November 24, 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Fentx TX with Good Charlotte and Lefty (early show) and New Found Glary (late show): Cames Bar and Grill, Friday, November 24, 6:30 p.m. and 9:30 p.m., 3105 Octoo Front Wolk, Missian Beach. 858-488-1780.

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Mickel Creek: Java Joe's Caffeehous Saturday, November 25, 1956 Bacon Street: Ocean Beach, 619-523-0356.

Limp Bizkit (140), Godsmock (387), and DMX (986); San Diego Sports Arena, Sunday, November 26, 3500 Sports Arena Boulevard, San Diego. 619-220-8497.

Peter Murphy /220; 4h 8 8, Tuesday, November 28, 8:30 p.m., 345 8 Sheet, downtown, 619-220-8497 or 619-231-4343.

The Abuse (441), Dama, Festerbit, ond Call Box: 'Cones Box and Grill, Wednesday, November 29, 31 Ocean Front Wolk, Mission Beach, 858-488-1780 or 619-220-8497.

Dokken (421): 'Cones Bor and Grill, Thursday, November 30, 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-270-8497.

Wailing Souls /754/t Belly Up Tovern Thursday, November 30, 9 p.m., 143 South Cedros Avenue, Solano Beach. 858-481-8140 or 619-220-8497.

DECEMBER

Jeffrey Osborne /614): 4th & 8, Friday, December 1, 345 8 Sheet, downtown. 619-220-8497 or 619-231-4343.

Digital Underground (148): Belly Up Tovern, Fridoy, December 1, 9:15 p.m., 143 South Cedros Avenue, Solona Beach. 858-481-8140 or 619-220-8497.

Blande Redhead and the Need: The Cosbeh, Saturday, December 2, 8:30 p.m 2501 Kettner Boulevard, midrown. 619-220-8497 or 619-232-4355.

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Keb\* Mo\* /941) and Earl Thomas /946): 4th 8.8, Sunday, December 3, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Goldfinger and Mest: "Cones Bor and Grill, Tuesday, December 5, 3105 Ocean Front Wolk, Mission Beach. 858-488-1780.

Poul Anke (618): East County Performing Arts Center, Tuesday, Dec 5, 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

The Pat McGee Band and Five for

Fighting: Belly Up Tovern, Wednesday, December 6, 9:15 p.m., 143 South Cedner Avenue, Solono Beoch. 858-481-8140 or 619-270-8497.

Tesla: 4th & B, Thursday, December 7, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

P.O.D. and Project 86: Cax Arena, Friday, December 8, 505U compus, College Area, 619-220-8497. Ray Charles /935 th 4th & B, Friday, December 8, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

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Slightly Stoopid /352/ and Ugly Duckling: "Cones Bor and Eril, Schuric December 9, 3105 Ocean Front Wolk, Mission Beach, 858-488-1780 or 619-220-8497.

Roncid (163), A.F.L., and the Distillers: "Cones Bor and Grill, Thursdon December 7. two shows, 5:30 p.m. and 9:30 p.m., 3105 Ocean Front Wolk, Mossion Beach, 858-488-1780 or 619-220-8497.

"The Forgotten Carols" with Glenn Yarbrough: East County Performing Arts Center, Sahurday, December 9, 7:30 p.m., 210 East Main Smeet, El Cajon. 619-440-2277 or 619-220-8497. Venice /432/: Belly Up Tovern, Thursday, December 14, 143 South Cedros Avenue, Solono Beoch. 858-481-8140 or 619-220-8497.

The Michael Dessen Ensemble: Spruce Street Forum, Schurdoy, December 16, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

The StorBight Mints: The Cosboh, Monday, December 18, 8:30 p.m., 2501 Kether Boulevard, midrown. 619-220-8497 or 619-232-4355.

Steel Pulse /757): Belly Up Tovern Wednesday, December 27, and Thursday, December 28, 143 South Cedros Avenue, Solono Beach. 858-481-8140 or 619-220-8497.

Blue Öyster Cult /477½ 4th & 8, Sundoy, Ionuary 28, 345 B Street, downtown, 619-220-8497 or 619-231-4343.

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Type O Negative: 'Cones Bor and Grill, Saturday, December 16, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

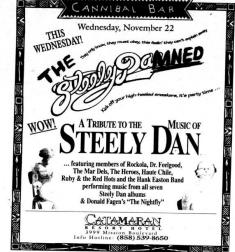
The Young Dubliners /438/: Belly Up Tovern, Sunday, December 31, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

IANUARY

John McCutcheon: Son Dieguito United Methodist Church, Friday, January 12, 7:30 p.m., 170 Calle Magdalena, Encinitas, 858-566-4040.

FEBRUARY

The Heville Brothers: 4th & B, Sunday, February 18, 345 B Street, downtown. 619-220-8497 or 619-231-4343.





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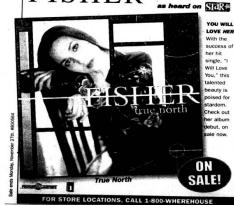
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Dave Curtis: Loew's Coronado

Boy Resort Jo Dark: The German-American Societies

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People: Lilo's
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Solomon Grundy: Bind Melons
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Stellita Harris: The Wyndhon Emerald Plazo
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for Time: Juke Jonn Cofe, Jimmy Low's, Humphrey's
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The Shep Meyers Jezz Trie:
Low's Carnodo Bay Resort
The Shep Meyers Quartet:
(noc's lazt Bar
Millennium: Jernny Love's Larry Mitchell: Humphrey's Randy Marser: Neimans Bar

Randy Marser: entitates our and Grill
Kisti Murray: Loew's Coronode
Boy Resort
Pass: the Page: Terra
Pass: the Page: Coloka
The David Patrone Quartet:
Crock's Jozz Bor, Martini Konch,
Crock's Top His Bor and Grille
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Quiet Storm: Humphrey's, The Rhythm Cafe, Island Soloon Dean Paul Ratzman: Sonte

Restaurant
Return to One: Galaka
Robert Walter's 20th
Congress: Winstons
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Reggie Smith and Pressed for Time: Juke Joint Cale, Jimmy

August 2 Property of the Control of Jammers Java Rick Ross: La Costa Coffee Rick Ress: (D COND Corner Roosting (C) Salsa Steel: Hotel del Coronado The San Diego Concert Jezz Bond: Inncuites Ponche Sanchez: Belly Up Tovern

EXTENSION 4007 COUNTRY

EXTENSION 4006

REGGAE/

36 Common Sense: Belly Up

Tovern
Gomboyaya: Coyote Bor and
Grill

Grill
The Jerry McConn Band: The
New Whof Bar & Restourch
NZ Rough: Herry's Pub
Johnny Osbourne: Dream
Street

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Big River: Finn Springs Inn Calico Ridge: The Del Dios Country Store Cella the Fiddle Girl: Henfin's Inch Pub lech Pub Hill Country: Viejas Casino Elmore Jennings: Don's Cocktail Lounge The Lot Lizards: The Pine

Nitro Express: The Growthy Gaucho, Carrestock Bor and Grill Dale Wetsoe: The Casbat The Heark Williams, Sr. Tribute Show: The Cask and Cleaver Restaurant 706 .... Jaime Valle and Equinox:

Jaime Valle and Equinox: U.S. Grael Hotel The Jaime Valle-Bob Magnusson Due: Arthony's Star of the Sea The Mike Wofford/Holly Hofmann Quartet: The Crescent Shores Grill

## EXTENSION 4008 ACOUSTIC/

Heather Baker: The Metopho Coffeehouse Bernie & Mark: Belly Up

Tovern
Corey Bess: Mirocles Cefe,
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If you wish your underground dance club to be included, fax information to 619-881-2401, attention Scott Ellis, call 619-215-3000, ext. 261, or e-mail scotte@adnc.com, night or day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Arcadia: Dis Mantis and Tom Fitzgerald spin house, trance, and techno. Wednesdays, the Brass Rail 3796 Fifth Avenue, Hilkcrest. Information line, 858-613-9523.

Asylum: Thursdays, DJs spin house, disco, funk, and techno music. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

BLISS: DIs Kazy, Fingers, and Sandman spin house and progre house. Saturdays, 9 p.m., below Buffalo Joe's, 5th and Market, downtown. 858-728-1489.

Boys Night Out: Tuesdays, the Flame, 3780 Park Boulevard, San Diego.

The Brass Rail: Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

The Clockwork Sessions: DIs Fraise and Saint spin midtempo breaks, house, drum 'n' bass. Fridays, Artec Bowl (the Turquois Room), 4356 30th Street, North Park. 619-220-4944;

house, techno, and disco. Fridays. Get Your Groove On with DJs spinning Top 40, hip-hop, and house. Call club for Saturday events. 3175 India 3treet, midtown. 619-296-6789.

mistown. 619-296-6789.

Club \*80s: Dis Brian P, Richard D,
Kurt Heilige, and Zero Dut spin best of
'80s music, new ware, synthpop, and
new romantic. 21 and up, free before
10 p.m. with college or military ID.
Thursdays, Shooterz, 3413 30th Street,
San Diego. 619-465-5827.

Club Electric Tours.

Club Elements: Thursdays, Transmission, trance. Fridays, Playhouse, house. Saturdays, Elements, progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8160.

Club Intention: DJs Rite One, Jon-E-Thin, Clay Dunsmore, Sol, and Thin, Clay Dussmore, Sol. and international guests spin trance.
European hard house, and hip-hop: 21 and up. Thursdays, 2028 Hancock Street, Mission Hills South.
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Club Max: Wednesdays, Dance Party with DJ Kenny: Thursdays, the Hot Spot presented by the Union, DJs GI, the Good Dr. Brian Foxworth, and K.F. Rockwell. Saturdays, DJ Chris and Row with dance and techno. Doublettee Mission Valley, 7450 Hazard Center Drive, 619-297-5666, x4139.

Club 911: Top 40, hip-hop, house, and trance. New 2000+ capacity and trance. New 2000+ capacity multi-level venue; 18 and up. Wednesdays, Fridays, and Saturday Red Mill Entertainment Complex.

619-441-1800.
Club Paradise: Dls Henry Diaz and Jeremy spin deep underground house, vocal, disco, and hip-hop; 21 and up. Saturdays, 10 p.m. to 2 a.m., the Pirates Den, 2812 Kettner Boulevard, midtown, Information, 619-222-8950.

Club Retro: DJ Dementia spins '80s, synth-pop, new romantic, new wave, and darkwave. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest.



In Muttown Consults and States Cradile, a scientist motivated by nothing but curvosity creates a motivated by nothing but curvosity creates a with it the way and thin right play with a new toy and ends up billing himself and destroy right on C Earth. The Planding Lips enmod me toy and ends up billing himself and destroying the on C Earth. The Planding Lips enmod me to the play of the control o one absolutely brilliant album (1999's Soff Bulletin), one off-the-wall hit single (1993's "She Don't Use Jeily"), one what the hell-were-they-thinking spot on Beverly Hills 90210, a number of unique audience-involvement pro-jects, and innumerable weird, wonderful concert experiences. And despite the obvi-

these triumphs, the band makes them look like habpy sold and the habit should be haby be hard that is Wayne Coyne's voice, a creasy instrument where between the ndiculous and the heartbreakingh process. Then there are his bytics which was also the process of the Planning Libra. But those are just parts of the Planning Libra parts of the Planning Libra parts of the Planning Libra process and the process of the Planning Libra process are cheap and homespure; videos and hand puppers and heady horses and fake strength of the process of the proc

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760-737-5040.
Club Tropica: DJ Kool T spins Latin house, hip-hop, freestyle, dancehall reggee, and old school. Fridays, lammin' 250 night with Billy Blast and TJ. Saturdays, North County's Party Epicenter. Wednesdays, November 22, Jammin' 290

Darkwave Garden: DJs Tyler and Dragon spin gothic, pop, and darkwave; 21 and up. Wednesdays, 9 p.m. to 2 a.m. The Hole, 2820 Lytton Street, Point Loma. 619-465-5827; www.klubs.com.

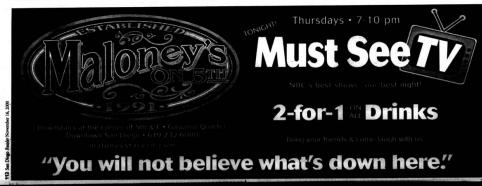
Foreplay: DJ Chad Fortin. Mondays. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Ice House Young Adult Dance Club: DI Johnny Johnson spins hip-hop. R&B, and booty bass. Dance to trance, progressive, and hard house on the patio. Fridays, Jammin' 290 night

with Shawn B. Saturdays, call club line for music format, Wednesday, November 22, Jammin' 290 Thanksgiving Party. All ages, high school ID required for admittance. 755 Metcalf Street, Escondido. 760-741-1271. Kim's Place: Thursdays and Sundays hip-hop, old school, hard core, and R&B dance music. 637 H Street, Chula Vista. 619-420-3321.











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Live Wire: DJ Ratstar cuts up funk, hip-hop, and jazz grooves. Kung fu and anime vids on two screens. No cover. Wednesdays, Live Wire, 2103 El Cajon Boulevard, North Park. 619-291-7450.

Luminal: DJs Tom King, Brendan Cahill, and Cybian spin industrial and gothic. Tuesdays, Kickers, 308 University Avenue, Hillcrest. 619-491-0400.

Margarita Rocks: Call club for nightly information. 959 Hornblend Street, Pacific Beach. 858-272-2780.

Mothers Mills: DJs Afrikar and Ramsey spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego, 619-295-4163.

Nightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish; 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue. Hilkrest. 619-298-2233.

Hillcrest. 619-298-2233.

Ole Madrid: Fridays, Club Aura, DJs.
Matt Spencer, Tasya, Scooter, and
guests spin house, hip-hop, and
trance. Saturdays, Mecca with DJs Jose
Amezcua, Jason Videna, and Rags
spinning global sounds. 751 Fifth
Avenue, downtown. 619-557-0146.

Project Cathedral: Fourth Sunday of each month, 6 p.m. to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. 619-220-4944.

The Rhythm Lounger Tuesdays, Alliance, hip-hop, soul, and more. Wednesdays, five, techno. Thursdays, Deep, drum "n' bass. Saturdays, Steez, Dis spin hip-hop, rare groove, roots reggae, and soul. 3048 Midway Drive, Sports Arena. 619-224-4835.

Sports Arm. 619-224-4835.

Risk'a Thursday, Chib Helonium,
DJs, Jon Riskop and Mike Orace spin
house, Lechan, and groven, Fridays,
Go-Go Fridays, DJ Devel upin bosse
and tribal. Startings, OJ Devel and
tribal. Startings, OJ Devel and
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spin house and tribal. 1911 University
Avenue, Hillerest. 619-497-4684.
Salabatt DJ, Eric Hart, Mare Revealed
and Adam Atom. Dark electro, gothac,
startings, Statours, 2813-2804 Storeet,
San Diego, 619-574-6744.
San Diego, 619-574-67744.

Sevilla Mondays, rock en español. Tuesdays, Wednesdays, and Thursdays, Club Salsa, Fridays and Saturdays, high-energy Euro-Latin Nightchie. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-223-5979.



and R&B. 756 Fifth Avenue downtown. 619-233-2830.

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D., Circa, and Demon spin hard and
progressive house music with a
separate hip-hop room. Three flows
tive rooms with three separate
smoking patios. International guest
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gy BICHARD MELL CEN
TORMY TWO LOS Escalytus Hills writes:
"Me and all the fellas out this way really riyy
our excellent work. We always light a 'number before reading it — the perfect enhancer
or a kick asis helping of whacked out what
tou. Just let me get right to the point. The sight of
tour help the perfect of the perfect perfect
tour. Just the get right to the point. The sight
thinking about this, we've been talking it up
night & day for weeks, wondering about the
commercial valuity of, well. This fing we ve,
you know, been talking about. Discussing,
there tis:
"Exceptionly and his mother does CDs
rowadays — big effing deal, right?" It seems like

nobody does records no more, and many bands seven do MVs. But nobody does vibs. And what, but nobody does vibs. And what, but nobody does vibs. And what nobed in the musician or band as the case may be it, wouldn't dig. it could be FAME VOI.

"Do you think the great band Wide could be convinced to release a beautifully packaged and beautifully packaged and in the packaged and in the could be fame to the convinced to release a beautifully packaged and in the convinced to release a beautifully packaged and in the convinced to release a beautifully packaged and in the convinced to release a beautifully packaged and the convinced to release a beautifully packaged and the convinced to release a beautifully packaged and the convinced to the convinced

Tangent: Wednesdays, drum 'n' bas excursions with resident DIs Kojak, Tom B, and SkinnyDip. Open decks 8 p.m. to 10 p.m., no cover before 10 p.m. Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131.

Therapy: DJs Brian Pollard, Crash, and special weekly guests spin industrial, EBM, fetish, gothic, and darkwave. Fridays, the Flame, 3780 Park Boulevard, San Diego. 619-465-3827

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VGs of all individual mem?

More to the point, would YOU perhaps use your vast influence as a rock-nroll insider to recourage them to to Su?

VD\_FRA\_OUT.\*\*

No. I most certainly would not. You you will not you you will not you VIDA, Cox Arens, Monday, November 20, 7:30 p.m. 619-220-8497. \$32.75 and \$40.75.

Tsunami: Wednesdays, '80s. Thursdays through Saturdays, '80s hip-hop dance, disco, and techno. Tsunami Beach Club, 802 Satth Avenue, downtown. 619-231-9981 Two-Wheel Tuesdays: DJs spin vintage punk, glam, and primitive

Trenchtown: DJs. Bob One and Dash Eye spin dancehall reggae and hip-hop, two separate rooms. Fridays. Neimans, 300 Carlsbad Village Drive Carlsbad. 760-729-4131.

The Underground Lounger DI Sachamo and international guests si deep house music. Thursdays, the Juke Joint Cafe, 327 Fourth Avenue San Diego. Information, 619-998-5993; 619-232-SOUL.



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### **North County**

The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Performances are from 9 pm to 1:30 am. Thursday and Friday, the Rhythm Dogs, pop. iazz. Saturday. Wednesday, the New Breed, pop.

Wednesday, the New Bread, pop.

Belly Up Tavern, 143 South Cedros
Avenue, Solama Beach, 838-481, 9022.

Thursday, 71, by me, and Frisday, 8 pm.

Etta James and Z Tribe Saturday,

915 pm. Cummon Sente, regge, with
Suiker, Sanday, Brian Setzer, Berne CMark, and the Mike Ediled The Saturday,

Mark, and the Mike Ediled The Bibse

Lip Berty, Wednesday, Pondo Sanchez,

p Berty, Wednesday, Pondo Sanchez,

Borders Books and Music, 11160

Bub's Whiskey Dive, 301 Pser View Way, Oceanside, 760-757-BUBS. Friday, Hydroplane, rock. Saturday, call club for information.

The Comstock Bar and Grill, 316

Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729 4695. Thursday, 6 pm to 10 pm, the Rhythm Method, tock, Friday, 6 pm to

AOOUNGHI SEREMEDE **ORCHESTRA** 

Join us tonight November 16, and Thursday, November 30, 7-9:30 pm for a great evening of big band music and dancing.

THE LUCKY STAR RESTAURANT

3893 54th Street San Diego 619-287-2140 www.themso.com blues. Sunday, 2 pm to 5:30 pm, the Boogle Woogle Duo, jazz, 5 pm to 9 pm, the Hollis Gentry Quartet, jazz. Monday, 6 pm to 10 pm, Chill Boy, blues. Wednesday, 6 pm to 10 pm, the Blonde Bruce Band, blues.

The Del Dios Country Store, 20154 Lake Drive, Escondido. 760-745-2733. Friday and Saturday, Calico Ridge.

country.

Fogerty's Pub, 1260 West Valley
Parkway, Escondido. 760-480-083!
Thursday, Night Shift, classic rock.
Friday and Saturday, Detroit
Underground, blues and rock.
Wednesday, Liquid Blue.

The Grouchy Gaucho, 29000 Lilac Road, Valley Center. 760-749-8041 All performances are 9 pm to 1 am. Friday. Nitro Express, country.

Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, the Urban Gypsys, blues. Saturday, call club for information.

La Casa del Zorro, 3845 Yaqui Pass Road, Borrego Springs, 760-767-5323 Fox Den: Thursday, Steve Alverez, 1arz, Friday and Saturday, the Classics, non-rock

La Costa Tournament of Champions Lounge, La Costa Resort and Spa, Costa Dei Mar Road, Carishad. 760-438-9111. Friday and Saturday, loss pos-and larv.

McCabe's Beach Club, 1145 South Tremont, Oceanside, 760-439-6646. Call club for information.

Moche Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112. Thursday, 6:30 pm to 8:30 pm, Tony Laisly, South American jazz. Friday, 7:30 pm to 10:30 pm, Carl Robinson, soft rock.

Dining · Cocktails · Live Music Fig. LEO'S Lounge For Info: 619/549/0569 HOT ROD LINCOLN LIQUID BLUE

**BLAZING HALEY** BARNYARD BALLERS CURTIS THE MAGICIAN

3 BAD JACKS

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BY DAVE GOOD

It is a strange and twisted truth that not all musicians in bands can be studio musicians, but that most studio musicians can play in bands. Jimmy Page did both, Jeff Beck couldn't. Studio musicians work long hours to breathe life into a musicial product nours to breather life into a musical product hard is offen on one serious than a McDen and is ingine. They toll in obscurity, trading musicle out of a Fender musicle out of the Fender musicle out of the Original Musicles fluid at Elinia Charles musicles fluid at Elinia Charles fluid at Charles fluid at Elinia Charle

erwise, Mr. Verheyen can do a convincing job of play-ing anything, from fusion and pop to metal and psy-chobilly. His own five studio releases have defined him as a virtuoso interpreter of the blues, even though the Carl Verheyen Band rocks Carl Verheyen Band rocks at live gigs. "I don't wanna hear another white guy playing Albert King licks," he explains.

Verheyen's sound is a trademark progression of aggressive but squeaky-clean high-energy raves built from just about every tone that is possible to

CARL VERHEYEN

years), he doesn't feel like himself; on a recent vacation to Egypt, he packed a guitar. "We spent six days traveling the Nile," he says. "It was wonderful to sit on the boat, watch ancient civilizations go by, and play the

CARL VERHEYEN, Blind Melons, Thursday, November 16, 8:30 p.m. 858-483-7844, \$6.

Neimans Bar and Grill, 300 Carlsbad

The New Wharf Bar & Restaurant.

5 San Marcos Boulevard, San arcos, 760-744-8888, Music begin 7 pm. Friday, the Ierry McCann ind. reggae, Saturday, Private omain, rock and roll. Valentino's11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm and Saturday, 6 pm. Donnie Finnelle and Company East, Jazz.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120. Friday and Saturday. Actylyne III, classic rock.

The Raintree, 755 Raintree Drive, Carlshad. 760-931-1122. Friday, 6 pm to 10 pm, Breezin', jazz, pop. 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. Rhythm Cafe, 4321C Oceanside

oulevard, Oceanside, 760-631-4466, hursday, Lyla Brown, jazz, blues, riday, Quiet Storm, jazz, Saturday, lathan James, blues. The Roadhouse, 2102 Main Street, Ramona. 760-788-1944. Music begins at 8:30 pm. Friday and Saturday, the Classics, rock and roll.

HURSDAY, NOV. 16 . 9:30 PM

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180

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Woody's Sports Bar & Grill, 2329 South Centre City Parkway. Escondido. 760-735-8599. Friday and Saturday. Stiletto, blues and rock. Beaches

Blind Mclons, 710 Garnet Avenue, Pacific Beach, 838-483-7844. Thursday, Carl Verheyrn and the Lost Disciples, rock, Friday, al-Frost and Dang, alternative, Saturday, Chris Torres Band, Psylevar, and Solomon Grundy, Sunday, Viral Monday, Special Ed. Tuesday, Fish and the Souweelds, blues, furk.

Roxy Restaurant, 517 First Street, Encinitas, 760-436-5001 Saturday, Lauren Golden and John McLaren, flute and guitar.

Surf N'Saddle, 123 West Plaza Stree

\*Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 858-488-1780. Thursday, Physul, Happy Hour, Iris Dingo, and Black Earth, Friday, the Atomic Panks, Creeping Death, and Fith, Saturday, Merl Saunders and his

Humphrews

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FRIDAY, NOV. 17 • 9:30 PM ROADHOUSE ROCK

Crowded Head

SATURDAY, NOV. 18 • 9:30 PM '70s TO '90s DANCE

Makai

E BY THE BAY

Wide Band, Sunday, call club for-information. Monday, Blackalicsons and the Beat Junkies. Wednesday, Gary Hoey and Strens Wail,

Hosy and Sirens Wail.

Cannibal Bar, it the Catamaran
Horel, 1999 Mission Boulevard.
Mission Beach, 884-488-1081. Friday,
9-30 pm, Reckola, classic rock.
Saturday, 9-30 pm, Wild Child. rock.
Sunday, 6 pm. Theo and the Zydeco
Parrol, blues, Wednesday, 9-30 pm, the
Steely Damned, rock.

Chateau Orleans, 926 Turquoise Striget, Pacific Beach. 858-488-67. Thursday, Tomcat Courtney and Blues Dusters, blues.

Blues Dutters, blues.

The Crescost Shores Grill Latop the Hotel La Iolla, 7995 La Iolla Shores Drive, La Iolla, 3895 and 388-439-0514. Music is jazz unless otherwise noted. Thursday, 730 pm to 10:30 pm, the Peter Sprague Trio. Friday and Saturday, 8 pm to 1 ip m, the Mike Wolfand/Iolly Hofmann Quartet. Tuesday, 7 pm to 10 pm. Calvon Readone. Wolfmeday, 7 pm to 10 pm. Barbara Homers.

Barbara Jamerson.

Dream Street, 2228 Bacon Street.
Ocean Beach, 619-222-8131. All
shows start at 8 pm. Thursday, Aerial,
Tall, and Foam, rock, Friday, Lepker,
Empp. Dist, Acul Nines, and Barley Pop.
polyrock, Saturday, Ten Percent, the
Abuse, Life Huten Mr. and G-13,
beavylgrower, Sunday, Johnny,

San

Diego's

Best

Happy

Hour

SUNDAY, NOV. 19 . 7-11 PM

7 981 Lites Out Jazz

Reggie Smith

Life

WEDNESDAY, NOV. 22

Galoka, 5660 La Jolla Boulevard, La Jolla. 858-551-8610. Thursday, Return to One. Friday, Quino. Sunday, Jahson. Tuesday, Christopher Adler Trio. Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach, 838-483-8847. Saturday, 6 pm to midnight, the O'Brien Brothers, Irish folk.

Holiday Inn, 4875 North Harbor Drive, Point Loma. 619-226-6215. Bayside Bar: Saturday, 9 pm. Tomcut Courtney and the Blues Dusters.

Java Joe's Coffeehouse, 1956 Bacon Street, Ocean Beach. 619-523-0356. Live music most nights, call club for information.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. Thursday, Sunday, and Monday through Wednesday, 6 pm to 10 pm, Barry Levich, piano variety. Friday and Saturday, 7:30 pm, Jon Sandoval.

Moondoggies, 832 Garnet Avenue, Pacific Beach, 858-483-6550. Friday, the Joey Bowen Band, rock and blues. Old Venice Cafe, 2910 Canon Stree Point Loma 619-222-5888. Friday, Coupe de Ville, blues. Saturday, the

Pacific Beach Bar & Grill, 860 Garne Avenue, Pacific Beach. 858-272-7278. Club Tremors, call club for

Shooters Bar and Grill, Radio Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Pollack, piano. Tuesday and Wednesday, Stephen Knight.

Tiki House, 1152 Garnet Avenue, Pacific Beach. 858-273-9734. Thursday, Martha's Kitchen, blues, rock. Friday, Power Thul, rock. Saturday, call club for information. Sunday, Chris Kelly's open acoustic night. Wednesday, the Buzzards.

night. Wednesday, the Buzzards.
Wikaston, \$121 Bacon Street. Ocean
Beach. 619-222-6822. Thurday,
Roomful of Blue with Sweet Blue
Onion, blues. Friday, the B-Side
Player with Ligal American Culture,
Land
Blues. Sanday. Spin to 7 pm, the
Sanday. Spin to 87 pm, the
Sanday. Spin to 87 pm, the
Sanday. Spin to 87 pm, the
Sanday. Spin to 83 pm, Rughe Sanday.
Spin, Jacob Fred Jazz Odysay.
Monday, the Elistin Waste Band, rock,
Tucsday, the Withdrawds with Ninth
Sanager. Wednesday, Robert Walter's
Sanager. Wednesday, Robert Walter's

San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday, 5-30 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jazz.

The Bahia Belle Cruise, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 858-539-7779. Departs 6:30 pm. Friday, B Natural. Saturday, the Nude Blues.



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# Calendar MUSIC SCENE

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033. Thursday, Friday, and Saturday. Tony Cummings, Irish folk. Sunday, open mike. Tuesday, Irish jam session.

s ucsday, Irish jam session.

Borders Books and Music, 1072
Camino del Rio North, Mission
Valley, 619-295-2201. Friday, 8 pm,
Brown and Sinkirovica, alternative.
Sunday, 3 pm, Miles Moynier,
scoustic.

acoustic.

Brick by Brick, 1130 Buenos Avenue,
Bay Park, 619-275-LIVE. Music is
alternative/rock. Thursday, Sarah
Harmer, Myliye, and Abbott Finney.
Friday, Nortee Connection and
Terristre & Bostich, Saturday, call club
for information. Tuesday, Machine
Head, Nothingface, Non-Point, and
Nds. Wednesday, call club for

The Cask and Cleaver Restaurant

Etta's Place, 6179 University Avenue (at College and University), 619-582-6730, Friday, 9 pm, Manifest Destiny, rock, Saturday, 9 pm, Bryond Blue, blues, Sunday, 4 pm to 8 pm, Angel Hayes and Unice John's 18 gR oll Bland, blues, Tuesday, 8 pm, Collage Menage.

The Gordon Biersch Brewery, 5010
Mission Center Road, San Diego.
619-688-1120. Music is blues/swing
unless otherwise noted. Friday, the
Tone Kings, Saturday, Big Daddly and
the Money Shakers. Sunday, the Robin
Henkel Band.

Henry's Pub, 618 Fifth Avenue, downtown, 619-557-0536. Thursday, NZ Rough, reggae.

LARLorgio Group, rock.

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm. Ameroso, string quartet. Wednesday, 5:30 pm to 9:30 pm. the laime Valle Bossa-Jazz Quartet. NZ Rough, reggate.

Humphrey, Half Moon Inn, 2241

Shelter Island Drive, Shelter Island, 1912

Holler Island Drive, Shelter Island, 1912

Holler Island Drive, Shelter Island, 1912

Holler Island, 1912

Holler Island, 1913

Holler Island, 19

Twiggs Tea and Coffee Company, 4590 Park Boulevard, University Heights, 619-296-0616, Friday, Diane Waters, folk. The Vortex, 5215 Adobe Falls Road, San Diego. 619-265-7198. Saturday, Passion, funk.

Downtown

Blarney Stone Pub, 502 Fifth Avenue, downtown, 619-233-8519. Thursday through Sunday, and Wednesday, Steve Brewer, acoustic.

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Friday, the '80z All-Sturs, pop, Saturday, the Disc Pumps. Sunday, Whitey Conwell with the Tone Kings, blues, swing, Monday live music. Tuesday, the Aquarians. Wednesday, the Disco Pimps.

Dizzy's, 344 Seventh Avenue, downtown. 858-270-7467. Thursd Owino. salsa. Friday, 8:30 pm, the

jazz and blues.

The Imperial House, 505 Kalmia
Street, San Diego. 619-234-3525.

Wednesday through Saturday, Sean
McVicker, dance music.

Innsultes, 2223 El Cajon Boulevard, San Diego. 858-296-2101. Wednesday 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band. Jamar's Restaurant and Lounge, 7777 University Avenue, La Meta. 619-469-7777. Thursday, Friday, Saturday, and Wednesday, the Bert Torres Band.

Joh'n Joe's, 8076 La Mesa Boulevard, La Mesa. 619-466-2591. Friday and Saturday. Bottomline, rock and roll.

Just'a Cuppa Coffee, 3823 30th Street, North Park. 619-858-5282. Tuesday, 9 pm to 11 pm. Tony Taravella, acoustic folk.

Kelly's Pub, 6344 El Cajon Boulevard, College Area, 619-286-0400. Friday, Evans, acoustic. Saturday, live music. Wednesday, Tommy Price, acoustic.

Wednedday, the Dixeo Pimps.
The Cashab, 250 Kettner Boulevard,
midtown, 619-213-HELL Music is
rock/alternative. Thursday, Vena
Cava, 20ud-lunk, and the AndeOrt.
Friday, the Dragon, Jackpot, Farinsu
FV, and the Roof-sex Saturdow, J Mastei
Sunday, Midgel Handlook, Boycel Fundos
Sunday, Midgel Handlook, Boycel man
and the Deere Johns. Tuesday, Tanorri,
Ithaca, and Awall. Wednesday,
Jivovire. Lestat's Coffeehouse, 3343 Adams Avenue, Normal Heights, 619-282-Tower's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursday and Friday, the David Patrone Quartet, jazz, Saturday, call club for information. Sunday and Monday, Gler Fither con Alma, classic and Latin jazz. Tuesday, the Shep Meyer. Quartet, classic jazz. Wednesday, the Jorge Camberto Quartet, Latin jazz. Avenue, Normal Heights. 619-282-0437. Friday, 8:30 pm to 11:30 pm. Friction Barley, folk: Saturday, 8:30 pm to 11:30 pm. the Prince Myshkins, satirical accordions. Tuesday, 8 pm to 10 pm. Don Strandberg, acoustic. Jong Cambron Quarret, Latin jazz.
Crocc' Yug Hai Bar and Grills, 802
Fifth Avenue, downtown, 619-233
4353. Thursday, Pazzy and the
Shacemen, Friday, Baily Basin Brion
Shacemen, Briday, Baily Basin Brion
Quarret, Startley, Stew White of the
Barsteel Pigeon and Glam Fasher on
Hana, Sunday, Stew White of the
Barsteel Pigeon and Glam Fasher on
Hana, Sunday, Stew White of the
Garnet Startley, Stew White of the
Carredd and the Tone Kings, blues,
Tursday, the Boogle Men. blues, jazz.
Wednesday, the Stepmonders,
sociability, news.

Live Wire, 2103 El Cajon Boulevard Hillcrest. 619-291-7450. Saturday. Evilado and the Lines of Judah, indie rock.

The New Expression, 3411 Ray Street, North Park. 619-282-8380. Saturday, 12:30 pm to 1:30 pm, Tony Tanavella, acoustic folk. O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park, 619-276-5637. Friday, Blind Luck, classic rock. Saturday, Y3K, rock.

classic rock. Saturday, 7.3k, rock.

Ollie's Restaurant, 10789 Tierrasanta
Boulevard, San Diego. 858-560-6677.

Friday, Ray and Lainie Correa.

Monday, Jo Treanor. Wednesday, Ray
Correa, solo piano.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday, the Rock Hounds, classic rock and blues. The Playhouse, 4746 El Cajon Boulevard, San Diego. 619-501-2215. Call club for information.

Camino Del Rio South, San Diego. 619-596-9777. Intermezzo Lounge: Friday, disco, funk, techno, hip-hop, and Latin music.

rusiguerna rūgi.
Tio Lovis Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462, Thursday, Hofr Rod Limedin, rockabilly, Friday, Liquid Blue, pop rock, Saturday, Blazing Haley and the Burnyurd Ballers, Wedinesday, Three Bad Jacks, rockabilly.

Girls. Jamus wine a many later to fifth and Gh, dementions. Girls fifth and Gh, dementions. Girls fifth and Gh, dementions. Girls fifth and Gh, dementions. Fifthy, Rox and the Wrecking Cross. Saturday, X-Go, Sunday, 6 pm to 10 pm, Jazzmang featuring Tim Maglione, jazz. Monday, 6 pm to 10 pm, Reggie Smith and Precool for Time, jazz. Crusday, 6 pm to 10 pm, Millermium, Jazz, Janak, RAR. History Ground, pm to midangha. Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284 7666. Friday, live rock and roll. Saturday, Rufus Rox, rock. Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm. Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer.

Higher Ground.

Juke Joint Cafe, 327 Fourth Avenue, downtown, 619-232-SOUL. Thursday and Saturday, the Gilbert Cestellanos Quartet, Latin juzz. Prickay, Reggie Smith and Pressed for Time, juzz. Second Wind, 8515 Navajo Road, San Carlos, 619-465-1730. Friday, Saturday, and Wednesday, 9 pm. Serious Guise, rock. Terra, on Vermont, one block north of University Avenue. 619-293-7088. Music is jazz. Thursday. Robin Henkel. Friday. Art Johnson. Saturday. Marguerita Page.

Chris Klich Quintet, CD release. Saturday, Jos Marillo, jazz. Fle's Cachen Hellman, 801 Fifth Avenue, downtown. 613-234-3467. Friday and Saturday, 720 pm to contemporary piano. 4th B, 34,58 Street, downtown. 619-231-4343. Friday, Tomony Castro and Coco Membros, blazz. Sounder, 8:30 pm, the Flaming Lips with Russal Growth, alternative. Wednesday, B pm.

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Kenny B\*a, 624 E Street, Downton 619-235-6993. Thursday and Wednesday, Charles Ray. Friday, Tomcat Courtney and the Blues Dusters, blues.

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and Chuck McPherson, jazz piano.

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are from 5 pm to 7 pm. Weekend
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Band. Saturday, the Lucky Stiffs and Nick Sharpe. Sunday, Tim Quinn & Venus Electric. Monday, the Deacons. Tuesday, Blue Four. Wednesday, the Bill Magee Blues Band.

Redfish, 731 Fifth Avenue, San Diego. 619-234-7226. Friday and Saturday, Ruby and the Red Hots, swingin' blues. Rock Bottom, 401 G Street, Gaslamp. 619-231-7000. Friday and Saturday, Rising Star, pop rock.

Roger's on 5th, 835 Fifth Avenue, downtown. 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman. Teunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

Cair Cup for information.

U.S. Grant Hotel, 326 Broadway,
downtown. 619-232-3121. Grant
Grill: Friday and Saturday, 9 pm,
Jaime Valle and Equinox, Latin jazz.
Hotel Lobby: Friday and
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classical harpist.

The Westgate Hotel, 1055 Second Avenue, downtown. 619-238-1818. Le Fontainebleau Room: Monday hrough Friday, 11:30 pm to 2 pm, Robberecht the Pianaman

Plaza Bar: Thursday and Friday 7 pm, and Saturday, 8 pm, Fran LaCasta. Friday, Monday, Tuesday, and Wednesday, 5 pm to 7 pm, Robberecht the Pianoman. Also, Tuesday and Wednesday, 7 pm to 11 pm. Karen Georgio, piano and

The Wyselbass Emerald Plaza, 400 West Broadway, downtown. 619-239-4500. The Sidebar Lounge: Thursday and Wednesday, 5 pm to 7 pm, /or Tarrassino, juzz piano. Friday, 5 pm to.9 pm, and Saturday, 6 pm to 10 pm, Stellits and Joe Tarrantino,

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The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Thursday through Saturday, and Wednesday. 8 pm to midnight, Danny Lopez, contemporary.

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Saturday, 6:30 pm to 11 pm, Kemau

Kenyatta, solo piano.

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-5280. Thursday, Baywolf, rock. Frida

Dirk's Nightclub, 7662 Broadway, Lemon Grove. 619-469-6344. Friday and Saturday, Full Xposure, classic

**East County** 

Pine Valley House, 28841 Old Highway 80, Pine Valley. 619-473-8708. Friday, Chess Set, rock. Saturday, the Lot Lizards, country.





