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#### LETTERS

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#### Historic

Logan Heights
Thank you for finally writing
the history of early settlement of black folks in San Diego ("None Darker Than Me. August 2, and "As Far South A I've Ever Been," August 9). I was born and raised in Logan Heights in the 1950s, in the area that new folks want to call Barrio Logan. In the '50s it was "Ghetto Logan" in a very

kind way! One only has to go into Logan Heights/Barrio Logan on Sundays now to see recent ly arrived illegal immigrants scratching their heads when hundreds of African-American ome back to go to church. You see, the majority of the black churches are still lo-

cated in Logan Heights.

My family (mother) still resides in Logan Heights. The new community there really doesn't respect Logan Heights and has basically slummed it. Blacks started leaving Logan Heights in the early to middle a few of us here. Blacks are

now living all over this city.
Imperial Avenue was the
"Central Avenue" (L.A.'s hottest nightclub-scene street) from the 1930s to the 1970s Since William Jones left as city councilman for District 8, Imperial Avenue has taken on a Third World slum appearance. Because of unsavory politicians - city council, along with a Sherman Heights Community Board — the community has

been neglected. This is sad. The city and the new people in Logan Heights have no clue of the rich history of Logan Heights. There are many old Victorian houses throughout Logan Heights, but you can't get the City of San Diego Historical Homes Board to declare them as such, because of what I see as a racial thing. Believe you me, if the racial makeup in Logan Heights had been for over 70 years another racial group of people, Logan Heights would have been declared a histor-

ical area a long time ago!

Thank you once again for your story of my neighbor-Diane Smith

Liberal-Dominated Hatred

case involving Shepard. stin Wolff's article ("Sightseer," August 16) seems to

imply that so-called hate groups. meaning Nazis, white suprem-acists, fascists, chauvinists, et al., should not have freedom of expression. On the other hand, Mr. Wolff's dualism omits what must necessarily be called the "love" groups, to wit, Jews, blacks, Hispanics, minorities in general, liberals, radicals, Communists, and the Leftists. It seems that Mr. Wolff must spectrum is a lover and everyone of the right side is a hater This is simply the old Theodor Adorno dualism in his boring and rigid tome The Author itarian Personality, which everyone should know by now is the bible of the leftists, liberals, and other types on that

Hate talk is just what you think it is if you measure it from this standard. For in-stance, the Talmud contains certain hate talk; but we know the Jews are all "love" people. n'est-ce pas? The Talmud says that Jesus Christ was the son of a Roman soldier nicknamed "The Panther," and it repeats this lie by referring to him as "Yeshua ben Pantera." It calls the Holy Virgin a whore, mixing her up with the converted prostitute, Mary of Magdala. It accuses lesus of learning magical arts in Egypt, when the Gospels state he was there only once, as an infant. Should we then demand that the Jews expurgate their Talmud? No, let them spout their own brand

of hate. The Nazis promulgate their own hate myths but we need to let this hate be exposed in the clear air of public scrutiny. and if some wish to follow the Nazis, let them do so. By suppressing the Nazis, you make them more interesting than they really were and are

Hate is promulgated every day on the mass media through stereotypes, misinformation. suppression of news, as was the case when two homosex-uals tortured, raped, and finally brought about the death of 13-year-old Jesse Dirkhising media, with few exceptions did not report the story. Mr. Matthew Shepard, who was known to be an active homosexual soliciting others who did not like his behavior. finally ran into two brutal characters who killed him. Little Jesse was an innocent boy whose good looks aroused the perverted desires of the two homosexuals; one of them convinced lesse's mother to allow the boy to work for him. Then the two homosexuals bound the boy to a bed and gagged him with his own underwear before repeatedly assaulting him until he died, choking to death. The mass media ignored the trial of the two culprits but lavished months of publicity on the

Hate exists in a specially perverse way when indif-ference becomes the channel

# Reader

City Lighte

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Wedding Guide

By Ernie Grimm

sk East County real estate agent Bob ABlessing what attracts luxury-home buyers and he answers, "Location." Blessing

lists Mount Helix, Horizon Ask him why prices on Hills east of Mount Helix along Avocado Boulevard. Mount Helix and other luxand Blossom Valley between ury areas in East County El Cajon and Alpine as the aren't as high as in Mission Hills and La Jolla, and his antop three luxury areas in East County. "I was raised in this swer is the same: location. rea," he says, "and when I "It's 12 or 15 miles from the was a kird in the '50s and '60s. beach, and more people want Mount Helix was really a nice to live by the beach. A house area. Then it kind of drifted along and really didn't do. that well. Now, it's come back. and a lot of the older homes are being bought up and \$3 million" fixed up. It's kind of revitalizing. What's so nice about Mount Helix is the location from the standpoint of being able to get downtown in 12 15 minutes down the 94. And

all of East County is an easy

commute compared to

North County, Interstate 8 is

getting more congested, but

it still works pretty well com-

pared to going to North

County, Going north and

south in San Diego is a lot

more difficult than going east

here on Mount Helix that could sell for \$1 million could sell for up to \$5 million in La Jolla - at least \$2 or But it's not just proximit to the ocean that Del Mar, La Jolla, and Mission Hills offer to those who can afford to buy homes in those areas. They also offer window shopping districts, restaurants, art galleries, after-dark entertainment, and day spas. In East County, antique shops and a couple of fam ily-style Mexican restaurants

line quaint La Mesa Village

Downtown El Caion is on the

upswing but offers limited





shopping and only one or restaurants. In Rancho San Diego, along Jamacha Road east of Mount Helix, wide, palm-studded parking lots front new shopping centers full of chain restaurants and retailers. And the East County's two malls, Parkway Plaza and Grossmont Center, target the middle-class shopper. But Blessing says this sit uation "hurts us very little. It's only 10 minutes to Mis sion Valley and 15 minutes to a nice restaurant downtown. Once or twice I've had notential buyers say. We like to tion, nice view. eat downtown and we just Same place in La Jolla? like the scene downtown.

to buy out here." Sharon Davis, who grew up in La Mesa and has been elling homes in East County for 21 years, echoes Blessing's sentiment, "When I go shopping, I just hop on down to Fashion Valley. It's only 15 minutes. So we can easily get to Fashion Valley for high end, and we also have the convenience of the East County shopping centers for

That's why we are not going

Davis believes that even if Parkway Plaza were Fashion Valley and downtown El Cajon the Gaslamp, East County's luxury areas would-n't become La Jolla's peers because La Jolla has the coast," she explains. "But it would certainly raise the prices."

The comparatively low prices are what draw many luxury-home buyers to East County - luxury bargain hunting. "That's a good way to put it," Blessing says. "They look in La Jolla and find that \$800,000 would buy them a tiny house on a postagestamp lot. Well, I just sold a house on Russell Road on Mount Helix for \$752,000. It was 4100-square-foot house on an acre and a half with a beautiful pool in a wonder ful neighborhood. I mean, it was gorgeous - nice loca-

"Two million to \$4 million, if you could find it," Blessing answers.

"In Blossom Valley, for 750 [thousand dollars]," Davis says, "you can buy a Mediterranean masterpiece with 4400 square feet and a view that takes in all of El Monte valley and looks at El Capitan mountain square in the face. Or you could buy a house with a guest house and a nice, picturesque view. You can have a seven-bedroom house with two acres on it and a pool and spa."

Two million nine bundred thousand is the highest asking price on Mount Helix right now. "That's just before you get up to the cross." Blessing explains. "It's a gorgeous 9000-square-foot house on a couple of acres. The property is just gorgeous.





That's the high end. Right now, we've got 82 properties for sale up on Mount Helix ranging from \$300,000 up to two-nine."

Along with the luxury bargain hunters, Blessing lists a few other types buying upscale abodes in East County. "A number of homes I've sold in the last year are from people who are from out of town," he says. "Executives Either company owners or high-ranking officers for

large companies. The second thing you'll get is people that are buying maybe their third or fourth home and they're moving up in the market. So you get the combination of the two. And you get people moving from one part of Mount Helix to another."

"Golfers is the number

continued on page



## Asthma Camp

By Robert Kumpel

every Father's Day, over 100 San Diego youths, aged 8 to 13, get on a bus to spend a week at Camp Marston in Julian. cluding the pediatric asthma

prepare.

CITYLIGHTS

While going to summer camp is not unusual, for many of these kids, it would be impossible without special intervention. Every camper has a medication schedule and list of foods to avoid, as all have moderate to severe asthma and many suffer from other allergies.

Sponsored by the American Lung Association, asthma. or "SCAMP" camp (Southern California Asthma Medical Program), has been held every June for the past 24 years. Originally held at Running Springs in the San Bernardino Mountains, the camp was moved to Julian in 1993. The camp is staffed by the lung association, the YMCA, and volunteers. Especially critical is the medical staff, which in cludes physicians, nurses, and other trained personnel, in-

out having to worry about their asthma was the greatest The health problems of kids who attend asthma camp

coordinator, who plans the

entire program. This year's

coordinator. Rochelle de Ocampo, had little time to

"Liust started this position

in May. I came in when they

were already planning it. This

was my first camp, and I'm al-

ready planning next year's. It

was really crazy, but it was fun,

because I was learning every-

thing that I had to do, but at

the same time I was watching

all the kids. A lot of them

tending a regular 'normal'

camp because of their asthma.

Watching them have fun and

just be like regular kids with-

don't get the luxury of at



are not limited to asthma. "A lot of times, children with asthma have many different kinds of allergies. Many of them suffer from the same kinds of allergies, such as allergies to nuts, certain berries other food allergies, dogs cats, things like that. Many of them have problems unrelated to asthma, like lactose intolerance."

Ocampo believes that the ability to forget their health problems and just have fun for a week is liberating for kids strapped with health problems. "Some of the evaluations that we've gotten back say things like, 'Thank you for making this special for us. Many times they feel like outsiders because they have to

from canocine to boatine to archery to kayaking to wall climbing - which is the big event there. They play soccer and football and take hikes They work in arts and crafts and take acting and dance classes. The day starts around 7:00. There are about ten kids assigned to each cabin with two counselors from the YMCA in each cabin. They get up at 7:00, and around 7:30 they go out to the field and raise the flag. At 8:00 they have breakfast. After that, their medications are dispensed by the medical staff. About 8:30 or 9:00, the organized activities begin — these are activi ties they signed up for in advance. They'll do that for a couple of hours. About noon they come in for lunch, and then medications are dispensed again. One o'clock is siesta time, just a down-time for them to relax, write home, stay in the cabin, or whatever they want to do. At 2:00 they have more activities until 5:30,

which is dinnertime. Meds are

take medication, but at sthma camp, everybody has to take medication, so no one

v're not the only ones who h... e it, because everyone else is taking medicine. They're very sensitive to each other's needs because they all know what it's like."

The chance to feel "normal" for a week includes many activities. "They vary

feels 'left out.' They feel like

handed out again, then there are more activities until about 9:00. By 9:30, they're usually in their cabins, ready for bed One nonoptional event that every camper experiences is asthma education. "It's ar hour each day for every kid. We have activities that teach them about asthma - how to manage it, what the warning signs are. We have them draw things, such as 'How you feel when you have an asthma at tack.' This year we had them sculpt Play-Doh models of what they thought their lungs looked like when they were having an asthma attack. They really enjoyed that." the idea of a child they think







dren. We're there to help them manage their asthma and help them to be as normal as pos sible. If they choose to climb the wall, that's their choice, and we will support that. If a parent requests that they don't, then that's up to them. They need to talk to their

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luxury one stereotype," says Davis, who sells most of her homes in the neighborhoods strad-

tively known as Rancho San Diego, "Affluent golfers. Executives. There are millionaires living all along Steele Canyon Golf Course. Some pro ball players have houses out there along the course. One pro baseball player just

sold his \$2.6 million house on the golf course. Then, in Blossom Valley, it is more the horse people buying glamorous horse ranches. In Alpine you have people who appreciate more rural settings buying beautiful estates. In-

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tact families with a mommy and a daddy, dual-income families, people that cherish family and want to raise their kids playing Little League. There are a lot of transplanted Midwesterners in East County that like a drier

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they like to see the sunshine a little bit more, to not be in the gloom of the coast." about East County as a sin-

Davis is reluctant to talk

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survive, but after that they

made friends easily and just

Dr. Michael Welch has been

the medical director for

asthma camp since 1982.

enjoyed the whole week."

CITY LIGHTS

#### Low-cost luxury

gle entity because she believes a stereotype exists of the "East County boy in a cowboy hat and a pickup truck," which is erroneously applied to the whole region. "That's a Lake side boy," she says, "People out there might favor that de scription. But do you know

how many houses I sell a year to horse people? Hardly any. Still, some people think of East County as nothing but horse properties, and labels stick. Thirty years ago, El Caion used to be filled with horse ranches. That...was... 30...years...ago!"

The misconception, Davis figures, is largely due to many of the unincorporated neighborhoods in East County

having El Caion addresses.

"The El Caion address encompasses three zip codes and covers so many parts of East San Diego County. The city of El Caion had quite a lot of pride 25, 30 years ago. But all of those grandpas are gone or dead. It hit bottom a few years back and became a little inner city. Now they're redeveloping it, but there are still people who have El Caion addresses who never set with quiet money. They're

> with quiet money." Another group buying high end homes in East County is North County refugees. "I've had several clients." Davis says. "transfer themselves and their families to East County because they were fed up with North County traffic. It's just like

not flashy people, they're not

fast-laners, they're people

in people's minds. So when all the new homes were built in North County, people moved to the new house until they got so overpopulated, and they started saying, 'Well, maybe new isn't better,' and started looking toward East

County. Now, they're rediscovering East County be cause it's such a great value and it's so convenient. It's like San Diego's best-kept secret. My North County transfer clients have told me. T've so had it with the North County thing and all of that traffic They're saying, 'I want more

CITYLIGHTS

#### on the freeway." .. **Asthma** camp

quality of life and less time

child about it. It's in the applications that we send out They're aware that they need to talk to their child and communicate their worries with their child, because we can't parent 131 kids. It's impossi ble. We're there to help them with their asthma, to help them manage it, and to help them learn about it."

With the greatest concentration of asthma sufferers living in poorer urban areas of San Diego, asthma camp offers those kids a radical change of scenery that is affordable, regardless of in come. "The cost varies, because it's based on a sliding scale. We try to get kids who've never had a camping experience before. We work with families that can't afford it. Some families pay as little as \$25, while some will pay the full price of \$250."

Although the lung association sponsors the camp, the YMCA provides the camp and the counselors. Other funding comes from donations and pharmaceutical companies, "We'll have their representatives come up, tour the area, and see what the camp is all about. Anyone who makes a donation is welcome to come up, and we give them a tour. They can stay for lunch or dinner or whatever they like. People want to come up and see how their money is being used. They usually like to spend time with the

counselors is the medical staff of doctors and nurses, "This year's staff had a record 30

people to serve 131 kids. We also have respiratory therapists and others who assist There is always a doctor on call, 24 hours a day. Some body is always around. We have a shift of three days for the staff, then they switch shifts. There were at least 15 for every shift this year, if not more. A lot of them have been doing this since the beginning and some for at least ten years or more - and they're all

hand, prevention seemed to work. "There were absolutely no medical emergencies at all. I was really surprised, because they had told me stories abou what it was like in the old days I thought, 'Oh no! What am I getting into?' There were no asthma emergencies, and that's because we help these kids manage their asthma. A lot of people think asthma is not manageable, but it is Managing means recognizing 'triggers,' communicating with an adult or parent about what you're feeling when you have an asthma attack, and learning how to take your medication correctly. And every child in camp has a written 'action plan' from their physician so we can know about their medications, dosages, and intervals of taking it. We follow the plan throughout

camp, uninterrupted. "The best thing about the kids with food allergies is that every year the cafeteria posts lists of what is in the food. A lot of these kids are old enough to know what they're allergic to, and a lot of them read the lists. They'll just say 'Oh. I can't have that.' But evcrything that's in the food is posted, and the kids know whether they should or shouldn't eat it."

Seeing the gratitude and iov on the kids' faces made Ocampo's experience worthwhile. "Since this was my first year. I was learning the ropes. so my time with the kids was limited: I didn't get as much as I would have liked. But for many of the kids I came in contact with, it was their first time away from home. By the time we got to camp, they were very homesick...crving. upset, wanting to go home But by the second day, they were all smiles; it was as if they had forgotten all about home I think that was a neat part For a couple of hours, they

"That's the camp I started with when I was in training at UCLA. I take care of kids who have this disease, and I think there's a need for kids to get off to a camp like this. A lot of these kids are not going off

to camp - their moms are

off to camp, knowing that he's totally supported by medical staff like me." The idea of the parent as well as the child benefiting

holding onto them. This is an

opportunity for the mom to

feel good about the kid going

from asthma camp is consis tent with the notion of asthma as a "family disease." "The parents are always ap preciative that their kid had this opportunity and that the parent had the opportunity of not having their kid around. It

works both ways. Sometimes you see three or four kids in the same family go off to camp. One year we had four kids from the same family go up to camp. Each one of these kids had a lot of involved medications, so it struck me,

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foot in the city of El Caion

because there are so many

beautiful areas that all get la-

beled El Caion: Rancho Vista

Grande, Fletcher Hills, Gran-

ite Hills, Monarch Ridge,

Rancho San Diego. But peo-

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ications two or three times a

day, what their mother must

nception that these kids are

be going through. That onyear really impressed me in a major way. "I'll never forget this one kid. I got a call from the ICU

at Children's, saying, 'Your patient is in the ICU you need to come and see her.' I got the name, looked in my file, and I had no patient with that name. But the name seemed familiar. I was curious, so I went over to the ICU, and it

turned out that it was a kid that knew me from asthma camp. Just from going to camp she began to identify with me as her doctor. The reason she needed somebody like that was that they weren't seeing a doctor about their

kid's asthma. They couldn't afford it. I became the doctor. because I saw that kid once a year. That was sad, because this kid almost died from her asthma in the ICU. That one year, we had two kids die beween asthma camp from one

next year." Taking a group of afflicted youths out to the backcountry with its unique pollens has little effect in a camp where allergic reactions are the

year and asthma camp the

going to do poorly in the mountains. We have good medications for controlling both their allergies and their asthma, so what happens is that they probably take their medications consistently bet ter than at any other time in their life, because it's so regi-

mented. You want to know what the most common problem is at camp? Headaches. Stomachaches. They come wandering over to the infirmary, complaining of headaches or bellvaches, and when you probe a little further, in many cases it's just

homesickness. But asthma?

"Our single major prob tory of camp was when one of the medical-staff volunteers almost died from asthma. She was life-flighted out of Running Springs because of her asthma! She eventually died of her asthma. She was a nurse at UCSD. Most of the stuff we see up there, as far as the kids are concerned, is just run-of-the-mill camp stuff Occasionally, their asthma flares up, and when it does, we're right on top of it, but that could happen off the hill

The most memorable

problem with a camper came on an unforgettable morning "It was the famous 'year of disaster.' It was in Running Springs, I think our last year there. There were two earthquakes that morning: Yucca Valley, then the Big Bear quake. We'd just arrived Sa urday, when Sunday morning about 5:30, this quake hit, and we were right near the epi center. It was chaos. Mom were calling, worried about their kids. We were doing phone calls, but then we found out that one kid fell off of her bunk and never told anybody. Around dinnertime, she's coming in, complaining of major headaches, nause ated, and vomiting. I was afraid she had a major concussion and needed to be attended to. So I took her to the Arrowhead hospital that has an ER. While we were waiting to be seen, I heard a call come in from the paramedics, saying, 'We're calling from a camp for kids with asthma and we're bringing a kid in.' Here I am, the medical direc tor, hearing this, and now I have another kid coming in. This kid was very allergic to

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This kid was having anaphy laxis. It was just kind of funny to be on the receiving end hearing about this camp over the radio from the paramedics, who didn't fully understand what the camp was all about. Everything turned out fine. The girl did n't have a concussion, and the boy with anaphylaxis came out okay. Those were the major catastrophes that I've seen. At this last camp, two of the medical staff - one broke her ankle and the other had a severe sprain! It's seems to be more dangerous to be on the staff than to be one of the

breathing. It's a very unusual "We try to get kids into disorder. You can imagine, his camp who have any kind of mom wasn't ready to send him off to the YMCA camp! lung problem. We had a kid a couple of years ago who He needed an apnea monitor,

didn't have asthma. He had a kid. His first year coming up, he decided to do one of his problem with breathing, He'd forget to breathe and stop numbers. He just went to the ground. He scared the hell out of us, and he had to come off the hill by paramedics."

Like Ocampo, Welch believes the experience of campers spending time with other allergic kids is liberating. "It 'normalizes' them. They see themselves as not being 'deviant' from the other kids. It helps bring them a perspective that they're not the only ones who have this So when they come back they'll have a little more confidence about using their inhaler in front of somebody else. A lot of kids will not use their inhalers in front of other kids because they're embar rassed. They can go out and have this experience without calling mom for a whole week and be successful. It nots a little notch on their belt, which makes them want to go out and put another notch in Take sixth-grade camp, for example. If I catch a kid in the fifth grade and send him to asthma camp, and sixth-grade camp comes around - 1 know, he knows, the parent knows - he can do it

"There's a 50-foot climbing wall at Camp Marston, and it's a very symbolic structure to me. These kids come up that have a lot of hurdles and walls in their life. One of the favorite activities up there is climbing this wall. It's outdoors and totally straight up. What's neat about it is that they get harnessed, so they can be sure to get up the wall, but once most of them get up on the wall, they don't need any help, because it's one step at a time. It's one little rock at a time, and they eventually get to the top, and they are so happy. They look down and realize that they were afraid of heights, they're not physically capable of doing it - all these things in front of them that limit them, then they go and do it. There's all kinds of people around, cheering them on The symbolism is really great, because with asthma, if you do the things you're supposed to do every day to control your disease - at the end of the week, at the end of the month, or at the end of the year — because you've been doing it every day, you're out of the hospital, you're not in the ER, you're not missing school or anything else." ■

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# Singles Scene: 2001-

o, you're single, you're attractive and successful. Ok, so why is it so hard to meet that special someone?

Bar hopping isn't for you. Your friend's most recent fix-up was a disaster, and well, just forget your mother's idea of Mr. or Ms. Right.

Enter It's Just Lunch!, a dating service for ousy professionals that hand selects couples for lunch dates. The company was born in 1991 in Chicago. Founder Andrea McGinty's fiance jilted her weeks before the wedding, and she began the tedious search for a way to meet "normal." well-educated professionals. Her friends sent her out on blind dates, she tried personal ads and even thought about a dating service, but she just wasn't comfortable with any of the options.

The ideal date, she decided, was a lunch date. Ms. McGinty launched the company with the simple premise: a dating service based on a personalized screening and a painless meeting

with her to determine whether she had the type of people the client would like to meet. Kaci McKean loves matching her clients. "The typical person I meet every

day is not just a busy and suc cessful individual, but they have also done extraordinary things with their lives. My job never

Andrea McGinty,

Founder

"There's absolutely somebody for everyone! -Kaci McKean

even feels like a job; it feels like fun and I am making people happy and that's why I'm doing it." says Ms. McKean.

Jennifer Donnelly is very proud of her successes. "Many of my matches have resulted in second dates," she says. "But my biggest high is when they call and tell me that they would have never met otherwise.

And, It's lust Lunch caught on quickly! The company currently made easy: (top to

has 28 offices with over 20,000

clients with plans for international

popular is the service? "Well, the

Southern California market is our

McGinty. "Before we opened in

San Diego, our Newport Beach

office was receiving dozens of

phone calls from people in San

Diego asking when we were

opening; they even drove to

largest, with four offices and

growing rapidly", exclaims Ms.

expansion this year. And, how

bottom) Directors, Alison Mann. Kaci McKean,

Finding a mate

Jennifer Donnelly. Cyndi Olin and Kim Lawson, spend their days browsing client files and discussing potential matches.

Newport to join!" Cyndi Olin and Ms. Donnelly enjoy matching their clients. "People call us and say they are picky," Ms. Olin says. "And, that's exactly why we're here: to be picky for them."

The dating service caters to an upscale audience, Ms. McKean explained. Nearly 95% have college degrees, 75% have an advanced degree; many are lawyers, doctors, bankers and business executives. Men who join are in age from 28 to 55, most women from 24 to 45. In fact, one of It's Just Lunch's recent success stories occurred in a matter of 6 hours. Elizabeth, a 33-year-old advertising executive

came in at 10 a.m. and joined the service. Fim. a 37-year-old doctor, signed

up at 4 p.m. "I was so excited during the interview with Tim because I knew I had exactly what he was looking for....Elizabeth. They were both passionate about the outdoors; he had just come back from mountain climbing in Denver and she had just finished biking in Italy," says Ms. McKean. Her gut was right on the mark! They have been dating for 7 months now.

Most clients come to It's Just Lunch because they are tired of the bar scene, have not been meeting the right people or they don't want to date co-

The professional approach appealed to John, a 43-year-old San Diego attorney. He saw an article about the company in Forbes magazine and liked the efficient, no-pressure approach. "I was meeting most people through work

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or acquaintances, but I wasn't happy with whom I was meeting because I didn't feel anyone knew what I was looking for in a potential mate," John says. He decided to call It's lust Lunch because he liked the private and discreet process the company uses. "I just did not want friends or co-workers to know I was doing this." John says. He was also a bit concerned about the women he would meet. The firm does not use videos or picture books

It wasn't until his fourth lunch date that John met Ann. a 32-year-old fash ion designer. "Yes, I knew in the first 10 minutes. Our lunch date lasted nearly 3 hours and we've been dating exclusively for the past 5 months," claims John.

John still doesn't want most people to know how he met Ann, though he has discreetly mentioned the service to two colleagues

DATING FOR BUSY PROFESSIONALS And what about the internet and dating? "Oh it's been great for us" says

have a few lunch dates, and say WOW, we're so much more efficient and fun". More than 50% of her clients are referred by another client, Ms. Olin. observes. In general, a client calls the service for information. Then, a onehour meeting is set up between the client and Director to discuss the type of person they'd like to meet. A wide array of topics are covered: age, education, background, hobbies, interests, people they have dated in the past and

Ms. McCinty. "A few of our clients have tried that and then they come to us,

what their goals are If It's Just Lunch can ofter good matches, IJL accepts a \$695 or \$995 check for a six month or one-year membership. (Prices will increase at the end of the month.) Within 48 hours, the company will call to tell the client all about their first date. The service handles all of the information in a confidential mannerwhile both people will know a lot about each other, last names and phone numbers are not given. It's up to the clients to do so after they have met--and most of them do exchange phone numbers and make plans to get together again. Then, they each check in with the company and give feedback on the

Ms. McKean and Ms. Donnelly claim it is their good "gut" instinct and the personal attention that makes It's Just Lunch so different from other services. And, the evidence is tangible: wedding photos, a baby photo and thank you notes decorate their bulletin boards.

