Reader

Not



Only the Man

THE PROPERTY OF THE PROPERTY OF THE PARTY OF

t the San Diego Sheriff's Department, David

Provost loads the Megan's Law CD of California's serious and high-risk sex offenders, all 86,000 of

them — that is, all the convicted ones — into a computer. You (concerned parent, informed citizen) have requested to see the registry. You've brought in the names of a dozen Little League coaches, your ostensible purpose, and your real hope, to identify the man who lives down the street, whose hand you saw linger too long on the shoulder of your nine-year-old son. You have the man's hair color and his approximate weight; your son mentioned a heart-shaped tattoo on his forearm, Cupid's deviant. Though you don't have the man's name, you find the CD can be searched by zip code.

STORY CONTINUED ON PAGE 32

The Bloody Free-Speech Fight - See Page 28

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LETTERS

Justice To Oak Ridge I feel confident that you take pride in your publication and strive to maintain the highest level of accuracy in everything

you print. To that end, I would

like you to know that a signifi-cant error of location of about

20 miles or so is to be found in a list, or box, at the top of page 33 in the June 28 Reader ("Hooky Raids"). Specifically, Oak Ridge High School is located in Oak

Ridge, Tennessee, not in Knox-ville, which is about 20 miles to the east. I would think that

every person who has finished four years of high school would know about the A-

bomb that brought a (merci ful) end to World War II and

that it was produced in the "atomic city" of Oak Ridge

Tennessee (not in Knoxville).

Oak Ridge has had its own high school since the opening for students in October or

November of 1943. The firs principal was Charles Oliver the first coach was Ben Martin I have my copy of the first an-nual, the Oak Log, dated 1945. I was in the first full-year graduating class at Oak Ridge

High and the girl who lives

next door to me graduated in 1946. By the way, Patsy Ravage

(the girl next door) has lived in

La Jolla for many years and is

now known as Pat Dahlberg best known here for her work

with the La Iolla Light news paper. Oak Ridge has been an in corporated city for over 5

years now and is interesting enough for a detour if you ar ever traveling in east Tennessee a beautiful area, especially in

the spring and summer. William G. Taylor, M.D.

Mr. Kleinzahler's review ("Rich White Blues," Pop Music,

June 28) of John Hammond

Tom Waits, Howlin' Wolf and the Strawberry Alarn

Clock had some interesting de

scriptions of music-making but too much noise about other stuff. Whether someone is black

or white, rich or poor or sub

urban, might be marginally rel evant, but it certainly doesn'

rate the reviewer's pretentious treatment. The old slur of "he

plays pretty good blues for a rich white guy" is really tired

It's like saving Paul Robeson and Marian Anderson were great opera singers, although they were black. Or, Yo-Yo Ma

Pretentious Noise

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

Alter Wolff's Tone

I was wondering if Justin Wolff would like to alter the tone of his article on California energy deregulation ("Sight seer." July 5) since it has been revealed (but, sadly, not widely reported) that those big bad energy producers (Duke Energy, to be specific) were sim-ply following the direction given to them from ISO regarding the operation of their power plants, contrary to the "manipulation" accusation that has been leveled against them by everybody involved with this mess, Governor Gray Davis included.

Now, as far as deregulating the wholesale prices and cap-ping the consumer prices being a "tired mantra," it's unfortunate that this bleating will have to continue because, well, that's exactly what happened and ex-actly why "deregulation" was anything but. Alas, attempting to explain, though, the sim-plest supply-and-demand features of a free market to the shapers of mass public opinion (take heart, fellas — I'm now mentioning you in the same breath as the witless, clueless and gutless L.A. Times and Union-Tribune) will probably always fall on deaf ears. So instead of that, let me try explain ing it in a manner that the "power to the people" vigilantes of the Reader might bet ter comprehend: To wit, we are now entrusting the safe, ef-ficient, and responsive opera-tion of our electrical grid to the same state government that is responsible for the unsafe, inefficient, and unresponsive op-eration of the DMV, the public education system, and the governor's office.

Dean Riehm

Who Cares About

Robert Mizrachi made a "Picture Story" on July 5 of an 1874 Kate Sessions using a "fur of animal" (what else?) lap robe Am I supposed to be shocked into thinking less of a person who was a visionary and bene factor to San Diego because in 1874 people used fur to keep warm? (Sorry, Robert, they didn't have any plastic drink bottles to recycle into Polartec then.) Please pursue your an-imal rights agenda within the context of the correct era in

Wynton Marsalis grew up a rich snob, but every genre he plays is fantastic, even the blues saw Bo Diddley and John

plays old European music amazingly well for an Asian. Imagine that. Taj Mahal is a folklorist, a suburban university stiff Does that make him a fake Hammond in separate con-certs in 1971. Hammond was unassuming, a great guitarist, and absolutely on fire. Bo Did-dley was pretentious, and em-barrassingly bad. You don't have to be from the Mississippi Delta or Vienna to be the real deal. It doesn't matter whether

Mr. Kleinzahler is white, black

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Rentals.

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High times Metabolife International, the controversial San Diego-based diet-drug firm founded by Michael Ellis, who pled guilty to federal charges related to making methamphetamine n a Rancho Santa Fe home 15 years ago, is turning into one of the Republican Party's biggest contributors. Two weeks ago, the party held a "Congressional Salute" to President George W. Bush, and Metabolife was among eight "underwriters" who gave or raised at least \$250,000 each, reports the Washington Post. In all, the \$2500-per-plate dinner, featuring speeches by Bush and Vice President **Dick Cheney**, raised more than \$20 million for the National Republican senatorial and congressional committees. Metabolife has long lobbied against federal restrictions on ephedra, an herbal stimulant linked to heart attacks, strokes, and seizures ... The Federal Bureau of Investigation, in hot wa and sezares... The reactar autorated or mecaganism to ware ter after losing track of those Oklahoma-hombing files in the Timothy McVeigh ase, has bired La Iolla's Science Applications International Corp. to beef up its computers. The company will get \$10 million to "enhance the agency's legacy investigative apslications and databases," reports Government Computer No San Diegan Steve Tietsworth is suing motorsele maker Harley Davidson, alleging that powerful new engines installed on some of its cycles in 1999 and 2000 were detective and could cause in ories, the Aldwankee Journal Sentinel repor-

Trouble in Elsinore That recent appears concert in the Union Tubune about the acquisition of the Lake Elsinor Storm, a Padres Class A farm July, by Gary Jacobs, son of Qual omm co-founder Irwin Jacobs, missed a sweet from: the Diamond, a \$22.8 million stadium built in 1993 for the team by the city of Lake Elsinore, went so wildly over budget that the city edevelopment agency was forced to tap into the general fund for eash to finish it. By 1996, the city was paying \$2.1 million on the construction bonds and losing an additional \$800,000 each year on stadium operations. In 1997, the city's cash squeeze got so bad that nine city parks were closed and the city staff was likewise slashed. By 1998, the state auditor singled out Lake Elsi one councilman was led to say, "We just keep going further and further into debt." Then last year the outfit that developed and nanaged the stadium announced it was backing out of its cor tract and suing the city over a disputed housing project that we supposed to have been built as part of the stadium deal. Th March, the North County Times reported that the City of Lake Elsinore filed a \$10 million breach-of-contract suit against the developer, alleging the firm had "manipulated" and "commin gled" assets in an attempt to defraud the city. "We built that sta from on the reliance and promises that the developer would build the [housing] project," Lake Elsmore city attorney **Barbara Leibold** told the paper, "It was always contemplated as being part of a much bigger project."

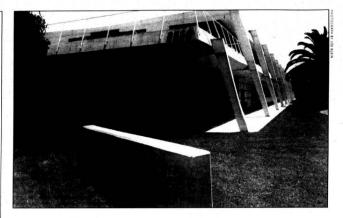
Son and father Missing from all the media hubbul about those "photo enforcement" traffic light cameras; the founder of the company that originated them is **Alan Viterbi**, soon of Quadomm oo founder Andrew Viterby. He started his firm, U.S. Public Technologies, in 1988 and, in 1999, sold π to Lockheed Martin, where he became a vice president. Both of the Viterbis are big givers to Democratic senator Joseph Lieberman, who backs high-tech causes close to their hearts, including easy visas for foreign engineers....Visitors to Biossa the foller whale at Sea World may want to brine alone some extra hankies. Th

Vancouver Sun reports that Biossa, who arrived here in Apri from the Vancouver Aquarium, still has a respiratory infection requiring daily doses of antibiotics. "The treatment may take month or years, or sometimes it's never resolved Thronic-lung diseases require chronic care It's the nature of the beast," a Sea World ver told the paper ... Newspaper cartoonists are still buzzing about the firing of *Union-Tri-*hune cartoonist **Steve Kelley** after a spat with

the paper's editorial writers. "Cartoonists al ways seem to lose those battles," **David Horsey**, president of the Association of American Editorial Cartoonists told *Editor* &

Contributor: Matt Potter

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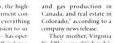


General Atomics: Color It Blue

By Matt Potter

ver since James Neal Blue and his brother Linden Stanley Blue bought La Jolla-based General Atomics back in

August of 1986, the hightech U.S. government contractor - into everything from nuclear fusion to supercomputers — has operated as a family affair, lames. 66. a Yale graduate and



Their mother, Virginia Neal Blue, one of Colorado's most prosperous women



James Neal Blue (left

ex-Air Force pilot, is GA's president and chairman of the board, and Linden, 65. who once ran Beech Aircraft and is also a veteran of Yale and the Air Force, derived their wealth from "gas utility companies in Ohio, Utah, Colorado, and Wyoming, oil

"spent most of her life becoming an accomplished financier and realtor," accord ing to the website of the Colorado State Archives. "In 1962, she was elected the first female Denver Realtor of the Year, and soon she became the first female president of

the University of Colorado Associated Alumni.

"In 1967 Blue was elected to the post of Colorado State Treasurer, the first woman to hold the position. In this official capacity Blue improved banking and investment practices in the state, and when she left three years later, the state was left with an extra \$8 million." She is memorialized by a stainedglass portrait in the Colorado capitol's state "Hall of Fame"

The brothers apparently inherited their mother's knack for making money. Following the purchase of



Linden Stanley Blue

General Atomics, for a reported \$60 million from Chevron Oil, the Blue brothers set out to grow the company's federal contracting business. A company "advisory council," featuring such Defense Department luminaries as former Secretary of

State Alexander Haig and ex-U.S. Joint Chief of Staffs chairman General John Vessey, was set up to trawl for taxpayer dollars. The brothers and their employees also became big contributors to both Republicans and Democrats, being especially kind to the local congressional delegation, which in turn pushed hard for GA research appropriations.

At the time of the Blue acquisition, technical problems and public resistance had sidelined the company's flagship "gas cooled" nuclear-re actor technology, but the firm was still turning out socalled TRIGA reactors, used to make radioisotopes; experimenting with nuclear fusion: doing research for Ronald Reagan's "Star Wars" missile defense plan; and negotiating nuclear-waste disposal deals with Russia, all thanks to federal largesse.

The brothers set out to broaden the firm's base, and as the years went by, the company received a raft of new federal contracts. In addition to its profitable ventures in federally sponsored nuclear and computer technology, the firm developed the Predator, an "unmanned aerial vehicle" that saw service over Bosnia as part of NATO forces. What had been a marginally profitable ven-

Biotech Bogeymen

By Justin Wolff

▲ et me step way back," said Mich Hein, 47, the affable president of the local biotech company Epicyte. "I'm not so

tive windows. The offices are

modest, appointed with small

cubicles and cookie-cutter

furniture. Nothing distin-

guishes Epicyte headquarters

A laboratory occupies the

rear of the building, "It's too small," Hein explained.

Computers whirred away,

but otherwise the lab was

from a doctor's office.

CITYLIGHTS

sure there really is an argument. I think there's a discussion that's not very well mediated. I'm old enough that I've been out there on the street - a long time ago as a defendant of free speech. Thirty years ago, I was concerned with very similar things, with what was going on in Vietnam and that sense of powerlessness. I came of age politically in the late '60s and early '70s, and I think it's important that we respect the right of these protesters and listen to what's being

Epicyte sits on top of a small plateau above Carroll Canyon. The company is located in the kind of building one imagines when thinking about a biotech firm: it's white, sterile, and covered with a light armor of reflec-





poked by something that the ones you eat. breaches the epidermis. The Hein patiently explained to me just what his company idea behind Plantibodies is to trick plants into produc does. Epicyte bought the patent to Plantibody teching human antibodies, even the most complex ones nology, a process by which natural human antibodies which are secreted naturally are grown in plants. It also on the mucosal surfaces. owns the intellectual prop-These are the first lines of deerty to a method for deliver fense against a lot of ing these antibodies to the pathogens. We believe that necessary places in the body. this is a way to supplement "We're looking at the the immune system. Many prevention of disease on the diseases, like cancer and mucosal surfaces of the AIDS, manifest themselves

on these sensitive surfaces. body - inside the mouth, your eyes, nose, lungs, gas-"You take a human gene trointestinal tract, and geniand put it into the plant, then tourinary tract." Hein said. regenerate the plant," Hein That's where 90 percent of infections start. The other 10 percent come from getting

explained. "The plant has all the machinery inside its cells to do all the things that human cells do, and it can make an antibody with tremendous efficiency. Plants are the most efficient producers of protein on the planet. Almost any kind of plant will work. When we first started we used tobacco, because it's a really easy laboratory plant. It grows, and you can manipulate it. But for real production we need another plant. For a variety of reasons corn is the best way to go. We will harvest the antibody from the plant and make it into a drug." Several years ago, Epicyte's

work attracted the attention of Dow Chemical, which invested in the company and oversees its crops. "Dow is





Stephanie Jenning

managing the corn for us," Hein said. "We don't even know where they're growing it, but they will surely have a well-contained crop-management system that will be grown far away from any corn that people eat."

Epicyte is the kind of company that inspires the suspicion - and occasionally the wrath - of the protesters who gathered in San Diego in late June for a

counterconference targeted against the Biotechnology Industry Organization convention, or Bio2001. Two of the main concerns of biotech opponents are tampering with the genes of plants that we eat and the role that massive, international corporations, like Dow, play in the experiments.

Luke Anderson, the British author of the 1999 8 continued on page 14 U



Color it

blue

Blue family.

mansions in La Jolla, also began getting good write-ups

in the Union-Tribune. U-T

tors' tend to be a combination of well-intended appeasers, traditional apologists for U.S. policy toward Cas-

ions on its editorial pages. was briefly held prisoner by "People can be against things Fidel Castro after flying his without thinking too much plane too close to Cuban air space in 1961, wrote a U-T until there is a problem, op-ed piece opposing efforts in a March U-T editorial to revive trade with the island nation. "The 'accommodabacking nuclear power.

tro, and, more recently, business opportunists." But now James Neal Blue

society columnist Burl Stiff ture under its prior owners has reported that family became a cash cow for the members attend parties held by U-T publisher David The Blues, who both own Copley, and the paper often

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cites a Blue brother's opin

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Dr. Yaahouti

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"Contrary to...conflict of-interest provisions (of federal law], General Atomics entered into what were effectively sole-source contracts with a company in which two General Atomics employees, Audrey Voyles and Sam Kholi, and two children of the controlling stockholder of General Atomics, Linden P. Blue and Neal Karsts Blue, had finan-

"General Atomics awarded the service agreement to Alliance after conducting a sham competitive-bidding process, which was manipulated in order to award the contract to Alliance," the government alleges. "General Atomics knowingly made or used, or caused to be made or used, false statements instart-up capital.

cluding but not limited to false certifications, memorandums, and representations in connection with the awards of purchase orders...in order to get false or fraudulent claims paid by the United States."

According to the government's complaint, filed this March 28, the junior Blue brothers set up Alliance Staffing Associates, Inc., a temporary-employment firm based in Mira Mesa. nine years ago. "In or about May 1992, Sorrento West Properties, which, like General Atomics, is a subsidiary of Tenava Corporation owned by James Neal Blue], loaned Alliance \$150,000 in

"On or about July 6, 1992, General Atomics and Alliance executed a 'Services Agreement, whereby General Atomics agreed to provide general management services' to Alliance, and Alliance agreed to reimburse General Atomics the 'full costs incurred' by General Atomics. Through the Services Agreement, General Atomics maintained operational control of Alliance and recaptured portions of payments made to Alliance pursuant to its various contracts

with Alliance." Kholi triggered the federal action using the False Claims Act, a Civil War-era statute that allows citizens to bring whistle-blower lawsuits on

behalf of the United States against contractors alleged to have cheated the government. Under the law, the whistle-blower can collect, as a bounty, up to 30 percent of funds collected by the government as a result of the suit. The government can also choose to intervene in the lawsuit, as it has done in Kholi's case, which adds to the pressure against the al-leged offender.

'Although the General Atomics defendants have more than 1000 employees, they have the need for additional staffing from time to time to work on specific contracts," according to the Kholi complaint. "The vast majority of these additional staffing

scientists who have worked on specific contracts for the in the past. Other staffing needs are more general and administrative in nature." "Until 1992, the General

Atomics defendants would obtain this additional staffing via competitive bidding from staffing agencies," Kholi's complaint says, "At any given time, the General Atomics defendants would be receiv ing their additional staffing from 7 to 8 staffing vendors. But that, the complaint says, was before Alliance came

along.
After the younger Blue brothers set up Alliance, Kholi's suit alleges, "The

\$17,400,000

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staffing was provided at ex-

orbitant rates far above com-

petitive market rates. Rather

than provide staffing at its

cost plus the standard 20 per-

cent mark up, Alliance

Staffing Associates, Inc., had

a conspiratorially incestuous

agreement with General

Atomics defendants to

charge its cost plus an outra-

geous mark up of up to 30

costs were then passed on

through to the government

by the General Atomics de

fendants in their government

contracts, to the govern-

ment's damage. The govern-

ment has been further dam

aged by this practice because

the General Atomics defen-

dants would then add their own profit percentage to these already inflated costs in their government contracts.

These inflated costs were nothing more than a subterfuge to steal money from the United States and pass it on through to the sons of [James] Neal Blue," Kholi For their part, federal prosecutors charge that the cost to taxpayers of this alleged hanky-panky, involv

ing each of three major federally sponsored programs at

General Atomics, was staggering. Under its Department of Energy contracts. the government says, the

company submitted "at least 513 invoices for payment and received payments of at least \$438,140,354 from the United States pursuant to those invoices" during the period from July 1, 1992, to the present, During the same period, Department of De-

fense contracts totaled "at least \$119.000,000," and con-

tracts from the federally

sponsored National Science

Foundation to operate the

San Diego Supercomputer

Center amounted to "at least

once Alliance was estab-

lished, the amount of business it did with General

Atomics rapidly grew into

eight figures. "On or about July 6, 1992, General Atomics awarded Alliance...a blanket purchase order for tempo

rary labor in an amount no to exceed \$5,400,000. On or

about July-20, 1993, Genera Atomics modified [the purchase orderl to increase the maximum payment to

The government says that

\$90,000,000

"These above-market

"Thereafter Alliance was effectively the sole-source supplier of temporary employment labor used by General Atomics on federal contracts and grants. On or about October 4, 1995, Gen-

eral Atomics again modified [the purchase order] to increase the maximum pay ment to \$21,650,000."

But that, the government alleges, wasn't the worst of it. A year after the Blue broth ers formed Alliance, it was

decided that General Atomics would farm out its janitorial business to the company. "Prior to July 1993, janitorial and cleaning services at General Atomics' facilities in the San Diego area were performed by General Atom-

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

ics' employees. On or about July 13, 1993, General Atomics awarded Alliance...a blanket purchase order for janitorial and cleaning services not to exceed \$721,600. On or about March 18, 1994.

General Atomics raised the

ceiling to \$747,600.

The circumstances of that contract were, say federal at torneys, more than a bit suspicious, "Alliance had never provided ianitorial or cleaning services. Alliance's exec utives and managers had no



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"General Atomics did not solicit bids or proposals from existing ianitorial services companies and did not conduct a price analysis to determine whether the rates it According to the comagreed to pay Alliance were plaint, "Alliance's bid price comparable to prices charged was the highest of the four by existing janitorial services bidders." Not only that, but

for comparable services." When, three years later, General Atomics did set up a formal bidding process, it was, the government alleges, "a sham. "On October 30, 1996 committee's janitorial bid

General Atomics formed a 'Janitorial Selections Review

competitively bid janitorial services. Alliance and three other companies submitted proposals in response to a request for proposals issued by the committee. On June 13. 1997, General Atomics awarded the janitorial services contract to Alliance.

"a 'janitorial bid evaluation' prepared by the committee in March 1997 ranked the bidders on qualitative factors in addition to price. Al-Merchant's Maintenance. liance ranked last on the

evaluation. Although it had lost that

alleges, "Alliance, unlike the other bidders, was given an opportunity to submit a second bid with a reduced price.

"The committee eliminated two of the bidders who were ranked as superior to Alliance in the bid evaluation and whose bid price was lower than Alliance's on the grounds that they offered insufficient employee benefits The committee then selected Alliance, even though its price, even after the rebid, was 12 percent above the bid of the remaining bidder.

"A 'Price Reasonableness Memo' prepared by the committee on June 13, 1997, which purported to docu

ment the basis for the award asserted that Alliance was selected because it was the 'superior source' to Merchant's Maintenance in the emplovee-benefit area. However

the bid evaluation prepared by the committee in March 1997 had rated Merchant's superior to Alliance on the employee-benefits criterion, as well as superior overall. "In sum," the complaint

concludes, "General Atomics awarded the janitorial services contract to Alliance although its bid was the highest submitted, although it ranked last on the overall evaluation, and although it was ranked inferior to a lower bidder on the specific

Memo was critical to the award."

Both Kholi and the government are seeking socalled treble damages, or three times the amount of money General Atomics allegedly misappropriated, to be awarded at trial. That could run into millions of

Last fall, according to documents on file with the federal Securities and Exchange Commission, the younger Blue brothers sold their interest in Alliance to Oceanic Exploration Company, a public company controlled by their father, for \$581,000. Revenue generated by the

aged \$302,000 per month since the acquisition," the filing says, "however, margins remain small mainly due to the highly competitive nature of the industry in San Diego. Alliance spent \$92,000 from July through November 2000 on an intensive advertising and marketing campaign that has provided good name recognition." The filing makes no mention of the

Blue brothers Oceanic and its subsidiaries, according to the filing, "have historically been engaged in the business of acquiring oil and gas concessions covering large blocks of

pending federal lawsuits

against the company and the





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as the North Aegean Sea, in the East China Sea, and in the Timor Gap, a strait that lies between East Timor and Australia Last year the firm won an \$8.614.789 court settlement from a partner in the Greek oil concessions. It used

a portion of that money to pay for the Alliance acquisition, as well as to pay off a \$1.2 million note to compa nies controlled by James Nea Blue. The company was also involved in drilling an exploratory oil well in Finney County, Kansas. The filing says the well turned out to be a dry hole. In all, the company says, its oil and gas interests are worth \$39 million.

As for its newly acquired subsidiary, Alliance Staffing, Oceanic says that earlier this

year it gave "notice of termi nation" to Audrey Voyles, Alliance's president, who was named as a defendant in the Kholi case. According to the terms of her three-year employment contract of March 31, 2000, the filing says, "Ms.

salary of \$160,000 per year to perform the duties and responsibilities of president of the Alliance Division. In the event employment is terminated before the contract expires, the employee is entitled to sixty (60) days written notice and six (6) months severance pay, unless terminated for cause. Ms. Voyles was given notice of termina tion on March 26, 2001. Ac cordingly, the Company inends to honor the terms of her employment contract."

Attorneys for the defendants in the case have filed documents denving the charges. Earlier attempts at a settlement of the matter ended in failure, and a trial date has been set for next summer =

Biotech bogeymen

book Genetic Engineering Food, and Our Environment campaigns around the world against genetic engineering of food crops. Anderson, who participated in the recent counterconference here, explained his position 'There's something about the irreversible nature of what's being done at the moment," he said. "The fact is that within a few years we could see a majority of the food supply in the U.S. be genetically engineered, and the fact is that contamination is likely to become the norm rather than the exception It'll be very difficult to recall any mistakes that we make now. The engineering of plants and animals to produce pharmaceuticals is a very real problem, mainly in terms of genetic pollution where industrial chemicals and pharmaceuticals will turn up in related food crops. What a lot of scientists are saying is, 'Hold on a minute. Let's step back and have a look at what we're doing What other scientists are doing is turning the beginning of our understanding about genes into a product, and that move, the turning of science into a commercial product, is happening way too fast and without adequate information. We have such a poor understanding of the science of genetics that we're going to get one rude

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of the public's access to it. "A

big concern is when big

companies patent drugs and

tricity and water subsidies. The important point is that there are people in San Diego without access to basic medical care, and, surely, if we're serious about providing medical care for people, that's where money should

Stephanie Jennings, 41, is president of the board of Activist San Diego, a group that helped organize the recent

teach-ins and protests. Jennings admitted to me that she's not an expert in the science of biotech, but, she said, that should not prevent her from voicing her concern. "For me it boils down to our absolute blind faith and trust in the corporate system that we currently have," she said. "I am absolutely frightened by the enormous power they

have over our lives and the

role that they play in our day-to-day lives. It has become so common that we aren't even aware of it. I'm a mom; I have a three-year-old daughter, and I'm just horrified at how we're looked at simply as consuming beings, as people who need to be convinced to buy some new. amazing product. For me, it's an issue of the corporate

power in our lives and the

lack of choices we have in our lives. In conjunction with that is that the government has gotten in bed with these companies. I feel powerless in my place on this planet. I feel fewer and fewer choices, and I feel barraged on a daily basis.

"There are companies here in San Diego that are trying to patent the diversity of Yellowstone Park, and that's just wild," Jennings added. She was referring to Diversa, the local biotech company that received some scorching criticism in 1999 for bioprospecting in Yellowstone's hot springs and gevsers, where unique singlecell creatures thrive. Diversa agreed to pay the park service about \$100,000 over five years, plus royalties of up to 10 percent on sales of any commercial products made from the organisms.

"Having all these companies here doesn't reflect well on us as San Diegans," Jennings said. "In the long run, it's going to come back and bite us in the butt. There's such a fervent, religious belief that these new sciences are so fabulous. I'm a kidney-transplant patient, and I know that science can do wonderful things. We're not opposed to science; we're opposed to corporate decision-making and the whole process whereby our community has handed over decisions that used to be in the hands of

"What if what we're saying comes true in a horrific way in 20 years?" Jennings asked. "What do we do then? Why can't we just ask the questions, and why is it that when we do ask the questions, it's so threatening? It's so easy for people to dismiss us by saying that we just don't know, that we're misinformed, but that's careless. In Europe, people really have made headway in calling attention to this stuff. It would be great if we can get people here to think that way. We're not a threat. We're just a bunch of peace-loving, democratic, unarmed vegetarians Just folks you know According to Hein, he, his partners, and his employees are just folks too. Epicyte is a local company with 34 em. ployees that celebrated its fifth anniversary on the last day of Bio2001. "We started

continued on page 18

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lic perception of a technol-

ogy that's fueled by all sorts

of information people get

from movies, television, and

the popular press," he said.

"So now there's this percep-

tion that we're so far apart

from the protesters. And how

far apart are we? They're just

on the other side of some

concrete barriers in down-

town San Diego. It didn't

bother me that there were

protesters there at all. Every

has a concern about some-

thing. They may not under-

stand what we do, but that's

not their fault. It's incumbent

ingle one of those people

what we're working on. One

of the dangers in the world of

the young people concerned

with this stuff is sexually

transmitted disease. They're

becoming sexually active, and

STDs are some of the most

prevalent diseases in the

world. We're looking at pre-

venting those. Moreover, we

like to think of ourselves as a

little bit green. We're using

natural human antibodies

that exist to protect us from

these things; we're supple-

menting the immune system. and we're doing it with corn,

which involves a friendly guy

out there in the field who use

a minimum of fossil fuels to

bring these things to the mar-

ket. We're doing it cheaply,

and I think pretty safely. I get

a little sensitive about being

called a bogeyman with that

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as three people, and two of us didn't take any salary for about two years," Hein said. "Andy Hiatt [Epicyte's vice president] and I put every nickel we had in this company. We started it with family friends and our own resources. Both of our wives supported our families. We barely even got reimbursed for expenses. It wasn't until the company was about 18 months old that we raised a second round of investment, and that came from friends

and family too. We built the intellectual property and the focus of the company before there was any venture capi-

Hein said the public should not worry about the safety of Epicyte's experi ments. "Interjecting pharmaceuticals, even natural molecules like antibodies, into the food supply is not the way to deal with preventing or treating disease," he said. "The right way to do it is to, first of all, work within the rules and regulations that protect us. For all of our molecules, safety is the priority" Hein also wants to

company is working to pre-vent stubborn diseases. The first Plantibodies they harvest will be used to test a topical ointment designed to prevent the spread of herpes, an incurable disease that currently afflicts 45 million

> Americans. "We have an antibody that we know neutralizes the herpes virus and that prevents its transmission by vaginal routes," he explained. "The antibody can do its thing. The question is whether we can deliver it in high enough concentrations and have it last long enough

Hein added "The frus-

tration for a lot of small companies is that they hunker down and they do this work. They don't have public relations arms; they don't have people who are sophis ticated in terms of getting the message across to a population of people. I mean, I'm a science geek. I go out in the street and talk to people about what I do in a vocabulary that is very foreign to people; they don't have a clue

as to what I'm saying." Hein claimed that he never begrudged the protesters. "We have a pub-

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"Look." he concluded. "the world is a dangerous place, and people are confronting that head on, which is perfectly natural. What I think they don't realize is that people working in biotechnology are working to resolve some of those dangers in the

a reputation for being a little arrogant," Hein admitted. "But there are humble people working their asses off to

world. Look at our choices of

on us to explain it. "The biotech industry has

kind of a profile." Hein admitted, however, that he can't predict how much control Epicyte will have over its herpes drug if it proves successful in clinical trials. "Because some of these tasks - like marketing a drug once you have it are so huge, no single organization can do it all alone."









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Gil Galloway, M.D. Physician and Surgeon

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STRAIGHT.... THE HIP



MATTHEW

At the end of the movie Erin Brockovich, Erin's boss presents her with a check for "Two Million At the cast of the fine the second of the se chat do you think she did with that check?

Imagine, if you will, your local Wells Fargo branch. Every time a million-dollar check comes in the door, the tellers all gather 'round and ooh and show it to everybody in the joint. Well, you and I might, but people who handle money for a living are different from you and me. A mill is just not a big deal. 'We see much bigger check sthan that every day,' says one WF manager. "It's just a piece of paper." Unless it's payable to you, of course. Yes, Erin might have dropped it in the ATM. They're set up to handle big transactions. But I can guarantee you didn't have it converted into bills so she could go home and wrap herself in two million dead

dudn't have it converted into bills so she, could go home and wrap herselt in two million d'add presidents. As much fun as that might be, baind have rules about how much cash they'll give you. None that I tried would disclose white that limit is.

By the way, Wells Fargo was harit that limit is.

By the way, Wells Fargo was harit that lot not are that one of its customers believes they'll only take \$100,000 oyn ur money. They'll take every penfusy you can scrouge up from between the sofa cushions, on limit. You have Wells Fargo confused with the Federal Deposit Insurance Corporation, which insures bank accounts. They won't turn an account larger than \$10,000 or limits to the mile before you got to the bank, you'd have to split it up into ten accounts to have it insured. A bank that won't take money? Positively un-American.

Hey, Matt:

I just received an e-mail that said deodorant with antiperspirant is bad for you to use. It said that it would cloy up the sweat glands and the toxins that are trying to get out would go to other parts of the body. Is any of this true?

And I just received an e-mail that said Wells Fargo bank would only take \$100,000 of your money. A few years ago I got one from somebody saying I could make a pile of dough with my ordinary home washing machine if I just bought his secret plan for wealth and early retirement. Did your e-mail say where all those toxins would go? You'd grow an extra butt cheek or

Did your e-mail say where all those toxins would go! You'd grow an extra butt cheek or end up with feet like swim fins? First of all, sweet principally cook he body; sweet glands do not excrete evil juices. (And the juices hey excrete only smell evil because they provide a great environment for skin bacteria to grow. It's the bacterial byproducts that stink, not the sweet.) Second of all, if you're worried about logging up the machine, consider the case of 900 roundain a Capite evil of Belfast, Northern Ireland, Ionathan had this thing about smelling good, for three months. Yes, Jonathan died. But Ionathan feed for it heart attack brought about for three months. Yes, Jonathan died. But Ionathan deed for it heart attack brought about the other sizes of the window of the strength of the control of the strength of the str doctors said, by inhaling the propellants in the spray cans. There was no indication that stoppedup pits did him in.

Honk if You're a Honky!

Ya see, the way this word-origin game goes, there are all kinds of stories floating around about why we say the goony things we say, and a lot of them sound good — maybe too good. And that should be your first clue that something's wrong. We traced the origin of 'honky' back to an early 20th-century slur (used by blacks and whites), "Bohunk" or "Hunky," referring to whites of Eastern European descent. David Rooney of P.B. offered a version he'd heard — that white men would motor up to Harlem, sit in their cars, and honk at the attractive black women walking by, ergo, honkies. You'll read this explanation in some unofficial sources, but professions word-origin dweebs say it's very unlikely to be the true story. It has all the earmarks of an explanation that was made up long after the word came into use, maybe as somebody's idea of a joke etymology, then got passed around because it sounded good, and was added to that big pot of reeking trivia called "common knowledge."

Fings, assets Seeve McWilliams and Barbara MacKenzie of Shelter from the Storm Medical Cannabis Resource Center e-mailed a follow-up to our discussion of medical marijuana. They want interested San Diegans to know that the City of San Diego Medical Marijuana Task Force meets at noon on the third Friday of every month in City Hall (202 C Street), downtown, in the 12th floor "Closed

Got a question you need answered! Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to heymatt@cts.com via the Internet.

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SportingBox By Patrick Daugherty

Welcome, San Diego SunFire

There are, at least, three women's professional football leagues in North America. The largest group, by far, is the Women's American Pootball League (WAFL), formed in 1998 and greatly enlarged—very quickly—by the merger/addition of regional leagues, independent teams, and expansion teams to the tune of 26 football clubs

playing in two conferences and five divisions.

This is put on the pads, kick 'em in the groin, blitz the QB, tackle football with NFL rules, 40-woman teams, 10-woman taxi squads, offen-sive and defensive squads, coaches, front-office suits, GMs, games played on crisp fall days...in other words, old-fashioned, rip-snorting, redother words, oid-tashioned, rip-shorting, red-meat professional football. This year, the WAFL's ten-game season opens October 27, playoffs begin January 19, and the World Women's Football nship Game will be played on Febru-

You can bet your spouse's paycheck that the San Diego SunFire will be scraping, kicking, and gouging their way to a playoff spot. More of

Right now, I have Carter Turner, director of football operations for the WAFL, on the phone. "I'm surprised there are so many female football leagues."

"Yeah, it's quite a story. I founded the old WPFL [Women's Professional Football League] three-and-one-half years ago [the WPFL fields ten teams, but has no franchise west of Denver]. Then, the wolves came out of the woodwork People thought there was a lot of quick money to be made and that muddied up the water. We had guys in the league who thought they were going to make millions off these girls.

"Catherine Masters and I were in the WPFL She said, "The hell with it. If these guys are like this, I'm gonna go start my own league.' And she did, she started the spring league, the NWFL [National Women's Football League]. And then I said, "The heck with them too, if this is a getrich-quick scheme, I don't want to be here Heft, took five teams with me, and founded the

I sigh and put on a pouty face thinking about the slag pile of new work this geek has put in front of me. Start with acquiring San Diego Sun-Fire season tickets, a SunFire baseball cap, T-shirt, sweater, windbreaker, beach towel, seat cushion, SunFire bed spreads, coffee mugs, key cushion, SunFire bed spreads, coffee mugs, key chains, and a SunFire pennant for the truck radio antenna. I'll probably need a new beer cooler and a new barbeque grill for pregame social mixing, And, I'll need an entirely refreshed— hell. I'll need a brand-damm-new taligate menu. Carter is master of an empire and I have a month's worth of shopping to do. My tone turns surly. "Women may be the surface of the surface and the sur make a good living in professional tennis and golf. A professional women's soccer league started this year and the WNBA, although it isn't mak-ing money, is still around after five years. But, all those women athletes have been able to compete in their sports from grade school on. Not so with football. How do you deal with that?"

"Our feeder system is flag football and rugby. We look for athleticism and hire coaches who We look for athleticism and hire coaches who are teachers. If you're an athletic, they can teach you football." Carter sounds serene. "I've worked in women's football for three years. I've worked in women's football for three years. I've worked in the NBA and in the Areas Football Logage. Believe me, this is not a hard sell, it's "We're women playing football," and it's NFL rules. You don't have to explain what you're doing."

"Are you paying salaries?"

"No. We are on a profit share. Every team is mandated by the league to pay players a minimum of 25 percent of their net profit. A lot of the teams have opted to pay 50 percent. We don't want to make the mistake of promising a player \$500 a game or a \$100 a game and then not reach

to get four, five, six thousand people at our games. Teams should be able to break even with 700, 800 patrons per game. We have real low overhead. We have subbed out, to our team owners, different responsibilities. Donna Fox [San Diego SunFire owner] is doing player personnel. The Phoenix owner is the director of the South Pacific Division. We have a guy in Tacoma who helps take care of all of our websites. The owner of the

There is a certain, very charming, Let's Put
On A Broadway Show quality to the league, but,

The Vegas Line

2002 World Women's Football Championship February 9, 2002 Team

PACIFIC CONFERENCE	
South Pacific Division	
San Diego SunFire	Ever
Arizona Caliente (Phoenix)	25 to 1
L.A. Lasers (Pasadena)	20 to 1
Las Vegas Nemesis	30 to 1
California Quake (Orange County)	35 to 1
Pacific Northwest Division	
Rose City Wildcats (Portland)	8 to 1
Vancouver Victory	10 to 1
Seattle Warbirds	12 to 1
Tacoma Majestics	15 to 1
Oregon Unforgiven (Eugene)	15 to 1
Central Pacific Division	
Sacramento Sirens	5 to 2
Berkeley Banshees	8 to 1
San Francisco Tsunami	8 to 1
Hawaii Legends (Honolulu)	15 to 1
Reno Silver Rush	25 to 1
ATLANTIC CONFERENCE	
South Atlantic Division	
South Florida Stingrays	4 to 1
Orlando-Daytona Barracudas	4 to 1
Tampa Bay Force	10 to 1
Jacksonville Dixie Blues	12 to 1
New Orleans Voodoo Dolls	12 to 1
Alabama Slammers (Mobile)	15 to 1
Central Division	
Norfolk Destroyers	5 to 2
Washington WAFT	10 to 1
Atlanta Lady Warriors	20 to 1
Indianapolis Vipers	20 to 1
Cleveland WAFT	30 to 1

do not be deceived, it's pro football played by club, collegiate, and Olympic athletes. We'll meet a few San Diego SunFire players next week.

a tew San Diego SunFire Players next week.

The San Diego SunFire will be holding their last tryout on Saturday, July 14. Signup is 10:30 a.m.

Tryout location is Morley Field in Balboa Park.

Girls will be timed in the 10- and 40-yard run and do agility drills. All San Diego womankind are invited to attend. Call team owner, Donna Fox, at

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





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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Community of Christ Address: 4811 Mt. Etna Drive, Clairemont,

619-279-6974 Year founded locally: 1968 Senior pastor: Steve Davis, Carole Outhouse

Congregation size: 150 Staff: all volunteer Church school enrollment: 25 Annual budget: \$11,000

Weekly giving: \$210 Singles program: no Diversity: white

Dress: casual Services: Sunday worship, 10:30 a.m.

For a while I was proud that I could keep straight the Church of Christ, Church of God in Christ, Disciples of Christ, Church of God, and the Christian Church. In early April of this year, my self-satisfaction was blown to smithereens. The Reorganized Church of lesus Christ of Latter Day Saints announced that it was changing its name to Commu-nity of Christ. Not to be outdone, the Church

of Jesus Christ of Latter Day Saints said it wanted to be called the Church of Jesus Christ. I rolled in ashes, I sat under a gourd vine. I took some time to try and sort it all out. At Clairemont

Community of Christ, to the left of the podium sits a smal tawny statue of a lion lounging with a lamb and a child. The statue is your only hint that you're not in a generi Protestant church. The sanctuary is highceilinged and spare. A large portrait of Jesus hangs behind the podium. The congregation, fresh-scrubbed. casually dressed same old-fashioned hymns like "Great Is Thy Faithfulness." The service began with church member Lois Kazyaka reading a detailed prayer list: one memher's mother was in the process of dying; another member's

blood sugar had plummeted and doctors, despite many tests, couldn't figure out what was wrong. Kazyaka reminded us that as believers we are obligated to share each other's burdens. Her reading the list caused some to clear their throats, daub tears from their

Sermon

Liturgy .

Snacks.

Flowers.. Architecture

Very good ... Excellent....

content.

congregational

delivery

Like the Church of Jesus Christ, the Community of Christ doesn't have formal clergy, Church members take turns deliver-ing sermons. Last Sunday, Lora Davis spoke ing sermons. Last sunday, Lora Davis spoke to us about "Doing Great Things with God." She at first enumerated great things God has done, and for emphasis showed us a series of slides - ostrich, waterfall, bison, flowers, sunset, rushing river. She went on to say that the church's members had themselves done great things, and she showed us slides of church members volunteering at pollucks, summer camp, of church members smiling and giving each other hugs. She asked the congregation to give examples of other great things they wanted to accomplish.

"I'd like to deepen my knowledge of

God," said one woman.

Another woman, somewhat wearily, said, "I'd like to teach my children to deal with each other peacefully, rather than with

The service lasted less than an hour, and afterward I nabbed Carole Outhouse, one of the church's two lay pastors, and asked her about the denomination's name change. "For 160 years we were confused with

the 'Utah Church,' what we call the Church of Jesus Christ of Latter Day Saints — I mean, we called it that. It's now the Church of Jesus Christ. Anyway, we spent about 90 percent of our time explaining what we were not, and only 10 percent of our time explaining what we are. Which was unfortunate. We share only 14 years of history with the Utah Church. We share some things, but we're a completely different church.
"You first have to understand the ter

rible persecution of Mormons in the 19th Century. After Joseph Smith was martyred in 1844, the Church was in chaos. There was a

great contr who would lead the church, over who would become the Church's new prophet president. One group decided the Church Brigham Young, and this large contingen went to Utah. Othe groups believed tha oseph Smith III should lead the Church, and in 1860, under his lead-ership, they formed the Reorganized Church of Iesus Christ of Lat-

share the Book of Mor mon and the Bible, and some common history with the Utah Church, Brigham Young intro duced teachings that we don't share. Plural marriage, for example. Baptism of the dead. Or the belief that humans can become gods. And we never discriminated against blacks. I'm sure there are more differences,

but frankly I'm not familiar enough with the Utah Church to know what they are. "We believe that God's revelation is ongoing. As a result, our Doctrine and Covenants have evolved over time. We've ordained women since the mid 1980s. There's no reason a woman couldn't ultimately serve as our prophet-president. And we welcome

gay men and lesbians.

"You probably noticed the statue of the
lion with the lamb and child. That same image
is part of our Church's official emblem, and Christians call the Kingdom of God. Peace We believe that our mission is realizing Zion the Kingdom of God, here on earth, W. believe that through our own individual actions as Christians, through our families, our participation in the world, we can cre-ate peaceful communities. We can create Zion on earth. Zion is our goal. Equality. Justice.

- Abe Opinca



Dear Aunt Trudy,

Back when I was a kid it was common to take drugs. Everyone did. It was the '60s. We listened to music. smoked grass, dropped acid. It was no big deal. But now drugs are much stronger and have fancy initials with numbers attached or cryptic nicknames. I don't even know what some of these substances are. One reads terrible things in the newspaper about kids taking ecstasy and damaging their brains or dying of dehydration after dancing nonstop for days. It's really scary. I'd be a hypocrite if I told my two teenagers to "just say no," like I didn't know anything about the lure of drugs, their intense pleasures, the way they can seem to expand your mind and make the world heartrendingly beautiful, every cell of animals and plants and even the furniture appearing to pulsate visibly in tune with the universe. Should I come clean about my past to my kids? Or feign innocence in the name of setting a good example? My husband and I have similar backgrounds in this regard, and we're both confused about what we should tell our kids. who are getting curious about such things. It's really tearing us up.

CARDIES EX. HIPPIE MOM

Dear Ex-Hippie Mom,

Most kids can smell a fib miles away. Be honest with your offspring. You and your husband want to be the kind of parents your kids can tell anything to, right? That's a two-way street. If you hide things from them, misrepresent vourselves, how can you expect them to be open with you? You don't have to go into infinitesimal detail about your drug experiences, sacrificing your privacy, because this discussion isn't really about you. anyway. Confessions about your checkered past are only being made in the service of helping your kids grapple with their issues about drugs. Keen the focus where it belongs, on your children; what they need and want to know and say. Don't get carried away with tales of the old glory days. Save that for your memoirs. Tell the fruits of your loins you will answer their questions without dissembling, even on troubling topics for which there are no easy solutions. This goes not just for drugs but for anything they want to chat about: sex, depression, anger, competitiveness, identity crises, personal entanglements, decision-making the looming future. Admit regrets and confusions Keep encouraging them to talk. Presenting a false front to your kids erodes trust and prevents you from really connecting, exchanging vital information, or truly knowing each other. And isn't

Dear Aunt Trudy,

Last year I had a falling out with my former best friend. We'd been close for years. I was best man at his wedding. I got angry with him when he cheated me out of a small sum of money. I won't go into

detail, but the upshot was that when I called him on it, at first he tried to lie hi way out of the difficulty. Later, he pretty much admitted he'd been dishonest, although he never really apologized. My trust in him was damaged, and the friendship foundered. Here's my ques tion. I'm getting married at the end of the year. I'd always told my friend that he'd be best man if Lever tied the knot. Do I have to keep this promise, or can I ask another friend now that we're on the outs?

CONFUSED BAY PARK GROOM

Dear Groom.

It would be awkward and silly to ask someone you're no longer friends with to be your best man. I'm sure the person in question - if he has any ethics or sense - wouldn't wish to participate in your wedding under such circumstances. It would cast a pall over the otherwise festive proceedings. Invite whomever you like to be your best man. To my way of thinking whatever "promise" was implied by your daydreaming aloud about having this guy in your wedding dissolved when the friendship did

Dear Aunt Trudy,

I recently started having sex with a woman whom I like very much. But she's got this weird habit. She laughs when she has an orgasm. I find this unnerving. What's so hilarious? I hory she's not laughing at me. Do you think such behavior is normal?

STRAIGHT-FACED IN UTO

Dear Straight,

The best way to find out why she laughs is to ask her. Orgasm is a big physical release. It's common for it to be accompanied by other outpour ings. Some people weep when they come, or yell, curse, groan, or drool Others invoke deities they believe in or bite through the bedsheet. I've even heard of individuals who pee at the peak moment. My bet is she laughs out of unalloyed joy. Consider vourself blessed.

Write to Aunt Trudy c/o 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



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inutes ago, rain fell. This time of year, says my almanac, it ought not rain. The air smells of wet asphalt and dirt. The afternoon light looks dingy. A cabbage white, Pieris rapae, surprising in the dingy light, flits across my backyard. The butterfly makes dizzy arcs to my garden where rain-heavy arugula bends to the ground.

Arugula

A breeze staggers the cabbage white. Flouncy wings, their lumbering flight, camouflage ruthless evolution. As I watch, the cabbage white descends on my patch of arugula. Curling its body into an inverted comma, the cabbage white deposits a tiny rocket-shaped egg on each leaf. In seven days, the eggs will hatch. Velvety green caterpillars will start to eat. They'll eat 'til my arugula is gone.

The cabbage white's nature is to use and ruin what it needs, which happens to pools. be cruciferae, the vegetable family to which cabbage, and arugula, belong. The butterfly's greed pays off. Cruciferae contain mustard oil. Cabbage white larvae, after devour-

So well engineered for survival, cabbage by MAX NASH whites are hard to beat. Every year I've grow a garden I've tried to grow arugula. Every year cabbage whites appear. I'm always dumbstruck by their tenacity. I could use insec ticides, I suppose. But insecticides have never helped much. Also, like the cabbage white, I, too, have a nature. I, as a human, hope Maybe this year a miracle will happen. Maybe this time it won't be quite so bad.

There are countless reasons why peo a blonde I knew. A beautiful girl with literary ambitions. She was given to depressive frames of mind. Her skin and hair had a

eves also suggested water. You've seen the color in Hawaii postcards: the clear shallows where islands once were. She liked to swim. In the summer she'd sneak into the city's better hotels and lounge beside their

terious poolside days she'd call and suggest say. "Lamb chops. And arugula for salad. I

large white-enameled stove. While she wait for me, she preheated the broiler. She'd gree me at the door, sweat beading her nose and neck. She held a gin martini in one hand. (Vodka, she said, made her sweat.) Behind her, in the hot dark apartment, a record played on the stereo. Maybe Mama Cass singing "Dream a Little Dream of Me."

While the blonde watched, I washed e grow things. I grow arugula because of the arugula. I put it in a pillow case and took it outside and spun in over my head. (The blonde didn't have a salad spinner.) I dressed the arugula with olive oil and lemon pleasant, vaguely chlorinated smell. Her juice, and sometimes with crumbled blue

cheese. I rubbed the lamb chops with garlic. While they broiled. the blonde and I danced.

At dinner's end she'd drag her long fingers through the olive oil at the bottom of the salad bowl. She'd lick her fingers clean. And some

nights, later on, with her hand on my chest, we have dinner. "Buy me lamb chops," she'd she'd talk in a hushed voice about money. She needed money. She was, she knew, bad ing cruciferae, are unpalatable to predators. love arugula." In her apartment she had a with money. The landlord was pestering

her So was the phone company. Her breath smelled of lamb, garlic, and mustardy arugula.

Time passed. Her invitations to dinner grew few. We'd still meet around town for drinks. One time I met her and she was with a man, a Brazilian attorney with slickedback hair. She seemed happy. Some weeks later she called late at night. She'd argued with the Brazilian. "All I did was ask him for a loan. I can't believe someone so rich could be so tight. Maybe it's a Brazilian thing. A Third World thing - you know, an exaggerated fear of scarcity. I don't know. Anyway, he's gone." She lit a cigarette, exhaled. "I've just made a shaker of martinis. They're ice cold. Want to come over for a drink?"

A fancy grocery store I sometimes go to sells prewashed arugula in plastic bags. When I buy it, I feel defeated. With enough attention, arugula is easy to grow. Maybe this year I'll be lucky. The blonde has been lucky. A while back I saw her in the fancy grocery store. She was at the butcher counter buying a rack of lamb. I wanted to hide. but our eyes met. She was thinner. Her face was unlined. She'd married, she said, an architect. She'd become "quite domestic." she said, hefting the rack of lamb in her palms. She had to rush. She was making dinner for friends.



ncerely hope this presentation would raise a ought in you

Like a small bit of flotsam launched from the center of the explosion - a fragmented, twisted, wrapped-around-itself scrap of something that flew through the air and landed, inconspicuously, miles away from the lip of the crater -Memoirs from Hijiyama (misato.iserver.net/jykh/major) doesn't look like much at first glance. But intense vignettes are silhouetted onto the flat planes of this origami mess. It's a testament to the power of understatement as a response to horror. It's a delicate paper lantern aglow with memories and

Returning to the ruins of her house, she saw smoke. She fled, running

Site manifesto: "Think of this site as a grave/ not just one cold stone/ on the earth over you/ but countless pages of graves/ flung to the far corners/ of the earth/ this way, it's lighter/ this way, it's lighter." Toyofumi Ogura.

Inferno device. Understand the nuclear weapon: "Littleboy is a nickname given to the atomic bomb dropped on Hiroshima on August 6, 1945. It was Monday morning, and the bomb was dropped from Enola Gay, one of the B-29 bombers [that] flew over Hiroshima that day. Littleboy exploded at approximately 8:15 a.m. Japanese standard time above a building that is today called A-Bomb Dome. Enormous amount of energy generated from the explosion in terms of air pressure and heat."

Littleboy's design consisted of a gun that fired one mass of Uranium 235 at another mass of Uranium 235, thus creating a supercritical mass. A crucial requirement was that pieces be brought together in a time shorter than the time between spontaneous fission. Once two



From misato iserver net/ivkh/major

pieces of uranium are brought together, the initiator introduces a burst of neutron and the chain reaction begins, continuing until the energy released becomes so enormous the bomb explodes." It looked like a small, mean submarine

We saw another sun in the sky when it exploded Discover the weapon deliverer: The night before the mission, pilot Colonel Paul Tibbets named the aircraft after his mother. "On August 6. 1945, as Enola Gay approached the Japanese city of Hiroshima, I fervently hoped for success in the first use of a nuclear weapon. To me it meant putting an end to World War II. I viewed my mis sion as one to save lives." Paul Tibbets.

Of lights and darkness, pageants of clouds and lights: Watch the humble stone house pulverized by the blast. It distends briefly before it buck les and disappears.

I thought that it must be a manifestation of the shumisen cosmos that is supposed to exist at an astronomical distance from the earth, the one that ancient Buddhists of India talked about.

I saw a plane fly over the city. Shortly after I saw strong light above me. I thought an explosion had occurred near the gas tank on the sport ground. I felt the explosion, and I jumped into a swimming pool.

I was walking on the street when I saw a very strong light, a flash. I put my arms over my face unconsciously. Almost instantly I felt my face was

Suffer the consequences: butterflies burned out and turned to dust: blighted museums.

I felt as if I had climbed down to the bottom of volcanic crater. Fires were still smoldering, and this was only small corner of the inferno. Visions of clas sic scroll paintings I had seen that depicted Buddhist versions of hell...sprang

"I saw the As I tried to lift her

legs, I thought I felt my exposed muscle hands slip. It was an inde of both legs

scribably weird sensation. Looking down at my hands, I saw the exposed glinting in

muscle of both legs, from the knees down, glinting the sun.

in the sun. The skin had peeled off and gathered at the ankles all wrinkled up Letters from the dead: "Trying to justify one self for the rest of one's life./ That is somewha despicable./ That is somewhat depressing." Kotare

I didn't realize how badly you were suffering. Jonathan Yuen (the site's creator and whose emblem is one half of a beetle) says this is a "pure expression of intuition right from my bedroom wall. I am a dark person. I love expressions of sad

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Soapbox Row, and police would make

arrests. "Hundreds of Wobblies (Indus-

trial Workers of the World| poured into

the city, getting themselves thrown in jail

and refusing bail or work details," and

each prisoner demanded a separate trial.

By the end of February, 200 protesters

filled the local jail, "Overflow" prisoners

got shipped to jails in Orange and River-

side Counties. The San Diego Union pre

dicted that the city would win the fight

even if authorities had to utilize every

this bold talk the city knew that such a mea-

sure could mean bankruptcy, because the

city had to pay for the privilege of using

nitude: Vincent St. John, national secre

Another threat of even greater mag-

county jail in the state. But "underneath

"To Speak or Not to Speak San Diego, 1912"

ROBERT WARREN DIEHI MASTER'S THESIS USD, 1976

"You 50,000 unemployed in San Francisco, come to San Diego. You 50,000 idle men in Los Angeles, come to San Diego.

Come to San Diego a hundred thousand strong. Roads into San Diego Smith guarded by armed deputies."

During the Free Speech Fight of 1912, crowds would gather in the eveningestimates range from 3000 to 4000 - on

tary of the I.W.W., said the San Diego struggle might last 20 years. "Would people from across the nation come to the Exposition in 1915 if the city were still embroiled in a free speech fight?"

One of the protesters' intentions was to disrupt the city's system of government. Having more than twice as many prisoners in a jail was one way. Yet even though conditions were "deplorable" --meager food, no blankets or water, and frequent charges of

police brutality - the inmates "had expected arrest when they came to San Diego and had lived through such inconveniences before." Rather than complain, they sang songs of protest. Police Chief Wilson, who threatened to hose them down, exclaimed: "They're singing all the time and yelling, and hollering, and telling the jailers to guit work and join the union. They



are worse than animals."

Even though Wilson thought "less than one tenth" of the crowds were sympathetic to the Free Speech Movement, superintendent of police John Sehon declared martial law. Police could arrest anyone, even two people chatting on the street. "Authorities also dispatched a detail of policemen to Sorrento with orders to

MASTER'S THESIS EXCERPTS:

1. "The IWW's are boys who have no fears / And we'll whip old San Diego / If it takes us twenty years. excerpt from "We're Bound for San Diego

2. "Hanging is none too good for them.... They are the waste material of creation and should be drained off into the sewer of oblivion there to rot in cold obstruction like any other excrement.

3. No revolution was intended at the time the dispute started. The people who sided with the free-speech forces did so not to gain something they never had or to change the political system, but

4. There can be no doubt that both sides believed a war was going on.

lasted for decades.

to preserve a privilege they had enjoyed for more than two decades

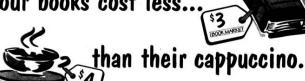
5. The people of the city had never been a party to the brutal suppression of street speak ing The defeat of Sehon [who had declared martial law] in the 1913 election supports this

6. The ill feeling caused by a dispute which should never have been undertaken in the first place





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drive back all men walking the city aboard freight trains'

Police began using nightsticks to make arrests. "We have tried to treat them with forbearance," said captain of detectives Myers, "now they can move on or look out."

Several times, the police opened fire. Joseph Mikolasek, who may have charged police with an ax, was shot in the stomach and the legs. A policeman kicked 63-yearold Michael Hoy in the groin so hard he died in city iail seven days later. "Over Hoy's funeral bier," in a vacant lot at Seventh and B Street. was placed a red flag. When police, who were standing a short distance away, say the flag, they moved in with swinging clubs to break up

At the height of the protests, John Spreckels, Harrison Otis (publisher of the Los Angeles Times), and "the prominent 500" businessmen from California sent an envoy to President William Howard Taft. The envoy claimed at least 10,000 Wobblies were headed to San Diego "with the intention of setting up a government in Southern California."

Taft replied it was "our business to show the strong hand of the United States, so they shall understand that we are on the job "When the Department of Justice told Taft there was no way to display the government's "strong hand," local vigilantes took things into their

At San Onofre, deputy constables searched every freight train and arrested all suspects. "The deputies handed these men over to vigilantes, who forced each captive to kneel and kiss the flag. All prisoners were beaten and compelled to sing 'The Star-Spangled Banner' as they marched back to the county line" Until the end of the Free Speech Fight, every train to San Diego met a similar reception.

Before they could make their way north up the railroad tracks, suspects had to "run through a gauntlet of club-swinging vigilantes." When they reached Los Angeles, "Some told stories of beatings, others told stories of being shot at, and a few told stories of witnessing deaths."

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The Industrial Worker reported, on April 18, that more than 40 men were missing "and at least two

had been beaten to death." In the city, vigilantes worked side-by-side with police A dozen officers cornered Thomas Kilcullen at Seventh and B Streets and beat him so severely "a shopkeeper came out of his store and admonished the police for their brutality."

The police "reacted no differently than the lawenforcement officers in the cities that had previously

ings night after night, plus the long hours each patrol man had to work" — 14- to 16-hour days - "most certainly had an effect in shaping the mean temper of the police." It was the "mean temper" of the vigilantes. combined with police, that prompted outrage. On April 5, six men abducted Abraham R. Sauer. 65-year-old publisher of the

clashed with the Wobblies....

The hostile atmosphere gen-

erated at the street meet-

San Diego Herald and an outspoken opponent of the



police's "Cossack" tactics. Just south of Escondido they slipped a noose around Sauer's neck, looped the rope over a tree branch, and told him if he wrote one more negative word about them he was a dead man They let Sauer go. He fled to Los Angeles. "He did return to San Diego but never divulged the names of his tormenters."

When Emma Gold man came to town, six men kidnapped her manager, Ben Reitman: "I was in an automobile," he wrote, "As soon as we were out of the business district, these Chris tian patriots put their fingers into my nose; kicked, pounded, bit me, and sub ected me to every cruel, diabolical, malicious torture that a God-fearing respectable businessman is capable of conceiving." This included burning "I.W.W." on his buttocks with a cigar.