CALL FOR THE STATE OF CALL FOR THE STATE OF THE STATE OF

If it were a bit less of an exaggeration, Lee might have had an easier time finding someone to argue with.

minuting Softmeorter for way from the form of the minute o his Son of Sam movie, his basketball

movie, his Million Man March movie movie, his Million Man March movie, his phone-sex movie, his cop movie. And his latest movie, for all its in-your-face confrontationalism, does not look likely to put him back on the cimentate maps as provocateur, a nag, a national Jiminy Cricket. To be that, you have to have someone to provoke, to nag, to cricketize. It would be difficult to make the

case that New Line gave up on the movie (as they plainly did here, throwing it out — throwing it away — without

any promotional push, and well after any promotional push, and well after its initial push in the major markets had rolled to a stop) out of fear of creating controversy. Were anybody game to make that case, Mr. Spike Lee

Where would surely be the one. To anybody else, though, it would seem clear that New Line was the major to the stop of the control of the stop of the control of the stop of the control of the stop of the

gave up on it out o fear of nothing more craven than throwing good money after bad. One can scarcely help but recall George S. Kaufman's famous definition of satire as the thing that closes on Saturday

night.
Did Bamboozled ever have any bet-Did Bamboozled ever have any bet-ter hope? Presumably, yes. At the very least it might have entertained an expectation of becoming a new generation's Patney Swope, the blax-ploitation era satire by Robert Downey (Ir.'s father) about a black takeover of a Madison Avenue ad agency. In Bam-boozled, the comparable premise is of a prissy Harvard-educated African-American TV executive (Damon

Calendar MOVIES



Wayans), under pressure from his blacker-than-thou white boss (Michael Rapaport: Ton't give ag oddam what Spike Lee said. Tarantino was right: nigger' is just a word') to come up with something "different... impact-ful... cutting-edge." What he comes up with is The New Millennium Minstel Show, complete with burnt-

cork blackface and mile-wide lipstick, starring the nouvelle vaudeville team of Mantan and Sleep-n-Eat: "two real

coons."

This seems a fair enough exaggeration (never mind the impossibility in the PC age that such a thing could become, as suggested, a big hit) of the black programming on television today and yesterday, although if it were a bit less of an exaggeration, if it were a more recognizable reflection of the likes of Moesha, The Hughleys, The Jeffersons, Good Times, etc., Lee might have had an easier time finding someone to argue with, someone to provoke, to nag, etc. As it is, the satire is badly garbled in the mixed motives

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of the show's creator. On the one hand. upset at the cancellation of his pet project (*Brown-Nose Jones*) after thir-teen episodes, he is simply hoping to get himself fired so that he can sue the network proper dreaming that his new get himself fired so that he can sue the network, never dreaming that his new idea would take root and blossom. On the other hand, he is militantly wheel-ing it forward as a weapon to expose and eradicate racial stereotypes. Well, which is it? — career suicide or cultural assaul? For me at least, the effective-ness of the satire is blunted by Lee's ness of the satire is blunted by Lee's remedial efforts within the movie it-self to explain what satire is, and his repeated hints and assurances that this rie is a bona fide example of it.

movie is a bona fide example of it.

The only really shocking thing about the movie (for me, I stress again, although my sensitivities may be different from yours) is the god-awlivideo image: the washed-out color, the flattened perspective, the blurry focus, the fuzzy edges, the scummy surface. Somehow in my reading-up on the movie in the first flush of its re lease. I missed any mention of the little

FRIDAY (In Color Model Mose)

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detail that it was shot on video. And if I could have missed it, I imagine I am safe in assuming that that's not the reason why people chose to stay away in droves. But it would have been reason enough. If I wanted an excuse to hids the public on its distant for to chide the public on its distaste for the different, it would not be over Bam boozled but over the post-election brouhaha: we gripe about how boring and predictable our Presidential races and predictable our Presidential races have become, why are we in any hurry for this history-making cliffhanger to come to an end?) I could not care less whether or not Bamboosted is a satire, unless to say nothing of a good satire, unless it is first of all a movie. There may yet ecome a day (I can almost see it coming) when technology will have advanced to a routin or my excessive will have to a point, or my eyesight will have deteriorated to a point (whichever comes first), where I will be able to sit

comes first), where I will be able to sit through a movie shot in digital video and not even realize it. But that day is still a ways off. Lighter fare: What's Cooking?, directed and co-written by Gurinder Chadha (Bhaji on the Beach), is nother art house food movie: Turkey Day in the L.A. melt-ine not, a celebration of (you euessed ing pot, a celebration of (you guessed it) diversity. African-American, Jewish Chicano, Vietnamese, young, old,

lesbian, vegetarian, dachshund, what-ever. Good strong work from Alfre Woodard (as usual), Mercedes Ruehl (ditto), Maury Chaykin ("You know Michael Landon from Bonanza' He was Jewish. The whole Cartwright family was Jewish"), in particular Lib-erally asprinkled with amusing and agreeable little moments - roughly the size of the one, for instance, when the stereotyped Jewish Mother positions mini-marshmallows atop the tions mini-marshmallows atop the sweet potatoes. But on the whole, overly contrived and calculating, unctuously diplomatic and namby-pamby. The press kit from Trimark Pictures in-cludes the injunction: "We would greatly appreciate your not revealing the 'surprise' ending of What's Cook-inge' in your reviews and feature stories." ing? in your reviews and feature stories. Many thanks." Many thanks, in return, for letting us know that that ending was a surprise.

Red Planet, after some rubber-knife

stabs at human interest, techno stabs at human interest, techno-bable, and metaphysics, settles down to the nuts-and-bolts business of the first manned mission to Mars, in preparation for the wholesale evacu-ation of Earth in the mid-21st Century. An advance seeding of the planet with oxygen-generating algae has failed to produce a breathable atmosphere. Why? There is an enticing mystery element: what happened to all that algae? (And later: how, in the absence algae? (And later: how, in the absence of the algae, are the astronauts able to breathe on Mars after all?) There is also a renegade robot named AMEE, a sort of mobile and prehensile HAL. There is none, however, of the pre-tentiousness of Mission to Mars (not to mention its prototype, 2001), and very little of the ickiness of Alien and its ilk. In short: for addicts only. They will likely be disappointed, but they alone will be initially and temporar-

ily interested.

Little Nicky stars Adam Sandler. By now, that much — that little — should be a sufficient review. To say that he plays the weakling son of Satan — to say that he plays him as if afflicted with a humpback, a clubfoot, cerebral palsy, throat cancer, and limp lifeless hair — is just to get mired in minutiae. The only real difference between an The only real difference between an Adam Sandler comedy and, say, a Pauly Shore comedy is that the first will make mountains of money and the second molehills. So instead of remaining a bad joke, it becomes, from the standpoint of his backers, a good joke. Heh-heh-heh.

### MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Almost Famous - Cameron Crowe's onal" film to date, a nostalgi most "personal" film to date, a nostalgia trip into the rock-and-roll Scene of the early Seventies. The names have been changed, to cover up, perhaps, for revision or lapses of memory, and for ingrained ten dencies to sanitize and whitewash. The fif-teen-year-old free-lance rock journalist— Crowe's stand-in — is now called William Miller (the dimply Patrick Fugit, projec Miller (the dimply Patrick Fugit, projecting a Howdy Doody wholesomenss): and the fictitious heavy-metal band on whose tour he tags along is called Stillwater (Billy Crudup as the Jimmy Page-ish guitarist, Ia-son Lee as the Robert Plant-ian singer). Crowe has always been content to play to the crowd — and the bigger the better. Or-to put it another way: the blander the betr. The upside of this, from certain points of view, is that the music of the period is

were also in Guffman — art well in tune with the semi-improvisatory come style, though not free from the occasional over-reaching clinker. A special gold star, each to 'Hara as a small-town Norwick chewner whose extensive sexual history is forever activing up with her; to Willard as the exjock TV commentator whose speech is more preceded by thought foot Caragolia, more preceded by thought foot Caragolia, obvious modell; to Piddock as Willard's startial-laced British straight man, and with a slightly skewed bias toward the "soft" (Cat Stevens, Steet) Dan, Elton John). Earlpas will not be required. And the parental figure, a single-moon college revenue for the parental figure, a single-moon college reveness and nonpermissiveness (conficiating a Simon and Garfunded album: "Honey they're on pot!"), is given a distinctive voice — not to mention, in Frances McDormand's droll incarnation, distinctive voice." mouth, chin, eyes, everything. Not a straw woman; a strong woman. (Crow's own mother would surely approve.) A distinctive voice of a different generation issues from Philip Seymour Hoffman as the late cook critic Leste Bangs — no name-change necessary — and the hero's long-distance gonze. "You cannot make friends with rock stars!" The matter of journalistic ethics — the reporte's dear choice between "friend" trait-laced British straight man; and to Guest for his Carolinian drawl and his loping gait alongside his prize bloodhound (but not for his out-of-character ventrilo-quism). The dogs themselves are accorded

nouth, chin, eyes, everything. Not a stray

stars! The matter of journalistic ethics— the reporter's clear choice between "friend" and "enemy," the rockers' insidious cam-paign to woo him and win him — is a worthwhile theme, explored with diligence. But it takes a backseat to the more moth-caten material of the romantic triangle: the battle of the worshipful innocent and the

aten material of the romantic triangle: the sattle of the worshipful innocent and the rivolous libertine for the heart and soul of

frivolous libertine for the heart and soul of the unstalled grouple (Kate Hubson) — or, as she prefers to be known, a "band-sid," a sa she prefers to be known, a "band-sid," a true muse rather than mere grouple. In the end it is not so much a matter of ethics as of bathos. We must remind ourselves, after all, that the film is autobiographical, and that the guiding principle of our autobiographical; and that the guiding principle soft available; rapher is popularity at any cost. It is harder than before to begrudge him that. 2000.

\*\*\* (GASLAW\*\* 15, NAZARO CENTER 7)

Bamboozied — Reviewed this issue. With Damon Wayans, Savion Glover, Jada Pin-kett Smith, and Michael Rapaport; directed by Spike Lee. • (UA HORTON PLAZA 14)

Boau Travall — Claire Denis's tale of the

French Foreign Legion, inspired by Melville's Billy Budd, with Denis Lavant and Gregoire Colin. IKEN, 11/17 THROUGH 21)

Bedazzied — What passes as Hollywood greativity at the turn of the millennium: take the title, idea, and structure of a dimly remembered comedy of thirty-three years caritier — the Devil will grant seven wishes, always with a catch, in exchange for a soul — and then pour your own cruder gags into it. (To start, make the Devil a de-colled dish.) The basketball segment at

custs.) The basketball segment at least demonstrates that the writers have watched their share of postgame interview With Brendan Fraser, Elizabeth Hurley, Frances O'Connor; directed by Harold Ramis. 2000.

\*\*CHEMA STAR 13: FASHON VALLEY 16: HARBOR BRIVE IN; MISSION VALLEY 20: OCEANSDE

OR DRIVE IN: MISSION VALLEY 20: CEANSIDE 16; PALM PROMENADE 24: PARK-AY PLAZA 18; TOWN SQUARE 14; UA HORTON

ronement as a formula. The de rigueur in

, are simply an easy way (a little akin to

siry, are simply an easy way (a little akin to voice-over narration) to dispense informa-tion, tell jokes, etc., without the trouble of constructing serviceable scenes and situa-cions. At the same time, or rather at differ-ent times, the hand-held camera is privy to behind-closed-doors activities to which no

ocumentary film crew would ever gain ac-ess — and without the responsibility of se-

cess — and without the responsibility of si-lecting an angle, setting up a composition, etc. It is a technique that yields more ex-cuses than results. The cast members — Eugene Levy, Catherine O'Hara, Michael McKean, John Michael Higgins, Michael Hitchcock, Parker Posey, Jennifer Coolidg

little room to roam, little space to stretch.
That, too, is disappointing. 2000.
\*\* GROSSMONT TROLLEY: HILLGREST CINE MS: LA JOLLA VILLAGE

Billy Elliot — Fluffy and forgettable bit of uplift about an unlikely lad in Margaret Thatcher's England, who drops out of the local boxing club, drops in on the all-girl ballet class that convenes in the same gym, ballet class that convenes in the same gym, and proves himself (not to the untrained eye, which might concede his potential as a clog dancer, but rather to his chain-smoking matronly teacher) "good enough" at age eleven to audition for the Royal Ballet

\* (CARMEL MOUNTAIN; COVE; FASHION

VALLEY 18; GROSSMOI PALM PROMENADE 24)

Book of Shadows: Blair Witch 2— This "fictionalized re-enactment" of ever following the release of The Blair Witch

of sightseers: a psychic Goth, a militant Wiccan, and a married pair of nonfiction authors. (Bad actors, every one.) Aside from the continual references to the earlier film — and without that one's penny-pinching pragnatism — the sequel is an utterly routine affair. Its total game plan is terly routine affair. Its total game plan is contained in the line of dialogue that asserts that video doesn't lie, but film does: a simmaker's license to abow us whatever he wants, without rhyme or reason, before finally showing us what "really happened" on video. Joe Berlinger, the documentarist of Paradute Lori The Child Murder at Robin Hood Hills, is the new director. The revised sufferciors, Eduardo Sanchez and



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Best in Show — Christopher Gaesi's gallery of caricatures of the people at and around the fictious Mayflower Kennel Club Dog Show: financy, yet disappointing. Or in other words, not as funny as his Waiting for Guffman, and lavishly over-passed in the reviews; It gives reviewers a thance to be funny, in turn, by passing stangenty policy. These scalled modifying the policy. These scalled modifying the policy. These scalled model by Guest, is too inherently faulty to merit en-theroments a formula. The deriguour in-thronement as formula. The deriguour in-

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rector Greg Berlanti brings to the West Hollywood gay scene a knowing eye, a glib tongue, a support-group shoulder: "I was left for a trainer named Dash. I was left for a punctuation mark!" More informational, perhaps, than entertaining ("OGCT" is code for "obviously gay trait," and so on), but superficial on either count. Timothy tor obviously gay trait, and so on), but superficial on either count. Timothy Olyphant, Zach Braff, Dean Cain, John Ma-honey, Mary McCormack. 2000. ★ (HILLCREST CINEMAS)

going to be into kind or move. To give it due, it accomplishes pretty much every-thing it set out to accomplish. The chicks kick butt, dodge bullets (running up the walls in Marix fashion to do so), dish out double-entendres (to the mailman: "You can just stick things in my slot"), reveal

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cleavage, speak in subtitles when they desire privacy, a neer break a sweat. And their col-lective tongue, not content to remain in cherk, is openly and fully track out. Any ra-tio of the collection of the collection of the collection of girl. V, Farrah Hair, and all that — over whether the thing is anti-ferminst, quoti-ferminst, con-ferminst, crop-ferminst, post-ferminst, mos-ferminst, crop-ferminst, post-ferminst, and and more zense if our toning of "Angal-Nonburnan equates to nonferminist, a non-sisse. On the plus side. Cameron Diza does a couple of high-spirited and low-inhibi-tioned dance. That she extent of the well, kelly lynch, directed by McG (no first well, kelly lynch, directed by McG (no first annee, only that fragment of a last name). name, only that fragment of a last name). 2000.

2000.

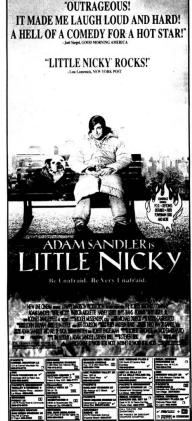
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EVY 38; GASHAN 19; GROSSANDIC FORTIER
GROSSANDIT TROLLEY; IA COSTA 6;
IA JOLLA 12; MESSION VALLEY 20; OCEANSICK 16; PALM PROMICHACE 24; PARRIWAY
PUAZA 18; MANCHO OEL RET 16; SANTHAETE 9;
TOWN SQUIME 14; MICHAED PAZAY
TOWN SQUIME 14; MICHAED PAZAY

Dancer in the Dark — A groundbreaking "dark" musical by Danish director Lars
on Trier — groundbreaking, anyway, if
we consume the property of the property o and A Room in Town, Resnais's Life Is a Bed of Roses and Same Old Song, etc., etc., never mind the much larger realm of the tawdry. Packtage musical — about an immigrant factory worker in Washington State in the mid-Sites (the movie, in actuality, was shot in Sweden), who is rapidly going blind and eventually going to the gallows. Von Trier reduces the degree of daring in the concern the limiting the musical out. Von Trier reduces the degree of daring in the concept by limiting the musical out-bursts to fantasies only. The first of these, suggesting itself to the woolgathering here ine through the rhythms of the factory around her (an old-hat idea), occurs forty five minutes into the action. After which, they occur at more or less regular interval of every fifteen minutes for the next hour. they occur at more or less regular intervals of every fifteen munits for the next hour-before Lapering, eff of every fifteen munits for the next hour-before Lapering, eff of every fifteen munits for the next hour-before Lapering of the Lapering of the Lapering of Lapering Control of the Lapering Control of Lapering L • (LA JOLLA VILLAGE, THROUGH 11/21)

Dr. Souns' How the Grinch Stole Christmas — Ron Howard's live-action version of the kiddie-lit classic, starring Jim Carrey. (CARMEL MOUNTAIN; CINEMA STAR GALAXY; CIN-

The Exercise — Just because the film-makers do not trouble to work out one in-teresting development of character, situa-tion, or metaphysics, is no excuse for the



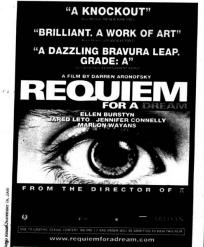




viewer to sit back, dull. And it is to the film's credit that there are so many teasing possibilities to pursue privately in this hor-ror story, at once pretentious and lowbrow about an agnostic, athletic priest-psychia-



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trist and a firm-of-faith, feeble-of-body trist and a firm-of-faith, feeble-of-body medievalist who join forces against the de-mon that has entered the body of a Holly-wood movie sais' adaring daugher. For a while, at the start, the movie maintains an appealing state of choos, with its jaring noises, everywhere menaces, unidentified characters, and fragments of banal nati-ness. But once the demon taken charge of the little sid! See Other Birks, and sugarmous includes assert, of the birk girk, Regan, and the special effects take charge of the movie, the action becomes as routine as if a were dispensed by the American Vending Corp. Nevy time, the continue of the conti William Friedkin. 1973. ★★ (UA HORTON PLAZA 14)

ishly styled, with an overdose of semi-hal-lucinatory visual tricks. Michael Caine, the original Carter, is on hand in a small role to bestow benediction. Anything for a buck. Sylvester Stallone, Miranda Richardson,



Pay It Forward

Rachael Leigh Cook, Alan Cumming, John C. McGinley, Mickey Rourke; directed by Stephen Kay. 2000. • (WIEGAND PLAZA)

The Legend of Bagger Vance - Another Robert Redford literary adaptation (what else\*), complete with a voice-over narration almost as nagging as that of A River Runs through It. The narrator is an

"TWO THUMBS UP!"

EBERT & ROEPER AND THE MOVIES

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uncredited lack Lemmon, suffering a prefa uncredited lack Lemmon, suffering a prefa-tory heart attack on the golf course, lying, flat on his back in the rough off the fairway, and rehashing the great event of his boy-hood in Savannah: a big-money golf exhibi-tion matching flobby Jones and Walter Ha-gen (legends of the game) against the fair-hater (local hero, commonly viewed as a 'kinght' and a 'gentle born chevaller,' by the name of Ramulph Jimuth the actual by the name of Rannulph lumb (the actual spelling, not six the local promuncation). Trouble was, the last-named (the knitted-browed Matt Damon), a hard-drinking and unshaving member of the Lost Generation, had Tost his swing, "in particular, somewhere in the trenches of World War I. Unstanylow, a mysterious and mystical caddie-com-guare-cum-guardam-angel (the raticel browed Wall Smith) materializes out raised-browed Will Smith) materialize out the night to help him find it. The screen version of Steven Prestfield 3 rrim movel is prefetly unablestionable insufar as you are prefetly unablestionable insufar as you are prefetly unablestionable insufar as you are readily a ready of the ready o comes the Great war, and studently (mo-mentarily) everything goes grainy and herky-jerky. Comes the Great Depression, and studently (momentarily) everything goes blanched and gray. Comes a funeral— comes "Amazing Grace" on the bagpipes in accompaniment— and suddenly (momenaccompanies—and suddenly (momen tarily) everything goes sunsetty and autum nal. You can read Redford like a book. Ap-propriately enough. With Charlize Theron and (a valuable discovery) J. Michael Mon-crief. 2000.