Ms. Olin smiles and confesses to being a romantic at heart. "There's absolutely somebody for everyone," she says.

-D. G. Campbell

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## STRAIGHT .... THE HIP



Stockbroker Matt.

Stocknown value.
When the stock market is rising, they call it a "bull" market, right? And when it falls, it's a "beat" market, is it not? WHY? I can see maybe that a bull is powerful and charges toward you, so that makes sense for a market that is going up. But a bear, I believe, is even more powerful than a bull. What's the deal with the bull/bear thing anyway?

- Hob Pinkerton, National City

The late-'90s technobubble was mostly bull, and now we can't bear to look at our 401k's. That's what it means today, from this side of the trading floor. But to find the origins, we'll have to travel back, back, back to London in the 1700s. Hey' Let's use this great GloboRobo time machine from HerbandHank.com, a little Sorrento Valley start: up hoping to make its IPO next week: ticker symbol: HAHA.

weeks (Keer symnod): 1741-6.
Even in the 18th Century, businessmen had their own annoying insider vocabulary. In 1700s bixpeak, a bull was a stock trader who wagered that the price of his particular favorite would rise. Buy today, sell tomorrow, get rich. The bull's opposite, the bear, bet that prices would go down. Bears made money by promising future delivery of stock they didn't actually own at

the time they made the promise.

Frinstance, Dame Edna, our bear, believes that stock in her cousin's coal mine is going to tank. The stock's value on Wednesday is 10 pounds a share. She enters into a contract tha day with Sir Mothred to sell 100 shares of coal mine stock to him the following Monday at the current price that Wednesday, making the contract value 1000 pounds. Sir Mothred has heard rumors that they'd found diamonds in that mine, so he's betting the stock will go through the thatched roof, and 1000 pounds next Monday will be a bargain. Besides, Dame Edna's a girl: what can she know?

On Friday Dame Edna's cousin's mine fills up with water. By Monday the stock price is I pound a share. Dame Edna pays 100 pounds for the 100 shares, delivers them to Sir M, who round a state; 12the Earli pays to be journes for me Foo states, curves men, or sit his, must put lead to 1000. The deberrings tabout the chammods and the price on Monday had doubled, Dame Edna would be the one taking it in the shorts. But, naturally, it was her about the deals, And she was shown the Monday had doubled, so she already shew about the feals. And she was from the shorts a started the runner about diamonds. Insider trading and disinformation are also not new.

Word-origin goeks are pretty sure the "beat" part comes from a popular expression of the day. Don't sell the bearskin before you've caught the bear (don't count your chickens before they've hatched). Stock trading bears are in the business of promising to sell things they don't have, so that's a pretty logical fit. The bull part, well, nobody's positive, but most assume as you have, or that sapergressive, togetain, in both part, who do hostine so you.

And that is have a proposed to the part part, who have a both that gave ball traders their name. And can the elves and I interest We're not exactly sure what the product is, but the ticker Micromanagement Feommerce We're not exactly sure what the product is, but the ticker

It is my dream to one day become a famous newspaper columnist, only, get this, I don't plan on wang my real name. My reading public will know me only by my nony de plume. Do you know any newspaper columnists who have risen to fame using a fake name? Herbert Styzeinski, the net

Of course, there's Ann Landers and Abigail Van Buren (the Friedman twins, Esther Pauline "Eppie" Friedman Fullips), Silence Dogood (Benjamin Franklin), and Stick (Juan Antonio Samaranch, for his sports column on roller bockey). Lemme think ...um. .gee, nobody else comes right to mind, Herb, assuming that is your real name. Sorry

Does a shower help rehydrate you when you're hung over, or does it just wash the stink off.

It's like this, Greg. Ya gotta get that aeua inside you before it does any good. If you shower long is since this, original gotta get under again issue you between requests a hig good. It you shower long cough, the cells on the top layer of your skin will plump up a little bit, but then all you'll be is a puffy drunk. And unless you're a piece of freeze arelied fruit, hat's not what "rehydration" means. Alcohol squeezes lots of water out of your adisels. Ever notice that drunks are usually doing one of two things: repeating themselves or peeing? Basic physiology, man. Water can't get into your bloodstream through your skin. Stand in the shower with your mouth open, if that's the best you can manage. (Is somebody keeping an eye on our friend here? I hope so.)

Matthew Alice Considers New Career

Dear Mart A: While it is possible that failing to curb the wheels of one's automobile correctly could result in its careeling (to lean; to sway from side to side) alone a hill, it is much more likely that it would result in the vehicle's careeling (to go at top speed in a headlong manner). You're usually so voabularially correct that this error is especially distressing.

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@cs.com via the Internet.

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# Safety Check

You don't read much about San Diego State men's basketball in this space. But then, you don't read much about SDSU men's basketball anywhere else either. This is what 43 consecutive losing seasons will do.

However, I'm willing to speak up when human life is on the line...and human life is on the line, because, come November 17, our scrappy Aztecs will go up against the Texas Tech Red Raiders led by zero-toler-ance fugitive, Bobby Knight, That's right, pilgrim, the Evil One lives.

Texas Tech is host and sponsor of the Red Raider Classic basketball tournament (if you can call Tech and three other teams a ournament). Of course, the fix is in. In order for Tech to play San Diego in what is laughingly referred to as the "championship round," two shill teams, Northern Iowa and William and Mary, have been brought in as roadkill. Neither team will disappoint. Ugly? Yes: Tawdry? Yes. Gary Con-

dit-like? You bet. But, the larger question remains, "Will our home boys come back alive?" To find that out I've called Brent Schrotenboer, basketball-beat writer for the Lubbock Avalanche-Journal. "Our Aztecs are coming to your town. I'm concerned. How's Bobby Knight been acting lately?"

You mean as far as dealing with the

media or dealing with..."
"Well, have you been able to talk to

"Yeah. I talked to him last week for maybe a half hour. I went over how I would cover his team and stuff like that. In terms of getting along with him, it's just a matter of being accurate and honest, and I think everything will take care of itself. We had a pretty good discussion. I'm pretty optimistic about working with him. He's been fine. Everybody loves him. You won't hear any nega

tive comments about him."

Hmm. Everybody loves Napoleon. What would cause responsible adults to buddy-up would take responsible audis to baddy up to a tantrum-throwing, woman-hating, ado-lescent-beating, foul-mouth bully? Could it have something to do with, oh, I don't know, something like M-O-N-E-Y? "He's

sold out United Spirit Arena, right?"
"Just about. They sold 12,000 season
tockets for men's basketball, and the arena holds 15,050. The lower deck is sold out. and they've got half the upper deck sold out. They expect to sell out, on a season-ticket basis, the entire arena for the whole season. They might not keep any individual game tickets available for walk-ups. That's unheard of out here. The only other time they had a sold-out game was when Knight brought Indiana in here to play the first game in the new arena. Kind of ironic." Indeed. "I've been catching up on Knight.

It looks like he's stacking the Tech program

with his Indiana underlings."
"I don't know if there is anybody with Indiana ties on the roster.

'No, I don't mean the roster. I mean "Oh, yeah, that's right. Steve Downing former Indiana basketball player/former Indiana athletic administrator] came over

He joined the [Tech] administration as an associate [athletic director]. And, of course, |Knight's| sons came with him. His per-sonal secretary from Indiana is here. The basketball SID (sports information direc tor is an old friend of his." Schrotenboer takes a moment to think. "Yeah, a lot of people he knows." Two heartbeats. "There's so much activity going on over there. They've hired a couple extra people just to handle the volume of calls." Three heartbeats. "Yeah, he's surrounded himself with people he

knows and trusts."

And controls. "Knight is 60 years old.
His personality isn't going to change. It's just a matter of time until he slaps someone. chokes someone, throws a chair at some one. And when he's caught, he'll lie abou it. Is there anyone in town who's saying,

'This isn't going to work.'?"
"There are some people like that. With

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Knight, you're going to get a split; people either love him or can't stand him. But, out here, people are giving him the benefit of the doubt. Every now and then you hear some thing. When he was hired, there was a little protest petition from some faculty. But right now, the excitement is so big, nobody will listen to anything negative about him." "How did he greet you? I assume you

went up to him and said. 'I'm the beat reporter. Let's have a talk'?"

"Yeah, I guess he knew about me. I'd been writing about him a little bit before I met him. He was fine. I sat down with him for a half hour. He told me, "There's no rea son we can't get along.' I think the move has energized him. It would be almost impossible not to, after seeing the changes and excitement that he's brought here. He held his first press conference in the arena. The place was half full. People were there just to see him introduced as the new coach. He see him introduced as the new coach. He was empowered by that and empowered by the fact that people still love him, and he's still got enough to coach in a major conference like the Big 12."

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Senior pastor: Abu Abraham Gizaw Congregation: 500

Sunday school enrollment: 50 Annual budget: not available Weekly giving: not available Singles program: no

Diversity: Ethiopian Dress: dressy Services: Divine liturgy, Sunday 7:00 a.m.

On Sunday morning, near the intersection of

Mexican man sells tripe tacos from a small white cart. Not far away. Chinese store sells liv cackling chickens and live quacking ducks The kitchens of three vietnamese noodl shops emit meaty are mas and the steady thump thump thump of cleavers at work. One block away, on Frour

dren proceed into St Gabriel Ethionia Orthodox Church. If immigrant-rich City Heights represents the city's future, St. Gabriel represents Christianity's past Western and African historians agree that many Ethiopians adopted a form a Judaism several cen

turies before Jesus birth. The country embraced Christianity in 330 AD, long before the Gospel reached most of Western and Eastern Europe. (Scan-

dinavia and Hungary, for example, became Christian in 1000 AD.) For anyone familiar with Judaism and Chris-For anyone familiar with Judaism and Chris-tianity, St. Gabriel's customs and liturgy are familiar and foreign. People take off their shoes at the church's

front door (Exodus 3:5 "And [God] said, Draw not nigh. Put off thy shoes from thy feet, for the place whereon thou standest is holy ground."), and they pause to press their foreheads against it. Once inside the nave, they kneel and press their forcheads to the floor. Most of the women and a few of the men wear over their Western clothes a long, white, light cot-ton shawl called a netsela. For the men, the net-sela seems to function like the tallit, or prayer shawl, worn by Orthodox lews during prayer. Like lewish men, the Ethiopians pull the shawl up and over their heads during moments of deep concentration. (Church member Tesfave Tadesse told me that Ethiopian men are most likely to wear a netselu when they plan to take Holy Communion.) Excluding baptisms, homily, choir per-

formances, and announcements. St. Gabriel's liturgy lasts over two hours. (On busy Sun-days, the service can end at 12:30 p.m.) Worshippers stand during most of the liturgy, although no one seems to mind if you sit every now and then. And, as in Orthodox syna-gogues, men and women sit separately — men on the left, women on the right, (I arrived early and took a seat at the back of the church... on the far right. Men kept inviting me to come sit by them, but I was too interested in the liturgy to ask myself why. I kept saying, "No, thank you. I'm fine where I am." Around 8:00 a.m., when the church was almost full, I realized I was surrounded by women, and I. chuckling weakly, made my way to the left side of the church.)

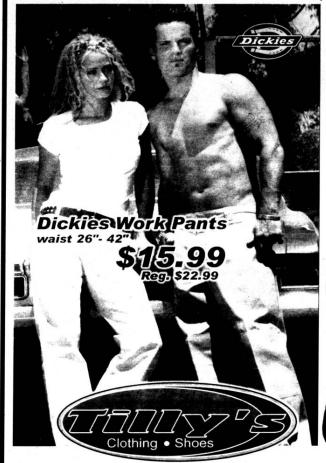
Gizaw and Abu Habtemariain Emag-new celebrated last Sun-day's liturgy. The honorific "Abu," or father signifies, I was told, that both men are monks who've taken yows of celibacy. Abu Abraham s senior pastor, but he and Abu Habtemariam take turns as celebrant. They sing and chant the entire liturgy, which is in Ge'ez, Ethiopia's ancient litureical language. Ge'ez is Semitic, so if you know a little Hebrew, you can recognize a few words. Ab, like the honorific "Abu," is the same as abba, or father, in Hebrew Ordusin Geler and kadosh in Hebrew, both mean "holy." "One" in Hebrew is

> And so on. You would, how ever, need to know a great deal of Ge'ez to follow the liturgy. (Neither Abu Abraham nor Abu Habtemariam refer to a lectionary. The con

echad, in Ge'ez, ahad.

gregation, too, seems to know the liturgy by heart.) But as in all to know the littrgy by heart.) But as in all littrgical churches, St. Gabriel's service cen-ters on Holy Communion. The most notable difference is that the congregation's children take Communion first. St. Gabriel's kids scrambled into the nave and, with some shushing and stern looks from adult attendants, lined up before Abu Habtemariam who spooned the Host into their mouths. Perhaps a third of the adults lined up to take Communion. "It's a very serious matter for us," Tesfaye

Tadesse told me after the service, "Of course the priest offers Communion to everyone, and everyone is free to take it, but on any Sunday, not everyone feels that he or she is worthy. Perhaps because we are still from an older slower culture. In America, everything is speeded up, everything goes fast, so in American churches, people are quick to take Communion. We aren't so fast. We still take the time to ask ourselves if we are worthy."





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Dear Aunt Trudy,

I'm really close to my Auntie L., who is 40 (I'm 29), because I lived with her family for two years during college. Since then, her oldest son and pride and joy, my cousin, now 20, has often visited the city where I live, naturally staying at my apartment. During the last visit, he came out to me. I'd often suspected he was homosexual, so I wasn't terribly surprised. I'm happy he's learning to accept himself, but he wants to keep it secret from his parents, my aunt and uncles who are Southern conservatives. I hate being in this position and told him so, but I understand his need to trust some family member and tell his folks on his own time. Lagree with him that their first reaction will be pretty bad - they'll want to "fix" him and will probably disown him for a time. But whenever I ilk to my aunt, which is about every two weeks, l feel guilty about hiding information about her own son. Besides telling on my cousin, what can I do to relieve my guilt?

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Dear Closeted, I hope I can alleviate your misplaced guilt immediately. In keeping your cousin's confidence you are acting honorably. Coming out is an act of courage and a watershed moment in relations between parent and child. To "tell" on your cousin would rob him and his folks of an intimate rite of passage that's really theirs to share. Your cousin shows excellent judgment in wanting this news to be delivered by him, not whispered behind his back by a wellmeaning third party. Far from feeling guilty, you can feel proud and at peace. Your cousin thinks highly of you: he trusts you with this information. And your character is so stellar that even though you feel a pang because your aunt's unaware of her son's sexual identity, you have the maturity and kindness to respect his wishes and not blab. By living with your discomfort, you prove worthy of your cousin's trust. You're giving him a loving gift by holding your tongue, thus safeguarding his opportunity to come out to his parents when

Dear Aunt Trudy,

I had a difficult pregnancy, and then my baby was born premature and spent three months in the hospital. My former best friend of ten years. "Cerise," called once when I was recovering and visited with the baby and me just once, only after I called to yell at her for disappearing during a time when I really needed a friend. We had words and exchanged angry notes. It's been two years since then (during which time we haven't spoken), and she wants to have dinner. I no longer trust her as the friend that I could rely on but wonder if,

Dear Lonely,

I don't think there's a right or wrong course of action here. If you want to agree to dinner as an experiment, a fact-finding mission. to see if there's any kind of relationship at all you wish to have with this deeply flawed person. great. Accept the invitation, chow down, and see what happens, If, however, you feel that this person has betrayed your trust too entirey, fine. Make a polite excuse or let her know, not maliciously but clearly, that you're not interested in seeing her. I don't buy the excuse you made for her (I hope she hasn't had the nerve to make it for herself) that she left you high and dry in the midst of a painful crisis because she "couldn't relate." A friend cares about what happens to a friend because they love them, not just because they've had the exact same experi ence. What a pitifully narrow and shamefully narcissistic form of sympathy that would be! Some people are so frightened of tragedy, illness, etc., that they disappear like a puff of smoke when a pal is thus afflicted. To take a powder under such circumstances is cowardly and reprehensible. It's up to you if you want to fratemize with someone who's acted that way. I think you're justified in saying, "Thanks, but no thanks," or, if you're very forgiving, in giving limit ed contact a cautious try

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 trudu@cdreader com

somehow, since I'm no longer angry, I can salvage a vestige of our friendship, although I don't believe it could ever be the same. Still, we've got a lot of history together, and there are things I still love about her. I presume that her bob soior about the baby and me was because she totally couldn't relate. I've heard through the grapevine that she's had three relationships since I last saw her. But what I really wonder is is it. worth it for me to stick my neck out? LONELY BUT WARY IN NORTH PARK

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his August in Paris suburbs, immigrant boys torch cars and set upon each other, and the police, with flare guns and ax handles. The government has been slow to respond. There's some talk of "zero tolerance." In August, most of Paris is empty

Tourists flood into the city's center. Every Parisian who's able leaves for a house in the

### Foie Gras

country or on the coast, or to relax in Spain, Florida, or Morocco. Those who don't leave move through an abandoned city. On August 15, the Feast of the Assumption, few businesses open. It's difficult to buy bread, even harder to get a dinner invitation. During an empty Paris August I met the

Morand family - friends of friends who'd been told I was alone and at loose ends. Two of the three Morand children had apartments in the city. The parents had a home in the country, 90 minutes away. Veronique, the Morand daughter, called and invited me to spend the weekend at her parents' home. I stared at the late northern twilight. I said I'd be glad to go, This was long enough ago that Paris sub-

urbs hadn't started to burn. Our train passed through these gray towns on the city's periphloomed over narrow, dismal streets. Back then it was the fashion among young immigrant toughs to swagger through those streets car rying live little monkeys on their shoulders, and I, and sometimes her younger brother ner Veronique's mother grabbed her by the

The Morands' garden was large. Veronique's father had built walkways that meandered through grape arbors and between espaliered pears. He'd also built a small gravel patio, surrounded by box hedges, where we sometimes ate. Our lunches and dinners began with paté de foie gras, goose liver pâté. Later, in the winter, as my familiarity with the Morands deepened, and whole goose livers were available in markets, Madame Morand would poach one or two and serve us thick, musky slices with rounds of toast

Many years before, on a Bordeaux farm. I'd watched a farmer fatten a goose. With a cigarette dangling from his lips, the farmer marched in muddy black galoshes toward his honking victim. With one hand he grabbed the bird's neck, with the other he forced open its yellow beak. He inserted a long-necked plastic funnel down the squirming bird's throat and into it

poured a quantity of milk and ground corn This massive meal repeated three times a day for several months resulted in toic gras know that alcoholism and diabetes produced a similar condition in imans called hepatic

lipidosis. I knew only that foie gras, rich as butery where Soviet style apartment blocks - ter, tasted good. I, like the French, like most other humans, didn't often let my pleasure be spoiled by another's misfortune

On late Friday afternoons, Veronique Andre, took the train to the Morand family

by MAX NASH

home. Herve, the oldest brother, whom Veronique called a genius, lived in Belgium and only rarely came to Paris. Andre said Herve didn't get along with their parents.

French families aren't the cold closed units you may have heard they are. They're open to outsiders, especially Americans, who provide an impressionable audience for family dramas and offer new and interesting opportunities for gossip. The Morands took me to their hearts because, I think, I liked to eat. They did, too. Perhaps more than most Frenchmen. I was told that one Christmas, the genius Herve had in defiance of his parents gotten drunk and ate an entire goose liver. He stood naked in the icy backyard and yelled that he was going to fail his high school finals on purpose. Herve, Veronique confided, was always

> I had a hard time putting my finger on e Morands' partic ular unhappiness. The father, a successful engineer, was always happy treat me to good wine and cognac. The mother knitted me a navy blue wool sweater. But once while return-

ing to Paris. Veronique told me that Andre had, in his early 20s, tried several times to kill himself. Herve didn't seem to do much in Brussels other than drink and write plays that were never produced. And once during dinwrists and asked me and several other guests, "Doesn't my daughter have an old maid's

"since the war."

down from Brussels for Easter. At Sunday lunch, there was some tension around the foie gras. Monsieur Morand alluded to Herve's incident and Herve stormed off to the living om, where he drank and several times watched a video of Polanski's Repulsion. Veronique stood in the doorway and in a sweet voice begged him to please come back to the table. Andre toved with his food and looked miserable.

I don't remember how or why I lost touch with them. Whenever Late foie gras I thought of them. I kept tabs through a mutual friend Veronique married a bureaucrat and had a baby Andre married and divorced an actress. Then one January a mutual friend called to say Herve had hanged himself in Brussels, Veronique the friend said, was "destroyed." I wondered aloud about the Morand family sadness.

"You know," the friend said, "that fam-

ous. If you didn't know you should have at least guessed that while teenagers, for several months

Veronique's mother kept house. In her free time she knitted, or she painted ceramics. While she knitted or painted she listened to obscure radio stations that complained about

voungsters' bad French grammar and insinuated that maybe the far right had a few good points. Veronique's mother didn't like to go into Paris. "It hasn't been the same," she said, I met Herve only once when he came

ily has always had difficulties?

But what, I wondered, could they have

"Veronique adored Herve It was obvi-Veronique and Herve were lovers."





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Fourteen, Do you remember that age? What I recall: No longer a child, far from maturity, my brain and body scattered by hormones, and, braces, and the painful beginnings of an endless, andward adolescence. It wan age of esperimentation, where risks are taken affordably, hobbies picked up and abandoned, friends gained and lost, ambitions declared and efficience of the last age when a complete lack of focus in all categories is not instacepted but espected.

But for four San Diegans, 14 was anything but an age of disarray. All were celebrated tennis players, blessed with that puzzling attribute known as talent, as well as the even more mysterious qual ity of diligence. Peter Herrmann of Bonita was so aware of how high he stood that he sensed his inevitable decline. Walter Redondo of National City was chomp ing for his chance at the big time. Karen Hantze of Pacific Beach hardly knew or cared where tennis could take her, but, like Herrmann and Redondo, at 14 no American her age was her equal. Gigi Fernandez, then growing up in Puerto Rico, later living as an adult in Del Mar, was not highly ranked in America, but on her island she had been a celebrity since she was 10. At 15, she would carry Puerto Rico's flag in the Pan-Am Games.

How nice, you might say, From a distance, tennis appears a genteel activity, often played at elegant clubs and wholesome parks. Unlike, say, football or boxing, tennis always meets with parental approvale a lifetime activity, a nice skill, a fine way to meet the right kind of people.

But in its competitive form, tennis

has far more in common with footl

or boxing than you might think. "Me and you, baby, across the net, trying to take each other apart," says Carlshad resident and tennis Hall of Famer Pancho Segura, who was tennis director for a quarter century at La Costa Resort and Spa. The swank setting, even the middly competitive player knows, belies that exceeding the civilized people, a dance where you try to trip your partner. The minute you stop believing that principle, expect the next ball to compromise you sewerely.

next ball to compromise you severely.
These four grasped the meaning of tennis at a young age — and by 14, were better than 95 percent of the people who ll ever pick up a racket. I, too, have been playing tennis for much of my life. I began at 12 and quickly saw how say age tennis could be. Take a produge like my peer Peter Herrmann, who's played tournaments since he was 7. Were notabilal players, we might well have collaborated. Sure, his greater skills would have made him quarterback, while I protected him as a guard. Either way, as

But in tennis, our relationship was adversarial and hierarchical. In February 1974, I entered a 14-and-under tournament in Whittier. It was played at a high school, on a bank of white gray courts with metal nets. My first-round opponent was Peter Herrmann. He beat me, 6–0,6–0 in 45 minutes. The funny thing is, I played quite well, flicking several half-volleys, lunging for several backhands, even getting in a goodly number of first serves. But at 13, I was an adolescent, playing the match but also contemplating a postmatch bacon cheeseburger at Denny's Herrmann was a young

professional, displaying the single-minded attention of a dentist drilling a cavity.

"In tennis, you always have your description in your hands," Jimmy Connors one told me. Tennis helped these four grab destiny by the throat. Their journeys fas-inate me. Herrmann was the lord of the junior world where I was barely a serf. During that same time, I witnessed the precocious majesty of Walter Redondo, two years my elder. As a student of tennis history, I'm mystified by the story of Karen Hantze. As a journalist for two decades, I've witnessed Gigi Fernandez's entire career, earning battle scars when she once yelled at me.

While much has been written about the character forming aspects of sports, this literature usually addresses team sports, highlighting how athletics helps people work toward a common goal by playing respective roles to achieve a shared objective. Basketball and football have been deployed repeatedly as tools for building character in battle and business.

Individual sports is a different creature. Tennis carved its way deeply into the sensibilities of such top-grade players as Herrmann, Redondo, Hantze, and Fernandez. What did it give them? What did it take? Just how complicated are those gains and losses? Watching 17-yearold Martina Hingis play, a colleague who never played tennis lamented how she was missing out on so much of adolescence conventional peer relationships, class room activities, the prom. Looking back two decades, I countered: the prom wasn't so hot. If I could do it over again, I'd put more time into my serve. Then again, life is lived forward, but read backward.

There are other questions about these players' post-tennis lives. Did tennis help or hinder their maturity? As early as 25, the age most careers are barely out of first gear, athletes begin contemplating mortality. In many ways, they die twice: once when they retire, and again. possibly after spending decades reflectg on their zenith, they die as we all do. Was an activity most of us play for fun utterly stripped of its joy? Speaking with a former junior champ, I could tell her reluctance carried this subtext: Once upon a time I was trained to be an assassin, not just an athlete, or a prodigy, or an artist, but a trained killer. Please don't make me go there again. What kind of arc defines such a life?

#### Then

Peter Herrmann: Bonita's Boy Genius

The instinct to please and to belong are the two strongest instincts," says Stacy Margolin Potter, a former touring pro who used to come to Coronado to play with Hermann — the two hardly exchanging a word — and who has since become a psychologist. "And when you are at the age of 11 or younger, it is very strong and you think your parents are God and you will do anything to receive their love and acceptance."