The vigilantes broadened their sights, harassing anyone who looked "in sympathy with the freespeech movement." L.W. Markwith sent a telegram to California governor Hiram Johnson: "Vigilantes

working in the open now, no safety for any member of organized labor."

Johnson received thou sands of letters and tele grams about the brutality in San Diego. "The Governor, running for vice president of the United States on the Progressive Party platform under Theodore Roosevelt, realized the political ramifications if he did not act," He appointed Harris Weinstock, a businessman from San Francisco, to investigate the charges. The "Weinstock Report" and the "Reitman outrage" appeared in every major newspaper. Both called for further investigation.

And incited backlash. Vigilantes acted in selfdefense, many argued. The San Francisco Call, Spreckels's press, claimed that "the people of San Diego have been making a fight for the whole nation." The San Diego Union, also owned by Spreckels, stood "committed to the cause of San Diego vigilantes, right or

wrong." The backlash also changed the image of the I.W.W. Instead of pacifists risking their lives through nonviolent means, the press depicted them as anarchists "ready to use dynamite and assassination to destroy the political and economical foundations of the city." It became common practice. in the 20th Century, for the press to demonize dissenters. Labeling the Wobblies as anarchists may have been the first use of this tactic. "Ironically, the Wobblies and Anarchists of America, to which Reitman belonged,

In the end, the Wobblies won the fight, "but it was the kind of victory the British won at Bunker Hill during the Revolutionary War The LWW suffered heavy casualties, at least two dead, hundreds beaten, and many missing in action. After the fight was over, it hobbled away, badly mauled."

had little love for one

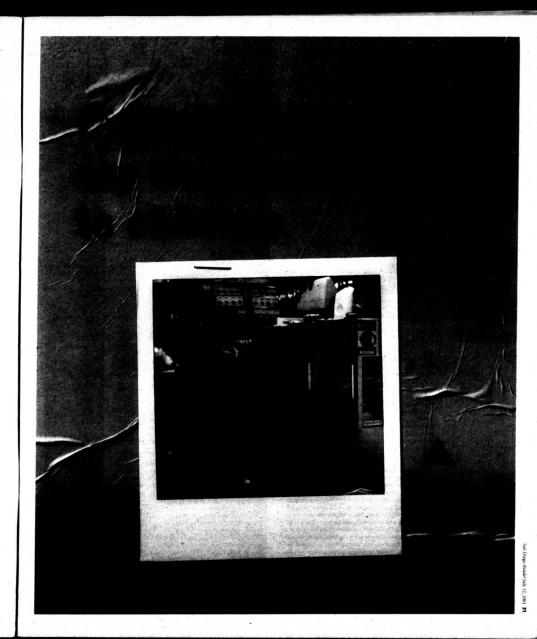
another."

Vigilantes whipped people, tar and feathered them, shot and hung them. But who were the vigilantes? By the end of the Free Speech fight, they numocred around 2000, People knew their favorite meeting places — the Grant Hotel and Grotto's Saloon - but refused to identify individuals. Weinstock reported they were part police officers, part constables, part private citizens. "There are indications that the county district attorney's office, the city prosecutor's office. and the fire department were at least partly involved." Some believe a high percentage of "real estate oper ators" were vigilantes. Oth ers point to thugs and city fathers. The San Francisco Bulletin declared that John D. Spreckels, who led such a group in the 1870s, was "the greatest vigilante of them all."

"One thing appears certain if there were voices in local government opposed to vigilante activ ity, the apparent abundance of people in high places dictated that these voices remain silent."

Diehl sees a combina tion of forces behind the suppression of free speech: capital at large, civic pride, Otis and Spreckels. He adds that "not one vigilante ever spent one day in jail for their brutal misdeeds." -





rovost, a gap-foothed fellow with an easy disposition, says the "stand-alone" CD is updated monthly. No, it's not online. On average, one person a day comes into the office to search for sex offenders. The serious and the high-risk designations are based on the number of felony sex crimes or the nature of the crime. Some molesters are in prison; some are getting out; many have been out for a while. All must register whenever they relocate, the serious once a year, the high-risk every 90 days. And, yes, they stay on the list for life. Provost notes that in the unincorporated areas of San Diego County, an area the Sheriff's Department oversees, there are 750 registrants (2 are women).

San Diego County has 5000 registrants, and the city about 2200.

Searching by zip code, you get 72 names and so it's easy to scroll the mug shots. Clicking from man to man, they look familiar, like auto-body teachers at your community college. You discover yourself fighting the stereotypes - a beard flecked with crumbs, glasses sliding down a nose, a pair of eyes as shameful as they are prurient. Is what you see what's there? As if to say shabby traits belong only to molesters. But it's not true. These men are depress ingly ordinary, like Wal-Mart shoppers. Not that Wal Mart draws the sex offender. But Wal-Mart has as full a variety of antisocial American men as any other public crossroads. Finally, you try the heart-shaped tattoo as a search term. Odd, but that, too, comes up empty.

You next snoop online at KFMB/TV's website and find a video clip of News 8 investigator Kevin Cox's report "The Molester Next Door." Cox consulted the Megan's Law CD and, like you, found no addresses. So, from a list of 100 names, he tracked down via records in the county courthouse the addresses of three men: Robert Ellis Stone (convicted of molesting a seven-year-old girl and sentenced to five years' probation); Loren Dean Abbott (served his sentence for molesting two girls); and high-risk offender James Phillip Cline (convicted twice for molesting girls). Discovering that each one lives close to a school, he confronts the men on camera. He demands they speak with him; he demands they answer why they are living near a school; he demands to know if the community should fear them. Classic reporter confrontation - camera jiggling, pocket change jingling, as all parties run - Cox gets close but the men don't lure. They won't talk; they shut their doors; they drive off. In a huff. For you, the story is not that Cox ambushes these folks on camera and "exposes

them; the story is, he doesn't tell viewers where they live. But he knows.

You dial in Rick Roberts, local talk-show host on KFMB/AM's 760. He'll be sympathetic: every Friday afternoon, he reads the names of the "Top Ten" sex offenders in San Diego, most of whom are child molesters. You've heard Roberts boast about his Rx for convicted sex abusers: "You round them up, cut off their testicles with a coffee-can lid, and put them in jail." You heard him last September blast San Diego's news outlets while he excoriated Superior Court judge Lisa Guy-Schall for sending a boy into the guardianship of a man who was accused of sexually abusing him and whose live-in boyfriend had pled guilty to child molestation in Florida: "We'll talk about Hua Mei, the panda, ad nauseam, front page of the newspaper for six months. This | molestation ase] will get a mention, and it'll be gone next week. Maybe if little 11-year-old boys that are getting sent off to live with pedophiles would put on little bear suits and chew on eucalyptus leaves, then maybe we'd give a damn."

You call Lieutenant Bill Edwards of the San Diego Police Department's sex crimes unit. He's in charge of local public notification. At present, he says, there are "only 22" high-risk sex offenders in the city of San Diego. You ask if he's watching those 22 and he says of course he is, but he's not going to give away his "trade secrets." The whereabouts of these 22 are verified every 90 days, as the law for high-risk offenders requires. Edwards looks for places where these men "put themselves in contact with kids when they shouldn't." He notes that the law also burdens the offender: He is supposed to tell the church for which he volunteers, for example, that he's had a sex conviction. If he doesn't and the police find out, he can be

You ask Edwards if he thinks community notification is working. He answers with a question: "How can you suc-



cessfully monitor 5000 people in San Diego, 24 hours a day?" Like most government agencies, the sex crimes unit's resources are too lean to protect everyone. Edwards says that after Kevin Cox's TV piece in November, one man Cox confronted received death threats. The lieutenant was spooked: "My responsibility is to protect the general interest of the public," he says, "but I also have to protect him and his rights." This conflict, he says, is the downside of notification. Edwards doesn't "want to create mass hysteria" by telling the public every thing he knows. So, in the end, "I'm damned if I do notify, and I'm damned if I don't."

About now, you know how he feels: You haven't found anything on the man who touched your son, so the police won't file a report on him You begin to think the man down the street is not a violent sexual predator - those men, you believe, are locked up for good in state mental hospitals, especially in the aftermath of Polly Klaas's death. You begin to wonder if he's a sex offender at all. Maybe he's an exhibitionist. Maybe he likes collecting pictures of naked boys. Maybe he's a masturbation addict. Maybe he likes to tousle the hair of little kids as your grandfather did. Not all these things are crimes and not all are connected. Exhibitionism, masturbating in public, possessing kiddie porn, acts that do not directly violate the bodies of another person, are misdemeanors — mild crimes in the law's eyes. The man down the street may be pushing you near the edge of an abyss called "your child's body in public." How do you welcome the appropriate touch of teachers and coaches and not panic at a stranger's hand on your son's shoulder?

You next wonder about going door-to-door with a letter, a petition. But on what grounds — your indefatigable suspicion? You recall Lieutenant Edwards's telling you, if the man was a child molester and is off parole, "what benefit is there to saying, 'Hey, this guy's a child molester,' " unless "he's involved in predatory behavior with kids." It's wrong to bear false witness against a neighbor. The man down the street has a right to be left alone. As an attorney, Louis Brandeis, later a U.S. Supreme Court justice, used that very phrase

when they

shouldn't."

Edwards looks

for places where

these men "put

themselves in

contact with kids

in 1890 to define privacy: The right to be left alone.

But you can't help but think that those who've been convicted of sexual offenses have forfeited that right. You believe offenders re-offend, period. Indeed, the recidivism rates for molestation are among the highest of all crimes. One study, which looked at every year from the date of a conviction up to a quarter-century later, found the rate of repeat sexnal offenses at 52 percent. The percentage is substantial. but you wonder what's the best response to this tally? Should you, should we. remain calm, avoid stigmatizing all convicted child sexual abusers as ready and willing to perpetrate again Should we be more insur gent than we are? Is a Gold water-like extremism in defense of our children's lib erty justified?

In our zeal to expose the abusers, you and I and

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the rest of the country are up against the limitation of law, in general, and Megan's Law, in particular, A 1996 federal statute, Megan's Law was named for Megan Kanka, a New Jersey seven

raped" and murdered by a twice-convicted sex offender who lived across the street. The law mandates states to enact passive and active public notification procedures to keep track of convicted

he's likely to move. Sure, he'll register again. But this "rather mobile population," as Provost portrays it, likes to ride the rails, and not for the obvious reasons. He moves on because he's lonely and shy, less often because he's been forced to leave Indeed, if the guy moves and he is a threat to reoffend, we've only succeeded n shifting the problem from here to elsewhere. What happens until elsewhere finds Megan's Law may have

begun giving citizens the means to protect children by exposing perpetrators. But the law only goes so far. There's no wrist bracelet, no scarlet letter, to tag a molester for life so that every one knows what he did.

Despite the attempts of parents and law enforce ment to utilize Megan's Law. childhood sexual abuse continues to be a public health problem, in large part due

to its unique nature. Since the crime is unwitnessed and its victims are children and young adolescents, for whom the burden exists to "report" the crime, the abuse is underreported and there fore unknown. Experts say it will remain so because the idea of "Chester the molester," the dirty old man who targets kids in public settings, is the wrong universal. Chester does not rep resent the common perpetrator: the family membe who commits incest. Ninety five percent of sex offend ers know their victims inti mately and, at the same time. most of these relationships involve caring, intimacy, and love. For most of us this is unthinkable. That the sexual abuse of children sometimes masquerades as pened. To admit a desire to the American family. learn about what has been buried in others is also to admit to a third silence —

What follows is a tour through the minds and experiences of several San Die gans who are trying to com-

prehend the psychological and social problems of sexual offenders, the spread of child pornography on the Internet, and, the least-discussed aspect, the plight of victims. What these people have to say sounds confi dential, not because the information is esoteric or privileged but because so few people talk about it. And most don't talk about it for good reason. Childhood sexual abuse is a crime rooted in the dueling, shaming silences of perpetrator and victim. To say it never happened. To bury it deep nough that it cannot b found. To bury it not only inside an individual or a family but also far from the nonabused who may want to learn from what has hap-

why is it the majority of us

who have not been sexually

abused know so little about

the barbarity some people

Perhaps the least uncom-

fortable place to begin a tour

into childhood sexual abuse

practice upon children?

make extra prints of a picture of a naked ten-yearold girl. They'd then share those with collector-friends

s with a district attorney in the apparent safety of the downtown Hall of Justice. Jeff Dort, lead prosecutor in the D.A.'s office for Internet child exploitation, is running a quick errand to a nearby courtroom. He is stocky, solid, news-anchor handsome - his suit, tie. and white shirt are on the crisper side of new. Dort spent three years working on the third strike of "three strike" cases in El Cajon before moving to the Family Protection Division. "So. you're writing about sex offenders? I'll tell you what I tell families of the victims 'Don't even try to understand how these people are put together.' " In his 12th-floor office

I ask him to contrast the old child pornographer with the new. Dirty old men, he says, used to have shoeboxes full of photographs stuffed away in their closets. The vice was localized. Traffickers might photocopy or Physically, though, they could

1 C Micrio Fonseca matically. Digital cameras,

digital movies, scanners, IPEG files and video clips

have revolutionized the trade

in kiddie porn. Computer

stored images can be sent

from pervert 1 to pervert

ber of images. Dort says he still sees some of these grainy reproductions in his unsavory task of bookkeeping

In the past decade, the

The computer's digital processing and transmission of images allows one to send not the original but a copy that is every bit as authen tic, in terms of quality, as the original. I recall the German literary critic Walter Benjamin who wrote that in the age of mechanical reproduction "the aura of the original withers" in the ssion. Not so with digital technology: That original image doesn't deteriorate with reproduction. It reproduces itself wholly: Whatever is simulated is E-mailing child porn

vert 1 to pervert 2 to 10,000."

is distribution, more serious than the misdemeanor of possession. According to Dort, these pornographers are "not only duplicating it. which is a felony, but distributing it, which is a felony, and going across state lines. which is another felony," a federal crime. Images sent from San Diego via America Online, for example, go through America Online's headquarters in Virginia. Child-porn distribution is worldwide, and to combat the growth in the United

States, Dort is hooked into the new national unit, Internet Crimes Against Children task force. Law enforcement agencies in any of 30 centers trade information through a clearinghouse in Washington. The result is two men trading kiddie porn between Hawaii and New York, for example, can be investigated and prosecuted in both places. I want to know more

about the change we are undergoing from shoebox to Internet. Dort calls the trafficking in child porn exponential, "Dad took a picture of his nine-year-old daughter, in the shoebox days, Xeroxed it, and gave it to his friend, saying, 'Hey, I know you like pictures of little girls, here's a picture of my daughter.' That's a crime. But nowadays he would post it on the Internet, so the re-victimization occurs because when he puts it up on the Web, hundreds if not thousands of people look at it and then take that. copy that, use that in their own library, and send it on.' It's not uncommon for Dort to see the same images recurring when the "porn libraries"





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release from prison or jail.

But this law, as symbol and

fact, causes as many prob-

lems for citizens as it secures

protections for children

Even if we do find a molester

and make a ruckus about

his presence down the street.



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"Is one picture one crime? Yes. Is 100 pictures 100 crimes? Yes, technically, On one CDT can have 20,000 pictures and just give you that "Is that 20,000 crimes? Technically, ves. The victimization occurred once: Taking the child's picture. That is, Dort argues, the greatest harm. But there is also residual harm: More eyes on the same illegal image constitutes more of a crime. Dort shares stats from a recent study. "Online Vic timization." One in every 5 vouths on the Internet, aged 10 to 17, has received a sex ual solicitation. "That's scary One in every 33 youths has received multiple aggressive requests to meet offline Which is even scarier, At least when you're online Mary's in her bedroom, and



Green McClain

somewhere else." One in every 4 youths has received an unrequested naked pic ture via the Internet. At the millennium's turn, 28 mil lion children were online the estimate for 2002 is 45

At his computer Dort says, "Watch this," Every day thousands of kids go to Sony's playstation.com to look at video game prod ucts. If the kid types an m instead of an nat the end of

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error opens the beast's maw: He ends up at a German sex

search engine, "boys pic

Such adult sites, which also link to child porn, are common. To illustrate, Dort types three words into his

The greatest harm, though, is done not by the trafficker but by the manufacturer. Dort tells me the story of the "poster child for kiddie porn," San Diego's Mac David Cochran Cochran posted images on child-porn sites of himself having sex with his daughter. An anonymous person tipped the FBI in San Francisco that he had seen the images on the Internet. Search warrants were issued to find where the images came from, technological tracery apparently not dif ficult to do. The FBI dis covered that the man who sent the image was living in

tures pickle." Why pickle?

"Pickle means penis." More

than 9 million sites, it is

reported by Excite, have hits

for these words. Some are

authentic kids' sites. But

many — he scrolls down

the page but doesn't click

any blue-highlighted URL —

are child porn: "man-pickle.com"; "full monty

nude boys member page"

"hardcore boys get down

and get nasty"; "well-hung

horny naked boys member

page." Are all these illegal?

'Well," sas Dort, careful

not to click. "I'm guessing

that 'pictures of live naked

boys under 18' is illegal.

They're telling me it's ille-gal." But that doesn't mean

any investigator can catch

the person. Dort writes a

quick e-mail to explain to his

boss ("there's a reporter here

from the Reader") why he

has called up these sites.

San Francisco FBI trans

San Diego.

ferred the case to the San Diego Police Department They obtained a search warrant, went to the home knocked on the door, and Dort recalls, "the little nine vear-old girl in the picture answers the door." In the home, they found an 18-minute videotane of Cochran and his daughter in "five or six vignettes or scenarios in different rooms. Investigators later found the video itself had been posted on the Internet. The feds, Dort says, charged Cochran with "uploading and man ufacturing pornography, but after Dort took the case he added on the charge of molestation and got a much severer punishment for Cochran: 143 years in prison.

I ask him for his reac tion to what he saw on the

"Gross is not the right word," he begins. "Gross can mean — meth people don't clean their homes. They pour Kitty Litter in a corner and just let their cats go there. That's gross. This was visual. I don't know how to describe an image where I know it's the biological father having sex with his nine year-old daughter. The audio is on, where he is saying, 'Look, we've done this before it doesn't hurt that much, let's hurry up before Mommy gets home, I'll finish in a few seconds,' and then he comes on her. I don't know how many times I had to watch it for the case. Probably, 50 to 60 times."

Why that many "We charged crimes for

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every time he touched her, and I wanted him punished for every time he touched her. If, let's say Bob, touches any child under 14 with a sex ual intent in his mind any where - touches her, for example, on her inner thigh with a sexual intent that it's either going to arouse her or him, that is a felony, pun ishable by 3, 6, or 8 years in prison. So when Cochran was doing this to her. I didn't just charge that [touching] section [of the code]. I charged him with aggra vated sexual assault of a child, basically, rape of a child. So that's 15 to life each time he touched her. And the judge, who had to look at the tape — some of it wa in different bedrooms, so i you think about it, you had to move the kid and the dad and the video camera to a new room. The law pun ishes you for starting over So each time, Cochran had a break to stop doing this, but he continued. The pun ishment just keeps going up

and up and up. Dort says he wasn' 'nauseated exactly" by watch ing the video over and over Perhaps such fortitude is one reason why he's in charge. He recalls that many deputies in the office watched and cried. It is horrible. The worst case I've had to deal with, and I've had to deal with homicides where people are obviously dead. This is worse, I know she's 12 now and there's no way she's going to have a normal relationship in her life because she's so messed up." The girl, he continues had "so buried it inside of herself that she was passing it off as 'not that had' During the trial she felt she was sending her father away to prison." It was nearly impos sible to convince her that his action was not, in some part, her fault. Again, Dort reminds me about the offenders: "Don't even try to understand how they're put together."

Clinical psychologist Dr. L.C. Miccio-Fonseca has tried for 20 years to do just that - understand how offenders are "put together." At her Clinic for the Sexualities, another high-rise suite of offices, this time in Mission Valley, she presents herself as an independent practitioner who often gets

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ers, although she does do therapy with victims. Beside her desk is a stack of dolls, their lifelessness a reminder that sometimes only symbolic play or language can activate young children to express the physical relationships going on in their families.

Compact in body.confident in voice, Miccio-Fonseca begins with a frank description: "People have unconventional unorthodox sexual proclivities, and that doesn't mean they are necessarily sex offenders. For example, you have somebody who's into feces and urine as an erotic arousal that's not against the law. It's unusual, it's disgusting. but it's not against the law. It may be an indicator that an individual has a paraphilic disorder, a sex disor der a mental disorder Pedophiles fall into that, rapists fall into that, lust arderers fall into that. Not all sex offenders have a paraphilic disorder

A pedophile is some one who "has a predominant arousal pattern for prepubescent infants or children. A hebraphile is a pedophile interested in adoescents. Pedophiles seek to have sex with young people in their families, usually because their prev are readily available. Pedophiles believe that children are "mutually desirous" of such contact; they also believe it their duty to initiate the young person sexually, often in the same way the pedophile himself was initiated. Then there's the incest offender. A father with five daughters who is sexually aroused by one is "not necessarily a pedophile." Miccio-Fonseca says. That man is a child molester. But, in most minds, molester and pedophile are the same thing. Not so, she says. Child molesters "may sexually act out with a child because they're under stress, lost a job, have financial difficulties But, in other circumstances, they wouldn't migrate to a child. That individual is higher functioning, more often than not has no criminal background, is more sociable, quote-unquote."

I find myself trying to grasp the difference between pedophile and child molester. "Look," she retorts, "if I said to you, 'What's the

typical heterosexual?'What

would you say to me? Well, you're going to say, 'They're male or female, Great, What else can you tell me? There's such a variance among het erosexuals that the same variance is present among rapists, pedophiles, people who have a paraphilic disorder." Topology-hunting goes on constantly in those who study paraphilia, she

to be gay, sociopathic, or When we turn to discuss the victim, she says flatly, "The sex offender is a victim. But the victim is not

necessarily sentenced to be an offender." This man, though, "doesn't get perceived as a victim but rather as a perpetrator." Most per ors she has interviewed

"People have unconventional, unorthodox sexual proclivities, and that doesn't mean they are necessarily sex offenders."

says. It's a natural inclination to want to find similarities. The people Miccio-Fonseca treats, however, are as different as "every finger on your hand." Nevertheless, she's aware of the image of the molester, trawling the playgrounds for children A characterization that is seldom the case, she says Nor is it true that he's likely

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describe traumas of being molested or raped by a family member. Most. Not all. Recently Miccio-Fon seca evaluated a violent rapist, who confessed that

from age 5 to 13 he was sexually assaulted by an uncle. "The uncle would tie his hands to his feet" - she reaches to her ankles, keeping her legs straight - "then

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a kid of five years old: 'I'm would take a rope" - wrapnot going to tell anybody ping it around her body-That makes sense. That's a "throw it over a door and normal response. He's not haul him up. He would then going to go to school and tel anally penetrate him, turn people because he doesn't him around, and ejaculate hear his peers talking about on his face and force him this either." Because he so to orally copulate him. That fully identified with his right there," she says, "is a victim. That victim grew up a rapist. and became a horribly vio lent rapist. The mother of that boy tried to get help for fear he was going to grov up to be a sex offender. [It

turned out that she had also

been raped by the same

for him to go to. Because

why? Because he's a male

victim; he was afraid to talk

about the fact that he was

assaulted by a male; and

there weren't groups of other

males to whom he could

go. We could have aborted

these other rapes if we had

caught that kid early enough,

if we would have served this

would be like," his rage at

being assaulted for so long,

"almost ten years of assault. And this is an uncle who

said, 'I'll cut your fingers off

if you tell anybody and then

I'll fry your tongue.' You're

"Imagine what that

victims, Miccio-Fonseca points out, because we don't think "males can be vulnerable and victimized," She ells me that during lectures she'll mention the rape of males and initially hear laughter. "People don't think a man can be raped. Imag ine a man who's been raped and he goes to a police station. Is he going to be believed?" The literature

haunted by the underreaggressor, the man became ported nature of the crime 'Men are shier than women.' Males are not seen as Miccio-Fonseca says, "about reporting sexual abuse. If they do, others may think they're gay. Male victims are afraid of being ridiculed ashamed of themselves and their pasts. They often bury the abuse in their psyches don't deal with it. They may have poor sexual performance. Few support ser vices are available, unlike services for women. Male victims over 40 don't dis

cuss it. When men who have molested men are caught, often the victims don't get involved with a crimina trial, for example, for many of the reasons I've cited."

states that one in five men

has been molested at some

time in their lives, usually

by men in their families, on

rare occasions by women.

She believes 20 percent is a

"conservative" number

Because once again we are

Bringing up numbers I mention a few studies I've read, and Miccio-Fonseca stops me. She's unimpressed by numbers They're "always artificial," she says. But she does admit that statistics with some meaning are known about women because, in general, support services, counseling, and treatment for women are better organized and more widely available than they are for men. Women are socialized to participate in treatment, to communicate their feelings, and to talk about their progress.

The theory that victims become abusers doesn't hold for both genders - there's no "inordinate amount of female sex offenders." She's not sure why this is so. It's

also true that many men sexually abused when young do not become abusers. In fact, according to a Nationa Institute of Justice study in 1997, "Most victims of child hood sexual abuse do not go on to become child molesters." Though a cycle can exist, it doesn't predict behaviors. Some of those molested grow up and have sexual dysfunctions, problems with intimacy and romance. Often victims will self-medicate with drugs and alcohol instead of offend ing or getting into therapy. Is there a predisposi

tion for a sex disorder? Miccio-Fonseca is uncertain The research on a genetic ID is in its infancy. In her experience, it is often the case that offenders "typically have people in their families who have uncon-

ventional sexual turn-ons. As for those who do not molest others, "they may have a sturdier disposition." she says. "Maybe they have more resources or family or community support to recover from the trauma. Maybe they get into treatment right away. Maybe many of the offenders who offended them are people with whom they have worked something out in treatment together. Perhaps those victims were not so severely...any abuse is serious." Here she hand-chops in the air a "three-point scale: mild, moderate, severe," I could be that many victims are not severely abused. recover more easily, and do not themselves become abusers "Not every sex offender,"

she insists, "goes to Atascadero," a state mental hospital for sexually violent predators. "Not every sex offender goes to prison. Not every sex offender goes to iail." Miccio-Fonseca on occasion evaluates people with sex disorders who are not charged with a sexual offense. "Maybe there's not enough evidence - a kid doesn't want to testify against the person, the person is suspected but there's no evidence. So he doesn't go to



Miccio-Fonseca says such wilv foxes understand the separation of treatment from crime: If they admit to a crime and go to prison, they'll get no treatment. But those men who admit their crime are few Much larger is that other stratum in our society of men who are "never caught" and will never tell. A small percentage may be in treatment but never divulge specifics. And because some child molesters haven't been arrested or charged or

convicted, their numbers are not part of any percentage. They simply go unreported. "Then the question becomes," she says, 'How many victims are there really out there?' I say a hell of a lot more than is conservatively estimated "I don't think Ameri-

cans know how to answer the

problem of sex offenders,"

she says. The notification laws and the attendant vigilantism are prime exam ples of what she calls "our dilly-dallying and confusion." When perpetrators are targeted with signs in their yards identifying them as molesters or their names are read on the radio, she says they "go underground, move someplace else, can't be supervised, can't be monitored - and then there's more victims. We have not answered the question, What are we going to do with these individuals?' The research shows that if they get treatment, we can reduce recidivism. But I think the American public has a difficult

time with that these days."

for young people, Miccio-

Fonseca advocates "thor

To create a safer society

ough sex education. What is and what is not appropriate sexual behavior in our society," she believes, needs continual discussion at the child and the adult levels. Next she wants the public to understand why offenders are usually victims. After that, we need to

coming out than he or she was coming in. Did we solve the problem? No, we made it worse. And we put the society at a higher risk." Prison is the worst place to send this population, she says. "Typically they are beaten and raped; they're lucky to get out of there

"They have a tendency - even where they've been convicted and the evidence is overwhelming to say, 'Uncle John could never do that.' "

acknowledge that research proves perpetrators can be treated. "There can be a reduction in risk with an offender. Simply arresting the offender, putting him in prison, and leaving him there for 2, 5, 10, 15, 20 years, with no treatment, and then releasing them - that individual will typically be worse

alive. They congregate around other sex offenders They hone their skills like other criminals in the system. It is really an institution of higher learning, of how to be more antisocial, how to be a better burglar, how

to be a better rapist, how to

be a better pedophile. It's

not producing positive

Miccio-Fonseca would like to reintegrate the molesters and pedophiles into our society but under strict supervision. "In my 20 years' doing this, I've interviewed astronomers astrologers, chemists, mathernaticians, judges, lawyers a variety of people. They're not the Jeffrey Dahmers, not the Ted Bundys, not the John Wayne Gacys, But they are sex offenders. Do we for get about those people? How do we deal with these people who need to be moni tored, supervised, and watched with regard to being around children or babies of adolescents or elderly women?" Their sexual pro clivity, while destructive, is neither evil nor diseased in ways those words are under stood. To call it "satanic" is to misrepresent it "terribly," she says. What pedophiles and molesters and rapists do is awful and wrong. But, she says, "these are our brothers," part of "our human family" and she wants to carefully bring them back into the fold at a time when very few would agree with or allow her her wish.

Megan's Law and the stateby-state registries have helped us turn a corner on the sexual abuse of children, according to Miccio-Fonseca. We are starting to reckon with this problem as a society and, she hopes, to acknowledge its complexities in treat-Ir. gets arrested for cocaine ing victim and victimizer. There appears to be a correlation between the increas ing amount we know about childhood sexual abuse and our waning ability to deter it. We know chasing offenders away only propels the parents are beginning to monitor their children's use of the Internet just as smut peddlers find new means of luring the curious. We also know that not everyone

perpetrator. The closeted world of childhood sexual abuse might take a page from social problems that have been addressed in recent years

wants to help the pedophile

uncover the trauma of his

own abuse so he can heal

his life. For many, our com-

passion tanks have only so

much fuel - better to serve

the survivor than the

with greater openness and public acceptance. Problem drinking took center stage a couple of decades ago. with the self-betterment movement Alcoholics Anonymous In like manner our attitudes have changed about drug addiction. These days when Robert Downey

and methamphetamine use. Prop 36, elevated treatment he is booked into another treatment center while friends and family work the TV tabloids with the mantra that Downey has a "disease" it's not his fault. Downey

over punishment. I realize that the use of drugs victimizes others less

directly than molestation does. But the honesty and lack of shame with which w view drug addiction is now almost universally approved How might we begin to lib erate a similar discussion

about childhood sexual abuse? Is it possible for our media, our religious and political institutions, to par

ticipate in the discussion Will our devotion to the privacy of the family keep us from speaking up? Who might shape our individual and social responsibilities with regard to molesters

and pedophiles?

On the individual level consider Jorge Gonzalez.

Gonzalez is a lanky 24-year-old computer whi who recently skateboarded to a Pacific Beach coffee house for an interview. Over hot chocolate, he describes how he got involved a year ago as a self-labeled "cleaner"

of child porn on the Internet when he was one of 50,000 people to download a free file-sharing system called Gnutella. Gnutella is a decentralized program that networks computer users together directly. Whoever uses Gnutella can talk directly or transfer files, provided they're online at the



has had the great luck of

being an unfortunate drug

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ing from or going to. Such free trade is an invitation for renegades like Gonzalez but also for traffickers in child porn. On Gnutella, Gonzalez saw obscene material being sent "by the ton." He was appalled and fought back. He created a set of files, identified them with lurid titles ("sex with 12-year-olds"), then posted them as part of his own "files to share," which meant they could be down-

trace where the files are com-

loaded by anyone using Gnutella. But he knew tha not all Gnutella users had set themselves up as anonymous. When Curious Chester opened one of these clearly labeled child-port files: Surprise! A skull and crossbones popped up, say ing, "You're busted." Busted meant Gonzalez had recorded the person's Internet protocol address, noting the online identity of the person who wanted to view the image.

ther ill-repute on the "looker" by posting the violator's Internet protocol address on his Zeropaid.com website. He posted the computer addresses of these potential child-porn viewers on his "Wall of Shame." Theoretically, anyone could take information from the "Wall," contact the person's Internet service provider (like AOL), and prove the person was seeking illegal images. One problem. though. The searcher hadn't downloaded anything because all he saw, upon

crossbones

In effect, Gonzalez had busted the person's intention. Ingenious, Gonzalez doesn't turn anyone in. He leaves that job to individual service providers: they decide if they want "to kick the person off" their server. When Gonzalez first started sending

some of his "fake" childporn files. His remedy was, f they would e-mail him, he'd take their Internet protocol addresses down. Not everyone liked being an "accident." Inside of a few months, he had received several death threats on his website's forum.

"We know they're being victimized because we can see the pictures of them being victimized, and there's nothing we can do about it."

out fake files, he watched 5000 downloads go on per hour. Now because of the "Wall of Shame" there are maybe a hundred an hour.

Gonzalez admits to 'accidents." Because people often download huge numbers of files, they may receive

Why did he take on this

"Recause I have a little brother and sister," Gonza lez says. "These images are disgusting. How would I feel if my little brother showed up on these networks with his pants down? I wanted to deter people who were using this pro

gram." His metaphor verges on arrogance; his watchdoggedness is undeniable: " take a picture of the person picking up the prostitute and a picture of his license plate, and I put it on my website." What Gonzalez sees on the Web he says is morally and lawfully wrong." He admits to "entrapping people but this is child porn. What is the government doing on 'peer o-peer' technology? Are they putting a stop to [illegal materiall? Not to my knowledge. I'm trying to de something good. You could say I'm a mousetrap. But who would you rather have as the mousetrap? Me o the government? I'm trying to do more preaching than anything. We the people need to stop this our-

and say 'What can I do?' Gonzalez pulls back his artillery when I ask what's the most difficult part of being a vigilante. Being contacted by people with miss ing children, he says. "That really sent shivers down my spine. They would say, 'I

selves. Don't rely on the gov-

em. Take it in your hands

erminent to stop the prob

know this is not your job but would you please post site?' It's a lot to handle. I say to myself, again, 'Is what I'm doing right or wrong I've probably got a thou sand e-mails of people say ing keep doing what you're doing. A small percentage is aying 'You're off the wall' It's a bit much for one

In terms of social sponsibility, consider Robert Fellmeth. An ex-San Diego pros utor, Fellmeth directs the

Children's Advocacy Insti

tute, which he founded in

1989 at the University of San Diego as part of their Center for Public Interest Law. With other attorneys, he represents children's health are 1600 registered lobbyists and safety in the state legislature and the courts as well as through public education programs. Before we discuss the subject of molestation, Fellmeth wants to drive home a point o two about our society's hypocrisy toward children Kids, he says, "get the most public attention and the most private inattention The politician kissing the

baby, followed by the politician cutting their throats behind the scene, happens over and over and over." Fellmeth's words accelerate noisily as his ire about the political abandonment of children emerges. Over the years he has gotten fed up with the lobbies of self-inter est, in which "gays repre sent gays, handicap repre sent handicap, I decided we'd have a real civilized society if everybody was forced to represent a group other than their own." He began working for kids because "they have no polit ical power, they're not orga nized; everyone says they love them but they don't invest in them." To illustrate the breadth of their help lessness, in Sacramento ther

Only 1.5 represent children Kids get left behind because those who negoti ate the "pot" of public money "take something from peo ple who aren't at the table Often, that's the future, and we'll pass it on to someone else. Children represent the iss-on. We have a history in this country of 100, 200 vears of sacrifice for our

children. Tom Brokaw wrote that wonderful book. The Greatest Generation, about how our parents and grand parents made enormous sacrifices for us. I think his thesis is a little bit off. I don't think that generation was the greatest. I think we're the worst. That's the difference. There's a chain tha goes back before them — in the settling of the West, in the building of an infrastructure, whether it's highways or water systems or utilities — spending enormous amounts of money for people who would come later. We've done that. The first schoolhouse in the town, spending half the harves to get that schoolteacher out from the East. The country is littered with these

Fellmeth considers social responsibility a "tribal issue. To what extent do we view the children of others as our children. To what extent are they part of our tribe. To what extent are we willing to invest in children other than our own chil dren. To the extent that you're willing to do that, that's a

examples of sacrificing for

children."

mark of a civilized society. I want to know wha

Fellmeth regards as the major changes that have impacted kids, negatively and positively, with regard to molesters.

"There's movement," he says, "helpful and not helpful to children. An example of the latter is an organization in Sacramento called VOCAL," Victims of Child Abuse Laws. As people who maintain they've been falsely accused of abusing children Fellmeth says, "they have a tendency - even where they've been convicted and the evidence is overwhelming - to say, 'Uncle John could never do that." He calls it "the same old problem" of people deny ing the truth in the face of their accusers. But he fear as a lobby the group is dangerous. They have been responsible for helping leg islate qualified immunit for Child Protective Service workers. Fellmeth believes social workers need "abso lute immunity" to accom

pany any review of their

deterred when it is neces

sary to remove a child from

an abusive home that legal protections for

kids have been strength ened, to some degree, via public notification. But to safeguard children he'd go much further. "We can't afford not to have ar Orwellian world for | the offenders]. These people have to live in this | type of world for the safety of our children." Orwellian, a multipotent reference, usually ummons up the paradoxe of 1984: "Freedom is slav ery" and "war is peace." Fellmeth's usage pertains to totalitarian scrutiny restricted here to the "hard-wired sex offender." He is not suggesting that our world adopt Big Brother," but that their

"This does not mean becoming vigilantes," he continues, "because there is

world must.

Fellmeth acknowledge

a certain vigilante flavor to Megan's Law." He describes Megan's Law as "more a demagogic political response than it is a real protection for the children. I don't think the idea of tracking molesters is very useful. What are the odds that every parent in your neighborhood is going to check the CD and know a molester is there? It's just not efficient. If you really want to be serious, you'll put them in an environment where it is Orwellian, where they're being watched by someone other than parents who happen to call up and check. I don't think a child is any less deserving of protection because her parent doesn't think to do a massive check."

What would be an efficient method of monitor ing sex offenders?

Ankle bracelets or

house-arrest shackles to impede if not terminate their movement, he says, "I wouldn't even foreclose on the Australian approach," an allusion to settling the worst pedophiles on a Devil's Island all their own. And yet even this (perhaps) work able solution is an improbable option in what Fellmeth calls our "adult-centric" society. As he sees it, the idea that even molesters are innocent until proven guilty victimizes children "I think it's appropriate for certain categories of behavior that are extremely habit ual in their innate nature, that the presumption of your innocence] can properly be

Fellmeth would like a support-group model mandated for sex abusers - life long confessional recovery. "You have a problem, you

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opening what he hoped

would be "sex with 12-year-

olds," was a skull and



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wiring. Fellmeth closes our talk by giving me a concept we agree needs unpacking; confidentiality. For him the term involves "protecting the criminals more than the victims." Confidentiality for offenders works to empower their lives underground. He notes that it's better to limit their secrecy by saving, you, molester, have forfeited some of your right to privacy because of what you've done. Megan's Law is the legal beginning of that forfeiture But if we accept why a sex offender should have less

privacy, are we able to ask the same from the victim the family that protects his or her secret; the priest, the counselor, the minister, the relatives, who each may form a link in the great chain o concealment? Is it possible is it wise, to know more about what victims suffer how they maintain their silence, and who they are?

There are no easy

answers to these questions

a sentiment with which

everyone I spoke to agreed. But there is at least one per son who no longer works in alonge former Miss America 1958, Marilyn Van Der bur Atler, At 51, Van Derbur Atler finally went public about the long-term sexual abuse she and her sisters suffered as children and adolescents from their father. As one of the most soughtafter keynote speakers in America, she asks at the end of her frank discussion about child sexual abuse for those who feel comfortable to stand and acknowledge themselves as victims, as survivors, to alert friends and colleagues who they are without having to share the details of their stories. Lit

tle by little, more survivors get up, she says. The people who remain seated are as astonished by how many stand as those who stand are astonished by one

In May deputy district attor-

who is now 16, had testified in a preliminary hear st Ward and would ing aga have McClain said, testified in the criminal trial as well. In 1996, the boy was placed into Ward's home in Ramona by the boy's mother: she had given up caring for

"When I do child abuse cases," deputy district attorney Jeff Dort says, "the jurors don't want to sit on them because they don't want to hear about Dad molesting his daughter."

ney Gregg McClain brohim because he had prob kered a plea bargain with a lems at school, got in fights, Ramona man, limmy Leroy stole, and suffered from Ward, 38, on five counts of Attention Deficit Disorde felony sexual abuse of a 12-In 1998 Ward was granted custody of the boy by Supe year-old boy. Ward pled guilty to five of ten original rior Court judge Lisa Guy counts and will spend 23 Schall, who knew that Ward years in prison. The boy, live-in boyfriend had pled guilty to child molestation in Florida but who said, after Ward was arrested, that "it was my hope and belief Mr. Ward was properly motivated in his desire to care for the boy." The boy was abused in

Ward's home between 1996 and 1999. According to the plea bargain, Ward committed a lewd and lascivious act upon the boy; contin ued to engage in lewd and lascivious acts "over a period of time not less than three months in duration" induced the boy to engage in lewd acts with another person; and engaged in oral copulation with another person whom the court beled "incompetent." Ward did not plead guilty to the earlier charge that he sold the boy to strangers Ward had met on Internet chat room: (one called "Bi-Sexual Dads"). In related cases, John Earl Williams pled guilty to a felony and a misdemeanor count of having sex with the boy after being solicited in an Internet cha room; in exchange for potential testimony in the pending Ward trial, Williams was given a one-year sentence,

which he had already served awaiting his own trial. Edmond Roger Rivera pled guilty to three counts of sexual abuse of the boy. According to McClain, Rivera was photographed in sex acts with the boy. Earlier this year Rivera died in prison of natural causes When the story broke

in the Union-Tribune last September, the revelations enraged the public, fired up by talk radio, culminating in a call for the judge's ouster. Lasked McClain to explain why this case captured people's attention. He says tha n addition to the heinous nature of the crime and the fact that the judge placed the boy in a home where an admitted molester lived, he believes the public knows very little about child molestation and criminal sexual behaviors by adults Such cruelty, perpetrated by the bench and the accused was truly news to people.

Is it because the pubdoesn't want to know or does the media not report enough about the crime?

"I don't think," McClair says, the sexual abuse of chil dren "gets exposed enough because it's like how do you expose it? The problem is, if you run a front-page article with all the pictu showing people what's really out there - you couldn't do it. You couldn't publish the photographs. The public - I don't want to say the public doesn't want to know, but where can they go to read it? If I pick up the Reader - if I have kids, how do I go home and sit there with my Reader and read this. And if I don't have kids. I'm 18 to 35. I don't care. I don't have kids so it doesn't affect me. It's so annoving. so bothersome, so distaste ful, that even reading it for information's sake, people can feel as if they're condoning it or being a part of

"For me, the most disturbing aspect is child pornography and the fact that there are kids out there we can't find. We know they're being victimized because we can see the pic tures of them being victimized, and there's nothing we can do about it. That to me is the hardest thing. As a prosecutor, if I see a crime being committed, then I want to go out and investi gate that crime, I want to go out and make it not hap face; you've got this three-

mouth - so I want to stop that, and it's like, I can't even identify the kid, I can't iden tify where it came from. I can't do anything about it. I'm stuck, I'm powerless. That is what is so incredi bly disturbing. "The boy [testifying

against Ward] I can fix. I can stop that problem. That's easy. It's all those other kids I can't identify, I don't know where the crime is hap pening, I don't even know who the perpetrator is. Manufacturers of child orn, along with those who

taste. On occasion, docu-

about what they do. As McClain says, even pixilated clips — blurred images of

will not occur. All this is made more difficult by the fact that the public doesn't want to know about it. Not because peo ple don't care. Rather, many are conditioned to avert their eyes and sensibilities from graphic sexual content. When I do child abuse cases," deputy district attor nev leff Dort says "the jurors don't want to sit on them because they don't want to hear about Dad molesting his daughter, Personally, I'd much rather hear about some check-fraud case — I mean, wouldn't you? - than sitting and watching the district attorney put up 40 images of what is clearly

ibility of the crime brings us back to that hydra-headed monster, secrecy. This is another thing perpetrators understand: The secrecy children and adolescents must practice in order to protect others and themelves. The fact that most kids are afraid to speak of sexual advances by strangers or relatives: the fact that boys can't talk about sexual matters for fear of appearing gay; the fact that no one can teach kids about appropriate and inappropriate sexual matters without parents and church leaders objecting: the fact that children's natural curiosity about sex is now being exploited via the "privacy" of the Internet; the fact that Cochran's daughter did not want to

mentarians have dramapen, I want to stop it. And tized victims' stories, though when you see this stuff on only when victims are will prostitute boys and girls the Internet, you're totally ing to speak out. But withover the Internet, under out more intensified expopowerless - you've got this baby that's crying and there's stand the secretive natur sure in the mainstream media, any meaningful dissemen all over the baby's of the crime all too well: They know the public is not cussion of how we might child porn." Dort's and McClain's year-old kid and somebody's going to see and, probably, handle the grossly hidden got his penis in this kid's not going to hear much dimension of this problem frustration about the invis-These discounts are in addition to advertisers' printed offers.

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his nine-year-old daughter

for example - would never

be shown on local TV news-

casts, seldom on national

TV newsmagazines, and sel-

dom in the print media.

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written about in a newspa

per, presented carefully with

warnings, done in "good"

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voice. All adult victims of sexual abuse are reluctant to explore the graves of their childhoods. And there is much evidence to suggest, as Dr. Miccio-Fonseca has said, that our culture buries the hurt more deeply for men than it does for women.

In the two hours spent eating lunch and talking with a man I will call David, I am fascinated most by his stare: Whether it is steadied on me while he examines the import of my question or into the distance, there are years of far-away in David's stern blue eyes. Often he looks toward the far-off to find his thought. Appar-

ently it's not inside him.

homes in Pacific Beach where What's inside him is hard to read. He's well versed, he it occurred. The parents who says ("you understand"), at worked, albeit at different times of the day. The San not revealing what he's feeling. And yet the intensity of Diego State student so severely depressed he needed his gaze belies his guardedness. When I finally ask when medication. The Air Force enlistee whose 51/2 years were it began - "And," I say, nergood years." The driver vously, "it's OK that we don't talk about it in detail.""No," who loves pushing 100 on the freeway. The loner. The he says, "I don't mind" the eyes still seek and resist businessman. The survivor, today, at 40. Nineteen of my query, and he lingers on and in the distance sending those 40 years in and out of psychotherapy. The last 8 the memory farther away (Does it roam unfettered? Is in group therapy. The last 3 it always epidermal?) and in a men's group, where as then sighting it and reeling one of five victims he testifies to and cries over, conit back in until I think he templates and, on occasion, sees the whole, the boy-andassuages the memory of the the-man at once. The child

who grew up in several

sexual abuse he endured at the hands of his father.

"The abuse began at a very early age," he says. When I was seven, I reported it to my mother in a roundabout way. As soon as she knew what was going on, he was out. She vorced him, never saw or heard from him, and she never talked about him or the abuse. Ever. Almost until this day. She hates talking about him. And I knew that I just repressed it more and more, any memory of him or the abuse."

Suddenly given a key to his private life, I'm unsure how far to enter. He says several times that it's OK.

He knows the limits of what he will and won't tell me about himself. Does this mean he has come out of it Lack how hadly has it

affected you in the years since?

"The abuse interfered with emotions and intimacy with other people. Such that whenever I would interact with anybody - my mother, my [step]father, my friends, anybody - those relation ships were all tainted."

Can you give me an example?

He replies, "tough question," and the distanceretrieving stare goes out, a smile curling the corners of

his mouth. "And I deal," he says, looking back briefly, "with tough, sad questions with a smile, so if you see me smiling, that's why. It's my way of registering difficult thoughts." A moment more,

"I've always found it difficult," he says, "interacting with men. I have tremendous fear of men. Anytime I'm around a man, it's not a normal interaction. I picked that up when I was in high school. Just in the way the

other guys were interact-"When I reported the abuse to my mother and she kicked ing. How come no one else feels this? How come I'm him out of the house and the only one? I never was divorced him and that took good friends with anybody place within 24 hours...I in high school, Ever, I don't was attached to him. I mean. engage in activities with we were lovers, if you want other people at all. I'm purely to call it that. I was as intia solo person. I will not ge mate with him as I could emotionally close to possibly be Because he and I had sex. And we had sex for five years before that. It started when I was two

And" - during these ands

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'my earliest memory is having sex with him. And for five years after. I had sex with him. And so, for me to report that to my mother and this man's gone - everything...I was so attached to him emo tionally. Everything was just been able to form any kind of a close bond like that with anybody ever. Ever, ever. And I doubt I ever will. I felt so burt, so much of a loss. Despite the fact that he

dad. I looked up to him. I treated him as my dad. I emulated him. I followed him everywhere. I did things with him. And now he's gone. And I don't think I've ever truly recovered from that. And it's nothing that my mother did wrong, I don't think. I can't blame her for it. That's just the way it was. And, but she never talked about it, and refuses to talk about it. Doesn't want me to get in touch with him. I

Have you thought to contact him?

"I've thought about it a lot and I've always decided not to. Partly because I'm not sure I'm ready to go there, and I know | not con tacting him is what my mother would want. I'm one of those boys who holds his mother on a pedestal. idolize her, she's the perfect mother. And I have problems dealing with her because I view her as perfect."

The muddle of David's

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life seems clear: The loss of

intimacy with anyone, which

the abuse occasioned, mixed

· Back exam

Medical evaluation

· Lab assessments

· Pain assessment

485!

don't. Either I'm conceited

or snobbish. I'm unwilling

to be their friend so they're

not going to waste their

time." David says he's always

been unflappable - by

necessity. During the abuse

he says, "my mother had no

clue." He kept the secret in

part because his dad threat-

ened and used "physical and

emotional abuse" to keep

him quiet. "The abuse

occurred quite often, usu-

ally while my mother was at

work. It was not limited to

my father but was engaged

in by one of his friends as

well. Both of them assured

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ished by God if I ever told what happened. I was good at acting as if everything was just fine.

"And I've perfected that over the years. Presenting a very polished person. So that to the casual observer, to friends - let's say office mates. I don't have any friends - they have no clue what's going on inside of me. Absolutely no clue. I can present a perfect exterior no matter what's going on in my life. That just evolved from what happened."

So there's a dichotomy between you at the office and you in your men's group "Oh ves. I'm a totally

different person." Are you the real you, the real self, in the group with the other men?

"Yes. In the group I am. I come alive more. I'm free to talk about anything I want to Anywhere else I'm always guarded. I choose my words

very carefully. I think about what I'm going to say ten times before I say it. In the group I can just say what's

Would you like to be that person you are in the group, in the world? "I don't think so," he says, by now seemingly on

more trusting ground. "I don't like that person. That's part of the depression too. I don't really like who I really am. I don't think I could function in the world or be accepted if I were really the way I want to be. It would mean more rejection, more loneliness. I might be wrong I might be embraced. But I don't think so. I intend to no let down my guard ever and be myself. I thought that at one point - when I started the group therapy — let's integrate the real me into how I act and interact with

other people. I don't think that will ever happen." I can't quite keep up

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with all the enigmas. David seems to be a lost child-man mostly because I'm different." He says he's never been and a highly reliable, funcable to combine an emotioning person. The fact that tional and a physical relahe can sit and talk to a tionship. "Once I'm intimate, I can't be sexual. It stranger about the incest is testament to some headjust doesn't work." way. But as fast as the shield

comes down, the shield goes

up. Out in the world the

shield rises against what he

calls "normal intimacy.

which the rest of us might

regard as everyday niceties—

office picnics, luncheon

dates, softball games. No

big deal. Such obligations

He's tried having room

David sees as far too inti

mates twice, but they each

lasted only 24 hours. Rela-

tionships? He pounces on the

word: "I don't have" - then

searches the far-away - "1

do now. It's taken me a long

time. I don't have lasting

relationships. I do now but

we don't live together. I don't

know if I can articulate all

the reasons why. But it's

mate to indulge in.

It sounds like you value the idea that people should

"I think that is true. I'm just not one of those people who can. And that was a goal eight years ago. But I don't think I'll ever achieve Much of David's para

dovical nature seems based in the fact that he is a molested male." In our society we as men hide our emotions. We don't have emotions or feelings. We have ideas. There's a slot that you fit into as a man." David says he's much more aware of being a man trapped in these slots because he was sexu-alized and abused at such an early age. He believes men are more highly scripted than women. And he seems to despise and cooperate with that script, perhaps as a legacy of his father's order to never tell their secret. "I'm not willing to take the risk of saying, 'Hey, guys, this is me. I'm different than what you think.' " When I suggest that not all guys are programmed, he seems to want to convince me it doesn't matter. The role is set "It's what you see, out on the street, on TV. Guys are together, they don't have motions." Could it be, for David, that not following the script is tantamount to betraying the gender?

Some victims of sexual abuse act out their molest in what Dr. Miccio-Fonseca calls "unorthodox sexual proclivities." In a prepared response to other questions, David writes that his prime acting out came during col-lege when he was "addicted sex." He writes that he's still having problems. "The current manifestation of the molest is in how I have sex and what I fantasize about while having it. Sex for me is still best when I feel overpowered and humiliated." In addition. David believes "male victims of sexual abuse are treated differently than women, primarily because men never view sex as a bad thing. Women are generally the protected sex, and when a woman complains about being sexually abused or

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molested, there is a general societal response to protect the ones who choose if and when sex will occur, and consensus is that a man is always ready and eager for Of course, this is not

true for a five-year-old boy. But the man who molested that boy practiced the male posture of sexual aggression and emotional sterility perhaps as intensely as any man ever has. The father communicated via the abuse the overwhelming power of men's aggression and secretiveness. And this may be part of what manifests itself in David's stare, something about his maleness that is central to his tragedy. David's life seems most conflicted around this issue of just how fully genderized he is as a male Assaulted by a male and made to keep quiet about his emotions by a male. And vet I feel from him that such extremes are folded into each other. The extremes merely balance his public and private selves.

From years of group therapy with other male sur vivors. David knows that faced with the Sisyphean task of long-term treatment the majority of men do not follow through. They go in and out, "never get started just touch the surface. Indeed, millions of male survivors continue to suffe alone. Few people believe that men sexually abuse boys; it's only beginning to dawn on us that many fathers molest their daughters. As David writes, "When I was a child, no one ever thought that a father would sexually abuse his own son. And when this was discovered, no one ever considered the possible effects on that malchild. Both my mother and everyone around her swep it under the carpet, as if talking about it would only continue the negative thoughts and effects of it. Back then, during the 1960s, "no one thought about a child growing up and having problems interacting with other males, or having difficulty with his own sexual

To better educate victim and nonvictim about what he calls the "general understanding of child sexual abuse and the potential

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has begun speaking pub-licly to families of incest survivors. He tells his story, hoping to articulate the effect molestation has had on his life. In closing, he urges his listeners — they are mostly women: the men, of course, are scarce - to talk about

their abuse or the abuse in their families. To get into counseling. To enlist their families in recovery. To expose the abuser. To break the silence. To talk about how an individual's life has been shamed and damaged by molestation. And to talk

about a life not totally ruined.

Women are, as David says, largely the "protected sex." Our society has aided and comforted them (and they have aided and comforted themselves) with regard to surviving sexual abuse. But what of men?

What would it take for our with sexual abuse. His parsociety to recognize the loss molested men have suffered? tial anonymity cut with a discreet facility to describe What would it take for men what happened proves the to be as well-nurtured and hatchling can get a good ways away from the egg. well-supported as women have been? David's story I Will we understand the dif think shows that he has ficulty other male victims made progress in dealing face in trying to come out

and show themselves? After all, there's always the assumping into the distance that there's nothing wrong, they're being good men, they're working it through on their

- Tom Larson

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Kleinzahler Doesn't Get It

I rarely read August Kleinzahler's not missing anything. Don't get me wrong. I own Wicked Grin (a CD of Tom Waits cov-

ers) and love it. But what Kleinzahler savs — needlessly bout Tom Waits is nonsense I wonder how someone so un-informed as Kleinzahler can claim to be a music critic, and further, why someone so pom-pous writes about blues. Does Kleinzahler really believe that Hammond "knew exactly where

cellent guitarist. Tom Waits is an extremely gifted guitarist pianist, and songwriter; he's a musician's musician. I knew that Kleinzahler doesn't get it, but does he have to keep telling

David Everett

We Need 92.1

I couldn't believe what I read in "Blurt" (June 28) regarding the blink-182 signing and 91X vs. 92.1. I have great disdain for the corporate takeovers of our radio stations and I knew they were evil, but now they are trying to take away our onal right to freedom

album reviews, but after having read his last one on John Hammond's Wicked Grin (Pop Music, June 28), I know I'm

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Waits chose the songs and had

to convince Hammond he could

do them. The backing musi-

The resulting sound is steeped

in Tom Waits, next to which

provides interesting juxtaposi

tion. Kleinzahler states that he

is surprised that Waits is an ex-

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teners become supportive of 92.1 and local music so San Diego may have a real alter-native station again instead of listening to what is force-fed upon us by corporations. It's refreshing to listen to some new music and some old favorites not on heavy rotation instead of the same 40 songs 91X is playing, although now that they have some competition, they are coming around, but no one should be lulled into thinking that's going to stay the same. They are only doing that because of 92.1. If it weren't for 92.1 we'd still be listening to the same songs. All the more reason to continue to listen to 92.1. We need them. 91X is worried, as they should be We have a choice now. Hurray

Rest Our Bickerings

mentaries of illustrious person alities such as Mr. Reuben Felizardo of Otay Mesa, Manny Ramirez of Chula Vista, José R. Morales Jr. of the Philippine Cultural Heritage Museum, Philip Pinpin of the Filipino Press, Jimmie and Eleanor Sober of Bonita, and Bill McGowan of Rancho San Diego, as pub-lished in the June 28 issue of the San Diego Reader.

It's unfortunate, though that I was not able to obtain a copy of Mr. Stephen's contro-versial article, "Sinister Hero" (June 14). However, I expect that someone out there would be kind enough to provide me

one very soon. All considered, I fully agree with Reuben Felizardo's the sis that the only way to achieve the long-cherished and oftenly desired cohesion and unity among various Filipino group-ings in this part of the world is to put aside the shadows of regionalism in our hearts and mind. We could do much by blending together and focusing our visions on things that we could readily agree on. Let's stop our bickerings and agree to discuss and put onto the table our open agenda for con-structive deliberation. Let's also put an end to argument that only flame hatred and an imosity amongst us. Filipino communities thriving in ev-ery nook and corner in Amer-ica could be a very potent force as subcultural groupings. Such communities could do more much, much more, indeed — in voicing their various concerns in political, commercial, or social issues affecting their

well being, if cohesively united. Let's put to rest then our bickerings and restrain our vanities on the issue of José Rizal's bust in a lowly fish mar-ket in National City. Rather, we could do other things to revere sibly building another bust or monument befitting him and his rich ideals, which he honestly deserved, in a more deestly deserved, in a more de-cent and conspicuous place in our own respective commu-nities. If we could unify just for

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to that ridiculous teenybopper of a film A Knight's Tale. What in the hell is he thinking? Captured Heart In your June 14 issue of the Reader, the front cover is sim ply AMAZING! Those little ilipino girls captured my

Rouge Affected Me On Moulin Rouge (Movie Re-view, June 7). I knew Duncan shredded every Luhrmann film to date. I expected no less this

95

Surely Knight's attempt wa to gain the admiration of a def nitely juvenile audience While Rouge took tunes mostly from the '80s. He took songs that I normally did not like and allowed me to see his own pas sion for these songs. He re-cre-ated them in a fashion that moved me. He did the same with Romeo and Juliet Such numbers as "When Doves Cry" and "Everybody's Free (to Feel Good)." He did use some odern numbers in that film too (Radiohead and Garbage). probably the reason that I have

such an appreciation for it. But I had no prior inclination to-ward Prince. He took some well-written songs that had been uninspiring to me and made them more. And in Rouge he did the same. I can-not stand Elton John. Yet "Your Song" affected me. The novie had passion. And I be

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"Volunteer Cop Triggers One-Man Crusade" ("City Lights,"

well. Granted, I hated the first

few scenes. The one in which

McGregor gets the part as the playwright was akin to Power Rangers or some childish after-

school Fox cartoon that I can't

remember the name of right

film made to bring us inside o

Moulin Rouge. Postmodern

art will never try to do that. But it did inspire. It inspired

me to take my own passion and put it to use. To take what

and incorporate the founda

tion of passion. To illuminate

life with that same creativity in

cus from the thing to himself,

bringing the audience into his own mind and informing us indirectly of what gets him go-

ing. Anyway, just my two

Insulting Tax Dollars

Please pass along my thanks to Ernie Grimm for the story

'Call for de

Name Withheld

my own pursuits. Luhrmann' only fault is that he diverts fo

Luhrmann fails at (substa

Thank goodness Rayer is going to the inscrutable but apparently necessary lengths to see his relatively simple matter

to the end.