CITÉE, 2000.

\*\* (CARRIEL MOUNTAIN: CINEMA STAR 1.3; FASH-ION VALLEY 1.8; GROSSMONT CENTÉR: LA COSTA 6; LA JOLLA 1.2; MISSION VALLEY 20; OCCANSIGE 1.6; PALM PROMETADE 24; PARM-WAY PLAZA 1.8; RAMONA TWIN: RANCHO DEL REY 1.6; TOWN SQUARE 1.4; UA HORTON PLAZA 1.4)

The Legend of Drunken Master The Legend of Drunken Master — Vintage Jakie Chan, ca. 1994, retitled, re-recorded, re-released, [Drunken Master 2, originally, Some of the stunts command respect, but not so much as to offset the silliness and tedium. Words of wisdom from the kung-fu master. "Many drunken boxers become nothing more than drunken fools." Directed by Lau Ka Leung. 2000. © PAM PROMEMOR 24)

Little Nicky — Reviewed this issue. With Adam Sandler, Harrey Keitel, and Patricia Arquette: directed by Steven Birl.

• (CAMBLE, MOUNTAIN: OBJEMS 5748 CALACY; CHIERA STAR JO. CREMAS TAR JO. CREMAS THE GRASSAMO TESTER; MAZING CHIERA TESTER; M

The Little Vempire — Defanged vam-pire comedy, suitable for the entire family,

or at least for the juvenile fraction of it, about a San Diego tyke who befriends a boy bloodsucker on a sojourn in Scotland. (Good fun with the local accent.) The best oke may be that the director is the sam joke may be that the director is the same Uli Edel who made Last Exti to Brooklyn and Body of Evidence. Or the best may be that this one is not less bearable than eithe of those. With Jonathan Lipnicki, Richard E. Grant, Alice Krige, Jim Carter, John Wood. 2000. (MISSION VALLEY 20; PALM PROMENADE 24;
PARKWAY PLAZA 18; UA HORTON PLAZA 14;

Lucky Numbers — Nora Ephron, in a sort of comic counterpart to A Simple Plan, tells what happens to the people, and those around them, who successfully scam the Pennsylvania State Lottery for six-pointfour million, but who then must find somelody else to cash in the ticker a "beard." It is not personally furny earlier. The documentary filaminaker and in the personal pe oody else to cash in the ticket: a "beard." It est ambition is to become a game-show host, but who at the moment is saddled with a snowmobile dealership in the midst of a December heatwaye. Some of that in-terest — divided between the bratwurstlike bursting-at-the-seams physique and the self-mocking, campy performance — is the frankly morbid one of watching him turnng into the next William Shatner. With isa Kudrow, Tim Roth, Ed O'Neill, Bill

Pullman, 2000. • (UA HORTON PLAZA 14)

Meet the Parents — A bad-to-worse weekend for a male nurse named Focker (you'll need several set of fingers and toes (you'll need several set of fingers and toes who accompanies his prospective selection in prospective function in prospective modern in accompanies his prospective modern in accompanies, including the prospective modern in accompanies of the prospective modern in accompanies of the prospective modern in accompanies of the prospective modern in accompanies accompanies of the prospective modern in accompanies of the prospective modern in accompanies of the prospective modern in a prospe De Niro, With Teri Polo, Blythe Danner, Owen Wilson, directed by Jay Rosch, 2000. ★ (CARMEL MOUNTAIN: CINEMA STAR GALAXY: CINEMA STAR 10, CINEMA STAR 13; FASHION VALLEY 18; GROSSMONT CENTER: HARBOR DRIVE IN: HAZARD CENTER 7: LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; CECAN-SIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SANTEE DRIVE IN: TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

Men of Honor - Old-fashioned, devo eved salute to the Navy's first "colored

GROSSMONT CENTER: HAZARD CENTER 7; LA COSTA 8; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMEMADE 24; PARK WAY PLAZA 18; RANCHO DEL REY 16; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN

Not One Loce — China's Zhang Yimou scales down — down from Shanghai Triad, way down from To Live, down even below The Story of Qiu Ju, with which this film The Story of Qiu Ju, with which this him shares something in common, namely w comically resolute heroine: an ill-equipped thirteen-year-old substitute teacher who treks from a mountain village to the big city, to retrieve a primary-school dropout. A film of extreme simplicity, even somewhat scrimping simplicity, with a cast of nonprofessionals and a consequent stiffness of nerformance. 1999

Pay R Forward — A thousand points of light false about a pensive seventh-grader in soulles Las Vegas, who takes his 2015 Studies assignment — Think of an ideal change our work and pay rein indeed, and imitates a garargots movement that particular the property of the pro

Spacey, Haley Joel Osment, Jay Mohr, James Caviezel, Jon Bon Jovi, Angie Dick-inson, and (too briefly) Kathleen Wilhoite. 2000.

Rom — The happy coincidence of an actual old man (Akira Kurosawa, age seventy-five) electing to do a treatment of King Lear

opens plenty of room to read things into it, and thereby to overrate it. The familiar stooy, freely altered to fit into the samurai genre, even down to a sex change in the three contentious offspring, retains all of its universal potency, and perhaps even picks up some extra, from the traditional Japanese perspective, in the characterizaup some extra, from the traditional Japanese perspective, in the characteriza-tion of the shockingly violent and emascu-lating warrior's wife, soon his widow, sooner again his brother's wife. (Great de-tail: her taking time out from sham weep-ing to crush a wayward moth, and without







HILLCREST VILLAGE

deep-sea diver — a Jackie Robinson story. To put it securely in that framework, we even hear a sulper of play-by- play from a Robinson game over the two play from a Robinson game over the two per father. Note: moment when the annahed radio turns up magically repaired by the resot of feet who unstabled it is turned to Cele raw hos unstable in the unstable that the cell of the cell of

ERAMA 6, FASHION VALLEY 18; GASLAMP 15;

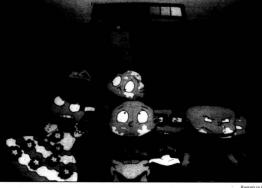
\*\*\* (KEN, THROUGH 11/16)

CARMEL MOUNTAIN, CINEMA STAR GALAXY ERAMA 6, FASHON VALLEY 18, GASLAMF 15, GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCCAN SIGE 16, PAM PROMENDE 24; PARKWAY PLAZA 18, RANCHO DEL REY 16; SANTEE DRIVE IN: SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SOUARE 14: WIEGAND PLAZA

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Rugrats in Pari

on the final play of the championship 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 ned back all the way to Misse zel Washington, Will Patton, Wood Harris Ryan Hurst. 2000.

• (CARMEL MOUNTAIN: GASLAMP 15: GROSS-

The Replacements - Slob-appeal (and scab-appeal) football comedy, suggesting not only that a team of nobodies could be rounded up in a week when the regulars go on strike in mid-season, but also that the part-time barnack-scraper who bombed out in the Sugar Bowl four years earlier, and who hasn't strapped on a helmet ever since, might actually be a better quarter-back than the multimilionaire starrer. A nauseaingly sweet dream. With Keanu Recves, Gene Hackman, Brooke Langton, 10 Favreau, Orlando Iones, and Jack War on Favreau, Oriando Jones, and Jack len: directed by Howard Deutch. 200

Requiem for a Dream — A grim-and

grimmer urban horror story, from a novel by Hubert Selby, Jr., about four drug deby Hubert Selby, Ir., about four drug de-pendents en route (in a final flurry of cross-cutting) to neathy synchronized rack and ruin. The downward spiral of your dime-adozen junkie needs more than new ex-tremes of physical disgustingness — the gangrene, the two-way dildo— to revitalize it as a screen subject. (More, too, than old it as a screen subject. (More, too, than old extremes the vomit.) However, the diet-pill habit of the mother of one of the red-cent junkies — added on to her raging TV ad-diction — opens up a new avenue of inves-tigation, with compelling new details, in-cluding most prominently a rumbling refrigerator such as might have been imag-ined by Edgar Allan Poc. (Ellen Burstyn's ined by Edgar Allan Poc, (Ellen Burstyn's all-stops-out performance is compelling as well.) The title correctly forecasts a streak of markishness, although that, along with the hammering horror, is a little offset, even undermined, by the glaminek happy direc-tion of Darren Aronofsky, the Pi man, now cyupped with tenfold resources and deter-mined to tap them to the limit. The split screens, the fast-motion, the fisheve lenscreens, the fast-motion, the fisheye lens, the rhythmical editing riffs, the just-kid-ding fantasies and hallucinations, the Spike Lee-style tracking shots behind or in front of floating zombies — all this Gand more! injects a playfulness that slightly lightens, without quite altering, the mood, Jared Leto, Jennifer Connelly, Marlon Wayans.

Rugrats in Paris — The television car oon characters on the big screen and on he Continent, directed by Stig Bergqvist and Paul Demeyer. CARMEL MOUNTAIN; CINEMA STAR GALAXY; CIP

PARKWAY PLAZA 18: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14: WIEGAND PLAZA; FROM 11/17)

The Sixth Day — The cloning of Arnold Schwarzenegger, with Robert Duvall, Tony Goldwyn, and Michael Rapaport, directed by Roger Spottiswoode. (CARMEL MOUNTAIN; CINEMA STAR 10; CINEMA

(CAIMMEL MOUNTAIN; CINEMA STAR 10; CINHA STAR 13; FASHION VALLEY IB; GROSSMONT TROLLEY; LA JOLLA 12; MISSION VALLEY 20; OCCANSIDE 16; PALM PROMENADE 24; PARR WAY PLAZA 18; RANCHO DEL REY 16; SWEET IER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WEGAND PLAZA FROM 11/17)

Solas — Low-suds soap opera about an extranged daughter — poor, pregnant, un married, alcoholic — who has her provin-cial mother on her hands while her father recuperates in the hospital. Ana Fernande a shade two beautiful for the part, throws-herself into it with abandon, and Maria Galiana upstages her with stolid minimal ism. Written and directed by Benito Zam

What's Cooking? — Reviewed this issue With Joan Chen, Julianna Margulies, Mer-cedes Ruehl, Kyra Sedgwick, and Alfre Woodard, directed by Gurinder Chadha.

A Woman Is a Woman — Godard in his

Rancho San Diego Stadium 15

effervescent (effervescence, that is, at about one-tenth the requisite tempo). The occa-sion, or firmsy excuse, is a romantic triangle drawn in the style of a Hollywood musical. Equally competent and equally unselfcrit

ARTS, 11/16, 8:50 P.M., AND 11/19, 8:50 P.M.

wit

. Little Nicky

Billy Elliot (R) Fri

Charlie's Angels

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SAN MARCOS

DEL MAR

Del Mar Highlands 8

Dr. Seuss' How the Grinch Stole Christmas The Legend of Bagger Vance (PC-13)

San Marcos Stadium 18 Cinemas

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NORTH COASTAL

amounts to little more than a speaking voice never raised above a volume suitable for the pubbl, library. The cast surrounding time is impressed for a flint at an level of budget, longium Phoraese for a flint at an level of budget, longium Phoraese for a flint at an level of budget, longium Phoraese et al. (1997). The production of the production of the longith of the production of the longith and human centreed film, is the action scene that stand out at mission of rallwar candidate that excellents on those speaked and the candidate of the standard standa Cain, Theron, Wahlberg, Moss genuinely-human Bursten, Such an impression would be completely understandable, if no forgroble, in plant of the doom I dedi-mosed crated by different and in the con-trol of the control of the con-line of the control of the con-line that regularly somigates in covering from Hods's The Plantes, more specifically from Saturn, the Burger of SIA Age., and be branded as a but no consistency. 2000. 3. 4. and a second of the Control of 1, 21.

You Can Count on Me - Directing do but of playwright and scenariot Kenneth Lonergan, starring Laura Linney and Mark Ruttalo as unalike siblings.

# **MOVIE SHOWTIMES**

DOWNTOWN

UA Horton Plaza 14

LA JOLLA

VA HORON Plaza 14
457 Horon Plaza (649-234-4661)
The Sixth Day: Bounce (PG-13); The Legend
of Bagger Vance (PG-13); Bamboozled: The
Little Vampire (PG); Bedazzled (PG-13);
Lucky Numbers; Meet the Parents (PG-13);
The Exorcis

Cove 7730 Girard Ave (858-459-5404) Billy Elliot (R) Fri. 4:30, 7:00, 9:30; Sat.-Sun. 2:00, 4:30, 7:00, 9:30 Mon. Wed. 4:30, 7:00, 9:30; Thu. 2:00, 4:30, 7:00, 9:30

self to producer Jerry Bruckheimer (Top Gun, Crimmon Tule, etc.), for a Disnopfied "inspirational" sports film about the black football coach at a desegregated 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 that doesn't help with the authenticity of the sports ac-tion. Seventy-five yards from the end zone,

showtimes are in parenthesis.

Gaslamp 15 701 5th Avenue (619-232-0400) Almost Famous (R) Fri. Sat. 7:35, 10:10; Sun. Thu. 7:35, 10:00; Book of Shadows: Blair With C (R) Fri. Thu. 900; Charlie's Angels (PG-13) Fri. Sat. (12:15, 100, 2:10, 3:201-445, 540, 7:15, 8:05, 9:00, 10:25; Sun. (12:15, 1:00, 2:20, 3:20) 4:45, 5:40, 7:15, 8:05, 9:30 Mon. 7th. 12:30, 3:20, 4:45, 5:40, 7:15, 8:05, 9:30 Mon. 7th. 12:30, 3:20, 4:45, 5:40, 7:15, 8:05, CENTRAL CLAIREMONT 3/2014-05-5-08-7-15-8:05-9-80-10-25-5-sin3/2014-05-5-08-7-15-8:05-9-80-10-25-5-sin3/2014-05-8-08-7-15-8:05-9-80-10-25-5-8
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800-90-06-21-335, 718, 935, Mon. Thu. (205, 355) 7:15, 9:35, Rugrats in Paris (G) Fri. Sun. (11:00, 11:45, 1:00, 1:45, 3:00, 3:45) 5:00, 5:45, 7:00, 7:45, 9:40, Mon. Thu. (1:30, 3:00, 3:30, 5:00, 5:30) 7:00, 7:25, 9:25

60 (220, 3.107.735, 1,0.00, Men of Honor (R) First St. (101.445, 4.59, 7.00, 7.40, 9.55, 5.10, 1.101.445, 4.50, 7.00, 7.40, 9.55, 5.10, 1.101.445, 4.50, 7.00, 7.40, 9.55, 5.10, 1.101.445, 4.50, 7.00, 7.40, 9.55, 5.10, 1.101.445, 7.20, 7.40, 9.55, 5.10, 1.101.445, 7.20, 7.40, 9.55, 5.10, 1.101.445, 7.20, 9.45, 5.10, 1.101.445, 7.20, 9.45, 5.10, 1.101.445, 7.20, 9.45, 5.10, 1.101.445, 7.20, 9.45, 5.10, 1.101.445, 7.20, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.445, 7.200, 9.45, 5.100, 1.101.455, 7.200, 9.45, 5.100, 1.101.455, 7.200, 9.45, 5.100, 1.101.455, 7.200, 9.45, 5.100, 1.101.455, 7.200, 9.45, 5.100, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45, 5.1000, 1.101.455, 7.200, 9.45,

CORONADO

Village 820 Orange Avenue, Coronado (619-435-6161)

Garden Cabaret University Towne Centre Mall (619-295-4221 Closed for the season

La Jolla 12
8657 Villa La Jolla Drive (858-558-2234)
Dr. Seuss' How the Grinch Stole Christma
Rugrats in Paris: The Sixth Day: Bounce
(PG-13); Little Nicky (PG-13); Charlie's
Angels (PG-13); The Legend of Bagger
Vance (PG-13); Pay It Forward (PG-13);
Meet the Parents (PG-13);
Meet the Parents (PG-13);

La Jolla Village Cinemas 
SPV Villa La India Dere (1834-45-7201) 
950 Sais Sais (1920-15) 
950 S La Jolla Village Cinemas

MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

-santon Valley 1 B
-santon Valle

Hazard Center
~510 Manard Center Drive (619-291-7777)

Almost Famous (R) Fri.-Thu. (4:20) 9:55 Almost Famous (R) Fir. Thu. (4:20) 9:55
Dr. Seas: How the Grinch Stole Christmas.
(RC) Fir. Thu. (1:36, 4:30) 7:30, 10:50, LIHE
(RC) Fir. Thu. (1:36, 4:30) 7:30, 10:50, LIHE
(RC) Fir. Thu. (1:36, 4:30) 7:30, 10:50, LIHE
(RC) Fir. Thu. (1:25, 4:45) 7:20, 9:45; Men of
homer (R) Fir. Thu. (1:26, 4:45) 7:20, 9:45; Men of
homer (R) Fir. Thu. (1:26, 4:45) 7:20, 9:45;
Pay II Forward (NF-13) Fir. Thu. (1:25)
SS. Red Plante (RC-13) Fir. Thu. (1:25)
SS. Red Plante (RC-13) Fir. Thu. (1:25)
Fir. Thu. (1:250, 2:45, 5:00) 7:15, 9:30

Fit. Thu. (1236, 248, 500) 715, 9-30
Mission Valley 20
1640 Cammo Del Ris North (888-588-2202)
De Seas How the Critich Stole Christmas
On Seas How the Critich Stole Christmas
(Fic. 13), Little Nicky (Fic. 13), Men of
Homor (R), Red Planet (Fic. 13), Men of
Homor (R), Red Planet (Fic. 13), Thy all Forward (Fic. 13), Charlie's Angels (Fic. 13),
Little Vanging (Fic. 13), Andows:
Blair Witch 2 (R), Bedarzied (Fic. 13), Andows:
Blair Witch 2 (R), Bedarzied (Fic. 13), Andows:

STATE UNIVERSITY

STATE UNIVERSITY
Clinerams 6 Theatres
SSI University Ave. (619-387-8990)
SSIS University Ave. (619-387-8990)
S-25, 800, 10-10; Mon. Thu. (5-25) 800, 10:
Fesus's How the Grinch Stole Christm.
(FG) Fri.-Sun. (2200) 440, 735, 9-55;
Mon. Thu. (480) 735, 9-55; Little Nicky
(FG-13) Fri.-Sun. (2200) 440, 735, 9-25;
Mon. Thu. (480) 725, 9-25; Mon. Thu. (630) 725, 9-25;
Mon. Thu. (430) 725, 9-25; Mon. Thu. (60) 725, 9-25;
Mon. Thu. (431) 700, 9-40;
Mon. Thu. (PG-13) Fri. Sun. (1:50) 4:30, 7:15, 9:35; Mon. Thu. (4:30) 7:15, 9:35; Rugrats in Paris (G) Fri. Sun. (1:00, 3:05) 5:05, 7:05, 9:10; Mon. Thu. (5:05) 7:05, 9:10

Ken 4061 Adams Ave. (619-283-5909)
Ran, Thursday, Beau, Travall (Not Rated) Fri. 500, 7:15, 9:30, Sat. Sun. 2:45, 5:00, 7:15, 9:30 Mon. Tue. 5:00, 7:15, 9:30; Madadayo (Not Rated) Wed. 4:15, 7:00, 9:40; Thu. 1:30, 4:15, 7:00, 9:40

UPTOWN Hillcrest Cinemas 3965 Fifth Avenue (619-299-2100) Museum of Photographic Arts 1649 El Prado, Balboa Park (619-238-255) 1649 El Prada, Balboa Park (619-238-7559) Band of Outsiders, Thursday, 7 pm. A Woman Is a Woman, Thursday, 839 pm.: Le Petit Soldat, Friday and Saturday, 7 pm.: Vivre Sa Vie, Friday and Saturday, 839 pm.: Band of Outsiders, Sunday, 7 pm.: A Woman Is a Woman, Sunday, 839 pm.:

EAST COUNTY EL CAION

Parkway Plaza 18

**SOUTH BAY** 

Forward (PG-13) Fri.-Thu. 7:25, 10:10; Red Planet (PG-13) Fri.-Thu. (1:20, 4:25) 7:05, 9:35, 10:30; Remember the Titans (PG) 7:1-Thu. (1:215, 4:00) 7:10, 10:05; Rugrats in Paris (G) Fri.-Thu. (1:135, 12:20, 1:50, 2:40, 4:05, 5:05) 6:04, 7:20, 9:30 CHULA VISTA

Sih and I Street, Child Vista (6.96-687-FILM)
Dr. Seuss' How the Grinch Stole Christmas,
Rugrats in Paris; The Sixth Day; Little Nicky,
IPG-13); Men of Honor (R), Red Planet
(PG-13); Charlie's Angels (PG-13); Meet
the Parents (PG-13)

I A MESA

Grossmont Center 10 Theatres Crossmont Shapping Criter (10) 4-65-2100)
Dr. Seuss' How the Grinch Stole Christmas
Rugrats in Paris, Charlie's Angels, Men of
Honor, Little Nicky, Red Planet, Meet the
Parents; The Legend of Bagger Vance, Pay
It Forward

**Grossmont Trolley 8 Cinemas** 

Grossmont Trolley 8 Cinemas 
5855 Februh Phys. (ed. 94-61-101)
The Sixth Day 195-13 Fe (11.00 m) 1.15.
The Sixth Day 195-13 Fe

SANTEE

Santee Drive In 10990 Woodside Avenue, Santee (619-448-7447) Dr. Seuss' How the Grinch Stole Christmas and Meet the Parents (PG-13); Charlie's Angels and Red Planet

Cinema Star Chula Vista 10

TO Demony Boal Ann Page 458-558 200-5.