Peter Herrmann never speaks of

seeking parental approval on a tennis court. But he does reveal an interesting act taken by his father, a doctor. Herrmann started playing tennis at 6, immediately smitten with the process of hitting tennis balls. One year later, he was improving rapidly and on the verge of beating his dad for the first time. For any player, vanquishing a parent is a critical rite of passage. Even John McEnroe remembers when he turned the tables

On this day, Herrmann's father thwarted his son's advance, coming back to win the match. Subsequently, though, according to Peter, "He did a great thing, He never tried to beat me." By Jetting Peter beat him, Dr. Herrmann wrapped his son in the armor of success.

But it was also a chimera, a denial (albeit one infused with love) of the gruesome reality of competition. In contrast, for example, Jimmy Connors's mother once fought back to best young Jimbo and afferward told him. "You see, Jimbo, you see, if you let up, even your own mother will hit the ball down your throat." Tough love made her boy a champion. It also made him a narcissist who I'm told has not a single friend.

Peter's rivalry with his father was but one of dozens. The young boy loved tennis so much that he played imaginary matches with himself in the back of his parents' car. Like many players who came of age in the late '60s and early '70s, his hero was the dashing Australian Rod Ser, a left-handed shotmaker so brilliant he frequently turned the rectangle of a tennis court into an artist's canvas.

Herrmann's game was more straightforward. Short but gifted with exceptional

hand-eye coordination, Herrmann built his game by hitting with two hands on both the forehand and backhand, a baseball batting technique that gave him tremen dous power and control. The narrow, pragmatic style borrowed much from trench warfare. Herrmann would camp out near the baseline and, with metronomic precision, grind his opponents into oblivion."I didn't miss," he says. Since tennis matches at all levels are won more by errors than winners, it's a highly effective strategy - even more so for a young, small player who has not matured enough physically to play a game that uses various spins, paces, and parts of the court.

By age 7, Herrmann was playing tournaments at Morley Field. He reached the semifinals in his first junior event and was instantly consumed by the competitive bug. Also af 7, he reached the finals of a men's

## "Once, before a match, I found a penny in the parking lot."

B event — a playing level as high as a topquality recreational player.

A year later, he lost a match at Morley to a player who had never won a match. Peter bawled like a baby. Dr. Herrmann suggested that if tournaments were going to cause so much agony. Peter should consider giving them up. No way, came the

response, no way at all.

"I was really, really competitive," says Herrmann. "This old coach, probably as old as I am now | 40|, he said to me, 'Look! There's one thing you've got to remember, There'll always be somebody better than you.' I didn't want to hear that. I didn't want anyone walking around saying they were better than me."

Few were. Yet, like many players (including McErroe and Connors), Herrmann is double-faced about the amount he played as a kid. He says he played only three times a week for an hour. But he was entering at least seven tournaments a year, which if you're doing well translates into at least 25 matches annually. Play 50 tournament matches by the time you're 10 and you're one seasoned warrior." It's brutal out there on a court," says veteran touring pro Michael Chang, who spent his childhood playing in





Peter Herrmann (with racket)

The contrast between a child's capacity for play and a professional's work ethic urfaces constantly when Herrmann talks. "No way I wanted to be a pro," he says of his childhood. "Once, before a match. I found a penny in the parking lot That was neat." But then, if indeed he was only in it for the fun, why would he also say,"Once, playing a match, I thought, if I lose this game Louit I was that emotion ally tied to a match."

Naturally, he won it The hungry 7-year-old soon became a high-ranked 10 year-old. By the time he was 11. Herrmann was amony the elite 10 to 15 Southern Californians (from Bakersfield on south) con sidered good enough to play national tournaments. lourneying all over the country during the summers was similar to playing the pro circuit. In the summer of 1973 in Nashville, Herrmann won the national 12s-the premier championship in the United States for boys 12 and under.

few sports where even if you're good, you're not necessarily considered an athlete. A photo of Herrmann moments after winning that prestigious event confirms the stereotype. With his black-framed glasses, headband, and shaggy, earlycomputer geek trying to hoist the heavy trophy.

But Herrmann was indeed an athlete, able to mow down one opponent after another. His double fisted strokes were lasers. consistently driving deep into the corners. Even at that young age, to a sea-soned observer like Segura, Herrmann conjured up

Farning points against him was a mighty effort. The proper strategy for det onating a baseliner like Her rmann is to get him off balance and attack him from the net. But unless that strategy was executed with proficiency, Herrmann would rip net-rushers to shreds. Pop up a weak ball and Herrmann would gun

Tennis is one of the

'70s hairdo, he looks like a

visions of the great Connors

it down your throat. I wasn't the only one Herrmann made short work of that week in Whittier. He won five matches - ten sets with the loss of only two games, blitzkrieging several players who were far



better than 1. Week after week for Herrmann was one Whittier after another.

Good as he was, Herrmann stood high enough on his mountain range to look at the next peak and see how ill-equipped and

limited he was for future success. In those days, as players matured into their teens, they began broad eming their arsenals, mostly by trying to rush the net and use their volleys to force opponents into errors. Her rmann's style, coupled with his relative lack of speed, left him camped on the baseline, a narrowly focused technician. But perhaps

belief that he'd reached the top so quickly a fall was inevitable. To his peers, this was hard to detect. In the summer of '74, vacationing at Glorietta Bay with my par ents, I saw Herrmann hitting two courts over from where we were rallying. I dared not speak to him. since he was so good and I was but a speck. While my shots floated gently

there was also a certain fatal-

ism lurking in his head, a

cannonballs. But then, that evening, strolling with my parents by the Marie Callender's on Orange Avenue in Coronado, I saw Herrmann walking the streets. He wasn't wearing his tennis clothes

like Frisbees, his were

At that moment, for a millisecond, I realized he wasn't simply a tennis god, but, like me, just another goony teen. And whoever thought tennis meant something anyway?

"I was number one in a sport that doesn't exist," he says. Yet he had invested millions of emotional dollars in it. The next summer, walking out to play the title match in the national 14s, Herrmann knew he'd never again reach another major final.

#### Walter Redondo: Portrait of the Artist as a Young Professional

Peter Herrmann saw himself as nothing more than the king of a sandbox, enduring a finite reign. During that same period, Wal ter Redondo, two years Herrmann's elder, saw infinite possibilities every time he walked on a court.

Family was the bedrock of Redondo's tennis experience. For a player to suc ceed, his family must become immersed in tennis. Baseball, basketball, football, and in recent years. soccer, are group-oriented.



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But because tennis is an individual sport, a player is often exceptionally dependent on family members to handle everything from transportation to tournaments to even scheduling practice matches. While such heavy involvement may create pressures, it can also be an emotional fortification against the loneliness that accompanies playing an individual sport. Walter was the fifth of

nine children (three boys. six girls). His father, Taquio, was a Navy man. His mother, Martha, worked at the Broadway department store. With both parents busy, Walter's maternal grandmother, Sophia Custado, more commonly known as Momita, took charge of the children.

Momita's sweetness masked her drive. She loved the idea of finding an activ ity all the Redondo chil



she considered music. But something about tennis captivated her imagination and competitive nature. She particularly liked the American champion of the '20s and '30s, Helen Wills Moody. Moody immortalized in a mural by Diego Rivera - epitomized the classy refine ment Momita sought for

her grandchildren.

dos into her car, Momita trekked daily to Morley Field. For 8-year-old Walter, the combination of Momita's love and the quest for victory was intoxicating. "We all loved our grandmother so much," he says. "She kept us focused. She kept us in the right

Like virtually every tennis player I've ever met. Redondo vividly recalls his

first tournament. He was 8 and reached the finals. For most players, earning a runner-up trophy would be considered a fine effort Walter was devastated. More than three decades later, speaking of the loss, his face turns ashen.

Defeat motivated him to eat, drink, and sleep tennis Day after day Momita and a carful of Redondos

lessons of dozens of great after 3:00. Walter loved every minute — practicing his champions — and in the process, build his own tradestrokes, playing against mark style. juniors, picking up another match with seniors, "strik-

ing" (his word) a few against

the wall, hitting hundreds of practice serves, taking

lessons from Robert Lans-

dorp. Lansdorp was a bois-

terous drill sergeant of an

instructor who would later

teach three number-one-

ranked players (Tracy

Austin, Pete Sampras, and Lindsay Davenport). On

some of these afternoons

with Lansdorp, Walter, all

of 11 years old, would spend

as much as one hour work-

ing on a single technical

aspect of a stroke. Imagine

a chef spending 60 min-

utes honing his garlic-chop-

ping technique and you get the idea. Around 7:30, the

Redondos would head

nights when he'd tell

Momita to wait just a few

minutes for him to prac-

tice more serves. There was

so much he wanted to learn,

so much ambition in his

head and heart, that he

couldn't help but obses-

Walter recalls many

"There was nothing else in my life but tennis. says Redondo, freely admitting that he barely gave a thought to school. "Only tennis, tennis, and more tennis. I wanted to be the best. I believed with my heart that I could do it."

At the age of 12, attending the prestigious Pacific Southwest Open at the Los Angeles Tennis Club, Redondo had a chance to hit with Clark Graebner, one of the world's top-ten players. This rarely happens in today's tennis world, but back then, the intimacy and country club insularity of tennis made it common for a top player to spend a few minutes performing a good deed by hitting a few with a youngster. Standing in a line of 50 kids in a Century City parking lot, I once hit three balls with Arthur Ashe and thought I'd gone to heaven.

In short order, Graebner learned he wasn't just being a kind citizen by hitting with Walter Redondo



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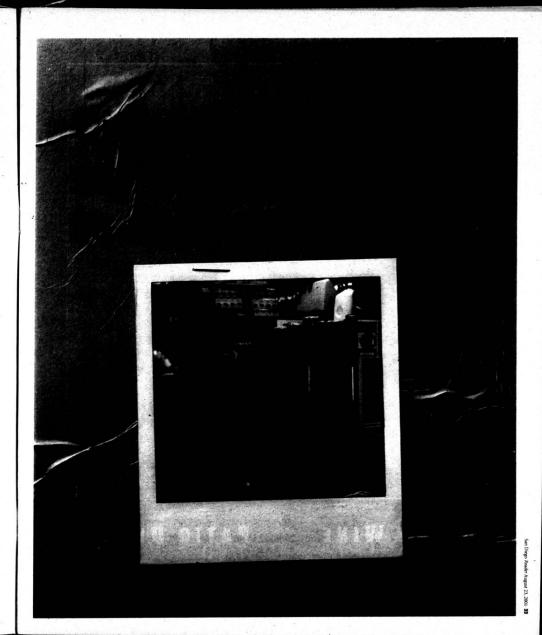
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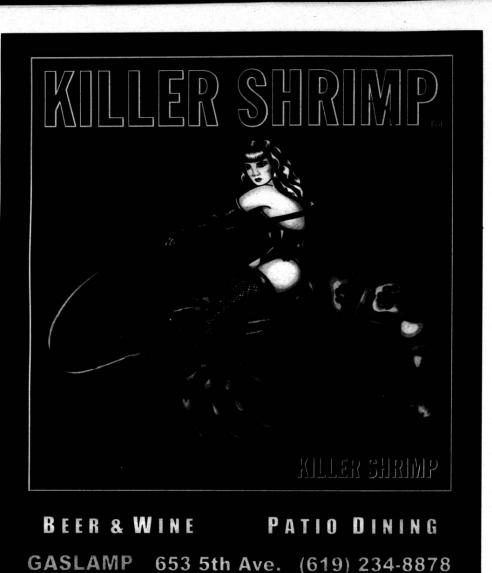


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The child was proficient enough to make it vigorous. The two worked out for 30

Like Herrmann, Redondo had also witnessed the great Rod Laver at the San Diego Sports Arena. Laver's record was staggering: He's the only player in tennis history to have won all four Grand Slam titles in a calendar year on two occasions. Every bit as daunting was Laver's capacity for creative shot-mak ing. Aware of his limits even as a preteen, Herrmann could only stare in awe at Laver, Redondo believed he could replicate Laver's brilliance. Unlike the prag matic Herrmann, Redondo had his eves on bigger quarry. Let Herrmann pick up coins and toy with quitting. Walter Redondo was

a young pro in the making. Amazingly, he was able to pull it off. As early as age 10, Redondo was playing an all-court attacking game that most players (including the likes of Pete Sampras) didn't dare attempt until later in their teens.

"I'd walk out on the court, and the only times I'd look at my opponent was court and when we shook hands," he says, echoing a statement made in the 1930s by all-time great Don Budge. "I was involved with wha I needed to do to make my game succeed. I enjoyed the climb. And as we started to improve, I was now hold ing the cup, and even starting to face the pressure of being expected to win. I enjoyed knowing that people were gunning for me.

Redando's use of "we' is no accident. In 1972, Walter's older sister, Marita, was number one in Southern California (and the nation) in the girls' 16s division. His younger sister, Marisa, was number one in the Southern California 12s. Walter was number one in the boys' 14s, also winning the national boys 14 hardcourts. "We were all together," he says. "We made our grandmother proud." To have seen Walter

To have seen Walter Redondo at junior tournaments in the mid-'70s was to witness an icon in the making. Nicely bronzed (his father was Filipino), fully comfortable in his body, adored by adults, swooned over by girls, touted by equipment and clothing companies, envied by his peers.

by his peers.
"We were all zit-faced yo yos, but Walter was physically more mature than the rest of us," says Chris Dunk, a Santa Ana-based contemporary who eventually became a pro. "He was the best — the quick-est, fabulous, just ripping the ball and looking so effortless. He had that confidence. I had no chance against him when I was a kid."

him when I was a kid. In addition to his obsessive discipline and technical proficiency, at an early age there was something else in Walter's game that can't be taught. Young Walter played with artistic flair. His strokes weren't just executed cleanly; they had panache. Nothing seemed mechanical. Everything reach the peak of its bounce, a player strikes the ball as it ascends, ostensibly short-hopping the ball in the fast-handed manner of a Ping-Pong player or fast-charging shortstop. Do both—harder and sooner—and you're at a pinnacle scaled only by such champions as Budge, Jimmy Connors, Andre Acassis, and Monica.

the teenaged Redondo was equally adept. By 16, just about the only thing Walter Redondo hadn't learned on a tennis court was how to lose.

Seles, According to Segura.

And then he lost Momita.

### Karen Hantze: Swan with a Serve

The career of Karen Hantze raises an unanswerable question: Does the individual make history, or does his-

## "It's brutal out there on a court," says veteran touring pro Michael Chang, who spent his childhood playing in San Diego.

flowed. Even at 12, Redondo was a purring Porsche in a sport filled with Oldsmobiles. His effort to outdo Laver might actually succeed.

Segura, ever watchful of San Diego's rising players, saw potential magic in Redondo's hands and feet. Just as in boxing, the objective of a tennis player is to rob his opponent of response time. There are two ways this is accomplished. The first, obviously is to hit the ball harder. This is customarily done by waiting for the ball to reach the peak of its bounce, just as all players are taught to do, and more efficiently using the hips and shoulders (no the arm or wrist, as many

think).

The second means of reducing response time is to hit the ball sooner. Rather than wait for the ball to

tory make the individual? Grasping her short-circuited journey requires knowledge of the economic and cultural realities that governed tennis for most

of the 20th Century.
Prior to 1968, tennis
was primarily an amateur
sport. The term "tennis
bum" derived from the typical player's need to scrounge
a living from meager
expense payments and
capricious under-the-table
arrangements.

arrangements. No matter if they were champs or chumps, amateurs survived at the mercy of stuffed-shirt officials, haughty club presidents, and insolent club members. A scant few, including Segura, declared themselves professionals. The price of pursuing economic solvency was banishment from prestigious events such as Wimbledon and

even less seriously, overlooked by top coaches, shunned by tournament directors, and added to events primarily as an attractive ornament. Pro offers, rare enough for men, were 50 times less frequent for women, who were expected to hit a few balls and then retire to breeding. This was the world Karen Hantze occupied when she played the game in the '50s and early '60s. Only years after Hantze's prime — spurred in part by a United States Lawn Tennis Association meet-

ing in Coronado in early

1968 - did the Byzantine

world of tennis decide to

Forest Hills Much like

Negro League haséhall play-

ers, Segura and his col-

leagues — and only the very

best amateurs were offered

pro contracts - barn-

stormed the globe, playing

in dingy arenas, gyms, and

even on cow dung. The

standard path of a tennis

player called for a few years

on the circuit, followed by

a business career, often in

a crony-granted job in the

Women were taken

world of finance.

make the sport "open." Corporate money flooded in. Players began signing pro contracts for thousands of dollars. Witnessing this possibility, Walter Redondo was drawn like a moth to the flame. Though Her rmann stresses repeatedly that he never considered becoming a pro, the presence of money in the '70s added a new flavor to the expectations of a high ranked junior. No longer was tennis an intrinsically oriented avocation. Tennis was now a world where you could earn the same financial goodies as other athletes. The motivation was now mixed with extrinsic

Making money from tennis was as unthinkable to Karen as it would be for a tiddledywinks player. To her, tennis was little more than a game, and a darn simple one at that.

Like all sports, tennis and popular relationship go to intellect. On the one hand, the strategic athlete is valued. Sports fans revel in Muhammad Ali's "rope in dope" that beat George Foreman. Padre star Tony Gwynn's methodical review of videotapes shows three's 80.



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more to hitting a baseball than standing and whacking.

But there's also a view that too much thinking is dangerous, that if the mind interferes with the body, havoc will ensue. It's a sport, not the SAT, right?

Karen Hantze never let her mind get in the way of athletic prowess. "Go with the flow, that's always been my philosophy," she says Born in 1942, the only child of a schoolteacher father and homemaker mother. she grew up in Pacific Beach. An exceptional athlete, she was a tomboy, playing all sports, riding her bike, enjoying her friends.

Why Hantze picked up tennis is a mystery even to her. Maybe it was the solitude of being an only child, or maybe it was San Diego's weather and facilities, or maybe, as a doubles partner of hers would reveal decades later, it was the sober truth that tennis was one of the few sports where women were permitted to compete and earn prestigious titles.

At the La Jolla Recreation Center, Hantze came under the wing of Eleanor

"Teach" Tennant, a legendary instructor who had coached San Diego's greatest player ever - Maureer "Little Mo" Connolly, who in 1953 became the first woman to win all four Grand Slam singles titles in a calendar year. Connolly is still considered one of the game's five greatest

Others soon recognized oung Karen's talent. The Kellogg family, the multigeneration dynasty that ran the La Jolla Beach and Tennis Club, gave her a complimentary junior mem bership, precisely the form of noblesse oblige that tennis operated under in those years. A friend from the rec center would drive her to La Jolla from Pacific Beach Connolly offered coaching tips, as did such notable San Diego instructors as

As increasingly involved in tennis as Hantze was from age 11 on, she speaks of the sport at arm's length. "My friends weren't into competitive tennis," she says. "It was my focus, but still, I took my lessons, and then I played just three times

a week, maybe a total of two hours a week on the court. My life was still very balanced. I had lots of friends who had nothing to do with tennis.

Most of all, she had herself. Her parents left her ments back East were paid for by a consortium of San Diego tennis patrons and the Southern California Ten nis Association.

named Perry Iones. From

his base at the Los Angeles

Tennis Club, Jones deter

get more funds, which

would earn the favor of

equipment and clothing

companies that provided

mined which juniors would

standing tennis servant

"Oh, she was smooth, and she was pretty, and she could roll her way through opponents and make it all seem nice and good."

alone. Their divorce when Karen was in high school only left her more

Hantze was so good winning virtually every junior tournament she entered — that her expenses to the big national tourna

merchandise for top play ers, and which would be recommended to college coaches and prospective The majordomo of the

association was a long-

etwork, affirmative action for clean-cut WASPs who would bring glory to Southern California's empire a region that until well into the '70s was far and away the leading breeding spot for ons. Even now, the likes of Pete Sampras and Andre Agassi cut their teeth play ing the same Southern Cal

> Everything about Karen blended in nicely, from her auburn hair and sleek nose. to the way tennis clothes hung on her delicate, feline body in precisely the man ner a designer intended Her male contemporaries speak of her with a wist ful, fond swoon. Off the

ifornia events as Bobby

Riggs and Jack Kramer did

in the '30s. Jones, a fastid-

ious dictator in the manner

of I. Edgar Hoover, ran it all

with an iron fist. In the late

'50s, Hantze was one of his

favorites, smoothly fitting

hardly forthcoming, but never rude

On the court, she flowed majestically, one of the few women even top ing. Her serve - a shot often considered the most idiosyncratic stroke in tenis still regarded as one of the most rhythmic deliveries ever. True to her tomboy past, Hantze striking hard, deft volleys into corners. To play some one so unflappable, so liq uid smooth, is rather dis turbing. Here you are, run ning, jumping, scratching, and clawing, while across the net your opponent is as balanced and poised as a fash ion model. How do you

The funny thing about Hantze's proficiency was that it personified the defini tive tennis paradox: the setting belies the contest. Though tennis is played at elegant venues and wit nessed by upper-class smoothies, the contest is at root cockfighting for the civilized. Hantze never speaks about it that way. Given her dominance ove

break down that game?



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Back then, at least to Karen, it was about as intense as a slumber party, a nice bunch of girls giggling and hitting their way across friendly clubs. Sipping iced tea, bringing a sandwich from home, checking in with the matronly chaper one: these were the activi ties bracketing the compe tition. Be nice to Mr. Jones and he would be nice to vou. Send thank-you notes to families that housed you across the country. And eventually you'd meet Mr. Right and get on with the business of raising a family

One contemporary of Karen's saw it differently Billie Jean Moffitt, a spunky, chunky kid from Long Beach 11 months younger than Hantze, was chomp ing to make tennis a big

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her first win over Karen,

6-3, 6-2. On the way back

north to L.A., her peers

were amazed. "We all

couldn't believe that I'd

beaten Karen," says Billie

Jean. "We were staggered. I

takes the likes of Billie lean

to reveal one of several

secrets Karen won't dis

close. "Oh, she was smooth.

and she was pretty, and she

could roll her way through

And this is where it

still can't believe it.

deal. As early as 11, Moffitt was bristling at Jones's elitist stuffiness. But even she would adhere to some of the era's orthodoxy: Only once she was married and kahuna" known as Billie Jean King Every year, the kids would she revolutionize

To young Billie lean, a fine player in her own right, Karen was "a goddess. She was just so good, so smooth, so much the queen of our world. You could tell it in

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the way she walked, in the way she talked - which wasn't that much - and most of all, in the way she played. She was the big

from the greater L.A. area would come down to Morlev Field and play San Diego's top juniors. San Diego usually won. One vear, Billie Jean played what she recalls as "unbelievably

it, hates it, hates it." By 18, Hantze was no only America's best junior, but its second-ranked

opponents and make it all

seem nice and good," says

King, "But I'll tell you this

Karen hates to lose. Hates

woman player, reaching the quarterfinals at Wimble don. The relationship with Billie lean also took a turn. For years, Hantze had played doubles with fellow San Diegan Kathy Chabot, But one ritual of tennis states that once someone has beaten you, her statufe rises. So it was with Billie Jean. Revenge? Respect? The mix differs among players, but in the spring of 1961, weeks before heading off to England to play Wimbledon (the game's biggest tour nament), Hantze asked Billie lean to be her partner "I thought I was going to die," says King. Walking out to play a preliminary tour nament at the L.A. Tennis Club, the new doubles team flipped a coin to see who would receive in which court. "I was the senior member of the team, but it was Billie Jean who made me feel I could play even

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better," says Karen.

"All we would do was laugh and laugh and laugh," says King, "With Karen, you better be alert. You'd sit around and giggle all day long, and then if you played her - POW!"

When Billie Jean and Karen arrived at Wimble don in 1961. Billie lean could hardly contain herself, bouncing all over the grounds, recalling past players, talking about great matches of bygone days. Hantze, the veteran who'd played there a year before, was cool as a cucumber. admitting she had "no historic sense. I didn't take much of it in "

Laughing through one match after another, the two went on to take the doubles. For Billie Jean, it was the first of what would eventually be a record 20 Wimbledon titles. She and Karen had no idea that Wimbledon concluded with a champions' ball. Unable to afford it, they were feted by a young writer named Bud Collins (who would eventually join Billie Jean in the International Tennis Hall of Fame), who took





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them to an Italian restaurant in Chelsea. "Karen, she was a wonder, on and off the court," says Collins, "She was the only person I know besides Jackie Kennedy who could pull off that bouffant hairdo. But lackie couldn't serve like Karen.'

In September 1961, Karen Hantze became Karen Susman, marrying Rod Susman, a world-class player from St. Louis three years her senior. The two had been dating since 1959. Rod was balancing the touring life with studies at Trinity University in San Antonio Prior to meeting Hantze. he'd been dating an American Airlines stewardess two

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first round, Rod grew eager about his wife's possibilities. "I guess I was playing some good serve and volley," she recalls. Not losing

vears older than he was

The 16-year-old Karen

struck him as so serene and

compelling that the stew

Following their mar-

riage, the Susmans returned

to San Antonio. Rod con-

tinued school, while Karer

worked as a file clerk at an

insurance company for

\$1,25 an hour. During the

school year, from Septem-

ber to May, Rod estimates

that Karen hit tennis balls

no more than twice a

month - and at that,

mostly for less than an hour

with Rod on a sleepy Sun-

in 1962 for the Wimble

don tune-up tournaments.

Karen proceeded to lose

three straight tournaments

in the first rounds. Though

seeded eighth at Wimble-don based on her prior

efforts, she hardly gave win-

ning it a thought. It was

now late June, and she

hadn't won a competitive

But when Billie Jean

singles match since the pre

proved a helpful ally by

eliminating top-seeded Mar-

garet Smith (later known

as Margaret Court) in the

vious September.

Arriving in England

day afternoon.

ardess became history.

a set. Karen was in the finals On the eve of the big match, Rod was a wreck He'd established a series of rituals revolving around his coffee, Karen's wake-up time, and their mornin practice session. Barely sleeping all night, he woke up at 5:00 a.m., an hour before the coffee shop opened. The plan called for waking Karen at 8:00. She said she'd be ready in 20 minutes. Rod waited, but after 30 minutes, no Karen Turns out she was still asleep. Okay, another 20, she says No Karen. Still asleep.

Finally, at 9:30 a.m. or the morning of the biggest match she'd ever play. Karen Susman was awakened by her husband. "I'm going ballistic, trying to coordinate the car that's taking us there, the practice, everything," says Rod. "Karen she has a mind of her own.

In 57 minutes, she won the final as easily as if she were walking around Pacific Beach.

"I guess if it was these



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days, I'd pump my fist," she says. At the Wimbledon Ball, as was the tradition, she danced with the men's champion, Rod Laver.