I think it's gross and insulting that our tax dollars pay for San Diego's Finest (and Co.) to treat citizens' rights with such San Diego's Finest (and Co.) to treat citizens' rights with such disrespect and disregard. I hope Raver's case contin-

ues to get media attention when it gets to North County superior court and that he is rewarded for all his efforts with at least a voided ticket, if not on of all the discourtesy he has had to endure Kind of reminds me of citi-

zens' rights in the workplace, with regard to health care, banks... Sigh. Oh well. Vivre la resis-

Pacific Beach

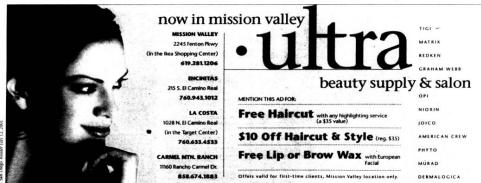
Bootlicking Fluff

Concerning "I Looked at the Baby and Couldn't Believe It" ("City Lights," June 7) by Robert Kumpel, about local govern nent firepersons paramedic/

nurses on San Diego Fire De-partment trucks. Isn't that type of gore-gawking sensationalis-tic self-aggrandizement boring, passé? Approximately, "The 11 accident case was profusely bleeding, puking, pissing, and defecating from all orifices si-multaneous-like, dead 20 ways before we even got it in the meat wagon, a real mess, dudes, I tell you, I was so moved with sympathetic com-passion that I lost my usual costly beverage and deluxe sandwich with side order appetite a full two minutes. etc. Since about all people are required to pay those funding fire-department function, or

Wonder whether it's a superiority, or inferiority, complex that these fire-department folks parade about with those uniforms and equipment as if they think they are the most important beings in the cosmos, when maybe what they are is mostly staff of an en mick racket. Yeah, they and their toadies may claim how they save and are vital to so





much life and property, but life and property that has to have that kind of high-dollar atten-tion possibly ain't worth sav-ing. Electronic smoke alarms, au-tomatic fire-sprinklers, and such technology have probably sup-planted and obviated the use or such not-part-time, not fire departments. And if that

fire department arrives to fight a building fire, you can reason-ably bet that though the fire will go out, it will likely go out at any rate, and that the 911-case building will after fire-department "attentions" fire-department "attentions fighting beyond small fire exinguishers or a little water be

ing mainly a form of building demolition. As Sam "Mark Twain" Clemens writes, it's silly for Americans to be exces-sively proud of fire depart-ments when, with proper archi-tecture, building materials, and other bright technology, there is little or no purpose for departments to exist at all. In a major disaster — such as a gi

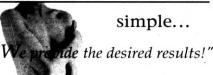
ant earthquake or atomic bomb detonation — a fire de-partment is immediately overwhelmed anyway, hard-pres to save even their own perso selves/buildings, much less go out to help others with theirs.

For some years, these govern-ment agency bureau fire depart-ments have gotten involved with

rolling nurses? — to try to keep — with full fire-department pay package — the ap-pearances of being busily use-ful. We've witnessed it, trucks buzzing about at dangerous rates of speed everywhere, those mean, eardrum-tormenting, peace-popping sirens scre ing, en route to the slightest "911 call" site — (or maybe only to get send-out hot pizzar and beverages for the "station-house," or cause it's fun to watch the citizens scatter out of their way, for all we know). Then the arrival at the "emer gency scene" to whatever they find, spend about four hours "immobilizing the victim's spine" — if they arrive some

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emperor-has-no-clothes"/"that dog don't hunt" views will ge response by firepersons, their associations, unions, and fans they probably got the leisure

and monstrous. E.g., "I hereby ter tify that our honorable fire de rtment-ambulance saved my ert here spouse/child/pe family/butt/etc.] and that they are our heroes and heroines and furthermore we mere civilians can't worship, thank nor mainly pay those godly be ings enough" -crap, or, alter-natively, mob-syndicate-like naked threats, perhaps to the effect, "Look, fella, if you won't pay us tax dollars, with homage you're on our list. Got a fire at your place? Let it burn. Got a medical problem? Let it bleed

Now this writing is not to

tell or judge that anyone is no good. And yet for all the undoubted merits of writer Kumpel's article, the question comes up. Isn't it vexing enough for us all to be forced to pay taxes to support an overtrained overpaid, overbenefited, over pensioned, overfed, and un-derworked "government service" status quo, without alse having to wade through loads of fawning, self-serving, boot-licking fluff about them so much in San Diego County

Finest Worst Lyrics

don't want to hear about it

Your article in "Blurt" (May 31) Diet regarding the Cockpits, a.k.a. the Dinettes, brought back some really good memories. When the Dinettes left town to I can only imagine what mo tivates a film critic to continue on in a profession in which most of what he reviews elictake their one and only tour to the East, the hardcore punk its so little joy. The tone of most of Mr. Shepherd's re-views is one of distaste, as if rockers were listening to the Puppies. The Puppies' song "The Worst in Me" may have he is irritated that every ree of dreck he is forced to watch had the finest lyrics ever writ ten for a song: "You bring out the worst in me / I don't want to talk about it. / You brought out the best in someone else / I

Name Withheld

requires him to give the film the dignity of a review. It reminds me of the culinary chef who stays slim and trim and never needs to go on a diet because the chef gets so tired of eating his or her own

Shepherd's Hillcrest

cuisine, no matter how good it is. Is it possible that Mr. Sheperd has become hurned ou on films, that by virtue of the sheer volume of celluloid he has reviewed he has become ncapable of appreciating a cel-good Hollywood movie?

For the occasional reader reading Mr. Shepherd's reviews eaves little if no other message except that mainstream movie are schlock, foreign films are gen-erally much better (you would mas with all the filmgoers he ends that way), and five stars ar

Disney classic animated films, and any retrospective showing of director Kurosawa's work. I wouldn't be surprised if someone had to explain why Mr. Shepherd was not allowed to give six stars Kurosawa's work.
The end result is that Mr.

Shepherd's take on films does not provide any service to me, or for the majority of your

readers, I suspect.
In a recent review, Mr. Shep-herd rated With a Friend Like Harry with three stars and exned that "the movie is slow. and in truth never really rise the slow pace by saying that this "is just tangible evidence of fa-bled 'French taste.' " Three stars is more than Mr. Shepherd gives

most films, so am I to spend an evening watching a slow-paced film under the pretense of what message restraint represents? Do I really need to go to Hillcrest

Then, for a film like Crouch-ing Tiger, Hidden Dragon, Mr. Shepherd rates it with two stars and comments that "The effects

HEALTH AND BEAUTY

walls, skipping across water, hov-ering in treetops, etc., are techni-cally well done (yawn)." This, for throughout the film that I heard when I first saw the film. Fortu-nately, I hadn't read Mr. Shepa film that many other critics herd's review or I might have have rated as one of the top ten films of the last decade. Perhaps

Shepherd's yawn occurred a

principal actors of the film first defied gravity and could not hear the audible gasps of amazement

laic movies that brazenly attempt to manipulate my emotions or directors who believe big budget: can overcome weak stories.

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I only feel that it's a sham that the Reader cannot find a film critic who finds more joy in wha he or she is hired to do. I appreci te films at Hillcrest Cine

but there's a big world out there.

Mr. Shepherd, time to get off
your Hillcrest diet and taste the popcorn again. You may be pleas untly surprised.

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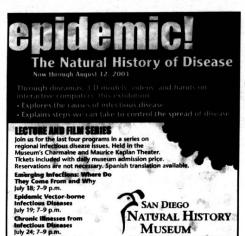
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Calendar

Babble Like the Bard

A Midsummer Night's Speech

features illustrative lines

from the bard. For example, in

a section called

very time you're in front of an audience you should treat it as as a performance opportunity. Audiences appreciate some ham in a speaker, even if they don't acknowledge it. A little show biz is not a bad thing."

Thomas Leech says he received

this wisdom from a friend years ago. Now it's something he tells his clients A public-speaking consultant, Leech coaches sales teams, scientists, and resident has had little actual drama experience, but he's a drama fan. And his new book, Say It Like Shakespeare: How to Give a Speech Like Hamlet, Persuade Like Henry V, and Other Secrets From the World's Greatest

"Can Anxiety Work for You?" Leech

quotes Cressida in Troilus and Cressida: "To fear the worst oft cures the worse." In other words — Leech's own words:

"Think of the worst thing that can happen. How bad is that?" Sometimes Leech enjoys taking

the lines out of context. For example,

the hallucinatory apostrophe of Lady Macbeth, "Out, damned spot!" is the epigraph he uses for a section on what to do with one's hands while speaking. Those who fail to "let their hands into

the communication process" often clutch them in front of their genitals

("the well-known fig leaf position"), Frankenstein"), or "apply a two-handed death grip to the lectern."

He cites Al Gore's wooden style,

the action. Then we'll see a more



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Pop Music page 83

Restaurants page 116

Movies



presidential campaign. "Liven up the body language," is Leech's suggestion. "Ungrip those hands and let them into once in a while and ask the listener, 'Are we on course?' Maybe your listener isn't tuned in or you're not giving them an opportunity to speak.
You need to ask yourself, 'Is it a 50-50 forceful, natural communicator, and we probably won't even notice whether the hands are involved or not."

Most public presentations have either "selling or telling" as their purpose, according to Leech. Even so, it's instructive in itself that Leech's or a soliloquy?' "

If you are subjected to a windbag, polite interruption is not an oxymoron in Leech's opinion. "I see nothing wrong with the listener conveying that book has nearly as much to say about book has nearly as much to say about listening as about speaking. Leech confirms in a conversation with a reporter that he believes "a large part" of any communication happens at the ear end of the exchange. A speech-giver must be attuned to noisy fidgets and amend accordingly. Someone speaking the speaker is monopolizing, as long as it's done tactfully. You can say, 'Hold that thought for a minute. 'Or 'Okay, I think I've heard enough about that. Let's move on to another topic.' People don't particularly like to be boring; amend accordingly. Someone speaking they just may not realize that they are.

"O, he is tedious/ As a tired horse

a railing wife,/ Worse than a smoky house," is the exemplary phrase Leech plucks from Henry IV, Part I.

It may be taken poorly by the

It may be taken poorly by the citizens of Indiana, but the 65-year-old Leech, who was born, raised, and attended Purdue University in that state, claims to have seen no "quality" Shakespeare until he came to San Diego 40 years ago and started going to the Old Globe Theatre.

The former aerospace engineer who had a first career with General

Dynamics began to study public speaking after he ran for a California state senate seat in 1972 and lost. "I came close in the primary, but my

enough." After that, he joined Toastmasters International and learned to count his own and other people's 'ums" and "v'knows

You can regularly hear those distracting repetitions on radio, Leech says. Talk-show hosts are particularly guilty. "I'm thinking of some right here in San Diego who could use a little Foastmaster treatment. Sometimes instead of counting. Toastmasters clang a bell. I do that in my own training program. The trouble with 'y'know, y'know, y'know,' is that I'm not hearing what you're saving anymore

Leech doesn't work much with clients' accents, whether regional or foreign, unless listeners have difficulty understanding them. Many of us could use improvement in the enunciation department, he observes. Try tongue twisters, he suggests. Here is one he uses, from Love's Labour's Lost: "The

preyful princess pierced and pricked a pretty pleasing pricket."

Currently Leech is preparing a series of presentations to promote Say It Like Shakespeare at area bookstores. Perhaps above all he stresses preparedness in business speakers and is nonplussed by those who skip this step in a misguided desire to avoid seeming slick. "The readiness is all,"

Leech says, quoting Hamlet. Thorough rehearsing is part of Thorough rehearsing is part of that preparation. As Leech notes, Bottom, in A Midsummer Night's Dream, recommends as much to the motley cast who performs the playwithin-the-play. 'We will meet; and there we may rehearse most obscenely and courageously. Take pains; be prefect: adieu."

Author appearance and book signing with Thomas Leech. Thursday, July 12, 6:30 p.m. Bay Books, 1029 Orange Ave., 619-435-0070

Sunday, July 15, 4:00 to 6:00 p.m. Parkway Plaza 639 Fletcher Parkway El Cajon 619-593-9933

7:00 p.m. Earthsong Books 1440 Camino Del Ma Del Mar 858-755-4254

And the Band Played On (AIDS film with speaker to follow)

luly 28: 6-9 p.m.

EVENTS LISTINGS

The Poor in the Hills Above Rosar

to benefit from the good works or Rosarito Cruz Roja and Sister Ruth

ual July Charity Block Party for th

o to p.m. Organizers promise lots of ood, full har, hingo and game

the Real del Mar Resort on Satu July 14, beginning at 8 p.m. For HOW TO SEND US YOUR 011-52-66-84-7399, (TUUANA) gived by 5 to m. Friday the work How Tough Are Yout The Endurance 12-Hour Mountain Bike Ride is slated for Saturday, July 14, ration. Do not thone Send a consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS. Sex 8503, San Diego CA 92186-503.0 of fax to 619-881-2401. You need to submit information values

Parral, San Ant Registration is \$100 U.S. (teams are welcome). For more information, call 011-52-61-72-3022. (ENSENADA) The Tilnana Half-Marathon is set

Pining for Paella? Head to Avenida Revolución (between 7th and 8th Streets) on Sunday, July 15, for the paella contest and wine fair begin-ning at noon. The fee is \$5 U.S. per paella plate. Dial 011-52-66-38-6900 for further details. (TURANA)

Bulls Hailing from Mimiahus

booths, astro jump, face painting, and more. Admission is free. Find Rene's just south of Rosarito, at km 28 on the free road. For more inforion. call 011-52-66-12-1174 or 011-52-66-31-3561, (ROSARITO BEACH Take in a Concert by Manuel Mi-

Monologues Go South, the popular new play Monologos de la Vagina is being presented at the Tijuana Cul-tural Center Monday through Wednesday, July 16-18, at 7 and 9:30 p.m. Participating actresses in clude Soffia Alvarez, Lilia Aragón, Pi lar Bolívar, Ana Karina Gue drea Legarreta, Anabel Ochoa, Adriana Roel, and Stephanie Salas. Find the center at Paseo de los

rom II a.m. to II p.m., at Rancho El Parral. San Antonio de las Minas.

for Sunday, July 15, stepping off at 8 a.m. at the CREA, in the Zona Rio. Call 011-52-66-21-2504 for infor-mation (in Spanish). (TUUANA) Pining for Pacilal Head to Avenida

the bullring on Boulevard Agua Caliente. For information, dial 619-428-9517. (TIJUANA)

Héroes and Mina Street in the Zona

Fun in the Sun and Sand, the 16th

annual Mexicali en la Plava 2001

runs Thursday through Sunday, July 19-21, with music by more than

22 bands, beach soccer and volle

Mexico's National and Regional

Arts, crafts, and products are celebrated in Rosarito Fair 2001, continuing through Sunday, July 29. In addition to carnival rides, there is live music planned in the Palenque, Volodores de Papantla.

011-52-66-88-1080. (TUUANA)

and Teatro del Pueblo venues.

To reach the fair, take the first
Rosarito exit from the toll road; the
fair will be visible at its Boulevard 4:30 p.m. on Sunday, July 15. Find Bengo Juárez location. Fair hours are 5 p.m. to 1 a.m. Monday through Thursday, 2 p.m. to 2 a.m. Friday through Sunday. Tickets are (approximately) \$5 U.S. For more information, call 800-962-2252. (ROSARITO BEACH)

"Dolphins" screens Tuesday through Friday at 2, 4, 6, and 8 p.m., with additional screenings at noor on Saturday and Sunday, at the Omnimax Theater in the Tijuana Cul tural Center. Join in the Three-D Ma ria Tuesdays through Fridays at 3, 5, 7. and 9 p.m., as well as at 11 a.m.

The center is located at Paseo de los Hérnes and Mina Street in the 011-52-66-87-9600 (TUBIANA)

OUTDOORS

July Is San Diego's Driest Month. according to precipitation data com-piled since the year 1850. Only four hundredths of an inch of rain falls hundredths of an inch of rain falls on average this month, compared to almost two inches in January — the wettest month. July also marks the beginning of a new rainfall year, as defined by local meteorological

Birdwatchers need not despair now

Plenty of shore birds can be found Plenty of shore birds can be found on summer evenings in the natural coastal wetland areas of San Diego Country. From south to north the publicly accessible coastal wetlands include the Tijuana River Estuary, south San Diego Bay (Just north of Imperial Beach and along the bay shore at Chula Vista), the San Diego World). Los Pedasquittos Lagoon (adjacent to Torrey Pines State Re-serve), the San Dieguilo River estuserve), the San Dieguito River estu-ary, San Elijo Lagoon, Batiquitos La-goon, Agua Hedionda Lagoon, and Buena Vista Lagoon. In and around

Point Loma Boulevard and Famous Boulevard with work clothes, and bring work gloves and tools if you have them. Questions? Call 619-224-4591 for answers. (POINT LOMA)

Star Party, check out the heavens with

Star Party, check out the heavers with George Varga, who will set up a tele-scope for stargazing in Mission Trails Regional Park on Saturday, July 14, from 8 to 10 p.m. Find the park at One Father Junipero Serra Trail; 619-668-3275. Free. (MISSION GORGE)

A Guided Nature Walk takes place

and chaparral, pointing out birds and wildlife calling the park home. For

information and directions, call 858-581-9961. Free. (CLAREMONT)

What's Threatening Navajo Canyon? Find out when the Sierra Club leads a two-mile canyon nature

hike on Saturday, July 14. The jaun starts at 9 a.m. in the church parking

lot at 6801 Easton Court. Participant will learn about the ecology of canyon

habitats and plant and wildlife

619-284-9399. (ALLIED GARDENS)

Explore the Egyptian District (didis

mont Street Bridge, and Gill architecture when Urban Safaris hosts a

walking tour of Hillcrest on Satur-day, July 14, from 10 a.m. to noon The fee is \$10 per person. For reser-

ugh the oak and syc

these areas look for California gulls American avocets, brown pelicans, snowy egrets, killdeer, and redwing blackbirds. Camp with the Stars, an out-of-this

> and 14 at Heise Park. The San Diego star party in the meadow event There will be star viewing in the meadow on Friday night, sun storm viewing all day until sundown on Saturday, and a star slideshow at 8 p.m. on Saturday night, followed by stargazing and interpretation. Find William Heise County Park at 4945 Heise Park Road. Dial 619-694-3049 for details. (JULIN)

You're Invited to a Party, a work party, that is, to tend California na-tives, weed native plant gardens, and help remove invasave plants with the Friends of Famosa Slough around the treatment ponds at this urban wet-land on Saturday, July 14, from 9 a.m.

ns and departure point, call

Clevenger Canyon Workout! Ex pect to get your heart rate going on a three- to five-mile hike planned by Clif along rugged terrain in San Die guito River Park on Saturday uly 14, at 8:30 a.m. Call 858-674 2275 x5 for directions and reserva tions. Free. (SAN PASQUAL VALLEY)

Second Saturday Nature Walks at the Reserve, take a nature walk osted by the San Elijo Lagoon Con ervancy at 9 a.m. on Saturday July 14. For directions, call 760-436-1944. Free (CARDIFF BY THE SEA)

Listen for Owls during an early ell on Volcan Mountain at 6 p.m. or saturday, July 14. A flashlight and 1.5-mile round-trip adventure. To reach the trailhead, drive to Julian. reach the trailbead, drive to Julian, and then take Farmer Road 2.2 miles: turn right on Wynola Road 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. 858:694-8049. Free. (AULIAN)

"Butterflies of the Doane Pond Participants will spend the day exs thriving along the trails and var

\$69 fee for nonmembers includes van transportation. To reserve a spot, call 619-232-3821-x203. (BALBOA PARK)

Coastal Birds and Their Habitats are described by ranger Laura Naas when she leads walks for beginning irders on the second Sati each month, including July 14, at I a.m., along the southern wildlif preserve (a.k.a. the flood-control hannel). Bring your binoculars and drinking water to the kiosk along the bike path on the south side of Sea World Drive, Free, 858-581-7603 MISSION BAY

Learn About Plants Used by Indian medicinal plant walk planned in Lo medicinal plant walk planned in Los Peñasquitos Canyon Preserve at 9 a.m. on Saturday, July 14. Meet in the Sorrento Valley parking area. 4206 Sorrento Valley Boulevard, one half mile east of the intersection with Vista Sorrento. Free. 619-484-3219, (SORRENTO VALLEY)

Learn to Track Mountain Lion, bobat, and other native species with experienced trackers from the San Diego Tracking Team and then sign up for a wildlife-monitoring survey during a volunteer training work-shop on Saturday, July 14, from 10 a.m. to 4 p.m., in Los Peñasquitos Canyon Pieserre.

Canyon Preserve. Meet at the Adobe Ranch House in the preserve. To reach the spot, take Canyonside Park Drive off Black Mountain Road and follow the signs to the ranch house. For information, call 760-451-2781. Free.

Palm Walk, Offshoot Tou monthly hour-long guided stroll exploring the structure, growth habits and landscape value of palm trees in the park on Saturday, July 14, at 10 a.m., beginning at the visitors' cen-ter. Free, 619-235-1121. (BALBOA PARK)

Go Birding, a docent-led bird walk is offered at the Tijuana River National Estuarine Reserve on Sunday July 15, at 3 p.m., at the visitors' cer ter (301 Caspian Way). For reserva ions, call 619-575-3613. Free. Bring binoculars and field guides if you have them, UMPERIAL BEACH

Healing Walks for those have exp rienced grief and loss are offered by the Elizabeth Hospice, so that par-ticipants may "enjoy the beauty of ticipants may "enjoy the beauty of nature while moving in a healthy di-rection." Walkers meet on Monday mornings at 9 a.m. in Del Dios (across from Hernandez' Hideaway, tacross from Hernandez Hideaway.
19320 Lake Drivel and at 9 a.m. on Tuesday mornings at the Carlsk, at acawall (take 1-5 to Tamarak, 5 to Tamarak).

Each gathering opens with an inspirational reading and includes a picturesque walk. To make the requested reservations, call 800 797-2050. Free. (ESCONDIDO, CARLSBAD)

A Spectacular Stellar-Planetary Arrangement graces the eastern sky at first light (4 to 4:30 a.m.) on the morning of Tuesday, July 17. Saturn. Venus. and the waning crescent moon nestle between the horns of Taurus, the Bull. Jupiter and Me cury lie below that group, close to the

east-northeast horizon. The coastal urban strip will likely be covered in cloud during at that hour, but clear skies are likely east of Alpine and

DANCE

The World Premiere of Under the Tongue/By the Neck, a full-length work exploring the act of communication and interpretation, is being of-fered. Thursday, through Sunday, July 12-15 (and July 19-21), at Sushi nance and Visual Art. Dancers include Tonnie Sammart Shipman, Leah Cox, and Debi Toth Five California choreo contributed work to the project, and choreographer-director Nina Martin shared the "works into one coherive piece supported by Paul Hunt's

Arabic Entertainment is promised Arabic Entertainment is promised when Morwenna and Walid Assaf, along with Raks El Anwar, perform every Friday and Saturday at the Sultan Restaurant (1145 Awisado Avenuel, Each night, espect two folkloris shows and "a featured oriental dancer" with Assaf on percussion. As

DJ, Assaf will perform and play favorite Arabic songs during the evening. For information, call 619-447-3474. (EL CAJON)

Get Funky, on the second Saturda of every month, including July 14. swing to funk, hip-hop, disco, and rhythm and blues from 8 p.m. to I a.m. at the Starlight Dance Studi (6506-H El Cajon Boulevard). Be ginners' and advanced lessons are of fered. All ages are welcome. Cover \$5. For information, call 619-287 9036. (SAN DIEGO)

Whole Bodies Are Expressive Tools Dance Theatre. The group's newest production is Fishtales, depicting the lives and struggles above and below the sea, described as a "fable of fish en and fish."

ermen and fish."
Set upon the tip of the Broadway
Street Pier, the anchor shaped stage
vraps around the audience. Performances begin at 8 p.m. July 17-19.
Tuesday through Thursday (closing
on August 22. The suggested donation is \$15 general. For reservations,
and more information, call fully 2.58-

"Group: Maiden Voyage" takes off on a 'journey of improvisation and new choreographs' on Tuesday, Iuly 17, at 8 p.m., at Sushi Perfor-mance and Visual Art (in the Rein Carnation Building, 320 11th Av-enue). Tickets are \$8, \$10, and \$20. For reservations and information, call 619-521-2513, accumentown. Have a Swingin' Good Time when the Rocket Swing Dance Club convenes from 9 p.m. to midnight on Tuesday, July 17 (and every Tuesday) at the Portuguese Hall (2818 Avenida de Portugal, just off Rosecrans). This week, the La Jolla All Stars perform, and 2toGroove presents dance in-struction. An informal discussion on swing, the blues, and how to make our dancing more musical starts at

start at 9:30 p.m., with live swins music this week for a variety of day ing styles from 9 p.m. until midnight. call 619-291-3775, (POINT LOMA)

FILM

starring lose Ferrer. The free screenings begin at dusk on the museum's east wall. For information, dial 619-696-1966. (BALBOA PARK)

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ndividual cabins w/fireplace from \$95' Jacuzza cabin, \$1. Great weekend geraway just 35 miles from San Diego'. Dine, shop and relax in peaceful mountains of Alpine' Savor food at Montana Cafe. Bakers with full coffee bar Horse/Trait Bukes shop Ik Armigues & speciality shops. Relax & revitalize at Big Sky 18& B. JK Cural 619' 445' 0315', swwy.kocral.com.

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ANDIEGOR EADER. COM Calendar LOCAL EVENTS

series on the deck of the Star of India day and Saturday, July 13 and 14.

day and Saturday, July 13 and 14.
Gates open at 720 p.m., with the movie commencing at dual. The film is projected onto a special sail aloft in the ship's rig, and a nusuical cartoon precedes the feature. Tickets are \$10 general. \$8 for children 12 and un-der, seniors, and museum members. To make reservations. (all 619-234. North Harbor Drive, along the Em-barcaders, (DOMNTOWN)

Revisit the 1925 "Monkey Trial" when Stanley Kramer's Inherit the Wind, a highly charged battle be

tween logic and independent thought and the forces of faith and confor-mity, is shown for the Sunday Mati-nee on July 15. The 1960 film stars Spencer Tracy and Frederic March as Clarence Darrow and William Jen-nings Bryan, respectively. The screening begins at 2 p.m., at the San Diego Public Library, 820 E Street. Former religion professor Fred Jappy will moderate the following discus-sion. Free, Call 619-236-5800 for details. (DOWNTOWN)

The Perils and Betrayals of Adult hood are examined in Benoit lacquot's movie The Disenchantes In the 1990 film, a 17-year-old girl's controlling lover tries to manipulate her into sleeping with "the ugliest man she can find." See the film when ned for the Film Forum or it's screened for the Film Forum on Monday, July 16, 6 p.m., at the San Diego Public Library (820 E Street). 619-236-5800. Free. In French with English subtitles. (DOWNTOWN)

English subtities, Gooetrown

A Brazillan Oper House's Audicane is the focus of Sharon Lockar's

Tentro Amousous, Lockhart cast the

Bazillan audience in proportion to

demographs, Statistal surveys of the

city of Mansus, Brazil, and provides

and the state of the state of the state

A formation.

Interested? Cash the film when

is scream at 6 pm. next Thursday,

July 19, at the Museum of Contemporary Art. La Idal (700 Prospect

Street). Tozare will be followed by

swerening az en included in regular

museum admission. 258 454 3541.

(A AGLA)

(IA JOLA)

Reuben H. Fleet Science Center, travel back in time in China: The Funda Adventure. The film is set in 1996, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to follow in her late husbands' footsteps and achieve his dream of bring in the first like signature of the property of the first like signature of the first set ing the first live giant panda to Amer-ica. See this film through the end of

Did you know there are 50,000 known caves in the U.S., and even state has at least one? Journey into of the earth's alien, hidden realm guided by two cavers seeking these often unexplored frontiers. The latest MacGilliyray Freeman Films offe ing follows "extreme scientists" Hazel Barton and Nancy Aulenbach

Hard Barton and Nans, Auderbach as they seek organisms that might hold new medical applications. Gave continues through November. He doesn't know how to seem or ee dach, but Mohelle Iroda his see story of Michael Bordan is presented in Michael Iroda in the Man. Expect a "Target than life tripater to large than life tiggere," See the film through Childre. and downtines, all 649–238–1233, (IAAIDON 9900)

LECTURES

Caron Smith, curator of Asian art at the San Diego Museum of Art, speaks for the "High Societies" lec-ture series today, Thursday, July 12, in conjunction with the exhibit at the San Diego Museum of Art. This talk, looking at the geisha of the late 1800s, is followed by a screening of Utamora and His Five Women

Next Thursday, July 19, Stever Kern talks about the life and work of Toulouse-Lautrec and the French cabaret world of the 1890s, followed by a screening of Moulin Rouge (1952) The talks start at 6 p.m., and admission

California Painter James Aitchison

4:30 p.m., in conjunction with his cur rent exhibition at Galerie D'Art Inter-national (592 Carlsbad Village Drive) Free. 760-434-2282. (CARLSBAD)

A Bonnai Class is planned by Cindy Read on Saturday, July 14, at 10:30 a.m., at the Japanese Friend-ship Garden. The fee for nonmem-bers is \$15. To register, call 619-232-2721. (BALBOA PARK)

Opposing Oppression and Ex-ploitation, the Women's Interna-

tional League for Peace and Freedo

stands for the equality of all people

Members and friends of the grou

will meet to discuss current peac

and justice issues and identify pro

ects and actions at 11 a.m. on Satu

day, July 14 in the Community

Room at La Jolla Village Squa

(8657 Villa La Jolla Drive). Free

Who Wouldn't Like "More Emo-

Save \$10

10

0614. (EL CAJON)

"Photography of the Civil War" pro-vides the topic when Father A.J. Ryal delivers an educational presentation for the Sons of Confederate Veteran on Saturday, July 14, at 5 p.m., at th "what to do and how to do it" when landscaper Glenn Wilhite speaks on Saturday, July 14, at 9:30 a.m. at Cuyamaca College's Water Conser-vation Garden (12122 Cuyamaca The New Middle Ages: Celebrating College Drive West), Free, 619-66

RENT A HARLEY

the Talent and Creativity Earned Through Experience" is the subject when journalist Jane Haas leads a workshop sponsored by the AAR (formerly known as the American Association of Retired Persons) or Sunday, July 15, at 6 p.m., at the Sar Diego Museum of Art. Haas promises a humorous workshop on "embracing maturity, making it a time of revitalization and rebirth," in onjunction with the exhibit Grandma Moses in the 21st Cen tury." Free; to reserve a spot, call 877-926-8300, (BALBOA PARK)

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Australia Aboriginal peoples. Learn breathing techniques, stories of its origin, and how to create one of your own when Sara O'hara and Jack own when Sara O'hara and Jack Greenspun lead a class at 11 a.m. on Sunday, July 15, at the World Beat Center (2100 Park Boulevard). The \$30 fee includes "part two," slated for July 29. Call 760-729-7720 to re-serve a spot. (BALBOA PARK)

"The Archaeology of Jordan" and the people and culture of the Near East provide the subject when Melinda Newsome presents a slid-illustrated lecture at noon on Mon-day, July 16, at the San Diego Mu-seum of Man. Admission is 56 (nonmembers). For details, dial 619-239-2001. (BALBOA PARK)

Live the Language, the UCSD Ex-tension's Travel Study organization plans an informational session on its programs in Mexico, Spain, Italy, and France on Monday, July 16, at 6 p.m., in the UCSD Extension Cor plex. Free. To reserve a spot, call 858-822-2747. (LA JOLLA)

"Finding Your Voice: Ten Things t is the topic when novelist Martha C. Lawrence addresses the san Diego Writers/Editors Guild on Monday, July 16. Lawrence, "who grew up in a haunted house in Rancho Santa Fe," is the author of books including Murder in Scorpio, The

Cold Heart of Capricorn, and others.
The talk begins at 0:30 p.m. at
the Joyce Beers Community Center
(12.30 Vermont Street). Admission: \$3 for nonmembers. For more infor-mation, call 619-296-8044 or 858-576-5800, (HILLEREST)

NSS 576-5800.001LCREST)

"Developing Age-Appropriate
Boundaries" in the topic when Pogge
Thurman presents the final tails
in the "Be a Better Barent" series on
Tuesday, July 17, 7 p.m., at the
Atonement Lutheran Church (7250
Ekstrom Avenue). Child care
available by reservation (at least 24
hours in advance). Free. 858-2785556. (CLAIREMONT)

What's Ahead for the U.S. Econ what's Ahead for the U.S. Econ-omp! federal Reserve Board mem-ber Laurence Meyer will discuss the Fed's monetary policy at the Tues-day, July 17, meeting of the UCSD Economics Round Table, beginning at 7:39 a.m. The \$50 fee includes breakfast and parking. To make a reservation, call 858-822 0510, (IA 79) 14.

Take a Guided Tour of the "High

museum. The lecture is included in regular museum admission. 619-696-1966. (BALBOA PARK)

Harbor a Language Pet Peevel Edi-tors Terry Anderson, Heidi Clevenger, and Susan Orlofsky will present "Midand Suan Orlofsky will present *Mid-summer Madeness: Language That Drives Us Crazy" for the San Diego Professional Editors' Network on Wednesday, July 18. Share your own! The fun begins at 6:30 p.m. in the Clairemont Community Room at Clairemont Community Room at Clairemont Square Shopping Center (473): Clairemont Drive). Free. 858-451-3266. (CLAREMONT)

858-451-3266, (CLARIMONT)
Infections and Epidemics, Oh Myt
The lecture series at the San Diego
Natural History Museum continues
when Arthur Reingold, M.D., Acuses
on "Emerging Infections: Where Do
They Come From and Why" on
Wednesday, July 18.
Next Thursday, July 19, Duane J.

7 Horton Plaza San Diego, CA 92101 **619.544.0800**

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horne Infectious Diseases in the 21st Century: Lessons from the Past and Prospects for the Future."

Simultaneous Spanish-langua translation is available. Both talks b ral museum aumana ation, call 619-232-3821 x203

Art in the Afternoon, the series hosted by the Timken Museum of Art gets underway when Raymond Ashley, director of the Maritime Museum, focuses on "Maritime Venice" next Thursday, July 19, at 130 p.m. Free. 619-531-9636.

IN PERSON

\$500 \$592 \$593

\$593 \$599 \$619 \$634 \$673 \$729 \$749

Eurail Passes

Take an "Interplanetary Blackligh Odyssey" when Technomania Cir

pearing Technoman" July 12-14 at St. Cecilia's Playhouse. Expect an inergalactic journey replete with per-formance art, dance, stilts, aerial acts, and "fire play."

and "fire play."
The fun begins at 8 p.m. on
Thursday and at 7 and 10:30 p.m. on
Friday and Saturday. Tickets are \$15.
For information, call 858-274-6333.
Find the theater at 1620 Sixth Av-

Poetfe License, the series at Gallery 504 continues with a performance by the Taco Shop Poets on Friday, July 13, at 830 p.m. Open mike and live music to follow. The requested do-nation 35. Find the gallery at 504 13th Street; 619-234-8335. (DOWNTOWN)

Gallery shop at 2754 Calhoun Street 619-296-3161 (DLD TOWN)

After Losing Bout One in Long #2 will play out — San Diego vs. Long Beach — on Friday, July 13, at the Urban Grind (3797 Park Boulevard). Support the local team in this pre-National Poetry Slam bout beginning at 7:30 p.m. 619-294-2920 Free. (HILLCREST)

Summertime, and Music's in the Air, free concerts proliferate at this time of year. The 16th annual TGIF







-

at 7 p.m., at Borders Books and Mu-sic (11160 Rancho Carmel Drive).

Participant will learn "how to creat Participant will learn "how to create the look of the '20s, '30s, '40s, and '30s," and there will be a question pe-riod and signing following the work-shop. Turudich's books include 1940s Hairstyles, Vintage Face, and Vintage Wedding: Free. Call SSS-6-18-1814 for details. (CARMEL MOUNTAIN)

Talk to the Mine, once a part of the duo Shields and Yarnell, (artist) Robert Shelds will shime, once a part of the duo Shields shall shields with general passion "while visiting the Gallery at Bazara del Mundo on July 13 and 14. His work has been described as "Southwest with a twist." He'll be on hand on both days from 10. a.m. to 2 p.m. and 5 to 7 p.m. Find the





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and selects steers, someter service as and selects steers, someter service as a select select

The Ideas perform on Saturday, July 14, at 2 p.m., for the annual summer concert series at Chula Vista Center (at Fifth Avenue and H Street). 619-427-6700. (CHULA VISTA)

Enjoy country music when the Cowboys from Mars entertain for the annual Summer Concert Series hosted by the Village Faire Shopping Centre (300 Carlsbad Village Dri t 2 p.m. on Sunday, July 15. 858-695-2700. (CARLSBAD) The La Iolla Concerts by the Sea

From microbes to mantas

promise rock and roll by the Rhyth nakers when they perform on Sun Dial 858-454-1600 for more details. The Cool Rays play music from the 'dos sidd '70s for the Summer in the 'Dos sidd '70s for the Summer in the Parkaeries at 5 p.m. on Sunday, July 15, at Standley Park Recreation Center (3585 Governor Drive). Call 858-552-

Stars" when a concert takes place or Wednesday, July 18, at 6:30 p.m., in Friendship Park (found behind the Civic Center Library, 365 F Street). Bring a picnic and your family and friends. (CHULA VISTA)

"Musical Percussion Theatre" is the "Musical Percussion Thester" is the specialty of Campanie. The group-performing on bells, chimes, drums, and keyboards – plans a concert at 8 p.m. on Saturday, July 14, in Cooper Music Budleing on the cam-pus of Point Loma Nazarene Uni-ersity (3900 Lomaland Drive). Tick-et of the Campanie of the Campanie of the office of the Campanie of the STP, DEAD-RINGER for tickets and information.

"Raile," a ten-movement choral work with orcheat by San Francisco composer Robert Seeley and Sprixis Robert Steptionda, may be heard when the Gay Men's Chorus of San may premiers of the piece on Saturday and Sunday, July 14 and 15. The program also include Leavortee from past converts.

The Centre and Sunday Layer at 8 pm. in the Centre and additioning. 1989 Centre Street (at University) Takets are \$20 reserved, \$17 gmetal, For reserved, \$17 gmetal, For reserved, \$17 gmetal, For reserved, \$17 gmetal, For reserved. "Exile," a ten-movement choral

reserved, \$17 general. For reserva-tions, call 619-275. ARTS. (MILLEREST)

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A Native American Flate Concert is planned by Jim Hannibal on Sat-urday, July 14, at 7 p.m., at the Mis-sion Trails Regional Park visitors' center (One Father Junípero Serra Trail). Bring a folding chair or blan-ket for seating, 619-668-3275. Free. (MISSION GORGE)

Art with City Views, Cityocapes, and urban attire is promised when 911art presents Urban Elements on Satur-day, July 14, at Hey Saylor (800 West Ivy). Organizers promise a group art show with work by 20 local contemporary artists, models sporting de-signs by five local designers, and tunes by DJ Willow and Confuscia. Events run from 9 p.m. to 2 a.m. Admis sion - for those 21 and older only is \$6.99. For more information, call 619-889-5504, (LITTLE ITALY)

Whaddaya Know About Fi-bromyalgiał Increase your knowlbromyalgia? Increase your knowl-edge when Daniel and Janice Brock Wallace sign and discuss their Making Sense of Fibromyalgia: A Guide for Pa-tients and Their Families on Saturday. July 14, 2 p.m., at Barnes and Noble Bookstore (10755 Westview Park-way). Free. 858-684-3166. (MRA MESA)

The World Music Festival continues with music by India and the Sound Dectors on Saturday, July 14, at 6 p.m., at the WeingartiCity Heights Library Performance Annex (3795 Fairmount Avenue). Free, For information, call 619-641-6103. (CITY HDG/HS)

Jazz That Swings, the jam session and band performance hosted by the Jazz Artists Guild on Sunday, July 15,

NATURAL HISTORY

MUSIUM

runs from 1:30 to 5:30 p.m., at the Musicians Union Local 325 (1717 Morens Boulevard). The featured ensemble is the San Diego Jazz Quar-tet. Musicians are invited to bring heir instruments to jam; the MC is Cynthia Hammond. Admission: 38 for nonmembers, 35 for first-timers. 619-229-1610. (BAY PARIO)

Heart-Stopping Suspense is promised in Ridley Pearson's Parallel Lies, which the author will sign and discuss at 5:30 p.m. on Sunday July 15, at Warwick's Bookstore (7812 Girard Avenue). Free. For more de-tails, dial 858-454-0347. (LA JOLIA)

Don't Be Blue, the third annual bluegrass jamboree — featuring Sam Bush, Blue Highway, and Lost High-way — is slated for Sunday, July 15. at the East County Performing Arts Center (210 East Main Street). Local bands will perform outdoors in the plaza (for free) beginning at 3 p.m. the main event starts at 5 p.m. inside the theater. Tickets are \$14.50. \$19.50, and \$27.50. For reserv call 619-440-2277 or Ticketmaster (619-22O-TIXS). (EL CAJON)

The Summer Poetry Reading Series at Esmeralda Books and Coffee gets underway with appearances by Fran-cisco Butos, Paula Jones, and Jill tos, Paula Jones, and Sunday, July 15, at 3 p.m. Find the shop at 1555 Camino del Mar. Free, Call 858-755-2707 for ad-

Sharing New Works and reading se-lections from her two chapbooks, poet Cheryl Latif will read for Poetic Brew

on Tuesday, July 17, at Claire de Lüne (2906 University Afenue). Reading sign-ups start at 7 p.m. (chosen by lot-tery), and Latif starts at 8 p.m. Free. 619-688-9845. (NORTH PARK)

Twilight Lingures, the 21st annual Twilight in the Park Summer Concert series continues with entertainment by the San Diego Men's Chorus on Tuesday, July 17. Art Deco and the New Era perform on Wednesday, July 18, and the Navy Band Southwest Heet Jazz Ensemble Lakes the

your 16, and the reary band South-west Fleet Jazz Ensemble takes the stage next Thursday, July 19. All of the concerts run from 6:15 to 7:15 p.m. in the Spreckels Organ Pavilion. Free. 619-239-0512. The seludes on August 30. (BALBOA

Share in an Intimate Atmosphere! Poets, performers, and musicians are invited to share work when Bridge Way Books hosts an open-mike event on July 17 (and the third Tuesday of every month), from 7 to 9 p.m. Find the shop at 162 South Rancho Santa Fe Road, suite A-30 Call 858-720-0050 for information

A Talent Showcase is planned by the Lazarideus Foundation for the Talents of the Performing Arts on Tues ents of the Performing Arts on Tues-day, July 17, beginning at 8 p.m., at the Academy of Sound and Music (1495 C Street). Interested singers may audition for monthly competi-tion for prizes and scholarships. Ad-mission is \$10. For more informa-tion, call 619-702-1495, (DOWNTOWN) Supremic Charlotte Charu (Figlins a concept, the the Summir Figuri 1977). Proposed to the Charu (Figlins and Charlotte), Italy (Figlins and Figlins). The Charlotte Ch

11AS/, LOOM/HOWING
Judith Hendicks will sign and discuss
Bread Alone at Exmeralda Books and
Coffee on Wednesday, July 18. The
event starts at 7 p.m. at 1555 Carmino
del Mar. Free. For information, dial
858-755-2707, (DEL MAR)

Thou Dost Expect Too Much, Methinks, local author Thomas Leech signs his new book — Say It Like Shakespeare: How to Give a Feet and the Color of Feet and Shakespeare: How to Give a Speech Like Hamlet, Persuade Like Henry V, and Other Secrets from the World's Greatest Communicator Wednesday, July 18, at 7 p.m., at Earth Song Bookstore (1440 Camine titon, call 858-755-4254. (DEL MAR.

Literary Consultant and local writer Trish Schiesser plans a booksigning and talk next Thursday, July 19, at 7:30 p.m., at Bay Books (1029 Or-ange Avenue). Schiesser is the author of Ida's Ride and In the Company of Women. Call 619-435-0070 for in-formation. Free. (CORONADO)

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SPORTS

Road Trip! The Padres are in House ton for games against the Astros Thursday through Saturday, July 12

Do vou believe in

life after dark?

DARK After dark, the Park comes alive.

Now thru Sept. 3 San Diego Wild Animal Park

PARK

14, at 5:05 p.m. each night. Then it's off to Anaheim to meet up with the Angels-Sunday through Tuesday, July 15-17, at 5:05, 7:05, and

The Pads return to Qualcomm Stadium to host the Arizona Dianondbacks Wednesday and Thur day, July 18 and 19, at 7:05 and

day, July 18 and 17, at 205 p.m., respectively.

Tickets range from \$5 to \$26, available by calling 619-297-2373 and through Ticketmaster (619-220and inrough Ticketmaster (619-220-TIXS). The games are broadcast in English on KOGO-AM (600) and in panish on station KURS-AM 1040). For additional details, dial It's Cold Inside! Four hundred

Skating Championships July 12-15 at the Iceoplex Ice Arena (555 North Tulip Street). Competition runs from 6 a.m. to 10 p.m. today, Thursfrom 6 a.m. to 10 p.m. today, Thurs-day, from 6 a.m. to 11 p.m. on Fri-day, 6:30 a.m. to 9:30 p.m. on Saturday; and 6:30 a.m. to 2 p.m. on Sunday. Admission is free for spec-tators. Call 760-480-0105 for information. (ESCONDIDO)

Beach Watch, approximately 200 lo cal lifeguards will compete in 14 con-tests of skill and stamina during the annual Foster's California Surf Lifeguard Championships, slated for Thursday and Friday, July 12 and 13, eginning at 8 a.m. at Pier Plaza (on Seasoust Drive). Admission is free for ctators. Call 619-518-1056 for information. (IMPERIAL BEACH)

As the sun goes down on the Wild Animal Park, you witness the Mapapa Acrobats

amazing feats of daring and magic. A journey aboard the Wgasa Bush Line Railway

Amsteur Athletes of All Ages and Abilities are competing in the 13th annual California State Games, the multiport festival of Olympic style competition runs from lay 12-15 at venues all over the country. A partial list of evertin isolules archery, bad-minton, goaltimate, field hockey, gymnastics, roller figure skaring, gymnastics, roller figure skaring, weightlifting, wrestling, and many more. Admission is five for specta-tors. For details, call 619-282-1360. (SMP DECO COLVIL)

(SAN DIEGO COUNTY)

Take a Nice Ride through Rancho Santa Fe and Del Mar with San Diego Bicycle Touring Society riders on Sat-urday, July 14. This 48-mile outing

begins at 8:45 a.m. in the north park

(at East Mission Bay Drive and Claire

ing lot at Mission Bay visitors' center

Speed Trucks Star during the racing ned at Cajon Speedway on Sat urday, July 14. Competition is also romised in street car, Grand Amer-an modified, bomber stock car, and can mounted, bomber stock car, and rain racing categories. The first race arts at 6:45 p.m., with qualifying ons starting at 5:15 p.m.

mont Drive). For more information

call 619-287-1993. (MISSION BAY)

utilities as 1645 p.m., with qualifying runs starting at 515 p.m.

The 3/8-mile track is located next to Gillegule Field. Take 1-8 to Highway 67, and use the fleading value for the flow of the flow

Runnin' the Ranch, Don Parnell leads a run in Daley Ranch on Satur-day, July 14. This one-hour run "will be at a pace everyone can handle over hills and through meadows of excep-tional beauty. Parnell stops for wa-ter and flora and fauna identification. How can you resist that? The admain parking lot (on La Honda nformation. Free. (ESCONDIDO)

Old Town to O'alde, join Sierra Clu day, July 14, Bicycle 37 miles at you own pace from Old Town to the side Pier, and then return t S.D. via the Coaster; the goal is to et the 11:52 a.m. southb train. Events begin at 8 a.m. in the Old Town Coaster station parking lot (Taylor Street at Pacific Coar Highway). Reward yourself with lunch after the ride. Train fare is

"Kayaking on Lake Hodges," hosted by the San Diego Natural His-tory Museum, is set for Saturday and Sunday, July 14 and 15, from 8 a.m. to 3 p.m. both days. The fee is \$90 for nonmembers. Call 619-232-3821 x203 for reservations. (ESCONDIDO)

World's Largest Beach Party? It's time for the Old Mission Beach Ath-letic Club's 48th annual Over-the Line tournament, with competition planned on July 14 and 15 (and

July 21 and 22). Irreverent team names and "uniforms" are just part of the fun. Tournament play runs f the fun. Tournament play run om 7 a.m. to dusk on Fiesta Island 0817. (MISSION BAY)

0817, AMSSON MSV. 1
Hard Corps Competition, the 2001
Pendidron Race Series continues with
the Camp Pendidron International
Triathlon on Saturday, July 14. Raceday registration begins at 0700 hospits at 0700 hospits
Series and Tacing starts at 0840 hospits
Fevents include a 1.5ks wim. 405.
Events include a 1.5ks wim. 405.
For information, call 760-725 hospits
or 760-725-6193. (CAMP PENDLETON)

It Doesn't Get Any Better Than This Cruise around University City, Pacific Beach, and La Jolla Shores with the Knickerbiker bicyclists on Sunday, July 15. This 28-mile ride for intermediates starts at 9 a.m. in the northeast corner of the parking lot at Costa Verde Center (8650 Genesee Avenue). Bring money for lunch. 858-453-3687. (UNIVERSITY CITY

Polo D'Elegance, the San Diego Pole Concours d'Elegance, benefiting the La Jolla Institute for Molecula Medicine, on Sunday, July 15. Fifty vintage race cars and 15 antique air-planes will be on hand for viewing planes will be on hand for viewing amidst the polo grounds. Prelimi-nary matches begin at 1:30 p.m., the featured polo match at 3 p.m. The traditional half-time divot stomp-starts at 4 p.m., when guests are in-sited to take the field and replace the

divots.
General admission is \$5. The club meets at 14555 El Camino Real. For information and reservations, call 858–481, 9217, IRANCHO SANTA FE.

SPECIAL

Plato's Apology is under scrutin when the Del Mar Great Books Reac when the Del Mar Great Books Read-ing and Disc tuston Group meets at Barnes and Noble Bookstore at 7 p.m. on Eriday, July 13. Find the shop in the Del Mar Highlands Town Center, '12885 El Camino Real. 858-756-4298. Free. (DEL MAR)

Hot Summer Nights are in full swing in Fallbrook, with the next event on Friday, July 13, themed "Cruisin," Organizers expect classic cars and hot rods to watch from 6 to 8 p.m., along with dramming at Rainbow Designs (125 South Mair Street). Admission is free, 760-723-1899. (FALLBROOK)

Summer Star Party, view cele objects through the 21-inch Buller felescope at SDSU's Mount Laguna Observatory and see a slide show in the auditorium at sunset on Friday and Saturday nights through Au-gust 31. Staff members are on hand to answer questions, and visitors are encouraged to bring binoculars for

Tickets are required for admir ion and are available free from the on office on Sunrise Highway in Mount Laguna. They are distributed on a first-come basis for viewing the same evening (for space availability

same evening (for space availability, call 619-478-8547).

To reach the ofbier catory from San Diego, take 1 8 to the Sunrise Highway exit (Highway S1); dreut noire miles to Morris Ranch Road, Turn east onthe Morris Ranch Road for about one-quarter of a mile to the observatory's visitors' parking for. Bring a sweater or jacket and Bashinghi. For further information, call light, Eor further information, call

Whaddaya Know About The Epic of Gilgamesh? This Babylonian poem, described as one of the oldest and most important major epics in liter-ature, provides the focus when the Great Books Reading and Discussion

Group gathers on Saturday, July 14, at 2 p.m., in the third-floor confer-ence room at the San Diego Public Library (820 E Street). For more in-formation, call 619-440-5625. Free; newcomers are welcome. (DOWNTOWN)

exhibits, singing and chanting, dancing, and storytelling.
This year's festival runs from 9 a.m. to 5 µm. at Southwestern College, 900 Otay Lakes Road. Admission is free. For more details, dial 619-699-8797. (CHRA VISTA)

COMING TO SAN DIEGO!

"Pearls of the Pacific" is the theme for the seventh annual San Diego Pa-cific Islander Festival, set for Satur-day and Sunday, July 14 and 15. Rep-resenting the 70,000 Southern California tesidents who trace their roots to the Pacific Islands, the festi-ual showcases foods, craft, artiferts Bamboo for All, avant-garde musi ments made from bamboo — will demonstrate and play his instru-ments when Quail Botanical Gardens offers "Bamboo Craft Day." Ewart will start with a musical tour through the bamboo groves and then lecture and play his instruments in the Ecke Building

Building.
"Bamboo-smith" Doug Lingen
will offer demonstrations of the craft
of building fences, garden orna ments, gates, and structures from bamboo. Both presentations will be repeated several times on Saturday.' July 14, with events running from 10 a.m. and 3 p.m. Furniture and raft items made of bamboo will be

Find the gardens at 230 Quail Gardens Drive. Admission to the event is included in regular garden admission: \$5 general, \$4 seniors, \$2 for children. For information, call 858-453-0334. (ENCINTAS)

The Festival of Bells planned July 14 and 15 at Mission San Diego de Al-cala celebrates the 232nd birthday of the mission's founding (on July 16, 1769). Organizers promise enter tainment by live bands and dancers, children's area, llama rides, food and drink (for sale), crafts, and more

Admission is free. Festival hours are 10 a.m. to 10:30 p.m. on Saturday and 10 a.m. to 5 p.m. on Sunday. Find the mission at 10818 San Diego Mission Road. Call 619-283-7319 for ormation. (MISSION VALLEY)

The Annual Membership Show hosted by the San Diego Portrait So ciety is on view through Saturday forming Arts. The show promise 150 portraits by artists from San Diego County, Meet some of the pa ticipating artists during a feception







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Psychic Fun, a psychic fair and metaphysical conference is scheduled at Alexandra's BookStore from noor to 6 p.m., Saturday and Sunday July 14 and 15. Tarot, palmistry, no be teatured; pay \$20 per reading. The thop is located at 3545 Midwa SPORTS ARENA

Beatlemania Endures, the Com-Logether Beatles Lan club boose, its seconda arminal Beatlel are on Sun-day, July 15. Special guests include literate peop singer Low Mertalan; Mark Hanlson; radio personalitis, Erri 6. Biship, who traveled with the Beatles in 1965 and 1966; and Beatles Cepter Charles I Rocena. Loten for musa, by Job Dour, Rosal ola and Arthur, Expect a Beatle man ketplace, an exhibit of Beatle mem-

Tablia, movies, and music.

The test runs from 11 a.m. to 8 p.m. at the Scottish Rite Masonic Temple (1895 Camino del Rio South), Tickets are \$10 m advance.

Roam-O-Rama

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

Spared from the threat of being inundated

Santa Ysabel Road

For a cursory look at Pamo Yalley, you may drive in and out of it by way of a single accesswy — Pamo Road. Better yet, you can tour the value of the property Start near the intersection of Magnolia

For a cursory look at Pamo Valley, you

Start near the intersection of Magnolia Avenue and Highway 78, a mile east of Ramona. Head north on Magnolia, west on Pie Street, and north on Pamo Road. After reaching a crest on Pamo Road, a meteoric descent takes you into ask-fringed, sycamore lined Pamo Valley, whose name is of Kuneyaya ongin but uknown meaning, at and Sarta Sabatic Creec on an Way on more on toward oak dotted flast where cattle control of the page of

Santa Ysabel Road) that is normally closed to motor vehicle traffic. At the next junction. 8.6 miles into the ride, bear right to remain on Santa Ysabel Road. (The left branch leads 6 grueling miles to the 4051 foot summit of Black Mountain, a side trip for very motivated riders only.)

On a 3 mile stretch ahead, you con-

tour across a steep slope overlooking pak and syeamore-lined Santa Ysabel Creek -



which comes alive with cascading water dur which comes alive with cascading water during the rainy season. At 12.0 miles you
cross the Black Canyon creekbed near the
scant remains of the former Black Canyon
Campground. Just uphill from write you
meet the graded Black Canyon Road. Turnight, coast down to a narrow bridge—you'
second crossing of Santa Yashel Creek—
and stay right on the far side. All that's left
now is another? I mostly downfill miles on now is another 7, mostly downhill miles o unpaved Black Canyon Road and pave Magnolia Avenue, leading back to the star ing point.

formation, call 619-691-5168. Free

"The Voyage of Cabrillo" is a fic tionalized account presenting different viewpoints of the 1542 encounter between Juan Rodriguez Cabrillo's crew and the Native Americans living in the San Diego area. Abel Silvas narrates, while other cast members represent the views of a priest and sailor accompanying the expedition and a Native American woman.

See the program at 12:30 and 2 p.m. each Sunday through Septem-ber 9 at the Cabrillo National Monument. Admission is included in the regular park entrance fee of \$5 vehi

ate "re-enactors" will visit the Sea huntey Festival planned on Sunday.

"Animal Whimsy: A Wildlife Gar den" is the theme for the third an nual exhibit at the Carlsbad Sculp ture. Garden. Among the ninfice (2955 Elmwood Avenue, next) the Cole Library), 760-434-2920 Viewing hours are 9 a.m. to 5 p.n Monday through Friday through November, Free (CARLSBAD)

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REBA 7/14 - SUGAR RAY 7/19 - SADE 1/26 - SNOOP DOGG 7

* to Move for All Events *

Put 25 Candles on the Birthday Cake when the Civic Center Branch Library celebrates 23 years of service library party in Friendship Park with Harry Potter activities, a magician, Super Sonic Samba Parade, and per-Company (2 to 4 p.m.); and a cocert featuring the Fabulous Ultra

"TWO THEMBS UP" California's #1 Bridal Show!

le. 619-557-5450, (POINT LOMA

Leave Her, Johnny, Leave Herl Pi Chantey Festival planned on Sunday, July 15, from 11 a.m. to 4 p.m., on board the tall ship Star of India. Per-formances are expected by the Jack straws, Johnny Walker, Ken Gray-don, and Sam Hinton. Visitors are invited to sing along, pull on lines to set the massive sails, and see rope-making demonstrations, along with Jack Puinters.

face painters.

Tickets are 50 general, with discounts for seniors, kids, and military. Find the Maritime Museum at 1300 North Harbor Drive (along the Embarcadero); 619-234-9153, (DOWNTOWN)

participating artists are Italo Scanga. Deloos McGraw, Ron Tatro, James Watts, and Lisa Schirmer. Find the garden behind the Carlsbad Arts Of

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ADMISSION

An Explosion of Pop Culture! It's time once again for Comic-Con In-ternational — the 32nd annual event takes place July 19-22 at the San Diego Convention Center (111 West Harbor Drive), "Thousands of industry professionals" attend, and there are awards, gaming, exhibits, lectures, and lots of vendors.

Tickets for the weekend are \$66 for adults and \$30 for seniors and iu niors (12-16), with single-day adnission available (\$25 general Thurs day through Saturday, \$15 Sunday Hours are 10 a.m. to 7 p.m. Thursday through Saturday and 10 a.m. to 5 p.m. on Sunday. For information. call 619-414-1020. (DOWNTOWN)

FOR KIDS

Let Down Your Hair and enjo Romplemishin when Mille Patter son and Weavers Tales perform to the American Control of the Control of the Medical Control of the Medical

for children under L. (BARDO PARO). Children's Museum of San Diego, this month, the cultural theme is provided by Southeast Asia. Considered one of the greatest figures in Philippine art. Carlos "Boting: Francisco (1921-1899) is best known for his large scale murals showing the vibram culture where he lived. Boting is the artist of the month.