TO Sease How the Grinds Stole Christmas. Rugats in Paris. The Sixth Day Bounce (PC.13): Little Bidly (PC.13) and Homor (B.) Red Planet (PC.13). Billy Bidly (PC.13). Billy Bidly (PC.13). Billy Bidly (PC.13). Bidly (PC.13)

102 Toron (Mr 6) (19-216-2707)

The Sixth Day (Nr. 13) Fr. (12-54, 405) 7-20.

The Sixth Day (Nr. 13) Fr. (12-54, 405) 7-20.

103, Bourse (Nr. 13) Fr. (12-54, 405) 7-20.

203, 1-204, 1

Vogue 226 3rd Avv. (619-425-1436) Bring it On (PG-13) Fri-Thu. 4:15, 10:10: The Little Vampire (PG) Fri-Thu. 12:15, 6:10; The Replacements (PG-13) Fri-Thu. 2:00, 8:00

Harbor Drive In 32nd and D. National City (619-477-1392) Bedazzled, Meet the Parents, and Remem-

Palm Promenade 24

Rancho Del Rey 16

NATIONAL CITY

ber the Titans

South Bay Drive In

Sweetwater 9 Theatres

The Legend of Bagger Vance PG: Fri. Sun. (200) 4-45, 7-20, 9-45, Mon. Thu. (4-45) 7-20, 9-45, Little Nicky PG: 13) Fri. Sai. (2-20) 3-20, 8-20, 10-25, 8-2-20) 5-20, 8-20, 10-20, Mon. Thu. (9-20) 6-20, 10-20; Men of Honor (R) Fri. Sun. Planet (PG-1 2-10) 3-15, 7-45, 10-45, Mon. Th 7-45, 10-35 Rugrats in Paris (C (11:00, 1:00, 3:00) 5:00, 7-15, 9-1 (1:00, 3:00, 3:00) 7-15, 9-15

4:25, 7:00, 9:35; Mon. Thu. (4:25) 7:00 Red Planet (PG-13) Fir. Sat. (2:10) 10:35; Sun. (2:10) 5:13, 8:10, 10:25; Mc (5:15) 8:10, 10:25; Rugrats in Paris ( Fr. Sun. (1:00, 3:05) 5:05, 7:05, 9:03; Mon. Thu. (5:05) 7:05, 9:05

NORTH INLAND BONSALL

Cinema Star Galaxy 6 History 76 and Mission Road, Bonsill (760-945-8784) Dr. Seuss' How the Grinch Stole Chris Rugrats in Paris: Little Nicky (19G-13); of Honor (R): Red Planet (PG-13); Me Parents (PG-13)

CARLSBAD

La Costa 6 Cinemas

evil El Camino Real (at Astara/Alga), Carlibral (7:60-599-82:1) Dr. Seuss' How the Grinch Stole Christmas: Rugrats in Paris; Men of Honor (R); Char-lle's Angels (PG-13); The Legend of Bagger Vance (PG-13); Meet the Parents (PG-13)

CARMEL MOUNTAIN

Carmel Mountain 12 11620 Carmel Mt. Rd. (858-674-9770) The Sixth Day (PG-13) Fri.-Sun. (1:45) 4:45, 7:30, 10:15; Mon.-Thu. (1:45, 4:45) 7:30, 10:15;

Flower Hill Cinemas

ENCINITAS 1.30 4.15, 7.30 10.05 Mon. Thu. 1.30 4.15 7.20 10.05 Dr. Seuss' How the Grinch Stole Christmas 15 4.10 Sun. (11.30, 2.00 4.30 La Paloma Billy Elliot R. The Rocky Horror Picture

Wiegand Plaza 8

Dr. Seuss' How the Gripch Stole Christmas. Rugrats in Paris. The Sixth Day. Little Nicky 1961 13. Men of Honor (R). Red Planet 1961 13. Charlie's Angels (Po. 13) Meet the Parents (Po. 13), Get Carter

OCEANSIDE

Cinema Star Mission Marketplace 13

College Boulevard and Messon Nevinot.

Chemand: (200 886 1780)

Dr. Seuss' How the Grinch Stole Christmas;
Rugrats in Paris: The Sixth Day, Bounce
(195.13); Little Nicky 185.13; Men of
Honor (B), Red Planet (195.13). Charlie's
Angels (195.13); The Legend of Bagger
Vance (195.13); Bed azzled (195.13); Meet
the Parents (195.13).

Oceanside 16 Dr. Seuss' How the Grinch Stole Chri Dr. Seuss' How the Grinch Stole Christma Rugrats in Paris. The Sixth Day. Bounce (PG. 13); Little Nicky (PG. 13); Men of Honor (R); Red Planet 196; 13); Charlie's Angels (PG. 13); The Legend of Bagger Vance (PG. 13); Bedazzfed (PG. 13); Pay It Forward (PG. 13); Meet the Parents

# Good God, Let's Eat

GUIDE

There are a lot of excuses to eat out on Thanksgiv ing. Excuse #1: Your family is small and you can't face six months of leftovers. #2: Your family is yast face six months of leftovers. #2. Your family is wast and your table istiny #3. Your family is obnoxious. #4. Your oven runs hot, your oven runs hot, your oven runs hot, your oven family cook, #0. #1. You can't cook, don't tab, you. #6. Nobody in your family cook. #7: You weg to no family, nobody is nivited you to their family dinner, nobody loves you, everybody hates you, better go eat worms. Brighten up? There's an alternative to the worm diet. Assuming you're not to boorish as to eat your mash with your hands or to hug up to your cell phone at table, restaurateurs love you. (That's what you pay them for.)

Thanksgiving restaurant spreads come in two
basic modes: neighborhood restaurants or deluxe

basic modes: neighborhood restaurants or deluxe destinations. The first group usually offers classic American menus, friendly vibes, and a sense of community; the latter feature fancy food, pamper-ing, and (often) gorgeous views — at a price. We found ample choices in both categories. Furthermore, most of these restaurants will also be open Christ-mas Eve and Christmas Day with similar feasts at similar prices (so save this list; we won't repeat it) Similar prices (so save this list; we won't repeat it). Nearly all of them require reservations — even those that normally take drop-ins — so pick your favorite and grab the phone right this minute; they're fill-ing up fast. Prices below do not include beverages, tax, or tip.

# NEIGHBORHOOD FEASTS, NORTH TO SOUTH

# Bargain with a view

Quail's Inn Dinnerhouse (Frolanders), 1035 Bonita Drive, San Marcos, 760-744-2445, 11:00 a.m.-8:30 p.m., \$15/\$10 kids under age 10. This favorite of far-north families and seniors is offering turkey, ham, prime rib, a seafood bar, all the trimmings, and a great lake view. No reservations, so come early.

Early to late Herschel's Restaurant, 1486 Encinitas Blvd, Encinitas, 760-942-9655, 6:00 a.m.-10:00 p.m., \$12. Expect

Big Stone Lodge, 12237 Old Pomerado Road, Poway, 858-748-1017, buffet 1:00–8:00 p.m., call for prices. Relaxed ranch atmosphere with the game on TV and

a spread offering turkey, BBO, trimmings, and a big

### country welcome from ex-Padre Randy Jones the owner. Bring the kids.

Jolla, 858-456-6660, noon-8:30 p.m., \$15 for turkey and ham and all the

Lively atmosphere
94th Aero Squadron, 8885 Balboa Avenue (between
163 and I-15), Kearny Mesa, 858-560-6771, 11:00
a.m.— 8:00 p.m., buffet \$19, \$9 kids, free under age 3. Turkey, top sirloin, leg of lamb, salmon, ham. A "Tin Fork" favorite, this vivacious "farmhouse" offers a view of Montgomery Field

Preo-range bird
Belgian Lion, 2265 Bacon (at West Point Loma),
Ocean Beach, 619-223-2700, noon-8:00 p.m.,
\$35 adults, \$15 under age 12. Don Coulon celebrates with a choice of turkey, rack of lamb, or salmon. The bird is a fresh free-range fellow

Thee Bungalow, 4996 West Point Loma Boule Thre Bungalow. 4996 West Point Loma Boulevard, Ocean Beach, 619-224-2884, 1:00-8:00 pm.
\$30. Feeding the soul of Ocean Beach (along with
the turmmy). The Bungalow has a comfortable
throughere, a great community
felling and food that's more than
out above, with Ed Moore shaping boned turkey into logs filled
with house-made stuffing.

Country holiday Pine Valley House, 28841 Old Highway 80 (off Highway 8), Pine Valley, 619-473-8708. Open Thanksgiving, call for details.

Nabe fave, vegetarian option Terra, Uptown District, Vermont north of Uni-versity, 619-293-7193. Seatings at 4:00, 6:00, 8:00 p.m. (2:00 p.m. sold out), \$20 to \$30; \$11

for kids. Three courses with a choice of turkey,

veggie terrine, smoked leg of lamb, sea bass, filet mignon. One of Hillcrest's favorite restau-

rant is bound to have good food and good

Multiple locations, bargain Home Town Buffet (in eight locations from Ocean-side down to Chula Vista), 10:30 a.m. –7:00 p.m., \$8.49 cafeteria-like buffet of Thanksgiving classics.

Mimi's Cafe (San Diego, Mira Mesa, Oceanside, Temecula), 8:00 a.m.-7:00 p.m., \$13: \$6 children. turkey and all the trimmings, plus regular menu

Hob Nob Hill, 2271 First Avenue (Juniper), San Diego, 619-239-8176, 7:00 a.m.—9:00 p.m., \$15, for classic American cooking, choice of turkey, ham, scal-lops, lamb, steak.

Vegetarian option, brunch Grant Grill, U.S. Grant Hotel, 326 Broadway (Third Avenue), Gaslamp, 619-232-3121, brunch 10:30 a.m.- 4:00 p.m., \$25; \$10 under age 12. Dinner 3:30-8:00 p.m., \$21 to \$25 à la carte, with choice of turkey, prime rib, ahi, salmon, veggie plat

for exact hours and prices. You'll find yummy smoked birds and gorgeous Tennessee-style trim-mings in a family-friendly atmosphere. Call 48 hours ahead to order take-out dinner of smoked turkey or smoked prime rib (\$50 to serve eight to ten), or smoked cornish game hen (\$25 to serve two), all trimmings included

Nabo fave Cafe La Maze, 1441 Highland Avenue, National City, 619-474-3222, 11:00 a.m.-10:00 p.m., \$11 adults, \$7 kids, for three classic courses, choice of turkey or ham.

Four Seasons Aviara Resort, 7100 Four Seasons Point, Carlsbad, 760-603-6999, 10:30 a.m.-3:00 p.m., brunch at California Bistro, dinner 4:30–8:30, call for prices. Dinner 4:30–10:00 p.m. at Vivace, \$47, with choice of turkey, salmon, seafood

La Costa Resort Hotel and Spa, 2100 Costa Del Mar Road, La Costa, 760-438-9111. Brunch at the Brasserie, 11:00 a.m.-3:00 p.m., \$38; \$18 kids, free under age

five, includes spa cuisine. Din-ner at Le Figaro, 6:30–10:00 p.m., \$38; \$18, with turkey, ham, prime rib, and trimmings

# Rancho Bernardo Inn, 17550 Bernardo Oaks Drive 858-675-

Bernardo Oaks Drive 858-675-8550. Buffer with champage, \$42: \$19 kids; Veranda Room \$38; \$22 kids, choice of turkey or prime rth, fine chef Tom Dowling pre-siding, £1 Bizzocho, 200-800 p.m. \$65, five-course tasting menu with seasonal dishes by brilliant chef Patrick Ponsety.

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe, 858-756-3085, 3:30-7:30 p.m., \$54 prix five with free-range Sies-858-756-3085, 3:30-7:30 p.m., \$54 prix fixe with free-range Sies-tel turkey, plus seasonal à la carte choices (including small plates for kids) from inventive chef

# Martin Woesle.

Patrick Ponsaty.

Rancho Valencia, 5921 Valencia Circle, Rancho Santa Fe, 858-759-6216, 11:30 a.m. –8:30 p.m.,

\$50; \$25 kids. Four-course menu in beautiful surroundings with choice of turkey, lamb chops,

### Popular chef

Pamplemousse Grille, 514 Via de la Valle, Solana Beach, 858-792-9090, 2:00-8:00 p.m., \$45; \$24 kids Chef leffrey Strauss tackles

Vegetarian option J. Taylor's (formerly known as the Dining Room) at L'Auberge del Mar, 1540 Camino Del Mar, Del Mar, 858-793-6460, 12:30-6:30 p.m., three courses \$42; \$21 under age nine, free under three. The choices include turkey, lobster risotto, grilled beef fillet, porcini-crusted halibut, pork tenderloin,

Torreyana Grille, Hilton Torrey Pines, 10950 North Torrey Pines Road, La Jolla, noon–8:00 p.m., \$36; \$13 children, under five free. An incredible spread includes turkey, prime rib, salmon, quail,

pork, vegetable ravioli, and all the trimmings plus oysters and seafood. In December (12/2-22), weekday "Dickens" lunch buf-fets are lavish at \$20; \$10 kids

Heartland cookery George's at the Cove, 1250 Prospect St., La Jolla, 858-454-4244, 1:00-8:30 p.m., à la carte 4244, 1300–8:30 p.m., a ia carre, regular menu with holiday spe-cials. You can expect chef Trey Foshee's glorified spin on heart-land cooking to reach its apogee for the national feast.

View included The Shores, Sea Lodge Hotel, 8110 Camino del Oro, La Jolla, 858-456-0699, 11:00 a.m.-8:00 p.m., buffet, \$29; \$15 ages 6-12, discount for tots. Turkey, oysters, seafood, supervised by Marine Room chef Bernard Guil-

Drive (Torrey Pines Road), La Iolla, 858-459-7222, noon-8:30 p.m., à la carte (about \$40 for three-course turkey dinner). Chef Bernard Guillas and his

Valencia, La Valencia Hotel, 1132 Prospect Street (at Her-schel), La Jolla, 858-454-0771, noon-8:00 p.m., \$48 with choice of turkey, lamb chops, swordfish; buffet 3:00 p.m.-midnight, \$18 turkey dinner. Sky Room,

Top of the Cove, 1216 Prospect Street, La Jolla, 858-454-7779. 5:00-8:00 p.m., \$45 for a choice of pintade (guinea hen), roast lamb, roast beef, pepper steak, salmon, and Atlantic swordfish.

carte with choice of turkey with trimmings (\$27), Scottish salmon (\$28), New York prime beef (\$39), Chef Tod Humphreys is (\$39), Chef I od Humphreys is a protégé of Brad Ogden (of Marin County's famed Lark Creek Inn), featuring creative takes on heartland American cookery, Sounds like a good turkey-day bet.

Hotel Del Coronado, 1500 Orange Avenue, Coronado, 619-522-8490, noon-6:00 p.m., Ballroom, \$55; \$26 kids; 1:00-7:00 p.m. Grand Hall, same price; 4:00–9:00 p.m., Prince of Wales, \$65. What could be prettier than the Del in the holiday season?

Downtown Le Fontainbleau, Westgate Hotel, 1055 Second Avenue (Broad-way), 619-557-3655, noon-8:00 p.m. A la carte, \$33.50 (for Choice of turkey and stuffing, salmon, filet mignon, rack of lamb. Maine lobster, Special menus for Christmas Eve and Christmas Day, \$59.

Champagne buffet Lael's, Hyatt Regency, 1 Market Place, 619-687-6066, noon-6:30 p.m. buffet including champagne, on 50 "Seafood harvest," tortilla soup, and choice of turkey several meats, fish.

Top chof, brunch Loews Coronado Bay Resort, 4000 Coronado Bay Boule-vard (off Silver Strand). Azzura vard (off Silver Strand). Azzur: Point Restaurant, 619-424 4477, 6:30-9:30 p.m., \$75 five-course tasting menu, \$45 turkey dinner (discount for kids) With his devotion to kids). With his devotion to natural flavors and fresh ingre-dients, chef Michael Stebner is bound to create an unfor-gettable harvest dinner. Market Cafe, 619-424-4444. brunch with sparkling wine, 10:00 a.m.-3:00 p.m., \$40; \$16 kids, buffet dinner 4:00-10:30 p.m. \$33; \$17 kids, under five free.



# **Grand Opening** Invitation!



1044 Wall Street, La Jolla 858-551-7575

FREE DESSERT

# Thanksgiving Champagne Brunch At The New Red Lion Hanalei Hotel

Brunch Served: 10:00 AM - 7:00 PM In The Island's Restaurant.

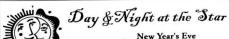
- · Roast Tom Turkey with all the
- tradtional Trimmings Carved to Order: Roast Beef
- Alaskan King Crab Legs
- Peel n' Eat Shrimp
- Omelettes Cooked to Order Breakfast items served 'til 2 p.m.
- & Leg of Lamb Pacific Rim Specialties • Fresh Fruit & Salads
  - · Assorted Pastries & Desserts

• Champagne by the Glass \$24.95 Adults • \$22.95 Seniors • \$15.95 Children • Under 5 FREE

Also a Thanksgiving Buffet will be served in the Peacock Cafe from 12 Noon 'til 8 PM • Adults \$12.95, Seniors \$10.95, Children \$8.95







# Holiday Lunch

For the first time ever, enjoy lunch at the Star, featuring a special luncheon menu and our breathtaking bay views.

December 4-22 Monday - Friday, 11:30 am to 2:30 pm



Second Seating, 8:30 pm

\$150 inclusive, six courses and champagne

Reservations: (619) 232-7408

Celebration

French champagne.

First Seating, 5:30 pm

December 31

champagne

Two elegant prix fixe dinners.

featuring seasonal seafood and

\$100 inclusive, four courses and

# GIVE THANKS AT THE HILTON.

ather together family and friends in the tradition of Thanksgiving for a

ather together family and friends in the tradition of Thanksgiving for a memorable feast on beautiful Mission Bay.

The Hilton San Diego Resort's International Ballroom is the place to be for this year's Thanksgiving Feast. Brunch is served 1 p.m. - 8 p.m. Free Valet Parking.