Had Karen Susman won Wimbledon in 1972 rather than '62, she would likely have been on the cover of every magazine, a veritable athletic Jennifer O'Neill - cover girl with a volley. "Imagine a Chris Evert with an even prettier game," says King. It was King, of course, who acted as the catalyst in the women's lib movement of the early 70s, throwing herself into the cause of making the women's game thoroughly professional. In 1971, King became the first female ath lete to earn more than \$100,000 in a single year. King's success was the ful fillment of the unbeliev able vision she'd shared with Karen and all the other

in the '50s and early '60s. Billie lean's ambitions were as compelling to Karen as the prospect of space travel. "Billie lean was always upset about things, about the way we were treated. about the lack of money, about the way people paid more attention to the men. about how snobby tennis was," recalls Karen. "That

Southern Californians back

wasn't my thing." Karen's thing was Rod. Eager to display Hantze like a prized swan, the United States Lawn Tennis Association was vexed by the marriage. In a curious way, marriage was her form of rebellion. Taken from another angle, the rela tionship between Karen and Billie Jean resembles the 1977 movie The Turning Point, which is set in the world of ballet Anne Bancroft, like Billie Jean, is the trouper, the one who envisions being something more than an ingenue and ends up giving her life to her craft. Shirley MacLaine respectful of the bound aries of her time, takes the common road of love and marriage. Karen knew she wanted to have a family. and "I'm not a partway

who do become champi ons - King, John McEn-Nothing much changed roe, Jimmy Connors, Chris in the lives of the Susmans Evert, Martina Navratilova. after the Wimbledon victory. Pancho Gonzales, Andre Rod finished at Trinity Agassi — find that success Karen, pregnant, didn't at the highest level tilts their return to Wimbledon to lives out of balance. "You've defend her title. In October got to be sort of a mad-1963, she gave birth to a man, very, very narcissis

tic to be a champion," says Segura "You've got to make all sorts of sacrifices, with your body, with your friends, with everything." Hours away from playing a friend in a tournament match for the first time, Evert once sent an intermediary with a message: Chrissie doesn't want to talk with you now, but she'll be in touch later.

girl, Shelley. The Susmans

returned to St. Louis Rod's

hometown, so that he

could earn his MBA and

start a business career. In

1964 with Rod's parents

looking after Shelley,

Karen and Rod took one

last trip around the world

ber how Karen did at Wim-

bledon that year. Don't

The San Diego Syndrome

So here you have the ten-

nis journeys of three San

Diego-raised athletes. They

threw themselves into ten

nis at a young age, in a

wholesome, high-quality

community that provided

year-round opportunities

(a big factor in the days

before indoor courts). Dis-

playing the narrow focu-

of a savant, they rose quickly,

ruling their American peers

by 14. Redondo and Hantze

did so with awe-inspiring

grace and athleticism By

the end of their teens, their

best on-court days were

behind them. Why? Talent?

reen Connolly? In the sum-

mer of 1954, shortly after

winning her third straight

Wimbledon, dominating

like the New York Yankees

the 20-year-old Connolly

was riding a horse near the

area that's now occupied

by Qualcomm Stadium, A

cement-mixer truck scared

the horse. Connolly was

thrown off. Her leg was

fractured, ending her ten

nis career. Fifteen years later.

Little Mo died of cancer.

She remains the only San

Diego-bred player in the

International Tennis Hall

about San Diego that makes

players unable to ascend

farther? The history of ten-

nis is filled with tales of

players eager to get the hell

out of town and conquer the

world. "Why would you

want to leave an area as nice

Then again, what price

as San Diego?" asks King.

greatness? Many of those

Or is there something

Is it the curse of Mau-

Choices? Events?

bother asking Karen.

Even Rod can't remem-

circuit.

Alas, San Diego's emphasis on quality of life blunts that edginess necessary for success. "I didn't like the person I was becoming when I kept getting obsessed with tennis," says Gretchen Rush Magers, a Pennsylvanian who moved to San Diego in the middle of her career and has since created a website for expros. Is it preferable to become a better player or a better person? If you're from San Diego, the answer may well be the latter.

#### Gigi Fernandez: Big Fish in a Small Pond

Gigi Fernandez, legally named Beatriz when she was born in 1964, is introspective enough to ask that question and remain uncertain of the answer. Since Fernandez was not raised in San Diego, though, her quest assumes a different flavor. She moved here at 30, three years before ending her pro career, one that saw her win 17 Grand Slam doubles titles and earn more than \$5 million in prize money, For Fernandez, San Diego has become a place to escape from the exten sive commitment she made to tennis for 15 years. "Play ennis?" she asks. "That's like asking me if I'd want to jump off a bridge."

It's hard to believe this is the same Gigi who began playing at age 3 and, upor turning 7, asked her parents for tennis lessons.

Geography is a critical part of Fernandez's story Had she grown up in a ten-San Diego, she would have been one of many, imme diately thrown into highly competitive waters. But Puerto Rico, a tiny island where the small cluster of upper-middle-class families (her father, Tuto; was a doctor) all know each other, gave her a chance to rapidly become a star and to do so with an indifferent work ethic. Rarely playing more than three

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times a week - and often no longer than 30 or 45 minutes due to the island's brutal heat (or her own laziness) - Gigi was so talented that she was written up in local newspapers at the age of 10. It's interesting to note that in discussing herself even at this young age. Fernandez cites external goodies such as fame matter of her tennis game. Then again, if you're num ber one in your commu nity, carrying the flag in international team play, why should you think there's a need to dig inward Redondo and Herrmann saw Laver, Hantze saw Con nolly. All Gigi saw was Gigi.

Only once as a junior did Fernandez lose to a Puerto Rican her age or vounger. It was a different matter when Gigi journeyed each summer to the mainland for national junior events. Stylistically and emotionally, she was a misfit. In an era when most girls (and even boys such as Peter Herrmann) were playing a passive baseline game in the manner of Chris Evert. Fernandez favored the serveand-volley style of Billio Jean King — a game that in her admittedly lazy hands displayed more fancy shotmaking than the sustained disciplined aggression that made King a champion.

Doted on her entire life, Fernandez hardly gave her future a thought. She was a girl with a captivating face, charismatic smile nuick wit, and charming rolling Puerto Rican accent. Fernandez enjoyed her friends, loved mixing ten nis and volleyball in high school, and cared less about tennis than turning 16, get ting her driver's license, and zipping around town in the black Camaro her parents had given her. "All hell broke loose," she says of that time, noting that the two-door car fit seven.

It was a dual existence. At home, she was a celebrity, spoiled, indulged, and regarded as a great athlete. Off the island, she wasn't much more than a curios ity, another tennis brat who wasn't even that good.

While adroit volleying made her a precocious, captivating doubles player, Fernandez was far too erration and mentally combustible to be particularly success



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Most kids from Puerto Rico attended universities in the Boston area. None of those schools contacted Gigi. Receiving offers from four Southern colleges, she settled on Clemson, deep in South Carolina, "I liked the idea of going to a school where I'd be a small fish in

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a big pond," she says

Reality proved less engaging. "Clemson was complete hicksville," she says. "My teammates and I couldn't understand each other, what with their South ern accents and mine from Puerto Rico. That collegiate sports life was very structured. You eat, you sleep you practice." It was quite a contrast to those Puerto Rican days where a few minutes of tennis was followed by a picnic on the Fernandez family boat.

Clemson's hermetic environment helped her tennis. Fernandez surprised everyone when she reached the finals of the intercollegiate singles championship in May '83, losing in a third-

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set tiebreaker to USC's Beth Herr, a highly touted prodigy who had been number one in the 18s and was already 27th in the world professional rankings. By the fall of '83, Fer-

nandez had beaten a topten pro and felt she was marking time at Clemson. Not only was she feeling unchallenged on the tennis court, she was downright angry (a frequent Fernandez feeling) at the coach, the number-one spot on the team.

In November 1983, at 19, Fernandez opted to turn pro. This was light-years removed from Karen Hantze's world of chaperones, lodging at club mem

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bers' homes, and the occasional \$20 bill slipped into your locker. The upside was that there was lots of money seeping into the sport, not just for champions but also for rank-and-file newcomers like Fernandez. The downside was that it was a lonely, geographically sprawling

That fall, Fernandez spent 40 straight hours flying coach from Tampa to Dallas to Los Angeles to Hawaii to Sydney to a tournament in Brisbane. Upon disembarking, in the manner of Scarlett O'Hara, she vowed she would never fly economy again on an inter-

world. Tennis had grown

big enough to become pop-

ulated by groupies, hang-

ers-on, and stalkers.

national flight. As she had with peers in Puerto Rico and its local tennis scene, Fernandez slid glibly into the pro scene, earning \$59,000 her first vear on the circuit. Most notable was a close loss to top-five player Pam Shriver. Doubles results added nicely to her bank account.

She describes those early years in two directions. On the one hand, "It wasn't hard. I was playing well, I was a pro, I was mak ing more money than anyone in Puerto Rico, certainly more than any female athlete there ever." Then, sitting behind her desk in Del Mar, holding and squeezing two plastic worry" balls, she admits

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**News**Notes

"Those first four, five years were tough for me.'

So what was good and what was bad? Six simple words: "Tennis became my way of life." This was a challenge for Fernandez, who had never felt committed to anything other than personal pleasure. The pros forced her to confront her indifference. "I started losing," she says. "In the juniors. you're so used to winning, but on the tour, you get your butt whupped. It's the

biggest nightmare." But others paid atten tion to her. Fernandez loves pointing out that those others were big-time stars. In 1985, the great Martina Navratilova, at the height of her powers, sent Fernan-



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dez a motivational note. Evert always said hello. Billie Jean King told her to get disciplined. What does she mean? Fernandez asked herself. The concept of dis cipline was as remote to her as Einstein's theory of relativity. Her temper tantrums, punctuated by broken rackets, shaker umpire stands, and frequen yelling, were so predictable that one year she sent the WTA Tour a check in advance to cover the first few hundred bucks of her fines

Top players weren't the only ones frustrated. Watching her emotional struggles in a first-round singles match at a tournament in Albuquerque, a fan velled out to her, "Grow up!" Fuck ing bastard, she thought She went on to win the match and, later that week took the prize - her first pro singles title.

By the summer of '88. the 24-year-old Fernandez felt miserable. The previous year, she'd earned more than \$100,000. Seventeen years earlier, surpassing that figure had made Billie Jean King a worldwide icon, All it did for Fernandez was place her 34th in the single rankings and, more notably, 15th in doubles.

While she wasn't quite considering quitting from fried mozzarella sticks at restaurants to free rack ets, clothing contracts and as always, celebrity status enjoyed the perks of a jock's career - she certainly wasn't advancing. And in sports, complacency is dangerous You may not want to leave the tour, but other, hun grier competitors can make the choice for you, pum meling you so often that your ranking drops one rung at a time. In an individual sport like tennis, you can't glide by on the highquality efforts of your

At the '88 U.S. Open, Fernandez lost in the first round of singles for the fourth time in a row, a desultory 6-4, 6-0 waxing by a 32-year-old veteran a decade past her prime. But she was still in the doubles with San Diegan Robin White. Fernandez's agent suggested she meet with lim Loehr, a sports psychologist who worked with many tour players. Fernandez had no idea who he was but fig-

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ured it was worth meeting with him anyway. No doubt aware of Fernandez's love of the spotlight, he told her to act, assuming the role of a perpetually happy tennis

So for two weeks, hating it but complying, Fernandez pretended to be happy, grinning at ball boys, shrugging off tight calls, and constantly laughing no matter what the circum stances. She and White picked up steam, beating he top-ranked team of Navratilova-Shriver in the semis and handily winning the finals to earn her first Grand Slam title

Jubilant, calling her father with the good news, Gigi couldn't believe the response. All he wanted to know was why she wasn't in the top ten in singles. Back home, they still won dered why Gigi didn't bother playing the Puerto Rico

And then, a light went on. Whether it was in response to the public adulation a Grand Slam winner generates, or the money, or perhaps even pride, Fer nandez realized it was time to turn her life around. It also helped that the Open win launched her into the A-list of desired doubles partners. She and Navratilova won the U.S. Open in 1990. The precocious, hedo-

nistic underachiever became a late-blooming, hardworking champion. She began seeing a clinical psychologist, Herb Hamscher who helped uncover the source of much of her anger. "I was negative," she says My parents are negative. I grew up in a negative environment." Just because you're spoiled doesn't mean you're treated like a human

A fruitful relationship began with Julie Anthony, a tour player in the '70s

who held a doctorate in psychology and, from her base at the Aspen Club in Colorado, directed Fernandez in everything from on-court emotions to fitness. nutrition, and meditation. Fernandez, a gypsy who'd owned homes in Florida and Texas, relocated to Aspen. Good-bye mozzarella sticks. Hello to a steady diet of spiritual discovery, including trips to such places as the Deepak Chopra Center, which Fernandez attended, she points out, with big stars King and

There's a musical-chairs quality to pairings in women's doubles that combines emotional soap opera, coldhearted lack of confidence in the other partner's skill, and the misunderstandings that plague any relationship. So it was that in 1992, these factors led Fernandez to begin the most productive partnership of

Russian Natasha Zvereva dripped with more talent than Fernandez, having cracked the top five in sin gles by age 17 and then floated down. Like Fernandez, she managed these gifts poorly drifting in and out of sin gles tournaments, posturing as a lover of Russian lit erature, dancing on tables in a red leather miniskirt. practicing with minimal intensity. The two filled in each

other's missing puzzle pieces. As flippant as Zvereva appeared, she'd been raised Russia, disciplined so heavily on and off the court that when she was 10, Fernandez was staggered to learn. Zvereya had donned military fatigues and practiced combat maneuvers. A peculiar empathy, a belief that maybe life in Puerto Rico had been pretty darn good after all, further kicked Gigi's butt into gear.

Zvereva-Fernandez Anthony and smoothing over rough spots by meetplayed with spunk and brilliance. Were they angry

at their underachieve

ments in singles? Were

they glad they could earn

hundreds of thousands

without making the all-

consuming commitment

of a Navratilova? Was their

edgy hostility a private

ioke? Were they mad at

fans who, even when they

enjoyed doubles, thought

of it largely as a sideshow?

All of these issues made

their matches sparkle. True.

it wasn't the big-time arena

they created was heavenly.

Fernandez's quick hands,

deft volleys, and consis-

tency on returns and serves

was a perfect meld with

Zvereva's inspired coun-

terpunching, variety, and

bewitching spins, chips,

and dips. One year they

won Wimbledon when

Zvereva hit a winner from

a near-supine position. The

two became close friends,

constantly consulting with

The on-court music

of singles - just a must

see lounge act.

Even as Fernandez still shrieked at officials and lost her temper, her rough edge were tempered by victories and pleasure. Years before Brandi Chastain whipped off her T-shirt on the soccer field, Fernandez and Zvereva impishly donned sports bras for a U.S. Oper awards ceremony.

The alchemy of cyni cism, anger, passion, and success helped Fernande enjoy the process of competition more than she ever had. Her mind sharpened In 1992, researching a story on doubles, I sat with Fernandez as she scouted two opponents, dissecting their tendencies and weaknesses with the skill of a football coach. Opponent A always returned this way, particularly on second serves Opponent B hit the serve into a specific corner or big points. Opponent A couldn't volley as well off one side. Opponent B never lobbed. Three days later

ing with other psychologists











she and Zvereva beat that team 6-2, 6-0.

"Winning is a great medicine," says Fernandez.
"Winning can definitely fix
a lot of problems. Natasha and I had an uncanny ability to come through under pressure. Later in my career I knew that I was lucky. I never thought I'd win a

ing on Court Six, people are watching." And Gigi, as always, enjoyed that attention. From '92 to '97, Zvereva-

Grand Slam, My God! It's

a big deal, to win a Grand

Slam. You get the sense that

you're doing something

special. Even when I'm play

a mark that will in due time earn them a spot in the International Tennis Hall of Fame. Each won millions. Fernandez also won two Olympic gold medals at the '92 and '96 games, representing the United States with her fellow Puerto Rican, Mary Joe Fernandez (no relation).

Fernandez won 14 Slams,

While Fernandez knows that the Olympic tennis event is rather moribund, she loves the clout Olympic gold carries with non-ten nis fans

Singles remained a roller coaster. Doubles was Puerto Rico - the smaller pond where Gigi was not just great, but a star. Sin

gles was the mainland all end of '95 she was sink over again - a place to eat ing again to 65. humble pie. In 1994, her

Why Fernandez retired ranking sinking to an in 1997 — a year she and abysmal 99 in the world. Zvereva won the French Fernandez surprised the Open and Wimbledon world by reaching the semi remains mysterious. She finals of Wimbledon and officially claims. "I wanted the quarters of the U.S. to go out on top and move Open. Despite finishing on to something else." But that year ranked 32, by the there are also rumors in the





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tennis community that she and Zvereva were bickering. One source close to both thinks Zvereva had grown tired of Fernandez's temper and wavering work ethic. Another believes Zvereva claimed she didn't want to play anymore and that Gigi was seeking another partner — when in fact Zvereva was trying to dump Gigi and find another partner Zvereva's own moodiness and resistance to ambition is a factor too. "I was tired of the gypsy lifestyle," says Fernandez. Moments after she and Zvereva lost the U.S. Open final, the 33-yearold Fernandez announced her retirement during the awards ceremony. "I had to do this publicly," she says. "If I didn't, I'd be tempted to come back. I wanted to

close the chapter." But did she? Is it pos sible to seal yourself of from past experiences? And why should you? Trey Waltke, a former pro who once played doubles with Redondo, recently told me he was convinced that if you did something well you felt compelled to do it again and again. And why

not? Or is it indeed best to move on? The post-tennis lives of Herrmann. Redondo, Hantze, and Fernandez paint a complex picture.

Peter Herrmann: Then

Peter Herrmann claims he lacked the stamina and speed necessary to be a professional tennis player. At 14, he quit the game for a year. Between 15 and 16, he grew from a compact 5'6" to a gangly 6'2". His aura of greatness gone, he began losing to players he'd dominated in the 14s. "Once you quit," he says, "God help you! It was up and down. I really sucked, it was awful." In the 16s and 18s. he failed to qualify for the nationals.

Rationally, Herrmann knew his physical gifts were limited. Emotionally, he didn't know whether to abandon or commit himself to tennis. He was an adolescent existentialist. "Once you go from number one in the 12s to nothing," he says, "nothing bothers you." Then again, perhaps after you've been number one, nothing engages you either.

He sprinkles his reflections with wacky fatalism. "Everything after 14 was a fluke," he says. He was, after all, good enough to play college tennis at USD while

he headed out on the satel lite tour, tennis's version of the minor leagues. It's never clear in talking with Herrmann if he truly believed in himself or not. But there he was, fighting his way through Europe. Winning a big match in Norway, he

"You can smooth it out with marijuana, but the bad thing about life and tennis is that tennis is totally fair."

barely taking his schoolwork seriously."I never gave any thought to what I was going to do," he says. "Who

As bad a player as he thought he was, Herrmann continued floating in the tennis world. After finishing at USD in the early '80s.

will always belong!" he says as he recalls that win. "

Ten minutes later, he declares. "I didn't eniov a sin gle minute of anything around many opponents, he takes delight in jerking around an interviewer. It's in circles, all the while reveal ing a puzzling love-hate ship with tennis.

memory proved an asset

(Herrmann forgot our inter

view and is sketchy about

the chronology of his ten-

nis career. Years roll back

and forth, months are jum-

bled, opponents forgotten.)

When it came to Wall Street

though, Herrmann brough

the same savant intensity

that made him a child cham-

pion. Though managing

others' money soon bored

him, Herrmann enjoyed

jockeying his own portfo-

lio. "I took \$40,000 and

turned it into \$200,000,

then into \$35,000, now it's

\$55,000," he says. The stock market

became just another play-

thing. As he neared 30, Her

rmann knew tennis was still

an odd part of his life. In

1990, he took a job as a

head pro at Morgan Run

So be it. Herrmann's actions speak louder than words. For most of his 20s he played tennis for money Herrmann traveled the world, competing at small events in Tijuana and Fallbrook and obscure tour naments in Europe. In Germany, he participated in Regionalliga, a form of professional league, tennis wherein local players compete against clubs from ther communities. One foreigner was permitted per team. "I was under a lot of stress," he says. "You play for a team in Villin gen, Germany, it's like Davis Cup every day, Lose one

time he was 14. It's been more than a quarter-century of downhill sledding "I love teaching" he says sit ting in the clubhouse at Morgan Run, "of course, I love it 15 hours a week."

Life, I asked him, has it been a roller coaster for

"Yes! Yes! Life is a roller coaster, absolutely," says Herrmann. His fingers traipse up and down. "You can smooth it out with marijuana, but the bad thing about life and tennis is that tennis is totally fair. It's a sport, with rules, and you compete. But life is unfair You have to get used to it."

#### Walter Redondo: Boy into

Momita died while watching the Redondos play a tournament. In honor of her, each of the children won his or her respective age group. Walter was preparing for the national 16s. Blinding himself to pain. he went on to win the tournament. At the end of the year, he was ranked number one in the boys' 16s in the country. A photo in the United States Tennis Association yearbook shows Redondo striking a backhand volley. Notable in the photo are his smooth features and cool, jet black '70s sideburns. Months before Momita's

death, he'd made his case for

becoming a professional mmediately. He was turn ing 16, he was dominating (a considerably less evolves John McEnroe was ranked seventh), he was working out with such pros as Brian Teacher of La Jolla, Ter years later, an entire generation — Pete Sampras Andre Agassi, Michael Chang - would all enter the pros in their midteens

> Jimmy Connors and, later, McEnroe, attended college for at least a year Momita insisted he wait. Redondo may have thought he was ready to play a man's game, but a closer look at the photo and an even deeper probe into his psyche - reveals what a boy he still was. "I was finding myself a little

bit lost with it all," he says

of the days and months fol

lowing Momita's death

But in Redondo's era, ever

such hell-bent upstarts as

The desire was to know where she went. Her love opened up our eyes. Where did she go?" The very sensitivity that made him so creative with his racket triggered thoughts, concerns and, most dangerously for a tennis player, doubts. All

that discipline, all that sac

rifice, all those hours; and

to have the person he'd

done it for suddenly

snatched away, it seemed

so unjust. Even years later.

as a 42-year-old man, aware

that Momita was, after all

in her 60s at the time of

her death. Redondo was

struck by the pain of hav

Redondo continues to won-

der, is the point of our lives

ing her taken away. What,

"Karen would go to

Wimbledon if it was

iust her, without the

tournament going on."

For all the good metaphysics may do for your oul, emotional introspec tion does little for your tennis game. "Her death, everything else that was going on, it started to expose thread in my life, a possibility of failure," he says. Coincidentally, the age of 16 is a critical time in the devel-

opment of a player. "We

were at last starting to grow

into our bodies and feel

comfortable in ourselves."

says Chris Dunk. "Walter

had grown early and had

that head start, but by the

time you're 16 or 17, it's

so many years. Redondo

felt the wind at his back.

As the pace horse for

catch-up time.

It started to snowball down into a failure." The year after Momita's death, Redondo's first year in the national 18s, he was ranked fourth in the counsecond year, he tumbled out of the top ten, plummeting to 14 in the national rankings.

It may seem silly, all this talk of numbers and placement on something as arcane as tennis rank ings, After all, Wimbledon and the U.S. Open have seen their share of Ameri can competitors ranked fa below 14 (albeit no champions). Were you to see a 17-year-old ranked this high, you would think he could play pro tennis immediately

"I'm losing it. I'm not the

top dog, it's going down,

he recalls. "I had no per

spective on it all. The expec

tation of being 'Walter

Redondo' was weighing on

me. I figured since I'd always

been in the top one or two.

it would always be that way

But that's not how it works

Yet consider: How does the high school honor student feel when she gets a B

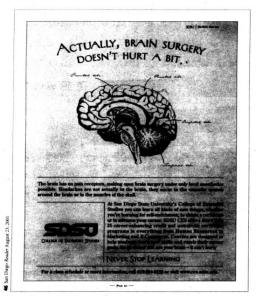
What does a middle manager think when after years of earning 15 percent raises he's given half that amount? For a decade, Redondo had aced every exam, and with such style that his worldclass success was taken almost for granted. As much as he tried to

inspire himself by day, his soul bore a heavier weight by night. Bringing flowers to Momita's grave at Fort Rosecrans in Point Loma. he would talk to her, shar ing his feelings of aban donment. Why did you leave, Momita? Angry, he separated himself from the amily that had nurtured him toward success. Years later, he would recognize this isolation less as pride and more as arrogance. But he would also value the way he became more vulnera ble and open to life off the tennis court. Taking time away from the competitive world of tournaments, he took up solitary endeavors such as painting and fishing. The tranquillity of the

water proved comforting Introspection hurt his tennis. Vulnerability is blood. and tennis players are sharks.

Resort in Rancho Santa Fe. These days, he teaches ten match and everyone thinks hours a week at Morgan there's something wrong. Run, five at Fairbanks There were a lot of nice Ranch. Far more focused on match strategy than know I can beat anyone. clubs in the Black Forest. Then he came back to stroke technique, Herrmann San Diego. With the help of loves the interpersonal conhis father's broker, Hernection and the way he can rmann landed a job as a help people improve. He What is this guy doing stockbroker in Coronado feels that all of his improve In the same way he jerked His allegedly photographic

ment had occurred by the







He soldiered on, College was out of the picture. He was still young enough to make a go at the pros. Trying to play his way into Wimbledon, he beat a tal ented top-50 player whose résumé included a win over Connors."Walter Redondo's still great," Redondo recalls thinking after that win.

But then in the last round of the Wimbledon qualifying event, Redondo

The funny thing was that by then Redondo was one of the top 300 male players in the world. In doubles, he'd won several rounds at Wimbledon, Much like a tennis version of Bull Durham, a baseball movie about minor-league life, Redondo was a young prospect, in the hunt, trying to make his way up to the big leagues, suffering the bad and hoping to squeeze all the joy from the good.