Tapa cloths are made from the inner bark of the mulberry tree and created in regions of Southeast Asia with great artistry and design. Create your own version of a tapa clot during workshops planned at the museum for those four and older or Friday and Saturday, July 13 and 14 at 1:30 p.m. Learn the weaving techniq

known as skyweaving when Muric Fisher leads a workshop at 10 a.m on Saturday, July 14. Call to reserve

"The Children of Light" feature

a spot.

"The Children of Light" features when any paintings on glass epidemic when a painting on glass epidemic strength on size through July, provides experiences for children to learn about color and its uses.

"Van Gogh Living," designed and exeated by students in Sennad and exeated by students in Sennad and exeated by students in Sennad and exeated by students and sentences and left-sized, three dimensional replace of Vincent Van Gogh's painting of his bedroom in Aries, France. The exhibit traducts interactive activities focusing on color, mood, perspective couraged to paint on the walled frising the exhibit through August.

The theme for the misseum in 2001 in "One Paize: Many Pieces: Budding Community Through Cultural Awarense. Circinning ethalm and Awarense. Continuing ethalm and a continuing ethal and a continuing ethal and a continuing ethalm and a continuing ethal and a continuing ethalm and a continuing ethalm and a continuing ethalm and a continuing ethalm and a continuing ethal and a continuing ethalm and a continuing ethalm

ional details. (DOWNTOWN

Author T.J. Marsh will sign her books Somewhere in the Ocean and books somewhere in the Ocean and Way Out in the Desert on Friday, July 13, at 10:30 a.m., at White Rab-bit Children's Books (7755 Girard Avenue). Free. Call 858-454-3518 for nformation, (LA JOLLA)

Sofnewhere Over the Rainbow, the Broadway Bound Youth Theater Coastal Group presents The Wizard of Oz July 13-1. Performances of the of O2 July 13-1. Performances of the musical begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Saturday and Sunday in UCSD's Mandeville

July 4 - August 4 HIT 4 OF A KIND "NATURALS ONLY" ON SELECTED VIDEO POKER MACHINES ONLY WITH MAXIMUM COINS PLAYED.

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Lynyrd Skynyrd 7/3i
J. Mellencamp 7/3
Wotapalava 8/5
Moody Blues 8/7
Chicago 9/18

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94 IKJOY

How to Read a French Fry and Other Stories of Intriguing **Kitchen Science**



aste different from meat? Why do you cook pork differently from beef? Why should you always star ooking dried beans in cold water, not hot? Why should you never cook a Vidalia onion?

What's the only kind of marinade that's an effective tender izer? Why is strawberry-rhubarb

FROM THE DUST JACKET: Why can you stick your hand into a 450-degree oven but not into 212-degree boiling water? Why does fish

a good combination, scientifically speaking? And why don't potatoes fried in fresh oil ever brown completely, no matter how long they're cooked?

"Cooking is full of questions that science can help you answer, questions that can make you a better cook," writes the award-winning Los Angeles Times food editor, Russ Parsons. In How to Read a French Fry, Parsons explores the science

Houghton Mifflin, 2001; 334 pages;

ABOUT THE AUTHOR: Russ Parsons was born in 1955 in Sacra mento. On the day that we talked, Parsons explained that he lived in Sacramento for only a few months. "My dad was in the Air Force, so we moved around a lot. I was raised mostly in the American South and Southwest." Parsons graduated from the University of New Mexico in Albuquerque with a major in general studies. He worked his way through college as a member of the sports staff of Albuquerque's daily paper.
His mom, Parsons said, "was a horrible cook. I'm sorry to

say that. But she was a wonderful woman. Just not a great cook. I went to a different school every year until my sophomore year in high school, and she had four kids. And so being a gourmet cook was not part of the project. You know, getting through the day, that was it. So we ate a lot of Hamburger Helper, stuff that she could fix between helping with homework and getting every body ready for bed. But we moved so much that I did notice that an early age that being fed somebody's food was something that was important. And maybe it's just that different people get different messages. But when I was someplace new, and I'd come in, and somebody would offer me food and say, 'Oh come here try this,' it was something that was really important to me. Maybe it was the fact that they were sharing part of their culture, but for

behind such basic cooking methods as chopping, mixing, fry-ing, rosating, boiling, and baking. You'll learn why soaking beans can't climinate their gascous effects, why green vegeta-bles turn drab when cooked too long, which fruits you should buy fully ripened, which thickner to choose for your turkey gravy, which piecrust is foolproof for a beginner.

Along the way, Parsons slips in hundreds of cooking tips, provocative trivia, and touches of wit that make his scientific

xplanations go down smoothly. He also includes more than

explanations go down smoothly. He also includes more than one hundred recipes that exemplify the principles he describes, from Tuscan Potato Chips and Crisp-Skfuned Salmon on Creamy Leeks and Cabbage to Chocolais Pots de Crème and Ultimate Strawberry Shortcake.

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I was.
"I come from a revia practical minity."
but they certainly worl of on their own carstuff, And I hated it. On when I finally started making enough m

I asked how Pars us became a writer. I was a sportswriter for ten years. I s "I was a sportswr-

kill him or her. I had : whing left to say to futely no interest. So I was a news and cops in cour features and all kine And as a journalist on a feature story in All

posed to do a story on : Bon Appetit magazine' it st cooking teache. That was big news in A the story, I took a class with her. Even when

I was always really interested in food. We I was the one who knes with cooking. I was frc. of New Mexico, so T But taking the class wa-I asked how long go it was that Parso

ing class.
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18 or 19 years ago that I' cally started cook.

I started teaching my where they did every ing from scratch sausages, we made our an pastries, we may would let me come in

and p

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Since 1991 Parson 1999, he was named er nor of the Times to he did as that section are differ

Theater, Tickets are \$12, available by calling 858-534-4559, ita iOLLA:

Remember: Slow and Steady Wins the Race! The San Diego Actors The atre present "Children's Classics" at L'Auberge Del Mar Garden Amhitheater on Saturday, July 14, at 11 a.m. The program includes an in teractive Tortorse and the Hare Certride McFuzz, Hansel and Grete. Corrido MCF422, Hansel and Corele, poetry, and songs. Call 619-268-4494 for information. Find L'Auberge at 1540 Camino Del Mat. Admission is \$4 per person. (DEL MAR)

54 Jer person. DRI MAN).
Practice Your Detective Skills in find out which wild animals live in Mission Traits Regional Fark, and what they're doing, during a tracking workshop set for Saturday, July 14, at 9 a.m. The cost is 5ye child and adult pair. Find the vision's center at One Father Junipero Serra Frail. Call 819 608, 3275 for details. AMSSIOS CODIC!

Quantum-Touch

The Power To Heal

August 10 • 6:30 pm

Annual Book Fair

Ancient Art for the Young, learn to of sea life when the Birch Aquarium Museum offers a grotaku (fish and nature printing) workshop at 1:30 a.m. on Saturday, July 14. Artist Margie Durkin will lead the class for kids in grades one through three, wherein fish, seaweed, and shells will help adorn clothing (like T shirts)

nd paper.

The fee for the class is \$20 (participants supply their own items to decorate). The aquarium is located at 2300 Expedition Way. For reser-vations, call 858-534-7336. (LA JOLLA)

Learn Printmaking Techniques ley Parkway). Each participant cre ates an original print to take home.

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Meet Porcupine Pufferfish, and other well-armed sea creature and discover how the ocean benefitfrom these misunderstood animals from these misunderstood animals when the Birch Aquarium Museum hosts: "Spines and Stingers," The class, for kids four through kindergarten, meets on Saturday, July 14, at 9,30 a.m. The fee is \$20. The aquarium is located at 2300 Expedition Way; Call RSS 534-7336 for reservations. (LA JOLLA)

Head to the 100-Acre Wood when Head to the 100-Acre Wood when the San Diego Junior Theater pre-sents musical productions of Win-me-the-Pools through July 22. Per-formances begin at 7 p.m. on Friday and at 2 p.m. on Saturday and Sun day, in the Casa del Prado Theater. Admission: \$7 to \$9 adults, \$5 to \$57 serious and Juliden 13 and underseniors and children 13 and under

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perform.

Catch the fun on Tuesday, July 17, at Marina View Park (just west of 1.5 of the Marina Parkway/1 Street exit; on Thursday, July 19, at Glorieta Bay Park (on Strand Way); and in Balboa Park on Saturday, July 21. All shows begin at 1.p.m. and admission is free. For more information, call 925-283-5657. (CHULA VISTA, CORONADO, BALBOA PARK) -

Folktales About the Sun, Moon, teller Joan Wilson performs at 10 a.m. on Tuesday, July 17, at Mis sion Hills Library (925 West Wash ington). She'll use costumes and ethfor children to join in. Free, 619-692 4911. (MISSION HILLS)

ime planned at the Zany Brainy store on Tuesday, July 17, at 10:30 a.m. Par

"Penelope Puddle's Problematic

Playground" is being presented by Make A Circus at various locations July 17-21. The storybook circus teaches kids about toterance, how to get along on the playground, and how to make healthy choices. Kids participate in circus workshops and learn juggling, pyramd building, and clowning and then go in the ring to

instruments and share activitie

Train Tales are on Track for the story cinants will make a smokestack. Find the stores at 1530 Camino de la Reina (619-291-9500); 10661 Westview

mont Plaza North, 5475 (Center Drive (619-466-(791), Free. MISSION VALLEY, MIRA MES. . .

Storyteller Mickey Harmon performs for the toddle planned at Barnes and N ore on Wednesday Into 18, at 10:30 p.m. Find the shirt 0175. (MISSION VALLEY

"Involving Inverteb-"Tavolving Inverteb" 475, how important these "talvins are as the base of the salt mas in when the funior Ranges" 412 at 10 a Tripiana Rover Estimate 9 "500 next Thursday, July 19, at 51" 17 and in respectively visitors center "5.1.1" milion Way) for kids 7 to 15. (19.575-3613, IMPER N. BRACH)

clude locating, coll... docuequipment related not use to sericulture, but to the ge ic ment of America. The made up of equipme " used in lum-

(Art museums are 'isted in the Reader's Guide to Art.) Antique Gas and : **** Engine

bering, mining, oil drii.i

Author Event! Ridley Pearson

Parallel Lies

Sunday, July 15, 5:30 pm

Warwick's 7812 GIRAF

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MUSEUMS

Books and Small Treasures will be on offer when the fourth annual sale event is hosted by the San Diego Ge July 14, at moon. Expect to find all types of books, puzzles, CDs, tapes, and other items, along with a book sharing and use cream social. The group meets in the St. Dunstan's Episcopal Church Parish Hall, 6556 Park Ridge Boulevard, Call 619 464 8824 for information, Free, (SAN CARLOS)

Psychic Fun, a psychic fair and metaphysical conference is scheduled at Mexandris. Bookstore from moon to 6 p.m., Saturday and Sunday, July 14 and 15. Tarot, palmistry, numerologis, and other poschis, arts will be teatured, par \$20 per reading. The shop is located at 3443 Minham Drive, sinte 61, act 9, 298–3422, assisting and activated at 2443 Minham Drive.

Beatlemania Endures, the Corne Logerties Beatles (in club bosts its securit annual Beatlef air on Sim-dae, July 15 Special guests include

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond By Jerry Schad

Spared from the threat of being inundated spaced from the threat of being manualed by a large reservoir, Pamo Valley awaits a possible destiny of becoming one of the county's premier nature preserves. A large parcel of Cleveland National Forest land sur-



may drive in and out of it by way of a single accessway — Pamo Road. Better yet, you can tour the valley and much more using a mountain bike on the 20 mile long (1800) foot elevation gain) loop route described foot elevation gain) loop route described here. Take plenty of food and especially water; there are no facilities along the way in this warm, dry time of year, it is essential to get an early start to beat the midday heat!

Start near the intersection of Magnolia

djangos

MOBU



formation, call 619-691-5168. Free CHULA VISTAL

"The Voyage of Cabrillo" is a fic tionalized account presenting differ-ent viewpoints of the 1542 encounter between Juan Rodriguez Cabrillo's crew and the Native Americans living in the San Diego area. Abel Silvanarrates, while other cast members

narrates, while other cast members-represent the views of a priest and salor accompanying the expedition and a Native American woman. See the program at 12:30 and 2 p.m. each Sunday through Septem ber 9 at the Cabrillo National Mon-umega-Admission is included in the regular park entrance fee of Si vehi-cle. 619:557-5450, (PONT LOMA)

de. 619-552-5406, (FORT LOMA). Leave Her, Johnny, Leave Her! Di-rate "re-enactors" will visit the Sea Chantry Festroal planned on Sunday, July 15, from 11 a.m. to 4 p.m. on board the tall ship Saar of India. Per formances are expected by the Juck straws, Johnny Walker, Kern Grav don, and Sam Hinton. Visitors are invited to sing alone, pull on lines to making demonstrations, along with the e-painters.

face painters. Takets are \$6 general, with dis-

"Animal Whimsy: A Wildlife Gar

Start near the intersection of Magnolia Avenue and Highway 78. A mile east of the Street, and north on Pann Ghad. After reaching a crest on Pann Ghad. a meteoric descent takes you into oak Fringed, sycamore incel Pann Valley, whose name is of numeral you print of unexpenience and properties placed Santa Ysabel Crest on a narios co-crete trigge. Prement ends, and you unexpenience of the properties of the properties and a dotted flats where cattle start, years Road that is normally closed losed a visual road of the start start is start to the distribution of the start start is start to the start start of grueley males to the distribution in Santa Ysabel Road. The eith transin seast of the time to be seen molescate trades using. I on a 3 male stretch a meal, you con for a road start start of the start starts of properties of the start of the start starts of properties of the second enables of Santa Ysabel Crest start of the start starts of speeds speed eventowing start and sycamore lined Stata Ysabel Crest unpacked that canyon Road and packed start starts of the start starts of speeds speed eventowing start and sycamore lined Stata Ysabel Crest starts of the start speeds and speeds and seed speeds and speeds and speeds speeds and speeds speeds and speeds s

Counts for seniors, kids, and military Find the Maritime Museum at 1306 North Harbor Drive (along the Em-barcadero), 619-234-9153. (DOM:650M)

garden behind the Carlsbad Arts Of fice (2955 Elmwood Avenue, next to

WITH ME DANCE Summer Special 2 Private Lessons and 1 Group Class for \$35 Regularly \$120. Offer expires 7/31/01. Salsa * Swing * Hip-Hop * Ballroom * Tango * Latin * Small groups * Singles and couples welcome * Two huge dance floors * 18 professional instructors DANCE WITH ME ACADEMY

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9-IKJOY EKGB



An Explosion of Pop Culture! It's time once again for Comic-Con In-ternational — the 32nd annual event takes place July 19-22 at the San Diego Convention Center (111 West Harbor Drive), "Thousands of in-dustry professionals" attend, and there are awards, gaming, exhibits, lectures, and lots of vendors. Tickets for the weekend are \$60

for adults and \$30 for seniors for adults and \$30 for seniors and ju-niors (12-16), with single-day ad-mission available (\$25 general Thurs-day through Saturday, \$15 Sunday, Hours are 10 a.m. to 7 pm. Thursday through Saturday and 10 a.m. to 5 pm. on Sunday. For information, call 619-414-1020, (DOWNTOWN)

FOR KIDS

Let Dawn Your Heir and entoy Rumpionithism when Mille Patter son and Weavers' Tales perform through Sounds, July 15, at the Mare Hishook Pupper Theirer. Next up Patterer at an Eschildren, presented by Tom Terren, Pettormanses begin at 10 and 11.50 a.m. Wednesday at 10 and 11.50 a.m. Wednesday Lower Mare Mare Mare Mare Mare Mare Regular admission in 53 for adults 52 for shiftern under 12, 08,005.890s. Let Down Your Hair and enio

Children's Museum of San Diego, this month, the cultural theme is provided by Southeast Asia, Cornal cred one of the greatest figures in Philippine art. Carlos, "Botong," Francisco 1917, 1990; is bost known for his large scale mirals showing the vibrant culture where he fixed. Botong is the artist of the month.

Tapa cloths are made from the inner bark of the mulberry tree and created in regions of Southeast Asia with great artistry and design. Cre ate your own version of a tapa cloth during workshops planned at the museum for those four and older on Friday and Saturday, July 13 and 14.

at 1:30 p.m. Learn the weaving technique known as skyweaving when Muriel Fisher leads a workshop at 10 a.m. on Saturday, July 14. Call to reserve

a spot.
"The Children of Light" features

a spot.

"The Children of Light" features when it paintings on glass exploring when it paintings on glass exploring the painting of the painti

ional details. (DOWNTOWN)

Author T.J. Marsh will sign her books Somewhere in the Ocean and Way Out in the Desert on Friday, July 13, at 10:30 a.m., at White Rab bit Children's Books (7755 Girard Avenue). Free, Call 858-454-3518 for information, #A JOLLA)

Somewhere Over the Rainbow, the Broadway Bound Youth Theater Coastal Group presents The Wizard of Oz July 13-1. Performances of the musical begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Saturday and Sunday in UCSD's Mandeville

July 4 - August 4 HIT 4 OF A KIND "NATURALS ONLY" ON SELECTED VIDEO POKER MACHINES ONLY WITH MAXIMUM COINS PLAYED.

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FROM THE DUST IACKET: Why can you stick your hand into 450-degree oven but not into 212 degree boiling water? Why does fish ste different from meat? Why do you cook pork differently from beef? Why should you always start cooking dried beans in cold water. not bot? Why should you never

ook a Vidalia onion? What's the only kind of mar nade that's an effective tender izer? Why is strawberry-rhubarb a good combination, scientifically speaking? And why don't

potatoes fried in fresh oil ever brown completely, no matter how long they're cooked? "Cooking is full of questions that science can help you answer, questions that can make you a better cook," writes the award-winning Los Angeles Times food editor, Russ Parsons. In How to Read a French Fry, Parsons explores the science

Gordon

loughton Mifflin, 2001; 334 pages;

ABOUT THE AUTHOR: Russ Parsons was born in 1955 in Sacra-mento. On the day that we talked, Parsons explained that he lived in Sacramento for only a few months. "My dad was in the Air Force, so we moved around a lot. I was raised mostly in the American South and Southwest." Parsons graduated from the University of New Mexico in Albuquerque with a major in general studies. He worked his way through college as a member of

behind such basic cooking methods as chopping, mixing, fry-ing, roasting, boiling, and baking. You'll learn why soaking beans can't eliminate their gaseous effects, why green vegeta-bles turn drab when cooked too long, which fruits you should

buy fully ripened, which thickener to choose for your turkey gravy,

Along the way, Parsons slips in hundreds of cooking tips provocative trivia, and touches of wit that make his scientifi

explanations go down smoothly. He also includes more than

explanations go down smoothly, rice also includes more than one hundred recipes that exemplify the principles he describes, from Tuscan Potato Chips and Crisp-Skinned Salmon on Creamy Leeks and Cabbage to Chocolate Pots de Crème and Ultimate

rust is foolproof for a beginner

the sports staff of Albuquerque's daily paper. His mom, Parsons said, "waş a horrible cook. I'm sorry to say that. But she was a wonderful woman. Just not a great cook. I went to a different school every year until my sophomore year high school, and she had four kids. And so being a gourme cook was not part of the project. You know, getting through the day, that was it. So we ate a lot of Hamburger Helper, stuff that she could fix between helping with homework and getting every body ready for bed. But we moved so much that I did notice that an early age that being fed somebody's food was something that was important. And maybe it's just that different people get different messages. But when I was someplace new, and I'd come in, and somebody would offer me food and say. Oh come here, try this, it was something that was really important to me. Maybe it was the fact that they were sharing part of their culture, but for me food was a way of understanding more about the place where

"I come from a really practical family. The men didn't cook but they certainly worked on their own cars and all that kind of stuff. And I hated it. One of the best feelings of my entire life was when I finally started making enough money that I could pay mebody else to tune my car for me or to change the oil."

Lasked how Parsons became a writer about food.

"I was a sportswriter for ten years. I got to the point where I realized that if I had to talk to one more athlete I was going to kill him or her. I had nothing left to say to them, or I had absolutely no interest. So I was a rock critic for a while, and I covered news and cops in court features and all kinds of different things. And as a journalist on a feature story in Albuquerque I was sup-posed to do a story on this woman who had been named one of Bon Appetit magazine's best cooking teachers in the United States. That was big news in Albuquerque. As part of the research for the story, I took a class with her. Even when I was a sportswrite I was always really interested in food. We'd go on the road, and I was the one who knew where the restaurants were. I liked to play with cooking. I was from New Mexico, so I'd cook Mexican food But taking the class was terrific. It was wonderful

ked how long ago it was that Parsons took the first cook

"My daughter was two. She's 20 now. That would have been 18 or 19 years ago that I really started cooking. I was working for an afternoon paper. So I got to work in the morning. And after work, I took classes. Soon, I started helping the teacher. And then I started teaching my own. Also, I had friends with a restaurant where they did everything from scratch — we made our own sausages, we made our own pastries, we made our own bread. They would let me come in and work for free, when I got off my real

Since 1991 Parsons has worked at the Los Anneles Times. In 1999, he was named editor of the *Times'* food section. I asked what he did as that section's editor.

"As the food editor. I edit the Wednesday food section, and t's a real challenge because we have the resources to do the best food section in the country. And that's kind of what's expected. They just moved us into a great new office space with a wonder ful new test kitchen. All the stories in the food section are origi nal to us, all of them; we don't use any wire copy, all of the recipes have been tested in our test kitchen, all of the photography is done by us. There are only two or three food sections in the cour try that actually even try to do that."

"Does The New York Times do all that?" I asked.

"Yes, I think that they do. Theirs is very much more restau rant-oriented than ours is. Ours is for home cooks. I tease my friends at the New York Times that their recipes are so that people in New York can explain to their dinner partners what's actually in the food in the restaurant they're eating at, and our recipes are

On the day that we talked, I mentioned to Parsons that I had tried his recipe for chicken and olives (see page 73). His instructions, I said, were helpful and the results, delicious,

Parsons was glad, he said, that people were trying the recipes.

"That was one of the other things the was trying to do with the book was to teach you what the runs were, so that if you wanted to change things to make the recipes your own, you can do that You know, as a food editor up here I get all these calls, 'Your recipe didn't work,' and then you say, 'Can you walk me through what happened?' 'Well, your recipe for lamb with rosemary? Well, first of all, I didn't have leg of lamb so I used a chop. And then don't like rosemary so I used something else.' And by the time you're done, of course, it was something that never resembled the dish that you had written, but people just made the substitutions without thinking about how it was changing the dish.

"We are now three and sometimes four generations removed from the age of real cooks," writes Parsons, "those who made do using the raw ingredients at hand, without the aid of food industry shortcuts." Parsons goes on to write that because we are so long removed from real cooks, from mentors in the kitchen, that

recipes must provide far more detailed instruction than they did in the past. He concludes: "The amount of detail required in a recipe has increased almost exponentially over the past few gen-

recipe has increased amost exponentially over the past rew gen-erations." I asked Parsons about this change in recipe-writing.
"That's something that we run into up here a lot. We're at this paradoxical situation these days with food in the United States, because on the one hand, I'm convinced that more peo ple know more about food than ever in history. And probably any-where else in the world because of our thriving economy and because of the kind of wealth of experiences that our immigrant populations bring."

"And." I said, "food has become entertainment.

"Yes, and it's an accepted entertainment now. I think that's one of the reasons Americans have such a problem with obesity; they don't think very much about food, and so when they eat, the eat fast food, or they eat these commercially processed foods, which don't have a lot of flavor, and so people end up eating more and more and more, because they're trying to get satisfied This is my personal bandwagon, but I do believe that if they were Into its my personal bandwagon, out I do believe that if they were eating really good food, that they would find the experience immensely satisfying, and that they could have a little bit of it and feel very good. So that people are much more conversant with the eating of food than they ever have been. They can go on about their five different variations of pad that or compare the Pekinj duck from various restaurants and deliver quite learned disser tations on this or that cuisine, but they don't know how to cool

We're at this cultural divide between eating and cooking I think that a lot of food-writing tends to exaggerate the divide rathe than heal it, because a lot of food-writing is vested in 'Here's what I know and makes food more complicated than it is. What wanted to do was get across what are the real light-bulb moment for me. When I was learning to cook, one of these moments was the realization that all this stuff is basically fundamental building blocks. If you understand the building blocks and understand how to put them together, then you have the freedom to do whatever want with a preparation. It's not scary. And, at least to me

that was something really rewarding and had a lot of fun to it. I find cooking really therapeutic. I don't have to do it either to feed a family or to earn a living or something like that, so when I get in there and chop onions for a dinnet it's fun. "With my food, I try to focus on a couple of flavors that are

complimentary, rather than throwing a lot of different things on the plate. Hike simplicity. Hike things that are well prepared and that taste of themselves, so that chicken really tastes like good chicken. One of the things that I tried to be very careful about was not over-complicating or not saying 'This is the only way to
do things,' because there's a lot of that going around. And I firmly
believe that if you love to cook,

that's a wonderful thing, but what's really important is shar-ing time at the table. So, if you go out and buy appetizers and you buy dessert and you roast a chicken, that's valid. Those of s who love to cook, and for whom cooking is a pleasure. chicken really tastes like we shouldn't be looking down on people who do that. We shouldn't be making them feel inferior about it. The impor-

tant thing is finding time for other people and feeding other peo ple. There's something about your sharing something with some-body else. And for me, cooking resonated in a way that few other things other than writing, did."

Parson writes in his acknowledgments, "Anyone who writes about the science of cooking owes a tremendous debt to Harold McGee, who opened out eyes to the subject. His On-Food and Cooking remains an incredible achievement. "I said that I thought the McGee book remained one of the most helpful for cooks.

"It was an important book for me because when I started writing about cooking, and started getting beyond the obviou

calling 858 554 4559, its jours

Remember: Slow and Steady Wins the Racel The San Diego Actors The atre present "Children's Classics" at L'Auberge Del Mar Garden Am photheater on Saturday, July 14, at 11 a.m. The program includes an ir teractive. Fortone, and the Han-Certrude McFu22, Harriel and C poetry, and songs. Call 619, 268-4494 for information. Find 1 Auberge at 1540 Camino Del Mar. Admission is \$4 per person, iDEL MAR

Practice Your Detective Skills to on Trails Regional Park, and what they te doine, during a track workshop set for Saturda July 14, at 9 a.m. The cost is \$5 pc. child and adult pair. Find the vi-Serra Frail Call 619 668 3275 for de

Quantum-Touch

The Power

To Heal

August 10 • 6:30 pm

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Christmas in July

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create colorful prints with all manno of sea life when the Birch Aquariun Museum offers a greataka (fish and nature printing) workshop at Margie Durkin will lead the s kids in grades one through three, wherein fish, seaweed, and shells will help adorn clothing (like 1 shirts

and paper. The fee for the class is \$20 (par ticipants supply their own items to decorate). The aquarium is located at 2.900 Expedition Way, For reservations a all 858-534-7396 it A 100-A

760 839 4119 (ESCONDIDO

and other well armed sea creatures when the Birch Aquariam Museum hosts "Spines and Stingers." The garten, meets on Saturday, July 14. at 4:10 am. The fee is \$20. Th ion Way, call 858 534 7330 for reservations (LA 100 A)

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Playground" is being presented by Make A Circus at various locations July 17-21. The storybook circus teaches kids about tolerance, how to get along on the playground, and how to make healthy choices. Kids participate in circus workshops and learn suggling, pyramid building, and ng and then go in the ring to

Catch the fun on Tuesday. July 17, at Marma View Park (just west of 1.5 of the Marma Parkway/I Street exit; on Thursday, July 19, at Glometta Bay Park (on Strand Way and in Balboa Park on Saturday July 21. All shows begin at 1 p.m. and admission is free. For more in ation - all 975 783 5657 (CHILL) VISTA CORONADO BALBOA PARK

Center Drive (619-466-6751). Free MISSION VALLEY, MIRA MESA, LA MESA

Storyteller Mickey Harrison per forms for the toddler story time planned at Barnes and Noble Book tore on Wednesday, July 18, at 10:30 p.m. Find the shop at 7610 Hazard Center Drive, Free, 619-220 0175. (MISSION VALLEY)

"Involving Invertebrates," learn the base of the salt marsh food web free program takes place at the re 619-575-3613, (IMPERIAL BEACH)

Museum, the museum's activities in clude locating, collecting, docu nenting, and preserving hist gas , steam , and horse powered culture, but to the general development of America. The collection i ent used in lun bering, mining, oil drilling, and con-struction industries. In addition, the wheelwright shop, a country kitcher and parlor, a steam-operated saw mill, and 1/3 scale train. Find the museum at 2040 North Santa Fe Av enue. For further details, call 760-941-1791. (VISTA)

Bonita Museum and Cultural Center, the museum highlights the his-tory of the Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools, and farming implements: the district's 1953 fire engine, and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road, Dial 619-267-5141 for add tional information. (BONITA)

(DOM/TOWN)

Chula Vista Steritage Museum the museum features glimpees of Chula Vista's past; exhibits feature lemon packing crate labels, phetographs of downtown Chula Vista down and adobe blocks from the original Samana down the control of the c

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

San Diego architects William Heb-bard and Irving Gill, the Maraton house design is in keeping with the early 20th Century American Arts and Crafts period, whish emphasizes implicity, function, and natural ma-terials. The museum is located at 3525 Seventh Avenue; 619-298-3142. 0HLCREST) rent scooters and skateboards.
Ongoing exhibits include "The Tregaria Emily in Lemon Grove," and "Popsorn, Posdle Skirts, and Lit-te Green Mer: The Ace Drive In Lives Again," a display of drive-in movie memorabila. All of these arbibits con-tinue through Tuesday, July 31. Find

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HOUSE 517
House of Pacific Relations: International Cottages are open every Sunday from noon to 4 pm. To present the history and traditions of 30 open on the fourth. Trusday of every month, from 11 am. to 8 pm. and Children Around the World valeso. A control of the Control of

alleries with artifacts, unif hicles, weapons, and photography depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway, 619-524-6038, (MIDWAY)

Parsonage Museum of Lemon Grove, the human fascination with the wheel and its possibilities for speed and convenience are traced in "Kids and Motion: Wheeled Toys in "Kids and Motion: Wheeled Toys and Vehicles 1900-2001; 'through a variety of vintage toys and vehicles. Among the objects on display are a 1950s pedal tractor and go-cart, a 1969 Honda min-bike, a re-stored 1940s pedal airplane, toys and models dating from the '20s and '80s. a 1920s Harley motorcythe museum at 7715 Church Street, 619-460-4353, (LEMON GROVE)

Reuben H. Fleet Science Center, "ExploraZone 2," the newest round of exhibits from the Exploratorium in San Francisco, boasts more than 30 exhibits designed to make science, math, and technology engaging and

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volve learning about hearing, speak-ing, seeing color, electricity, and magnetism and continue on display through lune 2002. The new and permanent "Try-Science" exhibit at the museum

some.org., allowing kids to experience science by performing experi-ments, making observations, design-ing, building, and testing their

"I like things

and that taste of

good chicken."

themselves, so that

that are well prepared

Ongoing exhibitions include "Technovation," "About Faces," and

tions present a variety of hands on exhibits illustrating scientific princi-ples. Explore the various methods of transmission and storage and re trieval of information, such as laser flashing lights, waveforms, and mor

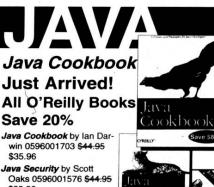


Author Event! Ridley Pearson will discuss and sign

Parallel Lies Sunday, July 15, 5:30 pm

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IN A MUTSHELL



ontinued from page 71) tories, it was at a tricky time for food writing. First of all, newspa-pers weren't spending any money Secondly, all of the good trips and all of the good territories it seemed to me at the time had been kind of taked out already, and so if I wanted to explore something, I wasn't exactly sure what to explore. And when On Food and Cooking came out, I realized, 'Well, there's this whole world of cooking to explore and you never even have to leave your kitchen.' And it really appealed my rational way of thinking

when something happens, trying to figure out, 'Now how did this happen?' And, 'How can I use that better

About his own book. Parsons said. "This is food science for cooks. It's not a book that you look things up in. But when I started doing the research for it, I found that there's this consistent line of food science. People had been studying food science seriously in this country since the '20s probably. But it's very interesting because the early food scientists were off-shoots of home economists. And the early food scientists, I'm thinking of Belle Lowe, for example, who's this amazing woman who wrote these terrific books Jamone Lowe's titles is Experimental Cook ery: From the Chemical and Physical Standpoint]. She wrote mai from the late '20s through the early '40s. Her books were revi several times. But they were very closely tied to cooking, to real cooking. As the field became more and more specialized, the work became more and more dedicated to food technology, to the kind of creation of commercial foods rather than to actual cooking. And there's still really good stuff that's being discovered and there's still a lot of stuff that has good, practical application o the kitchen. It's just that it's not written with that in mind, and

art, decorative arts, furniture, tes-tiles, tools, instruments, pho-tographs, architectural drawings, documents, and ephemera. The esmotorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. hibition changes periodically though Sunday, September 2, draw

you just have to sift through it a little bit further to find out what

the practical applications are."

Parsons writes that "when we say meat what we mean is the muscle of an animal, a bird or a fish." I asked if he'd talk a bit

"Well, the main point to remember about meat is that pur protein by itself has very little flavor. In fact, that was one of the current pieces of research that I found; some scientists had done a test, a taste test, with pure protein — that's protein that's been sterilized, protein that's been isolated so that you're not getting any fat, you can to gatting anything else. And they found that people had a hard time telling the difference between any kind offereat, when it was in the pure protein state, including whale meat. What that tells you as a cook is the importance of fat. That fat is what really carries flavor. So the fat, in different kinds of meat. the fat is really what determines flavor. And it determines in ma different ways, because not only does it carry flavor, but the fat from different animals has different levels of saturation, and that affects the texture as well. If you've ever noticed, for example, a old steak sandwich, you know how the meat is kind of stiffer if it's served cold. It's because beef fat is very, very saturated which is also what makes it really good for frying things. But port fat, on the other hand, is less saturated. And a pork chop, right out of the refrigerator, the fat on it won't be that kind of stiff hard, it won't have that stiff, hard texture." I asked Parson if he believed that people still kept cans of

fat from frying bacon and other fat meats.

"I do," He said. "I keep mine in my refrigerator so it doesn't get rancid. I don't keep all fat. I keep bacon fat. I lived for a long time in the South, and I once wrote a story where I said bacon fat was the extra virgin olive oil of the South. If you're cooking veg-etables, or whatever you're cooking, a little bit of bacon fat in it just makes everything taste better."

Or, I suggested, "a nice smoked pork hock." Parsons agreed, adding, "It's so hard to find good pork these days because the pork producers have gone so far to learn

ness, making pork the same thing as chicken. Not even as chicken but as chicken breast. It's very, very difficult to find pork with flavor. The first thing you need to do with the quote/unquote new vor. The first thing you need to do with the quote/unquote new pork is that you can't cook it as far as you used to be able to. So s really, really important. People are very shy about pork because the fears of trichinosis. So you see people saying that you have or the lears of traditions. So you see people saying unat you have to cook pork to 170 to 175 degrees. But with the new pork, if you cook it to a 170 to 175 degrees, it's going be failling apart dry. So it's really important with pork that you keep the final tempera-ture to around 155 to 160 degrees; that's true with the loin cuts, with pork chops, or with pork (boin, or crown roast, or things like

that. My favorite cut is the butt, because the butt has got a lot mor fat in it. That's the one place they haven't been able to get rid of all the fat. So you can fudge a little bit further and cook it so that it's a little bit more done, because there's so much more fat in it that will keep it moist.

ness, making pork the same thing as chicken. Not even as chicken

I asked if Parsons had taught his daughter to cook.
He said, "She — her name is Sarah — has picked up a lot
of it. But cooking was something that I did. I think she wasn't interested in being instructed. She's a very independent-minded kid. But it is funny because she's going to college way up north now and she'll call me every once in a while and say, 'How did you do that?' Or, 'Do you remember that dish, how did you do that?' So that: Of, Do you remember that dash, now do you do that: So I gave her a copy of the book right away. Sarah was always hang-ing around in the kitchen. From the time she was six or seven we always made a point, even when we had dinner parties with adults, to make sure that she was always part of it. So she was always part of the sharing of food, but she was just a little bit too indene dent-minded to take to instruction. But I'm confident that by the time Sarah gets to be 25 or 26, she'll have realized that she'll be a good cook. She's got really great taste

Parsons by no means always fixes a full evening meal. "A great dinner for me," he said, "can be a really nice piece of cheese, good bread, a green salad, and a glass of wine — that's wonderful

- Judith Moore

and documentary evidence showing an often unseen San Diego, Curator Gregory L. Williams is also attending to "show how historic data evolves. An image that looked services 50 or 100 years ago can now appear absurd, poignant, or funny."

The museum is located in the Casa de Balboa building: 619-232-6203. (BALBOA PARK) tion of over 17,000 objects.
The role of photojournalists and
photographers in preserving the San
Diego region's eccentricities is commemorated jut the ongoing "Weird
San Diego. Capturing the Public's
Eye — Photographs from the Collection that Startle. Surroise. Amuse.

San Diego Hall of Champions, the museum — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131

2544 for information, IBA,BOA PARIS, San Diego Marcillon Museum, es-amples of ships from the 14th Cen-tury to the present are included in "Masterpieces in Miniature: A Pete-cious Collection of Tiny Yach." Nearly 50 tiny and elaborate models are included, ranging in size from three inches to three feet. The ex-bibit, continuing through Monty. December 31, also includes ships in bottles.

romp through history and Holly-wood, with a look at the real life of the pirates who inspired the fiction, the movies, and the romanticized perceptions of the foul mariners. The exhibit includes an actual cutlaswned by pirate Charles Gibbs, who was hung in 1831 for his deeds, a well as a silver-painted skull believed to be the skull of Blackbeard himself and original paintings by Don Maitz. Movie memorabilia includes the original coat worn by Errol Flynn in Captain Blood, along with costumer for Burt Lancaster and Charlton He ston, prop cannons and pistols, a dis play of characters from Mupper Trea ure Island, and small statuettes fro which the robotic inhabitants of the Pirates of the Caribbean ride at Dis eyland were created. Enjoy the

show through August
Rare original paintings by
Willarts, van de Velde the Younger. Rare original saintings by Willarts, and the Velde the Younger, Backhayen, and Porcellis are featured in "Art of the Sea L7th Central Control of the Sea L7th Central Control of Tenders of the Sea L7th Central Control of th

San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht Medea There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete

research library.

The museum is located at 130e
North Harbor Drive, along the Emparcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

San Diego Museum of Man, spiritual paintings, vivid sequin banners, and papier-maché, wood, and iron sculpes are included in "Voodoo: Spirit in Haitian Art." The exhibit feat variety of objects relating to the soodoo religion, which evolved from mixture of African religions and Ro man Catholicism. See the show through Sunday, January 27, 2002 Skeletal remains reveal fascina

ing stories from the past in "The ones Don't Lie: Sto Grave," on view through Lanuary 2: Grave," on view through January 27 2002. The exhibit explores everything from bone recovery and identifica-tion techniques to uncovering evi-dence of nutrition, disease, and trauma, to the use of skull and bone imagery in popular culture. The ex hibition includes hands on learnin

f interactive displays.

Ancient Egyptian royalty and commoners are contrasted in the Chil-dren's Discovery Center. The exhibit depicts life in Egypt more than 3500 years ago and includes a reproduction of a tomb, complete with a mummy (replica) of an Egyptian princess.

San Diego Railroad Museum, over 80 pieces of vintage railroad equip-ment are collected here. Among the pieces: five antique steam locomo-tives, seven large diesel electric loco-

A RECIPE BY RUSS PARSONS

PAN-FRIED CHICKEN RREASTS WITH ERESH

This dish differs from fried chicken in that the bird finishes cooking with some liquid (in this case, from the tomatoes). It's a trade-off. The skin won't be crisp, but you'll wind up with a deeply flavored sauce that marries the tastes of the chicken and the other ingredients. Serve with steamed rice or

4 chicken breast

1/3 cup all-purpose flour 1/2 cup olive oil

1½ pounds plum tomatoes (about 6 tomatoes)

2 cup whole green olives 2 pound mushrooms, cleaned and quartered 2 garlic cloves, minced

I tablespoon red wine vinegar

oon minced fresh ros

Freshly ground black pepper

Salt the chicken breasts lightly. Place the flour in a large bowl and dredge the chicken breasts in the flour, tapping them against the side of the bowl to knock off any excess.

Heat the oil in a large skillet over high heat until the chicken sizzles when you touch a piece to the oil. Add the

ers, old freight cars and cabooses, a U.S. Army kitchen car used on troop trains during World War II and Ko

rea, and a variety of passenger cars.

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JOURNEY N. 18

Meanwhile, place the olives on a cutting board and pres down firmly with a large chef's knife to crush them. Once they're crushed, pick out the pits and discard. When the chicken is done, transfer it to a plate and

cover loosely with aluminum foil to keep warm. Pour off all but one to two tablespoons of the fat from the pan, turn the heat to high and add the mushrooms. Cook, stirring, until they begin to brown, two to three minutes. Add the tomatoes and garlic and cook, stirring, until the tomatoes begin to fall apart. Add the olives, vinegar, and rosemary and cook for another two to three minutes. Season with salt and pepper to taste.

chicken skin side down, reduce the heat to medium and cook

without disturbing, until well browned on the first side, about

seeds. Chop the tomatoes into a large dice and set aside.

While the chicken is cooking, cut off the stem end of the

Turn the chicken over and cook until you see juice

begin to break through the top crust, about five more

es, then cut them crosswise in half. Squeeze out the

Return the chicken to the pan skin side down, cover, and cook until hot and cooked through, about five minute

10 minutes.

From How To Read a French Fry and Other Stories of triguing Kitchen Science, by Russ Parsons, Houghton Mifflin

ventures through San Diego's back-country. Miller Creek trains depart every? arday and Sunday from the

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on December 6, 1846) during the fexican War between the U.S. Dra Mexical War between the U.S. Tur-goons, boltered by saliers, and vol-unters from San Diego, and Cal-fornia milita. An arrared dide-show screens throughout the day, reling the story of the war in Mexica and California. A self-guided tour re-counts the cevrits of the battle and profiles the leaders of the forces and also describes the 'evo of the Indus-inalgemost to the valley. The mi-thal day of the control of the con-trol of t Mexican War ben

Villa Montezuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street). Call 19-239-2211 for more information HERMAN HEIGHTS

William Heath Davis House Mu

seum, said to be the oldest surviving structure in the new town area of downtown San Diego, the house is a well preserved example of a pre-tramed lumber "salt box" family home shipped from the East Coast to California by boat around Cape Horn in 1850. Guided walking tours focusing on the history and archite ture of the Gaslamp Quarter departhe museum each Saturday at 11 a.m. Find the museum at 410 Island Avenue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

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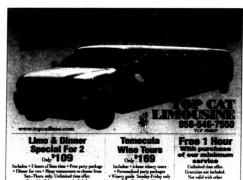
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Voices Across the Centuries

How did they interpret the text? Nobody knows.

ortune's Wheel is another of those groups specializing in medieval music. Fans of thi music — such as the San Diego Early Mu-sic Society audience that attended the Fortune's Wheel concert at St. James by-the-Sea — may

have a hard time differentiating among the groups, since they tend to be composed of the same per-sonnel in various permutations REVIEW and combinations. Consider the ubiquitous Shira Kammen, a wonderfully so-

phisticated and inventive performer on vielle five string fiddle) and medieval harp, and when pressed into service - an expert singer How many times have we heard her, now with this group, now with that, always providing a firm foundation of stylistic knowledge and cre-ative musicianship? The same might be said of Robert Mealy, who plays those instruments with a similar expertise and flair. (Kammen, however, is unique in that — as the printed program told us — she is the founder of Class V Music, "dedicated to performance on river-rafting trips." But then, people who dedicate their lives to the per-formance of medieval music do not have routine personalities.)

The function of instrumentalists such as Kammen and Mealy is double. They are performers, but — like the jongleurs, their medieval prede-cessors — they are also composers. The program of trouvare music Fortune's Wheel presented at of trouvare music Fortune's wheel presented at St. James consisted largely of vocal compositions, for which the written sources provide nothing but the words and the tune. The evidence of contemporary pictures and literary descriptions tells us that the singers were habitually accompanied by instruments, but the instrumental parts were probably never written down, having been improvised on the spot. It is therefore up to the provised on the spot. It is interestore up to the modern performers to invent appropriate in-strumental accompaniment, using their historical imagination and their own intuitions.

History severely limits what they may do. Instruments in the 13th and 14th Centuries (the period of the St. James program) did not pro-vide a harmonic underpinning for the vocal lines, since harmonic thinking had scarcely evolved as yet. The instruments reinforced the vocal lines, doubling them, adding embellishments, occasionally supplying a drone, or perhaps improvising a countermelody. It is this activity that Kammen and Mealy have become so adept at. We will never know how accurately they repro-

or eight centuries ago. What we can judge, however, is how color-ful, interesting, tactful, and JONATHAN SAVILLE suitable their improvisations sound, how they support and enhance the voices — and in these respects. Kammen and Mealy are indisputably among the best in their profession, as the St. James

duce what the jongleurs did seven

Then there are the voices — in the case of Fortune's Wheel Lydia Heather Knutsen and Paul Cummings. For the trouvares (the Northern French poet-composer-performers who contin ued the tradition of the Southern French troubadours), the voice and its delivery of the po-etic text counted for virtually everything. How did they sing? How did they produce the voice? How did they interpret the text? Nobody knows. There are various theories, each of which has given rise to a modern performance tradition. But the ultimate test is the musical experience it self, the way the audience's mind is engaged in the

concert once again demonstrated.

Wheel singers is expressiveness. Unlike many per-formers of this repertoire, who attempt to imitate an impersonal, almost instrumental sound, Knut-sen and Cummings deliver the songs as intense expressions of human feeling. They adopt a suitable tone (whimsical, or ardent, or pained, or tragic) for each piece, and within the song they vary their vocal expression — discreetly but perceptibly - according to the text and the melodic shape. Even their faces reflect the moment-bymoment emotions (quite theatrically in the case of Cummings, who looks like a younger John Travolta doing high drama). It is an approach that

works splendidly, forcing the audience to hear these songs not as archaic relics but as living art. One might take as an example of this style

tury chanson de toile ("weaving song") "Bele Dotte." Everybody in the business sings this tragic narra-tive about an aristocratic lady who collapses with grief when she hears that her lover has been killed in a tourney, and who then founds an abbey dedicated to those who suffer from true love. The tale is artfully told, and true love. The tale is artfully told, and the repeated strophic melody, with its sinuous, fluttering melismas, is one of the great song tunes of all time (if only we knew its composer's name!). Deftly accompanied by Robert Mealy's vielle, Knutsen sang "Bele Doete" with such emotional concentration, such inwardness and truth of feeling, and at the same time with such sheer beauty of sound, that even

without knowing the content of the song a listener would have been moved to tears. Historical distance and stylistic unfamiliarity were completely transcended by the power and immediacy of the performance. The second half of the Fortune's Wheel concert moved into more dif-

ficult territory, and the excellence of the performances was therefore even more impressive. Guillaume de Machaut — eight of whose secular songs were performed — was the greatest composer (and one of the greatest poets) of the 14th Century; but the strangeness of his style is so extreme that even devotees of early music tend pleasurable listening. There are, indeed, some easily accessible Machaut pieces, such as the lively, dancelike "Douce dame jolie," with which For tune's Wheel concluded their concert on a popular note. This, like several other items on the program, is a monophonic song, with a single vocal line that the Fortune's Wheel performers sang in jolly unison. The audience need make no adjustments of expectation to react with full enjoyment to

such a work: it is a 14th-century pop song, so to speak.

Machaut's special genius, however, is to be found in his polyphonic (two-, three-, or four-voiced) motets and chansons, in which the weirdness is insuperable. The radical indepen-dence of the several vocal lines, the dense, tangled texture, the chaotic-sounding, hiccupping, over

with the Fortune's Wheel performance of one of Machaut's yoice ballade "De Fortune." The poem here, which expresses the passions and fears of a lady deeply in love with an idealized man, cannot possibly be under-stood by any audience, even when the singers articulate with total clarity (as the Fortune's Wheel singers did), and even when the listener follows the text (the printed program, in any case, provided only a translation, not the original French). The music is so complex and daunt-ing that the most attentive mind ing fragments of its polyr texture. How then is it that at St. James this alien music was se fascinating, so compelling, pro-viding so much pleasure to the ear and touching the soul so

both to these exemplary per-formers, whose musical instinct whose greatness — given the chance — can overcome the bariers of time, culture, and style to anyone willing to listen

If you would like to hear Machaut at his strangest (and ultimately, most irresistible), l would recommend the CD Dreams in the Pleasure Garden by the Orlando Consort (Archiv 457618). The group sings Machaut's polyphonic chansons without the support of instru-ments, which is probably historically incorrect, but which wonderfully intensifies the strangeness. One might also hope for an eventual recording by For-tune's Wheel, whose perspective on the music is quite different.

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for ration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held including neighborhood), a conti er (including area code). and a phone number for public tion to READER CLASSICAL MUSIC. Box 8580 San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit

Gustave Downtown, pianist Gus-tavo Romero plans a solo concert for the San Diego Chamber Orchestra on Friday, July 13. The program boasts Chopin's "Barcarolle in F-Sharp Minor" and "Ballade No. 3 in A. Flat Major," along with Schu

mann's "Symphonic Etudes." Tickets are \$20 and \$35. The concert begins at 7:30 p.m. in \$4. loseph's Cathedral, 1535 Third Avenue. For reservations and information, call 888-848-7326 x7. (DOWNTOWN)

Broadway is promised when the San Diego Symphony Summer Pops se-ries continues with concerts on Fri-day and Saturday, July 13 and 14. The orchestra will be joined by baritone Ron Raines, tenor J. Mark McVey, and soprano Susan Egan for The concerts begin at 7:30 p.m.

each night at the Navy Pier (960 North Harbor Drive). If you'd like bring a picnic (no glass containers or alcohol). Single tickets range from \$15 to \$59. Tickets are available by callin 619-235-0804 and through Ticket master (619-220-TIXS). (DOWNTOWN)

Acclaimed Argentinean Organist Hector Olivera performs on the new 100-plus rank Rodgers/Simpson dig-ital pipe organ at the First Presbyterian Church on Saturday, July 14. Find the church at 2001 El Camino Real; call 760-757-3560 for more in-formation. The suggested donation is \$5 per person, or \$10 per family.

Gustavo Romero returns for the Beethoven Festival hosted by the Athenaeum Music and Arts Library series continuing on Sunday, July 15. The concerts are being presented in a

celebration leading to the 175th an-niversary of Beethoven's death. The music begins at 4 p.m. at the lay Hopkins Drive. Stanley Waler will present a pre-concert lecture at 3 p.m. Tickets are \$25 for nonmer bers. For reserva tion, call 858-454-5872. (LA JOLLA)

Opera Night is slated for Sunday, July 15, at the Academy of Sound and Music (1495 C Street), at 7 p.m Singers of all ages will be performing arias, art songs, and Broadway fa vorites (a professional accompanis will be provided); come to sing, lis-

Principal Guest Organist George Butterfield presents an organ concert in the Spreckels Organ Pavilion on Sunday, July 15, beginning at 2 p.m. For more information, call 619-702-8138. Free. (BALBOA PARK)

The 14th International Summer Organ Festival continues when (aforementioned) Argentinean or-ganist Hector Olivera performs on Monday, July 16. The music begins at 7:30 p.m. in Spreckels Organ Pavil-ion. Call 619-702-8138 for more de-

tails. Free. (BALBOA PARK The Pleasure of Your Company Chamber Music Series continues when the Odeum Guitar Duo prebeniz, and Vivaldi on Tuesday July 17. Duo members Robert Wetzel and Fred Benedetti will begin the concert at 7 p.m. at the Scripps M ramar Ranch Public Library (1030) Scripps Lake Drive). 858-538-8158.





MASTER OF ARTS IN LIBERAL ARTS & SCIENCES PROGRAM **Summer Lecture Series** "HOLOCAUSTS"

July 18 – Genocide of the Native Americans July 25 – The Armenian Genocide August 1 – The Catholic Response to the Holocaust August 8 – The Greek Holocaust in Asia Minor August 15 – The Greek Holocaust in Asia Minor

All lectures begin at 7 pm in Hepner Hall, Room 213, on the campus of SDSU. The lectures are free and open to the public. For more info about the MALAS program visit our website or call 619-594-4426.

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6

Fortune's Wheel: "The Art of Machaut

s by the Sea (San Diego Early Music Society)

lapping rhythms, the strange dissonances (to a modern ear that insists on hearing interweaving horizontal lines as vertical harmonies), the ob-

sessive repetition of rhythmic and melodic phrases, the virtual unintelligibility of the words (the voices often sing different texts simultane

ously!) — these features of Machaut's style make the going very difficult, for performers and lis-

voices are actually replaced by instruments, the

music sounds like nothing modern listeners are used to (except, perhaps, for aficionados of We-bern or Boulez).

s alike. Even when the voices are doubled by

LISTINGS HOW TO SEND US YOUR

LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. To not phone. Send pero to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held including neighborhood, a contra-ption number, and a phone number (including area code) for public information to READER ART, Box 8880, San Diog CA 92108-8803. Or fax to 619-8812-401. You may doe number information mine at also submit information online www.SanDiegoReader.com by clicking on the events section. Both Decorative and Realistic, see

GALLERIES

gathered in "Personal Views," on ex-hibit through Saturday, August 4, at the Artists Gallery (7420 Guard Av-enue). Also on display is "Local Color," featuring work by Melva Ri-ley. Meet the duo when they're bon orred with a reception on Friday. July 15, at 6 p.m. Regular hours are 10 a.m. to 3 p.m. Tuesday through Saturday, 6 all 858-459-5844 for perc details da coulai

ments of America"— a photography exhibition organized by the Smith tures 85 photographs by Southern pictorial journey through the work-shops and homes of an exlectic group of American instrument makers." Enjoy the show through Wednesday, September 5. Regular viewing hours ar

11 a.m. to 5 p.m. Tuesday through Saturday; hours are extended to 8 p.m. on Wednesday and 1 to 5 p.m. on Sunday. Find the gallery at the Carlsbad City Library, 1775 Dove Lane; 760-602-2021. (CARLSBAD)

*Outreach in San Diego: Bringing Women's History to Life" opens at the Women's History Reclamation Project with a reception on Saturday, July 14, at 3 p.m. The exhibition features two parts: "Write Yourself Into Women's History" and "Abolition: White and Black Women Working Together Find the project at 2323 Broadway. suite 107. The suggested donation is \$5. Call 619-233-7963 for details and riewing hours, (GOLDEN HILL

Sandra Lucia Kassa's "Mosaico" while these "mosaics exhibited in an installation" are on exhibit through Sunday, August 5, at the North Park Gallery, Meet Kassa at a reception planned on Saturday, July 14, at p.m. The work is said to fuse con temporary themes and techniques with the classical tradition of

Find the gallery at 1801 Ray Street, 619-295-7346. Hours are 10 am to 6 p.m. Luesday through Iriday, 10 am to 5 p.m. Saturday (NORTH PARK)

"Our Favorite Things" are on ex-hibit through July at the Olde Ra-mona Hold Gallers in commen-ration of the gallers's 19th annexess. Meet the participation planned members during a reception planned on Standay, July 14, at 5 pm. Lond-the gallers at 815 Man Street Gallers bours are 10 at in 64 pm. Wednes-day through Statistaks. If a un-to-

ART MUSEUMS

California Center for the Arts Mu

Callional Coater for the Arth Ma-seaum, nor three Goales of immuni-cation, and the Goales of the Coater "Kenneth Tyler: Thirty Years of "Firminaking," Primmaker and pub-lisher Tyler transformed American primmaking by citerating in board dorman of painting and sculpture. The exhibition focuses on the million-tial artists who have worked at Tyler Graphic, including lorf Al-bers, Helten Frankentheler, Nancy Johns, Roy Lichtenstein, Robert Motherwell, Claes Oldenburg, and many others. The exhibit includes "mini-retrospectives" of work by the Coater of the Coater of the Coater "Recruit Augustions Selections from the Permanent Collection" fea-tures works acquisition for the con-

tures works acquired since 1998 by 12 artists including Mary Plaisted Austin, Richard Baker, David Baze, Doris Bittar, Robert Mapplethorpe Harry Sternberg, Jorge Tacla, and Eloy Tarcisio. The museum's collection has an emphasis on California based artists, particularly those living and working in San Diego County

gust 12. Find the center at 340 North Escondido Boulevard (at Valley Park WAY 1 760-738 4120 (ESCONDIDO)

Mingei International Museum of Folk Art, coinciding with the artist's 88th birthday, "Lighty Fight Turn ngs - A Retrospective of Bob docksdale," features the turned bowls he's known for. Stocksdale be gan turning wood as a hobby on his tamily tarm, where he made baseball bats, honey dippers, tops, and spin illes. He turned his first bowl while interned in a camp for consciention objectors during World War II, since then he's turned more than 10,000 bowls on his lathe

Concurrently, view "Kay Seki machi — An Intimate Eye — Woyen and Paper Objects," an exhibit of

work by this fiber artist (who happens to be Stocksdale's wife). Both shows conclude on Sunday, September 23. 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)

socially engaged workshop commit

and the trans-border region through

a culture of ideologically advances

design." The exhibit features env

clothing, design objects, and sound

installations by architects and artist

Raul Cadenas Osuna, his wife

Marcela Guadiana Cádenas, and

For this project, Torolab engages the idea of the "Via Futura Urbana"

(Way of the Urban Future), creating

drawings, and hand sculpted clay models. The exhibit also features the

wide range of consumer products reated at NDI, as well as the new de-

sign of the 2002 "Z." The show con

Since the mid-1980s, Los Ange

cludes on Monday, September 3

les based photographer and film

other members of the collaborativ

ments, architectural models

quality of life for residents of Tiju

sions between the often-conflicting desires for dispassionate observation of and emotional connection with the human subject. "Sharon Lock-hart" features approximately 40 pho-tographs and multiphotograph se-ries, along with the films she's screen since 1994. See the exhibit through Monday. September 3. "Skeet McAudiey" The Garden of Golf" features a series of large-scale panoramic photographs of golf course landscapes taken at architect-designed golf courses in San Disco Museum of Contemporary Art, Downtown, the diverse works of a Tijuana-based consortium of artists and designers whose work encom-passes fine art, architecture, clothing, graphic design, and electronic music are gathered in "Torolab: Laborato-rio of the Future in the Present." "Torolab — its name a play on the designed golf courses in San Diego County. The photographs are said to county. The photographs are said to "illustrate the diverse golf landscapes of the region." Scout the courses through Monday, September 3. Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLIA) "Torolab — its name a play on the Spanish words for "laboratory" and "bull" — was established in 1995 as a

ted to examining and elevating the Museum of Photographic Arts, the intertwining pursu photography and collecting the world through the photographic and Out: 50 Years of Collecting — The Eastman House Collection." In its seven sections, the exhibition demonstrates how still and moving mages have been informed by cul tural and personal needs and aspira ions including exploration, to news reporting, science, and art pho-tography. The exhibit closes on Sun-day, July 22.

adde of the "Via Failed College and a consideration of the "Via Failed College and a consideration of Tursday, Sprimher 25. Surveying the depth and range of the museum's hiddings, "Selections from the Permanent College and the College and Balboa building, at 1649 El Prado. For information, call 619-238-7559. Oceanside Museum of Art. fifty years of Los Angeles art is celebrated with work by artists, faculty, and stu-dents associated with the Choumard with work by atricks, be duly, and stin work by atricks, be duly, and stin Art Institute, an too of contempo-eary art during the years symming. 1921; 1972; in "Chounined A Living Legacs". Presented at three North waiptors, and ceramines have fee authors, and ceramines have fee a tured simultaneously at the Chean-sed Museum of Art. the Krogals-Callery at Muse on accoding and the Lash venue highlights atrists from different persons of the school's his-tory, with a Chounined graduate vari-ry, with a Chounined graduate vari-ry, with a Chounined graduate vari-ry, with a Chounined graduate vari-ty. Third Generation Artists, 1986–1972; on west through Sun-Tables (1972; on two through Sun-Tables (1972; on through Sun-ta

Museum of Centemporary Art, La Jolla, 'Design from X to Z. Jerry Hir-shberg and Nissan Design Interna-tional,' explores the creative activity of the engineers, modelets, re-searchers, and designers of this San Desgo based design studio. The ex-hibition explores the design process-behind the Nissan Xierra, one of the company's best-selling vehicles, and includes preliminary concept (OCEANSIDE) includes preliminary concept sketches, interior mock-ups, scale

San Diego Museum of Art, who was Anna Mary Robertson Moses? "Grandma Mose in the 21st Cen-tury" seeks to answer that question, featuring a large selection of her most important paintings. The exhibition charts the evolution of her style, pro-sident the opportunity to reseasing viding the opportunity to reexamine her art on its own merits and in the context of modern art history. The show examines the degrees to which

Moses relied on both memory and biects: also considered is the rela ionship of Moses' work to the tradi tion of American folk art as it existen in the early years of the 20th Century, as well as to the contemporarea. Regionalist movement. Although Moses began painting at an advent age, her longerity resulted in a career of more than 20 years, and this woo concludes with her last painting. Rambow, created when she was 100 years old. At her death in 1961, she had completed more than 1961, the had completed more than 1961 the retrospective through Stondays. August 20 years old. n the early years of the 20th Century

ration between three of the museum's curatorial departments: American art. European art, and Asian art. The largest section of the exhibition "Psychedelic Rock Posters of Haight Ashbury," is drawn from the collec-tion of Paul Prince and focuses or work by Victor Moscoso, Wes Wilson, Stanley Mouse, Alton Kelly, and Rick Griffin, "from whose collective ered a psychedelic res sance in American graphic art."
Toulouse-Lautrec and the Cabarets of Montmartre" features the com-plete set of 31 Toulouse Lautre plete set of 31 Toulouse-Lautrec-posters. The images vibrate with the energy of the famous red-light dis-trict where such renowned Parisian cabarets as the Moulin Rouge flour-ished in the 1890s. The colorful world of the "floating world of Edo" imod-ern day. Tokyo) is captured in "Japanese Woodblock Prints and the ern day Tokyo) is captured in Tapunese Woosblesk Prints and the Floating World of Edo. Tevedling the Idealyses and flashionable dress of Kalbuks actors and courtesants. In opic of the diversity of time, place, and culture among the components images that promoted populas enter-tainments by imparting a sense of their spirit and experience. The show concludes on Sunday, August 12. For additional information, call

Timken Museum of Art, the first American exhibition focusing on the Italian view painter who created im-ages of the grandest public spaces in Venice nearly 300 years ago is cur-rently on display. "Luca Carlevariys." Views of Venice" brings together paintings from public and private collections in the 11.5 and Europe. collections in the U.S. and Europe including eight Carlevarijs works and comparative paintings by Gaspare Vanvitelli and Canaletto. The show is anchored by Carlevarijs's Piazetta a Venice, a large oil on permanent display at the museum. See the show through Friday, August 31.