\$26.95 Adults, \$14.95 Kids 4-12, 3 & under FREE Carved Roast Turkey & Prime Rib Au jus, Chicken Breast with Wild Mu





Mission Ray Dr • (I-5 at Sea World Dr

# **Try Weirdo's Tacos**

A black chair with a fat leather restraining belt and two wrist restraints sits against the back wall.

FORK

tell the truth, you do feel a little intimidated. You're entering an army post-looking building. The Stars and pes and a black POW/MIA flag flutter outside.

Stripes and a black POW/MIA. flag flutter outside. But the thought that we're talking the biggest bargain this side of the Mississippi stiffens my backbone. I step past the sign. "General Henry D. Styer Veterans of Foreign Wars Post 2422." Through the double doors. Bank of eves look up. Faces Bank of eyes look up. Faces aged mustached faces, youngish faces with ponytails and biker

jackets. You can see it in their eyes. Uh-oh. This ain't one of our guys.
"Uh, you have lunches for the public?" I

say.

"Go ask Yatsie, out back."

I'm hearing a pan landing on a stovetop
through the doorway behind. A smallish woman
with a lapanese face is searing some crumbed
meat. "Yes?"

"You doing lunch for the public?" "How many?

'lust me

"Eleven to one." "Whu?"

"Whu?"
"Lunch is eleven to one."
I look at the clock. It's almost one. Ten of.
"What you want?" she says.
"What've you got?"
"Chicken fried steak or liver."

Ah, so that's the smell I'm getting. Liver and onions. Mmm. Haven't had liver for ages. If

you get that kickback vapor down your nos-trils. But, what the heck. This smells good. "Liver," I say. "Okay. I call you."

"Okay. I call you."
I retreat and take a perch. A half-dozen guys
sit around the bar. Wisccracking lady called Nancy works it.
"Something to drink?"
"Bud, I guess," I say.
"Bud for the man," says
Nancy. She clanks out a bottle.
Two dollars.
"Course now, with a couple
Course now, with a couple

oin in the conversation. "You want to try one of Weirdo's tacos," says Patt ("that's 'Patt,"

with two 1s"). He's the ponytail biker-jacket vet. "That's me, 'Weirdo,' says a guy munch-ing a lunch across the bar. "Real name's Ed, but ever since I asked Yatsie to make my tacos

ing a funch across the bat. Rea hame's Ed, but ever since I asked Yatsie to make my tacos without tomato and onions, they called them 'Weirdo tacos' and me 'Weirdo.' What can I

He laughs. I notice he is eating the chicken-fried steak. Boy, that looks good too. Dipped in egg-milk-flour, next to a pile of fried rice

in egg. milk-flour, next to a pile of fried rice that's popping with carrots and onions and bacon, and yellow bits. Probably fried egg. "Yatsie's fried rice is the best anywhere," Patt says. "Tve actually gone and taken it to other, like, Chinese, Vietnameer restaurants around town, and I show them. I say. "This, this fried rice." They can't do it!"

"Liver!" calls Yatsie.
"Liver!" calls Yatsie.

of slurps down, you're free to

mashed potatoes and gravy.
"Two dollars, please."
Two dollars! So it's true. I found the Food-

Two dollars? So it's true. I found the Food-ies' Holy Grail. The nation's best meal deal. Here in — go figure! — Coronado. I hunker in to my liver. It's rich, juicy, and tender, with hardly any kickback, thank good-ness. The mashed potato is both chunky and smooth. ("I just boil 'em and smash' em.," says Yatsie.) And the onions are slippery and juicy

without being underdone.
"How do you do it on two dollars?" I ask. "By getting whatever meat's on sale," Yat-

sie says.
"That and roadkill," says Nancy. "Yatsie volunteers her time for all this cook-ing," says Bill, the guy next to me. "To help the

"No problem," says Yatsie. "I love the VFW.

No protecting says that it was a member 30 years."

Mondays and Wednesdays, says Ed. Yatsie makes burgers, by hand. "Tuesdays and Thurs
Tuesdays and Thurse her guess what?" days, you never know. They're her 'guess what?' days. But if you're lucky, you'll hit her enchi-lada casserole, or baked chicken, or spaghetti, or this fried rice. All two bucks."

or this fried rice. All two bucks."
"You should come back Friday night," says
Yatsie. "We have a fish fry. Everybody comes.
It's fun! You'll see why! love this place."
A kid, maybe 18, wanders in, goes to the
jukebox. He flips the pages. Hits 79/09. Bing
Crosby.

"Once in khaki suits, gee, we looked swell / Full of that Yankee-Doodly-dum / Half a mil-

Full of that Yankee-Doodly-dum / Half a mil-lion boots went slogging through hell.../Brother, can you spare a dimer?
"The darmed," says Bill. "Haven't heard that song for years. It took a kid to find it right here. We wander over. Kid's name's Patrick. Navy. Knows the songs from his grandfather. "How long you been in the service, son?" says sill.

"One year, 116 days, sir."

"Well, son, the Navy gave me everything," Bill says. "I was an Idaho farm boy, poor fam-ily. I ended up a chief warrant officer." He tells

ily, I ended up a chief warrant officer. \*H tells the kid how he spent his career arming and repairing nuclear bombs. \*Get an education while you can. Then you'll rise higher. \*Yes sir. \*We pass by a painted portrait. General Styre. Il says. \*Siberia, 1193. \*A a musty glass cabinet, members have donated war relics. rifles. \*World War I helmek, a black T.-shirr that says. \*Do Nang, 65-66. \*A black Cahair with zim. \*A cabinet war in the cabinet war leather restraining belt and two wrist restraints

leather restraining belt and two wrist restraints sits against the back wall. "POWIMIA," says a plaque. "William Craig Nystul, USMC Captain, born January 4, 1946."

That certainly sobers you. These guys haven't forgotten. Back at the canteen counter, I chew into the rest of my liver. The kid hits another button, Satchno. "What a Wonderful World."

"Another Bud, hon?" asks Nancy. ■

I'll Lend You My Crusher

"What some of them did was boost up the alcohol content by adding bourbon to the wine, or any kind of alcohol."

eturning — if only briefly — to Darrell Corti, the Sacramento-based wine retailer who played at least a supporting part in nurturing the fledgling California premium wine industry to maturity. Besides becoming the first

retail buyer for several seminal wineries, besides acting as investor or private bottler for others, and or private bottler for others, and besides encouraging labels like Sutter Home to start experimenting with grapes like Zinfandel, Corti gave some vinous advice to Charlie Froehlich and Mickly Fredman, two San Diegams who were starting a winery in the San Pasqual Valley just north of Escondidol. Valley just north of Escondidol. The contraction of the Charlie of the

attorney, took a wine-appreciation course that UC-Davis ran at its Lake Arrowhead extension. UC-Davis ran at its Lake Arrowhead extension. The course was taught by Professors Albert Webb and Vernon Singleton, but it was Corti who se-lected the wines. And, recalls Fredman, it was Corti who, "whenever the professor would make a statement that wasn't correct... would correct the professor. I was having lunch with Professor the professor. I was having lunch with Professor was the proposed of the professor with the pro-cessor solling vosa this mass." keeps telling you things?'
" 'Well, that's Darrell Corti; he selects the

wines for the course.

'Well, you guys are supposed to be the experts; how come you had him select the wines? erts; now come you had him select the wines?

"He's the only guy we know who can taste
the wine in the barrel and two years later, get it
in the bottle and say, "Yeah, that's the wine I
bought," or "No, that wasn't the wine I bought."

[Corti and I] became friends, and I bought things from him and saw him. And when we decided to start a winery, why, we called on him to help us a little on what grapes to use and so on." The other half of "we," Justice Charlie Froehlich, had taken courses from UC Davis as well — weekend-long "profes-

sional courses in grape growing. Davis offers courses to home wine-

Davis offers courses to home winemakers and hobbysits and
professionals. I used to live in
Point Loma. There were, in the
number of people in Point Loma.
most of them Portuguese, who
made wine. They had a lot of fun at it. I can into
somebod whose father made wine, and so I went
over and railed cut to the old man I said, I'd like to
an ited setup for a home winery. "He said, "Well." an ideal setup for a home winery. "He said, 'Well, go down to such and such liquor store and buy

go down to such and such liquor store and buy a couple of used brandy barried; — which I did. TIll lend you my crusher...and my press. And I know where you can get some grapes. — The lod man's methods were not Davis. — The goal was read to the wine, and you have to add some sort of preervative — so drum brisulfide or potassium entablosulfide. If you don't, the wine goes bad. He would drink all his wine within the year, so that by the time September came around, the wine was getting pretty close to vinegar. But that was all right; he'd start drinking the new wine in

If you didn't want to spend the fall swilling painful grog, there were remedies. "What some of them did was boost up the alcohol content by

adding bourbon to the wine, or any kind of alcohol. The per-centage would not be 12.5, but more like 15. Then it kept better." Froehlich borrowed the press for several years, "and then I finally bought my own then I finally bought my own equipment —a small stemmer-crusher and a small press." He bought his fruit from local wineries, "and then for several years in a row, we bought if from the Guadalupe Valley in Mexico. We didn't pay a lot for the grapes down there, but they were good grapes — Dolcetto erange."

Calendar

grapes." What began as a pleasant hobby grew into a business partly through economic con-siderations, though the initial goal wasn't so much the makgoal wasn't so much the mak-ing of money as the protecting of it. Froehlich, a one-time pro-fessor of taxation at Berkeley, recalls that the early "70s" were a time of tax-shelter creation; people could invest in agricul-ture and save taxes. The structure of the tax law at the time permitted farmers to deduct costs incurred at a time when they had no profit. You could start an avocado grove

could start an avocado grove or an orange grove or a vine-yard and deduct all of the expenses for the preproduction period. Farmers had been doing that forever, but when doctors and lawyers started doing it, then the government became upset and changed the law." Froeblich had already been involved with the planting of some successful avocado groves and during a barge trip through France with a group that included his friend Fredman, the two got the idea that it might be fun to do the same thing with a vineyard. Upon his return, Froehlich consulted with the

a city-owned agricultural pre-serve. Next, he approached the city with a proposal to lease "about 150 acres." The city agreed, and Fredman "created a partnership, raised some money from some more partners, and commenced to plant ners, and commenced to plant a big vineyard." His investors were "people we knew [who] had bought into some of our avocado ventures and thought there would be more fun in owning a winery," or at least a vineyard. The two supple-mented their own research with mented their own research with advice from Corti and other people associated with Davis and planted Gamay, Petite

Sirah, Sauvignon Blanc, and Chenin Blanc. It sounded like a thoroughly It sounded like a thoroughly pleasant proposition, which may have been part of the problem. As Fredman tells it, "the only trouble was that everybody got the idea at the same time. There was a glut of grapes all over the state. We started out growing grapes and realized we had no market for them. That's when desired to them. That's when we decided to build a winery —

we decided to build a winery—so we could use the grapes.

Building a winery meant convincing the city council to ease up on the notion that the San Pasqual Valley was to be San Pasqual Valley was to be san Pasqual Valley was to the winery was agricultural purpose. They could see that maybe a winery was agricultural—kind of like a packing house for oranges — but they weren't too hot about the diea of selling kines at the winery]. They'd let farmers put up farmstand and things like that, and of course the Wild An imal Park is big retail," but a winery sounded imal Park is big retail, but a winery sounded more like a regular storefront business. Con-vinced that this was the only way to make the thing profitable, Froehlich offered the city 6 per-cent of the winery's gross. They accepted. More next week. 

—



GIVE THANKS DINNER

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Type of Food: Inversion yes 24.00 burgers and fries (Mondays and Wednesdays); Tuesdays and Thursdays, are Yatsie's
Tours What? days (possible include liver with mashed gotato and orinose, thicken fried steak with fried race,
Tours What? days (possible include liver with mashed gotato and orinose, thicken fried steak with find race,
Tours What? days (possible include liver with mashed gotato and orinose, thicken fried with find race,
Tours Stop (possible fried fried fried), and the fried fri





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# Calendar RESTAURANTS

RESTAURANT LISTINGS The Reader's Guide to Restaura

The Reader's Guide to Restaurants are recommended listings written by our reviewers. Individual restaurant will appear once or twice a month. complete iearchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a latest information available for a mid-range entrée. Inexpensive: below \$10: moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for reservoitions.

### NORTH COASTAL

THE ARMENIAN CAFE 3126 Carlsbad

BARONE'S TRATTORIA DEL MARE 2334 Carmel Valley Road, Del Mar, 858-259-9063. Pleasant interior, 27 pas-tas, low prices, huge portions of tasty food make this a winner for all be-

THE BRASSERIE La Costa Resort 8

D.B. HACKERS SEAFOOD CAFE AND GRILL 101 North Highway 101, Encinitas, 760-436-3162. This simple daining room is enhanced by beautiful watercolors on the walls, and the fish

lunch and dinner. Low.
MILTON'S DELICATESSIN, GRILL
AND BRAKERY 2660 Via de la Valle,
Flower Hill Mall, Del Jule,
838-792-2225, You'll find 200 items deil;
Chicago-style pizza; and grilled rinks,
steaks, vegetables. Two recommende
items: Chinese chicken salad and skart
chinese chicken salad and skart
deli, not the worst. Open daily, break
and winch dimers. Moderate
fast, lurch, and dimers. Moderate

fast, lunch, and dinner. Moderate.
PACIFIC COAST GRILL 437 South
Highway 101, Solana Beach,
Highway 101, Solana Beach,
See, 794-4032, Many dishes here are under \$10.00. Best betts: baby back ribs,
fresh fish, variety of burgers served with
salad and fries presented in a paper bagsunday brunch from the menu.
1130 a.m. to 4:30 p.m. Warm, casual
armosphere, Copen daily lunch and din-

ner. Low to expensive.

RED TRACTON'S 550 Via de la Valle,
Del Mar, 858-755-6600. Truly mammoth portions of prime rib, steak,
chicken, and fish are served in lovely
surroundings. Dinners come with corn
on the cob (when in season) or baked
potatoes or vegetables. Salada are à la
carte, but are enough for two people.
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SPICES THAI CAFE 3810 Valley Centre Drive, Piazza Carmel Shopping Centre Drive, Piazza Carmel Shopping Centre, Del Mar (est of Carmer) Valley turn-off), 858-259-0889. "We consider the contraction of the

ST. TROPEZ BREAD FACTORY 947 bread; some French, some traditional.

Many low fat, fat free; all organic. Great
lavor. Excellent honey-nutty oat,
prioche, foccacia, potato dill. Open
daily. Low.

daily, Low.

TORREY PINES CAFE 2334 Carmel
Valley Road, 858-259-5878. The menu
is similar to the sister restaurant, the
Bird Rock Cafe, with many salads, pastas, and an excellent Sunday brunch.
But there are terrific new additions:
paella and tender short ribs cooked in a
barbetus susce salars as the salars.

### NORTH INLAND

150 GRAND CAFE 150 West Grand Escondido, 760-738-6868. The new che

BERNARD'O RESTAURANT 12457 Rancho Bernardo Road, Rancho Bernardo Village Shopping Cer 858-487-7171. The restaurant is ele in food, service and ambiance. The

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Buy any dinner entree (\$10. max value) and get anothe entree of equal or lesser value FREE with this coupor 15% gratuity will be added to the total before discoun

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For Reservations

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picRESCENZO'S 11625 Duenda Road, Westwood Shopping Center, Rancho Bernardo, 858-487-2776. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizzas to eat in or

Imperial sub are knockouts. Clouds Sunday. Open Monday through Start-day, 1100 a.m. to 8:30 p.m. Low. HERNANDEZ, HIDE. AWAY Rancho and Lake Drives, Del Dios, Lake Hodgas, 760-746-1444. The break-Hodgas, 760-746-1444. The break-tseak and eggs. chilaquiles, assuages, beans, and omittels. Fior dinner entre. Recause if a not easy to find, call for driving direction. Closed Monday day, Lunch and dinner. Turcaday through Sunday, Low to moderatar

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Mess, 858-566-6720. From the dim sum
overed Started, and Sunday to its variovered Started, and Sunday to its variovered Started, and Sunday to list varitown to the started of the st

MIIKI JAPANESE RESTAURANT AND SUSHI BAR 9823 Carroll Canyon Road, Eucalyptus Square, Scripps Ranch, 858-566-0206. You'll find a first-

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Road, 858-566-5215. Texas barbecue
consists of meat, chicken, and links that
are smoled rather than cooked over a
fire. The room is unadorned but very
clean. Sume menu lunch and dinner.
Open daily, continuous service. Low to
low moderate.

two blocks of the California Center for the Arts, Escondido, this restaurant stays open on Sunday when special events

AESOP'S TABLES 8650 Genesee Ave

day, dinner only, Low to moderate.
AZUL LA DULA 1295 Prospos Street,
858-45-9616. The unobstructed ocean
view and opplent interior are glamorous. Cuisine is Mediterranean with
California influence. Menus change
daily. When available try pan-seared
daily. When available try pan-seared
soup, not duplicated am gaprangus
soup, not duplicated am gaprangus
fish and seafood. Moderate to
expensive.





WINE BAR 8970 University Center Lane, Aventine Complex, La Jolla East, 858-535-0078. Beautiful atmosphere, 858-535-0078. Beautiful atmosphere, excellent service, very fine preparations. Very crowded weekends. Steaks and chops first rate. Vegetables à la carte. Open dinners only nightly. Upper moderate to excensive.

moderate to expensive.

FOREVER FONDUE 1295 Prospect
Street, #201. upstairs, 858-551-4509. If
you stay with the cheese fondue, house
salad or shrimp with spicy cocktail
sauce, you'll have a good meal. Steel
plates make food cold. The dinner for

THE MARINE ROOM 2000 Spindrift Drive, La Jolla Shores, 858-459-7222. Complete redocration, change of chefs, and extensive California and Continental menu have restored this wnershele room to its former grandeur. About inne fish dishes are available nightly. Buffet brunch Sunday for \$26.95. Spiendid service. Open daily, Lunch moderate, dinner expensive.

moderate, dinner expensive.

BOPPONGI 375 Prospect Street, La lolla.
858-551-5252. In terms of atmosphere and food preparation, one of the best restaurants in La Jolla. Euro-Asian preparations offer 20 appetizers, which include suals. Don't overhook the Thai soup, Atmites admon, duck confit: nicrise staked. Lacellent Studies of the Lacellent Studies of Lacellen

daily. Moderast to expensive.

SAMMY'S CALIFORNIA. WOODFIRED PIZZA 702 Pearl Street.

\$\$\$54.95.922. You have a choice of 22 wood-fired pizzas, most with exoit toppings. Many come here just for the salsals, half orders are served for most salsik. Same menu Junch and dimer.

Continuous service. Open daily. Downtoptop-96-9609. Call bad location, 769-489-1212, Low-

sion, 790-438-1212, Low.
SANTE BISTORANTE 7811 Herschel
Avenue, La Jolla, 858-634-1315, The
herh has added lauter to every dish on
and sedrood dishes. At least 3 fresh fish
and sedrood dishes. At least 3 fresh fish
are available every night along with
those on the menu. Excellent chopped
with quaid and lamb chopts. Separate
room for bar: repurate private dining
come, Lusch, Mondey through Firday,
closed patio for lunch. Not to be missed.
Moderate to expensive.

KEARNY MESA

BACI RISTORANTE 1955 West Morena Boulevard, 619-275-2094. If

treat. Be sure to order at least two past-tas (parties of four or more can request a combination pasta plate) and fresh fish or chicken. Excellent fried aguid and the best zabagdione (dessert) in the city. Salt may be more than usual. First-rate service. Open Monday through Sat-urday, Closed Sunday. Moderate to

especially fine on Saturday and Sunday, when 100 items are available. Open dails, Upper moderate to expensive

and disner. Low.
KOBE MISONE 5451 Kezrny Villa
Roak Kezry Men, 858-80-7799; EaFeather States of the Control of the Control
Road Kezry Men, 658-80-7799; EaFeather States of the Control
Road States of the Con

spicy Szechuan dishes as well as for its Mandarin specialties. For Mongolian barbecue, you have a choice of beef, pork, lamb, or turkey with stir-fried veg-etables (barbecue is not available Sun-day moraing). Extensive menu with many unusual dishes. Open daily, lunch and dinner. Low.