But for Redondo, given the urgency and expectation of his youth, beating the backwoods seemed more regressive than progressive.

rise to the occasion?" he

of the juniors into the world's top ten. Many of Redondo's peers — under lings back in the junio days — were becoming college All-Americans, Even while other pros urged Redondo to persevere, he felt an overwhelming sense of fatalism and dread. Like his fellow San Diegan Karen Hantze, he was much more eager to stay home than hit the road. "I'm driving cross-

McEnroe had rocketed out

country in a gray VW van, and there I was going from Indianapolis to Canada and I kept thinking, 'It's not happening, it's not happening," "says Redondo."! kept having the sense that I'd given up part of my life for tennis and I wasn't sure if those trade-offs were worth it. I never jumped cross enough to think that I deserved to be on the protour. I wasn't open to friends,

than my heart. Everyone had told me that this was what I was supposed to be doing, but how could people understand where I'd

Turning 27 in 1985. Redondo felt he was wasting his time trying to be a pro. Returning to San Diego, he got married, had a son, Luke, and began giving ten nis lessons at Fairbanks Ranch. It was an odd transi-

tion. The intellectual work of teaching wasn't the problem. The emotional cost was significant. Once you've been on the pro circuit, it's a comedown to be standing on a hot court with a ballhopper. For 30 to 40 hours a week. Redondo taught children, homemakers, and executives very few of whom possessed the drive he'd had as a child.

"They were nice peo-

ple, they were well-off peo-

ple, and it started to change

my perspective on tennis," he says. "The parents just wanted their kids to get involved, and I needed to accept that not everyone wanted what I'd wanted from the sport. I started to care more for the person as a person. I also found out that I could enjoy myself. I'd learned quite a bit about this game. Others he'd been close

to were dving during these years too. One of his closest tennis coaches committed spicide. An aunt and uncle who'd provided emotional and financial support for the Redondos died. Desires and interests

that Redondo had kept under wraps as an aspir ing pro began playing a larger role in his life. Search ing for spiritual answers while driving from one tournament to another. Redondo turned to the Bible." 'Trust in your head with all your heart' was a proverb that rang true to me," says Redondo. "I was thinking about God all the time. I wanted to preach the Word."

Instead, he began communicating through another medium. Painting had been a Redondo hobby for years. In the past two years, he has spent hours painting rich, abstract, textured canvases, lavered with his emotions. Over the past two years, he has sold a painting a week, exhibiting in such local galleries as Sum ner and Dene. He phased out of Fairbanks Ranch and now teaches 10 to 15 hours a week at Frog's Club One in San Diego.

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has since remarried. He In Redondo's studio credits his current wife, located in a nondescript Maureen, with "helping subdivision, only one tiny trophy lets you know of set me free from the things that held me back from his tennis achievements A massive bookshelf filled tennis," he says. "I had to let go of so much, of so with religious books occumuch of that expectation pies one corner. Redondo hasn't played a singles and anger. I used to think it was a weakness to watch match in five years. Tennis pays the bills, but art people break down, because that's what you weren't fuels his heart, "Look at this gold," he says, pointing at an in-progress abstract, "Those colors, nerable now, more able to that's all about healing." see it from the right perspective. I once thought Sitting in a flannel work my mission in life was to shirt and blue jeans, his once-long hair shorn down to a buzz cut, Walter Redondo admits he's hap pier these days than he's

#### Karen Susman: The Plate and the Tuna

To reach Karen Susman you head up I-5 into the world of picket fences and horses. You enter Fairbanks Ranch where every driveway looks like the entrance to a country club. You drive down the hill past a few sedate tennis courts. The clubhouse at the base of the courts sits on a lake. Susman loves this peace. She admits that Billie Jean King might like it too but would probably go insane after a few

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Wearing a Lacoste nondescript. She wouldn't have taken what other taljacket that's so retro it appears hip. Susman resem ents she has and done much bles a movie star. Her nose with them." is as sleek as ever. Her short

Instead, for a few brief moments, she became a champion. As Robert Frost put it "And that has made all the difference." To sit in this clubhouse at Fairbanks Ranch and think of all the people who have ever held a racket, all the people who have played tournaments and earned rankings, and advanced far at places like

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blond hair shines. Her green

eyes sparkle. She carries

herself with perfect pos-

ture, walking with nothing

resembling haste or com-

affected It's just Karen

pulsion. None of this is

tennis," says Rod, "she would

have married and raised a

family and been somewhat

"If Karen hadn't played

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#### she'd say, 'Are you good enough to get better - to RESEARCH STUDIES

suffered a loss punctuated

by numerous bad line

calls — all of them at his

expense. I didn't win this

match, said Redondo's oppo-

nent. Upset, Redondo tossed

his racket into the fence, at

which point the umpire told

Looking back at the loss

him, "You will end up sweep-

years later. Redondo acknowl-

edges that perhaps he was

sabotaging himself. I asked

him, what would Momita

have made of that match?"If

someone was cheating me,

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His first marriage

ended in divorce, Redondo

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Once she stopped play ing in 1964, Karen devoted herself to raising Shelley. Rod began selling life insur-ance in St. Louis, his intensity in tennis transferred into growing a business. In "Karen didn't really 1972, prodded by Karen's subtle nudging, the two

relocated to San Diego. Tennis? Karen likes to say she didn't play at all. She did play one match at the U.S. Open in 1969, and Rod continued competing accomplish." At 30, Susman worked in local events. The Sus mans' involvement in ten-

nis, though, was minimal. Soon after Shelley turned ten, the bug bit Karen, She'd lost contact with King but of course was aware of the way women's tennis had blossomed in

the early '70s.

It was time for a comeback.

Turning away from the lake at Fairbanks Ranch, Karen declares herself in the same smooth, emphatic manner that marked her game: "I prefer to think of it not as a comeback but as

think she had a 'career' career," says Rod, "If she had, then it would be a comeback, but for her, it really wasn't that way. It wasn't the money, or the fame. She just wanted to see what she could

harder than ever. For the first time in her career. Karen drilled — the activity wherein a player hits one ball after another to the same place for long periods of time. This requires a much different degree of

concentration than strictly competing. The problem solving of match play cre ates dozens of new, engag ing situations, making it easy to immerse oneself in simply playing. Drilling requires hitting one ball after another similarly. Susman enhanced her new-

indoor arenas, with fans encouraged to cheer and boo. World Team Tennis was the game's biggest attempt to take tennis to working-class sports fans.

It was 180 degrees removed

from the old days. Held at

a long exile, Susman won

several matches. She began

carning enough ranking

points at smaller events

(held in remote locales such

as Boise and Portland) to

gain entry into bigger pro

tournaments. At 30, though,

with the comfort of fam

ily and home behind her,

## "Gigi didn't love tennis. She loved fame."

HEALTH AND BEAUTY

found on-court discipline with running, weightlifting, and stretching.

Her first competitive effort came in early '74, when she played a Virginia Slims event in San Francisco. King also gave her a chance. Billie Jean King had created World Team Tennis,

Nervous as she was about competing after such

Despite earning several impressive wins during her four-year "return," Sus man admits she lacked the drive necessary to be a con temporary professional.

Susman lacked the incen-

tive to become a full-time

road warrior. "I didn't want

to do that at that stage of

my life," she says, "The phys-

ical part wasn't as hard as

it was being away from

"I suppose," she says. looking out over the lake at the trees, "that I regret not being born ten years later. I would have enjoyed being a professional athlete. The money would then have been part of the pic ture Rod was into tennis and he would have enjoyed the business aspect of

But deep in her soul. she also knew she had proved something to her-

self. And that, as the few who know Susman will tell you, is good enough for her. 'I didn't want the fishbowl didn't want the fame, didn't want the notoriety," she

says. "None of it."

If you win the Wim bledon singles, you are made an honorary member of the All-England Lawn Tennis and Croquet Club. All of Wimbledon's singles champions, including Karen, participated in a Centenary Parade at the 1977 event Despite receiving annua invitations from the club to attend the tournament Karen has not been to Wim-

"It drives me crazy," says Rod Susman "But I've known this about her for 40 vears. It's also what makes her who she is. Karen would go to Wimbledon if it was just her, without the tournament going on, sitting

bledon in 24 years.

in the stands, walking around, with no fanfare."

Equally modest about the good and the bad, Karen neglected to tell me about a battle she faced scarier than any opponent. In 1988, she was diagnosed with a brain tumor Rod called all over America to find a surgery location. San Diego proved the best locale. Just as at Wimbledon in '62. Rod couldn't sleep the night before the procedure. And just like finals day at Wimbledon, Karen slept like a

The tumor was benign World Tennis, the sport's leading magazine, had erroneously printed her obituary. Seeking to atone for this faux pas, the magazine offered to run a full-page story by Karen. She politely declined.

This Garbo-like quality makes her infinitely compelling. In an era when teenagers like Anna Kournikova are plastered all over magazines without having won a single tournament, Karen Susman's victory and exile are an enchanting tonic. In a world where sports are overrun by artifice, she is genuine Whether winning the sport's biggest title as a teenager, or facing brain surgery, Karen Susman embodies the words of Kipling that are posted outside the doors to Wim bledon's Centre Court: "If you can meet with triumph and disaster and treat these two impostors just the same."

> The Wimbledon women's champion is given a replica of the large, platelike trophy (the original is

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housed permanently at the All-England Lawn Tennis and Croquet Club). For a few years, Karen misplaced hers. It hardly mattered. She kept meaning to hunt it down, but she was always forgetting or getting distracted. Recently, she found it. The most important award in tennis was buried

Gigi Fernandez: No Regrets? In 1998, the year after Gigi Fernandez left tennis, as she puts it, "on top, with-

in the pantry, down near a

few cans of tuna.

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out a regret," she couldn't believe she was no longer playing, During Grand Slam events, she became obsessed continually checking scores on the Internet, e-mailing buddies on the tour, wishing she was still out there.

The next year, upor turning 35, she was invited to play senior doubles events at the Slams. "It was so depressing, playing with the old farts, feeling like the best player on the court," she says. "At Wimbledon in '99. I'm playing the seniors, and next to me in the main event I'm watching these teams play, and they're just choking. Hello! I know I could do better than that. No more

senior events for me." What's never clear is what she missed more: the playing or the adoring eyes

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Bored with tennis, Fernandez took up golf. Within a year, she'd whittled her handicap down to one. She wasn't eager to grind it out on another professional sports circuit.

Soon after moving to Cardiff in '94, she earned a real estate license, primarily to manage her own trans-

actions, Figuring she'd try selling houses to others, she rapidly became frustrated. "In a week, I saw it wasn't for me. I couldn't handle these, these clients. I'm not going to wait two years for someone to make a decision. What's the word to describe these people?"

Persnickety "That's it!"

Opportunism, such a vital ingredient in the success of a doubles player, would help her find the HEALTH AND BEAUTY

next big thing. Witnessing the rise of the Internet and its overnight millionaires, Fernandez thought she could make a killing. In 1999, after forgetting her father's birthday, she came up with the idea of Planesia, a website. According to its online description, "Planesia has created a hassle-free online shopping experience, by eliminating

the process of entering the

same information." The

idea, at least in part, is that

Planesia's technology can help you arrange for the purchase and delivery of products on a timely basis; for example, by telling Ama zon in January that you'd like your father's birthday book delivered in May. The plan was to sell Planesia's tech nology to other Internet

Fernandez was a natural at luring capital. Tennis had given her entrée to wealthy investors. Most significantly, she backed up her desires with half of her life savings.

"The more money you have, the more money you want," she says. "It's just

a private plane, a yacht, houses. Money doesn't buy happiness, but it sure buys freedom." Having earned more than \$5 million in prize money (and probably several hundred thousand more in endorsements), one wonders just how much freedom Fernandez requires "When my grandchil-

revolution?' I didn't want to say I was just doing e-mail and looking at my stocks." This may sound original, but I've heard these exact words at least ten times

dren asked, What were you

doing during the Internet

from Internet executives. The point isn't so much to criticize Fernandez as to

attempt to pierce her facile veneer. Having been a public figure since she was 10. she's mastered the ability to seduce reporters with charm and the illusion of candor. Profiling her in 1994, I encountered one player after another who praised her volleys and declined to talk about anything else. "I wouldn't want Gigi to get mad at me," said one former partner. The credibility gap between Fernandez the champion doubles player and Fernandez the intimidator made it

complicated to sort out her

ments from her actions. For as freely she admits she is a volatile, impassioned

person who is exceedingly difficult to understand. She loved tennis but recoils in near-anger when the idea of playing it is raised. She speaks of a career with no regrets but constantly wonders if she should have quit. She cherishes the relationship she had with Zvereva but enjoys pointing out that Zvereva hasn't won a Grand Slam title since they broke up. She sends thoughtful, soul-baring e-mails, confesses to years of therapy, but

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then decrees what she thinks should be discussed and what should be left out of any stories about her. Sh confesses to the ways she frittered away her talent but then shouts, "I'm very demanding on people. I don't have a lot of sympa thy. I don't know any way but fully committed. I know the winners and the losers People who put the effort in, and people who don't.

When she started Planesia, the Internet was riding high, and you can bet your house Fernandez envisioned an 18- to 24-month product-development cycle, at which point Planesia's technology would be so ripe and juicy that a larger firm would buy it out for millions, providing Fernandez the chance to engage the "exit strategy" popular among soldiers of fortune.

It hasn't worked out

that way. With the Internet

revolution bogging down. Planesia has yet to reach the critical mass Fernan dez and her investors expected. After expanding to 30 employees, Fernan dez had to lay off an untold number an act she calls "the hardest thing I've ever done in my life." In mid January, the man she hired to run the company as its president walked into her office and announced he was leaving. Fernandez hasn't been able to find him since that day. "I put too much trust in him," she says of the vanished executive Fernandez personally guar anteed a loan for \$500,000 to keep Planesia afloat. The bank has since called in that loan and is currently in lit igation with Planesia. "I didn't know what I was signing," she says of the loan. "Some asshole at the bank decided to do this. Why they want to close us down is a mystery to me. Then again, she notes, Plane-sia has hardly any customers.

One Friday night, near day, Fernandez sent me an e-mail: "I have really amazed myself at the amount of determination I have that Ldidn't think I had Some times I wish I had the guts to quit, but believe me this is one situation where it takes more guts to quit than to keep hanging on. I guess despising to lose and know ing what that feels like is



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day, September 28; he reached Santa

Monica Bay on October 8. Today, Septem-

ber and October are Santa Ana season

in Southern California, and the storm-

like clouds could have been the results

When he reached the Santa Lucia

of desert winds scorching dry brush.

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tle, however, Cabrillo noted that snow

covered the mountains, which suggests

that weather patterns might have been

much different in his time - some cli-

matologists suggest it was the end of a

"mini ice-age" — and the smoke had

San Diego its name, he saw so many

"columns of smoke on the mainland

that at night it looked like a procession.

and in the daytime the sky was over

In 1602, when Sebastian Vizcaino gave

The Natural World of the California Indians.

ROBERT F. HEIZER AND UC PRESS, 1980

Before the Wilderness: Environmental Man agement by Native Californians, compiled and edited by Thomas C. Blackburn and Kat Anderson (Ballena Press)

When Juan Rodriguez Cabrillo made his historic voyage up the Alta Califor-

nia coast in 1542, he kept noticing "large clouds Teff of smoke" He saw them six leagues south of what is now San Diego, and he

named Santa Monica Bay "Bahia de los Fumos" -- "Bay of Smokes" -- because "of the many clouds of smoke they saw."

tion of 1769-70, Father Crespi saw numerous areas where the grass had been burned away, especially in an area just south of San Onofre. Cabrillo sailed into San Diego Bay, which he named San Miguel, on Thurs-

The fires could have come from native hearths or campfires out of control, or lightning, or brushfire season. Some have suggested the clouds were smoke signals, warning that bearded men — "Guacamal" - like the violent army spotted along the Colorado River, had entered the region. Each explanation accounts for some but not the sheer number of blazes. California's early explorers and set-

cast." And during the Portola expedi-

tlers expected to see something resembling civilization as they knew it. They assumed the natives would have governments, even nations, and that they would cultivate crops in carefully tended rows. When it appeared that the native Californians only hunted and gathered, this gave explorers yet another reason to deem them inferior. What the European newcomers didn't realize was that the natives managed entire landscapes.

In his journals of 1786, the French



explorer Jean François de la Perouse noted that, in Northern California, the forest trees "stand apart from each other, without underwood, and a verdant carpet, over which it is pleasant to walk, covers the ground." A photograph of Yosemite, taken in the 1850s, also demonstrates this "parkland" effect: trees and clusters of trees amid wide clearings and

SELECTED QUOTATIONS:

1. "Only to the white man was nature a 'wilderness' and the land 'infested' with 'wild' animals

Standing Bear, Ogalala Sious

2. "The white invaders wrestled from [the California Indians] a garden, not the wilderness it salved their conscience to call it."

- Theodora Kroeber and Robert Heizer

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no underbrush.

This condition, which explorers and settlers called vilderness," was not natural Native Californians up and down what is now the state, had been burning the land for centuries, metimes in the spring. most often in the fall, after the seed harvest. The burnings - which some surmise began as a means of imitating lightning - were deliberate and carefully

Robert F. Heizer: "In many brushy or chaparral areas the Indians regularly set fires to make more open countryside, which was easier to travel, hunt, and collect in. The new growth of grass and shoots from shrubs provided food for grazing and browsing animals, and thus led to bet

ter hunting .... As land managers, the Indians were in some ways far ahead of us today."

Heizer recounts a study made by foresters. "In dense, unburned chaparral areas the deer count was 30 per square mile. After the first

burning, the count rose to 98 per square mile. This figure went up to 131 in the second year, presumably the result of increased feed." When the study ceased burning, the coun

dropped to 84. Natives used fire to

"spot burn" small areas five to ten acres - not only to prevent natural holocausts but to ensure growth of vegetation and reduce soil erosion. "The forests," notes H.H. Biswell, "were in a stable equilibrium. immune to extensive crown

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For larger game, especially during the "big drive" of late fall, they'd set fires in the hills around a

meadow frequented by deer, S.A. Barrett: "Hunter: were concealed behind the trees and brush. As the deer descended to the meadow they approached the fire from curiosity. Then the concealed hunters shot them with how and arrows As there was no noise, the deer took no alarm."

In his landmark study. Patterns of Indian Burning in California," Henry T. Lewis notes, "At least 35 tribes used fire to increase the yield of desired seeds; 33 used fire to drive game; 22 groups used it to stimulate the growth of wild tobacco: while other reasons included making vegetable food available, facil itating the collection of seeds, improving visibility, protection from snakes."

The latter suggests a novel way around an old problem. In many native Californian cultures, killing poisonous snakes was taboo. It could bring great

evil on the slayer. Carefully set fires around nests of rattlers, however, would keep the igniters guilt free.

In his legendary Relación, the great explorer Cabeza de Vaca watched natives burn the grasslands of the Texas Gulf Coast in the early 1530s and became convinced they did it, among other reasons, to combat ubiquitous

hills, all over, clean through to the next one. The trees mosquitoes. that were green did not Controlled fires also ignite easily; however, dead created enclosed "varding trees and logs were all

areas" and tribal bound

aries. How the natives did

the burning varied from

tribe to tribe, though a

description by "J.R." gives

a general picture. "The men

started the fire, and the

it did not approach the

houses. When it did, it was

beaten out. It burned the

women watched to see that

cleaned up that way."

Rituals often accom panied the act. A shaman vatched (and listened to) the area the entire night before. The men who set the fires had to fast all day and "could not eat or drink until the next morning."

On May 31, 1793, while visiting Santa Bar bara and seeing columns of smoke rise from the hillsides, Jose Joaquin de Arrillaga, governor of Alta California, issued a procla-

mation. He banned "all kinds of burning, not only in the vicinity of the towns, but even at the most remote distances, which might cause detriment, whether it be by Christian Indians or by Gentiles." Enforcing the law became one of the military's primary duties.

large herbivores. botanical invasion of Cal-Shipek took Delfina Cuero. ifornia, H. Aschman: "Supa local Kumeyaay exiled pression of burning by the for decades in Mexico, to Spanish and their succes-Torrey Pines in the 1960s, sors contributed to a decline Cuero was struck by the

in productivity of the native foliage. "She commented that there were more weeds, ment of coastal sage scrub, and perhaps of chaparral, nah habitats." Cessation of When Dr. Florence

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sion of "European grasses,

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HEALTH AND BEAUTY

pets of dried pine needles, and broken branches than she had ever seen when she was young and, with her family, had gathered food and pine nuts there. She said the Indians did not allow that much fuel to accumulate under oak or pine trees.... She was afraid there was so much fuel that any chance fire would destroy the trees." .



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bad as active hate.

We need to get off the nonsense that hate is directed only at certain groups. The atrocities committed by man blacks on white people are rarely given national media coverage. This is indisputable. Accounts of the most horrendous atrocities by blacks against whites in the USA are suppressed by the wire services and the liberal-dominated national media.

No group is free from hate and the committing of atrocities, but the media selectivel report only those crimes which enhance their leftist agenda The public is too ignorant to attempt to find out what is really going on, or possibly the public knows what is going on but sees that it is helpless to bring about some

Name Withheld

**Good Fight** 

Re "Screw You, Letter Writer" (Letters, August 9). Q. When is a letter to the Reader not a letter? Evidently when David Beutler writes expressing his opinion: "Why don't you get off your butts and actually do something

A. Let's not shoot the messenger because we don't like the message. Besides, on a personal note, at 84 it's not easy getting off one's butt. Morcover, free speech and free press are absolutely essential for protecting our constitu-tional rights. Lose these and a dictatorship could follow. Who wants that? Our fore-fathers fought the good fight for freedom. It's our job today to protect freedom.

San Diego

#### Perv Worries

I have read many of the recent letters from perverts and anti-perverts in your paper. I have a simple message for the perverts. By "perverts," of course, Pm referring to men who are attracted to young girls.

men attracted to adolescents up to age 18, men attracted to women with surgically enhanced breasts, men attracted pits (or worse), men attracted to women who hide their natural body odor, men at-tracted to women in high heels, men attracted to women with piercings, men attracted to panties, men attracted to panties, men attracted to morbidly obese women, and men attracted to Calista Flock-

The message is, "What you feel is wrong! It is unnatural! Stop feeling that!"

I don't want to appear in-tolerant, so I won't add more perverts to the list. Perverts for example, like men attracted to anything for reasons other than procreation. I would like to add, however, men attracted to women wearing makeup, because this is the perversion that worries me the most. I can imagine a boy's attraction to made-up women leading to a perverted obsession with clowns. Frankly, I can imagine anything that suits my agenda.

if you don't act on your feelings, your mere presence is a danger to normal people like me who have learned to com-pletely suppress all lust (with some help from diabetes). I have a right to live without you endangering me and my obedient family with your feelings."
I have a solution to the

more worrying about what perverts are thinking around us normals. Test all citizens at puberty. Those who fail the test would be - well, think of world full of Wayne New tons singing "Danke Schoen." To that, I would loudly yell "Danke Schoen," or "Sieg heil"

La Mesa

#### Anti-Sex Hysteria

ou've had quite a few letters in regards to an apparent article on pedophilia. Anyone who has a sexual attraction to a preteen definitely has some mental issues to deal with tions have not acted on them

Hopefully they won't in the future. I would call anyone ture, for younger women to desire older men. Who is our overnment to tell them that ney should not be allowed to who would desire sex with a preteen a pedophile, but a teen-ager is another question. The do that. Of course, if you age of consent varies from state to state, which makes no sense. You could be with somelisten to our media or the women's movement you would think 12- to 15-year-old girls one legal in one state, go were having sex with older men everywhere in Asia. Havtraveling and be arrested in ing traveled all through Asia, including Thailand and the mother. All research show that most people have sex at around 13. I don't see what Philippines where this is purported to be an epidemic, I did not see it. Although it difference it makes if they have sex with someone their age or someone older. We in this society seem to want to would not surprise me if girls that were really 29 were pa deny that teenagers have the desire for sex. In ancient times off as 15 to get more money, as women there look a lot it was perfectly acceptable and younger than their age. Only once did anyone ever ask me if I wanted a young boy or natural for young people to have sex. In this society people are quick to condemn an older girl. Of course, that doesn't mean he was going to supply it; for all I know he might man who has sex with a teen ager, but it's interesting if that same man is a celebrity such have wanted to mug me or as Elvis Presley, who was pass off an older girl as a teenliving with Priscilla when she was about 14, or Jerry Seinfeld, who picked up his girlfriend

at school when she was 16.

The parents and society don't

same guy was a truck driver or a clerk in a store they'd be

ready to hang him. Of course no one should be forced or co

erced into having sex. You can

find people on talk shows, etc.

telling a sad tale of sexual abuse when they were young.

were having a good exper-ience until their parents brow-beat it into them that they

weren't. You can even be con-

sidered a sexual predator now if you look under a girl's dress when you're kids in elemen-

tary school just playing around.