The museum's permanent collection includes European masters, 19th-Century American paintings, and Russian icons For information dial 619-239-5548 (BALBOA PARK

body of work investigating the ten-sions between the often-conflicting

works of art. Take in this retrospec-tive through Sunday, August 26. The popular advertisements of three pleasure-driven cultural envi-ronments are examined in "High So-cieties." The exhibit offers a collabo-

For additional information, call 619-232-7931. (BALBOA PARK)



"Terror crawls to the tips of my hair!"

then was the last time, in a theater, you swore the roof might rise? When was the last time you found yourself on your feet and clapping, rolling with the music, but couldn't remember jumping up? Look. Don't dally. If you love live theater, it

you could use the sustenance of drama and the uplift of an audi-ence juiced on joy, go see Gospel at Colonus. It's a marvel.

In 1982, Lee Breuer and composer Bob Telson envisioned Sophocles' Ocdipus at Colonus as a gospel oratorio, preached in an African-American Pentecostal service. What do Oedipus at Colonus and the Christian service have in mon? Both dive to the bottom of the soul, take an unblinking look, then rise, expand, release. and glow. Their arcs are one. A preacher tells his congregation, "I take as my text this evening the Book of Oedipus," and we're off. Colonus is a hillside about a mile from the

Acropolis of Athens. It was the birthplace of Sophocles (496-406 BCF); was sacred to the Fu-Sophocles (496–406 BC.E); was sacred to the Fu-ries; and the burnal ground of Oedipus Rex. Today the site is a big parking garage for buses, in a ghetto of industrial buildings gone to just this side of seed.

In ancient Greece, Colonus was a "land of running horses," of narcissus and berries and wine-dark" ivy, where nightingales murmured "all night long." It was also holy ground. "Damned in his birth, in his marriage damned, damned in the blood he shed with his own hand," blind Oedipus's daughters led him to this resting place

where, an "unearthly voice" promised long ago, he would find redemption.

By accident or divine curse, Oedipus mur-dered his father, married his mother, and had four children (who became both his sons and

daughters and brothers and sis-ters). When he discovered his plight, Oedipus blinded himself REVIEW and roamed the world, an exile. It's hard to imagine anyone hav

Calendar

THEATER

ing it worse, and yet the text ("in Exodus where it speaks of his death...lines 275 through 279") treats Oedipus as a cautionary tale. He could be all of us: "I who saw your days," shouts the preacher, "call no man blest "
Bob Dylan says, "When you think that you've
lost everything, you find you can always lose a

little more." Job knew it. So did Lear, limi Cordelia in his arms. So does Oedipus at Colonus He hits rock bottom. Then the rocks fall away like dry leaves. Creon of Thebes and two severe looking henchmen kidnap Oedipus's daughters. Antigone and Ismene, and the blind wayfarer loses "them who served my naked cycpits as eyes" and the love that sustained him. All he's got left is the "late wind of death."

is the "late wind of death."

If theater could take you any lower, you'd be in hell, or Hades, or Sheol — or your underworld of choice. But in Gospel at Colonus, as performed by the electrifying Teatro Mascara Majica Company, a catapult stands at the Gates of Hell. At One descends past the point where despair is a luxury (if you despair at least you can growped). luxury (if you despair, at least you can remember hope). Act Two launches Oedipus, his daughters.



ospel at Colonus, by Lee Breuer, music by Bob Telson L. Paul's Cathedral, Fifth Avenue at Nutmeg. San Die

Soogie as Colomas, 11-12 of televier, mins in some recom-bility of the Colombia Col

Colonus, Athens, and us, into the heavens.

When you go to Gospel, there's so much to ap-preciate and enjoy, but do take notice of its diversity. The "set" is the sanctuary of St. Paul's Cathedral, massive, gothic, lofty. The story is Greek stragedy. The preacher is young Oedipus.

The pulpit, protruding like the prow of a ship, is a Christian symbol. When Gospel opened in 1983, critics fretted about the neo-enjambment of Chris-tian and pagan elements and whether it was a genuine oratorio. Hey, forget crit-chat. Gospel which interests even when things don't meld.



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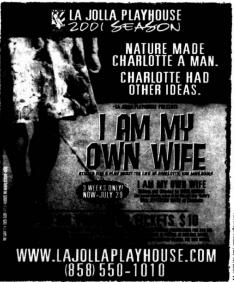
Hustle - 70s day











takes its own form: ritual, music, drama, and, the ladle that mixes the elements, spirit. The choir comes down the

aisle like a rainbow, their eclectic costumes — caftans, Greek finery, headscarves, men in white sport coats, like the Four Tops — as colorful as the stained-glass windows above. Their voices fill every alcove, and you find it wise to heed the preacher's first words. "Think no longer that you are in com-mand here." Just let go: tumble roll, and rise with the fate of

Oedipus. The music ranges from gospel hymns to blues, and the oices, to a person, are out standing Ordinus is such a major character it takes two performers to play him: young Oedigus (Antomo "L.L" John and old (Aaron Deon Holland: Holland should have a record contract resterday shows versatility in back to back numbers. In A Voice Forefold," a soliloquy sung a cappella. Oedipus searches for sanctuary. When

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he finds it, Holland flashes into the jubilant "No Never," joined by the male quartet and the hoir, and the rafters take a near-lethal blast.

Without a text, Gospel d be the best concert in town. For that matter, just watching Su-san Perkins direct the choir's worth the price of admission With her entire body she frisks. coaxes, conjures, and liberates the music, then lives each beat in ecstasy.

The acting also impresses. Antonio Johnson is a force, of dignity and gravitas, as preacher and young Oedipus. His sermon on the infirmities of age and salvation ("Hear it cascad-ing down the air! The God thrown, the gigantic, boly sound! Terror crawls to the tips of my hair!"), is a tracer bullet Phelps III is a wise, mighty The Seus. And, as an adamant, absolutest Antigone. Sylvia M.Lati. Thompson demon-strates why she yone of San Diego's finest actors

no more, more awaits. The Flord cattings directed Gopel had a rich, full evening of the

ater when you're ready to stand

and clap your hands raw, Kim berly Houston comes forward She looks distracted, like an or acle in a trance. She must rais Oedipus to the "sunlight of ne light." She sings "Lift Him Up and whispers the "up" and flicks a green scarf, lighter than air, as if Oedipus's salvation heretofore impossible - were a snap. Then Houston tears into the song, leaps octaves with a single bound, and hits, and holds, notes beyond the ken of music. If, at song's end, we found ourselves levitating three feet off the ground, it would have come as no surprise.

THEATER LISTINGS

tries to land a job with a large COPPORATION." DAY AND SATURDAY AT 8 OO P.M. MAT NEE SUNDAY AT 2:00 P.M.

All in the Timing Palomar College stages David Ives's award winning, poetic comedies. David Boyd directed. HOWARD BRUBECK THEATRE, PALOMAR COLLEGE, THROUGH JULY 15: FRIDAY

AND SATURDAY AT BOOP M. MATINEE SUNDAY AT 2:00 P.M. American Rhythm Lamb's Players restages Kerry Mead and Vanda Eggington's pop-ular panorama of 20th century

VICEUM THEATRE FRIDAY, JULY 13. THROUGH SEPTEMBER 2, WEDNESDAY AND THURSDAY AT 7, TO P.M. FRIDAY AND SATURDAY AT 8,00 P.M. MATPICE SELECTIVE AT A ROLE M. AND SUNDAY

An Act of Murder

In Murder Mysters Players new interactive dinner theater show, people are dying to get into Philip Marlower's new Hollswood drama. DAY A RESTRICT THE CAMBOUR NO NORTH HANDINGS THROUGH AD USES A SATURDAY AS RECOVER AS RESIDENCE.

Barrioot in the Park OnStage Playbouse presents Neil Simon's romantic comedy about

"A raucous good

time atmosphere!" Santa Barbara Independ

newlyweds setting up housekeering. Bob Christiansen directed. ONSTAGE PLAYHOUSE, FRIDAY, JULY 13. THROUGH AUGUST 11: THURS DAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

of its musical revue, conceived, di rected, and choreographed by Obaloc Phillip, and based on the music and fashions of the 1970s. THEATRE NOIR, 2985 BEECH STREET (AT 30TH), SOUTH PARK, THROUGH BILLY OR: FRIDAY AND SATURDAY AT

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Ingenious, funny.

You have to see it!"

Boomers, Born between 1946 and 1964, they're the largest generation in history, they're writing the book on "self obsession," and one turns 50 every seven seconds. Kerry Meads and Vanila Engington salute takes musical walks down all al, secological, contrelevisional one point the sost-blazes sigh IV theme songs, and little resons of recognition ignite in malerice). The shork alternate-tisely between nortalizat and

"Fast paced, funny

and family friendly!

waves, at times floods, of memo-ries. Directed by Meads, the briskly paced production sports accurate period costumes by Jeanne Reith Waterman, a set composed of countless logos (from golden arches to Alfred E. "What, Me Worry?" Newman of Mad maga zine) by Mike Buckley, and a strong cast (including many alumni from the original production). For actual Baby Boomers, the show also includes advice for overcoming the "Big Chill syn-drome." It's lively, it's funny, and it Worth a try.

LAMB'S PLAYERS THEATRE, THROU JULY 29: TUESDAY THROUGH THURS DAY AT 7:30 P.M. FRIDAY AND SATUR DAY AT 8:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

BOAY DANNER ALS BOILD CLREAD

Chalk It Up to Murder

the truth. Did Butch Spikehorn kill Hank Anderson, as people have

for one and all?

OUTDOORS UNDER THE STARS! It'll have you kickin' your heels & shakin' from horn to hoof! July 19-22, 26-29 August 2-4 8 pm Feel the romance and the glory of.

> wear, and there's a dead body in the next room." TYLER'S TASTE OF TEXAS, 7868 EL CA ION BOULEVARD, LA MESA, OPEN-ENDED RUN; FRIDAY AT 7:30 P.M. FOR NFORMATION CALL 619-561-8673

Backera Standard Backvard Productions stages Richard Greenberg's comedy-drama about New Yorkers who ex-perience "a change of direction, a change of scenery, a change of a lifetime." D.J. Sullivan directed. SOTH # 1919-8 TUDO. 3706 SURVA N. IXTH @ PENN STUDIO, 3704 SIXTH AV ENUE, HILLCREST, THURSDAY, JULY 12.

JULY 14: FRIDAY AND SATURDAY A

cise?
TYLER'S TASTE OF TEXAS, 7868 EL CA
JON BOULEVARD, LA MESA, OPENENDED RUN; SATURDAY AT 7:00 P.M.
FOR INFORMATION CALL 619:561-867; The Collected Works of Billy the Kid Billy the Kid
Michael Ondosaje's theatricalization of his book of poems interwines contradictory qualities: life
and death, love and hate, creation
and destruction, all yoked by violence together (when they aren's
committing wiont acts, the character-stalk about same). The La
Jolla Playhouse's production,
which includes original music by
concert missimportes. The proof has
proceed missimportes. The proof has forced enjambments. The piece has a static, around the campfire quality. People tell stories - tall ones mostly - or recite Ondaatie's vivi poetry ("assassins come to chaos neutral"). Cowboy guitar strun mers saunter up and sing easy-lis-tenin western tunes that rarely advance plot or develop character wance plot or develop character. Feven Billy the Kib breaks into singui-Cheveill, the price strains for signif-the processing the process of the compani-sis of the companism of the companism of the process of the companism of the companism of the explain. Even the contradictions, and the explain of the companism of the companism of the explain of the companism of the companism of the explainment of the companism of the companism of the first of the companism of the companis Even Billy the Kid breaks into son AND SUNDAY AT 2:00 P.M. B DO P.M. FOR INFORMATION CALL 619-280-5177

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ENUEL NORMAL HEIGHTS FIRST OR
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HIT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your under-

THROUGH JULY 28: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M.

Fault Line Comedies
The Fault Line Players present Love
Letters Loss, by Deborah Fabiano;
Off Broadway, by Ted Falagan; and
Sherlock Holmes & the Legion of
Darkness, by Falagan.
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lason Mershon's m

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For its inaugural Page to Stage Pro gram, the La Jolla Playhouse presents a workshop production of Doug Wright's drama about Char lotte Von Mahlsdorf, who lived as a ross-dresser for almost a century efferson Mays, who starred a Hamlet at the San Diego Rep a few years back, plays Charlotte, Wright A JULIA PLAYHOUSE, THROUGH IULY 29: TUESDAY THROUGH SATUR DAY AT B OO P M SUNDAY AT 7 00 P M MATINEE SATURDAY AND SUNDAY AT

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Now Change The longest-running off-Broadway musical revue satirizes "sex, love dating, and marriage." It starts with outh and ends with old age, mor ng from the cusp of despair (song called "Single Man Drought"), to narriage ("Wedding Vows"), to nior singles meeting at a funeral ("I Can Live With That"). Directed with flare by Sam Woodhouse and



nteractive dinner theater.

ity by Javier Velasco and backed up by the odd but effective combina tion of piano and violin, the San (Note: due to popular demand, the Rep has extended the show's run.) Diego Rep's version is a light Worth a try. hearted, albeit lightweight, crowd-pleaser (they should move the show SAN DIEGO REPERTORY THEATRE, JULY 14 THROUGH AUGUST 5. THURS-DAY THROUGH SATURDAY AT 8:00 P.M. next door, to the Lyceum Space and run it all summer). Most of the MATINEE SUNDAY AT 3:00 P M show's 18 vignettes are generic I-can-relate-to-that stuff, and the Joey and Maria's characters are little more than their Comedy Italian Wedding
The Culy Theater hosts "not-so-or situations: either lagging behind, or too far ahead, of love's eight-ball. some of the show's most interest is Joey and Maria tie the knot. ng moments cut against the norm, is when Deborah Van Valkenburg croons a country ditty in three-quarter time, "Always a Brides-maid." and concludes maybe it ain't

flexing San Quentin convict dete mined to show a hesitant couple

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lory and Maria's 25th Anniversary Party
Dillstar Productions presents a sequel to its interactive dinner theter show loes and Maria's Comed but can convince you every person he plays is real. This includes a sen sitivity-challenged stud ("Why? "Cause I'm a Guy"), a father adopt ing his child's language, and a veir Italian Wedding. (Note: the show plays one Friday a month.) CULY THEATER, 338 WEST SEVENTH.

M.V.S.H

The Coronado Playhouse presents The Coronado Playhouse present Tim Kelly's stage adaptation of th popular novel/movie/TV series. Leigh Scarnitt directed. CORONAGO #ATHOUSE, THROUGH SATUR DAY AT 8000 M. MATRIEE SUNDAY AT MATRIEE SUNDAY AND ASTORES SUNDAY AS MATRIEE SUNDAY MATRIEE SU

National Comedy Theatre

National Comedy Theory
Commol-System (damged its name,
Commol-System (damged its name,
namin the same (improvisational
comedy, making up funny stuff on
the spot, as difficult enough. Years
ago, however, Kerth Johnstone
thought at of home reacting if
done competitively. He got the ide
from pro wrestling "where Terms
tom pro wrestling," where Term
yelled insults and grannies were
direct handbags"). National Comedy Theatre, and fifther than the
store's Theatre-Sports (artistis director Carly Kramer asys the two compare like "rugby and American football"), resembles arrathletic event more than an improv. Team troTurf. The night I caught the show, three San Diego co played a "challenge match" against players from the San Jose franchise Using suggestions from the audi ence, they played "Emotional Syn Line," and "Freeze Tag," with judges awarding points to the bes scenes. Klunkers and groaners go booed; quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledged failure, abundantly, then forgot it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

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surfing wasn't even a minor cult. But if Gidget could shoot the curl, so could Frankie Avalon and Annette Funicello, in those glossy American International beach flicks, and if they could,

well...Charles Busch's Psycho Beach Party fires satirical pots at the phenomehon. Gidget is a 16-year-old named Chicklet. She wants Kanaka (Kahuna in the movie) to teach her to surf, while others dance and frolic as if tied to invitible hula hoops. Busch adds a difference, however: Chicklet's psy che has more personalities than Shores Beach has surfers. And one Shores Beach has surfers. And one of them, a dominatrix named An Bowman, just might be the invidi ous entity compelled, by a fetish unthinkable, to shave human hair unthinkable, to shace human hair. Busch also shows that beneath the blaring sounds and colors of breach movies — which were 3-D without the glasses — there's more diversity than meets the eye. Diversionary Theatre offers a fun, practically reverential, take on the material bright sherbet colors, basketball-sized beehive wigs, actors lip synching to must trying to be so synching to music trying to be so "normal" it comes out surreal. The show could use tightening around the edges, but the ensemble exudes energy, and two performances stand out. David McBean's Chick let is, at various points, Sandra Dee or Rocky Horror's Frank N. Furter, ence beyond the been there's and done that's. Michael Douglas Hummel, as Chicket's categorically insane mother. Mrs. Forrest, is ex-

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you'll pardon the expression, is a day at the beach. [Note: due to popular demand, Diversionary has extended the Worth a try. ded the run of this show

Romeos gad Pallet
Ngerth Country Productions preents Shakespear's tragedy of stacrossed lovers. Fred Tracey directed the "notive fred tracey directed tra 760 736 1623.

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LANK AT 5 00 PM. FOR WIGHMAHON
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Shear Madness Mastery dinner theater minus the meal. The longest-running nonmu-sical in American theater history is et in a unisex hair salon in Mis-ion Hills. In an upstairs apartment, someone stabs erstwhile pi inist-diva Isabel Czerney with clipping shears. Whodumit? Up to this point the cast — performing a if on second base, unmiked, at Qualcorin Stadium — overkills every word, gesture, and joke. The in a volte hoe, the house lights come up, and the audience be-comes the detective. The show's ore, and obsiously the cause of its iongevity, lies in the give and take between cast and audience. During the interrogation the actors be come re-actors. They ad lib and trounce hecklers. Although numbers ad libs sound scripted ("You don't have a butler? How do you eat?" the cast, especially Rick Meads at top cop Nick O'Brien, is at its bes gan in 1978. Along with physical acter gets labeled a "genital liar") cal and local references. Several cal and local references. Several topical references need updating (when was the last time you equated Sandy Duncan with Wheat Thins?). The show bills itself as sindless fun. Much of it is, and sore. But some local references segative remarks about Lakeside and Paradise Hills, for example questions about the indless fun. Much of it is, and no

THEATRE IN OLD TOWN, OPEN ENDED RUN: TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. SATUR DAY AND SUNDAY AT 5:00 P.M.

Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding vows on their 25th anniversary? Hey, call me daft, but do they even like each other? And who invited Brenda Socrates, cos metics mogul and Petals's worst enemy (or is she?), to the festivities? And Basil and Peta' 's strange son and his pal Maricella... what is that all about? Not to mention Jof-frey and Sperus, behive-bouffanted nt-coordinators (Petals likes theme events, like "Grief: A Fu-neral"). Turns out these folk aren't theatres

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red not found in nature — maybe on Mars — Diane Thrasher's a acream as Petals, who never met a situation she didn't yearn to con-trol. Gerry MacKinnon, William Feedrick, Megam McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the script Julis

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s in the Quality Inn)

ous formats. The show I caugh

had "Team Sports" - two pairs o

players competed, taking sugges-tions from the audience; and "Go

invented scenes, using the other four as actors. The winner got a ba-nana, the loser a "forfeit." Some at

nana, the loser a "forfeit." Some at tempts went nowhere (I repeat: in prov is tough; I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-

turns. The group is talented enough (and know when to black out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Improl I've ever read about making heater. And they put his pearls to good use. Their motto: "Remember, when it's not funny, it's art." Worth a try.

REHEARSAL ROOM THEATRE, MARY

rilla Theatre" — five "directors

Triple Eapresse: A Highly Caffeinated Comedy Hugh Butternut's done his loun act at the Triple Espresso Coffee-house 20 years to the day. While patrons sip a house blend — "Grape," "Scandinavian Blizzard. "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays '70s tunes on the pi-ano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a comply group that never Bean, a comedy group that never went far. They're "losers," they as mit, but not "ordinary" ones. And, hey, their reunion could help them face searing issues from their mediocre pasts. A formulaic story line? Yep. Straight from Foreve Plaid. There's also the Forever Plaid problem: the three comedians are far too talented to play inept chaacters. One's a whiz at the piane

Another's a first-rate mime, and

entertaining, if lightweight show (Note: the original cast members have been replaced).

WORTE & ETY.

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THROUGH AUGUST 11; TUESDA THROUGH SUNDAY AT 8:00 P.M

Under the Tongue/By the Thr explore the subject. Nuna analisis directed/choreographed. SUSHI PERFORMANCE AND VISUAL ART, THURSDAY, JULY 12, THROUGH JULY 21; THURSDAY THROUGH SUNDAY AT 8.00 P.M.

THROUGH AUGUST 12; FRIDAY AND SA URDAY AT 8:00 P.M. MATINEE SUNDAY

What's Wrong With This Picture

Shirley choked to death on moo-shu pork, right? Her family sat shiru for a week, right? So what's she doing at her Brooklyn apart-ment door, her shroud grass-stained, her hair dripping dirt? To the question of how she got there, she says, "Don't ask." Why she is there matters. Her husband and there matters. Her husband and son are blank with grief, and she yet to let go too. Her return un-earths issues. Father and son don't communicate; her "rettless" spiri wasn't always blithe. And because she died in the midst of life, her passing may take a lifetime to ac-cept. Donald Margulies's comedy drama entertains and enlightens. The North Coast Rep's production It's a sitcom, grafted with odd metaphysical intrusions, and the tone (and timing on opening night) is often askew. As broken-beated Mort, Ruff Yeager achieves such a fine balance between comedy and traggely the other cast members should take note. He's angry, bargaining, depressed, and becomes especially touching when Mort wants to seal his family from the company of the company ions, and the show worth seeing in spite of its troubles. The story's a living metaphor about loss. It is also, for everyone in the audience, a preview ing attractions.

Worth a try.

Twelfth Night
The Globe Theatres siage Shakespeare's festive comedy about
storms, separated siblings, and
cross-dressing lovers. Tack
O'Brien directs
LOWEL DAVIES FESTIVAL THEATRE, SI
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"The promoter is endorsing the molesting of

ie saw website photos of a

recent pimp and ho party at

laughter had attended. A local

Neiman's in Carlshad. His

production company, DFH,

vents at the Belly Up Taven

Thursday of each month, DFH

June 28 was called "Pimp

According to the unnamed

father, underage dancers were being caressed by over-21-

year-old men, many of whom

presents an all-age hip-hop

dance event at Ne

and Ho Party.

regularly presents dance

That's how a father of one

had entered through the bar - a fact depicted in the DFHpresents.com website.
"If I knew my daughter

was going to a place where older guys were drinking and they were dressing like pimps and hos, I wouldn't have let my daughter go. What kind of business would promote this — where older people

who were drinking could go

and prey on 16-year-olds who are dancing half-naked onstage? And at \$20 a head?"

absolutely supports nightlife for teens — because there isn a lot of it. But he said he just

nation of drinking adult men

Oggel admitted that there is

an intermingling of teenage girls with older men who m have been in Neiman's bar.

Although touching of dancers

Neiman's manger, Greg

The father said he

can't stomach the combi-

and teenage girls.

the inside track

the Carlsbad Police Neiman's are not doing Carlsbad any favors. Boyo said CPD undercover officers attended the pimp

and ho party.
"The [website] photos are consistent with the activity that occurred there at activity is sistent with the image and that activity is of the city of Carlsbad intend to contact the landlord and bring it to their attention to ensure that inappropriate activity does not occur there

If parents want to send their children to a pimp and ho party, that's up to them to decide. I wouldn't send my

is strictly forbidden at stri clubs, he said his pimp and ho party was not breaking any

"The dancers are patrons That's why it was not illegal... There's nothing wrong with a guy who touches a girl's leg. I don't have a problem with that But Sgt. Chris Boyd of

Department did. Although no arrests were made that night, he said DFH and

This is not in keeping with Carlsbad's image of a family town."
But Oggel says it all boils down to parental responsibility.

daughter to an event like that."

Then Oggel changed tack and said pimp and ho is actually good for kids.



"It is a safe environment. There are tons of security guards. It is much safer for kids to be in a controlled environment than be out at the beach or in a field somewhere If a lady was touched | who didn't want to be |, they would be welcome to tell the security."

But the father, who said his daughter will not be attending any more DFF events, wasn't convinced. "We're not talking 18 and

RESTAURANT

up. We're talking 15- and 16-year-old girls. I don't want a 14-year-old there watching some guy pull the pants down of someone onstage. I want an all-age venue where I don't have to worry about an older age predator roofie-ing

and Hennesey's have been

cited twice...the message

relating to licensed liquor

Boyd said Neiman's way

ot on the hook for serving

"To their credit, they did

- Ken Leighto

have multiple people posted who were checking IDs."

"I want to get the station to be 100 percent local music by the

Ben Allen is the co-music

end of the summer.

establishments.

clear that Carlsbad is taking

lating them and following all the time, except for certain specialty shows. Set. Boyd said one of the "It all depends if people things his department was looking for was underage can send in their CDs. We

drinking. He said the CPD has Unlike the local shows or been aggressively pursuing Rock 105.3 (Sunday, 9-11 Carlsbad establishments tha p.m.), 91X (Monday) serve minors. Boyd said live music venues, including the Alley and Hennescy's, have both been cited for serving minors. "The Golden T | bar



director of Palomar College'

alternative-leaning KKSM-AM

(1320). Currently the student

run station airs an all-local show Saturdays from 2 to 3

enough response from local

s, KKSM will go all local

p.m. Allen says if he gets

midnight-2 a.m.), or 92.1 (Sunday, 8 p.m. to midnight) Allen says he isn't afraid to venture into the fringe

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everything from experimental | Trummerflora collective to Druk, who is an acoustic singer/songwriter Electronica and local DIs are welcome to make submission welcome to make submission: to KKSM. "We'll do weird spoken-word things...people who record trains going by or seagulls, whatever. If people send it in, we will put it in The KKSM studios are

located at Palomar's San Marcos campus. The KKSM transmitters are in Oceanside "It depends where you

and 18 to Oceanside TV sets

are," said Allen about KKSM's reception. "It's better in Oceanside, but you can pretty much pick it up all over North

County." Meanwhile, another Oceanside-based media facility offers bands a chance video shoots to create their own live

performance video and have it air over cable. Oceanside's KOCT, which is subsidized by local cable subscribers and the City of Oceanside, airs its own programming on channels 17

made at 760-722-4433.

hooked up to cable. Local bands are invited to come into KOCT studios and tape ive segments for two different shows called Band etrum and Oceanside

ctrum. "This is the only place I know of in San Diego County where bands can go in and get a three-camera, live-video shoot of themselves and have it go on the air," said KOCT executive director Tom Reeser. "The bands retain the

copyright [for their video]. The only expense to them is \$25 for each copy of their VHS cassette) Even the dubbing is

that in order for a band to take advantage of KOCT's offer, at least one of the band members should be based in Oceanside.

"But they don't enforce that real vigorously," said one person close to KOCT's music

KKSM requests CDs be sent to Music Director, KKSM, Room Q3, Palomar College, 1140 W. Mission Rd., San Marcos CA 92069

Ken Leighton

"My name is Derek
Duplessie, and I'm the new
face of country music."
On Fox's new To Tell the

Truth, three youngsters all claimed to be the 12-year-old singer/songwriter from San Diego. To Tell the Truth is a show that attempts to stump and of celebrities with three people claiming the same identity. Last May 19, it was up to the celebrities to rmine who was the real "Derek Duplessie.

WILL THE REAL DEREK DUPLESSIE PLEASE STAND UP?

"I had never watched the

The show is scheduled to

air in September. Producers for *To Tell the*

Truth began searching for the

a story in the San Diego

young Duplessic after spotting

show before," the real Derek

admitted later. He says the panelists' questions were "kind of stupid," dwelling on things like, "What kind of

guitar do you play?" and "Who's your biggest

inspiration?"

they all looked the same. According to Ellen, "The flaky," waiting to the last minute to drop a list of legal requirements that had her racing around town in order "There is some law that 15

which pictured Derek outside

lava loe's in Ocean Beach.

Management at the club was contacted and the message

forwarded to Ellen, Derek's

"They put us up at the

Hilton in Studio City the night

before," Ellen said, "because

we had to be in the studio at 9 a.m. to meet the fake Dereks.

They wanted to make sure

percent of money won on the show has to go into a savings account," she explained, "so they insisted he have one." Then there was a State of California Entertainment Work Permit (required of all performing minors) as well as special permission from special permission from Derek's school for his absence (not all the teachers were enthused). Once on the set, a California-certified teacher was to be present. "They didn't discuss anything academic. They just talked

Derek says he enjoyed hanging out with the other "Dereks" in the room "where Christian military school in Orange County, and the other Derek says. Derek added that they expressed only a limited knowledge of the "alternative Parsons, Steve Earle, and Lucinda Williams that he favors. "They were more the Garth Brooks type," he says. The four celebrity panelists

split evenly when it came time to finger the real Derek. The two incorrect votes netted the contestants \$2000 to split between them. Derek says they might have done better if

had not given When asked, 'What U.S. city is the capital of country music?" "the kid answered, "San Diego."

Go Loco, a locals-only show that airs 8 p.m. to midnight or Sundays on 92.1, signed on in May and is the third show on commercial airwaves that is exclusively dedicated to nometown artists. It joins Rock 105.3's Latitude 32 and Loudspeaker, which is heard

Agent 51 records for Adeline Records, Guitarist Fric Davis said his Poway band was helped by expos on the local radio shows. and Rock 105 have both

supported us. We went in and did *Loudspeaker* live.... I asked 91X, What is up with the midnight [airtime for Loudspeaker]? I guess they are afraid to put it on earlier.... I think 92.1 is a really great thing for the scene because

they are independent."

Jason Riggs is the cohost of

Loudspeaker, which airs

midnight on Monday on 91X. "A lot of stations don't have any local music shows at all," he said in defense of the late-night time slot for Loudspeaker. "The show has devel-oped a loyal listenership."

He denies that Loudspeaker's graveyard timeslot is a slight to local bands. "91X does a lot for local

music besides just doing the local music show. We are putting on a local stage at X-Fest | tomorrow at Coors Amphitheatre | We just added [local band] Convoy [to the 91X main playlist]. We do local band showcases at the





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He said Loudspeaker make it a point to play music by all local artists. "If somebody's going to put out original music in any format, we'll spin it at least once."

But Rock 105.3's Latitude 32 (9 to 11 p.m. Sundays) seems to have a more restricted playlist, relying on an A-list of regular San Diego artists like Convoy, Steve Poltz, Slightly Stupid, and Sprung Monkey, Host Al Guerra is also the longtime manager of Sprung Monkey which is regularly featured with two- and three-song sets on Latitude 32. Guerra does not regularly disclose his relationship to Sprung Monkey on the air when he

plays Sprung Monkey songs. One radio insider said that as long as no direct pay-forplay transaction takes place. juerra is not violating any FCC rules, even though he may be benefiting by playing his own band.

Guerra, who said he has been doing his local music show for almost ten years, said he has no problem focusing

Regarding his manage-ment of Sprung Monkey, he said, "They are a household name in San Diego with or without me." He says his success with Sprung and his accessibility on the air has been nothing but good for other local bands. "I'm always available. I've had endless conversations with bands, giving them advice." Guerra said he will only

play local artists who have their music available for sale in local stores. "Music Trader will take anything on

consignment."
Agent 51 appears Tuesday at 'Canes in Mission Beach. - Ken Leighton

"Everybody had something on MTV. We have nothing." Guitarist Ian

McConnell of Wanted Dead is learning what it's like to be the Warped Tour's bastard stepchild. Other Warned

bands like the Ataris and AFI have agents, managers, and road crews. The Oceanside band barely has tour

"We have a station wagon and a trailer. Everyone else has

The punkers say they were



YEAH, WE USED TO LIVE FOR ROCK AND ROLL AND SEX AND DRUGS DUDE, LIVING IN THE PAST IS BAD

JAY ALLEN SANFORD LIVING IN THE LAST

originally just invited to play on the first three stops of the 45-city tour. But positive response in Las Vegas, Fresno, and Phoenix got them stage

time in San Diego, L.A., and

to rejoin the tour in Salt Lake

beer, and give us a spot to set up our booth. We sell our CDs for \$3 and our T-shirts for \$5." Wanted Dead is relying exclusively on merchandise sales to fund their shoestring "We got rid of 1500 CDs at six shows," said drummer Jeff

McConnell said he lost his job of eight years to play the

Warped Tour. "You can't get unemploy ment [insurance] for going on the Warped tour. But if you get invited, you have to be ready to give up everything. If you're a serious band, this is

August 12.
"We don't get money [to play]," said lead singer Skillet.
"They feed us, give us a case of the baddest opportunity you can get. We lost our houses, our jobs, and our girlfriends but this is the best summer you could ask for."

- Ken Leighton

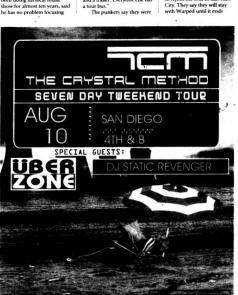
"Member ASCAP since 1995," it sez on the back Say, wasn't some other band pushing the ASCAP button a few weeks ago? Shoot — I've been a member since 1970. Membership is INDEED somethin' to be proud of. All you need is a little airplay, and ASCAP will pounce on it. Bigbucks'll be

yours in a jiff.
The only problem with ASCAP is you get this extremely cheezy mag in the

poorly writ, poorly edited press releases...thick glossy pages, very ugly color printing...photos of Billy Joel hobnobbing with Orrin Hatch, who for all we know

could be a member himself by now. A total waste of paper, a waste of trees and ink and bucks - when those bucks could be passed along to members w/ airplay...like the Lost Disciples.

— Richard Meltzer



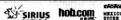








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Classic Sax

"He had a huge record collection, most of it classical. Very little jazz.'

llegro Media has recently released 13 livejazz concert dates recorded in Switzerland tween 1946 and 1978. They include Art Blakey and his Jazz Messengers (1960), the Can-nonball Adderly Sextet (1963), Buck Clayton's

All-Stars (1961). Ben Webster and All-stars (1961), hen webster and Dexter Gordon (1972), among others. The dates took place in Lausanne, Lugano, Basel, Lucerne, Zurich, Baden, and Geneva - not places one associates with jazz. But the appetite for jazz through out Europe, East and West, is a subject for another day. Today's topic is the most recent release of this series: Coleman Hawkins fea-turing Kenny Clarke, a December 3 performance from 1949.

Nineteen forty-nine is a good moment for jazz, with the great wave of bebop innovations start-

ing to digest and about to be taken to new places ing to digest and about to be taken to new places by young musicians such as Miles Davis, Gerry Mulligan, Sonny Rollins, Lennie Tristano, Lee Konitz, and others, Blue Note Records was in the process of recording Thelonious Monk's great early sides. The war was over, Babies were being

born like crazy (I was born one week after the Hawkins Lausanne session). The clubs were full, and the king of tenor saxmen. Cole-

cluded the proto-bop drummer Kenny Clarke, a very young James Moody on second tenor sax, Nat Peck on trombone, and three Frenchmen, among them Pierre Michelot, who was to become one of the preeminent European bass players of his era. It is not one of Hawkins's famous sessions, of which there are scores, but you get a good sense of what it would have been like to hear a jazz

With all the stellar tenor sax players that sur

tively invented the modern tenor saxophone as a serious jazz instrument; he was as influential on his instrument as Louis Armstrong was on the

In fact, the two great musical innovators played together on the same bandstand for a time in the early '20s with Fletcher Henderson's orchestra. The men didn't get on personally: the always suave, sophisticated Hawkins found Armstrong something of a hick a hayseed. But it was Hawkins do ing the learning at that time paying close attention to Arm strong's melodic lines and inventive sense of swing, Hawkins would, throughout his unparalleled career, be a keen listener to

Armstrong to Parker to Monk, Hawkins

also kept up with developments in clas-sical music, having had classical training as a child. It would serve him well in his evolution as a jazzman By age 16, he was already a complete

musician on the Cmelody sax (a now largely forgotten instrument, somewhere between tenor and alto saxe

purest writers of his generation, also cites, in Hawkins's tone, "the edgelessness of cellos and

contraitos."

This last is of more than passing interest.
Hawkins began his musical life as a cellist. This
was his mother's wish. Though he fell in love with
the C.-melody sax — no doubt to his
mother's despair — he did keep up with
the cello, and when he sat in with Mamie Smith's group, he performed as a cellist as well. Though he soon after retired the string instrument, he never lost his in-terest in it. Here's what a Hawkins scholar, lames T. Maher, had to write about Hawkins's lifelong interest in classical cello and, in particular, the recordings of

Pablo Casals

Of course, the problem that Hawkins had Of course, the problem that Hawkins had was that on the cells ovice an play double and triple stops and be had on a single-note instrument like the saxophone. But Hawkins had this drive to get past the single note, and the way he dad it, and betiliantly see was beginning and the control of the control of

chould runs. Plus. there was the simplestice with the bar line. The bar line the bar line the bar line the bar line the bar line. The bar line the b

ability — along with his driving, flawless sense of rhythm — that allowed him to adapt his playing to the innovations of bebop in the mid-1940s. Hawkins left the Henderson band in 1934 to

check out the scene in Europe. He liked what he found there and stayed five years, getting out at the last minute in October of

1939. Europe suited Hawkins who was a great sybarite and a heroic womanizer, perhaps jazz's greatest, which is saying a greatest, which is saying a great deal, considering the company. He spent most of his time in Holland. France, and Switzerland. One wouldn't have picked Switzerland as a natural fit for the Hawk, but he liked it there and one can hear it, I think, in the Lau-



Fletcher Henderson

ratic, his tone hardened. But even into the early 1960s there are prize individual performances.

Most striking about his playing is its sure swing and tone, whether in the '20s or '60s. There is real authority in his playing; you can tell straight away it's the Hawk you're listening to. By 1969 he was gone, only 64 years of age, too much fast living, too much liquor. What he left behind, however, changed jazz and how musicians play









Fruit Fight Flusters Punk Parents

"I didn't have a band, but I had 48 hours to pull one together."

SCENE

orty8Hours, a young punk band, promised to bring Furious IV, another band, to Club Xanth on 30th Street for a show in May. Furious IV canceled at the last minute. That same night, Forty8Hours fans didn't stay for the hard-

core band Kelly Leak Goes to Japan, who played to a small house. Scribble was scheduled next, but they disappeared just before going on. so Forty8Hours rushed to set up, taking a debatable hour and a half. Another band

that night, Underminded, didn't get on because of the delay.

clared a ban of "corporate, pop-punk Forty8Hours" on sandregopunk.com. At the next Forty8Hours' show at Club Venus on May 20, the toilets backed up and the band was blamed for it. After their set, while Forty8Hours was tearing down, the food throwing started — rotten apple cores, banana peels, and Gatorade. Allegedly war was waged by cribble fans and band members against Forty8Hours

Postings on sandiegopunk.com number in the hundreds about the "fruit/bathroom/bullshit in-cident." It's a classic revenge story about punk

rock bands, moms, and message boards.

The genesis of Forty8Hours happened when
Clayton Heinzel, drummer, volunteered to play
at his cousin's 13th birthday.

"I lied. I didn't have a band, but I had 48 hours to pull one together. We played blues and funk for grandmas and 13-year-olds that day. We played a Green Day song for 13 minutes because we didn't know how to end it. We played the same blink-182 song three times. It was the greatest day of our

and their crowds average 60 people, drawn from their three high schools: Helix, Valhalla, and Corotheir three high schools: Helix, Valhalla, and Coro-nado. Nino Motisi, the lead singer, says, "We play for 12-year-old girls."

They call themselves "alternative" even though

they're billed as "pop punk" now that they're moved on from birthday parties to local clubs, in-cluding the Epicenter, Venus, and 'Canes. They insist they're not punk. According to Pat, "We play happy rock 'n' roll. It's not depressing and it

n't make you kill yourself."
Nino says, "People mosh at our shows, smiling. A hardcore guy with spikes and T.S.O.L. patches [True Sounds of Liberty, the 1980s punk

band from Orange County] can stand next to a Mindy at our show." Their lyrics, written by Nino, contemplate insecurities inherent to adolescence.

She is one of those girls, that no one can get / She
exists only in my mind. / I gotta get
up and get off my ass. / Find myself a job and show her some class Band moms - like Clayton's

mom, Michele Heinzel — make sure the lyrics are relatively clean. She says, "No

"Two moms have to do everything. Like soc-cer moms. We're like a lioness with her cubbies," says Heinzel. "Diane [Mallett, Chris's mom] has been moshed a couple of times. She videotapes been mostied a couple of times, she videotapes every show. We sell merchandise when we don't get a cute girl to do it, because the boys think it's dumb or not cool to have a mom doing it. I take the photos and do the sound check. The soundman at 'Canes said I was the first mom to tell him which mikes to turn up. I know Pat [Avila, the bassist] is shy, so he needs his to be louder.... We rent busses to go to L.A. shows and bring fans to the shows. Parents let their kids come because the band moms go along... "But the boys aren't always good. They sneak

girls into my house, and my house is really big. I downstairs to find out who's around. Somet I find 20 beer cans in the morning, and I scream, What's going on?' I'm a screamer

"From 7th to 11th grade, four years, they prac From 7th to 11th grade, four years, they prac-ticed at my house. But the gas and electric bill went nutzo because my house is huge. In January they moved rehearsals to Diane's house.... I went to Valhalla | High School | to throw Forty8Hours Fris bees during lunch. A lot of kids wanted one. Then some kids told Clayton, 'We saw your mom. She's

Heinzel segues, "My son [Clayton] has a lot of problems: he's asthmatic, ADD, in special ed but highly intelligent, he has a cute lisp, one leg is shorter than the other, he has heart problems; they call him 'Little Man' because he's small-boned. and he wears Coke-bottle glasses. He's asked me. 'Mom, am I a crack baby?' "He was a nerdy kid, but he's been in kung fu

since he was 4. We knew he would get beat up oth If he doesn't become a major rock star by age 20, then he'll be a pediatric optometrist. I'll have to go to college with him as his study buddy or it will take him ten years.

Postings on sandiegop-unk.com about the May 20 incident include: "Jackie77" (5/17, 11:51

a.m.): "I am bringing to all's attention the reason why we should unite as one community and ban shit music.... I have a lot of contempt for bands of the jock rock persuasion, bands that suck, bands that take their sweet ass time show up just before they play and leave before the next band gets on and wear their guitar straps like the Beatles...so from now on I will take out all these frustrations on 48 hours and the fact that they suck...let's see how much power we have as a com-munity to totally banish a

"robruminant" (5/17 12:21 p.m.): "The prob-lem is that they're a high school band and they don't know how things

work yet."
"Corrupt83" (5/17, 12:24 p.m.): "This isn't rocket science, just com mon sense...they have no respect...they will suffer." "chaospunk" (5/17,

5:00 p.m.): "You got to respect the other bands you are playing with cause without other bands well you would be nowhere "lackie77" (5/19, 5:32

is waiting to pick me up out front in our mini-var

6evil6matt6 (5/20, 7:17 p.m.): "I threw the ba-nana.... I timed and you guys took 35–40 minutes to set up, played for 20 min and took another 15-20 min to tear down, lesus Christ! I mean if you were good that'd be one thing... Practice setting up and tearing down, better yet, just break up all together....48 hours came back to Venus with their parents and the parents wanted to fight Scribble for throwing fruit at their kids then there was a big altercation in the parking lot." PunkRockRomeo (5/20, 7:22 p.m.): "I wish I

had gotten to throw fruit."
"backyard00" (5/21, 8:34 a.m.): "Dude, it's

been a long time since I've seen a good food/chick/parents sticking up for their immature kids fight. Man, I'm bummed. They should ad-

619-298-4755

to interfere with the kids play-ing music, and he wants to forget about it."

"Joe Scandal" (5/18, 12:57 a.m.): "[Ban 48 Hours] is the funniest thread I have ever read. Straight outta some really bad

Eric Colona, the owner of Club Venus, didn't recall any problems that night of May 20. I was there the whole time, along with two security guys in-side, two guys outside, plus a parking lot attendant. We've never had any violent outbreaks just kids throwing pillow cush-ions from the couches sometimes. We do the usual pat down and don't allow backpacks."

between the hardcore and pop punk factions, Colona replied, "Nobody is that organized. Anytime you get two groups of adolescent males together, there's the possibility of conflict. It's no different here than in school. Only we have more Clayton's mom, Michele Heinzel, recalled the night of fore. We know what hardcor

the attack. "The boys were acpunk is, with spitting and all. But this food throwing was cused of taking an hour to set up at the Xanth, but it's not downright hateful... true. The parents include a Ph.D. in biology and another dad in sales, so the boys have to be mature. People just try to spread rumors. I think the boys are too nice. They even share

but they like playing. The one day we don't go to their show, the boys get attacked. Luckily the show was four blocks from the Malletts' home and Chris called and said, 'Dad, they're throwing stuff at the equip ment! His parents hustled right over. We were so freaked out. This has never happened be-

"Brandon and Bruce of Kelly Leak are 27 years old and stil trying to make it playing under-21 clubs. I think they're jealous and probably never had much support and love from their

Nino said, "It was Scribble. a girlfriend of the band, and three lackeys.... When they couldn't attack our music, or our shows, they attacked our moms! Verbal attacks like, 'How punk is that to have your moms

snow: Pat said, "You'd have to go back to '70s England to see a fight like that."

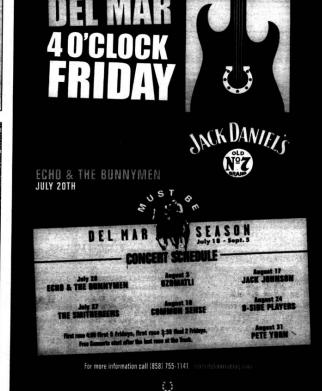
Nino admitted, "My dad did clock a guy at 'Canes with his elbow when he got too close to the camera. Great, now some one paralyzed will read this story and find out it was my dad!"











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vertise that kind of shit better."
PezismyDrug (5/20, 11:48 p.m.): "I was outside

getting yelled at by one of 48hrs dads for no rea-

son....I don't even know how to spell bananna let alone throw one....I really liked 48 hours you know they did their thing but when they accused me of

throwing things at them that hurt my feelings' adding (5/21, 8:14 p.m.): "The father shouldn't have gotten Gatorade thrown on him. Maybe that is true but Chris' father is an adult and he should

act like one too. He got in the faces of innocent kids

at the same time threatened to have them beaten up... I'm sorry but a parent shouldn't act like that." Chris's dad, Keith Mallett, declined to com-ment, but his wife, Diane, said, "My husband

doesn't want to stir up trouble. He was just there

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(tolkfree) 877-879-3441 Janhya Magness: Blind Melors, Sunday, July 15, 4 p.m., 710 Garnet Avenue, Pucific Beach: 858-483-7844

*MSYNC /623 th Quelcomm Studier Manday, July 16, 3500 Sports Arena Bauleward, Son Diego. 619-220-8497

Millencolin (984), Osker, and the Classified: "Cores Bar and Grill, Mandar July 16, 3105 Ocean Front Walk, Misson Beach 858-488-1780 or 619-220-8497 Ben Folds and Glen Phillips (368): Belly Up Tovern, Manday, July 16,

8:30 p.m., 143 South Cedros Avenue Soleno Beach, 858-481-8140 or 619-220-8497

TUESDAY The Buena Viste Social Ceb fecturing Breshim Ferrer (720) and Rubbin Genzilles: Humphrey's Concer by the Boy, Tuesday, July 17, 720 and 7241 Soleite Island Brive, Seltes Island 619-220-8497 or 619-523-1010.

Alajandra Escovedo (570), Richmond Feataline, and the Hatchet Brothers: The Coston, Tuesday, July 17, 8:30 p.m., 2501 Kether Boulevard, micrown. 619-232-355 or 619-220-8497.

Missing Persons (476): 4th & B. Tuenday, July 17, 345 B Street, downtown: 619-220-8497 or 619-231-4343

WEDNESDAY

Deep Sonane Blackout /483/ ord Modcap Otis: Belly Up Tovern, Wednesday, July 18, 9 p.m., 143 South Cadros, Nersue, Solane Beoch. 858-481-8140 or 619-220-8497.

White Stripes / 359, Ven Bondle and the Waxwings: The Cebih, Wednesdey, July 18, 8,30 p.m., 2501 Kettner Boulevard, meltown. 619-232-4355 or 619-220-8497.

JULY

Segar Ray (385), Uncle Kracker, and the Seart: Open Air Theatre, Thursday, July 19, SDSU campus, College Avec. 619-720-8497

Acc. 619-720-6497.
Godsmach 1,2824, the Delthous (2071, Puchlie of Minds, and CKY 4/255 con Diago Sport-Arens, Fridor, July 20, 3500 Sport-Arens, Enderwort, Sm. Dego, 619-720-6497.
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The Young Dubliners (438) and the O'Brice Berthers (829): Humphrey's concert by the Boy, Endoy, July 20, 730 pm., 7241 Shelhe Island Drive, Shelhe Island, 619-220-8497 or 619-523-1010.

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The Yoodoo Glow Skulls 105; Total Chaos /162; Furious IV /107; and F.O.N.: 'Caner Bar and Grill, Monday, July 23, 3105 Ocean Front Work, Messon Beach, 858-488-1780

Spoon /387± The Cerboti Mondoy, July 23, 8:30 p.m., 2501 Kettner Boxieword, midtown: 619:232-4355. The Jeff Hamilton Trio: Atherocum Deryl Hell & John Ootes (451) and he verage White Band (455): humphrey's Concern by the Biry Tarsday, hity 74: 7 p.m. 2741 Sheher Island Drive, Shelter Indeed, 619-2708497 or \$19-523-1015.

Music end Arts Library, Thursday, suly 2 7:30 p.m., 1008 Well Street, Lis Iolia 858:454-5872 Toets & the Maytels (738) and Skeek (743 & Belly Up Town. Ihunday, July 26, and Endey, July 27, 9 pm. 143 South Cetter Newme, Solane Broch. 858 4818140 or a19 270 8497.

Alan Jackson |764| and Gary Allan:

Yes (571) with the Son Diego Symphony: Summer Pays Series, Broadwey Nevol Pier, Wednesdry, July 25, 7:30 p.m., 960 North Horbor Drive, downtown. 619:729-8497 or 619:735-0804 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497

Mary Chapin Curpenter | 793 | and Steve Earle & the Dukes: Humphrey's Concess on the Boy, Wednesday, July 25, 1 pm, 2741 Shelter Island Bines, Shelter Island, 6/19-270-8497 or 6/19-523-10/10.

Putty Laveless / 794½: Humphrey's Concerts by the Boy, Friday, July 27, 7-30 p.m., 2241 Shelter bland Drive, Shelter Island, 619-720-8497 or 619-523-1010.

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The Cowboy Junkles /425 to Humphrey's Concerts by the Boy, Sundo July 79, 7:30 p.m., 2741 Shelter Island Drive: Shelter Island, 619 220 8497 or 619 523 1010

Lynyrd Skynyrd /560 L Ted Negent /575 L and Sunchilds Coor Appliedre, Monday, July 30, 2050 Internament Curle, Chala Vista 619-671-3600 or 619-220-8497

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The Indigo Girls (876), Michelle Moleone, and Peops Show: Humphrey's Concent by the Boy, Monday, My 31, 7:30 p.m., 2741 Shelher Island. Drue, Salher Island. 619:270-8497 or 619:523-1010.

John Mellencamp /514 ± Open Ar Theotre, Tuesday, July 31, SDSU campus, College Area. 619-220-8497

AUGUST Boney James /722:: Humphrey's Coxcers by the Bay, Wednesday, August 1, 8 p.m., 7241 Shelter Idand Drive, Shelter Island. 619:220-8497 or 619:573-1010.

The Circle Jerks /390/ and U.S. Bombs: "Cares Bor and Grill, Wednesday August 1, and Thursday, August 7, 3105 Ocean Front Walk, Mission Booch, 858488-1780 or 619-720-8497

Lecindo Williams /854 and Jim Lauderdalec 4th & B. Thunday, August 7, 345 B Street, downtown 619:720:8497 or 619:731-4343

David Byrne (459): 4th & 8, Friday, August 3, 345 B Street, downtown 619:220-8497 or 619:231-4343

Tower of Power /922:: Humphrey's Concerts by the Boy, Fridoy, August 3, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

The Rippingtons (659) and Keiko Metsul (675): Humphrey's Concerts by the Bay, Sunday, August 5, 7 p.m., 2741 Shelter Island Brive, Shelter Island. 619-220-8497 or 619-523-1010

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Michael Franks /726/ and David Benoît /4175: Humphrey's Concerts by the Bay, Thursday, August 9, 7 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Aerosmith /509/ and Feel /365): Coors Amphitheatre, Thursday, August 16, 2050 Entertainment Cacle, Chala Vista. 619-671-3600 or 619-220-8497.

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Journey /561 L Peter Frampton /562 L and John Walte: Coss Amphitheetre, Saturday, August 18, 2050 Entenanment Crok, Chule Viste. 619-671-3600 or 619-220-8497.

The Ge-Ge's /465/; Vejos Cosino Concerts in the Park, Sunday, August 19, 8 p.m., 5005 Willows Rood, Alpine. 619-229-8497 or 619-445-5400.

Jennel (895): Humphrey's Concerts by the Bay, Sunday, August 19, and Monday, August 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Destiny's Child /612 th Coors Amphitheotre, Thursday, August 30, 2050 Entertainment Circle, Child Visto. 619-671-3600 or 619-220-8497. Art Gerfenkel (#10): Summer Paps Series; Broadway Naval Pler, Friday, August 31, and Saturday, September 1, 960 The Glpsy Kings /578 t Open Air Theatre, Tuesday, August 21, 505U compus, College Area. 619-220-8497.

Los Ritemanus (727) und Jonathum Bustine (499), "A Terfluste to Bub Marley," with Gerald Alberglas (728) and Parti Austine: Humphroy's Concents by the Bay, Tuesday, August 21, 7-30 s.m., 2241 Shather Island Drive, Salaber Island. 619-220-8497 or 619-523-1010.

Ray Charles /949/t Humphrey's Cocorts by the Boy, Tuesday, August 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

David Samborn (641) and Joe Sample: Humphrey's Concerts by the Boy, Wednesday, August 29, 7 p.m., 2241 Shelter Island Drive, Shelter Islan 619-220-8497 or 619-523-1010.

Erykuh Bada (975): Humphrey's Concerts by the Boy, Wednesday, August 22, 7:30 p.m., 2241 Shahar Island Drive, Shahar Island. 619:220:8497 or 619:523-1010. Kamsas /415 jt. Humphrey's Concerts by the Bay, Friday, August 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Stevie Nicks /580): Coors Amphilheetre, Friday, August 24, 2050 Entertainment Carle, Chule Viste. 619671:3600 or 619-220-8497.

Air Supply (403) and Christopher Cress (405): Humphrey's Concers by the Bey, Sunday, Aspast 26, 7 g.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Wysosama /796; Humphrey's Concert by the Boy, Mondoy, August 27, 7:30 p.m., 7241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619:523-1010.

619-22-1010.

**Jody Collins* Wildflower
Festivel** with Judy Collins, Reger
BicCollins (538), Bicklet
Horness (900), and Jeans Ism (621);
Humphrey's Concerts by the Boy,
Wollesday's, September 12, 7 p.m., 2241
Salter Island Time, Settler Island.
619-220-8497 or 619-523-1010.

North Horbor Drive, downtown. 619-220-8497 or 619-235-0804.

Ringo Sterr & His All-Sterr Band featuring Sholls E., Ragar Hedgesen, Howard Janes, Ian Huster, Grag Lake, and Mark Elware: Opes Ar Theatre, Sunday, September 2, SSU comput, College Area. 619-220-8497.

Trisks Yearwood (798): Humphrey Concerts by the Boy, Tuesday, September 4, and Wednesday, September 5, 8 p.m. 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Lenester /786 L Yiejos Cosino Concert in the Park, Thuesday, September 6, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Sergio Meades & Breatl 2001 (694): Humphrey's Concerts by the Boy, Friday, September 7, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

The Rightsoon Brothers (400): Humphey's conents by the Boy, Sunday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619:523-1010.

Ye-Yo Me with the Sam Diege Symphosey: Summer Pops Senes, Broodway Neval Pier, Sunday, Septembe 9, 7:30 p.m., 960 North Horbor Drive, downtown. 619-220-8497 or 619-235-0804.

Smokey Rebinson (60%: Humphrey Concerts by the Bay, Tuesday, September 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Richard Elliot /654/ and Marc Autoline /716): Humphrey's Concerts by the Boy, Thursday, September 13, 7 p.m., 2241 Shelter Island Dine, Shelter Island. 619-220-8497 or 619-523-1010.