Moderate to expensive.

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Street, Kazny Mesa, 888-565-6730.
Don't miss this excellent Vietness are offered.

Don't miss this excellent Vietness are offered, very and its please of the property of the

expensive.

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especially fine on Sturday and Sunday.

### THE REACHES

GUAVA BEACH BAR AND GRILL
3714 Mission Boulevard,
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MARDOR'S EDGE Sheraton Harbor Is-hand Resort, 1300 Harbor Island Drive (across from airport), 619-291-2900. The restaurent has a tunning bay view and contemporary interior, Good Cal-ifornia cuisies includes fisch, chicken, pattas. For inexpensive diversion, try her Bakery (adjacent to the dining room) where sandwiches and pastries are served. Open daily, breakfast, lunch, dinner, and Sunday brunch. Moderate to extensive

to expensive.

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Street, 619-222-8787. Fresh fish and
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room on the dock. Great view and you
may eat on the outside deck or inside.
Very casual. Best best: fish and chips
and fresh fish sandwiches. Open daily,
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HUMPHREY'S 2241 Shelter Island Drive, 619-224-3577. California coastal cuisine in a newly renovated room with a beautiful bay view. Among the well-prepared dishes, black Angus "baseball cut" steak, grilled vegetable tower, sea-

buffet brunch. Moderate to expensive.

ARED'S 80: Bast Pathor Island Drive,
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stack, offered in a room directly on the
harbor, Presentation, in the manner, of
Morton's, is to show you the entire
raw. Price of entrée includes nothing
der, vegetables, postatoes à la carté. Excellent appetizers, especialty free-onion
der, postatoes als carté. Excellent appetizers, especialty free-onion
(Closed Monday, Dimer only, Yuesday
through Sunday. Expensive.

Closed Monday, Dissue only, Tuesday though Studies, Tegenstev 4: Linn to House of Studies, and the Control of Studies of

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and dinner. Low to low moderate.

THER BUNGALOW 4099 West Point
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169-224-2884. This charming bungalow with a roaring fireplace offers
Ferench Continental food and on
Ocean Beach landmark. Evening special includes soop or salad and entity
Low the Continental food and as the
Attractive patio. Early bird specials are
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hours. Moderate to expensive.

MIDWAY.

OLD TOWN &

MISSION VALLEY

EL AGAVE 2304 San Diego Aven Old Town, 619-220-0692; has stairs Old Town, 619-220-0692; has stairs an ramp on Old Town Avenue. Withou doubt one of the best if not the bes Mexican gourmet restaurant in the city No chips and salas, but exquisite prepa rations, all made to individual order The appetizers. Caesar salad, fish

OLD TOWN MEXICAN CAFE 2489 San Diego Avenue, Old Town San Diego Avenue, Old Town, 619-297-4330. This boisterous cafe is noted for its excellent breakfasts, served from opening to closing. Try also the rotisserie-roasted chicken, the carnitas, or the fajitas. Open daily. Low to moderate.

### EAST COUNTY & STATE COLLEGE

BARNES BAR-B-QUE 9725 Campo Road, Spring Valley, 619-697 becue Memphis-style, with sis on pork sandwiches se

LY'S GARDEN 6011 El Caion Bou

tamales served anywhere, excellent carne asada, sensuous enchiladas. Ar-rive early. Always crowded. Open daily.

Low.

SALA THAI 6161 El Cajon Boulevard,
Campus Plaza, 619-229-9050, You will'g,
ind his Thai restaurart as chaming as
its owner. The menu is extensive, the
combination or the Chinese specialities.
Lowing experience and gastronomically
satisfying, Open Monday through Saturday for lunch and dinner. Sunday
dinner only, Low to low moderate.

SUNNY GARDEN CUISINE OF CHINA 5500 Grossmont Center Drive CHINA 5500 Grossmont Center Drive La Mesa, 619-64-2288. This neighbor-hood restaurant (formerly Chang) of Fers 18 chicken preparations at low cost plus dieed chicken in lettuce cups and smoked chicken with fried greens—the last two are appetizers. Good neighbor-hood restaurant in gorgeous surround-ings. Open daily, lunch and dinner. Low to moderate.

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Holiday Dnn. 595 Hotel Circle South, San Diego For reservations please call: 619-291-5720, ext. 4450

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Roast Tom Turkey with Cranberry Sauce & Stuffing

Honey-Glazed Virginia Baked Ham - Steamship Round of Beef au Jus

Garlic Mashed Potatoes - Rainbow Trout Amandine

Candled Sweet Potatoes - Vegetable Medley

Array of Salads - Plus a Mouthwatering Dessert Station

Adults \$16" - Seniors 13" - Children 5-11 years old 7"

Children under 5 eat free with a paying adult.

# SAN DIEGO

ANTIQUE ROW CAFE 3002 Adam Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of omelets, eggs. Benedict or Florentine, egg burritos, and biscuits and gravy. One portion is enough for two. Dinner offers burgers, Philly steaks. Indoor and outdoor seat-

CHICKEN PIE SHOP OF SAN DIEGO 2633 El Cajon Boulevard, 619-295-0156. You'll get lots of fried chicken, chicken and turkey pies, mashed potatoes, and desserts for prices that don't seem to have changed much since the shop opened over 50 years ago.

MAMA'S BAKERY AND LEBANESE DELI 4237 Alabama, North Park, 619-688-0717. This informal little restaurant is more interested in quality restaurant is more interested in quality than presentation, concentrating on the specialties they do well. Mama's offers quick meals with a culinary tradition, definitely no: "fast food," but with fast food prices and ease. Recommendations include the deliciously cheap falafel sandwich in Mama's fresh-made sajj. to a bowl of fool mudamas, or slow to a bowl of fool mudamas, or slow-cooked beans (tasty fava and garban-zos). Try also spinach pie, labneh (creamy cheese, olive oil, and pita), and haba ghanoush (smoky pureed eggplant and hummus). Low.

and hummus). Low.

SOUL FOOD EXPRESS 840 South 47th
Street, Southeast San Diego.
619-264-0202. The careful kitchen at
Soul Food Express provides masterful
home-style Southern cooking that
makes you feel cared for, looked after. home-style Southern cooking that makes you feel cared for, looked after. It is the deep-frying, endliess slow-sim-mering, barbecuing, and so on that gives this American regional cuisine its soul. And you will taste it in Soul Food Ex-press' collard greens, candied yams, beef this, fried cattish (an excellent example of Southern technique), and their potato salad, corribrerad, and sweet

do with style and panache than with comfort, and with pleasure. Low.

UPTOWN

BREAD AND CIE 350 University Ave

BUSALACCHI'S RISTORANTE 3683 Fifth Avenue, 619-298-0119. If you like old-fashioned Sicilian-style cooking— tons of tomato sauce, olive oil, and gar-

CAPE ON PARK 3831 PAIR SOCIETY (Park and University), 619-293-7275. Gigantic portions and good food make this a standout for people with large ap-petites and slim purses. Be aware that there are long waits on weekends for breakfast and lunch (served simultane-ously) and dinner. The place seats 40; the cooking is called eclectic American the cooking is called eelectic American comfort food. It's home-style rather than slick. Open daily. Low to low

CREST CAFE 425 Robinson Avenue, 619-395-2510. Onion rings served in a loaf, homemade potato chips, chicken, strak, pasta, and a variety of extra-lean nearbroiled hamburgers, plus the continuous service from breakfast tô late night keep this cafe crowded. Breakfast omelets particularly good. Desserts are homemade. Noisy and high spirited, this cafe is open dally, breakfast, lunch, and dinner. Los

and dinner. Low.

EL INDIO SHOP 3695 India Street,
619-299-0333. The shop bas an indoor
dining area, or you may brave the elements (such as they are in San Diego)
to henches across the street. You on
be disappointed by the pungent,
nouth-watering specialties. The mentire
menu is available for takeout, as are
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GELATO VERO CAFFE 3753 India Street, 619-295-9269. A fine spot for Italian sorbettos and ice creams, pas-tries of all kinds, and coffees. Diners can

By fax at 619-233-9797 - Night or Day - 7 Days a Week - Online at SanDiegoReader.com

At the prompt press the 4-digit extension of the restaurant that interests you. EAST COUNTY &

You may request up to three menus ▶ Denotes restaurants that serve brunch

DOWNTOWN	
Anthony's Fish Grotto	2142
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### SOUTH BAY & CORONADO Anthony's Fish Grotto-----2482

--2127

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Sammy's Woodfired Pizza

City Delicatessen

DeLuca's Italian

Grangers & Ethiopian Cafe

Ethiopian & American

Khyber Pass Afghan

Lotus Thai Cuisine Pizza Nova Italian

Sanfilippo's Italian

Thai Foon

American/California Cuisine Sevilla Spanish & Seafood-

i	Black Angus Restaurant2486	П
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### STATE COLLEGE Anthony's Fish Grotto--- 2866 Black Angus Restaurant Casa Picante Mexican-Pizza Nova Italian --2859

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Shellow's Seafood & Steak

# Torrevana Grille American & Stafood ..... 2438 NORTH COUNTY

-2402

2194	INLAND	Rolfy's Bistro American
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To list your restaura	ant's menu call the San Diego Reader	at (619) 235-3000.

Su Casa Mexican -

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lic — then try this converted cottage which serves it. Lots of pasta dishes, wal, chicken, and fish. Lunch, Monday through Friday, dinner nightly. Moderate to expensive.

CAFE ON PARK 3831 Park Boulevard

moderate.

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Avenue, Hilleres, 619-295-2747, Jevish
specialities available here include brisket
of beef, chicken in the pot, chopped
liver, and a wide variety of sandwiches
reguerate in the pot, chopped
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Open daily, breakfast, lunch, and dinner, to midmight during the week and to
239 a.m. Friday and Saturday, Low.



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Friday Special

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of the Newrope,

set. 11 sm-10 pm.
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Adults \$35.95 Children 5-12 \$12.95 Children under 5-our guests

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SAN DIEGO 3332 Adams Ave. (Adams at Felton) 283-0355 undisturbed indoors or, witting, outside. Open daily.

permitting, outside. Open daily.

LAUREL RESTAURANT 505 Lourel

Street (at Fifth Avenue), 619-239-2222.

This French provincial restaurant is ophisticated and stylish with food that's appealing. Menus change daily and seasonally. Reservations a must. Dine early in the week for quiet. Weekends are jump. John of the mightly from 3:00 p.m. of the province of the prov

LIAISON 220-Fourth Avenue (Fourth and Ivy), 619-234-5540. This French restaurant with its romantic atmosphere offers an a la carte menu and fixed-price meals. Pleasant flood, excellent service. Patio dining, weather permitting. Closed Monday. Open Tuseday through Sunday for dinner. Low moderate to expensive. MALTESE BISTRO AND BAR 4015

At present the menu offers items from Spain, Italy, Morocco, Tunisia — a lit-tle of this and that. Food fresh; casua

SAFFRON NOODLES AND SATE SAFERON NOODLES AND SATE 3737 India Street, 619-574-7737, Casual Thai food, noodle dishes, soups, sate (grilled chicken, beef, pork) to eat in or take out. Best bet: chicken noodle soup and curry served Wednesday only. Gor-geous art work. Open daily, same menu all day. Low.

TASTE OF SZECHUAN 670 U TASTE OF SZECHUAN 6 70 University Avenue, Hillerst, 619-29-11-668. The Mandarin Szechuan menu offers standards with few surprises. But the three best features are the lovely room, the astonishing friendiliness of the management, and the late hours. The Péking duck is excellent and so is the chopped chicken in lettuce cups. If you have favorite dishes they will be prepared upon request in advance. Open daily. Low to moderate.

moderate.

TERRA 1270 Cleveland Avenue (corner of Vermont, one block north of University), Hillcrest, 619-293-7088. This handsome Hillcrest restaurant serves American cuisine that is comforting rather than trendy, inventive without being off-the-wall. Entrées are without being off-the-wall. Entrees are simple yet delightful: try the roasted chicken with orange or grilled sea bass. Appetizers include pumpkin ravioli. Terra's dishes include a tasteful selec-tion of fresh vegetables, well prepared and artfully presented. Their edible cigar is an unusual dessert treat. Open daily for lunch and dinner. Moderate.

### DOWNTOWN

BUCA DI BEPPO 705 Sixth Aven 619-233-2272. Family-style, southern Italian dining room seats 305 people. Food is simple (one sauce fits all), por-tions huge and restaurant is child- and teenager-friendly. Go for plain fun, but not for gourner diners. Metaballs and spughetti best bet. Open daily, Nightly for dinner, Saturday, 400 pr. no. to mid-night; Sunday, noon to 10:00 p.m. Low to moderate.

THE CHEESE SHOP 401 G Street THE CHEESE SHOP 401 G Street, of 9-232-2305. This cafe offers outra-geously good sandwiches of which my keyortes are the Black Forest ham and the rosst pork. Muffins and cookies are based on the premise. Paper plates for food but real mags for coffee and tea. Open daily, Low. Branch in La Iolia. 2165 Aventad a let Playa, La Jolia Stores, 884-459-3921.

Shores, 858-459-3921.
THE FIELD IRISH PUB AND
RESTAURANT 544 Fifth Avenue,
Galamp District, 619-223-9846. Every
bit of the interior was cent from Irefand
recreate a country firsh pub. Try the
boxtys (postato pancaker filled with eggs
and susuage), fish and chips, frish with
Great for breakfast Sartuday and Sunday, Music and dancing Stunday 500
900 p.m. Bring kiddies. Low to low
moderate.

moderate.
FIO'S 801 Fifth Avenue (corner of F
Street), 619-234-3467. An entirely new
menu characterizes this restaurant,
which now emphasizes fish and seafood.
The pizza bar is no longer available, but
new pasta dishes are sure to please your
palate. Open for dinner nightly.
Moderate to expensive.

GRANT GRILL U.S. Grant Hotel, 326 Broadway, 619-239-6806. As always,

# Online **Restaurant Coupons**

n indicates at least one North County Incation

Angelo's Free dinner Ashoka 50% off lunch or dinner Atlantis Free tiramisu Bahia Cafe

Black Angus Restaurants

Prime rib buffet \$12.95

\$9 off prime rib for 2 Blue Crab Lunch for \$5.95 Bollicine Free dinner entrée Brockton Villa Restaurant on Villa Restaurant
Broken Yolk Cafe
S2 off breakfast or lunch

Buffalo Joe's 2 for 1 dinner Free baklava Caesars Cafe O Calypso Café 50% off dinner 'Canes 51 Bloody Mary

Casa Picante Free dessert Casa Sanchez Free appetize Chateau Orleans
Chopahn Afghan Cuisine

2 for 1 Calum/Creole entrée
15% off lunch or dinner

Cottage Cafe
Cucina Fresca
Free appetizer Delilah's Mediterranean Grille 20% off entire bill

DeLuca's Cucina Italiana 2 for 1 lunch or dinner D'Lish Xpress 1/2 off dinner Elephant & Castle Complimentary appetizer

French Gourmet 50% off dinner Galley at the Marina S2 drink specials
Galoka Free dessert with dinne

Ginza-Sushi Sushi dinner for two \$14.95 Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15

O Greek Village Free saganaki
Hard Rock Cafe Free collectible gift Harry's Coffee Shop
Hollywood Star Grille
50% off 2nd entrée Hollywood Star Grille

Honey's Diner Free dessert or drin 55 off dinner or brunch cruise lewel Box Bar & Crill 2 for 1 menu item

Juke Joint Cafe Complimentary dessert O La Mision Free margarita

Lips Restaurant 50% off dinner Mandarin Plaza 2 dinners for \$12.95 Marrakesh \$10 off Moroccan cuisine

O Mikko 50% off sushi Mirage Coffee Company 2 for 1 espresso Olé Madrid

50% off entre Palomino Euro Bistro Free gourmet pizza Free appetizer Pampas Argentine Crill O Passage to India 50% off dinner

Pasta Espresso S4.50 pasta

© Pizza Nova Dinner for 2 \$12.99 Raw Mana \$5 off sushi

Rock Bottom Free appetizer O Roma Mia Lobster or steak for 2 \$49.95
Luis Rey Downs 2 for 1 dinner

O San Luis Rey Downs Sanfilippo's llippo's Pizza or lasagne for 2 \$10.49 Saska's Buy 1 dinner, get 1 free O Sevilla S7 off Paella Valenciana

Mongolian BBQ dinner \$8.50 Shanghai

Shelby's 514 off dinner entrée

O Star of India 50% off entrée Su Casa 25% off entire check The Surfside 1/2-price appetizer

Thai Chada 50% off entrée Thai Foon Free egg roll order Thai Orchid Cuisine 2 for 1 dinner Thai Time II Restaurant Free dessert O Tio Leo's

Todai 20% discount for seniors SanDiegoReader.com

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daily. Breakfast, lunch, and brunch,

moderate. Dinner, espensive.

LA PROVENCE 708 Fourth Avenue,
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new owner has redecorated and upgraded the menu to Southern French
under Finerham's caserole, rack of
lamb, and frog legs. Separate dining
room for private parties especially
appealing. Moderate prices, fresh food,
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lunch/brunch, nightly for dinner.
LARL'S RESTAURANT Hybrid Regney
Hotel. One Market Street.
619-687-6066. All-you-can eart fishand-seafood buffet, Friday nights only.
600 to 9:00 pm. \$21195. All you-caneat prime rib buffet. Thursday night.
\$1895. Wednedday night. all. you-caneat Italian buffet for \$14.95. Worth trying for lovers of buffets.

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featured wine list.

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#### SOUTH BAY & CORONADO

AZZURA POINT Loews Coronado Bay AZZURA POINT Loese Coronado Bay Road, Coronado, Bay Road, Coronado, 619-424-4000. The next) record of the record o

BUON GIORNO 4110 Bonita Road, Bonita, 619-475-2661. The menu in-cludes antipasti, soup, salad, pasta, pizza as well as chicken, meat, and fish. Try the Caesar salad topped with grilled fresh chicken breast, or linguine al pesto. Fish does very well here. Open daily, Moderate to exmegate

CROWN ROOM, HOTEL DEL CORO D'LISH PIZZA AND PASTA 186 Eur.

ZORBAS FAMILY RESTAURANT 100

ZORBAS FAMILY RESTAURANT 100 Broadway, Chula Vista, 619-422-8853. All-you-can-eat Greek buffet daily, lunch, midweek dinner, weekend dinner with entertainment of belly dancers and Zorba's dancers. Plenty to eat. Not gourmet food, but fun. Open daily, lunch and dinner. Low.

#### TILLIANA

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the resturant's serves-digit number.]

LT AGRINO 733 Sixth Avenue Girl
Revolución, 85-70-75. Lozated in the
heart of file ods carion of Fijunan, there
blocks west of Revolución, this restaution of the serves of the serves of the serves
also offers fish, seafood, and front. The
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Low to moderate except for lobster. EL ZAGUAN Avenida Paseo de los Héroes 10501. Zona Rio (turn right at statue of Lincoln), 634-6781 or 634-6006. The name means doorway or entrance, usually to a mansion, and the interior is GRAND BISTRO Grand Hotel Timana

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CUTE SLONDE, 29, SEEKS real cute, figury for fun in the sun and under the twinkling stars. 32-40. Nonsmoker. (11/29) SLEEP UNDER STARS. 49, 5'10", slm, at

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TO PURCHASE AN OPTIONAL HEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized;
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FREE AD DEADLIN	Et 7 am Saturday	We must have to	he following information. Please print.	Reader	Matches Voice Mailbox	S FREE		
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NEW! Now you can also receive e-mail responses! Simply provide your address below. (Don't worry, your e-mail address will not be revealed.)	No cancellations. No refu order payable to San Diego MasterCard or Discover, ple
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ATTRACTIVE MALE, 27, seeking ofder women of Asian or African-American descent. Outgoing, love children and care more about what's inside than outside. Please call. (11/29) T 33693 TALL, HANDSOME GENTLEMAN, 45

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HORTH COUNTY SURFER, shape. Seeking March 11/22

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PINANCIALLY SECURE, handsome white professional, 5'11', 160lbs, 40s. Marriage minded. Not like others. Darn good man, You're very pretty, 38-45, slender, smart, essuraing, nonsmoker. (11/22) 12'33524.