Our country is even so arrogant as to tell other countries what their age of consent should

be. Having been a traveler in Asia you can read newspapers with the personal ads and see young girls advertising for

older men. That is their cul-

beauty supply & salon

demn them, but if that

As a society, we need to get over this anti-sex hysteria and realize that people approach sex at various different ages. They will know when it's right for them and should not he condemned if they have or act out on natural sexual urges. It's time for our society to grow

Todd Gilbert

#### Pedophiles Steal

Of course, people that had a good experience don't go on TV to tell about it. A lot of young people thought they This letter is in response to the letters from pedophiles. While I think it commend able that these two pedophiles have never developed a com-pulsion to molest children whom they are sexually aroused by, there are many, many who do and who have totally destroyed the innocence and lives of children. Having been molested by someone in my family and outside my family. I can attest to the damage that is done. There was no safe place for me as a child. I told my mother what had happened with my father, but she did nothing, probably because it was too much to cope with

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phobia. Which means, I had a ery small arena in which I felt safe from panic attacks, mainly my home. Panic attacks develor drome, usually about ten years after the incident. I was eight when my father molested me. I was quite promiscuous as a teer and in my early 20s, also

it. He has asked for forgiveness next door? I think the inci dence of child molestation i

> one, simply because they are innocent and trusting.
>
> I just want to say that

common for one whose bound-25 of my 30 years of marriage I

and stalking their prev. The I have absolutely no mem ories of the incident with my father, but he has admitted to How does one forgive a life-time of unexplained anxieties, claustrophobia, fear of death, to destroy the child emotion and being housebound? My father was molested by his older brother. Who molested ally and possibly physically. They steal their childhood They steal their joy, they steal his older brother? Was it his their ability to ever completely father, an uncle, the nice mar **Dumbfounding Apes** much higher than research states, simply because so much Always have I been a staunch of it has gone unreported. As Shepherd defender, Always ociety we tend to protec adult not the child. Chil ren are at the mercy of every

have 1 stood up for him, whether it be for the sublime intricacies of Belle de Jour, or his anti-Spielberg bent, most

notably evident in his rating Schindler's List equal to that

being a pedophile is very, very serious, for many pedophiles their days are spent studying will usually choose a child that will not report what they do. They will befriend the child, gaining complete trust, and then they will make their moves. Then they will begin

But where I must differ ecently is his curt helmet slap of Planet of the Apes. While said cuffing was deserved — let's face it, Marky Mark is no Ben Hur, let alone Moses this film delivered the goods. There I was again, on opening night, a tremor of excitement running through the crowd It might have been the late '60s and I might have been a little boy again, breathlessly anticipating the appearance of

illogical and lame on many

fronts, but still I maintain it

delivered the goods, I was

often overlooked masterpiece,

Cabin Boy (hey, it was funny and I rank the captain's brie

song "don't need a preacher

to find my way, 'cause I found heaven with Essie Mae" right

up there with Thoroughly Modern Millie).

satisfied. But for Duncan Shepherd to elevate Jurassic Park III to some sort of acceping. Duncan must have been in a forgiving — nav gidd table status was dumbfound in a forgiving — nay, giddy — mood to walk out of that mundane flick ready to do anything but tear it up with his agile pen. This latest installment was so boring, so ridiculous (face to face the ferocious raptors run off as long as they get their eggs back?!), so much of a disappointment, I cannot see how he had any-

thing positive to say about it. While I left, as Duncan put it, saving "huh?" to myself at the end of the ape movie, my consternation went deeper with *JPIII* — 1 left asking myself whether or not 1 felt only ran an hour and a half David DeKock

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# Calendar

## **Fast-Note Flurries**

Japanese Guitar Orchestra

with anticipation — and some incredulity — MiraCosta College awaits the arrival of a phenomy the Matsusaka Commercial High School guitar orchestra from Christy Coobatis, a music

professor at the college who has played in guitar orchestras himself, seems pleasantly baffled by what he has seen and heard on the Matsusaka group's

promotional video. "I don't get it. I don't know how they do it." All guitar orchestras include instruments from highest pitched to lowest. This Japanese group does too.
"Some play mandolins; some play these

big things called guitarrons. Have you seen LOCAL **EVENTS** 

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& Galleries

mariachi orchestras? The

exploded guitar? They originated in Spain-all guitar-based instruments are Spanish. The guitarron is most popular in Mexico." Requintos, chembalos, and bass guitars are other parts of the mix. There is no hierarchy. The melody is "swapped" among the various players, who create, according to Coobatis, a sound that's "lively, energetic, hypnotic, undulating." He searches for a metaphor, finally settling on butterfly wings. "It kind of flutters."

To those who don't associate guitars with Japan, he explains the orchestra's origins. "Slowly, classical Western music has been moving its way into Asia. There's a fascination with the whole culture. So they're playing some Giuliani [the Italian composer who lived around Beethoven's time and some Rodrigo [the 20th-century Spanish composer]. And they're playing por classics." Even Disney's "It's a Small World" is part of their repertoire, "We kind of leached our way into their culture." And now its being reflected back at us? "Exactly."

So, what's unique about the Japanese group? Its size. In the United States, guitar orchestras are normally 20 or 30 players. The one that Coobatis played with at Cal State Fullerton, while he was in graduate school, was 45 members. The Japanese group numbers 80.

More remarkable, he says, is the length of time it has taken them to master their instruments. A majority have been playing less than three years. Some began lessons only months before the group won Japan's national guitar orchestra competition for which the prize was this tour.

Coobatis credits the group's



director-conductor. Yukio Nakanisha "It's up to him to pick music that they can handle. But when you see these kids play? You wouldn't think there's anything they can't handle. They're rolling their notes; they're playing very complicated lines; they're playing Bach If you closed your eyes, you wouldn't

think it was kids up there." As for Nakanisha's style, "He could easily be conducting the London Philharmonic. That's what it looks like He's very precise. And if you watch him, you can see he's keeping track of everybody at the same time. He's

definitely a major performer in this." At MiraCosta, there's an 18ember guitar ensemble. Directed by Eric Foster, it includes students from the college as well as adults from the community, ranging in age from 30 to 75. They do two or three concerts each semester, at the college and in North County. Concertgoers, then, have the opportunity to compare east and wes

What impressed Foster, when he saw the video, was the Japanese group's ability to play with unity and great speed. There were many "flurries of fast notes," he says — a technical tour de force. "It was actually entertaining just to watch them, because their gestures and their movements were se

Like Coobatis, Foster acknowledges the importance of Nakanisha's role, knowing from experience how difficult arranging music for a guitar orchestra can be guitar orchestra can be. A guitar orchestra has been compared to a choir of tenors, he says. But it isn't true that all guitars are

equal. Nor does playing one type well guarantee you can play others as successfully. "People forget the personality of the instrument," says Coobatis, who believes its "identity should mesh with the player's. He regrets how often people choose their nstrument by accident. "You just say 'Oh, I like that. I want to play it.' You know when you see a person get a certain haircut or glasses, and it really doesn't suit them? With a musical

instrument, you're committing a life to

to figure out the instrument that's in touch with who they are. Some people never figure it out. It's too complicated for young people to do their own eachers fail to do it for them. "The teacher isn't intuitive enough to say This student does things slow and sure, and this one does things

t. And it takes some people a lifetime

Does he think the Matsusaka guitar orchestra is so good because somebody picked the right instrument for each

player?
"No," he ventures, "they must have transcended the whole issue with

Matsusaka Commercial Matsusaka Commercial High School Guitar Orchestra Friday, August 24, 7:30 p.m. MiraCosta College Theatre One Barnard Drive, \$7; \$5 for stud

Info: 760-795-6815

LISTINGS HOW TO SEND US YOUR

Music from Rossini's Opera El Bar Saturday, August 25, at 7 p.m., at the Tijuana Cultural Center. Tickets are \$11, \$17, and \$22 U.S. Find the cen-Street in the Zona Rio. Call 011-52-66-87-9600 for more information

The Tijuana Chamber of Com merce Run — with 3, 5, and 10k dis-tances offered — is set for Sunday, August 26, at 8 p.m. For routes and other details, call 011-52-66-82-8400.

Bulls from Yturbe Hermanos meet up with toreadors Rafael Ortega, En ue "El Cuate" Espinoza, and Car los Garcia Mendez at 4:30 p.m. or Sunday, August 26, in the Monu-mental Bullring by the Sea. For in-formation. call 619-428-9517.

Omnimax Films, see All Access— featuring concert footage of B.B. King, Carlos Santana, Sting, and others— when it screens Tuesday through Fri-day at 3, 5:30, 7, and 9:30 p.m., as well BAJA as at 11 a.m. on weekends, at the Om nimax Theater in the Tijuana Cultura through Friday at 2, 4:30, and

8:30 p.m., with an additional screen ing at 2 p.m. on weekends The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600, (TUUANA)

#### OUTDOORS

San Diego's Warmest Weather, or San Diego's Warmest Weather, on average, should be occurring right now, according to statistics compiled from several decades of measurements taken near the San Diego International Autoport. In an average year costeal residents coins an average daily temperature of 7% which compares taxorably (depending on the compares taxorably depending on the compares taxorably (depending on the compares taxorably depending on the compares taxorably decades and the compares taxorably decades and taxorably decades a typically 10° or less this time of year typically 10° or less this time of year. August's warm, semi-tropical weather will eventually give way to September's and October's slightly cooler days interspersed with occa-sional heat waves brought on by Santa Ana conditions — dry, hot winds that sweep down the moun-tain slopes from the interior.

Various Sandpipers are now being seen in considerable numbers within San Diego County's coastal wetland habitats and along the ocean beaches Some have just arrived from the north; others are juveniles that have bred lo-cally. You'll find sanderlings and willets scurrying along the wet sand on the beaches. Several other members of the sandpiper family can be found in mudflat areas such as the Tiiuana River Estuary, the south end of San Diego Bay, the San Diego River flood channel near Sea World, and the mar-gins of most North County lagoons.

Trekking the Refuges, view the mi-gratory waterfowl and wildflowers of the Sweetwater Marsh National Wildlife Retuge when the series hosted by the Chula Vista Nature Center con-tinues on Saturday. August 25, at 8:30 a.m. Free, To make the required Jasmine's Thick, Sweet Odor wafts on the night breezes this time of year, especially throughout the older, well-landscaped neighborhoods of San Diego. The exotis door is produced by the flowers of true jasmines (genus Jasminum), as opposed to the

so-called "star jasmine" (genus Tra-chelospermum), which blooms in the reservations and obtain directions, call 619-409-5903 (CHUIA VISTA)

For the Birds, head out to Tecolote

Canyon Open-Space Park on the fourth Saturday of each month, in-

cluding August 25, for a one- to two

hour bird walk starting at 9 a.m. at the Tecolote Nature Center (5180 Tecolote

Road). Bring water and binoculars and

seen species: red-tailed and Cooper's

hawks, Cassin's kingbirds, and com mon yellowthroats. Free. For informa

tion, call 858-581-9961, cc AIREMONT

ortable shoes. Commonly

Rescuing Wild Animals in Trouble Get Outside, make a four-mile hike along the Piedras Pintadas Trail in San Dieguite River Park with leader Mike on Saturday. August 25, from 9 a.m. to noon. Enjoy nature while learning about the biology and eth-nobotany of the area. Call 858-674 2275 x5 for directions and reserva-tions. Free. (RANCHO BERNARDO) Get Outside, make a four-mile hike is the job of Wildlife Assist volun-teers, with an orientation planned at 2 p.m. on Saturday, August 25, at the Escondido Public Library (239 South Kalmia Street). Participants are in-volved in all aspects of the work. Free, Call 619-921-6044 for informution. (ESCONDIDO)

Things to Do in Blue Sky, naturalist Kathy Reading leads a "Medicinal Plants" walk on Saturday, August 25, in the Blue Sky Ecological Reserve. On Sunday, August 26, kids are in-vited to "Look at Nature" with naturalist Karen Larsen. Both hikes begin at 9 a.m.; bring drinking water and Also on tap at the reserve, there's

a family campfire planned on Satur day from 7 to 9 p.m. Expect songs marshmallows, and a wildlife pre marshmallows, and a wildlife pre-sentation around a roaring fire. The donation is \$1 per person; reserva-tions are required. For information and directions to any of these events, call 858-679-5469. (POWAY)

OB Is an Attitude, Not a Zip Code, according to Patty Fares, who plans a

three-mile Urban Safari exploring this time-warn town on Saturda August 25, at 10 a.m. The fee is \$10. For reservations and directions to the starting point, call 619-944-9255

Bitaire Trees, cacti, and succulents star when Offshoot Tours hosts its monthly hour-long guided stroll to the desert garden on Saturday, Au-gust 25, at 10 a.m., starting from the park's visitors' center, Free. 619-235-1100. (BALBOA PARK)

Healing Walks for those who have experienced grief and loss are offered by the Elizabeth Hospice, so that participants 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, 19320 Lake Drive) and at 9 a.m. on Tuesday mornings at the Carlsbad wall Itake 1-5 to Tamarack, exit and head west to the parking lot at the foot of Tamarack)

the foot of Tamarack).

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

Walk Back in Time, explore Old Escondido East during the historic walking tour planned by the Escondido Citizens Ecology Committee (in conjunction with the Escondido Historical Society) on Tuesday, August 28. The event starts at 6 p.m. at Draper's and Damon's. Call 760-739-8703 or 760-743-8207 for details. Free (ESCONDIDO) condido East during the historic

Last Chence Twilight Hikes, Preserve Calavera is offering hikes focusing on areas threatened by development. The next outing — a 2.6-mile round-trip hike from the dead end of Cannon Road following the proposed Cannon Road extension through part of a pro-tected Carlsbad habitat — is set for Tuesday, August 28, beginning at 6 p.m. As there is no on-street parking on Can non, a shuttle will make a loop from the hike location to the Ocean Hills Coun try Club gate and up to Wisteria (where

there is street parking). Free. For infor-mation, call 760-724-3887, (CARLSBAD) You Won't Cover All the Hundreds of Acres, but you will get a good start when Margo leads a "Balbou History Walk" for Walkabout on Tuesday. Walk" for Walkabout on Tuesday, August 28. The moderately paced 1.5-hour walk over flat terrain begins at 11 a.m. at the fountain by the Reuben H. Fleet Science Center, Free Free, Call 619-231-7463 for infor

#### DANCE

It's Time to Celebrate Dance, the sixth annual Celebrate Dance Festival rum August 24-26. Thirty-five dance companies and choreographers will perform in a wide variety of styles during the festival, which includes lectures and workshops for the whole family as well.

All events take place in the Casa del Prado Theater and on a stage on the Prado near the fountain. Hours experience of the Prado near the fountain.

are 2 to 9 p.m. on Friday, 10 a.m. to 9 p.m. on Saturday and 10 a.m. to 8 p.m. on Sunday. It's big and it's free! For more details, call 619-238 1153. (BALBOA PARK)

Flamenco, every Friday, including August 24, at 8 p.m., enjoy flamence music and dance, presented by Fla-menco Vivo Productions at Hollywood Star Grille, 1320 Fifth Avenue \$20 includes show and two drinks 619-232-2102 (DOWNTOWN

An International Dance Festival being offered at the Weingart/City Heights Library Performance Annex. The series continues with dance nex. The series continues with dance by a classical Thai group. Orgullo Borricua (Puerto Rico), and El Mundo del Tango (Argentina) on Friday, August 24, at 7 p.m. Find the annex at 3795 Fairmount Avenue. Free, For information, call 619-641-6103, (CITY HEIGHTS)

Contradence Graham Hempel calls Contradance, Graham Hemper caus and Jump Fingers provide the tunes for the contradance on Saturday, Au-gust 25, at Trinity United Methodist Church (3030 Thorn Street) at 8 p.m., following beginners' instruction at 7:45 p.m. Admission: \$6. Wear soft-soled shoes. For more informa tion, dial 619-283-8550. (NORTH PARK) Attention, Ballroom Dancers! En

joy the big-band sounds of the Swing time Orchestra at the Kimball Senio Center on the fourth Saturday of each nonth, including August 25, from to 4 p.m. The first hour feature dance instruction by Russ Maples Find the center at 1221 D Avenue. Admission is \$5, Call 619-336-6760.



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Learn West African Dance Move to the pulsing beat of live drumming when Nikola Clay teaches a "fast and fun dance class" on Saturday, Au-gust 25, at 11 a.m., at Coast Athletics (61.3 Westlake Street). Beginners are welcome. The fee is \$15. Call 858-793-0178 for information.

"Beings of Light" provide the theme for the Sufi dancing led by Toni Michael on August 25 (and the last Saturday of each month), at 7,30 p.m., at the First Spiritualist Church (3777 42nd Street, at Wightman). The requested donation is \$5. Call 619-692-9542 for information.





Starting at \$150 per day CHEAP

SKI 619-301-0101 Time to Clog, the Raylin Cloggers Club meet every Sunday from 5 to 10 p.m. at the Recital Hall. Beginning through advanced lessons and dances are offered. The fee is 4 for nonmem-bers, 619-444-2166. (BALBOA PARR)

Swing Dance Party, Pattie Wells Sunday, August 26, for singles and couples of all ages. The DI plays mu sic for dancing from 7 to 9:30 p.m.: jitterbug/swing lessons start at 8 p.m. Find the center at 1255 West Morena Boulevard. Call 619-275-3533 for in-formation. Admission is \$5; free for first-timers. (BAY PARK)

#### FILM

Interested In an "Existential Allegory on Moral Corruption"? See The Shame, Inguns Bergman's meditation on civilized despir starring. It ullmann and Max was 'Sydow when the 1968 film sereens for the Hint Forum on Monday, August 27, o p.m., at the 'sun Deeps Publish, et al. (1972) to 1975, and the 'sun Deeps Publish, et al. (1972) to 1975, and the 'sun Deeps Publish, et al. (1972) to 1975, and the 'sun Deeps Publish, et al. (1972) to 1975, and the 'sun Deeps Publish, et al. (1972) to 1975, and the 'sun Deeps Publish, etc. (1972) to 1975, and the 'sun Deeps Publish, etc. (1972) to 1975, and the 'sun Deeps Publish, etc. (1972) to 1975, and the 'sun Deeps Publish, etc. (1972) to 1975, and the 'sun Deeps Publish, etc. (1972) to 1975, and 'sun Deeps Publish, etc. (1972) to 1975, an

A Brazilian Opera House's Audience is the focus of Sharon Lockart's Teatro Armazonas, Lockhart cast the Brazilian audience in proportion to demographic statistical surveys of the city of Manaus, Brazil, and provides a minimal score sung by the Choral de Amazonas

Interested? Catch the film when it screens at 6 p.m. next Thursday, August 30, at the Museum of Con-

Save \$10

temporary Art. La Jolla (700 Prospect Street). Teatro will be followed by Lockhart's Gorbopota — in which members of a junior high school girls' basketball team in Japan are filmed doing choreographed exer-cises from their training routines at 7 p.m. The screenings are included in regular museum admission. 858-454-3541. (LA JOLLA)

Reuben H. Fleet Science Center, Panda Adventure. The film is set in 1936, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to

who traveled to the forests of China to follow in her late husband's footsteps and achieve his dream ob bringing the first live giant panda to America. See this film through the end of the year. Did you know there are 50,000 known caves in the U.S., and every state has at least one? Journey into Amazing Carves squeezes into some of the earth's alien, hidden realms, quided by rwo avers seeking these guided by two cavers seeking these often unexplored frontiers. The latest MacGillivray Freeman Films offering follows "extreme scientists" Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. Caves

He doesn't know how to swim or ice skate, but Michael Jordan has ofter been called the greatest athlete of the 20th Century. The "real-life story" of Michael Jordan is presented in Michael Jordan to the Max. Expect a "larger than life tribute to a larger than life figure." See the film through October. For ticket prices and showtimes, call 619–238-1233. (BALBOA PARK)

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#### LECTURES

Insight into the Acoustic Guitar will be on offer when Museum of Making Music curator Dan Del Foirentino speaks and brings a mu-ical guest to Suhlman Auditorium at the Carlshad City Library at 7 pm. nonight, Thursday, August 23. Find the library at 1775 Dove Lane. Tick-ets are \$5, for space availability, call 760-602-2021. (CARSBAD)

**Bookbinding Down Under,** head to the Athenaeum Music and Arts Library on Friday, August 24, when Australian book artists Joy and John Tonkin speak at 7:30 p.m. The due will discuss their experiences and travels in the outback for indigenous materials and bring copious exam-ples of their craft. Find the library at 1008 Wall Street; call 858-454-5872 for information. (LA JOLLA)

Save the Buffalot Learn all about the plans to slaughter the remaining herd of native buffalo in Montana when of native buffalo in Montana sheri Mishael Mees of the Buffalo Field Campaign is ionted by Darrell Gest of Cold Montantin, Cold Rivers to speed on August 24 and 25. Espect video July form the field and discus-sion on "this American travesty." The disc will speak at 7 pm on Friday, August 24, at the Mission of Cone Eather Lington Seria Trail. On Saturday, the 'Il convene in the Otto Centre Auditorium at the San Otto Centre Auditorium at the San

Otto Center Auditorium at the San Diego Zoo, For information on e ther appearance, call 858-259-8392. IMISSION GORGE, BALBOA PARK

Summer Evenings at the Ranch Arizona archaeologist Angelica De-

coq focuses on "Anasazi Mortuary Practices" on Saturday, August 25, at the Los Peñasquitos Ranch House. Bring a pienic supper, folding chair, iacket, and flashlight to enjoy the glow of twilight before the pro-gram begins. Docent tours begin at 6 p.m., with the talk at 7:30 p.m. Desset and beverages are provided. Dessert and beverages are provided. Find the ranch house at 12020 Black Mountain Road, behind Canyonside Park (at Mercy Road). Free. 858-538-0935, (RANCHO PENASQUITOS)

**Exploration Through Disse** join Scripps shark researcher Jeffrey Graham for a two-part shark dissec-tion on Saturday, August 25, at the Birch Aquarium-Museum. Part one

Birch Aquarium-Museum, Part one-is-a hands on egylozation of shark biology and offers the opportunity to dissect a small shark specimen with the guidance of a researcher (available at 11 a.m. or 2 pm.).

The large shark dissection (a.k.a part two) begin at 850 pm. Graham will surata while examining the internal organs; hackleding the storach, the contents of which will provide evidence which the product of which will provide evidence which the product here?). The evening considers with a guided tour of the aquarium and effect-otheries. aquarium and refreshments.
The \$60 fee includes both sec

tions topen to those ten and older The aquarium is located at 2300 Ex pedition Way (off North Torre) Pines Road, south of La Jolla Shore Drive). For reservations, call 858-534-7336 (LA JOLLA)

"Book Review & Lecture Forum. Library concludes with a community presentation on lesbian and gay peo-ple of color. "In the Life: Stories of Gav and Lesbian People of Color." on Saturday, August 25, at 4 p.m. Presenters include community ac-tivist John Guin, poet Veronica Cun-ningham, and philanthropy consul-tant Tom Lidot. Find the library at 5148. Market Street (at Euclid); 619-527-3405. Free. (ENCANTO)

Hungry? Shigeko Ikeuchi presents in-struction on sushi and tempura at the Japanese Friendship Garden on Sat-urday, August 25, at 10:30 a.m. The fee for nonmembers is \$15. To regis-ter, call 619-232-2721. (BALBOA PARK)

There's No Place Like Your Own, learn the facts of home ownership when the San Diego Neighborhood Housing Services offers a program to educate potential first-time home-buyers on Saturday, August 25, at 10 a.m., at 4336 54th Street. Participants learn about good credit, budgeting, maintaining a home, and more during the orientation. Free. For reservations, call 619-229-2370. (EAST SAN DIEGO)

Need Legal Advice? The Southwest Center for Asian Pacific American Law presents free legal workshops on the fourth Tuesday of every month, including August 28. The workshop is available to everyone without an attorney'; bring court papers and other pertinent information. Events other pertinent information. Events run from 5 to 7 p.m. at the SCPAL offices, 101 East 30th Street, suite A. To reserve a spot, call 619-336-0290.

Georgia on Your Mind, Pat Hall of nealogical Society focuses on "Re earch in Georgia and South Car olina" when the group meets o Tuesday, August 28, at 10 a.m. in the Carlsbad City Council Chamber (1200 Carlshad Village Drive) 760-723-1342. Free (CARLSBAD)



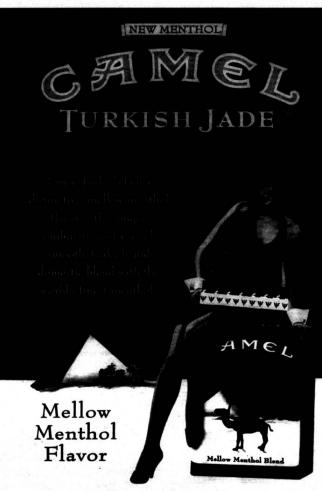
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#### IN PERSON

roscie dealooms, an acoustic/ spoken-word event for the K.T.C. Arts Foundation, takes place at 7 p.m. tonight, Thursday, August 23, at the Hiroshi McDonald Mori Per-forming Arts Comment (1997) forming Arts Center (3010 Juniper Street, at 30th Street). Vocalists Aquilina Soriano and One.Son will e joined by KGTV's Lee Ann Kim for the event. The suggested dona-tion is \$5. For more information, dial 619-838-7367, (SOUTH PARK)

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at 8:15 p.m. at the Del Mar Hilean at 8:15 p.m. at the Del Mar Hilton. Performers on August 23 include Sue Nelson, Paul Lyons, and Bill Kirchenbauer, next Thursday, Au-gust 30, see Tony Calabrese, Betsy Salkind, and Sammy Shore. The cover is \$10, with a two-drink mini-mum; guests must be 21. For reser-vations, call 858-792-5200 x4248. Find the Hilton at 15575 limmy Durante Boulevard. (DEL MAR)

"Setchmo, Duke, and Fets" - trum vocalist Sue Rainey join the San Diego Symphony and the U.S. Navy Band on Friday and Saturday, August 24 and big-band tunes.

Concerts begin at 7:30 p.m. each night at the Navy Pier (960 North Harbor Drive). If you'd like, bring a Harbor Drivel. If you'd like, bring a picnic (no glass containers or alco-hol). Single tickets range from \$15 to \$59. Tickets are available by calling 619-235-0804 and through Ticket-master (619-220-TIXS). (DOWNTOWN)

Summertime, and Music's in the Summertime, and Music's in the Air, free concerts proliferate at this time of year. The 16th annual TGIF Jazz in the Parks series concludes with music by Jack Constanzo and His Latin Combustion Band on Fri-Drive cast to Glasgow and tur

Enjoy big-band swing and five when arm Thomas performs in Trolley Barn Concert Series on Sunday, August 26, at 5 p.m., in Rancho del Oro Park (at Park for the Summer in the Park concerseries on Friday, August 24, at 6 p.m. Bring a blanket and picnic dinner. The

line and Voter March are

London......\$554

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Frankfurt......\$707

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\$640

\$797

Brussels....

Madrid ....

park is found in the 1900 block of Adams Avenue. Dial 619-297-3166 for details. ##WERSTY HEIGHTS)

details. (JAMPIGITYPEARTS)

The Concerts on the Green series at Prescott Promenade on Main Streef features blues by Cndrye Kane on Friday, August 24, at 5:30 p.m. 619-401-8858. (E. CAOOP)

The "Summer Sounds 2001" concert series concludes with old-time rock and roll by the Heroes on Saturday, August 24, at 5 p.m., at Chula Vista Community Park (1060

Latin Spice performs on Satu day, August 25, at 2 p.m., for the ret), 619-427-6700, (CHULA VISTA

Take in some blues when the Tritones entertain for the series hosted by the Village Faire Shoppin Centre (300 Carlsbad Village Drive at 2 p.m. on Sunday, August 26. 858-695-2700. (CARLSBAD) The fifth annual "Summer Sun-

at 2 p.m., in Scripps Park (at the foo of Girard Avenue). Dial 858-454-1600 for more details. (LA JOLLA) Bateke and the Ancestors per form world-beat music for the Oceanside Sounds in the Park 2001

College Boulevard and Avenida Empressa). 760-435-5570. (OCEANSIDE) Still Concerned About the Presi-dential Election? MiraCosta Colgeles County and later wrote Helter Skelter based on the case; his new book is The Betrayal of America: How the Supreme Court Undermined the Constitution and Chose Our President.