Pat Baseter (567): Viejos Casino Concerts in the Park, Thursday, September 13, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Reservy G (662): Yeips Casino Concerts in the Park, Friday, September 14, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Journy Lung /953): Humphrey's Concerts by the Boy, Friday, September 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Crosby, Stills, & Nesh (468): Summer Paps Series, Broodway Navel Per, Inday, September 14, 960 North Harbor Drive, downtown, 619-220-8497 or 619-235-0804. blink-182 /158_ New Found Glery /304_ on Seus 41: Coors Amphitheetre, Saturtoy, September 15 2050 Entertainment Circle, Chale Visto 619-671-3600 or 619-220-8497.

Rick Springfield (579) Viejos Cosne Concerts in the Pork, Sunday, September 16, 8 p.m., 5005 Willows Road, Alaine. 619-220-8497 or 619-445-5400.

Chicago (618): Viejes Casino Concerts in the Part, Tuesday, September 18, and Wednesday, September 19, 8 p.m., 5005 Willows Road, Alpine. 619-270-8497 or 619-445-5400. Spyre Gyra (497) and Clarks.
Bottl (489): humphrey's Concerts by the
Bottl (489): humphrey by the
Bottl (489): humphr

Big Bod Voodoo Duddy (677): Humphrey's Concerts by the Boy, Friday, September 21, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-8497

Ledysmith Black Manuhezo (961) and the Blad Buys of -Alabamo (967): Hamphray's Concers by the Bay, Sunday, September 23, 7 p.m., 2241 Shaller Island Bive, Shalter Island. 619-220-8497 or 619-523-1010.

Revi Shankur (992) and Association Shankur (hunghray's Concurs by the Boy, Tuesday, September 25, 7:30 p.m., 2241 Shelher Island Brive, Shalter Island, 619-220-8497 or 619-523-1010.

Jamet Jackson (628) and 112: San Diego Sports Arma, Wednesday, September 26, 3500 Sports Arena Boulevant, San Diego. 619-220-8497.

Al Jarrosse /537; Humphrey's Concert by the Bry, Friday, September 28, 7:30 p.m., 7241 Shefter Island Drive, Shefter Island. 619-220-8497 or 619-523-1010.

The Pointer Sisters (615): Pola Events Center, Friday, September 28, and Soturday, September 29, 5 miles east of 1-15 on SR 76, North County Inland. 760-510-5100 or 619-220-8497.

OCTORER

Res Brickman (#27): Humphrey's Concerts by the Boy, Thursday, October 4, 8 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Roady Travis (783): Viejas Casino Concerts in the Park, Thursday, October 11 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

The Temptetions /971 th Humphrey's Concerts by the Boy, Friday, October 12, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Gerden Lightfoot / 906 £ Hamphrey's Concerts by the Boy, Sunday, October 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

SA: Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Hight Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.



Press the the 4-digit extension above the category that interests you (for example, 4002 for othernative rock).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)



AEIOU: Blind Melons After Black: Jolt'n Joe's (Escondido)
Against the Well: Epicente
Agent 51: 'Canes Bor and Grill
Aspects of Physics: The
Codeh

Coston Bollvuo: Brick By Brick Blockhole Vortige: Blind

Meiors
Blow Up Betty: Droom Steet
The Brethers from Another
Plemet: Bind Malors
CBF: Joh'n loe's (La Meso)
The CBGBs: Droom Street Chaotic Culture: Brick By Brick The Classified: Epicente, Cones Bor and Grill The Croopy Croops: The

The Decres: Tiki House d.fRost: Hard Rock Cafe (Gaslemp)
Milko Douglety: The Cashol
8 Bell Rack: Blind Melons B Bell Reads: Skind Metons Eeschs: Epicentre ELMT: "Cones Bor and Grill Ether: Dream Street F.O.M.s: "Cones Bor and Grill

Fallure to Appear: Discri The Fiction Engine: Dream

Sheef SHT: Dearn Street
SHT: Dearn Street
Gheefspoer: Blind Molors
Gadilish: Belly Up Tovern
Goldfish: Belly Up Tovern
Grey Bighteen: 'Canes Bor
and Grill 262 The Gun Street Girls: The The Gam Street Girls: The Cashah Hedshah: Back By Back Hell's Belles: The Cashah Hell'ywood Hate: Brick By Back

Hot Monkey Love: Joh'n Joe's

Net Messkey Leves: John John Coll. Messal.

The John Jamese: Deven Snet Langer Than Life: Epicarbis Life Open Snet Langer Than Life: Epicarbis Life Open Life: She House for and Gell Leve Three their Whichey Dev Madedid Grounds: Blief Melons: Real Messar Windows Three their She Messal Messal Life: Melonis: Toron Messal Life: Melonis: Roy Meron Ster and Gell OHMR: Blief Melonis Se and Gell OHMR: Blief Melonis Se and Gell OHMR: Blief Melonis

Onetime Ampels: "Cones Bor

Osethas Aspels: "Cares Be and Gall Oppressed Legic: Bick By Bick Osker: "Cares Ber and Grill The Other Material Plaver Joh's Se's (Escandde) Gregory Page: Jore Joe's (afferbouse

Coffeehouse
Purklife: Hard Rock Cafe
(Goldenp), Dearn Street
Pfull The Agency: Bufful Jon's
Gleen Pfullings: Belly Up Tovern
Purchlime: Dearn Street
Rad Bones: Martini Ranch
(Foriette)

Brick
The Red: The Rhythm Cafe
The Rolling Blackout: Live The Shitgiveits: Brick By Brick Jose Sinatra & Friends: Jose

loe's Coffeehouse The Sloppy Meat Enters: special Duties: Brick By Brick Special Deties: Brick By Brick Special Ed: Sham Rocks Shock Special Ed: Sham Street Seb-Factor: Jol'in Joe's

(La Mesa)
3 Against 1: Blind Melons
Ton Percent: Dream Street The Like: Buffalo loe's Thermos: Joh'n loe's (Escondido)

Transit Aural Assault: The

(exhor)
The Unsump Zoreat Epicentre
Vertillarde Live Wee
Violand Sacdery: Bock By Brick
Velocas of Reason: Hard Bock
(afe (Estamp)
Ven Bendiller: The (coboh
VenDeo Templet: jol'n joe's
(Esconddo)
The Warnwings: The (coboh
White Sartyees: The (coboh) (Carbod)
The Organization: The
Kensington Club
Fink Froyd: Humphrey's
Positive Approach: Pol Jony's
Private Domain: Dick's last
Resort

Zero Day: Brick By Brick

EXTENSION 4003

sponsored by HINDOMENU.

Atomic Bombsholl: To Leo's Lounge
442 Stly Bacon & the Forbidde
Place Croce's Top Hot Bor and
Grille

Dig Rig Dolume: Tio Leo's The Blazers: Croce's Top Hat Bar and Grille, Tio Leo's Lounge Basso Yard: Hennessey's Tovo

Bood Tent: Hennessey's lover (Contbod) The Bradwar: Wirstors The Chapse: Show Rocks Shoot The Chamsy Levers: Wirstors Coll Boor: On The Rocks Collision Experiment: Bick B Cool Bond Lake: McP's bish

Pub and Grill The Day After: The Kensington Decry: The Caston

Up Tovem
Detroit Underground:
Fogethy's Pub
Detver Jake: Joh'n Joe's (La

Meso)

El Jardin: Neimons Bor and Grill

Alekandro Escovedo: The The Four Kings: Belly Up

Up Tovem Glissando: Blind Melors Goes to Boven: "Cones Bor

Logone: 94th Aero Squadron The Last Exit Band: Wirstons The Late Edition: Dirk's The Late Late Show: Tik

Madcap Otis: Belly Up Tover

McPherson Strets: The

Missing Persons: 4th & 8
Missing Persons: 4th

Mightherwik: (arvers Mude BBQ: Hennessey's Toverr

Raw Power: The Casboh The Restless Natives: Cayon

for and Grill
The Reckin' Aces: Croce's Top

The Reckler Aces: Crock's Top Het for and Grife
Reckler Under Dick's Lot Resort
Reckler Control for
Reckler Control for
Reckler Control for
Servers Reckler Control
For and Grif
Server Reckler Text Reckler
For and Grif
Lot in Story
Servers Reckler Second Wind
Servers Reckler
Reckler Second Wind
For Reckler Reckler
For Servers Reckler
For Rec

Lounge Selstice: Blind Melors Square Circle: 4th & B Serf Report: Suf N'Soddle This Side Up: Dimond Jim's Nightchib The Vertices Desice Perty: Fagesty's Pub The Ventillators: Coyote Bor and Gell Vibe Tribe Chronicles: Bind Helons Mealus Bar: Blind Melons Y3K: Boar (ross'n -Warren Zevon & His Band: 4th & B

Zoo Stery: 46 & 8

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Dynamite Boy
The Stryder
Junction 18
The Ghost
Notice
Frider, July 20
MadCaddles
Ann Beretta
Lucky Stritte
Oskar
Nobody's Horo
Sunder, August 5 Sunday, August 5
Good Riddiance
Death By Stereo
Kill Your Idels
Over My Dead Body
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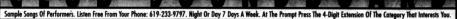
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DO A 180



Press the the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

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Cesino

B Materal: Behio Belle (ruise
The Disce Pleaps: Buffolo Joe's
DJ Pael: Rock Bottom (Geslemp)
The 80x Allsters: Buffolo loe's, Humphrey's Higher Ground: Jimmy Love's Jody & Co.: The Metophor

Coffeehouse Stephen Knight: Shooters Bar and Grill and Grill
The Legends: Yiejs: Casino
Danney Lopez: The Butcher Shop
Makai: Humphrey's
The Marinators: Kelly's Pub
The McNelly's: Solone Booch

Coffee Company Sean McVicker: The Imperial

Mystique: Jimmy Love's

O'CONNELL'S

PUB & NIGHTCLUB

FRIDAY, JULY 13

TOMCAT

COURTNEY

Ms. Julia

& THE

BLUE CATS

RIDAY, JULY 20

NRG: Dick's Last Resort limmy Love's **Natural Selection:** Hord Rock (ste (Geslamp)
The New Brood Band: The

and Gril
The Rhythm Dogs: The Alley
Rising Star: Humphrey's
Robberecht the Pianoman:
Roge's on 5th
Roz and the Wrecking

Grew: Immy Love's S.O.B.: The Rointree The Two of Us: The Metaphor

EXTENSION 4005

Ague Duice: Croce's lazz Bor Carol Ames: Humphrey's The Barfly Tria: Monzu on Prospect Street
The Ray Barrie Big Band:
The German-American Societies
The Buffeetics: Croce's Top Hot
Res and Gille.

The Bullemics: Unco 3 tops re-bot and falle Black Member: Jule Joert Cale Joey Bowser: Buffee Joe's Caboure Diseas: Wristors John Cale: Hotel del Corondo The Joeps Combrens Challett; Gron's Jazz Bor Brace Comerces: Cayste Bor and Fall

and Gell The Gilbert Castellanes Hammond B-3 Trie: Uio's The Gilbert Castellanes Geartet: Juke Joint (afe, Onyx Room Judy Chambertain: The (rescent Stores Grill

The Claris Cosmor Juzz Duc: Hotel del Caronado Coel Blues Micx, Juka Joint Cafe The Cazzano Quilater: The Book Works/Pornikin Cafe The Credit Union: Nermons Bor and Grill Jo Dank: The German-American Societies

Grill
Vince Delano: Onyx Room
The George Farres Band:
Ristorante Michoelangelo
Domie Fissell & Company
East: Volentico's Jazz

Supper Club 638 ... Glen Fisher con Alma: Croce's

Jazz Bor GB3: Dizzy's

Corondo
Philippe LaJeone: Dizzy's
. Ten Moglione: Jirray Love's
Bob Mognesson: Dizzy's
Jerry Mehsick: Fo's Cucino

The Jerry Metrick Trie: Fie

(ucins believe to the state of the state of

Dizzy's The See Palmer Quartet: The Boyou Bor and Grill, Juke Joint (cfe
The Eddie Palmieri Salsa
Orchestra: 4th & 8
The David Patrone Quartet:
(noce's lozz Bor, Martini Ronch

(Geslamp), Mentri Ranch (Encinites), Monzu on Prospect 740 ... Psydecar: Buffalo loe's, Mantei Ranch (Encinitals) 682 — Quiet Storm: Rock Bellom

(Geslamp)

Dean Paul Ratzman: Sorte Real to Real: Humphrey's Real to Real: Humphrey's Reflection: Dizzy's Cafvin Romanics: Humphrey's Rick Ress: Lo Costo Collee Roszing Co., The Bhythm Cafe The Sam Diego Cencert Jazz Bond: The Inn Soites Josies Dos Santes: Dream Sheet

Herman Olivera: 4th & B See Palmer: The Cotypse Cat

Snet
Reggle Smith & Pressed for
Times: Interny Love's
Spacemen Spiffs Buffalo Joe's,
Onys Room
Peter Spragues: Dzzy's
Philip Sterling; Fe's Cusine
Italian
George Streetman: Fe's
Cusin Italian Cucino Italino
Joe Terrentino: The Wyndhom
Emerald Plazo
The Terri Thomas Big Band:

Viejes (esino
The Rob Thorsen Trie: Lile's
Trie du Jour: The Booch House
The Jaime Valle Bosse-Juzz
Quartet: Tutto Maie
Joime Valle and Equinox:

and Grill Andy Villas-Boes: Torriko Bo & Grill

The Mike Wofferd/Holly Hofmann Jazz Geartet: The Crescent Share: Grill EXTENSION 4006

Bogo Tricks: Neimons Bar and The Dealers: Neimons Bor and The Jerry McConn Band:

Cayote Bor and Grill

Outno: The Yacht (lub

Semisi and Felabola: The Basch House Sownd Tribe Sector Mine Belly Up Tovern Tribe of Judah: Winstons

EXTENSION 4007 The Bastard Sons of Johnny

Cash: Tio Leo's Lounge Emerald River: Magnaña Mulvaney's Elmore Jennings: Don's Cocktail Launge Nitro Express: The Bel Dics

Country Store
Old Hwy 80: The Pine Valley The Ranch Rockers: Fanne's Smith & Western: Finn



Stoin Pub Drums & Tube: Westons Devek Deplessies: Invo Ine's Caffeeboore Evens: Early's Pub Ben Folds: Belly Up Tovem Four Wey Street: McT's inch Pub and Gall Tom Griesgraber: Experience Caffee Coffee Joey Harris: McP's kish Pub

The Hatchet Brothers: The Ould Sad, The Casbeh Linda Hummer: Lestar's

Caffeehouse In-ARhythau: La Casta Caffee Roasting Co. Javid: Borders Books & Music Javist Borders Books & Music (Cornel Mountain) The Justin Brothers: The Book House Bob Karwin: Mocho Morket

noce Kev: Borders Books & Music (El

(ajon)
Larry: Westons
Alison Lousdale: Lester's
(affeebouse
John Lowery: Solone Beach
Coffee Company



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> > > 1053

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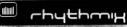
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ONDAY, JULY 16
pm: VIII Freud
xm: Wide Open
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THURSDAYS

9 pm - close FRIDAYS

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SATURDAYS 8:30 pm - 12:30 am live salsa music with Canela Pura

SUNDAYS 9 pm - 2 am



2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)



Kate Monreal: Tamko Bar &

Jim Moore: McP's lish Più pre Jason Mraz: love lee's

Coffeehouse Matt Nathanson: Border, Books and Music (Musicin Valley) Borders Books & Music (Cornel

829 The O'Brien Brothers: Tommy Price: Kely's Pub Usa Sanders: Bely Up Tovers

EXTENSION 4009 BLUES/SOUL

Aunt Kizzy'z Boyz: Patrick's II The Boyou Brothers: Big Doddy & the Money Shakers: Big Jim's Old South

Blue Four: Potick's II Blue Heat: The Kroken Blue Largo: Mixe Blue Rockit: Redish

Silve Redde: Bedrid
Silves Teckers: the Scien
Tommy Bodd & Windy City:
Verbrand Silves Silves

Cabaret Diaso, July 14, Winston's

Nathon James: Big Jim's Old South Bor B Q Condye Koner: The Cotypso Cate The Lome Tones: The Gordon Bersch Brewery The Lacky Stiffs: Ponick's II Michele Lundene B. Blues Streets Brooks III

Streak: funck's II 947....The Bill Magee Blues Band

Mercy Mallick: Bind Melons Peter Mallick: Bind Melons Buddy Miles: Vktor's 484 Jeff Moore and the Witchdoctors: The Kraken

Chris Morris: The Noked Bear Ms. Julia & the Blue Cats: O'Connell's Pub and Nightfub The Nude Blues: Bohic Belle

Len Rainey & the Midnight Players: The Gordon Biersch Brewery
913 Shelle: Juke Joint Cale
945 The Soul Persuaders: Dick's

The Soul Persuaders: Dick's Last Resort Todd Stedman & the Fat Tones: Nemons Sor and Grill The Stillettos: Island Sports & Spiris, Redfish

Sweet Blue Onion: McP's Insh Pub and Grill The Urban Gypsys: Humphrey's Billy Watson: (syste Bor and Grill, Big Jim's Old South Bor B Q Buick Wilson: Belly Up Tovern

YTENSION 4010 Bill Beyer: Sonte Restouront Calle La Moze
Carle La Moze
Sandy Chappel: Cafe La Maze
Ray Correa: Offic's Restaurant
Lainie Correa: Offic's
Restaurant

Michael Elizando: The Zodick Vicki Eriqut: House of Munich Expressions of Praise: Juke

Joint Cale
Patrick Hill: Olle's Restaurant
Kjell Holmes: House of Munich
Orquesta Primo: Belly Up

Ping Hu: U.S. Grant Hotel Daniel Jackson: Herel del

Corenado
Gordon Kohl: House of Munich
Tony Lencioni: La Casa del

Zoro
Barry Levich: La Volence Hotel
Dick Matsan: La Coso del Zoro
P1. Shi-vNath MishRa,
Desbrat MishRa, & Roiz
Khan: Giola:
Orquesta 8.8: Sevilia
James Parrisk: Hotel del
Corondo

Caronado Kristi Rickert: La Valencia Hotel Carl Robinson: The Beach

House Son y Clave: Sevilla Jim Trousdale: Hotel del

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"Circuit Duze": DJ Monty Q at the San Diego Sports Arena, Saturday, July 28, 3500 Sports Arena Boulevard, San Diego, 619-220-8497. Club Drink: Thursdays, DJ Shawn Temple and guests spin hip-hop, funk, and more. No cover with Reader ad. Plan B, 945 Garnet Avenue, Pacific Beach. 858-483-9921.

Club '80s Thursdays, DJs Bryan Pollard, Kurt Heilige, Miss Katte, Richard D. Todd, and Zero Out spin the best of '80s music, new wave, synthopo, and new romantic; 21 and up. Shooterz, 3815 30th Street, San Diego, 619-524-0744; into line, 619-465-5827.

Club Hollywood: Fridays and Saturdays, true hip hop & funk and rare groose: Hollywood Star, 1320 Fifth Avenue (between A and Ash), downtown, 619-232-2102.

Club London: Sundays, DI Demen and DI Darren spin the best in new and classic British dance music; 21 and up. Shootera, 3815 30th Street, San Diego, 619-574-0744. www.popmur.com/fublenden/

Club 911: Fridays and Saturdays, Top 40, hip-hop, house, and trance, 2000 -capacity multi-level venue; 18 and up. Red Mill Entertainment Complex, 1340 Broadway, El Cajon, Recorded info, 619-441-1800.

Club Retro: Tuesdays, DJ Dementia and Esoterica spin the best of '80s and '90s new ways, synthesos, industrial '90s new wave, synthpop, industrial dance, and more. The Brass Rail, 3796 Fifth Avenue, Hillcrest, 619-298-2233. www.synthclubs.com.

Club Rio Nile: Saturdays, on first dance floor, DJ Mikee and Junior spin hip-hop, old school, and more; second dance floor, banda cumbia music with DJ Petersen alternating with live band. All ages. 4945 Hon Avenue, San Diego. Recorded info 619-903-7480.

Club Tropics: Thursdays, Fridays, and Saturdays, DJs Kool T, Stiffy, and guests spin hip-hop, Latin, old school, and reggar. 740 Nordahl Road, San Marcos. 760-737-9402.

Marcoi. 760-737-9402.
Cheb Ultrus Sarthays, superstar guest DJs, hakoory seating, smoking terrace, laser light shows. 33,000 water of laser light shows. 33,000 water of laser light shows. 33,000 water of laser light shows. 34,000 water laser light shows. 34,000 water laser light shows the space of laser laser light shows the laser las

Darkwave Garden: Fourth Saturday of every month. Dls Dragon, Todd, and Tom King spin gothic, pop, and darkwave, 21 and up 9 p.m. to 2 a.m. the Hole, 2820 Lytton Street, Loma Portal. 619-226-9019; info line, 619-465-5827, www.klubs.com

dfh: Mondays, 70s hip-hop and house, Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-881-8140, Wednesdays, Neimans 300 Carlsbad Village Drive, Carlsbad, 760-729-4131.

Disco Inferno: Tuesdays, 7 p.m. to 10 p.m., DI spins hustle, West Coast swing, nightclub two-step, cha-cha, and requests. Hollywood Star, 1320 Fifth Avenue Jettween A and Ashl, downtown. 619-232-2102.



Janiva Magness, as an actress/singer/ban-dleader, says she's known hardship aplenty, enough in this lifetime to qualify her as an honorary soul sister. She calls herself a surenough in this lifetime to qualify her as an hororary soul sister. She calls hereaf a survivor, says that hard times are what make hard survivor, says that hard times are what make hard survivor, says that hard times are what make hard survivor. As the survivor and the survivor and the survivor and the survivor and times like a serior survivor and times like a woman coaxis (quoto out of a bartender way past last call and at other times like a seriorment tyring to water an an association of the survivor and times like a woman coaxis (quoto out of a bartender way past last call and at other times like a seriorment tyring to water an an association of the survivor and times like a woman coaxis (quoto out of a bartender way past last call and at other times like a seriorment tyring to water an an association of the survivor and times the surv

dards. Magness's book is full of classics like "Mojo Boogle," Muddy's "What's the Matter with the Mili, and Billie Holiday's "Billie's Blues. Even new songs are approached with the care and loyalty given a fine antique.

Antique.

Magness is a Detroit native moved to Los Angeles. In the revolving backscratch that is the music scene, she and her husband, the bassist Jeff Turmes, have appeared



device that could have been borrowed from Madonna. It's a flashy chrome thing with two big copper breast cones, and if that isn't the

JANIVA MAGNESS, Blind Moione, S. July 15, 4 p.m. 858-483-7844. \$5.

Pragon Lounger First and third Friday of every month, the finest in breaks and drum 'n' bass. Brick By Brick, 1130 Buenos Avenue, Bay Park. 619-687-5779; info line. 619-220-4944.

and local Dis spinning house music. 21 and up. 9 p.m. to 2 a.m., the Hole. 2820 Lytton Street, Loma Portal. 619-226-9019. Bche: Fridays, international, nat and local DIs spinning bouse me

The Flame: Sundays, Fiesta Latina Night, DJ Frost spins bamba, merengue, salsa, and cumbia, Mondays, Spin Olst, amateur night, all DJs welcome, 9 p.m., no cover. 3780

Park Boulevard, San Diego. 619-295-4163.

Fusion: Mondays, fusing techstep, industrial, and all forms of dark electronic music. Room 1: DIs electronic music. Room 1: DIs Puppeterr. Box, and Agent 1. Room 2: open turntables and pool table: 18 and up. Club Xarth, 4225 30th Street (at El Cason Boulevard), North Park, 619-584-2720. www.clubsanth.com.

619-584-2720, www.clubranth.com. Ice House Young Adult Dance Club: Thursdays, Fridays, and Saturdays, DJ (Johnny Johnson and Monique spin hip-hop, R&B, and boort bass, Dance to trance, progressive house, and jungle on the patio. Sundays, Jammin' 290 night with Shawe B, Featuring 290 Jam Machine DJ Kool T. All ages,

high school ID required for admittance, 775 Metcalf Street, Escondido, 760-741-1271.

Exondido, 760-741-1271. Industrial Revolution: Special event brought to you by Therapy and Laminal, Friday, July 27, and Sanarday, July 28, with JD is Proposed for Committee of the Committee o

Jolt'n Joe's: DJ events every Thursday, Two locations: 717 N. Escondido Boulevard, Escondido, 760-743-7665; 8076 La Mesa Boulevard, La Mesa, 619-466-2591.

Liquids DJs spin deep house, trance and hip-hop. Fridays, E-Street Alley 919 Fourth Avenue, downtown. 619-231-9200. www.metropolisproductions.com.

www.metropolaproductions.com.

Karman: Thurdansk, hip-hop from
9 p.m. to 2 a.m., house until 4 a.m.
Club Montage, 2028 Hancock Street
midtown, 619-294-9590.

Nelmann: Saturdays, Club Carouad,
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Pivot: Fridays, two-step/U.K. garage and house. Info line, 858-831-1820.

9

The Rhythm Lounge: Wednesdays, Jive, downtempo and house. Thursdays, Deep, drum 'n' bass. 619-224-4835.

Sabbat: Saturdays, DJs Eric Hart. 30th Street, San Diego. 619-574-0744; information, 619-296-1301.

Saturday Night Fever: Two levels, three rooms, five bars. DJs Eez One and Vinny. Saturdays, 'Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Sevilla: Fridays and Saturdays, Latin Euro House with DJs Valo and Guerrero. 555 Fourth Avenue, downtown. 619-233-5979.

Sklee Lounge: Thursdays, Salsa Fever, salsa and merengue. Fridays, DJ Regin spins Parry Mix, old school to current dance hits. Saturdays, Salsa Fever with DJs Juan "Kaliente Mix" Serrano, Alex

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The Tony Bennett/k.d. lang summer tour is about to kick off. Commencing in Portland, Maine, and ending in New York City, the pair will play 23 dates, including TWO in California...let's see...L.A. and Concord—CONCORD Where the hell's Concord—like

up near Oakland or some-thing? They're playing a fucking suburb of OAK-

gall!
Hey people — let's show those snoots and go see Prince Pudding instead!
Oh...he's not in town such a great idea. Let's see what else... Oh I know...the



CREEPY CREEPS, The Casbab, Thursday, July 12, 8:30 p.m. 619-232-4365. 87.

"El Heavy" Ramirez, and Jose "Ole" Velazquez. Four Points Hotel, Sheraton San Diego, 8110 Aero Drive, San Diego. 858-277-8888, x7038.

Solution: Mondays, resident DJs Phil the Snakeman, Steven Flex, Charlie Rock, and Merrin 8 spin hip-hop and rare groove. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Studio 5th Avenue: Fridays, DJ Dementia spins outrageous retrodisco and glarn music; 21 and up. Lips, 2770 Fifth Avenue: 877-295-0380.

Studio 64: Fridays, hard and Studie 64: Fridays, hard and progressive house music with a separate hip-hop room. Three floors and five rooms, with three separate smoking patios. International guest Di superstars weekly, 9 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midlown. 619: 294-9590.

Technocality: Fridays, local and national DJs spin all genres of electronic and digital dance music. Club Xanth, 4225-30th Street (at El Cajon Boulevard), North Park. 619-584-2720. www.clubxanth.com. Therapy: DJs Bryan Pollard, DMNR, and special weekly guests spin industrial, EBM, fetish, gothic, and darkwave. First Fridge of every month at Club Vortex, 2515 Adobe Falls (1-8, exit Waring Road), 619–858–8888; emaining Fridges at the Hame, 3780 Park Boulevard, San Diego. 619–465–5827, www.kfubs.com.

Trip: Thursdays, Dis Greyboy and

619-687-5779.
Turntable Lounge: First and Third Wednesday of every month, open mile, turntablaism, underground hip-hop, rare groove, and regger with DJ Bojo, Argonaut, AMX, Mark-One, Jecs, Resonance, and lo-ill. Club Vortex, 5215-Adobe Falls (1-8, exit Waring Road), 619-858-888.

Waring (60al), 619-858-8588. The Underground Leungar Thursdays, DJ Sachamo and international guests spin deep house music. Fridays, Henry Rotation, the best in hip-hop and soul. Two dance floors, luke Joint Cafe, 327 Fourth Avenue, San Diego, 619-322-5001, swwe.theundergroundlaunge.com.

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LOCAL MUSIC

If you wish to submit a listing, call 619-225-5000, cat. 405, night or day by 5 pm Friday, he week prior to publication. To tend weekly or monthly schedules, fax or Lyme Houst a 760-788-0329 or mail to Reader Must Seene, P.O. Bas 6500, San Diego CA 92180-5003. Upcoming concrets, underground club, listings, or performances that are not at a club should be directed to 619-232-5000, ext.

North County

The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173.

Belly Up Terena, 143 South Celros Avenue, Solana Beech, 158-481-9022. Thurnday, 8:30 pm. Sophie B. Hawkim and Lius Samber, Southir Cock. Friday, 5:30 pm. Buick Wilson, 9:15 pm. Guidhin and the Four Kings. Saturday, 9:15 pm. Sound Tribe Sector Nine Sunday, Crypeasa Prima. Monday, 8:30 pm. Ben Folds with Gler Phillips. Treadby, Fasebux, Gnoble Run, and Let 1.3 Westenday, Deep Banana Blackeur and Mankap Otto.

Big Jim's Old South Bar B Q, 190 North Coast Highway 101, Encinitas. Saturday, noon to 2 pm, Nathan James. 3 pm to 6 pm, Billy Watson, blues. Sunday, noon to 2 pm, Steve Write, acoustic blues. 3 pm to 6 pm, Big Daddy 6-the Money Shakers, blues

Bub's Whiskey Dive, 301 Pier View Way, Oceanside, 760-757-BUBS. Friday, Sewer, rock. Saturday, Love Tree, alternative.

The Calypso Cafe, 576 North Highway 101, Encinitas, 760-632-8252, Live music most nights, Call club for featured guests. Wednesday 7:30 pm to 10:30 pm, Sue Palmer wi Candye Kane, jazz and blues.

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the Restless Natives; rock, reggae.
blues. Saturday, 3 pm to 5:30 pm, the
Ventilaters, rock and blues, 6 pm to
10 pm, the Ferry McCann Band,
reggae, rock, blues. Sunday, 2 pm to
450 pm, the Jercy McCann Band,

4:30 pm, the Jerry McCann Band, blues, 5 pm to 9 pm, Bruce Came Fogerty's Pub, 1260 West Valley Parkway, Escondido 200 Valley Parkway, Escondido, 760-480-0831 Thursday and Wednesday, Various Dance Parks Priday and Saturday, Detroit Underground, rock, soul.

Hennessey's Tavern (Carlobad), 2 Roosevelt Street, Carlobad, 760-729 6951. Friday, Bone Yard, surf rock. Saturday, Nude BBQ, rock.

Joh'n Joe's, 717 North Escondido Boulevard, Escondido, 760-743-7665 Music is alternative/rock. Friday, Whither, Vool boo Temple, and After Black. Saturday, Thurmus and the Other Natural Flavor.

The Kenken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, Jeff Moore and the Witchdoctors, Friday, Blue Heat, Saturday, the Blue Broken, Sunday through Wednesday, call club

La Casa del Zorro, 3845 Yaqui Pass Road, Borrego Springs, 760-767-5323.

Fox Den: Thursday through Saturday, and Wednesday, 7 pm to 11 pm, Tony Lencioni. Sunday and Monday, Dick Matson, piano/vocals.

La Costa Tournament of Champion Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carisbad. 760-438-9111. Friday and Saturday, . live non music.

Martini Ranch, 485 South Coast Highway (at "D" Street), Encinitas. 760-943-9101. Thursday, Psydear. Tucsday, 6 pm. the David Patrone Quarter, jazz. Wednesday, Rad Bones Miracles Cafe, 1953 San Elijo Avenue, Cardiff, 760-943-7924. Friday, Steve White, acoustic blues. Satu 7:30 pm to 10:30 pm, live acoustic/folk music.

Nelmans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, 6:30 pm, in the carousel, the Cradii Union Friday, the Dealers and Bago Tricks, reggae. Safttiday, Mower and Lil Cip. Sunday,

The Raintree, 755 Raintree Drive, Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm, S.O.B., contemporary.

to 10 pm, S.O.B., contemporary.

Rhythm Cafe, 4321C Oceanside
Boulevard, Oceanside 760-631-4466.
Thursday, Rick Ross, jazz. Friday, the
Garrett Thomas Band, country.
Saturday, the Red, alternative.

The Roadhouse, 2102 Main Street. Ramona. 760-788-1944. Friday and Saturday, live rock and roll.

South Highway 101, Solana Beach, 838,792, 1553, Briday, 7:30 pm to 10:30 pm, John Linery, folk Saturda 7:30 pm to 10:30 pm, the McNellys, eintemporary, Sunday, call club for



When I see a band referred to in print as the new Velvet Underground...when I hear the name "Robert Johnson" dropped in conver-sation about a new band...when a young band seems to come from nowhere with a visual style intact and a sound that seems to draw on a wealth of knowledge and tradi-tion, I can't help but be suspicious. Since the hype around brother-and-sis-

since the type around bottler-and-sis-ter duo the **White Strippes** grew so intense that even sleepy old *Rolling Stone* took notice, my BS detector has been screaming. "They're good." I kept saying. "But they're not that good." I'm humbled to say that, after just one listen to the Whites' new album, White Blood Cells, the screaming has

stopped, I'm a believer.
The heart of the Whites' appeal is put best in a couple of oddy sequenced sentences from the liner notes from the liner notes from the ew album: "Our friends aren't there to help, but maybe that's the best heigh they could give. An old song is also the best with the stripped down setup of the White Stripped-down setup of the

stripped-down setup of the White Stripes has its limitations, but those limitations force **Meg** and **Jack** to be creative and always on alert. They don't have the option of hiding behind a bass line

while they catch their breath. As for old songs being the best that's why nearly every White Stripes song that's why nearly every White Stripes song sounds like a half-remembered oldle. But oldles covers are too easy. Meg and Jack assemble their own take on classic styles and invest enough passion to make them new again. Better than that, they rock again, like they haven't rocked in years.

WHITE STRIPES

Von Bondles and Waxwings also

(To hear a sample of the White Stripes, call 619-233-9797, wait for the prompt, then punch in ext. 4359.)

WHITE STRIPES, The Casbah, Wednes-day, July 18, 8:30 p.m. 619-232-4355. \$8.

Surf N'Saddle, 123 West Plaza Stre (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, Surf Report, rock. Saturday, Max Blasto, rock.

Tomiko Bar & Grill, 87 Encinitas

Valentino's, 11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm to 10:30 pm, and Saturday. 6 pm to 10 pm, Donni Finnell and Company East, jazz.

Beaches

Blind Melons, 710 Garnet Avenue. Pacific Beach. 838-483-7844. Thursday, Fuse Box with AEIOU. Friday, the Bruthers from Another Planet, Choulspoon, OHM, and Malachi Crunch, alternative. Saturd

Mallick and Mercy Mallick. Wednesday, Wonka Bar and Megaroot.

Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 838-488-1780. Music is rock/alternative unless otherwise noted. Thursday, ELMT and 6-O.N. Friday, Rahzel Monday, Millencolin, Osker, and the Classified.

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Country & the Blue Dusters, Blues. The Crescons Sheree Gell Latop the Hotel La Jolla; 7:855 La Jolla Shores Drive, La Jolla, 8:88-490-9641, Friday, 8 pm to 11 pm, Judy Chamberlain, azz voxalist. Saturday, 8 pm to 11 pm the Miki WoffardHolly Hofmann Jazz (with WoffardHolly Hofmann Jazz (with WoffardHolly Hofmann Jazz (with WoffardHolly Hofmann Jazz (with WoffardHolly Hofmann Jazz) (with Woffar

Depublic, jazz.

Dream Street, 2228 Bacon Street, to-cam Beach, 619-222 B131. All shows start at 8 pm. Thursday.

Parishine, brant, the Reamon, and SHT, alternature, Friday, the John Common of the C

Galoka, Stoty La Jolla Boulevard, La Jolla Wis SSI 8620, Friday Saturday, and Sunday. 7 pm. Pt. ShovNath Michika, Deobras Michika, and Race Khan.

The Hennessey's Tavern (PB), 4650 Mission Boulevard, Pacific Beach 858-483-8847. Friday and Saturda log to k Late **Edition**

Iver rock : Coffeehouse, 1956 Facon Street, Se an Beach, 619, 23, 5156, Muse, is aconsole folk unless otherwise instead of the street Man. Friday, Groppy Fige. Saturdar, all slab for information. Sunday, Forsk Displayse Monday, Wents open make night. Tuesday, for Similar de Friends, alternative Wednesday, Robin Henkel, blues.

La Valencia Hotel, 1112 Prospect Street, La Jolla 858-454 (0771; Thursday, and Sunday through Wednesday, 6:30 pm, Barry Levich, piano variety, Friday and Saturday, 7:30 pm, Kristi Rickett, piang.

Pacific Beach Bar & Grill, 860 Carne Avenue, Pacific Beach, 858-272-7278 Club Tremos, call club for

Shooters Bar and Grill, Radisson Hotel. 3299 Holiday Court, La Iolla 858-451-5500. Thursday, Eriday, and Saturday, Just Follack, painto Tuesday and Wednesday. Stephen Kinghi.

Tiki House, 1152 Carnet Avenue, Practis Beach, 858-273-9734 Thursday, Sorch & Freenick Friday, the Deones surf-risck Saturday, Birth Pop and the Lite Show Sunday, Chris Kelly's open mike night

Victor's Restaurant & Bar, 2702 North Mission Bay Drive, Messon Bay, 858-490-190, Thursday, 7-30 pm, Buddy Miles with Tommy Budd & Windy City, blues.

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Authony's Star of the Sea, 1360 North Harbor Drive, San Diego, 619-232-7408. Thursday and Friday, 530 pm. the Jame Valle-Bob Magnusson Duo, Brazilian Latin jazz.

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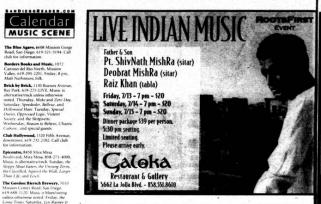
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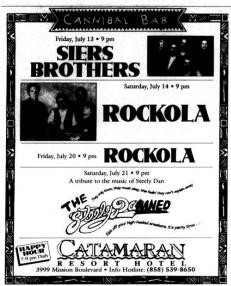
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Diszy's, 348 Seventh Avenue, downtown. 858-270-7467. Friday, 8 pm to 11 pm. Reflection, jazz. Saturday, 8 pm to 11 pm. Bob Mover, Peter Sprague, Bob Magnussen, and Duncan Moore, jazz. Monday, 8 pm to 10 pm, the Jazz Project, big band. Wednesday, 8 pm to 11 pm. Philippe LeJeune and Sue Palmer, jazz.

Plo's Cucins Italiano, 801 Fifth Avenue, downtown, 619-234-3467, Friday, 7:30 pm. Jerry Melnick, 1822, solo. Saturday, the Jerry Melnick Tri-featuring George Streetman and Phil Sterling, 1822/variety.

4th & B. 345 B Street, downtown. 619-231-4343. Thursday, the Eddie Palmieri Salsa Orchestra with Herm Olivera. Tuesday, Missing Persons at Square Circle. Wednesday, Warren Zevon & His Band and Zoo Story.

Hard Rock Cafe (Gaslamp), 801 Fourth Avenue, Gaslamp, 619-615-ROCK, Thursday, Natural Selection, if Rost, Voices of Reason, and Parkin ock/alternative.

Jimmy Love's, 67.2 Fifth Avenue (corrier of Fish and G), downtown. 619-595-0123. Thursday, NRG: Friday, Ree and the Workshop Crew. Saturday, Myrique. Sunday, 6 pm to 10 pm, Jazzmag featuring Tim Maglione. Monday, 6 pm to 10 pm. Reggie Smith & Prescol for Time, sazz. Tuesday, 6 pm to 10 pm. Myrique, sazz, funk. R&W Wednesday, 7:30 pm. Higher Ground, pop.

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Lilo's, 1125 Sixth Avenue, downtown, of 19-231-1969. Music is jazz. Friday, 7 pm to 9 pm, the Gilbert Castellanos Hammond B-3 Trie. Saturday, Cyrithia Hammond, swing, jazz. Sunday, the Rob Thorsen Trie.

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Defame Tuesday, Gilbert Gastellams, Patrick' 81, 248 F Steret, downtown, s19-233-3977. Music is blurs unless otherwise roosed. Thursday, the Bill Mager Blurs Band Friday, Michels Lundere & Blues Streak, Saturday, the Lucky Stiffs, Sunday, the Descons. Monday, Autor Kizzy' 2 Roy, Tuesday, the Bayou Brothers, Wednesday, Blue Four.

Roger's on 5th, 835 Fifth Avenue, downtown. 619-702-0444. Thursd and Saturday, 6 pm to 11 pm, also Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

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Croce's Top Hat Bar and Grille, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, the BelFonics, blues. Friday, the Bluzers, rockabilly.

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Jimmy Love's, 672 Fifth Avenue

Juke Joint Cafe, 327 Fourth Avenue, downtown, 619-232-50UL. Thursday 7 pm to 11 pm, the Gilbert Gastellanos Quarret, Latin jazz, Friday, Cool Blue, Saturday, 7-39 pm, Black Mambo, jazz, Sunday, 1 pm, Expressions of Praise, 7 pm, Shelte Wednesday, 7 pm to 11 pm, Cyritha Hummond, jazz.

Martini Ranch, 528 F Street.

Redflah, 731 Fifth Avenue, San Diego 619-234-7226. Friday, Blue Rockit. Saturday, the Stilettos, blues, rock.

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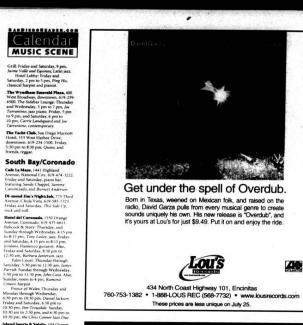
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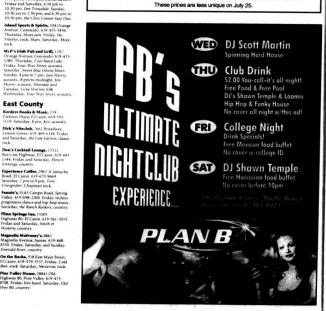
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The pigeons on the pier think they're pets. After ordering our lunch at Tin Fish, my boyfriend and I sat down at an umbrella table next to the railing and found ourselves under intense scrutiny by a trio of birds who stared steadily, deeply into my eyes, as though waiting for a signal. "They look like vultures," said my boyfriend. "I dunno. I'm thinking more like my old cat." I said. As though agreeing, one pigeon promptly hopped from the tailing to our table. "You have to wait like the rest of us," my boyfriend chided. "Twenty minutes or so, they'll call your the bird hopped back up to the rail.

Aside from a bait boutique in a corner of the

restaurant. Tin Fish is the only business on the IB Fishing Pier. It's at the very tip, and you can ride out there in the restaurant's open shuttle, but we decided that a slow stroll would be half the fun. I don't think I'll ever get tired of watching surfers wipe out, or even better, catch a good ride. The far-ther out you walk on a hot day, the cooler and fresher the air gets. By the time we reached the fish shack, we were hungry and happy and feeling like

The bill of fare is (almost) all fish — fried. grilled, chowdered, or wrapped into burritos, tacos, or sandwiches. (There are also a few burgers and or sandwiches. (There are also a few burgers and chicken dishes and some simple sandwiches for picky kiddies.) We started with an order of oyster shooters — a wow in more ways than one. Instead of bottled red stuff, the cocktail sauce is made from fresh diced ripe tomatoes, topped with horseradish-be careful on that first bite! The oysters were vel vety, and the portion was generous compared to the standard singleton shooter.

I chose a "spicy calamari taco." Spicy it is: Tabasco sauce provides the fire for fairly tender calamari rings and tentacles topping a wheat tortilla, along with shredded vellow and white cheeses and made-from-scratch salsa cruda with more of those excellent tomatoes. Unbeknownst to me at the time, regulars at Tin Fish know they can specify a choice of tortillas: cilantro, jalapeño, tornato-basil as well as plain. My boyfriend chose the non-po boy oyster sandwich: Six whole plump fried oys-ters robed in a very light, well-seasoned batter are tucked into a long roll made from soft, sweet egg bread, its only "dressing" a little mayo. After the ini-tial shock (to this New Orleans-attuned palate), I realized that the roll has enough innate flavor that



it doesn't really need an elaborate garnish. (Of course, you can always add Tabasco or fresh lemon juice if you like. Or even ketchup, if you really must.) The sandwich comes with a side of vine gary, mayo-free cole slaw with a fair amount of

ot to sweeten it. The same barely there batter robed a sideorder of onion rings. With no thick coating to demand long cooking times, they were fried just to translucence, tamed but still crunchy and sweet. The care and precision

that goes into their making puts them leagues ahead of Jack In The Box, even at Jack's 3:00 a.m. finest. Meanwhile, a hawk-nosed lady of stately build NAOMI WISE

as busing her leftovers into the trash can, which a half-dozen pigeons were inspecting but not cat-ing, "I see you don't like the fries," she observed, "Maybe this cole slaw will help." Still no action from the poultry. "I don't blame you, birds. I wouldn't eat pounty. From Framer, she laughed, strolling off, by now, we were reaching the end of our lunch and our appetite, so we tore up our remaining sand-wich roll and scattered it on the ground. Feeding firmy?

Amazingly, though, not one bird had bothered us while we were eating. I can't guess what species they imagine they are, but evidently the polite pigeons of IB Pier prefer to be fed by hand.

The Tin Fish on the pier has been in business a little over a year. My hairdresser, an IB resident,

gave it a rave, and I figured, if Judy's taste is good enough to trust my hair to her. I can trust her renmendation for a fish shack. And multitudes apparently agree with her, because REVIEW a couple of months ago, the Fish

spawned a new branch in the Gaslamp, in a stand-alone building right across the street from the

Convention Center trolley stop. As in IB, most tables are outdoors (there are just two or three tiny ones inside) on a street patio that's heated as needed, but at the downtown branch the protocol is a little different: You order at the counter but the food is delivered to you. Your host and wel-come-wagon is Charlie, a low-key charmer who's happy to answer any questions and is palpably proud of the quality of the food he serves.

This time we came for a twilight dinner and

Tin Fish

Imperial Beach Pier, 910 Seacoast Drive, Imperial Beach; 619-628-8414 170 Sixth Avenue (at Harbor, across from Con vention Center), Gaslamp; 619-238-8100

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ambiance, and service with price taken into consideration. Menu listings and prices are

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ordered the heftiest items on the menu. A grilled ordered the netwest items on the menu. A grilled seafood plate held four slightly spicy marinated shrimp, two world-beater plump scallops seared oh-so-lightly, and a whole school of fish fillets, which (by luck that week) turned out to be fresh local white sea bass. The fish was a tad overcooked to m taste, but probably not to the taste of the area's conventioners. All the seafood had a crisp saltiness reminiscent of Southern fish-cookery. (It's not that surprising once you learn that chef-owner Joseph Melluso started his career in an African-American

neighborhood of New York City.) The garnishes included above-average tartar sauce, reg-ular cocktail sauce, lemon wedges and more cole slaw (which for some reason — probably tim-ing — tasted a little mellower than the version out on the pier).

If the batter in the "Tir Fish Combo" of fried seafood was slightly saltier than it had been in IB, the frying was equally careful and precise. Clearly, all the Tin cooks know were tender and the calam as tender as batter-fried squid s; the cod fillets were and the big shrimp (an Asian species called "China blue") were flavorful and juicy, with near-lobsterish sweetness You could pick up any piece with your fingers and find no oil-slick left on your skin

Alongside came equally grease-less and crisp lacy french fries, cut like small waffle squares.

come. For just \$3 more with the fried combo (or \$4 each, solo) you can get a crab cake. Now this cake is not some bread crumby, dried-out little medallion. It's the size of a fist (well, my fist, not my boyfriend's), so that it stays very moist in the cooking, with crispness only on the surface. The compoconsists of a whole lot of crab, not much "cake," and only minimal vegetation. It's much simpler than all the frou-frou fancy-restaurant crab cakes I've been eating around town and I find it a far cry better.

The week before my visits to Tin Fish, I'd wasted two nights suffering disastrous, semi-expen-sive dinners, including

seafood, at restaurants that turned out to be unreviewable. (One is other a new but already moribund Italian) Hence I was delighted to find genuine sim-ple good food for a change, and

at good prices, too. (Our huge Gaslamp dinner came to unde \$20 per person, and half came home with us.) And our trips to both locations gave us a chance to kick back and people-watch or pigeon-watch in a balmy ABOUT TIN FISH

Tin Fish is owned by Joseph Melluso, who runs the opera-

tion and created the recipes. and Roberta Hepburn, an ex-Marine in charge of the financial end. "I've been in the fish business since age 11," says Melluso. "I've been doing this style of

food from that age. My step-father got me a job in a black neighborhood fish market in New York. Being real aggressive, I wound up learning the fish business, managing the fish market, and starting a scungilli company, which is a Mediterranean strain of conch. I ended up graduating high school early and getting married at a young age and opened several of my own restaurants and fish markets and a cater ing company.
"I came west 14 years ago.

my wife of that time — we're divorced now. She needed brain surgery and was seen at Scripps and recovered. She liked it here and said. 'Go sell your fish mar ket and move out here.' So we

I was in an auto accident with

In addition to Tin Fish.

have a seating problem," Mel-luso says. "Now we're getting ready to do an enclosure wrap-ping around the building on the local restaurants. He still own the Galley at H&M Landing, a and does catering. He recently sold off the Galley at Pearson's pier that will give us another 80 on Shelter Island and the Down on Shelter Island and the Down-town Fish Joint. "Our main focus is taking the Tin Fish concept national," he says. I asked what

"And we have live enter tainment there. Coconut Joe plays often, lunches and dinners on weekends on the pier and sometimes at the Gaslamp made Tin Fish different from during the week. He's also writ-"Our presentation and what we put on the plate is a definite cut above in quality and value," he answers. "We're focused on buyten our Tin Fish jingle that we've put into our radio spots..."

Down in Southern California close to Mexico There's some seafood joints that all the locals know

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loe.

Every dish Delish — Tin Fish.







ing and maintaining quality that gets on the plate and presenta-tion that's perfect for what we do and that's a lot more con-

sistent. Our best customers are

people that are casual, ask ques-tions, like to eat, and are repeat

Although the pier location

rcrowded. "We hardly eve



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FORK

ere's a funny thing. I'm sauntering up C toward the sign that says Downtown Fish Joint. I realize I'm waiting for that smell to hit me. The fish. The batter. The vine gar. Fish joints I grew up around always had the fan blowing out the front to hook you right there, drag you

in by the nostrils. Here, not a sniff. Just a bunch of, like, sec retaries and dot-com guys sitting outside munching on...well, it does look delicious. Golden sticks of cod. Coleslaw. And wicked-looking double crosscut

potato slices they're dipping into bowls of tartar sauce, holding above their mouths, and tearing bits off of, crunch by crunch.
We're talking C Street. Not exactly yuppie
central, but this place has certainly drawn them

in. They sit under the green trees and the blue Pepsi umbrellas in the sun crunching and nat tering like it was Rodeo Drive. Inside, Jorge, the young guy at the counter,

looks up expectantly.

tooks up expectantly.

Except now I'm seeing why the eaters outside look a little on the prosperous side. Under "Grilled Plates," eight ounces of salmon with coleslaw is \$9.95. Halibut is \$10.95, and the colesiaw is 39.95. Fiailbut is \$10.95, and the grilled seafood plate (four shrimp, two scal-lops, and six ounces of fish) costs \$13.95. Swordfish and chips is \$9.95, even the fried fish

burrito with cod and slaw and fries is \$7.95. Jorge can see I'm trying to stretch a dollar here. "Our tacos are pretty filling," he says. He points to the list on the board. "Salmon tacos, \$3.50. Swordfish taco, \$3.50. Shrimp taco \$3.95." They have halibut and calamari tacos

> But I came for fish and chips. Problem is, the straight "eight ounces of North Atlantic cod — five or six pieces — with coleslaw and french fries and tartar sauce" costs \$7.95. I'm just not that rich today. Sorry. "Well," says Jorge, "you

ED BEDFORD could have the, uh, the children's half-order. That's \$3.95. You get three pieces

> Guy's trying to be delicate. That's fine Whatever it takes. I cough up an extra \$1.50 for a Dr. Pepper. I think of sitting down inside, among clunky wooden chairs and square var-nished tables. Oars and rope hang by a photo of a giant wave swamping a lighthouse. Give it a fishy atmosphere. But outside calls. The sun.

> those red trolleys, the passing parade. Sit down at a table in the shade and, hey, from this angle C Street looks positively swank. Shady trees, the old California Theater across Fourth, decrepit but kind of dignified. Oh, sure, there's the sound of cans being crunched un-derfoot, and that looks like a deal going down on the corner, but mostly it's ordinary folks bustling right by you at eye level — Japanese students out from English language class, old

Filipino guys wearing "World War II Vet" caps, cops on bikes, couples with grocery bags who probably live in the lofts around here. You get the feeling that this street has a future. Jorge brings out my food. The three sticks of cod take up a third of the white plastic oval

dish. Buckets of coleslaw and tartar sauce and a big slice of lemon fill the middle, and these fiendishly tempting crosscuf potato slices cover the rest. I hack off some fish, dip it into the tartar sauce, catch the smell of the cod as it (fi-nally!) wafts up, and that's all it takes. I'm swooning into retro-heaven.

swooning into retro-heaven. Why! I may be a space cadet now, but I was a Sea Cadet once. Marching, learning ropework— and the greatest part—sailing in cast-off 27-foot Navy whalers. Except where I did it, those winds blew marrow freezing cold. After we'd come in, late on Saturday afternoons, and hauled that 27 hundredweight sucker up of the company onto its davits, the first thing we'd do was tea off to the fish shop. Deep-fried fish, potato frit ters, batter-coated abalone, oysters, french fries, and a Coke...heaven. We'd douse everything in vinegar, rewrap them all in their paper, and stuff them down inside our jerseys to warm our shivering bodies. Oh man, the joy. I can feel it right now, even in the heat of C Street.

"We make our own tartar sauce," says Toribio, Jorge's dad. The two of them and Toribio's brother Guillermon have sat down for a moment after the lunch rush. This place used to belong to the Tin Fish people, "Toribio says. But I bought it from them last March, I've says. "But I bought it from them last March. I've been in the trade 20 years. Worked in the Four Seasons in Carlsbad. But I wanted my own busi-ness, to teach Jorge all about it. So he works here with us before he goes to class. I'm very happy here."

Toribio says being down to your last five bucks isn't a problem. "The [\$3.50] tacos would have filled you up. George Stevens, the deputy mayor, comes here — the civic center's just down there. He has half a halibut sandwich. Pays around four, five bucks. Or the Siete Mares — seven seas fish soup [33,95 a cup, \$5.50 a bowl] would definitely be enough. Even the \$2.75 fried fish taco is pretty

satisfying."
We talk, I eat. And eat. Hey, no wonder kids
are getting heftier these days, I'm full.
Well, almost. Right across the road at Mrs. Fields, Elva slips me two "nibbler" cookies, chocolate and fudge (25 cents each), to chew as I head up to find Carla at City College. Let the calories burn! I'm ready to learn.

The Place: Downtown Fish Joint, 407 C Street, downtown (619-239-3506)

The Fraces: Dominion Fin norm, and Sisters, normalism (1972-297-200).

Type of Food: Fin, fish axis, substance; normalism (1972-297-200).

Pricess: Claim chowder, \$3.50 cup, \$4.95 book, fish sandwich (four pieces of cod and coledars), \$5.95, fish and chip five or its pieces with coledar, crosses fries), \$7.95, children's half-order (three pieces), \$3.95; shrimp and scallop combo (right shrimp, four scallops), \$13.95; nordfub burrito, \$9.95; salmon taco, \$3.30, fish taco plant (one fried codfish taco with fries and slaw), \$4.9.

Buses: all downtown Nearest Bus Stop: Fourth and C

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RESTAURANTS **Native Punch**

"It's not the standard California fruit bomb."

uncan Williams has come home. Raiseus in Point Loma, he spent his youth skip-ping from Canada to Florida before uncan Williams has come home. Raised boomeranging back and settling in Amador County, east of Sacramento, in 1982. An interest

in wine brought him west; family connections brought him to Amador. After short stints at Mondavi's Woodbridge facility and Montevina, he landed at Shenandoah Vineyards, where he spent 14 years as cellarmaster.

While he was there, tending to barrels, managing production, and keeping the winery functioning day-to-day, he MATTHEW LICKONA began planning and planting for his own pro-duction. "In 1986, my family and I planted a vineyard on our own ten acres, near Fiddletown. We started growing Merlot and Cabernet, with

an eye toward getting into the business ourselves an eye toward getting into the business ourselves if the quality was in the bottle."

He chose these varietals despite the fact that Amador County is not noted for its Cabernet. many wineries have made their mark with Zin-

fandels. Rhones, and Italians. But, he explains fandels, Rhones, and Italians. But, he explains, "My property is quite a bit cooler than the Shenan-doah Valley, which is sort of the main growing area in Amador. Even Fiddletown — my address is Fiddletown, but I'm four miles east and a cou ple of hundred feet higher [than the city], and the soil is completely different — gravelly clay loam and volcanic ash, as opposed to the de-composed granite down below. "It just seemed to call for Bordeaux varieties. For a long time, I was the only Merlog grower in Amador." was the only Merlot grower in Amador."

Together with Cabernet Franc, the two wines

make up Williams's Trinity blend, a wine that he

tion of true Bordeaux. "It's a departure; it's not the standard California fruit bomb. It's a little more Old World; a little more complexity and kind of bottle-bouquet character" (the '96 spent over three years in barrel— and another in bot-

tle — prior to release).

The Trinity is the reserve;
Williams's first release under his Kestrel Vineyards label came in 1995 — a '93 Merlot. "I think we had 72 cases. The local restaurants and outlets were very receptive they've always been supportive of the local industry. And, basically, Sacramento was where I could go to pick up some

good restaurant accounts. Enotria bought half of our '94 Trinity, which was our first release of that our 94 I mity, which was our first release of that wine." In 1996, he began buying additional Mer-lot from a grower in El Dorado County, ten miles away. Production climbed to 1500 cases, only 200 of which were from his own vineyard. (He has

of which were from his own vineyard. (Fe has since tapered off to around 500 cases.) But as Williams's family grew — he and his wife have four children — he began to feel the dis-tance from his native city. "We have an aunt and uncle [in Amador], but it's a little bit remote.
Our family was down in San Diego. My wife was the biggest motivator for getting back down here. Not necessarily to the city, but we just wanted to have more opportunities — educationally, cul-turally — for the kids, and to be near their After the family determined to move. Williams

Arer the ramiy determined to move, winnams decided to send his product ahead of him to pre-pare the way. "I wanted local markets here, too," he recalls. He did his homework, searching for restaurants with wine programs and staff that

Merlot. His first stop was either well researched Metrot. Fits first stop was either well researched or lucky. "The first place went was to Ed Moore at Thee Bungalow. He sat us down, bought us dinner, bought some Metrlot — he was great." Subsequent placements have included George's at the Cove, Rancho Valencia, Mille Fleurs, and

at the Cove, Rancho valencia, make richt, and the Pamplemousse Grill. He also began calling local wineries in search of someone who would rent him space to continue his production. "John Culbertson was operating Fallbrook Vineyards and Bellefleur at the time. I met him, and he said he'd be happy to rent a spot in the cellar to me [at the Fallbrook facility. I came down with 40 or 50 barrels, all my inventory, and my bins for picking and fer-menting. My winemaking is fairly low-tech, very traditional in the handling of the fruit." Williams is an advocate of fermenting grapes in small batches and punching down the cap of skins by hand. "The temperature sort of regulates itself in fermentations like that," he says. "The [crushed grapes | radiate just enough heat not to get too hot The surface area [of the cap] to the volume [of the juice] if just about ideal, and it's easier to see and smell what's going on in the fermentation" than it would be in a 10,000-gallon tank.