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onsmoker, athletic white professis onest. communicative, responsible orist, hugger, dancer. North Comecower: Diversified interests real looks, figure, mind. (11/22) \$\mathbf{T}\$. The communicative round Looking rises. \$\frac{1}{2}\$. Signed, educ.

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hornocener, white male professional en-oys outdoor activities, cycling, tennis, cycl. desires similar for romantic, advan-turus, fun. long-term relationship. Non-moking (11/29) 22-33632 PAPI CHULO, sim. athletic, 5'8', 40s. edu-cated, opinvatic, Seeking siender Latina for conversation, drining out, social events, nor (11/29) 27-33648

coals secure. Free time, concerts, travel, mineral secure. The concerts, travel, time mine (1)(20) ±2.3085. It is not time mine (1)(20) ±2.3085. It is not secure time (1)(20) ±2.3085. It is not secure time (1)(20) ±2.3089. It is not pushine. You won't took any fur-mer (1)(20) ±2.3089. It is not pushine. You won't took any fur-lender selucation. Mentally, cutharly, so re-lated to the concert of the concerts remained. The concerts remained (1)(20) ±2.3085. It is not remained. (1)(20) ±2.3085.

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Evenings, weekends, 780-635-1420
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Neosmoking ternies is shark 2 beriroom. 2 bath. English surriy asuliminent 1/2 block to beach and shops, covered parking laundry. No pers Avarlable December 1 855-481-15734.

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Beach 1 block Paining, washer/dryer Nosmokers, drugs, no pets 1/2 dillbles, cable, Jedrey, 858-755-8055.

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619-227-2220

A COSTA, MiZh Dius deposit. Large room with balcony, own bath. Modern 2-story home, all appliances, storage, Preplace, produced and the story of th

519-255-2415, 25056.
10 July 2015-2415.
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25 July 2015-2415.
26 July 2015-2415.
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26 July 2015-2415.
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LA MESA. \$400/month plus deposit. 1/3 utities: 1 bedroom, share bath in 3 bed-room, 2 bath house, 5ps, laundry Near SOSU. Avalatie now 619-463-8030, 619-235-2415, x234-19.

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La usines Roommale to bedicombinate Outre to be bedicombinate Outre neighborhood Washer(driver, view yard, pool. Near SDSU Available Novem-ber 18. Loave message, 619-337-9139. LEMON eROYM. \$550, 122 utilines. Seei-ing materfernale for private house. Large bedicomb bath, parking and park view. No drugs, no smoking. Have cats. 619-337. 975, 619-255-2415, visibos.

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2415, x12537

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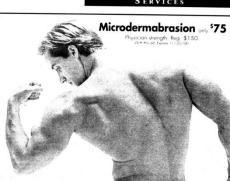
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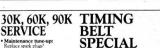
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By John Brizzolara

fathers worshipped. Wednesday is the day of Woden, the war god; Thursday is the day of Thunder, or as the North-men called him, Thor, the God of air and storm and rain; Friday is Frea's day, the god of peace and joy and fruitful-ness, whose emblems, borne aloft by

ness, whose emblems, borne aloft by dancing maidens, brought increase to every field and stall they visited. From A Short History of the English People: 1907 by John Richard Green. Evidence of fruitfulness is certainly everywhere this Friday night at Lips, on Fifth Avenue in Banker's Hill, the per-forming drae-queen yeave with a libour on rulin Avenue in bankers a rul, afte per-forming drag, queen venue with a liquor license and a leer. And speaking of stalls, I am glad I had no pressing bowel or blad-der urgency as I walked in and met Mitchell, the manager, and Erika, the transsexual hostess/performer.

transexual hostess/performer.
I was traumatized in 1975, on Manhattan's Upper West Side, when I went out to a newsstand at 72nd and Broadway about 12:30 a.m. on a Sunday. I knew I could get a Sunday New York Times at that hour and I could sleep in all morning. On my way, a sudden need informed my priorities, and at 73rd Street (I think) was a bar called Ronnie's Roost, I'd never been in there, but I fig Roost. I'd never been in there, but I Ing-ured they had a bathroom. On my way down a flight of stairs, following an arrow, I had a vague impression of a dark bar full of women. No one was in the men's room, and I quickly entered a stall. No lock. A moment later the men's room door was flung open with a crash. High heels on tile. The door to the stall flew open, and a six-foot-some

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apparition in women's clothes, smeared makeup, and wig askew, swayed in front of me clutching a milky-yellow drink over ice. "Daisy! How dare you come back here?" She was looking at me cross-eyed from under tear-streaked Tammy Faye lashes. As she lurched toward me her drink, reeking of licorice (Pernod), splashed into the underwear around my ankles. Two more transvestites burst into the john and restrained "Maxine." I left with a fragrant wet patch at the groin of my Levi's, and for days my crotch smelled like Good N' Plenty.

of my Levi's, and for days my crotch smelled like Good N' Plenty.

Think about this at listen to Tootic, the show hostes at Lips. After singing "It Ain't Necessarily So," she cracks lesbian joke at an audience member. "Being elebian is grate, honey, just choose someone about your size. Tou double your elebian is grate, honey, just choose someone about your size. Tou double your introduces a cross-dressing Asian with a skin-tight black body stocking and lap-dance among mostly straight young women. She sings (or lip-syncs?) the kind of lyrics that would have locked up Lenny Bruce years ago. Het have the she will be a she will

they are if you know what I mean." On video monitors above the bar, framed in glass, jewel-encrusted, gold-leaf cardboard, The Rocky Horror Picture Show is on silently. The room is hung with glass chandeliers my Italian relatives would

have thought classy. Manager Mitchell urgs me to try a frozen cosmopolitan. "We sell a couManager Mitchell urgs me to try a frozen cosmopolitan." We sell a coulet a color of those. It is voida with craiberry and lime juice, I gather,
have a Coke.
While Angelique DeVille is onlarge, patent-leather min-skrit, teopard-skin
top, wild blond wig, and a riding crop, whipping Navy guys to Madonna's
Spank Mc. Casey relism et is hould interview hostes Frish, a the transsexual.
Spank Mc. Casey relism et is should interview hostes Frish, a the transsexual. This must be approached carefully.

Erika agrees to answer some questions, and I formulate them with due delib eration. "What's wrong with you guys?" I ask. "Absent or tyrannical father fig-ure? Something ow wrong with toilet training? What?" Erika thinks this is hilar-ious. Then I ask, "Hey, did they, you know, cut it of?"

ious. Then I ask, "Hey, did they, you know, cut it off?"
"No, but I'm hormonally enhanced." She's a good sport, pretty too. I really thought she was a woman when I walked in." I grew up with no father figure, she tells me. "It was my sister, my mom, and my graadmother. I was just part of the group. I was very feminine. I didn't think there was anything wrong with me. I was living my life the way I wanted to live it." You have a hard time at school, guys besting you up or anything" I was thinking of the day Father I ushin yuled me off a kid named Rothwell. It had breath like crushed bugs and insisted on breathing on me during catechine. When the pries a saked me why I was pounding him, I said, "He's a queer." My

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idea of sexuality was limited and miseuided. I thought a "oueer" was just some

idea of sexuality was limited and misguided. I thought a "queer" was just some-body who wore white socks and had to be home by 10 o'clock.

"No, not at all, I was a dorky, smart, bookworm kind of guy. If you just "No, not at all, I was a dorky, smart, bookworm kind of guy. If you just "Omaga, Kitv Litter is strating his stage, flashingh is but from his red leather skirt, and lip-synching to "Hashdance." He is huge and blond, an Aryan uber-menskin drag. The song reminds mee flow Seintar, who performs it with deduded enthusiasm, like he doorn't know what it is about. He would, however, rather shave his chest knirs with a cheege gater than lip-synce.

When it is Erika's turn to go on, she emerges from the dressin a black slit dress and a high feather tiara. "Do I look like a chicken! me and mounts the stage. She also lip-syncs and seizes a Navy kid from the audience, sits on his lap, runs her fingers through his hair, down his chest and removes his shirt. The guy is having fun. After the song, he goes back to his table shirtless and Tootie is again on the mike, "At the beach you wear less than that. And I've seen you in the park wearing even less than that." Laughter and

applasus.

I'm thinking back on puberty when I was in constant fear of waking up with the sudden desire to cut people's hair and wear orange hot pants. I need'n't have worried, I'm not into cutting hair and if I enjoy shipping into tangerine Spandex short shorts, tie my shirt-tails into a halter around my nhos, and put on Diana Ross while I dont my apartment on Saturdays, is that so wrong?

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Dad chewed tar growing up. Living during the Depression, the kids in his Yonkers, New York, neighborhood would search the streets for any chewable oozes from cracks in the pavement. Softened by sun, the tar made a good substitute for chewing gum, which nobody ould afford. It also made a story to tell his kids We thought Dad must be tougher than John Wayne if he could chew tar. Mom attributes Dad's insensitive taste buds and ability to scarf

Dad's insensitive taste buds and ability to scarf nasty treats like rhubarb and sauerkraut to his youthful tar chewing. As children, we were not allowed to chew gum in the house. Aside from the damage it caused our weak cavity-ridden teeth, Mom and Dad didn't like to see their children chomping like cows on a stick of gum. Now and the wever, at school or a friend's house, we ould experience the forbidden chewing

Patrick, myself, and our good friends Sarah and John, who are chewing-gum connoisseurs, spent a recent evening testing gums. I bought the range of gums, trying to stick with the Winter approximation in each pared. vor or nearest approxi-mation in each brand. "I

mation in each brand. It usually chew Wrigley's Extra [\$.84 for 15 sticks at Wal-Mart]." stated John, pulling out a stick of Winterfresh Extra. "It has a strong flavor, waking up the other taste buds. It helps you sali-JUICYED vate and doesn't dry your mouth out of other gums. The chew is not rubb smooth." Four minutes later, he reported tha

the flavor was starting to disappear.
"This Wrigley's Juicy Fruit [\$.78 for 17

"It makes your whole upper lip tingling and numb. It could be

a substitute for those addicted to chewing tobacco."

sticks at Wal-Mart] flavor lasts only about a minute," said Sarah, "and it makes you want to keep popping in more sticks. The texture is like a rubber band, very hard to

chew.
"The Wrigley's Spearmint Freedent | \$.84 for 15 sticks Freedent [8,84 for 15 sticks at Wal-Mart] is similar to the Juicy Fruit, a chore to chew, "moaned Sarah, chomping on the hard stick of gum. "The flavor is too artificial," she grimaced, popping the gum out of her mouth.
"I have to take this."

"I have to take th Wrigley's Doublemint [\$.78 for 17 sticks at Wal-Mart | gum

out of my mouth," sighed John. "I have a bad jaw and this John. "I have a bad jaw and this gun in smaking Hope, It's addene, hard gun pust like the loisy Frant." "This again pust like the loisy Frant." "This again pust like the loisy Frant." "This again was the someth about a someth a show, a sided Sarah to clean the mouth and popped in a lynghy. Wimefreels List Fine 11." "ask pack a Wale from". "Sarah This Have I was the minty Havor," said Sarah. "The Havor lasts

tle minty flavor," said Sarah. "The fla only about two minutes, though, and the gum starts to get gloppy, like you've chewed it enough and you want to swallow it. There will enough and you want to swallow it. There will be no bubble blowing with this gum," she

"Now, this Wintergreen Ice Breakers [\$.84 for 15 sticks at Wal-Mart] is like soft wax. You

can bite off little chunks of the gum," laughed John. "It's like when you were a kid and you would shove the gum in the corner of your mouth so that you could chow down on some Doritos. But somehow, you always got bits o the chips mixed in with the gum, like dirt in your mouth. That is what this Ice Breakers astes like with its flavor crystals," said John.

As I pulled out a Wintergreen Carefree As I pulled out a Wintergreen Carefree (\$1.48 for eight packs of five "sick packaged" at Wal-Mart) to pass to the tasters, I was sick-enel by the overpowering smell. "This is similar to the Ice Breakers — you can pull apart the unit pour in your mouth and it feels like you're going to chew right through to your teeth," said Sarah. "The flavor is like fluoride toothpaste."

oride toothpaste."
"We have the freshest

after a half an hour o breath-freshening. "It's like mouthwash on the run," retorted Sarah. "Dentyne | \$.89 for nine

"Dentyne [5.89 for nine packages of seven sticks each at K-Mart is high on my list of gums," continued Sarah. "It's the perfective manner. I like the cinnamon."
"Not me," grimaced John. "It'you let is it, it starts to burr on the tonaue." John nonroet.

it starts to burn on the tongue." John popped a stick of Trident (\$1.57 for an eight-pack of five-stick packages at Wal-Mart) into his mouth. "You can chew the paper wrapping of Trident gum, with the gum."

"How the heck did you ever discover that,"

"How the heck did you ever discover that," chuckled Sarah, "It's an environmentally friending gum, no paper wrappers to dispose ("quipped look nichewing away." The paper has completely dissolved in with the gum but Sarah turned to the splashy Bubblicious bubble gum (\$.97 for a four-pack of five pieces Wall-Marth," This reminds me of my school days," she said. "It's a different genre gum, as gic chevy blast of trujul plavor. It's like drink."

ing fruit punch. This is a good diet gam because it satisfies the sugar urge and keeps your mokey. If it wery purmay, "imided Sarah as also Lohn tried the other cube-shaped bubble gum, Bubble Yum (\$.97 for a four-pack of five pieces at Wal-mart). Tean mend the super-pack of that gum from here," said Patrick from room. The fishely duddy didn't want to take part in my gum to take. part in my gum test.

part in my gum test.

"This is very grainy," said John, "I can feel
the sugar grains, like chewing sand. The flavor is like the bubble gum in bubble gum ice ream. There is no reason anyone st for this over the Bubblicious gum," said lohr

for this over the No Teach anyone manned of the for the Ore the No Teach anyone manned of the Ore the No Teach and the North Seven the Wrigley's William teffresh Edipse," (8.79 for 12 pieces at Kmart) I said to Sarah, handing her a piece. "Ooh, a big burst of flavor," she said. "It's really more the Sarah handing her a piece. "Ooh, a big burst of flavor," she said. "It's really more than the said of the Sarah handing her a piece. "Ooh, a big burst of flavor," she said. "It's really more than the said of t

upper lip tingling and numb. It could be a sub-stitute for those addicted to

stute for those addicted to chewing tobacco. "The similar-looking Trident Advantage (\$1.49 for a pack-age of 12 pieces at Kmart) didn't match up to the Eclipse. "This tastes like a cough drop, said Sarah," in that it cleans out the sinuses. The flavor is like the stuff from gum-ball machines." They to you this out. Tolhn said machines." "I have to spit this out," John said after a few chews of the Clorets (\$.79 for 15 pieces at Kmart). "The flavor is quite medicinal and pungent." He also thought the flavor left too quickly. "This Wintergreen Den wor left too quickly. "This Wintergreen Den-tyne Ice [5.77 for 12 pieces at Wal-Mart] has a good punch of flavor," continued Sarah, "but the flavor leaves too quickly. I like the Eclipse better." The two left, giggly from the sugar high.

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BY ANNE ALBRIGHT

#### Dervish Dining

A long time ago, when I had one child and one on the way, my husband Jack and I ate din-ner out at least once a week. We ner out at least once a week. We ook baby Rebecca to Islands or Marie Callender's or Denny's. At first, we brought baby food in jars for Rebecca to eat. Then Rebecca began sharing our fries. By the time she was two, Rebecca ould polish off a kids' meal and demand the toy. I would look at Jack and at Rebecca and at my growing belly and say, "Once the baby comes, we won't be able to go out as much. It'll be too hard."

Angela arrived in January 1995. We kept going out. I nursed Angela in the high-backed booth while Jack and Rebecca colored the pictures on the kids' menu When I got pregnant again, I told

Jack, "This time, we'll really have to stop going out. How will you keep track of Rebecca and Angela while I nurse the baby?" Lucy's arrival in October 1996 didn't slow us down much. Neither did Johnny's birth in June 1998. The girls sat quietly and colored pictures or ate their food. I took care of the baby. With Benjamin's hirth seven weeks ago. I

With Benjamin's birth seven weeks ago, I think we may have reached our limit for din-ing out. The girls still sit quietly. Two-year-old Johnny does not. He does not sit. He is not quiet. If we could find a restaurant where they serve the food on paper plates on the floor and provide a jungle gym for each family, Johnny would be happy. Until then, we're staying home. Last week, Jack's patents came to visit from their home in Ohio. Sunday morning, we went

to Mass at the Benedictine Abbey in Ocean-side. Although we arrived ten minute early for 10.30 Mass, all the peess were filled. We sat in the bask in rickety folding charts. She munsed the bask in rickety folding charts. She munsed asleep in lack's arms halfoway through the first cading. Because we had no pee on which to lay Johnny, Jack held him for the next 45 mm-tuses. Standing, sutting, kneeling, Jack cradled Johnny's limp; S5-pound body against his chest. The control of the standard to Mass at the Benedictine Abbey in Ocean tered open, Jack's arms had begun to shake.
"At least he didn't make any noise," I whispered to Jack.

Jack smiled a grim, tired smile.

After Mass, we drove to our favorite café

in Oceanside. Because we often have to wait for a table when we go to this cafe, I tried to call ahead from the car and put our name on the waiting list. The line was busy. When we walked in the entrance, impatient diners filled the waiting area. "How long will it be?" I asked the hostess.

"For a party of eight?" she asked. "About

"For a party of eight!" she asked. "About 35 minutes."

After his nap in church and short car ride, Johnny seemed more ready for the playground than a family restaurant. He pulled at Jack's arm and tried to run back out the door. "I'm going to wait outside with the kids," Jack said.

"Well Is it in here with the habot." Jack's " We'll sit in here with the baby," Jack's

mom volunteered. Ben snoozed in his car seat. Jack's mom found a soft couch in the corner, and Jack's dad set Ben's car seat beside her. "I'll go help Jack," I told them as they set-

"TII go help Jack." I told them as they set-tled in and opened up a newspaper. "Call me if the baby wakes up."

Outside, Jack and the kids had walked down to an observation area that overlooks Highway? 8a with the Buena Vista Jagoon. "Lift me up, Daddy," Rebecca asked Jack as she strained to look through a telescope pointed toward the Jagoon." I can't see. "I want to see, too," Angela said. "Me, too, Daddy," Lucy chimed in. Johnny ann in circles around the observa-

now \$200 619

circled the area. I held his hand and let him walk along the wall while Jack took turns lifting the girls up to the telescope. After their turns, Rebecca and Angela joined Johnny on the wall, Johnny hand the restaurant direveay. "No. no, Johnny," Jack took the properties of the pro circled the area. I held his hand and let him

name, Jack looked as if he was ready to col lapse. "If Ben stays asleep," I told Jack, "I'll take care of Johnny while you eat."

In the restaurant. Ben woke up just as we were sitting down. Hifted him from his car seat were sitting down. I lifted him from his car seat, threw a bably blanket over my shoulder, and nursed him. Johnny picked up his utensils and banged the shiny metal knife and fork together. Diners at other tables glanced toward the noise. "No, no, buddy," Jack said and took the utensils out of Johnny's lands. During the meal, Johnny spilled his fruit punch, started to pull the tablecloth off the table, and tried to get out of fiss seat? Firms. Jack corrected Johnny and kept him from disrupting everyone else's meal. Finally, while we waited for our check, Jack took Johnny back out to the observation area. Johnny ran in circles around the observa-tion area. When he'd grown bored with run-ting, he climbed up on the retaining wall that

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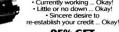
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