Bugliosi will be joined by U.S. presentative Bob Filner during a Representative Bob Filner during a forum planned on Saturday, Au-gust 25, at 7:30 p.m., in the Mira-Costa College Theater (One Barnard Drive). The requested donation is \$5.

concert entertainment starts at 7 p.m., and the concert commences at 8 p.m. in the Horse Arena at the Del Mar Fairgrounds (2260 Jimmy Durante Boulevard). Tickets range from \$6 to \$85, available by calling

888-848-7326 x7. (DEL MAR)

Fox News Correspondent |

him 21 years earlier, at 2 p.m. on Sa

urday, August 25, at Barnes and No

his parents, five sisters, and on-

the series continues with "An Evening with John Hurley," who sings in a style described as "remi-niscent of Frank Sinatra, Tony Ben-nett, and Roy Orbison" on Saturday, August 25, at 7:30 p.m., at the Wood Hendrix visits Mysterious Galaxy Books to sign and discuss Empty Cities of the Full Moon on Saturday, August 25, at 2:30 p.m. Free. Find the levard and by calling 858-268-760-744-9000. (SAN MARCOS) 4747. (CLAIREMONT)

**Bare Your Soul** during the open po etry night planned for the Sunday "Fascinatin' Rhythm," it's the Eve Poetry and Jazz series at the Fish Orchestra's Festival Pops series cor Connection on Sunday, August 26 tinues on Saturday, August 25. at 6 p.m. Find the restaurant at 34 Gospel singer Jubilant Sykes gues stars in this evening prom formation, call 619-263-8899. The varites by George Gershwin. Cole cover is \$3. (NATIONAL CITY) vorites by George Gershwin, Cole Porter, and Duke Ellington, Pianist Cecil Lytle will perform "Rhapsody in Blue," and there will be tap danc-ing and swing dance performances by members of Jean Isaacs' San Diego Dance Theater. Gates open at 6:30 p.m., pre-concert entertainment starts at Screenwriter and Author Ross

LaManna will sign and discuss his contemporary thriller Acid Test at 12:30 p.m. on Sunday, August 26, at Mysterious Galaxy Books (7051 Mysterious Galaxy Books (705) Clairemont Mesa Boulevard). For more information, call 858-268-4747. Free. (CLAIREMONT)

brother and survived eight Nazi con

centration camps. He'll sign and dis-cuss his book, Because of Romek: A Holocaust Survivor's Memoir (in its

sixth printing) at noon on Saturday, August 25, at Upstart Crow (835 West Harbor Drive). Free, 619-232-

Summer Concerts in the Garden

4855. (SEAPORT VILLAGE)

Lest Sunday Slammin', head to the Urban Grind for the Last Sunday Po-etry 'Slam planned on August 26. Sign-ups start at 6:30 p.m., with slam-ming at 7 p.m. Find the Grind at 3797 Park Boulevard. For information, dial 6:19-294-2920. Free. (HILCREST)

Torn between the Magical and the The Prodigal Father, detailing his search for the father who abandoned Mundane, a young woman named Fern is featured in The Dragor Charmer. Meet fantasy author Jar Siegel at Mysterious Galaxy Book (7051 Clairemont Mesa Boulevard) way: 858-684-3166). Free: (MIRA MESA at 2:30 p.m. on Sunday. August 26 Holocaust Survivor and author Questions? Call 858-268-4747 for an David Faber witnessed the murder of swers. Free. (CLAIREMONT)

when the San Diego Chamber Or chestra presents a summer pops con-cert at 7:30 p.m. on Sunday, August 26, in a band shell at Marina View Park. The program promises music from Evita, Porgy and Bes, and selections by George Gershwin, Duke Ellington, and Louis Armstrong. The fireworks finale will be set to Sousa's Stars and Strines Forever."

on is free. Shuttle busses Admission is free. Shuttle busses leave from the parking lot at the H Street trolley station from 6 to 7:15 p.m. and return to the station following the concert from 9 to 10 p.m. (also gratis). For informa-tion, call 619-585-5682. (CHULA VISTA)

Open Poetry, sign-ups begin at 7:30 p.m. and open readings run from 8 to 10:30 p.m., on Monday, August 27, at Twiggs Tea and Coffee (4590 Park Boulevard, at Madison); 619-296-0616. Free. (UNWERSITY HEIGHTS)

and Art" is promised on Monday, August 27, at 6:30 p.m., at the San Artists and poets are invited to par-ticipate in this "open-mike" event, with art-related poetry given priority over non-art selections. Free 619-236-0011. (BALBOA PARK)

Commemorate the Nazi Invasion Hagstrom, author of the nonfiction book Sara's Children: The Destruction of Chmielnik, and Carmen Gala speak at 10 a.m. on Tuesday, August 28, at Barnes and Noble in Grossmont Center (1500 Grossmont Center Drive), Gala is a Polish Army veteran who will discuss his experiences as a freedom fighter in Warsaw and as a prisoner of Nazi Germany during World War II.

Busy on Tuesday? The duo returns to the booksoner for a repeal presentation of Figura Thunday, and So. 619-662-2870. Free, Ich MESA.

Local Psychistrist and Autho Emanuel H. Rosen visits Barnes and Noble Bookstore on Tuesday, August 28, at 7 p.m., to offer a semina divulging "100 principles for seeing deeply into yourself and others" and how to apply them. He'll also answer questions and sign Think Like a Shrink. Find the store in the Del Mar Highlands Town Center, at 12835 El Camino Real; 858-481-4038. Free

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\$480 \$499 \$544 \$562 \$584 \$596 7 Horton Plaza San Diego, CA 92101 619.544.0800 Eurail Pass Take a Tour of the Internet when Kathleen Shaputis visits Borders Books and Music on Tuesday, Au-gust 28, at 7 p.m., to discuss Grandma Online: A Grandmother's Guide ii the Internet. Find the shop at 1072 Carmino del Rio North; 619-295-2201, Free: (MRSSION VALLEY) Twilight Draws to a Close, the 21st

Take a Tour of the Internet when

Final performances may be enjoyed by the Kearny Mesa Concert Band on Tuesday, August 28. The El Caion German Band will please the crowd on Wednesday, August 29, and Rarle-Dazzle presents big-band sound onstage on Thursday, August 30. The concerts begin at 6:15 p.m. in the Spreckels Organ Pavilion, Free 619-239-0512. (BALBOA PARK)

The Origins, Development, and Meaning of Myths are up for spec dventurer Phil Cousinea book. Once and Future Myths: Meet

He Found the Woman of His Dreams

divulges his tactics in Cast Your Net. Meet Fagan and the object of his affer tions. Ute, when the duo appears on Wednesday, August 29, at 6 p.m., at Barnes and Noble in Grossmont Cen-Free Call 619.667, 3870 for inform

# SPORTS

Bolt Football, Chargers' training

camp, free to spectators, continues through Thürsday, August 31. Prac-tices start at various times. The next pre-season game takes place in Qualcomm Stadium on Sat-urday, August 25, against the St. Practice camp takes place at the

orth end of the UCSD campus, in the sports complex. Exit I-5 at Gene ce, go west, turn left on North Tor y Pines Road, left onto campus on Salk Institute Road, left on Scholars Drive to parking lot 357. Parking is free in this lot only during practic hours. Practice times and other fan information: 858-453-1984/85/or 86; regular-season ticket information: 8-7. CHARGERS. (LA JOLLA) Diego Padres finish their series in At lanta against the Braves with a game a 4:35 p.m. today, Thursday, August 2. us against the Florida Marlins Au ust 24-27; games start at 4:05 p.m n Friday, Saturday, and Monday and

The Boys of (Late) Summer, the San

nn Frádar, Saturday, and Mondar and at 1193 pm. on Sunday. The 50 on Sunday. The 50 pm. on bead to \$5. Louis to meet up-with the Cardinals August 25-40, with grain at 5-10 pm. on Tuesday and Wednes day and at 10-10 pm. on Tuesday and Wednes Linkets range from \$5 to \$26, available by Calling 619-20 21 (align 619-20 22) and through Tukketmater (819-220 TIXS). The games are broaded for the following the English on KVGO AM (600) and in English on KVGO AM (600) and in Spanish on SAGO AM (600) and in Spanish on station KURS AM (1040), For additional details, dial 619-280-INFO.

Thwock! "The San Diego Polo Club's Thoroughbred Thursdays' conclude tonight, Thursday, August 23, when the gates open at 5 p.m. (after the last race at Del Mar) there's music from 8 to 10:30 p.m. and matches throughout the after noon. The celebraty match at 2 n m and trainers from Hel Mar. Food and no bost bar is available at all events

with the USPA Rossmore Finals on August 26. Club matches begin at Call 760-839-4680 for more infor : 50 p.m., with the feature match ge mation. Free. (ESCONDIDO) Coast Along the Coast with the sion is \$5. The club meets at

gust 25; be prepared for hills. Join the sup with your bike at the Carme Valley park and ride (at Carmel Valley Road and Sorrento Valley Road at 9 a.m. for this 35 miles for inter mediates. Bring money for food. 858-259-8983. (SORRENTO VALLEY)

Pannan Paddling, the Pannan Outnine-person race in Oceanside Har bor on Saturday, August 25. For de

Swim Rike and Run, the 19th an-Swim, Bike, and Run, the 15th an mail Imperial Bleach Chamber of Commerce Treathlor/Dauthlor is stated for Smally, August 26, Stating at the 1B. Pier at 7:15 am. Organiz-ers have planned at Issum; Mobie rise dauthlor teatures a 20th bite rise smallssiched by two 3k runs. For more information, all ris9 424 3331 000CTBM, BRACH.

dogs, methal cannes are not allowed on the Moondoggies four mile run walk, beginning at 2.90 a.m. on

Sunday, August 26, proceeding "from doghouse to doghouse." That is, the course runs from Moondoggies La Jolla (909 Prospect Street) to Moondoggies Pacific Beach (832 Garnet), Race-da registration starts at 6 a.m. Call 619-298 7400 for information, (LA JOLLA)

Express Ride, ion the Sierra Club Santa Fe and through Fairbanks and promises snacks at Einstein Bagels, 858–565-7262, (MISSION BAY)

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when racing begins at 4 p.m. General admission is 54 for adults, free for those 17 and under Del Mar Racetrack, at the fair

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iects through the 21-inch Buller tele scope at SDSC's Mount Laguna Ob ervatory and see a slide show in the Saturday nights through August 33 Staff members are on hand to answe questions, and visitors are encouraged to bring binos ulars for "sky tour

and are available free from the U.S. For rse Highway in Mount Lagun. They are distributed on a first comRoam-O-Rama

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

In summer and fall, perhaps two or three in summer and fall, perhaps two or three centuries ago, Native Americans on the coastal side of the mountains were busy agthering luscoins full from stands of prickly pear, tuna, and other varieties of cactus. Today, due to decades' with of intensive cattle grang (which has suppressed many nonsuccient plants) and the invasive habit of prickly pear, some of the former gathering grounds are probably richer foldsy than they

e in the past.
The short Battle Monument Trail at San Pasqual Battlefield State Historic Park offers a close-up look at dense thickets of prickly pear, ripe red fruits bulging by the hundreds wherever you took. The Indians managed to

ramada and bench. From there the broad, flat San Pasqual Valley spreads before you. Most of the valley is still classified as PARK SAN PASQUAL BATTLEFIELD STATE PARK agricultural preserve the city limits o illed up with subdivi sions. In the opposite direction you can spot parts of the artificial savanna at the Wild Animal Park, complete with some of its larger Bandy Canyon Rd



way you came, or else continue west downhill toward a state historical man

Wanna Be More Energy Efficient?

when the American Society of Interior Designers presents a self-guided tour of six commercial interior de-

architecture on Saturday, August 25 10 a.m. to 4 p.m. Tickets for "Greer Built: San Diego" are 55, available a Whole Foods Markets, 858-496 6666, (SAN DEGO)

Who Puts on the Best Luau in San Diego County? Members of Hui Hawaii of San Diego claim that distinc-tion; the group hosts its 31st annual tra ditional outdoor luau on Saturday, Au gust 25. There will be continuou entertainment from noon to 6 p.n along with an imu and canoe ceren at the San Diego Mission Bay Boat and Ski Club (2606 North Mission Bay Drive). Tickets are \$25 for adults, \$10 or those 5-12. For information, ca 619-426-1953, (MISSION BAY)

Summerfest Chula Vista, Corn stone Church of San Diego bosts this party of Saturday, August 25, from 11 am, to 6 p.m., at the Chula Vista Memorial Bowl Park (on Third Avenue). Expect live music and perior mances, an array of international food booths, children's games, and "a thrilling skateboard expo." Free. 619-656-1333, (CHULA VISTA)

A "Variety of Healing Modalities" will be offered in a "loving and sup-portive environment" when the portive environment" when the Wellness Fair 2001 takes place to Saturday, August 25, from 10 a.m. t 3 p.m., at the Center for Creative Lis-ing (3505 Camino del Rio Sout #160). On offer: massage, healing touch, reiki, and chiropractic. The donation is \$25. For information, cal 619-521-4800. (MISSION VALLEY)

All Manner of Art is on offer who the Spanish Village Art Center's an nual arts and crafts show takes place on Saturday and Sunday, August and 26. The show will be held on th Prado pedestrian mall, at the sou end of Village Place, west of Pa Prado and Casa de Balboa). Fre 619-236-9659, (BALBOA PARK)

It's Classic, there's a car sho H's Classic, there's a car show planned from 5 to 9 pm. on Satur day, August 25 (and on ever Satur day Houghs September), at Woodie-Chili. Dogs. (Clairemont. Town Square, 4250; Clairemont Mess Boulevard). Hot rods, customs, dar-or view. Admission is free for specta-tors. For information, call 858-270 e412, (CLAIRMONT)

he Marie Hitchcock Puppet Theate through Sunday, August 26. Enjoy Perper's Enverites when Puppet Ex 11 a.m. 1, and 2:30 n.m. Find the the ter near the Aerospace Center. Regu-ir admission is \$3 for adults, \$2 for

Theater Arts Workshops for chil

1:30 p.m., and reservations are re-quired. The fee is \$10. Dial 619-268 4494 for registration. (DEL MAR) Children's Museum of San Diego, August, the focus turns to India, and artist of the month Abanindranath Tagore (1871-1951). Tagore, founder of the Bengal School, is considered the

father of India's modern art Learn about Tagore and the tra ditional paintings in India that in pired him during workshops focu ng on "Traditional Tagore" a 11 a.m. on Wednesday and Friday Sugust 29 and 31

August 29 and 31. The peacock is the national bird of India. Create a brilliant peafowl with paints, paper, and other materials dur-ing a workshop (for those four and older) set to begin at 11 a.m. on Friday and Saturday, August 24 and 25.

Rest California Cuisine

"Crone Show II: The Full Circle" offers work by painters, fabric artists, poets, photographers, sculptors, and erformers, combining their talent o share "multigenerational, mult Share the vision through Saturday, September 15. 'Van Gogh Living," designed

artist from the Nepalese Tupten Chol-ing Monastery will be in residence at

the monastery to create a Shi-Tro sand

mandala alongside a special installa

tion of a three-dimensional Shi-Tre

mandala of Universal Peace. Thi

ouring program presents the first op-sortunity ever in this country to si

ultaneously view a mandala in both

its three- and two-dimensional forms

An opening ceremony for the mandala takes place on Sunday, Au-

mandida takey place on Sunday. Au-gust 26, and the cloning ceremony-and dinmutting of the sund mandial takes place on Saturday. Septem-ber 8, The monks will work overy day during that period to complete the mandials. The three dimensional mandials will be on view through Sunday, November 11. Museum admission from Au-gust 28 through September 5 to 25 cents for additional informations, call 5(1) 2-32, 2-331, (BARSON PARSON.

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and created by students in Seonaid McArthur's class at Mesa College, is a life-sized, three-dimensional replica of Vincent Van Goeh's painting of exhibit includes interactive activitie

focusing on color, mood, perspec-tive, and art history. Visitors are en-couraged to paint on the walls! Enjoy the exhibit through August. The theme for the museum in

Lis "One Puzzle, Many Piece Building Community Through Cu Find the museum at 200 West Islan Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN

Bats Alive! This family program hosted by the San Diego Natural History Mu-seum at the Mission Trails Regional Park visitors' center (One Father Iunipero Serra Trail) on Friday. Au-gue 24, runs from 7 to 9 pm, for those cight and older. Participants will enjoy side presentation and then search for tector. The fee for nonmember families is 5.37. To register, call 619-232-3821 x203. (MISSION GORGE)

Children's Discovery Museum of

architects, with abilities to burrow. Birds" at 1 p.m. on Saturday, August 2 weave, sculpt, and shape. "Animals as Architects" introduces visitors to these skilled workers who work without "The World of Sound" offers in

blueprints, tape-measures, or T squares Life sized models of an Africa

squares. Life sized models of an African termite mound and a paper wasp nest are on view, along with opportunities to hunt for hidden moles and gosphers in tunnels and burrows and make and take spider web rubbings. Enjoy the ex-hibit through Sunday, September 9. In computation with the show, PetSmart will present some "Exotic

struments from a variety of cultures and activities focusing on the science of sound, sound waves, and how sound travels. The museum is designed as an educational environment through art. wience, and social activities for child science, and social activities for children 2 through 12. Look for a medieval cas-tle, magic mirror, mini-city, and reno-vated children's marketplace. Find the nuseum at 500 Carlsbad Village Driv uite 103: 760-720-0737, (CARLSBAD)

## Cast your votes in the Reader's Best 2001 poll (published October 4). Win a \$100 restaurant certificate!

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Best Venue for Classical Music	Best Steak		Best Day Spa	
Best venue for Cussical mose.	Best Sushi		Best Dentist	
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Best Bakery *	Best Wine Selection		Best Local Radio Show	
Best Barbecue			Best Local TV News	
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Gaslamn Quarter - will be open from 10 a.m. to 4 p.m. Tickets are \$20 in advance, \$25 on the day of the event. For locations and informadial 858-646-9896. (SAN DIEGO)

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tionalized account presenting different viewpoints of the 1542 encounter between Juan Rodriuez Cabrillo-crew and the Native Americans living in the San Diego area. Abel Silvanarrates, while other cast memberstenteent the sines. represent the views of a priest an sailor accompanying the expedition and a Native American woman.

See the program at 12:30 and 2 p.m. each Su ser 9 at the Cabrillo National Mor ament. Admission is included in th regular park entrance fee of \$5 veh le. 619-557-5450, (POINT LOM

Art in the Park, head to the "ve pocket park" found near the fire sta-tion on "Catalina Boulevard (a Varona) for this event on Sundar August 26, from 11 a.m. to 5 p.n. There will be live music and art cre ated by local and international artist Free. For more details, dial 619-224 1045. (POINT LOMA)

Canine Commencement, the next graduation cremony for the dogs and owners/trainers of Leasheg for Living is slated for Sunday. August 26. 4 p.m., in Creekside Plaza Commu-nity Room (behind Boll Weevil.) 1,3495 Poway Road). Team members relate tales from their two years of training their creates does. Even Lor

training their service dogs. Free. For details, call 858-679-6537. (POWAY) Monks from Nepal are creating ar original sand mandala in the San Diego Museum of Art's Asian Court as part of the museum's 75th annive



Doubleday, 2000; 377 pages; \$27,50

FROM THE DUST JACKET: Carline Blackwood was born into the Guinness family in 1931, the daughter of the fourth Marquess and Marchioness of Dufferin and Ava. Brought up on the ancestral estate in Northern Ireland, Black wood moved easily among the Anglo-Irish aristocracy, the Soho bohemians of postwar England, and the liberal intelligentsia of 1960s New York, She was on inti-mate terms with some of the most celebrated artists and writers of

her time. An unpredictable beauty known for her wit and her courage, she has been called a muse to genius. But her mar-riages to three brilliant men — the painter Lucian Freud, the composer Israel Citkowitz, and the poet Robert Lowell - were

as troubled as they were inspiring.

During her marriage to Lucian Freud, Caroline became part of an artistic and literary group that included Francis

poetry, and songs Call 619 268 4494 for information. End 1 Auberge at 1540 Camino Del Mar. Admission is

said to be Del Mar author Patricia

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Bacon and Cyril Connolly — who was infatuated with her — but eventually Freud's gambling caused irrevocable problems between them. Caroline was also in the grips of her own unfolding tragedy: a fatal attraction to alcohol that would plague the

Upon the breakup of her first marriage. Caroline moved to America, where she met her second and third husbands. Once regarded as the obvious successor to Aaron Copland, Israel Citkowitz had stopped composing long before he met Caroline. While he and Caroline had three children together, it was her subsequent seven-year marriage to Robert Lowell that she considered her "main marriage." Her life with Lowell was probably the most difficult time of her life, as she dealt with his increasingly frequent and worsening attacks of mania. And to Lowell she was not only an inspiration but — as he described in his Pulitzer Prize-winning book of verse *The* Dolphin - she was also a mermaid who dined upon the bones of her winded lovers.

In 1977, Robert Lowell fled London to return to his former wife, Elizabeth Hardwick. He died from a heart attack in the backseat of a taxi, clutching Girl in Bed, Lucian Freud's portrait of Caroline

Blackwood was an artist in her own right. Her literary alents were dark and satiric; her ten books of fiction and nonfiction betrayed an extraordinary eye for human physiognomy, attire, and behavior. Arguably her best book, Great Granny Webster described the comic terrors of her upbring-ing in Northern Ireland, and was shortlisted for the Booker Prize, Caroline Blackwood died of cancer on Valentine's Day

1996, at the age of 64.

Dungerous Muse is the first biography of Caroline Black wood. Drawing upon numerous interviews and unpublished

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del Mar, soite 907). Enve Call 858-755.

od, Nancy Schoenberger captures one of the mos nal and provocative figures in contemporary letters of the 20th ABOUT THE AUTHOR: Nancy Schoenberger was born in 1950

in Oakland, California. A former director of The Academy o American Poets, Schoenberger has taught creative writing at Columbia University's Writing Program and now teaches creative writing and nonfiction writing at the College of William and Mary. She is author of three books of poetry and the coauthor, with her husband Sam Kashner, of a biography of Oscar Levant. Currently, Schoenberger and her husband are working on a screenplay based on one of Kashner's novels, Sinatraland, about a crazed Old Blue Eves (an.

letters from Blackwood's mother, Maureen Dufferin, and

friends and family, including Andrew Harvey, Jonathan

Rahan John Richardson and Caroline's sister Perdita Black

A CONVERSATION WITH THE AUTHOR: I had heard that Caroline Blackwood's two living daughters, Evgenia and Ivana (the third daughter died of a drug overdose), were not anxiouto have Schoenberger write the biography of their mother. I asked Schoenberger why the children did not cooperate.

Well, I think it was a combination of things. I think on one level they didn't want a book written about their mother at all. I'm guessing; they never said this to me, but I think it might be because of the alcoholism. No family wanted to relive that. But to have it be publicly discussed. I'm sure they didn't want but to have it be publicly discussed, it make they didn't want that. I think at some point, Evgenia was thinking about doing something herself, Ivana and Evgenia had both written screen-plays and have some ambitions in that area. I think they wanted to be involved in a project of their own, so that was a compet

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ing interest. I think also because I was an outsider. They know a lot of literary people. I think at one point they had gone to friends of the family who were established writers and invited them to write this book.

"In fact, there was an Irish writer who had signed a contract to write the biography but then dropped the project, and that would have been with their help. So it was a number of reasons. Evgenia, the eldest living daughter, is the literary executor. She, at one point, was considering giving me permission to quote at length from Caroline's work and to quote from her letters, but the family, like a lot of families of biography subjects, wanted to control the manuscript and wanted to be able to see the final manuscript. As you know, writers have a hard time giving up that control. Certainly my editor wasn't going to agree So it was an issue of control and not being close to the family and certain things they didn't want written about and com-peting interests: all of those things combined to have them not want the book to go forward. I felt that I had to take a negative and turn it into a positive. As I said earlier, a number of people wouldn't talk to me, I wasn't able to quote from letters. But I still feel like I've captured something about who she was, both in her writing and in her life.

Elizabeth Hardwick, said Schoenberger, "also made herself unavailable to me. I don't blame her. Having gone through all that with the Ian Hamilton book [Ian Hamilton's biography of Hardwick's ex-husband, Robert Lowell | Legrainly resp her. I hope I respected her privacy. But I did ask her twice if she'd be interviewed. The first time she said, 'I loathe biography.' And I can understand why, certainly in her case. But she did say,

Call me back later on. I did. And she didn't return calls. I think
that she, understandably, did not want to relive any part of that."
I asked, "Are there lots of letters?"

way (858-547-8700), and Gross-mont Plaza North, 5475 Grossmont Center Drive (619-466-6751). Free MISSION VALLEY, MIRA MESA, LA MESA) Explore "Kumeyaay Traditions" and learn the ways of life of the Native Americans who lived - and still - in the area with the Junior e next Thursday, August 30, at

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

Bonita Museum and Cultural Cen-

tory of the Sweetwater Valley from the mid-1800s, with historical pho-tographs; artifacts, tools, and farming implements; the district's 1935 fire engine; and bound copies back to the 1930s of the Chula Vista Star News, Find the museum at 4035 Bonita Road, Dial e19-267-5141 for addi-tional information. (800M)

tional information. (BONITA) Chinese Historical Society and Mu seum, the museum is located in a building originally built in 1927 for the Chinese Mission. Adjacent to the

No, there are not a lot of letters. There are some letters.

In fact there were some very touching and beautifully written letters [from Caroline] in the Lowell archive in the Humanities Research Center in Texas. I incorporated them in the first draft

of my book, but the family did not give me permission to quote

So I had to paraphrase information, which I considered a loss You can see the original sentences that became lines of verse in

some of Lowell's poetry. She wrote the way she wrote her fic

tion, with a good, strong, vivid eye and a natural rhythm for lan

guage, and they're delightful letters. But there are not a lot of

one like Caroline Blackwood, someone who only recently had died and who, in life, had been someone about whom people

had strong feelings.
"Yes," said Schoenberger. "Yes. And in fact, I had written

to the art critic, David Sylvester, a very good friend of Caroline's shortly after I decided to go ahead with this. Caroline died in

1996, so it was less than a year after she died I wrote to him. And

he immediately faxed me back. He actually faxed me back my

own letter requesting an interview and on it he scrawled, 'I dis-like talking about the deceased before the worms have finished

their meal. So, I thought, 'This is probably his point of view about biographers in general.' So I didn't have his cooperation either.' Schoenberger broke off, then said, 'Gosh, I'm telling you about all of the people who wouldn't help me. A lot of people did

I changed the subject, asking. Schoenberger if she went to the many places where Caroline Blackwood lived. Yes, she said, she did. "I went to all of the places that she

lived. In fact, the book got underway because her sister, her only living sibling, Lady Perdita, was so open to the project, and

I said that it must be difficult to do a biography of some-

Chula Vista Heritage Museum th museum features glimpses of Chula Vista's past; exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and she invited me to come see her in Northern Ireland, a little town outside of Belfast, where the family grew up. And she took me to Clandebove, the ancestral estate. She showed me the room that they'd grown up in, the nanny's quarters, all that. I spent a week in Northern Ireland around Clandeboye. Seeing what it felt like to be in that town and place. And took lots of pictures. And I went to the house in London where Caroline lived with Robert Lowell and took pictures of that. And, of course, everywhere I went, particularly the London townhouse had a feel of Caroline. As I wrote in my introduction. I really started to feel haunted by her

"Lowell thought

that picture made them all look like white trash.

like trailer folk . Which

is so ironic — with the bloodlines of

the Blackwoods and

the Lowells."