Williams arrived in 1998 and spent the next few years concentrating on his own label — "go-ing back and forth, doing my vineyard," and shipping fruit south for production. "I also did some vineyard consulting work here in the county. I've got six or seven clients," ranging from Point Loma to La Jolla to Poway to Valley Center. "I do site evaluation, work with the nurseries as far as sourcing the plant materials, and do some intallation work. The vineyards range from a couple of hundred vines to around a thousand. Because San Diego has so many different climates, we're planting different things. We've got Pinot Noir in Point Loma and Syrah out in Poway. They're hoping to sell the grapes to me. The vineyards are all pretty young, we haven't really had a chance to work with the fruit yet. But, so far, everything looks great." Because the lots are small, and be

cause he suspects that the growers are interested more in the grape-growing life than the bottom line, "The nice thing is, I'll be able to manage the vineyards somewhat. I'll really know what's go-

The space-rental arrangement continued de-spite a change in Fallbrook's ownership. The new owner, Premium Vintners — whose principal business was the production of private-labe wines for restaurants — was happy to let Williams stay on. "I did all my own labor and didn't re-ally have any impact on what they were doing. It wasn't any kind of strain on the facility. "Then. in January, the got a call from the owner. "The general manager had moved on to a job in Temec-ula. We had been talking over the years, so he was aware of my background and qualifications." Williams stepped in. "

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House. It also seems to be the area's community centre, a rambling building with a karsoke bar, sughtrish, pool-room, and meeting rooms for many community of the state of the comfort foods. All steaks and prime rib are USDA Choice or better, dy-aged for maximum flavor, cooked to your preference. You can taste the differ-ence. Sometimes an octogenarian pi-anist trinks out old show tunes. In't it romantic'lt is. Dinners nightly, with bargain priced weekinght twight din-ners, champagne brunch Sundays. Moderate. — N.W. THE FRENCH MARKET GRILLE THE FRENCH MARKET GRILLE
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dishes, is featured in a bright coffer shop a transphere with comfortable booths, big windows, alundo coustle and a staded bar, Shrimp and Jeagonin ("Squat lobster," in informers i streng are the house specialties, and are well treated. Also condider an intense tilt marlin seco (squeeze some line on this rich, strong fish), or the sworpy is fondiges soup (time it up, too). Ope duly), breadfast intrough dismer, her duly), breadfast intrough dismer, her duly), breadfast intrough dismer, her (sections). — N W.

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E.W. ASPEN MILLS BAKERY AND CAFE 1044 Wall Street Suite F, 858-551-5550. Formerly Woodys, Aspen Mills has the same menu with additional irems. If you are an early rare, you can ear here a carly as 6:00 a.m. Beautiful room. Open daily, 6:30 a.m. to 3:30 p.m. — E.W.

COME ON IN! 1030 Torrey Pines Road, 858-551-1063. Delightful 30-seat restaurant in mini-mall serves excel-lent Euro-bistro food. Open for break-fast, lunch, and dinner. The dinners are fast, lunch, and dinner. The dinners are best bets with first-rate soups, pasta dishes, fresh fish. Try the daily fresh fish or gnocchi in Bolognese sauce. Or select nightly soup plus salad. Open all day Tuesday through Sunday. Inex-pensive to low moderate. — E.W.

pensive to low moderate. — E.W. GEORGE'S AT THE COVE 1250 Prospect Street, 858-654-6244. The always excellent Cleorge's, with its finitiate fish and meat menu, boasts three duning levels on its ocean-oves site. The fall menu and gourmer lunch and dimers, Above is the Cafe, and on top is the Terrace, which is romantic on halven rights. The Cafe and Terrace of fer identical menus. Igiph meals for Cocan View Room offers high quality Cocan View Room offers high quality. lunch, extensive menu for dinner. The Ocean View Room offers high quality California regional cuisine, with higher prices. Food is well prepared and their farmous roasted chicken, bean, and broccoli soup is still on the menu. Inprocess soup is still on the menu. In-comparable service. Call for exact hours. Expensive. George's gournet soom; moderate to expensive, other sooms. — E.W.

INDIA PALACE 7514 Girard Ave 551-5133, www.diningsandiego.com/c) her67:htm. In one of the best (and pret domed ceiling. Most dishes are gently spicy, but you can specify your pre-ferred hotness. Stunningly tender tan-doors sea-bass (and a rich, slightly-sweet stew made from it, fish masaia) is a house specialty. Vegetable entress are also outstanding, particularly the sprightly navattan korma, mixed veg-gies in a luxicous nutty, creamy yogurt sauce. Other fine choices include tan-locus lamb dishes with feeth greams. sauce. Other fine choices include tan doori lamb dishes, stir-fried prawn. karahi, lamb pasanda, and elever house-made Indian breads. Fried ap-petizers, however, tend to be greasy and chicken in all preparations is overand chicken in all preparations is over-cooked dry breast meat. For dessert, don't miss the fresh, fruity house-made mango kuff (Indian ice milk). Reserve for weekends. Open daily. Bargain-price buffet lunch (à la carte also availprice buffet lunch (à la carte also avau-able). Service is competent and cordial. Dinners inexpensive to low moderate, with a price-leap for tandoori meats. — N.W.

MANHATTAN OF LA JOLLA 7766 Fay Avenue, Empress Hotel 858-459-0700, If you're searching for restaurant that provides a sense of gai restaurant that provides a sense of gai-ety as well as good New York-style Italian food, then try Manhattan of La Jolla. Of the many tantalizing à la carte dishes, some of the best are rack of lamb, superb steaks, and "Seafood Mediterranean." Cannelloni is the best in San Diego. Very New York atmos-phere. Lunch and dinner daily. Reserve for weekend dinners. Expensive.

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E.W.

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thetic. Open nightly for dinner. Expensive. — E.W.

Expensive, — E.W.

LA TERRAZZA 8008 Girard Avenue, 858-459-9750. This pleasant Italian cafe provides a loving and festive atmosphere. The pastas are delightful and so are the salads. A good place for casual dining. Same menu lunch and dinner except for nightly specials. Open daily for lunch and dinner. Inexpensive to moderate. — E.W.

TORREYANA GRILL Hilton La Jolla TORRETANA GRILL Histon La Jolia Torrey Pines, 10990 Torrey Pines Road, 858-450-4571. Best seafood buffet in city, served Friday nights, 6:00 to 10:00 p.m. At least 21 items, most of them fresh seafood and fish plus New York cut beef and chicken. Price is \$28.95, \$10.95 for children. Add \$10.00 for one and a quarter pound fresh Maine lobster steamed to order. Excel-Maine lobster steamed to order. Excel-lent value for the money. Friday night only. Expensive. — E.W.

CLAIREMONT & KEARNY MESA

1235 Morena Boulevard, Bay Park 619-275-4114. This low-priced Cubar cafe provides authentic specialties, or which the best are shredded beef in hack beans, be sure to pour them over the main course instead of eating them separately. Swift service, unpretentions but clean premises. Excellent Culous but clean premises. Excellent Culous sandwiches (rout pork and baked ham

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ASHOKA THE GREAT (wisine of India 9474 Black Mountain Road • 858-695-9749 [New Minuman Road] Ample Parking

wiches and Puerto Rican pasteles (pre-pared Fridays) in the city. Extensive line of Latin groceries next door at 1249 Morega Boulevard. Closed Sunday. Lunch Monday through Saturday, Din-ner, Tuesday through Saturday. Peser-vations suggested. Moderate. — E.W.

BISTRO YANG 4705-G Clairemont BISTRO YANG 4705-G Clairemont Drive, Clairemont Town Square, 619-483-6893. A sister restaurant to fortune Cookie, this elegan bistarto will charm gourmet Chinese food lovers with its curried almone, are have Xyang's chickee, spicy spring rolls, and other delights. Standard dishes also wailable, the control of the control of the control Court and ing our met preparations. Open daily, lunch and dinner. Moderate.—Ed. LORNA'S ITALIAN KITCHEN 3945

Governor Drive, Vons shopping center, University City, 619-452-0661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily. Inexpensive to moderate. — E.W. NIJIYA MARKET 3860 Convoy, Kearny Mesa, 858-268-3821. If you're not willing to sacrifice quality for con-venience when eating fast food, try this Japanese market in Kearny Mesa. Nijiya

Iganese market in Kearmy Mean. Nijw. Market offers perpared box funches or bents, that are perety to look it, appeting, and a real bargain. I suggest, however, passing by Nijiwa's straight to the coolers, where you'll find delisous chicken cutlets, fresh sush, and half allowed as well as desert delisases the sew to the several period filled with severe bear paste, interpretative. — M.N. sever bear paste, interpretative. — M.N. THE ORIGINAL PANCAKE HOUSE

1906 Convoy, Kearny Mesa, 858-565-1740. If it hasn't already, the "apple pancake," which is really an enormous, puffy souffle prepared with

cinnamon sugar and apples, should win a prize. Its ability to astidy all that is soft, sweet, and swooderful cast the demonstration of the control of the co

3:00 p.m. Inexpensive. — E.W. PAMPAS ARGENTINE GRILL 8690 Aero Drive at Montgomery Field, 858-278-5971. Argentine favorites, steaks, parrillada or mixed grill, emsteaks, parrillada or mixed grill, empanadas, Italian-style Argentine items, fish, and chicken provide a wide range of choices. Lively atmosphere and good service. Since the grill is very hot, order all items cooked medium or rare, else the bed; listed as organic without hormones or pesticides, arrives over-cooked. Closed Sunday. Open lunch and dinner. Monday through Satugday. and dinner, Monday through Satur Inexpensive to moderate. — E.W.

Inexpensive to moderate. — E.W. SFOUL B.B.D. 4344 Convoy. Kearny Mesa, 619-505-0038. This Korean restaurant means sitting before a sizzling cast iron grill, sipping hot sake, the smell of grilled beef, grilled onions, and fresh garlic in the air. Try the "Korean B.B.D." marinated short rifs (rong galle) or thick marbled slices of sirloin there tous! Youll enous all the accom-

THE BEACHES

ATLANTIS 1880 Harbor Island Driv bor Island, 619-297-1673. Thi sprawling restaurant-bar-darkehall, with a pair of yachts perched by the front stairs, proves a charmer with (can you imagine!) both a good view and honest California-Mediterranean honest California Mediterranean cooking, festuring hip-quality ingredient prepared simply and well. The limit of the control o

to expensive. — N.W.

BLUE BAY CAFI 3780 Ingraham
Street, Pacific Beach, 858-581-0200.
The cuisine here tends to be somewhat
alaborate, so order the simplest items.
especially fish. Beautiful surroundings.
excellent service, and first-rate desserts.
Open nightly for dinner and Sunday
brunch. Inexpensive to moderate.

E.W.

4. Casa

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arket, half casual fish menu, it offers ne fish and chips, salads, and fish

Netter airport restaurants, an olev as freighted with disappointment at truck-top coffee. In fact, the food resembles airfanc, complete with soggest and truck-top coffee. In fact, the food resembles airfanc, complete with soggest control of the sound o 200 p.m. Inexpensive. — E.W. RENCH GOURMET 900 Turquoise reet, Pacific Beach, 858-488-1725. This leasant, airy dining room serves French od with California influences. It's light. od-tasting, and easy on your purs ARINYA THAI RESTAURANT

ange sauce, and shrimp in garlic sauc

Lunch Menu Only

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Rudose one entelle or legular plate and secules a 2m dentelle of expular plate and secules a 2m dentelle of expular lesses value fee. Solo dines expul 50% offi one plate Notid up no 6 propie.

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AGRINYA. THAI RESTAURANY
475 Mission Boulevard, Facilis (Beath,
58-270-590). The impressive menu
costs 80 items, of which 21 are appecating, Best bets here are firectacker
through your form from the list of
course specialities. Stunning presentations and excellent preparation. On
ordered arrive are draft to avoid waiting
to tables. Open daily, Inexpensive to
moderate. — E.W. up a sweat. — N. w.

CHINA INN 877 Hornblend Street

Grand streets) CHINA INN 877 Hornblend Street (between Garnet and Grand streets), Pacific Beach, 838-483-6680. At least 118 items appear on the mehu, which offers Mandarin and Sacchuan special-ties and includes sweet-and-pungent shrimp, Mandarin pork rib, duck in or-

THE MISSION CAFE AND COFFEE HOUSE 3795 Mission Boulevard at San lose Place, Mission Beach, s18-488-9060, Gourmet and Latino

CUCINA FRESCA 1851 Bacon Street, Ocean Beach, 619-224-9490 or 619-224-9470. Here's a good place for very tasty Istalan food at low cost. The laugner Florentine is especially good and so are the chicken dishes. At least ten dishes available. Open for lunch Tuesday through Friday. Dinner nightly, laexpensive to moderate. — E.W. CUCINA FRESCA 1851 Bacon Stre

MIDWAY, MISSION VALLEY

BERTA'S LATIN AMERICAN EERTA'S LATIN AMERICAN
DESTAURANT '928 Twiggs Stered (at
ongress, diagonal to Rockin' Blait Loberic, Told Town, 619-295-243. Samling the whole range of Intle-known
namense from Guasternlas down to Patagnia. Berta's lengthy menu reads like a
plantary "pick.hits" last of each country's
normal plantary pick.hits "last of each country's
referrise and verve. Some outstanding
shes include sweet-savery Chilen pardid rhode) to assertioe of beef, rhicken. and corn pudding) from Berta's home-land, spicy ceviche and subtle seo ale contero (citrus-flavored lamb stee) from Peru, earthy Guatemalan chilemal (clantro-laden pork stee), nomatic beef curry from Trinidad, and a sensuous var-pago (seafoed in coconst sance; from Brazil's African-influenced Bahia coast. Vegetarians will find many meat-and-fowl-free options. Lunch and dinner. Moderate. — N.W.

BLUE FIN GRILL 3770 Hancock Arena. It's crowded on Swap Meet weekends, peaceful during the week. The inside is cheery blue, white, and woody, with a huge stuffed marlin on the wall. Try breakfast specials like ham-burger steak with two eggs, home fries, and toast. Or nice light buttermilk hotcakes, two sausage links, and an egg. cakes, two sausage links, and an egg But the big draw is fresh ledands; cod You'll see the crew filleting the fish ey-ery morning for their lunchtime spe-cial; fish and chips with salad, Grandma, who started the Blue Fin over 30 years ago, created the "se-ret" way of cook-ing them. Breaklast and lunch only, closed Mondays, Inexpensive. — EB

CAFE PACIFICA 2414 San Diego Ave ing with freshness. For appetizers. Dungeness crab cakes or mussels steamed in chardonnay. For entrees, daily fresh fish, lamb chops, pasta. Ev-erything is memorable. Not to be missed. Dinner nightly. Upper moderate to expensive. — E.W.

HORSE AND COW BAR AND GRILL 2734 Lytton Street, Loma Portal, 619-224-6409. This hard-to-spot place "runs deep," like the customers it serves — submariners. Here is where the "Silent Service" lets off steam — noisily. The H&C has probably the world's greatest collection of submarine memo rabilia. Subs' banners, bells, lighters, even the deepest flush toilet in the world (i belonged to the USS Dolphin). The sub belonged to the USS IAphfun! The sub-like interior is dark, with walls painted camouflage blue-black. Snacks include mozzarella sticks, fried mustrooms, onion rings, chisken nuggets, and wings. Hyuu re hungyr, the flop-over-the-edge steaks and burgers with fries are gener-tion. Not that if matters. What you're re-ally digesting is the atmosphere. Open dialy, inexpensive to moderate. — E.B.

EAST COUNTY & STATE COLLEGE

son former of Arnele, El Cajon, 619-442-9827. Fine place for children, parents, grandparents. The food is not regional or gournet, but standard items are fresh, generous in size, and inexpen-sive. Sopupillas, a deep fried confection served with honey, are complimentary.

D.Z. AKIN'S Alvarado Plaza, 6930 Al-varado Road, State College area, 619-265-0218, Surely the best Jewish delicatessen in San Diego. Soups are wonderful, and so are the 110 sandwonderful, and so are the 110 sand-wiches, especially the corned beef. The knishes and chopped liver easily rival Mother's. Excellent breakfasts and out-standing, fully stocked bakery. Open daily, breakfast, lunch, and dinner. In-expensive to moderate. — E.W.

J-K'S GREEK CAFE 7749 University Avenue, La Mesa, 619-464-1915. This

moussaka, the pastirio, and the sou-viaki are authentically prepared, as are the hummus and ground beef and lamb. A feast, for two people, include-moussaka, patition, dolimate, gron-pita, and Greek salad. Desserts— shaklwa, Jantin, and custor pie— are prepared on the premises. Takeouth vaulable: Lumb and dimers. Videody through Suturday. Closed Sunday. In-septemere.—Exp

JIMMY'S 9635 Mission Gorge Road. Santec, 619-448-8994. We're at the end

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Ant Emma's Pancakes Free kids' meal shaha Cafe Frimer bib buffets \$12.95
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Casa Sanchez Free appetizer
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Chiba Japanese Food & Sushi

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Hob Nob Hill Hollywood Star Grille 50% off 2nd entrée rnblower Cruises \$5 off din

India Palace Jamar Restaurant & Lounge Japasta 10% off dinner Jewel Box Bar & Grill 2 for 1 menu item

Jewei box dar & Crill & Tor 1 menu Item Juke Joint Cafe Complimentary dessert Karl Strauss Brewery Restaurants Kenny B's Memphis Style BBQ Ki's 20% off dinner La Dolce Vita 30% off wine

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Mezzogiorno Free pizza entrée OMikko 50% off sushi Montanas

Moondoggies

O New Wharf Bar & Restaurant 50% off entrée 94th Aero Squadron

Octopus Garden Olé Madrid 50% off entrée Pacific Beach Bar & Grill

Palomino Restaurant Rotisseria & Bar Free pizza ampas Argentine Grill Free appetizer

The Parrot Grill O Passage to India 50% off dinner Pasta Espresso \$4.50 pasta

Raw Mana \$5 off hip-hop sushi Rock Bottom Free appetizer ORoma Mia Lobster or steak for 2 \$49.95

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Terrific Pacific Thai Cafe

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Try Thai Cafe Uno Chicago Bar & Grill Free appetizer Vigiluccis

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Spectacular Airport View!

Patio dining overlooking the runway

DINNER FOR TWO

- C. X 3 16

and menu) holds two flags, those of

the restaurant boasts live tanks, and if you love good seafood, do step back choose your fish, which can be sensitively steamed, pan-fried, or deep-fried—your option. (BTW, a whole fish to feed a tableful runs less than a skimpy fillet at any fancy restaurant.) Since most gamblers want to gobbe and run, tell the server immediately if and run, tell the server immediately if you want your meal served in leisurely courses (as the food deserves). No al-cohol. Reserve for weekends or large groups. Inexpensive, with a few large dishes and specialties at moderate prices. — N.W.

PHO HOACALI 4126 University Avenue, City Heights, 619-284-2620. This place isn't glamorous, but there's an ease about it I like. And the kitchen is ease about it I like. And the kitchen is dependable, comstendy good. Try their complex, clean-tasting chicken noodle soup or the light, intricate bungio, a bowl of rice noodles and spring rolls with spix dipping sauce. The chicken in lemon grass with hot pepper is also particularly good. Their menu lists 24 beverages, which are simple, but art-fully made 1'm partial to their limeade. Phot 10acalis is a lesson in how the Pho Hoacali is a lesson in how the plainest ingredients, intelligently bal anced, can produce something unforgettable — M.N.

ROCKY MOUNTAIN FOOD JUNC TION 9330 Mame Avenue, Lakeside, 619-938-1511. Hollywood often uses this street as a location for its westerns

SHMOOZERS KOSHER DAIRY RESTAURANT 6366 El Cajon Boule-vard, 619-583-1636. Orthodox lewish restaurant owners have to decide restaurant owners have to decide whether they'll serve dairy or meat products — can't do both. This eatery promises "all rennetless cheese, vege-tarian food, no meat, no animal fat, certified Kosher 100%" — which also makes it a wonderful place for vegetar-ians and vegans to seek worry-free meals. The pizza with olives, green pep-pers, mushfrooms, onions, and toma-toes has so much flavor, even carnitoes has so much flavor, even carni-vores don't miss the pepperson. Ditto the baked and breaded eggplant Parmesan with marinara sauce and gar-lic bread. The cheese is kolser moz-zarella, but for vegans who eat no ani-mal products, "foith!" Cheese can substitute. Closed Fridays and Satur-days until one hour after Saturday sun-set. Inexpensive. — E.B.

CENTRAL

JYOTI BIHANGA 3351 Adams Ave-

kitchen. Open for dinner nightly. Moderate. — M.N.

TRIEU CHAU RESTAURANT 4653 University Avenue, City Heights, 619-280-4204. This is as near as you'll come to eating breakfast in Phnom Penh or lunch in Vientiane. Cambodi-Pemb or Junch in Vientine. Cambadi-nas come in the morning to talk poli-tics and play Cambodian chess. At I lanch, Laoiana replace them. May con-"Kampuchea" decorate the walls, as well as long-distance telephone as the menu includes Chinese, Khmer, can da ao dishes. In the morning, and Lao dishes. In the morning, and with Cambodian coffee, the standard French Khmer breakful, Later in the French-Khmer breakfast. Later in the day, you might try pan-fried noodles with broccoli and beef or shrimp and gravy ("koitiow bahat sai kho"). If in doubt, ask for Kathy, who speaks Chinese, Khmer, Lao — and English. Open 8:00 am to 8:00 pm, seven days. Incompanion of the control of the co

pensive. — E.B.

VESUVIO GOURMET 3025 El Caion
Boulevard, North Park, e19-282-7040.
Wonderful Southern and regional
Italian food is served here. The interior
is gorgeous, the service swift, and the
servings huge and tempting. Open
mightly for dinner. Inexpensive to upper moderate. — E.W.

UPTOWN

ANTICO TOSCANO 1288 Unive ANTICO TOSCAN.

Avenue, Hilberest, 619-298 2: no.
Home-style cooking from Tuscany,
unpretentious, filling, inexpensive,
cood soups, salads, pasta. Open daily
and dinner. Inexpensive to

ARRIVEDERCI 3845 Fourth Avenue, Hillcrest, 619-299-6282. The sheft has cooked at major European hotels and the food is outstanding. You won't go wrong with any of the pastas, and you may order small portions in combina-tion. The appetizers and salads are also tion. The appetizers and sa excellent. Chicken and shri here. Modest physical plant, but it de livers in flavor and light preparations. Open daily for lunch and dinner. In expensive to moderate. — E.W.

THE GATHERING 902 West Washington Street. Mission Hills, oil-200-0000. Be prepared for surprises the owner-bartender is a professional magains who enjoys entertaining his disers. This neighborhood has a surprise to the owner-bartender of the room seems straight out of Cheers. For Sunday brunch, it's a tousy between the "Mission Hills Omedet" (now crah sauted in bourt, perkry and targogn, with diffeet-bollandaise sauce) and the "Coedifichto Omedet" (Candidian bound (Candidian bo choice of soup or salad, potatoes, we stables, small individualized breads nutfins. However, the old-fashion preparations are not low-calor breakfast is served all day. Open dai breakfast, lunch, and dinner. Dinn starts at 4500 p.m. nightly, inexpensit to moderate. — E. W.

to moderate. — E.W.

IMPERIAL HOUSE 505 Kalmis Street
619-224-1525. If you are close to Bit
624-1525. If you are close to Bit
624-1525. If you are close to Bit
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636-624-1525. If you are
646-624-1526. If you
646-624-1526. If atre which includes dinner plus theat on Friday and Saturday. (Call fi prices.) Closed Sunday. Lunch, Mon day through Friday, dinner, Tuesdi through Saturday, dinner theater, Fr day and Saturday in separate

Moderate to expensive. — E.W. KEMO SABE 9988 Fifth Avenue (of University), Hillcrest, 619-220-680, spew.kemossheamdiego com, Audacir in Chef Deborah Scott a culmary sigma ture. In her cooking, Southeast Assi meets the Southwest, with Japanes touches and towering heaps of gat nishes. All the redble frou frou dece-cation the acretizers, an war amount. rating the appetizers can wear you obut most entrées are more focused friendly. Good choices include a sta of mussels in a seductive chilpotie cre of musels in a seductive chilprofe cre suice, and entrées of spicy, sweet is layered "ierk" chicken or the signal "Skirts On Fire," a miraculously to der grilled skirt steak imbued with a suinte marinade. Desserts by Shai Bristol follow the housestyle —s

HOB NOB HILL 2271 First Avenue, Banker's Hill, 619-239-8176. This restaurant has always led a double life. For breaktast during the week it ap-peals to professionals who make deals dining rooms with the atmosphere a casual neighborhood restaurant nothing fancy, but good value for t money. Closed Monday. Open Tu-day through Sunday. Breakfast, lunMONTANAS AMERICAN GRILL

MONTANAS AMERICAN GRILL 1421 University Avenue, Hillcrest, 1619-297-0722: At this Southwesters American cafe you can easily make a meal from the first course plus one of several sidab. Pasta dishes are several sidab. Pasta dishes are clude barbecus alumon, ribs, and skew-cred lamb. Verison chili or steek sund-wich always a good bet. Pleasant atmosphere. Excellent service: Open albelle most Mondes throuse level. ACOUA AL 2 122 Fifth Avenu Gaslamp, 619-230-0382, www.ac-quaul2.it, Despite its monicker, this is-n't a seafood trattoria, but a near-fish-less branch of a restaurant in Florence, that won success by eschewing the stan dard Florentine menu while maintain dard Forentine menu while maintain-ing Tuscan purity of style. Chef-owner Martin Gonzales trained there, and serves as charming host of the local our-post. Best bets are the two dozen vege-tarian pasta and rice dishes, particularly daily. Lunch Monday through Frida Dinners nightly. Inexpensive to upper moderate. — E.W. ONO SUSHI AND PACIFIC SPICE

ONO SUSHI AND PACIFIC SPICE

138 University Avenue, Hillicrest,
619-298-0616. If you are searching for
huge portions, fresh tasty food and reasonable prices, don't overlook this colorful lapanese/Pacific Rim cafe. Excellent specialty rolls, entries, appetizers,
Very crowded weekends, lively young
crowd. Dinners nightly, Inexpensive to
moderate. — E. W. ATHENS MARKET 109 West F Street ATHENS MARKET 100 West F Street, e19-234-1955. Surely the finest Greek restaurant in San Diego, and it's ideal before or after a cultural event. Lenth soup, Greek appetizers, stalds, chicken, fish, and lamb dishes are first-rate and so are the desserts. It's festive for Itanght dining, Open for lands Monday through Friday, dimner nighth; to 1000 pm. Fishay, and Saturday. Separate duning rooms for parties. Moderate to expensive. — E.W.

moderate. — E. W.
PARALIEI 33/41 West Washington
Street, Mission Hills, 619-260 0033.
China, Pakatara, Migeria, Moresco, et ceteza — the 33rd parallel. This new chron-beined restaurant in Massion Hills in a har for their shreed, thoughtful ser activity. If so not air "Aimon food." The street of the street of

rilable as both a tapa and entree).

TERRA 3900 Vermont (Uptown Center), Hillcrest, 619-293-7088, www.ter

d.com. Co-owner Jeff Rossman, for rely in charge of the front of the use, has moved into the kitchen to we as chef at this comfortable neigh

blode, no merco and extension of the control of the

825 Fourth Avenue, Gaslamp 519-238-0101 The best Persian toos 1923 Fourth Avenue (near University). Hillcrest, 619-294-3061. Interesting spanish tapas and entrees are served in small, modern, art-filled room that small, modern, art filled room that her regional style is Basque, from orthern Spain, but these aren't the ny primos of that area — in fad, these tes are larger than usual, stred gener-ally for two eaters. Some top Lapas in-sule of the search some top Lapas in-uted whicken-stuffed emparadillas, but elsi pagists succe, suffed green-mussels, and an outstanding peella will be showed as a memory of the con-ception of the search of the search of the con-mussels, and an outstanding peella will be showed as the search of wealther is been a memory of the search of the search of the wealther is been a memory of the search of the search of the wealth of the search of the search of the search of the search of the wealth of the search of th BAYOU BAR AND GRILL 329 Market Street on Third Street 1 619 696 8747

Street (at Third Street), 619-696-8747. Bayou has the most expansive (and

BANDAR FINE PERSIAN CUISINE

DOWNTOWN

sole authentic version, meaty and with a rish, deep heat, Egglatut dishes shine, too, as do seafood pastas and a huge pork chop with dressing. Alas, though, too many dishes are fusu. Paul Prud-homme, with incoherent spicing and, at times, too much cayeenn added too late in the cooking to corp up to be all flavors. Desserts are frankly, fabbulusly revisionist, including pecan pie and bread pudding half as heavy and roice and good as their Crode models. And

CANDELAS 416 Third Avenue. CANDELAS 410 Third Avenue, Gaslamp, 619-702-4455, Don't look for tacos here: Chef Eduardo Baera spe-cializes in "la miyra oxona Mexicana," a luxurious, inventive update of tradi-tional Mexican fare, combining Fench techniques and Latin ingredients into a sophisticated new cuisine that you've never tasted before but will want to taste.

DOBSON'S 936 Broadway Circle.

GRAND CENTRAL CAFE YMC A. 900

oig and tilling, and the lunch chill with salad and cheese toast is a tasty bargain. So is the veggie-burger with fries, colesiaw, soup, or salad. Plus you can look down onto Broadway and check fook down onto Broadway and check when your boss is returning to work. Breakfast/funch weekdays, breakfast onto weekends, Inexpensive. — E.B.

HARBOR HOUSE 831 W. Harbor HARBOR HOUSE 831 W. Harbor Drive, Seaport Village, 619-232-1141. The two-level building and the view of the harbor are major attractions. Fish and seafood predominate but chicken, pasta, and steak are also available. The dining room seats 250, so don't expect intimacy. Preparations are wholesome but not original. Open daily. Moderate to expensive. — E.W.

NAPA VALLEY CRITTE SET HOST Plaza, downtown, 619-238-3440. This new restaurant at the top of Horton Plaza is staffed by professionals, and the tool is very, very good. I suggest the calaman plate, and the rotisserie

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from hamburger and fixin's to fish at chips to a teriyaki rice bowl to a chick and cheese burrito that's cheaper th. a trolley ticket. Inexpensive. — E.B. SALLY'S RESTAURANT One Market SALLY'S RESTAURANT One Market Place, rear of Hyatt Regency Hotel, 619-687-6080. You'll get great fish here as well as free-range chicken, lobster, and beef. Try Arctic char, loin of tuna, swordfish. Side dishes tend to be elab-orate. Dinners for 6 to 12 served at che's table in the kitchen. Open daily.

to heaven as you can get, particularly the spinach ravioli and potato gneechi in a four-cheese sauce. The stuffed fo-caccias are simply incredible, and the pizzas are well-nigh perfect. The ex-posed brick walls enhance the Euro-

pean feeling. Open daily, lunch and dinner. Moderate to expensive, wines rather high. — F.W.

POLLO AND PAPAS 531 C Street.

SIXTH AVENUE BISTRO 1165 South wiches are an outstanding ovater po' how twith big nuce owners, good light batter) and a fine, fully packed approximation of a mithalertra, albeit with a kaseer foll standing in for Central Croscery's big sound italian bread. The mix it yourself SPICE HOUSE CAFE 1401 Ninth Street (at Ash), 619-239-8810. When your "head feels like an old potato" and your "tongue like a button hook" (to quote Kipling), Spice House's answer is their Hang. Over Omelet. We don't know if it's the Ortege chilies or Jack know if it's the Ortega chilies or Jack cheese or super tange formats ussue, but some guys swear they feel better for eating it. The place is a pleasant surprise justing out into the top foliage of trees sprouting up from Hwy. 16.3 — the view looks like a forest. Other excellent choices include Portruguere sausage with three eggs, paisano fritata with ham, tomatoes, mushrooms, and this k French toast topped with strawberrie and whipped cream. Breakfast an lunch, seven days, Inexpensive. — E.I

TRATTORIA PORTOBELLO 713 The pastas are the best bets. Open dail lunch and dinner. Expensive. — E.V

UNCLES CREOLE SOUL CAFE 815 necures resset sandwines, and treo-paghetit. – plus Southern side dishe and a delicious cobbler for desser-lunches and early dinners libelor-200 pm, weekinghts, no alsohol, is reservations. Due to catering opera

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salmon, any pastà. Lunch Monday through Friday; dinner nightly. Moderate to expensive. — E.W. THE VEGETARIAN ZONE 2949 Fifth Avenue, Hillcrest, 619-298-7302. The V-Zone's motto is "in harmony with the earth." So, sorry — no meat, no bleached white flour, white or brown bleached white flour, white or brown sugar, or icebre jettuce. On the other hand, you can be sure what you do eat is "free from themical preservatives or dyes." Spinach mushroom lasagna and tesame mock chicken are — surprise!— great. Even desserts can be yumny, including a three-layer carrot cake and a cocomint pudding, Inexpensive.— EA

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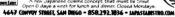
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hollandaise sauce). Open seven days, hree meals. Inexpensive. — E.B.

GULF COAST GRILL 4130 Park

GULF COAST GRILL 4130 Park Boulevard, Artistic two-level interior, lots of spisy Cajun/Cre-ole. Best bets, peel 'n' eat shrimp, New Orleans barbecue shrimp, New York strip steak, rainbow trout. Lunches and dinners daily. Sunday breakfrst. Inex-pensive to expensive. — E.W.

HAMBURGER MARY'S 308 Univer

HAMBURGER MARY'S 508 University Avenue, Hillerets, 1619-491-0400. All the action is on the patie, under ficus trees, ferse, the palajae bar, and white unibrelias. Bougainvillea burst out of tables. Hamburght Mary's mural comes at you in a 5 betton, wild red hair, by blue cyes, and a plamp butt. Bassally it is a gay renderous, but evybody's webcome. The burgers are way big with funks utiles, like the T'lm Sense Blue'n Dueger with Nascon and bleu.





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ETSCALE Coronado Johnd Marcott Resert, 2001 Second Mreet, Caronado, 639-435-5000. The rethe canadrining room that faces the pool at this first

dinner. Moderate to expensive. — EW PRIMAVERA 932 Orange Avenue. Coronado, 619-435-6184. This stand-out in Coronado sculanary scene offers courtly charm and an impressive menu. Try their affron insetto, claim borde-laise, or the delixious ossobius, or of which very detail is accomplished, and mirable, for dessert, have one of their excellent expression and the trianniss or lemon resorts cake. Primavers's ac-complished set of these nonreservations. complished staff takes unpretentious pride in their kitchen, the food and wine they serve, and rightfully so. Open daily Expensive. — M.N.

Expense: — M.N.

SPIRO SCROOL Forty Landing, 1201
First Street #6. Cormado, 1201
First Street

STRETCH'S CAFE 943 Orange Avi LA FONDA ROBERTO'S LA SIGN

Tomatots Plus a California BISTRO 1316 Homaz Road, Bourta, 619-429 (349) Here's a low cost al-huma, austre restaurant with serv-trondly atmosphere, serv good prepa-

arrive with soup or salad. The house-style soup is a knockout. Nonfat or low-fat oils used in cooking. Great fun. Open daily, breakfast, lunch, and din-ner. Inexpensive. — E.W.

(The prefix for all Tijuana numbers is 011-526. From the United States use

CAFE LA ESPECIAL 718 Avenida Re-CAFE LA ESPECIAL 718 Avenuela Revolución, between Calle 3 and Calle 4, 685-6054. Robust tacos, enchiladas, réules relimas, tramales, eggé dishes, and steak have been prepared at this un pretentious but good cafe for decades. La Especial is a favorite for families who want to extat at low cost. The Statiway leading down to the dining roson opens on Revolucion, and the covered bazar. on Revolución, and the covered bazaar that extends beyond is a prime tourist attraction. Open Sunday through Thursday, 9,00 a.m. to 10:30 p.m. fri day and Saturday, 9:00 a.m. to 11:30 p.m. Inexpensive. — F.W.

and make a left. After one block, make another left. Roberto's is in the motel just after the road veers right. Closed Monday. Open Tuesday through Sun-day 9:00 a.m. to 10 p.m. Inexpensive

to moderate. — E.W.

LONCHERIA LA POCA LUCHA Municipal Market, 105 Avenida Ninos
Heroes, Tijuana. Venturing to the far
end of Tijuana's Mercado Municipal is
like entering a scene from The Success's
Apprentice. Shafts of sun penetrate the
dark of an incedible kitchen of great
black iron tover and garant incarming.

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Long Market black from stoves and giant steaming pots, and hoods gathering into black pipes that snake up and out through the roof. But what a welcome! As you walk through the meroulo, ladies bounce up, enticing you away to their eaeries. Hang in there till you reach Loncheria La Pocain there till you reach Loncheria La Poo. Lucho, "The Small Struggle Lunch Place" Ask for earne de juerce (posk). Helies relleno, better kamben, or higade del guiste (liver), all around \$3. Presade prior (fried fish), miliness om pagia with frees), polle frate (fried chis leen), and carne anadat are lightly more Proc-includes soup, steaming hot corn for Illas, and a sold. Open seven days, 7.4,m to 7.p.m. finespensee: ... E.B.

CARCCAPETERIA 246 Automorrom

cluding Tortas y Burritos Tonka, Ar-mando's, and Panaderia Diego deliver cheap, standard Amero-Mexican. But come for the sound of 600 people like you, all chatting, like crazy (in Span-ish). Inexpensive. — E.B.

VALLARTA NATURAL 1252 Boule-vard Agua Caliente, Tijuana, 686-1560. Vallarta Natural makes travel to Ti-Vallarie Natural makes travel to Ti-juana appetizing, serving only the healthiest, freshext ingredients. The kitchen makes is own bread and rolls, soychorizo, vegetable took, and gluten dayls. Recommended are goldets of fresh juice, caldo Tialipeno soup, injuice, panames (soft taxes) filled with sautted mushrooms or soy, chorizo, toxtadas, and especially milarous. The milarous is made from fresh gluten and is almost indistinguishable from veal: breaded, fried, it is de!icious. Cool, dean, pleasant atmosphere. Open daily. Inexpensive. — M.N.

MULTIPLE LOCATIONS

ANTHON'S ISSI GROTTO for in-freds seddord slade, in the and chips, and is stable treat fish operaids. An thomas soll gives to the about the class to stabilist of product, good word pur-low core Upon and the control of the low core Upon allow in the Upon and dataset. Not securations. Interpretate to exposure Los about 16th Smith Lower Loy Control of the Control of the Control of the Control of the lower for the Control of the Control of the Control of the Control of the second of the Control of the Control of the Control of the Control of the lower for the Control of the Control of the Control of the Control of the lower for the Control of the Control of the Control of the Control of the lower for the Control of the ANTHONY'S EISH GROTTO Love

Bernindo (88-4), 1970. — F.W. BRLLYS (SORTH) 1604.4 amino-del Mar, 160 May, 1808.75 (1601.15), ps. talle during aminors this branch is: the most control and is aminoral with the sporting, sewed, which makes the place certains, and to high season as a other finds that the high season as a other finds that the high season as a soften finds that the high season as the state of the season of the season as a single find of the season of the last of the season of t CALIFORNIA PIZZA KITCHEN III

good family restaurant where you cat take your children and grandchildren for salads, pasta, pizza. There are 28 piz-zas. The chisken tequils with spinach, standowkes. Same nemu, lunch and din ner. Open daily, Incapeasue. Branche and chisken standowkes. Same 18 pizza, 18 piz

CLAIM JUMPER The portions large they elicit gasps (the prin served weekends is 26 ounces) food isn't memorable, just more food in 1 memorable, just more the any one person can eat. Among the tractions every day are the huge sal bar, barbecued chicken, ribs, a turkey dinners. Count on a wait weekends. Open daily, lunch and die re. Inexpensive to expensive to larger steaks and beef ribt. 5500 Grom mont. Centre Drive, La Med 619-469-3927; 12384 Carmel Mou

HOMETOWN BUFFET 5881 Unit HOMETOWN BUFFET 5881 Univ sty Avenue, University Square Sh ping Genter, 619-588, 7373. If you' notsligh buff and lung for cooking it existed 50 years ago, try this all-can cat buffer. Menus shange da Massive amounts of food that's food but not low sallow, cholesters!, but for journet dinces, but fun. Open da Chier brain, besk, actel throughout cits and subsurbs. Call 619-583, 723 locations, Incepense. J. P. 20 locations, Incepense.

JOE'S CRAB SHACK A scafood of

Worth a Look

The mirth scrapes along at the subsistence level.

ratitude to Landmark Theatres is this week's first order of business—gratitude for keeping me busy enough that I did not ing me busy enough that I did not company's best customers. The strategy down to the company down to the company

would be secondary. This is an avariciously commercial French comedy of the type that tends to be remade in Hollywood. Francis Veber, its writer and director, amounts practically to a one-man factory of the practically to a one-man factory of the type. Among the comedies he has di-rected and/or written, La Cage aux Folles, The Tall Blond Man with One

Black Shoe, A Pain in the A-. The Toy The Fugitives, and Les Compères (to my certain knowledge) have all been transplanted on our shores. His last one. The Dinner Game, is currently in transit, with Veber himself directing it or redirecting it, a service he perormed previously for The Fugitives, It is hard to see what could stand in the way of a remake of The Closet, a PC farce about a nebbish in the accounting office of a condom plant - a Jack Lemmon-scented white-collar drudge

who, to save his job, floats a rumor that he is gay, thus setting himself up as a potential martyr in the eyes of the company's best customers. The strat-

revenge!

The consciousness-raising vein in this is not too bothersome. (Lesson Number One: the imposter will not have to change his behavior to pass as gay. "What'll change is their percep-tion of you" — a truth adapted from the famous Ley Kuleshov editing experiment in which an expressionles face would seem to convey different emotion depending upon whether it was cross-cut with, say, a baby in a cradle, a woman adjusting her stockings or a plate of food. Context is enucial.) Rather more bothersome, meantime, is the cruel streak — a carryover from The Dinner Game - that assumes it's quite all right, quite just and proper, quite vengefully sweet, even quite PC, to torture and torment a macho homophobe into a nervous breakdown Neither the consciousness-raising vein



nor the cruel streak is a boon to the mirth, which scrapes along at the sub-sistence level. And for the discerning foreign-film fan, it might be furthe in such reduced circumstances: just a couple of old prosearning a paycheck

ring a Paul Bunyan condom on his head in a Gay Pride parade: a literal 'dickhead"), reminiscent of De Niro

in Analyze This or Meet the Parents The thing, all the same, that sets The Closet apart from an Analyze This or a Meet the Parents, the thing that makes it worth looking at, is simply— how else to put it? — that it's a thing

worth looking at. A thing of beauty, even, In America, there operates some sort of cultural snobbery, or puritanism, or something, that sees to it that a comedy need not, should not, must not, concern itself with matters of aesthetics. Comedies can only be fluff. (I am not thinking here of Woody Allen, or the Coen brothers.

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Jurassic Park III opens nationwide July 18.





Calendar

MOVIE

but pretty much everyone dee.) The beauty of The Clear springs not from the obvious and conventional source of training the camera on beautiful thingsi calendar-art scenery. Architectural Digest interiors, and the like. And not from the cameraman's connectics case of beautifying tricks: "painterly" light, pea-soup atmospherics. But instead from the beauty of the colors per sel hastown soft beautifying tricks: "painterly" light, pea-soup atmospherics. But instead from the beauty of the colors per sel hastown soft beautifying tricks: "painterly" light, pea-soup atmospherics. But instead from the beauty of the colors per sel hastown soft beautifying tricks: "painterly" light, pea-soup atmospherics. But instead from the beauty of the colors per sel hastown so the colors per selection which colors are dependent on the pectrum is granted an equal independence and individuality, unsubjected to any filtering, desaturating, monochroning processes to yoth term into an unnatural "harmony" or imposed "scheme." The image is a diverse and gay (in the old way) as a balloon bouquet, as taster. As Bomand.

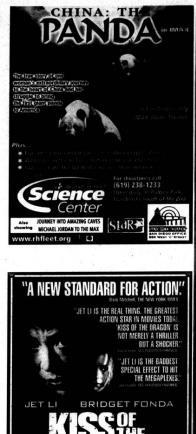
On past evidence, the colorist in question would not be Veber, but the veteran Italian cinematographer, Luciano Tovoli. A better director — a Jacques Tati — would have made much more of the condom plant, a frigid futuris-tic environment of frosted glass (as well as clear), icy chrome, blue plastic. Tovoli can only shoot it; he can't call the shots. Veber doubtless deserves credit for having hired him in the first place, as he did also, to similar effect, on The Dinner Game, But Toyoli's ca pacity to elevate mediocrities had already become something of a habit over the course of several Barbet Schroeder potboilers, Single White Female, Kiss of Death, Desperate Measures, in addition to the all-around better Before and After and Reversal of Fortune. He also photographed the most visually dazzling of Dario Ar-gento's cult horror films, Suspiria. I am forced here to rely on memory. however, as there is no thumbnail bio on him in the press notes from Mira-max, and no entry on him in my 1998 edition of Ephraim Katz's The Film sights. There is no one better in his field.

 \mathbf{R}

CHILLA VISTA 10

The Girl offers the feature film deut of writer-director Sande Zeig, who

movietone





128 San

SANDIEGORBADER.COM Calendar MOVIES

happens also to be president of the independent-film distributor, Artistic License, which happens to have distributed this one. It must be nice to have your virgin effort assured of cir culation, no matter how inept, how inert, how awkward, how amateur All of that, and worse, would describe this retro-lesbo-noir about a Parisian nightclub chanteuse, the mannish painter who picks her up, and the mys-terious menacing male who hovers nearby. Really its no more an oldfashioned noir than an old-fashioned nudie, with the spare, tinny sound, the bluesy jazz background, and the voluminous voice-over ("She uses her nakedness as an armor. The night is hers. The city is hers") that typified the form circa 1966. The greatest, or only, area of curiosity concerns the double standard that permits one of the two lovers - the mannish one to stay so modestly covered up. The same double standard, this, as in the

old-fashioned coeducational nudie The Princess and the Warrior, the new Tom Tykwer film, might have benefitted more from the momentum

MOVIE

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and

of Run, Lola, Run if the subsequer elease of his earlier Winter Slee had not already let some air out of the tires. That, to be sure, merely hastened runner, is back on board in this one but after she gets flattened by a truck and released from the hospital on shaky pins fifty-three days later, she is not doing any running. She is, how-ever, searching doggedly for the-lachrymose stranger who performed a lifesaving tracheotomy on her with a jackknife and a soda straw underneath the truck. The plotting is as recklessly tricky as we have come to expect of Tykwer, but the slower pacing exposes it to brutal scrutiny. The visual trick near the end — the dop-pelgänger at the gas station and in the back seat — bears up better.

LISTINGS

antipathies by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com. A.L.— Steren Spielberg's futuristic tale (a project taken over from the late Stately Klurkick) of the first robod progragued to love. Noi, let's be clear, one of those old-bat inflatable love doll, capipped with "semuslity simulators" and such. But rather, "mecha-child" (both of for mechanical child), placed in the home of a young couple whose only first and blood child lies in a husband's gaucheric of bringing home the power of the proper of the proper of husband's gaucheric of bringing home the power of the proper of the husband's gaucheric of bringing home the husband's gaucheric of bringing home the husband's gaucheric of bringing home the husband's gaucheric of his couple has compared to husband's gaucheric of his compared his compar are nevertheless legitimately aroused by it. For one, there's the matter of a novel

approach to the Peter Pan theme (the director had taken the literal approach in his Hook), the boy who will never grow up. Then, as a natural extension of that, there's the matter of risk-free parenting, with the child arrested at the cutest and most child arrested at the cutest and most adorable stage of development (i.e., Haley loel Osment), no long-range rearing required, no awkward-age rebellion down the line, a devotedness of almost canine the line, a devotedness of almost carnine dependability — in short, a sort of Stepford Kid. Then there's the matter, as a further extension, of solating and highlighting the selfish element in parenthosod, the possessive element, the ornamental element, the

many issues, so many possibilities, that could very well envision a sort of multi plotline sci-fi soap opera in which different but identical robots would be distributed to officeresistant bloods would be dissert received and contribution of the contribution different households with different resu GROSSMONT CENTER: GROSSMONT TROLLEY: HAZARD CENTER 7: HORTON PLAZA 14: LA COSTA 6: LA JOLLA 12: MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RAMONA TWIN; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY

The Ambiversary Party — Altrain esque resemble piece owitten and on-directed by lenniler Isson Leigh and Alan Camming, both in additional plan a newly methods to the control of the control of the control looking more like her father, Vis Morrow, with each passing year) and a sexually ambivated firmth novelet and nowice first methods of the control of the control of the Pobele Cates, festionalized as a recent Osar recipient for Best Active and a retired acress turned housewise (as opposed, in reality, to long ago for Supporting Active and merely their two real children in tors. Inse Adams, looking as of their in tors. Inse Adams, looking as of their in tors. Inse Adams, looking as of their in tors. Insert Adams, The Anniversary Party - Altman-esqu

DRIVE IN: SWEETWATER 9: TOWN SQUARE 14)

even when she's off screen you wonder why you're not still getting wet. The neer-door neighbors (Teols of Orbar and Mina Bulejs, with whom the stanlversays cough have done to the stanlversay to cough have done of the stanlversay to cough the stanlversay to the stanlversay to the stanlversay to the stanlversay to do (Otio and Annou, as themselvers), are included on the guest list. Parker Possy is included on the guest list. Parker Possy is included on the guest list. Parker Possy is realized irensifier blash, a want Gwyneth can cheve on such peritinent questions as why Reals has not had more of a career and hy Pattrow has had to much of a one. This exercise in biblywood self-shooppion, with the stanlvers of the digital video image. 2001.

** (HILLCREST CINEMAS)

Atlantic: The Lost Empire — limitation Jules Verne adventure yarn, spun'from the Disney animation factory, about a pre-WWI expedition in search of the legendary sunken ity. Sketchily drawn (in a deliberately retro city. Sketchily drawn (in a deliberately retro-style) and swiftly paced, but slowed down eventually by moral-mystical-political-anthropological grandiosity. With the voices of Michael J. Fox, James Garner, Cree Summer, and Leonard Nimoy; directed by Gary Trousdale and Kirk Wise 2001

Gary Trousdale and Kirk Wise. 2001.

**E (CHULA WISTA 10) EEL MAR HEGLIANDS 8:
ENCINITAS 8: FASHION VALLEY 18; GROSSMONT
TROLLEY; HORTON PLAZA 14; MISSION
MARKETPIACE 31; MISSION VALLEY 20;
OCEANSIDE 16: PALM PROMEHADE 24; PARKWAY
PLAZA 18; POWAY 10; RANCHO DEL REY 16:
TOWN SQUARE 14)

man! The case in-point narrative is short on development, long on naturalistic detail—long on insertial and expletive—long on attitude and expletive—long on attitude and brutality—just plain long, with Tyreer Globan, Ving Rhames, A.I. Johnson, Taraji P. Hermson, Omar Cocoding, and Former Diegg. 2001.

GROSSOR HOLLY INSERTION PALA 14.

MINISTRA MINISTRA 14.

CELANGE 18. PALA PROMENIOS 24.

CELANGE 18. PALA PROMENIOS 24. SWEETWATER)

Bretise of the Wind — An ageless (over a period of two decades) Alma Mahler, not period of two decades) Alma Mahler, not solitable of two decades) Alma Mahler, the Schindler, and her constitution of array sowins: the composer Gustaw Mahler, the street of the solitable of the composer Gustaw Mahler, the viewer is expected to swoon at the headiness (Accobed), the two experience for all silts manner deropping ("Straus loved it all: the name dropping ("Straus loved it all: the name dropp # (GASLAMP 15)

Bridgot Jones's Diary — Sharon Maguire's pale and wan visualization of the unfunny non-novel by Helen Fielding, about the plight of the average, over-thirty, ever so slightly overworks. ever so slightly overweight, overdrinking, and oversmoking "singleton" woman in a world — or in a United Kingdom, at least — of male "fisckwits." Attempts to punch up the humor to big-screen proportions are totally wasted, although the actual fisticuffs that erupt (not in the book) between romantic rivals give us a good. disapproving, deglamorizing feminine viewpoint on this masculine pastime — up until the backneved slow-motion crash through a plate-glass window. The rivalry demands no compromise on the part of the heroine, inasmuch as nice-guy Colin Firth is taller, arguably better looking, financially better off, not to mention an all-around better human being (i.e., professional humanitarian), than shitheel Hugh Grant; revealing actress, sending out second by econd updates on the least little fluctuation of the emotional weather vane, expertly orchestrating the audience response. Sh prevents the character from becoming a generalized spokesperson for "singleton

alone. With Gemma Jones, Jim Broadbent.

Cate and Dogs — Beastly spy spoof (intermixing live animals, puppets, and computer animation) focussed on a feline world-domination conspiracy and the vigilant watchdogs who oppose it. An overblown lead balloon, heavy on Bondian gadgetry and cartoon violence. With Jeff Goldblum, Elizabeth Perkins, Alexander Pollock, and the voices of Tobey Maguire Alec Baldwin, Susan Sarandon: directed by Lawrence Guterman. 2001. ● (CARMEL MOUNTAIN; CHULA VISTA 10:

The Closet — Reviewed this issue. With Daniel Auteuil, Gerard Depardicu, Thierry Lhermitte, Michele Laroque, and Michel Aumont; written and directed by Francis

CINERAMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GALAYY 6; GASLAMP 15; GROSSMONT CENTER; GROSSMONT TROLLEY; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION

MARKETPLACE 13: MISSION VALLEY 20; OCEANSIDE 16: PALM PROMEMADE 24: PARKWA PLAZA 18: POWAY 10; RAMONA TWIN: RANCHO

DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

Veber. ★★ (COVE, FROM 7/13)

Crazy/Boostiful - Teen rom Crany/Doundfilm— Teen comunes between an undervioleged, highly motivated Chicano (a football star hot also a studious student who can explain the difference between "assert" and "exer" in a class dicumuniou also a special white rich consideration. Potentially, that 'more of a subject than in most post, mories, but it's treated as trite, neeps along in a stream of pop pongs, prefigued sentiments, and predictable pist turns. With Kinten Dunt, ly Hernander, Bruce Devision, Lucinda Jenney, Taryn Manning, directed by John Stockwell. 2001.

 CHULA VISTA 10: FASHION VALLEY 18: © (CHALA MISTA 10; RASHION WALLEY 18; R.OWER HILL 4; GASLAMP 15; GROSSMONT TROLLEY; HARBOR DINVE IN: LA JOLLA 12; MISSION MARNETPIACE 13; MISSION WALLEY OCEANISIDE 16; PALM PROMENADE 24; PAIRO PAZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14).

Crouching Tigor, Hidden Dragon

Ang Lee's hommage to the martial-arts fairy
tales of his heritage, especially perhaps to the
splendrous period pieces of King Hu, is a
beautiful bore. The costumes, the sets, the





Dr. Dolittie 2 - Eddie Mureby talks again to the animals, directed by Steve Carr.

CARMEL MOUNTAIN, CHULA VISTA 10; DEL MAR
HIGHLANDS B. ENDINTAS B. FASHION VALLEY 18. SPOSSMONT CENTER GROSSMONT TROLLEY KORTON PLAZA 14. LA COSTA 6: LA JOLLA 12. MISSION MARKETPLACE 1 IL MISSION VALLEY 20 OCCANGING NO DALM PROMENADE DA BARRIAN



The Fast and the Furious - The world of street racing (vroom-vroom) interse with that of truck hijacking: your basic drive in movie (if there were still drive ins) ouped up with headbanger music (thunk thunk), some chest-flattening effects of speed, and a honey-glazed cast of hot bods. (Michelle Rodriguez, among them, makes the jump from the low-budget, independent

girls pack it up before I leave treadmarks on your face?") Director Rob Cohen records this lifestyle with reasonable amounts of energy and flair and unreasonable amounts of drool. Paul Walker, Vin Diesel, Jordana Brewster, Ted Levine, 2001

Girlfight to the big leagues: "Why don't you

* (CARMEL MOUNTAIN, CHULA VISTA 10; DEL MAR HIGHLANDS B. ENCINITAS B: FASHION ARTS, 7/13, 9 P.M.

VALLEY 18- CROSSMONT CENTER- MORTON VALLEY 18: GROSSMONT CENTER; HORTON PLAZA 14; LA JOLIA 12; MISSION MARKETPLACE 13: MISSION VALLEY 20; OCEANSIDE 16: PALM PROMENADE 24; PARKWAY PLAZA 18: POWAY 10; RANCHO DEL REY 16;

CINERAMA 6; DEL MAR HIGHLANDS 8; FASHION VALLEY 18; GALAYY 6; GROSSMONT CENTER; HAZARD CENTER 7; HORTON PLAZA 14; LA COSTA 6: LA JOLLA 12: MISSION ARKETPLACE 13: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWA PLAZA 18: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14; FROM 7/13;

The Girl — Reviewed this issue. With

Harold and Maudo — The fake suicide iokes are predictable and the zany-old-lady jokes are typical, but this unimaginable rornance between adolescent Bud Cort and septuagenarian Ruth Gordon has a sicksweet tolerance for private perversity that is quite beguiling. And the many Cat Stevens ongs at intervals give things a lift. Directed by Hal Ashby. 1971.

* * * IMUSEUM OF PHOTOGRAPHIC

King of Hoarts - One of Philippe de Broca's sticky confections. Music-box melodies, fairy-tale costumes, and prance-performances are enlisted to demonstrate that war is not nice and that the inmates of a funny farm are saner than the people wheeling and dealing in the real world. With * (MUSEUM OF PHOTOGRAPHIC ARTS 7/13:7 P.M.

Kine of the Dragon — Hong Kong goes to Paris. The buildup to the first big explosion of action is beautifully sustained, and Jet Li has an impeccable businesslike demeanor. But then all hell breaks loose, and let I has an imprecable businessifies demensor. But them all hell breaks loose, and that's where the moving peop straight to a discrete by Chini Nolon. 2001.

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• [CAMRA NOLOTARIC SI 3: 0.

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Lara Croft: Tomb Raider — The daughter of Sir Richard Croft inherits a sacred mission from her late father, who seems to have known when she was eight years old that she would grow up to be a militant extremist of Girl Power, and know oo that she would discover the hidden clock and his written instructions about it within one week of a once-every-five-thou years planetary alignment — the long-awaited moment when the secret society of

A.I. (PG-13) Fri.-Thu, (12:30, 3:40) 7:00.

5; Allartis: The Lost Empire (174) Sum. (116), 229, 535, 748; Mon.—Thu. 10, 320, 535) 745; Baby Boy (R) Fri. Thu. 10, 320, 535) 745; Baby Boy (R) Fri. Thu. (1250, 315), 730, 930, Mon.—Thu. (1250, 315), 315;30, 730, 930, Mon.—Thu. (1250, 315), 373, 373, 374; Mon. (1250, 315), 374; Mon. (1260, 1270, 1

Illuminati would attempt to reunite the two halves of the Triangle of Light, giving them the Power of God. (More powerful, even, than Girl Power.) Angelina Jolie, as the video-game adventuress, joins an outsized attitude to her already outsized kisser and knockers. With Jain Glen. Noah Taylo

WYEL 2001.

• ICAMBER, MOUNTAIN; CHULA VISTA 10:
FASHION WALLEY 18; GASLAMP 15; GROSSMONT
FASHION WALLEY 18; GASLAMP 15; GROSSMONT
GENTRE: LA NALL 12; MISSION VALLEY 20;
OCENTRES 16; TAM PRODUCTAIN 20; PARPINIAY
FRAZA 18; MINCIPO DEI, REY 16; SAMTE
DORG: HIS DOUTH BAY DRIVE IN; SWEETHATER 9;
TOMY SQUARE 1

Lagasty Blondo — Reese Witherspoon as a California girl at Harvard Law School; with Luke Wilson and Selma Blair; directed by Robert Lukeiic. (CARMEL MOUNTAIN: CHULA VISTA 10;

CINERAMA 6; DEL MAR HIGHLANDS 8; ENCINTAS 8; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER; HAZARD CENTER 7; ORTON PLAZA 14; LA JOLLA 12; MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; FROM 7/13)

reverse. To put it like that is not to suggest the movie goes literally in reverse me with people walking backwards and saying "Olleh" instead of "Hello," although that i fact is the method of the opening scene: a

"condition," as he refers to it, whereby he is incapable of forming new memories ever since the head injury he sustained while his wife was getting raped and murdered. Admittedly the movie is something of a Admittedly the movie is something of a stunt, a sleight of hand. The reverse-orde gimmick could only work in concert with the blank-memory gimmick: copycats beware. This is a one-of-a-kind whatchamacallit designed for one use only, one time only. (Though a reverse-order sequel, strange to say, is not unimaginable. It hangs together. It does its job. It can have no further application. But this is a work o fiction, not a kitchen implement, and in that department ingenuity counts much more than utility. Guy Pearce, Carrie-Anne Moss. loe Pantoliano; written and directed by *** (HILLCREST CINEMAS: LA HOLLA VILLAGE)

Monty Python and the Holy Grall -

Monty Python's skits — sometim always silly illustrations of human slweys vill, fluorations of human stupidity— are strong together here into a more or less linear nearative, spoofing King Arthur at Old England. The picaseque Arthur at Old England. The picaseque through spots that are never returned to again, atthough many of the jokes are brought up, in slightly altered guiese, over and overy permits the Python group, on any other picase and overy permits the Python group, on any other picase and overy permits the Python group, on any other control of the picase of (dismal animation sequences). Directed by Terry Jones and Terry Gilliam. 1975. ★ (KEN, 7/13 THROUGH 19)

Moulin Rouge - Baz Luhrmann's razzie dazzle reconstruction of Gay Paree on Australian sound stages and inside overdesigned, overdressed, and overdecorated, is held onto for an adequate appraisal. Everything is handled as a hot potato. And the easy-come-easy-go juggling act takes on a rough resemblance to post-Satyricon Fellini filtered through MTV. The director toys with film speeds, switches from director toys with tim speeds, switches from full color to sepis and back again, chops scenes into splinters, sends the camera on a pinball path through a miniature Montmartre. Anything goes — and it generally goes in a great hurry. Luhrmann can't really keep up this pace for the duration. But like the free-swinging pugilist, groteral goes ha gate there, 'Lattraum' patest and goes had gate the control of t

MOVIE SHOWTIMES

Call 444-FII M or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT Town Square 14

305, 335) 525, 555, 750, 820, 10-10. Mon-Thu, (1225, 115, 105, 105, 335, 525, 555) 750, 820, 10-10. Pearl Harbor (PC-13) Fr. Sun. (1240) 420, 830, Mon.-Thu. (1240, 420, 839, Swordfish (R) Fri. Sun. (145, 310, 410, 135, 755, 955) Mon. Thu. (145, 310, 415) 755, 955 What's the Worst That Town Square 14 4665 Clauremont Drive (858-274-1234) A.L. (PG-13) Fri. Thu. (12-15, 1/30) 7/00, 10:15; Atlantis: The Lost Empire (PG) Fri. Sun. (12-35, 2-50) 5-15, 7-25; Mon. Thu. Sun. (12-35, 2-50) 5-15, 7-25; Mon. The 135, 2-50, 5-15) 7-25; Cats and Dogs (PC Horton Plaza 14 475 Horton Plana (619-24-8602) A.L. (PG. 13) Fin. Thu. 10-50, 200, 5-10, 8-20, Atlantis: The Lost Empire (PG) Fin. Thu. 11-50, 220, 5-05, 7-30; Baby Boy (R) Fin. Thu. 11-50, 250, 5-80, 0-7, Dollittle 2 (PG) Fin. Thu. 11-30, 10-5, 4-30, 6-45, 9-00, The Fast and the Furfous (PG-13) Fin. 3-on. 11-30, 2-15, 4-50, 7-25, 10-10, Mon. 11-30, 2-15, Tue. Thu. 11-40, The Fast and the Furious (PG-1) 10:20, The Fast and the Furious (PG-11)
Fir. Sun (11):52, 223; 443, 720, 945;
Mon. Thu, (11:55, 225, 443, 720, 945;
Final, Fantasy, The Spirits Within (PG-15)
Fir. Sun (11:45, 12:40, 200, 300) 430, 530,
715, 800, 950, 10:30, Mon. Thu, (11:45, 12:40, 200, 300)
10:00, Riss of the Dragon (RI, Piri, Sun, 12:25, 253) 523, 730, 10:10; Mon. Thu, (12:25, 253) 533, 750, 10:10; Loss Confr. 12.23, 2.551.5.22, 7.50, 10.10, Mon. Thu. (12.25, 2.55.5.25, 7.55, 10.10, Mon. Thu. (12.25, 2.55.5.525, 7.55, 10.10, Lara Croft. Tomb Raider (PG-13) Fr. Sum. (12.05, 2.20, 4.40, 7.40, 9.55, Mon. Thu. (12.45, 3.20) 5.45, 8.10, 10.75.

LA JOLLA

ri. Sun. (12:20, 2:40) 4:55, 7:05, 9:25; Mon. Thu. (12:20, 2:40, 4:55) 7:05, 9:25

DOWNTOWN

Gaslamp 15 701 Fifth Avenue (619-232-0400) The Animal (PG-13) Fri.-Sun. (12:55, 3:20) 533, 7:35, 9:35; Mon.-Thu. (12:55, 3:20, 5:35) 7:35, 9:35; Bride of the Wind (R) Fri.-Sun. 1:40) 4:30, 7:05, 9:20; Mon. Thu. (1:40, 4:30) 1:05, 9:20; **Bridget Jones's Diary** (R) rri. Sun. (1:35) 4:25, 7:00, 9:15; **Mon**. Thu. 1:35, 4:25) 7:00, 9:15; **Cats and Dogs** (PG) § 150, 130, 243, 815, 343, 430, 330, 743, ₱ 815, Tue Thu, 12:30, 150, 130, 245, 315, 345, 5:00, 5:30, 7:15, 7:45, 8:15, 9:30, € Crazy/Beauthul (PG-13) Fri-Sun. (12:45, 125, 3:00, 3:15, 5:45, 7:30, 8:00, 9:45, Mon.-Thu. (12:45, 1:25, 3:00, 5:15, 5:45) 7:30, 8:00, 9:45; Crouching Tiger, Hidden Dragon (PG-13) Fri. Sun. (1:05) 4:40, 7:20, 10:05; Mon. Thu. (1:05, 4:40) 7:20, 10:05; Evolution (PG-13) Fri. Sun. (1:20) 4:35, 7:10, 9:35; Mon. Thu. (1:20, 4:35) 7:10, 9:35; Lara Croft: Tomb Raider (PG, 13) Frs. Sun. (12:35, 1:15, 3:05, 3:35) 5:25, 5:55, 7:50, 8:20, 10:10, Mon. Thu. (12:35, 1:15, 3:05, 3:35, 5:25, 5:55)

MIRA MESA

Fashion Valley 18 2017 Friam Road (858-558-2262

Mon. Thu. 12:30, 3:00 (5:30) 8:00, 10:30; Scary Movie? (R) Fri. 12:45, 2:50 (5:05) 7:30 10:05; Sat. Sun. 12:45, 2:50, 5:05, 7:30, 10:05; Mon. Thu. 12:45, 2:59 (5:05) 7:30, 10:05; The Score (R) Fri. 1:90 (4:00) 7:00, 10:00; Sat. Sun 1:90, 4:00, 7:00, 10:00; Mon. Thu. 1:00 (4:00) 7:00, 10:00

Garden Cabaret University Towne Centre Mall (619-295-4221) Closed for the season

Closed for the season

La Jolla 12.

8657 Ville La Jolla Drine (858-558-2234)

8657 Ville La Jolla Drine (858-558-2234)

Legally Blonde (PCL-13): Final Fantasy: The Score (R), Kiss of the Dragon (R), Cats and Dogs; Scary Movie 2 (R), ALI, Crazy/Reau-thful; Dr. Delittle 2 (RG); The Fast and the Fentous (PCL-13); Lara Croft: Tomb Raider (PGL-13); Shrek (PG) La Jolla Village 8657 Villa La Jolla Drive (858-453-7831) Enlightenment Guaranteed (Not Rated) Fri. (1:55) 4:30, 7:10, 9:45; Sat.-Sun. (11:10) 1:55,

Cove 7730 Grard Avenue (858-459-5404) The Closet (R) Fri. 5:30, 7:30, 9:30; Sat. Sun. 1:30, 3:30, 5:30, 7:30, 9:30; Mon. Thu. 5:30, 7:30, 9:30

BAY DRIVE IN: SWEETWATER 9: TOWN

Enlightenment Quaranteed

Reviewed this issue. With Use
Ochsenknecht, Gustav Peter Wohler, Petra
Zieser, and Anica Dobra: written and

directed by Doris Dorrie.

● (LA KOLLA VILLAGE, FROM 7/13)

Cinerama 6 5831 University Avenue (619-287-8990) 4:30, 7:10, 9:45; Mon.-Thu. (1:55) 4:30, 7:10, 9:45; Memento (R) Fri. (4:20) 9:35; Sat.-Sun. (11:00) 4:20, 9:35; Mon.-Thu. (4:20) 9:35; Sexy Beast (R) Fri. (2:15) 4:50, 7:30, 10:00;

Sat. Sun. (11:30) 2:15, 4:50, 7:30, 10:00; Mon. Thu. (2:15) 4:50, 7:30, 10:00; Song-cather (96:13) Fri. (2:05) 4:40, 7:20, 9:55; Sat. Sun. (11:20) 2:05, 4:40, 7:20, 9:55; With Friend Like Harry (R) Frie Thu. (1:40) 7:00

Mira Mesa 18 10733 Weststew Pdrkway (858-635-7700) Call theater for program information

MISSION VALLEY

2027 Franz Road (886-588-20-2) Legally Blonde (FC-13): Final Fantasy: The Spirits Within; The Score (R): Kiss of the Dragon (R): Cast and Dogs: Scary, Movie 2 (R): AL: Crasy/Beautful; Baby Boy (R): Dr. Dollittle 2 (R): The Fast and the Furious (FG-13); Lara Croft: Tomb Raider (FG-13); Adantis: The Lost Empire (FO: Swordfish (R): Moulin Rouge (FC-13): Pearl Harbor (FG-13); Shred: Kisser (FG-13): Pearl Harbor (FG-13); Shred: Kisser (FG-13): Pearl Harbor

Hazard Center 7 (R) Fri. 12:20, 2:45 (5:20) 7:45, 10:15; Sat. Sun. 12:20, 2:45, 5:20, 7:45, 10:15; Mon. Thu. 12:20, 2:45 (5:20) 7:45, 10:15, Legally Blonde (PG-13) Fri. 12:30, 3:00 (5:30) 8:00, 10:30; Sat. Sun. 12:30, 3:00, 5:30, 8:00, 10:30;

7:00, 10:00 **Mission Valley 20 **Id-60 Camino Del Rio North (858-558-2262) **Legally Blonde (RG-13); Final Fantasy: The Spirits Within, Kiss of the Dragon (IR), Cast and Dogs; Scary Moole 2 (IR), A.I., Baby **Group Company (RG-1); The Fast and the Furious (RG-19); Alandis: The Lost Empire (PG); Swordfish (IR); Pearl Harbor (RG-13); Shrek (PG)

STATE UNIVERSITY

Baby Boy (R) Fri.-Sun. 4:15, 7:00, 9:45; Mon.-Thu. (4:15) 7:00, 9:35; Cats and Dogs

(PG) Fr. San. (1:90, 1:15) 5:30, 7:30, 9:25; Mon. Thu. (1:30, 3:93, 5:35) 7:30, 9:20; Final Fartasy: The Spirits Within (PG) 9:20; Final Fr. San. (1:230, 2:50) 5:20, 7:45; 10:15; Mon. Thu. (1:00, 3:15, 5:25) 7:45; 9:35; Kiss of the Dragon (RI Fri. San. (2:15) 4:45, 7:10, 9:20, Mon. Thu. (1:00, 2:15), 4:45, 7:10, 10:20, 10:

Ren 4061 Adams Avenue (619-283-5909) Time and Tide, Thursday; Monty Python and the Holy Grall (PG) Fr. 5:00, 7:15, 9:30, Sat. Sun. 245, 5:00, 7:15, 9:30; Mon. Thu. 5:00, 7:15, 9:30

UPTOWN

Hillcrest Cinemas 3965 Epith Avenue (619-299-2100) The Anniversary Party (R) Fin. (1:40) 4:20, 7:00, 9:55; St. Sun. (10:55) 1:40, 4:20, 7:00, 9:55; Mon. -Thu. (1:40) 4:20, 7:00, 9:55; The Girl (Not Rated) Fin. (20:5) 4:55, 7:45, 10:10; Sat. Sun. (11:20) 2:05, 4:55, 7:45, 10:10; Mon. Thu. (2:05) 4:55, 7:45, 10:10; Memento (R) Fri. (1:50) 4:30, 7:25, 10:05; Sat. Sun. (11:05) 1:50, 4:30, 7:25, 10:05; Mon. (1:50) 4:30, 7:25, 10:05; Tue. Thu. (1:50) 4:30, 10:05; The Princess and the Warrior (R) Fr. (4:15) 9:50; Sat. Sun. (10:45) 4:15, 9:50; Mon. Thu. (4:15) 9:50; Sexy Beast (R) Fri. (1:55) 4:40, 7:35, 10:00; Sat. Sun. (11:10) 1:55, 4:40, 7:35,

Museum of Photographic Arts 1649 El Prado, Balboa Park (619-238-755 1649 El Prado, Bathon Park (619-2:38-7359). King of Hearts, Wednesday, Friday, 7 p.m.; Harold and Maude Friday, 9 p.m.; Shock Corridor, Tuesday, 7 p.m., and next Friday, 9 p.m.; Written on the Wind, Wednesday, 7 p.m., and next Friday, 7 p.m.

p.m., and next Friday, 7 p.m.
Reuben H., Fleet Science Center
1875 II Prads, Ballow Park (619-238-1233)
China: The Panda Adventure (Nor Exted)
Fri. Thu. 10-30, 12:00, 2:00, 4:00, 6:00, 7:15;
Journey Into Amazing Cares (Nor Exted)
Fri. Sat. 1:00, 3:00, 5:00, 8:15; Sun.-Thu. 1:00,
3:05, 5:00, Michael Jordan: To The Max
(Nor Rated) Fri. Sat. 9:15; Sun.-Thu. 8:15

EAST COUNTY

EL CAJON

Parkway Plaza 18 405 Parkway Plaza (619-401-3456) A.I. (PG-13) Fri.-Thu. (12:00, 3:30) 6:50,

10:00; Atlantis: The Lost Empire (PG) Within (PG-13) Fr.-Thu. (10:10, 1:00. 4:20)
-2:30, 1:010, Kiss of the Dragon (K) Fri.-Thu
(10:20, 11:45, 12:50, 2:50, 3:50, 4:45) 7:00,
-2:50, 9:40, 10:15, Lara Corft. Tomb Raider
(PG-13) Fri.-Thu. (11:30, 2:50, 4:30) 7:10,
-2:50, Legally Blonder (PG-13) Fri.-Thu. (19:45, 2:50, 4:30) 7:10,
-2:50, Legally Blonder (PG-13) Fri.-Thu. (19:45, 2:50, 5:10) 7:40, 10:15, Pearl Harbor
(PG-13) Fri.-Thu. (11:20, 4:10) 8:00, Scary
Movie 2 (R) Fri.-Thu. (19:50, 10:20, 1:20),
-2:40, 2:50, 2:50, 4:50, 5:10) 7:10, 100, 0:45,
-2:40, 2:50, 2:50, 4:50, 5:10) 7:10, 100, 0:45,

Rancho San Diego 15 2951 Jamachu Road (619-660-346) Call theater for program informat

LA MESA

Grossmont Center Grossmort Center
Grossmort Septing Center (619-465-7100)
A.L. (PG-13) Fr.. Sun. (1245) 4:15, 7:10,
1005, Mon. Thu. (1245, 4:197-1), 1005,
1005, Mon. Thu. (1245, 4:197-1), 1005,
1005, Mon. Thu. (1205, 1215, 1205 7:25, 9:25; The Fast and the Furious (PG-13 Fri. Sun. (12:20, 2:45) 5:15, 7:55, 10:10; Mon. Thu. (12:20, 2:45, 5:15) 7:55, 10:10; Fi-nal Fantasy: The Spirits Within (PG-13) Fri. Sat. (11:45, 2:25) 4:55, 7:20, 9:55; Sun.

Rancho Del Rev 16 025 Tierra Del Rey (619-216-4707) 0.1. (PG-13) Fri. Thu. (11:00, 2:30) 6:40, 9:45; 0.1. (PG-13) Fri. Thu. (PG-13) Fri. Thu.; America's Sweethearts (PG-13) Fri.-Thu.; Atlantis: The Lost Empire (PG) Fri.-Thu. (11-45, 20-5, 4-35) 7:00, 9:00; Cats and Dogs (PG) Fri.-Thu. (10-45, 11:15, 12:50, 1:30, 3:05 3:40, 5:10, 5:40) 7:20, 9:30; Crazy/Beautiful

(PG-13) Fn.-Thu. 830, 10:10: Dr. Delittle 2 (PG) Fn.-Thu. (11:50, 225, 4:45) 6:55, 9:10. The Fast and the Furious (PG-13) Fn.-Thu. (11:05, 225, 4:45) 6:30, 9:35, Final Fantasy: The Spirits Within (PG-13) Fn.-Thu. (10:50, 135, 4:20) 7:00, 9:40. Riss of the Dragon (R) Fn.-Thu. (10:50, 11:40, 125, 24:5) 6:30, 9:40, Riss of the Dragon (R) Fn.-Thu. (10:55, 4:5) 6:30, 9:40, Riss of the Dragon (R) Riss of Riss Raider (PC-13) Fri. Thu. (1128, 213, 440) 708, 925, legaph Blonde (PC-13) Fr. Thu. (11.20, 210, 440) 7:19, 950, Pearl Harbor (PC-13) Fr. Thu. (1120, 325) 7:59, Scary Movie 2 (R) Fri. Thu. (11040, 1110, 1245, 120, 255, 330, 350, 353) 7:10, 744, 920, 10:00; The Score (R) Fri. Thu. (1130, 100) 7:30, 10:15, Shele (PG) Fri. Thu. (1135, 220, 4:30) 6:45, 9:15

17:40, 245, 5:401 7:40, 9:45; Moutin Rouge PG-13) Fin. 5:0n. (120) 4:15; 2:10; Mon.-Thi 1:20, 4:15) 7:10; Pearl Harbor (PG-13) 6:45) 8:30; Scary Movie 2 (R) Fri. 5un. (1:50, 6:45) 8:30; Scary Movie 2 (R) Fri. 5un. (1:50, 5:50) 8:00, 10:15; Mon.-Thiu. (1:50, 5:50) 8:50) 8:00, 10:15; Shrek (PG) Fri. 5un. (1:50, 5:50) 7:20, 9:20

Santee Drive In 10990 Woodside Avenue (619-448-7447) A.I. and Cats and Dogs; Lara Croft: Tomb Raider (PG-13) and Scary Movie 2 (R)

SOUTH BAY

CHULA VISTA

SANTEE

CHULA VISTA
Chula Vista D
Broadway Interest II and I (619-3/M-4214)
A. LPC-13 Fr. Fr. Thu. (1000, 100. 4:00) 7:00,
10:00, Adatotic: The Lost Engine (PC)
10:00, 10:00, Thu. (100, 12) 30, Casts
10:00, 10:00, Thu. (100, 12) 30, Casts
10:00, 10:00,

4.13 (-5.9, 8.30, 10.45) Palm Promenade 24 770 Dimery Read, San Digge (854-558-2262) Legally Blonde (Gr-13), Final Fantasy: The Spirits Wilthin: The Score (RI), Riss of the Dragon (RI), Cata and Doggs Sany Movie 2 Dollittle 2 (RGL) The Fast and the Furious. (SC-13), Lanz Conf. Tomb Radder (Gr-13), Atlantis: The Lost Empire (PG, 5) Swordfish (RI) PadH Habott (PG-13) (Lanz (PG))

Vogue 220 Third Avenue (619-425-1436) The Animal (PG-13) Fri.-Thu. 2:00, 8:00; Evolution (PG-13) Fri.-Thu. 1:200, 6:00; Mummy Returns (PG-13) Fri.-Thu. 3:30,

IMPERIAL REACH

South Bay Drive In 2170 Coronado (619-423-2727

2170 Ceronade (619-423-2727) Scary Movie 2 (R) and The Fast and the Furious (PG-13); Cats and Dogs and A.I.; Dr. Dolittle 2 (PG) and Lara Croft: Tomb Raider (PG-13)

NATIONAL CITY

Harbor Drive In 32nd and D (619-477-1392) Crazy/Beautiful; Shrek (PG)

Crasy resourur; Sriest (Pc)

5/20 Sweetwater 9

1/20 Sweetwater 8

1/20 Sweetwater Road (619-474-8571)

Baby Boy (R) Fri. Sun. (1440) 423, 7;10, 9:50,

Mon.-Thu. (130), 425 7;10, 9-85 Cats and

Dogs (PG) Fri. Sun. (100, 3:10) 5:30, 7:30,

9-30; Mon.-Thu. (1:20, 3:25, 5:30) 7:30, 9:20,

Dr. Dollittle 2 (PG) Fri. Sun. (1:20, 3:20) 5:20. Dr. Dollttle 2 (PG) Fri. Sun. (120, 3:20) 5:20, 7:20, 9:20, Mon. Thu. (135, 3) 5:20, 7:20, 9:20, Mon. Thu. (135, 3) 5:20, 7:20, 9:10, The Fast and the Furious (PG-13) Fri. Sun. (200) 4:55, 7:50, 10:10; Final Fantasy; The Spirits Within (PG-13) Fri. Sun. (120, 3) 5:515, 7:40, 10:05; Mon. Thu. (100, 3:15, 3:25) 7:50, 9:50, 8:70, 0:105; Mon. Thu. (100, 3:15, 3:25) 7:50, 9:50, 8:70, 6:70, 6:70, 6:70, 7: (1:25, 3:40),5:55,8:20, 10:30, Mon.-Thu. (1:25, 3:40, 5:55),8:10, 10:15, Legally Blonde (PG:13) Fri.-Sun. (1:10, 3:30),5:45, 8:00, 10:20, Mon.-Thu. (1:15, 3:35, 5:45),8:00, 10:05, Scary Movie 2 (R) Fri.-Sun. (1:50, 3:50),5:50, 8:10, 10:15, Mon.-Thu. (1:50, 3:50, 5:50),8:00, 9:55; The Score (R) Fri.-Sun. (1:24, 3:50, 5:50),8:00, 9:55; The Score (R) Fri.-Sun. (1:24, 3:55),7:30, 9:55; Mon.-Thu. (1:20, 4:10),7:00,9:40

NORTH INLAND

RONSALL

Galaxy 6 Highway 76 and Mission Road (760-945-8784) A.I. (PG-13) Fri. Tue. (10:00, 1:00, 4:00) 7:15, 10:15. Cats and Dogs (PG) Fri. Tue. (10:15, 12:30, 2:45) 5:15, 7:30, 10:00; Final Fantasy:

The Spirits Within (PG-13) Fri. Tue. (10 12:30, 3:00) 5:30, 8:00, 10:30; Kiss of the Dragon (R) Fri. Tue. (11:15, 1:30, 3:45) 6:00. 8:15, 10:30, Legally Blonde (PG-13) Fri. Tue. (10:30, 12:45, 3:15) 5:90, 7:45, 10:15, Scary Movie 2 (R) Fri. Tue. (10:15, 12:15, 2:30, (10:30, 12:45, 3:15) 5: Movie 2 (R) Fri. Tue. 4:30) 6:30, 8:30, 10:45

thing. Knowing how it all turns out would appear to be more crippling. Yet appearances, as we all know, can be deceiving. Another big difference is that the

action here is squeezed into a tighter time frame, with each of the scenes ending at the

precise point — with perhaps a second or two of repetitive overlap — where the previous scene started. Events, in others words, have been broken up arbitrarily in

mid-course, so that we join them in media

res and must wait until the ensuing scene to

find out how we reached that point. Still another difference, slightly soiling the purity of the concept, is that the scenes are

(for explanatory purposes, mostly) of indeterminate chronology, and there's a

heavy dose of verbal recapitulation righ

proves to be a true test of your powers o

You have to do what the hero himself is unable

to do: to remember what came before. The trick of the thing — the inspiration and justification for the ass-backwards order of

procedure — is the hero's peculia

before the finish. This narrative techn

separated by black-and-white inte

CARLSBAD La Costa 6 6941 B Cantino Real (760-599-8221) AL. (FG-13) Fri.-Tue (10:00, 10:0, 4:00) 7:00, 10:00, Cats and Dogs (FO) Fri.-Tue (10:15, 12:30, 245) 5:15, 7:30, 10:00, Final Fantasy: sensing (FO) Fri.-Tue (10:00, 10:00)

12:30, 2:45) 5:15, 7:30, 10:00; Final Fantasy: The Spirits Within (PG13) Fin. Tue. (10:00, 12:30, 3:00) 5:30, 8:00, 10:30; Kiss of the Dragon (R) Fin. Tue. (10:30, 12:45, 3:15, 4:15) 5:45, 8:15, 10:45, Pearl Harbor (PG-13) Fin. Tue. (10:15, 12:15, 2:15, 4:30) 6:30, 8:30, 10:45

Plaza Camino Real

Plaza Camino Real 2385 Marron Road (760-729-7147) Cats and Dogs (PG) Frt. Sun. 11:50, 2:00 4:15, 6:45, 9:00; Mon. Thu. 2:00, 4:15, 6:30 8:40; The Fast and the Furious (PG-13) 8-40. The Fast and the Furious (PG-13) Fri. Sun. 12-15, 244, 5-15, 7-84, 10-15; Mon. Thu. 1:30, 4-05, 6-40, 9-15; Final Fan-tasy: The Spirits Within (PG-13) Fri. Sun. 1-140, 2.215, 4-85, 7-15, 9-48; Mon. Thu. 1:20, 3-30, 6-20, 8-50, Scary Movie 2 (R) Fri. Sun. 12-200, 2:30, 5-00, 7-30, 10-00; Mon. Thu. 2:15, 4-30, 6-45, 9-30.

CARMEL MOUNTAIN

Carmel Mountain

11620 Carmel Mountain Road (858-874-9770

AL (PG-13) First. (124-5, 350) 7:10, 8:30, 10:30; Sun. Thu. (12-6, 350) 7:05, 8:30, 10:30; Sun. Thu. (12-6, 350) 7:05, 8:30, 100, 2:35, 300, 4:35, 305, 6:10, 7:15, 9:15, D-00little 2 (PG) First. Sun. (126, 31) 8:31(0, 20, 31) 8:31(0, 20, 31) 8:31(0, 20, 31) 8:31(0, 31) 8 9-20. The Fact and the Furious (FC-1) Fro. Stat. (12.5), 2-45, 3-50, 2-50, 10.90. Sum. Fro. Stat. (12.5), 2-45, 3-50, 2-50, 10.90. Sum. Fro. Stat. (12.5), 2-45, 3-50, 2-50, 10.10. Froat Factago (12.5), 2-45, 3-50, 2-50, 10.10. Froat Factago (12.5), 2-45, 3-50, 2-50, 10.10. Froat Factago (12.5), 2-50

POWAY

POWAY P
Poway 10
13/157 Poway Road (858-646-922)
13/157 Poway Road (858-646-922)
13/157 Poway Road (858-646-922)
13/157 Poway Road (858-646-922)
15/157 Poway

RAMONA

Ramona Twin
626 Main Street (760-789-3422)
AL. (PG-13) Fin. Thu. 9:30; Cats and Dogs
(PG) Fin. 760; Sat. 1503-3-50; San. 1:50,
3-30, Mon. Thu. 7:00; Sany Movie 2 (R) Fin.
7:00, 9:30; St. 1:500, 3:30; 7:00; Sun. 1:00,
3:30, 7:00; Mon. Thu. 7:00, 9:30

SAN MARCOS

San Marcos 18 West San Marcos Boulevard at Old California Walk (760-471-3711) Call theater for program information

NORTH COASTAL

DEL MAR .

Del Mar Highlands B 1/2005 E Camine Real (856-646-9420) AL (1967-13) First. Tase (1000, 1000, 4000 7.00, 1015; Materias: The Lost Empire (PC) Fir. True (1000, 1215, 220, 4437-715, 945; Cats and Dogs (PC) Fir. True (1001, 1220, 1010, 1010, 1010, 1010, 1010, 1010, 1010, Fir. True (1000, 1200, 200, 413) 613, 815, 1015; The Fast and the Furious (FC) 31 10:15 The Fast and the Furious (PG-13) Fri-Tue. (10:15, 12:45, 3:15) 5:45, 8:15, 10:45; Final Fantasy: The Spirits Within (PG-13) Fri-Tue. (10:00, 12:03, 5:00) 5:50, 8:00, 10:30; Legally Blonde (PG-13) Fri-Tue. (10:45, 10:0, 3:15) 5:30, 7:45, 10:00, Scary Movie 2 (R) Fri-Tue. (10:15, 12:15, 2:15, 4:30) 6:30, 8:30, 10:30

Flower Hill 4 2430 Via De La Valle (858-646-9425) AL. (PG-13) Ft.-Thu. (10:00, 10:00, 4:00) 7:00, 10:15; Crazy/Reauthul (PG-13) Ft.-Thu. (10:45, 1:00, 3:15) 5:30, 7:45, 10:00; Kiss of

ENCINITAS

La Paloma

A71 South Coast Highway 101 (760-416-7469) With a Friend Like Harry (R) Sat. Thu. 630 9:20; The Rocky Horror Picture Show. Fri

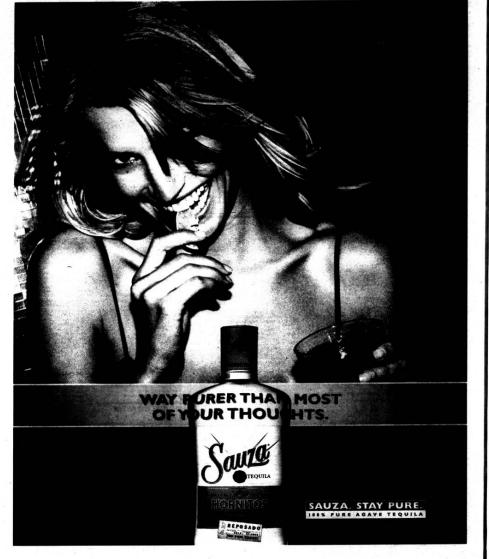
OCEANSIDE Mission Marketplace 13 431 College Boulevard (760-806-1

431 College Boulevard (720-000-1790) AL (197-13) Fir. Tue 11-10, 344, 7-10, 10-25; Allantis: The Lost Empire (Pci-Fc) Tue; ITS, 148-5, 40, 7-30; Cats and Dogs (Pci-Fc) Fr. Tue, 10-30, 11-30, 110, 2-10, 4-00, 5-00, 6-35, 7-30, 9-0), 10-00; Crary/Reautiful (PC-13) Fri. Tue, 10-10, Dr. Dollttie 2 (PC) Fri. Tue, 12-10, 1-40, 4-40, 9-20; The Fast and the Furitous (PC-13) Fri. Tue, 12-00,

Oceanside 16

Oceanside 16

If Missian Avenue (760-439-1733)
Legally Blonde (I/G-13), Final Fantasy: The Spirts Within. The Score (R), Kiss of the Dragon (R), Cats and Dogs; Scary Move, Big. AL, Crazy/Beauthful, Poote Tang (I/G-13), Baby Boy (R), Dr. Dollttle 21 I/G: The Fast and the Furious (I/G-13), Atlantis: The Lott Emple (I/G), Swordfish.





making the past "accessible" to the contemporary couch potato. And perish the thought that the couch potato be asked to get up off his duff and meet the past halfway. Perish the thought that he be asked to sit still for an actual can-can. Nicole

Kidman, Ewan McGregor, Jim Broadbent, Richard Roxburgh. 2001. • (FASHION VALLEY 18: GROSSMONT TROLLEY:

The Munney Returns — The inebriating box-office success, two years past, of Stephen Sommers's The Munimy would hardly have encouraged him to take a rer approach in its sequel. So the least,

Stephen Holden of THE NEW YORK TIMES raves: THE MOST DELICIOUSLY FUN AND IBERATING COMEDY I'VE SEEN IN AGES! NY SINIS, NEW YORK ORSERVER OF AN INC.

AN OUTRAGEOUSLY FUNNY COMEDY THAT PUSHES THE ENVELOPE! Peter Travers, ROLLING STONE "HILARIOUS! A DELICIOUS TREAT SPIKED WITH MIRTH AND MALICE!

****!

E. - - -

STARTS FRIDAY

REAL REVIEWS FOR "THE REAL DEAL

"Bravura acting"

Excellent performances

"The anti-Gandhi"

"Slytish, eye-poppin picesure!" "Two thumbs up!" "This film gets on A" "Unforgettable" Nor trees, ISLLIEC STORE Ben Kingsley kicks butt

Brillantly played Brittant performances

"Ben Kingsley's best performance ever" Com long PROSER ***

Extraordinary and original

SEXY BEAST *** "Uniformly excellent" "You can't pull YOUR CYES OWNEY" "An ideal toole" "Tour-de-force"

"Mesnerizing

HILLCREST VILLAGE

competition for its forenumer as the worst mummy movie ever made. Saying so is simply to affirm that any amount of clumsy and impedanious sincerity is presented to.
not less tedious than, slick and spendthrift
facetiousness. On those grounds the best not less refious than, slick and spendhrift.

Activiouses. On those grounds the best
thing about the sequel is the burnoused
desert warrior who looks vaguely like.
George Harrison in his earliest Rest Shanks
Agaste. Second best is the slinky villainess
with the Modiglians like and Bettr Page cold
Trac should be mischerous little towhead
("You here started a chain reaction that
could bring about the next apocalypse").

Bachel Worz, is actually a subtraction that
cannels out any such assets 2001.

OCOUNT

■Proceeding the Proceeding of the Proceeding to Michael Bys (Armagoddine). The Modil, a three hour leavon. To some extent the seriousness of the subject — as contrasted to the director's presentious subjects of the end of the world and the mere annihilation of Sant has been associated by the proceeding of the Modil and the mere annihilation of Modil and the mere annihilation of Modil and the seriousness comes down to a flags waving and subservatiling party that would have been caser to excuse in the years 194.2—4. And much of the seriousness comes down to a flags waving and subservatiling party that would have been caser to excuse in the years 194.2—4. And much of the seriousness, box (and the years) and the seriousness of the years 194.2—4. And much of the seriousness a flag of solid latest the proceedings of the years of years of the years of the years of years Baldwin, Cuba Gooding, Jr., and Jon Voight

2001. # (FASHION VALLEY 18: GASLAMP 15: GROSSMONT TROLLEY: LA COSTA 6: MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16:

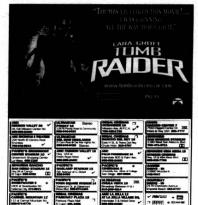
The Princess and the Warrior — Reviewed this issue. With Franka Potente. Benno Furmann, and Joachim Krol; written and directed by Tom Tykwer. * (HILLCREST CINEMAS)

Scary Movie 2 — Further spoofs on the horror genre, with Shawn Wayans and Marlon Wayans, directed by Keenen Ivory

DRIVE IN; SWEETWATER 9: TOWN SQUARE 14)

The Score — Crime caper with Robert De Niro, Edward Norton, Angela Bassett, and Marion Brando, directed by Frank Oz. (AMBRIL MOUNTAIN, FASHION VALLEY 18: GROSSAMOT CHUTTE: HARADO CHUTTE?? HORTTON FAZA 14: UA OLIA 12: OCCAMOSCO PLANI MOUNTAIN 27: MOUNTAIN PROMISSION OF INFORMATION OF INFORMA

Saxy Boost — A misleading title, except Boxy Boost — A misleading title, except perhaps in tone, for a British caper picture that perches on or near the same edge edge as Guy Ritchie's Snatch and Lock, Stock, and Two Smoting Burrels. A gugster's gangster film. The big difference, however, between Jonathan Glaers' sidebut film and either of Ritchie's is — highly subjective criterion — that when it tries to be funny is actually. that when it tries to be funny it actually succeeds. Not all the time. Not the heartsucceeds. Not all the time. Not the heart-shaped smoke ring blown by the heroag-"definitely retired" denizen of the London underword now living the file of Riley on the Costs del Sol, to his adorred and worshipped wife. 'Dirty Derdee,' the former porn star. Not the Valentine-card image of them flouting above the highest of the city in a horizontal embrace. But regularly, Indiciously, Ungreedily. The extended contempies of the movie, really the bulk of the movie, is the sharply written (when you can decipher the dialect) powwow between this contented sloth and the former confederate who means to coax him out of retirement and won't take no for an answer. More specifically, the centers





UNIO C ME

PEGAL CHEMAS PARTIES PLACE IN Parties Place Man

THIS WEEK WITH "FINAL FANTASY: THE SPIRITS WITHIN

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SANDIEGOREADER.COM Calendar MOVIES

of the movie is Ben Kingsley. (Yes, there's eventually a caper, almost as an afterthought, and not the most watertight— we might say— of criminal schemes.) It's quite wonderful how we can tell before his without knowing what. It's even more wonderful how that something turns out to be so much more, and different, than we ever could have guessed. Devilish in surface (witness the fragmented talk to the mirror as he works himself into a lather), a eritable ambassador of misery ("I won't let you be happy! Why should I?"), practically a force of nature and yet a precisely motivated smaller than the man he terre yapping terrier facing down a slobbering Saint Bernard, all flat and hard where the

1

Shoek Overfelor — A yellow-journalistic, Gentleman's A genomic undercover reporter commits himself to a mental ward to uncover a musterer, and consets to fix concever a musterer, and consets to fix of immates allows Samuel Paller to vince his minimal responses to a wider range of larget topics (racisim, sex. obesity). Good unclean in, but not optic as so soling as the companion film by Fuller immediately attention of the particular control of the particula Shock Corridor - A vellow-journalistic

Shruk — This computer-animated twist on the Beauty- and-Beast theme — the chivalric quest of a lonely, touchy, Scots-accented ogre and his volunters sidekick, a wisecracking ass suns Sancho Panza, to

A gently

brillican

connect alunu seh

discovery.

ARTS, 7/17, 7 P.M.)

it.

A NEW COMEDY BY DORIS DÖRRIE

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rescue a martial-arts princess from a fire-breathing dragon and a Machinerillan bridgeroum— in retentieally dever, releminary bronic, releminary hip, or just plain relemina. But when did abeaise and anachronistic marer alcher by become the fantary? Fantary, the religion, requires ast least a pretense of faith. Dream/works might the to think they are weaking the religion of Dimey's animated fairy takes (Snow White and Pinocchio, among others, put in cames appearance), but in truth they's in lock and the fact in truth they's in lock and the fact in truth they's in lock and the fants in truth they's in lock with the voices of Mike Myers. Eddle Murphy, Cameron Daz, and John Littgow; co-directed by Andrew Adamson and Vicky Jenson, 2001.

DRIVE IN; HORTON PLAZA 14; LA JOLLA 12. MISSION VALLEY 20: PALM PROMENADE 24 PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN

musicologist, pissed off at again getting passed over for promotion, flees to the Appalachians to visit her schoolmarm sister, and discovers in those mountains a hidden gold mine of folk music (this is in 1907) crying out to be documented. The music gold more of our hands, control in the Volgold more of our hands, control in the Volterfel is agreedled and abundant (Iris
DeMent unging from a from porth rocker
to a solo fiddle companiment is the peak),
but the backwoods medostram piles up to a
Laughable climas, and the coverage of it is
oddly sporty (wouldn't you repect a reaction
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to

high-impact, high-explosive thriller, the opening lines of which — "You know, the problem with Hollywood is they make shit. Unbelievable, unremarkable shit" apparently hope to summon up some preventative voodoo. Or hope at the very

least to be say row to the punch. The movie at its couter folcers the image of an omnipotent, sphartitic, don't you-wish youngereen. certime fold, equally unfaned at blowing an innocent bostage into a million bits and at punching down at U.S. Senator in tobacco-justic dribble of a beard down his chin, seems no longer willing or able to play snything straight ever since Pulp Finter and Cert Solvey west to his head. Then, after a rock-of-bridge promotions for discussion-play, and support from him — at least more proposed to the proposed p least to beat you to the punch. The movie at of identification; and director Dominic Sena, showing the same moral scruples he showed in Gone in Sixty Seconds, would not feel quite right about involving him in thes shenanigans without first furnishing him with a schmaltry motive: rescuing his daughter from her porno-czar stepdad. Halle Berry, Don Cheadle, Vinnie Jones.

 (FASHION VALLEY 18; GASLAMP 15; MISSION PROMENADE 24; PARKWAY PLAZA 18)

Time and Tide — Something about

market. Whether action or interlude, it goes by at a meaningless blur. With Nicholas Tse and Wu Bai; directed by Tsui Hark. 2000. © (KEN, THROUGH 7/12)

With a Priend Like Harry - Fine French thriller centered around the self-anointed "liberator" of a (literally) harried family "thereard" of a (literally) havered family man. Admitted by movie is also we to the boiling point, and in truth never really rise, above a simmer, a wij impatience with it, however, would be a reflection more on Histophysood brainsoning than on fillmanker enough that he observes no regular schedule of the thin, fill in so andard quota of their chromatic and in any event feroon the frison over the electroshock. But of that is just tangible evidence of fibbed "French tane." With Sergi electroshock, But of that is just tangible evidence of fibbed "French tane." With Sergi experience of

Written on the Wind — Douglas Sirk's Dallas or Dynasy prototype, with a phallic deak-top oil derrick, some eye-straining Pop Pop Art color, some suitably comic-strip (and credence-straining) characterization. In that vein, Robert Stack and Dorothy Malone are very good, and Rock Hudson and Lauren Bacall at least *look* very good. 1956. ARTS, 7/18, 7 P.M.)



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28. Little bits

29. Motorist's advantage 32. All-knowing 33. Not all-knowing 34. Hard to get

38. Decorated
40. Gag and punch, e.g.
41. Penultimate fairy tal42. Southpaw
45. Spheric opening?

43. Spheric opening?
49. ____rule
50. Early late-night host
50. Early late-night host
50. Early late-night host
51. Not so dotty
55. Size, to a farm
57. Parisian subway
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suffix
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Jolie
15. From Z
17. Little piggies?
21. Mpls. clock setting

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24. 65, say, for retirement
26. All-night party
27. Checked use and see and se

Early 60's singer Little
 Open a soda bottle
 "My word!"

13. Not a thing 14. India's first prime minister

15. Madison Square Garden

language skills 18. Pooped 19. Advances

Jown
1. Join 53-Down, say
2. Austria capital
3. Noyes or Nobel
4. Let out of a jail cell
5. Hardly Mr. Cool

Criticize White House spokesman

8. Keep after school, e.g.

9. "____go bragh' 10. See 60-Down

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45. Freshly
46. Mark and Shania
47. Kind of school
48. Where Mount Hood is
51. Pretentious, as a display
53. Place to hear the first words
of this puzzle's themed
answers speken in
55. Demisl
56. Demisl
57. Perfix with day or night
58. When the French fry
69. With 10-Down, "Porgy and
Beas" Typics."

RULES OF THE GAME

The prise for solving the Reader
Pazile will be a Reader Tohin.

All entries in the Reader Pazile

All entries in the Reader Pazile

Control must be received by the Reader

Coloresced in Reader Pazile

To Discovery

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Solvential to the Reader

Solvential to the Reader

All entries must be accompanied by promotion and reader

and their immediate families are not eighbe.

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lottery.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

enate your body. Light Swedish to dee herapeutic (or something in between Supples massage too. Lic-15091. She 19-944-0713 or Carne, 619-944-0712

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Solution to and winners of the Reader Puzzle for 7/5/01.

Of the 67 entrants, 65 were correct. The winners are:

Larry L. Christiansen, Rancho Santa Fe
 James LaMontre, San Diego
 3. Choo Hengkekk, San Diego
 4. Dan Walsh, La Mesa
 5. Richard Wall, Oceanside

by David Levinson Wilk

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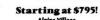
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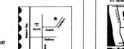


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Listening to the Beach Boys was grounds for getting stomped.

"My little GTO...she's really lookin' fine" is pulsing across the intersection of Grand Avenue and Broadway in Escondido. It's a hot Friday evening that's getting cooler by the minute. The volume is such that it sonically rules over rap and hip-hop booming from younger, amateur drag cruisers pulled up to the stoplight. Disc jockey Dan Taylor from Dino's DJ Service (hired by Escondido's Downtown Busines ers up his sleeve like: "Little Deuce

Coup," "Fun Fun Fun (till Daddy takes the T-Bird away)," "Dead Man's Curve," and "The Last Kiss" ("the cryin' tires, the bustin' glass, the painful scream that I gave last") Now he spins "Route 66," recorded by Asleep at the Wheel. It is a celebration of the "boss short," that is, really cool cars, many of them from the 1950s, but several going back

as far (possibly farther) as 1920.
Parked along Grand or rumbling at a stately 15 mph back and forth on the strip, drivers of rebuilt, restored, chopped, customized classic cars from Phaetons, circa 1930, to epileptic lowriders with hydraulic suspension and two dozen batteries in the trunk are grinning as they display their pro-jects/toys. The proud owners solicit thumbs-up, gawks, and smiles of "hey, what year?" as 40-some years ago they would have been cruising Main Street Americana for chicks and burgers à la American Graffiti. Now, gray-haired,

or software, these aging hepcats wave from their jacked-up Chevys, some with tangerine flames painted around the wheel wells, at their kids — and grand-kids — on the sidewalk.

Hot rods and muscle cars, pre-1974 only, thank you, are the order of the Hot rods and muscle cars, pre-1974 only, thank you, are the order or une day, though many stately and aristocratic horseless carriages preside at curb-side, their windshield catching the failing sun, giving them the blank, indiffer-ent stare of noble dimosaurs. Take, for instance, this 1935 convertible Phateon Model 68-C limited edition. This baby has not been restored, just rigorously maintained since it rolled off the assembly line. Since then, the venerable whit-mation of the control of the cle has garnered 56,000 miles and a mediocre paint job (actually not that bad) applied in 1962. Sue and Elliott Singer, a mom and her 16-year-old, fresh from the DMV for his first driver's license, have come from Carisbad for the second week in a row and orbit the Phaeton with affection for a bygone era of Burma Shave signs and 5-cent Cokes

Or take this cherry little T-Bird (the owner wasn't around to ask the year, but I'm gonna say late '50s) done in a flawless Mary Kay Cosmetics pink.

Every Friday night from April through September the "Cruisin' Grand Classics, Hot Rods, and Muscle Cars" exhibition is happening on Escondido's main drag, flanked by Mexican restaurants, pizza joints, delicatessens, "The Frozen Yogurt Place," and a scattering of antique shops, Gawkers, oohers and agahhers of all ages, are strutting and strolling (some in baby straw) between Broad-way and Center City Parkway. Locals and tourists are noshing and swaying to old rock, reminiscing; the guys about "getting to first base" in the backseats of some of these jobs and the women recall "wrestling matches" - some, no doubt, find echoes of first love here.

Myself, I am reminded of wasted nights cruising North Chicago and Waukegan's Lake Street with a couple illicit six-packs, the kind of friends referred to by parents and teachers as "elements," and random surging of confused hormones. The soundtrack to my memories includes Otis Redding, Sam and Dave, James Brown, and Wilson Pickett. Listening to the Beach Boys was grounds for getting stomped; the whites stuff we listened to was maybe the Rivieras and, later, Paul Revere and the Raiders and early Stones. As the sun goes down over tater, "aut neveré aut une staters au cert of pizza and french fries in the air, I can almost taste the old White Castle "gut bombs" we would devour back in 66, crying to drown our sexual frustation. No doubt the undigested grafte has left its legacy in the form of nascent, middle-aged polyps. Plenty of locals are represented but more than a few 'Zonies, and visitors

with bank balances thanks to real estate from parts north and east are in evidence, jostling each other on the sidewalk.

Many of them have been drawn by a piece in a recent Sunset magazine about the informal four-wheel fest. At the corner of Maple (or maybe it was Kalmia) and Grand, I spot a primo Hudson Hornet next to a 1920 touring limousine another Hudson. Only 33,000 original miles on this unusual specimen owned by Escondido residents Buzz and Pam Stahl. A window separates the passen by Escondido residents Buzz and Pam Stahl. A window separates the passen-ger section—roomy as a first-class train compartment—from the chauffeur's area. Communication would be through a brass horn hanging above and to the left. The car, I am told by a friend of the Stahl's, originally sold for \$4000. "These shock absorbers alone," he points to what look like two black, slim fire hydrants fixed to the front bumper, "cost more than a Model-T at the time." To either side of the passenger seast are small compartments. On "the woman's side" the recessed box would contain perfume and "the man's side would hold cigars. Along the wide running board, hidden beneath a semi-circular lamp caning, are three metal canteens painted red, white, and blue. These emergency pro-were to contain oil, gasoline, and water."

Walking back to the (free) parking area for spectators, one may find one-self wondering when it was exactly that the sexy symbol of American virility, individuality, and freedom became a sheet metal and plastic computerized con-

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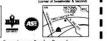
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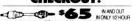
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My college friend Fred, who hails from Ghana, was like a bottomless cup of coffee — full of never-ending energy and pep. (He once managed to elude a charging bushpig, weaving back and forth among the trees until it fipally ran headfirst into a tree and killed itself.) The similarity to black coffee continued in the matter of skin color. After colleg-Fred went back to Ghana, and I landed in San Diego. We keep in touch via post. Recently, he sent me a letter requesting that I send him some American cosmetics, which he planned to give to his sister for her birthday. After reading the letter, I was off and

running, though I was a little unsure where to find cosmetics for ethnic skin tones. I popped into a nearby Vons. Their cosmetic department was generally meager, but what luck! - a young African-American lady was putting price tags on some items. I explained my situation and asked her advice about where to go. "I wouldn't shop here at Vons," she told me,

"because they wouldn't have what I need. I go to either Sally's [Beauty Supply] or Empire Beauty, because they have all the products I need, from hair relaxers and lotions to coloring and makeup for my dark

The La Mesa Sally's was a stone's throw from Vons and it was bustling. I inquired after African-American cosmetics. "We don't have a line specifically geared toward that," said an employee, "but the coloring range on the cosmetics should suit all skin tones." Foundations and powders ranged from \$5.99 to \$6.99, eye shadows and blushes from \$2.99

to \$4.99, and lipsticks from \$2.99 to \$4.99.
I wanted to see more — the whole gamut,

"You don't want a woman

if possible - of what there was for me to send to Fred. So, I hit Empire Beauty, off University in City Heights. Valerie directed me toward the Black Opal and La Femme, which were their most popular lines. "The base and blushes have darker tones, but the lipsticks have a wide variety of colors. With my medium-dark skin tone, I can wear any lip stick color; it just depends what [clothes] I'm wearing. The main skin problem i on the ladies that shop here is oily

skin." Oil-free Black Opal liquid foundation came in such tones as Cocoa Crème, Per-fect Praline, and Black Walnut (\$7.95 for 1.15 fl. oz.). The foundation was also available as a foundation stick or pressed powder (\$9.49). La Femme liquid foun-dation featured a wider 0 range of colors - from the palest white to dark cocoa

(\$4.47 for 1 fl. oz.) — as well as a wide variety of pressed

oz.) and lipsticks (\$3.99).

As I headed back east on University, I noticed OK Beauty Supply and Salon and decided to pull n. They carried the La Femme pressed powder (\$2.99), eye shadow (\$1.99 each), and blush or rouge (\$1.99 each). Off to the side, near the

front of the store. I noticed two more cos metic lines geared toward women with darker skin tones: Zuri, for the woman of color; and Dark and Lovely. OK Beauty Supply stocked only the Dark and Lovely ev shadow (\$4.29 for a palette of four) and oil-free powder blush (\$3.99 for .17 oz.), which claimed to possess oil-controlling properties to counteract the appearance of oily skin. For coverage of face and neck, Zuri carried cream makeup in Tender Brown and Amber

Brown (\$3.99 for .4 oz.), and a loose powder finish to set the maken (\$3.99 for 1.5 oz.).
Feeling a bit lost, I decided to consult a
beauty professional. I spoke with Marianne
Killips of Merle Norman Cosmetics Studios

to look like a glowworm."

in La Mesa, "I have foundational colors for African-American women," she affirmed. "I have a couple of African-American customers who come in on a regular basis, and the biggest request is getting the color foundation cor-rect. First, I assess the skin type to see if it's oily or dry, and then I suggest a specific makeup design for their skin type. I match the makeup color as close to the face colo as possible; I do this by rubbing a test line of makeup at the bottom of their jawline.

If the color disappears on their face, it's a good match. How-ever, I've found that some of my Caucasian clients don't want their skin color — they want to go darker or lighter. But most African-American customers like to match their skin tone exactly OF

see if the person is heavily scarred or [unevenly] pigmented, in which case I use our heavi-est cosmetic, Total Finish (\$18.50 blushes in darker tones (\$3.49 for 1 2 for .8 oz.). It's three in one: foundation, mois-

turizer, and powder. (I do always ask the cus-tomer if they would prefer a natural look or full coverage.) Liquid makeup is nice for people who don't want a lot of coverage, but as you get older, and you develop a lot of imper

ons, you might start looking for coverage.

Marianne offered a professional appli wartanne oncreu a protessonat appur-cation tip. "I use my wedge, or sponge, and start at the jawline. I pat it on, as opposed to rubbing it into the skin. Keep the motion going all over the face. It's like you're laying it on top of the skin." Also, "I like to match the natural color on lips [lipsticks cost \$12.50–\$13.50], so I do tend to go darker with African-Americans." She does the same thing with blush (\$14.50 for cream or powder). "You don't want to put a light color on dark skin — you don't want the woman to look like a glowworm. You want the blush to look natural. The colors African-American women wear are really pretty; they're in the wine colors."

Samara, a beauty consultant with Mary Samara, a beauty consumant Kay (call 619-588-1108), claimed that they too could outfit the face of any skin tone. "We have a variety of dark shades. In fact, our magazine has an African-American woman on the second cover. Downtown Brown and Chocolate Mousse [\$11] are some of the most popular lip colors. The lipstick is long-last-ing. It doesn't smell bad and it won't dry your lips. When I kiss my kids, it stays or

my lips."
The last I tried was Avon. Their catalog. which arrived at my house for the first time just as I was beginning my search, featured one of the darkest foundations I had seen (Mahogany, \$9-\$12, depending on the fin ish and size). I thought it might be just what Fred's sister would need. Carolyn Hippaka (call 619-589-7625), an Avon representative touted her company's products. "Avon prod

ucts have been around for a long time; they're a 100percent money-back guar antee. If you don't like the product, you can always return it, and to your doorstep. Plus we have samples of a lot of things, like lipsticks, per-fumes, and hand creams."

Besides the original foundation, I found myself looking at pressed powder (\$7.50 for .4 oz.), loose powder (\$7.50 for .75 oz.), lip-sticks (\$2.99-\$8), and eye shadows (\$5-\$6)

I was all set to order when I had a vision of the obvious. If my brother were to ask another or the covious. If my prother were to ask another woman to select makeup for me, I would nat-urally expect her to ask for a good picture of me to aid her in her efforts. I would be horrified if she based her vision of my skin upon the tone of my brother's. I sent Fred a letter reques ing a photo and began waiting for the mail.

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3. La Femme powder samples

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kid stuff

BY ANNE ALBRIGHT

Well Done, Good and Faithful Servants

> remember my first bra. I was in sixth grade. We lived in Pine Valley out in East County. My mother did not overromant cize girlhood rituals. When I to some question I'd asked about sex, my mother tossed a book on my bed. The slim pamphlet had a soft gray cardboard cover. The title read, "A Doctor Answers Your Questions about Adolescence." you have any questions, ask

I read the book. I remember the simple pencil drawings of the male and female anatomy. The book talked about the changes

my body would undergo during the next few years. "Your breasts will grow," the book read. "Your nipples will become larger and darken." After I read the book, I watched my body

for changes. The book was right. I was one of for changes. The book was right. I was one of the first girls in my class to get a real bra. Missy Ferman got a bra before I did — a training bra. During the summer before fifth grade, Missy Ferman's mom, a bottle blonde who snapped her gum and drove a Mustang convertible, took Missy to ICPenney and got her a lacy pink and white confection. The first days of shoot a small. white confection. The first day of school, a small group of girls Missy had hand-selected eathfrom the girls massy had hand-selected garr-ered around her in the girls bathroom. Missy lifted her shirt to show us her prize. I looked envi-ously at the pink and white lace that covered Missy's flat chest.

"That's not a bra," I scoffed. I had seen bras before. My mother, who was heavyset and well endowed, wore brassieres that were wonders of engineering, with their straps and underwires and enormous cups. "That looks like a fancy

undershirt."
Missy stuck out her tongue and quickly pulled her shirt down. "At least I've got one,"

Louidn't argue with her. Until sixth grade. One Saturday morning, my mother drove me to Montgomery Ward in Mission Valley. She held the heavy glass door open for me as we stepped into the store. The warm, buttery smell of fresh caramel corn wafted over from the candy counter. My mom held my hand as we rode up the escalator to the foundation depart

ment. When I was in sixth grade, ladies didn't wear lingerie. They wore foundation garments. My mom helped me pick out a simple

white bra. "The most important thing," she explained, "is that it fit comfortably," I cherished the one adornment, a small pink bow that nestled between the modest cups.

Since that day, I have probably owned a hundred bras. In high school, I stuck with the plain white variety. In college and after, I ven-tured out into lace and colors. I even tried a few merry widows and corsets when my hus band Jack and I were first married. Sexy lin-gerie soon gave way to maternity bras and nursing garments — massive constructions of Spandex and elastic to rein in my overfull breasts. I nursed five babies in eight years. Three weeks ago, my youngest child, Ben

amin, stopped nursing. Ben is 9 months old. He is a big boy. At 24 pounds, he weighs as much as the average 15-month-old, Ben nursed voraciously for the first 4 months of his life. Then, at the pediatrician's suggestion, I started feeding Ben solid food. My baby boy gobbled down rice cereal and mashed bananas and apple-sauce. Within a few months, he started spitting out the mushy baby slop and grabbing for real food. Now he eats toast and noodles and grapes cut in half

When Ben was five months old, I started giving him an occasional bottle. Our babysitter, Becky, would feed Ben a bottle before his nap on the afternoons Heft him with her. Three

to find Ben and Becky playing on the floor. "Do you think he's ready for a nap?" I asked Becky. "Probably," she answered. "He's been

nutting his head down " I sat down on the couch and drew Ben to me. He turned his head away. I tried again. He

bit me. "OUCH." I cried. Ben smiled.

"I guess we're done with that," I said. Over the next few days, I tried a few more times to nurse Ben. He wasn't interested.

When Ben stopped nursing, my breasts deflated like balloons. A couple of nights ago, I stood in front of the bathroom mirror getting ready for bed. The house was silent and cool. I ready for bed, I ne nouse was significant coor. I pulled my T-shirt off and unbuckled my bra. Before I lifted my nightgown over my head, I paused and looked in the mirror. My breasts lay against my chest like an afterthought - two stretched-out nylon socks suspended from a

wall of flesh.

Later, with the lights off, I lay in bed and wept. For the changes in my body. For the fact that I'm done nursing. I will be 40 next year. I don't generally look like I'm almost 40. Now I have a chest that looks like it belongs on an old woman.

My oldest daughter, Rebeyca, is eight and My oldest daughter, Rebecca, is eight and a half. Soon, she will be asking questions. Soon, I will explain to her the changes she can expect in her body. Soon, we will go to a department store and buy her a bra. If my body keeps changing at this rate, I may have to find myself a training bra while we're there.

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