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it against the daughters' wishes. But he gave me a lot of good information. And he had talked about that Caroline, toward the end, loved to cook. And she loved to cook with a lot of

garlic. So, when I went to visit, I had just had this interview with that fellow, and the next day I went to look at the house, on Ratcliff Square, this beautiful townhouse. When Caroline lived there it was a shabby neighborhood, but it's quite nice now

I said that I didn't see

how a biographer of Black-wood could avoid feeling

haunted by her.
"She had such a power-

ful personality. When I went

to the London house, I had just interviewed a friend of the family who asked not to be

named, because he was doing

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And as I went to the house. I noticed there was a very strong smell of garlic all around the main floor. I thought, 'Oh, well, there must be a kitchen on this floor. Somebody must be cooking.' I knocked on the door to see if anybody would let me in, and the tenant of the house was very kind. I explained my project. He invited me into the flat that he occupied, a street-level flat. I went into the kitchen and nothing. No scent of garlic, no cooking. It was only outside the house. So I kept having these expeces in visiting places that she was. When I went to her house in Sag Harbor, I noticed that there was a hawk on the upstair window ledge just looking at everybody who came near the house, watching over. You know hawks don't usually like to perch that low to the ground. I just couldn't help but feel that it was somehow Caroline's spirit looking over the place." I asked Schoenberger how she would explain, to Americans,

what it means in the United Kingdom to be a Guinness

"I would say that to the Irish, the Guinnesses are like the Kennedys are to Americans. You know they're a famous family; people love to gossip about them, people admire them, the love to hear stories about them. They're legendary, and it's such tove to near stories about them. They re tegendary, and it is such a big, big clan, and there's a lot of popular talk about a so-called Guinness curse.' And a lot of, you know, handsome, rich, young Guinnesses have died young in violent deaths, as I mention in Guinnesses have used young in violent deaths, as I microton in my book. Of course, you can say that about any real large clan..." "With money," I suggested. "With money. People are interested in this family because

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depicting Marine Corps history. The museum is located in Building 26 at

calleries with artifacts, uniforms

they're world famous. At one point, I think the Guinnesses were among the richest people in the U.K."

In London, how would the Guinnesses have been regarded?

"I think very well. I think they were a family who, because

of their wealth, commanded interest and respect in Ireland and

Parsonage Museum of Lemon

Grove, the human fascination with the wheel and its possibilities for

Kids and Motion: Wheeled Tor

and Vehicles 1900-2001," through a

1950s pedal tractor and go cart, a 1969 Honda mini bike, a restored

in England. Desmond Guinness keeps a London home as well as being head of the Georgian Architectural Society in Northern Ireland. In fact, it's his castle in Dublin, which is the head of the society he founded. But they're also very much a part of international society."

How much money did Caroline have a year

"I wasn't able to get an actual number. When she was hav-ing court cases with the family, when she took her mother to court, all the newspaper reports at that time suggested that Caroline's own fortune was in the neighborhood of \$2 million. That's not that much. She did come into her money as a young woman because she came into the Guinness trust in Canada, as well as a portion of her mother's share of the Guinness money And she always had enough to live well. She always had beau tiful homes. But, as one of the fellows I interviewed who knew her well pointed out, when Caroline bought a new house, she had to sell the old house.

"The Guinness trust'that Caroline's two daughters inherited was stated to be around \$12 and a half million. That's a substantial fortune. And that went to the two daughters. Sheridan. Caroline's son with Lowell, was cut out of that fortune because he was illegitimate at the time of his birth, although Lowell and Caroline married shortly after he was born."

I asked Schoenberger, if Caroline Blackwood had not had

her trust fund, what she thought Blackwood might have done

I think she would have been a writer, regardless. I think having that kind of wealth made a lot of things possible for her On the plus side, it gave her an entree to literary and artistic society that both fed her imagination and her work and also gave her venue. She's an interesting writer, but she is a minor writer. And I think a lot of the attention that was paid to her work during

her life was in part because she was so well connected. Robert Silner tite was in part focations net was over connected. Robert Lowell gave her entire to that literary world in New York. And her books were always reviewed, usually reviewed favorably. And I'm not saying that her work didn't deserve it, but, as you know, it's hat for writers to get attention. And I'think that her wealth, the her position, her title, gave her entrée into a world that enhanced her reputation as a writer. On the negative side, it probably made it easier for her to continue her life as an alcoholic. Because she didn't have to show up at a job; she'd been protected by her staff

and her wealth. And I think that's the negative side."

And, I said, she didn't have to cook dinner or iron shirts.

"Right. She didn't have to do any of those things. And also, as she told a friend, if somebody found her lying dead in a ditch in London, and they knew that she was Lady Caroline, she would have been treated with utter respect. And, in a way, she was enabled by her wealth and her title."

"She was so beautiful." "She was so beautiful."
"She was. The photograph of her in the boat, which is on
the cover of the book, is just stunning. And, of course, I think
the one early photograph that Walker Evans took of her Jwhich
can be seen in Schoenberger's book) is breathtaking.
"Who." I asked, "of all Blackwood's men de you think was

her favorite?

"Absolutely Robert Lowell."

"He would have been my favorite," I said, and asked Schoen-berger if he would have been hers.

berger if he would have been hers.

"Well, if depends. I have a theory, which I don't really go into in the book, but you know one keeps thinking about these things. And I wonder if she rejected Citkowitz because he was too kind, and that Caroline was the kind of person who — the painter Robert Dash, at the end of the book, I quote him as say-

skates, and the current scooters and

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ing, "... liked the angry surf. She was used to that, she couldn't take the kindness and the patience." "Lowell," I said, "in addition to all else, was also handsome."

Schoenberger agreed, adding, "She certainly had an eye for male beauty. We can say that. Lowell was scintillating, but he also had many bouts of madness. I love what Lowell used to say, 'I'm manic. Caroline's panic.' So you can imag-ine the vitality of that household,

in the vitality of that household, but also the dangers, "Yes," I said, "and the filth."
"She was known for a certain kind of upper-class dishevelment."
Caroline Blackwood also was known for her cardessness in personal hygiene. "Why," I asked Schoenberger, 'do you think that Caroline tended not to bathe and shampoo!"

"I think it's a combination of having grown up with inat-tentive nannies and parents who didn't take that much care. She had, in a way, a kind of wild childhood. But I think also the alcoholism contributed to her dishevelment. But even before that became a big problem in her life, as a young woman — lat Fleming commented on this — she always went around with dirty fingernails. It's also, if you're an aristocrat, in a way you don't have to dress up for other people. I think that also goes hand-in-glove with coming from a certain kind of upper-echelon English society. Of course, Americans are much more obsessed with cleanliness and smelling good than the English. Have you ever met an English don?"

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"But that's a man, usually. An English don."
"Right, you expect women to be more fastidious. But of course the thing about Caroline is she could transform herself a the wink of an eye when she needed to; she could go from look ing slovenly to very stylish in a few moments if she had to go to dinner party. She certainly could bring back that incredibl when she needed to, but she didn't care that much about it.

I mentioned two photographs in the book. One, taken by Walker Evans, who for a time was Blackwood's lover, shows Lowell and Caroline and their son Sheridan at the breakfast table. The other photograph, taken by Thomas Victor, shows Caroline and Lowell with their son and Caroline's daughter Ivana. I said to Schoenberger that in both these photographs the subjects, even young Ivana, all look "rather wild and crazy.

Schoenberger did not disagree. She said that Lowell said about the Thomas Victor photograph, "that he thought that picture made them all look like white trash, like trailer folk Which is so ironic — with the bloodlines of the Blackwoods and the Lowells. But it is a fascinating photograph. They have a great deal of vividness and aliveness. And they also look a lit

Robert Lowell dedicated The Dolphin to Caroline, a series of poems, writes Schoenberger, that clearly were inspired by her. "In poem after poem," Schoenberger writes, "Lowell apotheosized

Caroline as a dolphin figure who inspires and guides his craft."

About the book, Schoenberger said, "I think The Dolphin is a difficult book, but an extremely rewarding and powerful book. Because Lowell made his own life the central source of his poetry, he's a writer you have to read with the knowledge of his biography. And the more I knew about Caroline, the more I appreciated and loved his poetry."

I said that after reading lan Hamilton's biography of Low

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unteers from San Diego, and Cali

forma militia. A narrated slide show

the story of the war in Mexico and

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reens throughout the day, telling

ell and now Schoenberger's book about Caroline Blackwood, I couldn't help but feel that Lowell and Blackwood needed a

couldn't reproduce the that Lower and blackwood needed ananny to come in and take care of them.

"The children? Schoenberger saked.
"No," I said, "Caroline and Robert Lowell."
"Ah," Schoenberger said. "Yes. They needed something.
Lowell needed Elizabeth Hardwick; het provided that organized domestic setting, and Caroline provided excitement. But Low-ell didn't need excitement; he had it, he was it. And I think he recognized that. I think the tragedy of that marriage was that they loved each other very much. But they couldn't live together. They needed somebody who could give some kind of order to that household."

"It's amazing," I said, "that they lived together as long as

they did, I thought. And that they meanaged to have a child.

"Yes, I know it is. That they had resources made it all the
more possible. Because they were also going back and forth
between the States and London and the countryside, a lot of between the states and London and the countrystor, a for of traveling, a lot of upheaval. Moving is a nightmare, and then when you're doing it on top of taking Lithium, as in Lowell's case; and Caroline, of course, had back problems."

And there was her need, I said, "for the booze."

"Yes, and the alcohol, on top of all that chaos, it's amaz-ing that they survived that period of their lives. One of Lowell's friends suggested to me that the chaos of that household brought on Lowell's fatal heart attack, that it was just too much for him

Caroline Blackwood, I said to Schoenberger, must have been a handful.

She was an amazing creature and way ahead of her time. in a lot of ways," Schoenberger said.

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# What Legacy Are You Talking About?

André-Michael Schub goes beyond the limits of the tolerable.

he La Jolla Chamber Music Society's SummerFest started off with a new artistic director, violinist Cho-Liang Lin, taking the place of David Finckel and Wu Han. Lin maintained many of the former regime's best REVIEW

innovations, and added good ideas of his own. His personal partici-pation in a large number of the oncerts constituted a special bencfit, for he is one of the world's foremost violinists (listen, for example, to Lin's recordings of the Sibelius and Nielsen concertos).

One of the new director's ideas (presuming that it was his) left me deeply puzzled, hower Something David Finckel and Wu Han alw deserved praise for was the coherence of their ogramming. They would certainly not have n able to make heads or tails of the title ap pended to the two opening programs this season (as well as to a third the following week): "Brahms and His Legacy." A single composition of Brahms on each program was accompanied variously with works by Faure, Prokofiev, Debussy, Stravinsky, and two of the festival's resident composers, Mark O'Connor and Steven Mackey: every one of these composers wrote in a style that not only had noth-ing at all to do with Brahms but that was in fact militantly anti-Brahmsian. "Brahms and His Legacy II" even included the E-flat Piano Quar-tet of Mozart. One would like to know what traits Mozart could have inherited from Brahms.

Whatever cockamamie theory was intended by the rubric, Brahms at least was well served by the performances, which involved many of the ame superb chamber musicians SummerFest has brought to San Diego year after year. The Opus 18 Sextet and the Opus 111 String Quin-tet, which represent the composer at both ends of his creative life, received inspired readings, enlivened by some rather surprising differences of character. The B-flat Sextet is a work of youthful grandeur and nobility, but under Lin's leadership (he played the first violin part) it took on a centler, more inward, more intimately Roman quality, an approach the other musicians shared

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Cynthia Phelps and Michael Tree, and cellists Carter Brey and Ben Hong). Brey's final reitera-tion of the Andante's stupendous, heaven-aspiring theme was like a heart-broken whisper, all pas-

sion spent — an unusual interpretation, exquisitely played, that made one experience the mu-JONATHAN SAVILLE sic with unprecedented poignance The late G Major Quintet, in

contrast, is usually heard as Brahms's genial, re-laxed farewell to composition (he actually had several masterpieces still in him, of a more auseveral masterpieces still in film, or a more au-turnual cast). But, taking their lead this time from the intense Mark Kaplan (known from the Golub-Kaplan-Carr Trio and from such recordings as his impassioned traversal of the Schumann Violin Sonatas with Anton Kuerti), the ensemble — once again including Takezawa, Tree, Phelps, and Brey — thoroughly recast the work, giving it a taut energy and blazing, exuberant optimism that made it not merely a graceful and cheerful ap-pendage to a great career but a proud triumph.

The two programs began, respectively, with Faure's Dolly Suite for piano four-hands, and the Mozart K. 493 Piano Quartet, in both of which pianist Andre-Michel Schub performed. Schub, in fact, was the festival's principal pianist this sum mer, appearing in almost all the chamber works that included piano — with not completely consistent results. He is a highly intelligent musician with an unfazable technique; he always plays well, but his temperament does not seem to suit all types of music. His playing is taut and concentrated, rather than highly nuanced and expansive: think of Rudolf Serkin, not Artur Rubinstein. Explosive ower seems to be his natural language (as per-rmances later in the festival demonstrated), while lightness and emotional finesse in a score do not evoke his most sensitive responses. The other per-formers in the Mozart — Lin, Phelps, and Brey — adapted themselves to this limitation, so that K. 493. while stylish, shapely, and generally pleasing, never quite found its natural voice. The playing was lively, and at times even sparkling (the clarity and even

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ness of Schub's passage work was admirable), but one missed the sense of serene affirmation and unconflicted happiness permeating the music. In the Fauré, Schub collaborated

with young pianist Helen Huang in a reading of this amusing, debonair, light-spirited jeu that treated it like a grimly earnest exploration of profound musical values. There was scarcely a touch of true warmth or gaiety here: no play-fulness, no tenderness, no Frenchness. This music is better known in the sensitive orchestration by Henri Rabaud, but it is at its sweetest and wittiest in the original piano version, something the Schub-Huang performance did not make evident. (If you want to hear what the four-hand Dolly should sound like — and should feel like - listen to the recordings by Kathryn Stott and Martin Roscoe, or Jean-Philippe Collard and Bruno Rigutto, or Noel Lee and Christian Ivaldi.) By the way, nowadays there are a lot of

musicians who have never been taught how to restrain their facial expressions while playing — indeed, who don't even suspect that this is something to be desired. There's obviously nothing concertgoers can do about such a change in the culture of musical performance, and we simply have to put up with it. But I must say that, for all his indisputable artistic virtues, when it comes to face-making André-Michel Schub goes beyond the limits of the tolerable. Those hideously ugly grimaces, as though be were passing a kidney stone, are just too much to bear. Yes, one can close one's eyes (even though one really would like to watch Cynthia Phelps). But then a monstrous fascination gnaws at one's mind — IS HE STILL DOING IT? — and curiosity finally pries one's cyclids open at precisely the moment when Schub is at his most terrifying, like a reptilian fiend sud-

denly bursting through a spaceship windshield on an unsuspecting Sigourney Weaver. Argghhh: The resident composers represented on these two initial programs were Mark O'Connor and Steven Mackey, two radically different kettles of fish. (Bruce Adolphe, a kettle of still a third kind, would appear at later concerts.) O'Connor, who was once a delightful country fiddler but who has in recent years become a "crossover" artist, was represented on "Brahms and His Legacy I" by four of his compositions for string trio (his col-

SummerFest: "Brahms and His Legacy I and II" Sherwood Auditorium (La Jolla Chamber Music Society)

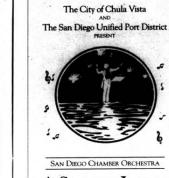
(La Jolla Chamber Music Society)
Faurt, Dolly Sutte, Opus Sco O'Connor, Appalachia Waltz,
Old Country Fairytale, Poem for Carlita, Vistas, Brahms,
Sextet in B-flat, Opus 18 and Quintet in G. Opus 111; Mozart,
Paino Quartet in E-flat, K. 493; Mackey, Physical Property.

laborators in the performance were violist Tree

what is crossover? Well, let's suppose you take two different kinds of creature — a chicken, say, and a rabbit. You slit both of them open, gut them, and then sew the two skins together. What them, and then sew the two skins together. What you have then, as the Yiddish saying goes, is "nisht a hen un nisht a hare," which is to say "neither one thing nor the other." Moreover, the combination

is completely hollow. And dead.
At Sherwood, O'Connor rambled on inter





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minably about each of the four ent views he can see from his writing-room in North County, and other such stuff; and as a culmination he then let the audience hear the monotonous. sentimental string sounds that had been inspired by these thoughts. The amorphous at-mosphere of goopy sweetness was given scarcely any shape by structural ideas; one listened in vain for a crackle of creative vigor, or even for a bit of rhyth-mic pep. No bluegrass combo would have tolerated a single moment of it: and there's no reason that an audience wait-ing to hear Brahms should have had to listen to it either.

O'Connor seems like a nice, gentle, unassuming guy. He plays with a sweet tone and fine intonation. He conducts a fiddle conference of national significance. But to keep a listener's attention, music — whether in the hills or on the concert stage — re-quires more than a vague feeling, a picturesque image and some random lyricism. And in a composition with pre-tensions to be taken seriously. harmony and counterpoint are not intuitions but crafts. In contrast, Steven Mackey.

who is on the one hand an electric guitarist and on the other a professor of music at Princeton, seems to have a sure sense of the difference between these two callings, as well as being a thorough professional in both. The stature of his jazz or rock playing is something I can't judge; but his quintet for electric guitar and string quartet, Physical Property, which he performed on "Brahms and His Legacy II" with Takezawa, Kaplan, Phelps, and Hong, is a brilliantly crafted composition, exhibiting the formal position, exhibiting the formal inventiveness and complexity that define serious music. No pretense at crossover here: Phys-ical Property belongs firmly in the modernist tradition by which classical forms and structures are colored by sonorities and ideas derived from demotic culture (folk music, "ethnic" music, pop music, and — most produc-tively — jazz), without losing the rigor and autonomy of their own

The work itself is a motoric tumult of nervous, agitated. melodic, and rhythmic motifs integrated by repetition and contrast, and given vivid programmatic impact by sounds grammatic impact by sounds suggesting (as the composer's printed program notes told us—Mackey, bless him, keeps his mouth shut on stage) the exhilarating liberation and the breathtaking scoops and slides of freestyle kiline. Knowledge of freestyle skiing. Knowledge of the experiences represented in the music may give an added dimension to one's way of hear ing it, but (as even in the far more elaborately program-driven works of Berlioz, Liszt. or Richard Strauss) Mackey's compositional imagination can stand on its own. The performers — most sen-

sationally the demon-possessed Takezawa — responded to the

irresistible drive and vitality of for me, my only reservation (on ponent that is clearly dearest to the composer's heart: the elec-tric guitar. I know it's his instrument, and I understand the expressive atmosphere he want create with it, and I realize tha my dislike for its unnatural, dis torted sounds is a matter of personal taste. But I still think this impressive piece of musi could be equally effective, and less rebarbative to the only kind of audience that will ever lister to it, if Mackey could find a substitute among more norma inet, for example, or maybe a

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information online at www.Sanl/hegoReader.com/by clicking on the events section.

Have Guitars, Will Travel, the Ma susaka Commercial High School Guitar Orchestra travels to the Mira Costa College Theatre to present a concert at 7 p.m. on Friday. Au gust 24. Orchestra members play soprano guitar, alto guitar, cembali guitar, prime guitar, bass guitar, con trabass guitar, guitarrón, and bass vi olin. The orchestra will perform orig inal selections by Japanese composer for guitar ensemble, as well as Amer

and Mexican folk sone rean and Mexican folk songs.

Tickets are \$7 general. Find the campus at One Barnard Drive; call 760-795-6612 for information.

GCANSBUR.

Acclaimed Soprano Sarah Lopez performs opera and musical theater selections on Sunday. August 26, at 3 p.m. in Schulman Auditorium at the Carlshad Griy library (1775 Done Lanc). Takets are \$25 general. Meet the artist during a reception following the connect. For tickets, dial 260–434–2881 or 760–602–2060.

Guest Organist William Lullo per-forms for the ongoing concert series in Spreckels Organ Pavilion on Sun-day, August 26, at 2 p.m. Free. Call 619-702-8138 for additional infor-

mation. (BALBOA PARK) Classical and Spanish Guitar Pieces are promised when the Pacific Clas-sical Guitar Trio performs on Sun-day, August 26, at 2:30 p.m., in the third-floor auditorium at the San Diego Public Library (820 E Street). Trio members include Bob Ross, Bob Torres, and Richard Kersulis. Free 619-236-5810, (DOWNTOWN)

The End Is Near, the 14th Interna tional Summer Organ Festival closes with a concert by (former civic) orwith a concert by (former civic) or-ganist Robert Plimpton and the San Diego Master Chorale on Monday, August 27. The music begins at 7:30 p.m. in Spreckels Organ Pavil-ion. Call 619-702-8138 for informa-tion. Free. (BALBOA PARK)



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# **Genesis Nude**

"Painting, which originates in the mind, wants to be believed. Photography, which originates in the physical world, is automatically taken as truth."

ast September, an amateur French archaeologist discovered a cave covered with engravings — scratchings and gougings would be more accurate — that may date back as far as 28,000 BCE. (The oldest known cave paintings, at Lascaux, are 18,000 years old.) In addition to large ensemble friezes — one of them 25 yards lone - of bison, deer

and other animals, the cave walls bear crotic images and drawings of women known to exist in only REVIEW W.S. DI PIERO one other prehistoric cave. It would seem that practically from the beginning of human consciousness, we were making in ages of our naked selves.

Several years ago I went to an exhibition of nudes by Larry Friedlander, one of several nov middle-aged photographers who have followed the lead of Robert Frank. I'm a great admirer of Friedlander's way of canting into urban and small-towr experience, and his images of workers in the old rust-belt towns of the Ohio valley are unequaled, but the show was disappointing because instead of nudes. Friedlander made images of instead of nudes, Friedlander made images of women (one of whom happened to be Madonna when she was a young nobody) who had just taken their clothes off. They weren't in the nude, they were naked. An artist who had so vividly

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Contemporary photographers working with traditional subject matter sooner or later have to deal with predecessors. Anyone who makes im-ages of mountains has to go through or over Ansel ages of mountains has to go inrough of over vises.

Adams. If you photograph motorcyclists you have to get past Danny Lyons's great biker series. A photographer of social conscience who wants to

be original has to deal with Lewis Hine, Jacob Riis, Walker Evans, and Dorothea Lange. The nude may be the most challenging subiect, not only because it's nearly

30,000 years old, but because it has been so com-pletely reimagined in our own time by Edward Weston. The Connic Imboden exhibition. *Beauty* of Darkness, on view at the Museum of Photo of Darkness, on view at the Museum of Photo-graphic Arts and representing 12 years of her work, demonstrates how an artist can take this over-familiar motif and revision it into some-

thing fresh and meaningful.

In photography the body usually isn't treated as a part of nature or made up of nature, except maybe for police photographs and pictures of the dead such as Mathew Brady's It's treated as "human nature" or as an object. Even when her pictures have a high formalist finish, Imboden never lets us forget that the body is and is of nature. She uses the elements as sculptural tools. In the mid-1980s, she began to photograph bodies rising from underwater — from a flowing stream



Untitled #5441.6, 1993, Connie Imbodes

"Connie Imboden: Beauty of Darkness," through Sunday, September 30, Museum of Photographic Arts.

or a "kiddie" pool - using the water as a lens to or a kiddle pool — using the water as a tens to stretch or shrink or opaque the object and the waterline to carve exposed flesh. The saturated blacks in these pictures — the blackest blacks I've ever seen - are a kind of surgical instrument that isolates body parts and crafts the body's sumptuous curvilinear rhythms. In Dead Silences, an arm rises from an infinitely deep pool. Be

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cause of the natural distor of the water, the arm looks absurdly long, elastic, jointless, levering up the realistically modeled hand. Like so many of these images, it's a picture of

nergence. Imboden pushes the limits of the medium. The distortions in her work make it appear that she manipulates the negative when in fact she practices a dis ciplined "straight" photog-raphy. What's reflected on the ground glass is what we see in the printed image. She's aware of how far she wants to push and of the art-historical con text of her ambition. Her work is partly a response to 17th-cen ury Mannerist painting: "The Mannerists tried to find the edge where the exaggeration was still just believable. I am looking for the other side of that line — where the magni-fication is just bizarre enough. Painting, which originates in the mind, wants to be believed. Photography, which originates in the physical world, is automatically taken as truth.

In addition to using water for its absorptive and reflective qualities, she experimented by putting actual mirrors in the water, creating a three-tiered layering of effects. In the early 1990s, frustrated by her own successes and feeling derivative of herself, she stepped out of the water, so to speak, and be-

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True mystery in art strikes suddenly by momentarily rein-venting the world, then in ar Orphic way charms us into a sustained and at times obsessive attention, which continues to yield up meanings. Imbo-den's work is, in this sense, mysterious. Her images can look like land masses or celes-tial phenomena, but illusionism is never the point. What matters is mythic feeling for primeval conditions, stirrings, emergences. In one picture the figure behind the mirror, be cause of the striated scrapings, seems half-transformed into a birch tree. In another, the nude is sheathed in arboreal life. Such pictures are photographic equivalents (not illustrations) of Ovid's Metamorphoses origin stories and stories of men turning into trees and

strangest and most grotesque. and there's more pain in it. She photographs inside and outside a large pool, sometimes with mirrors. In one image a gaping mouthful of teeth strains upward from an agonized torso. Others show the body shaped - or mis

wants to both recall and surpass the extravagant contrapposto poses of Mannerism. In fact, the most apparent influence on this work is the modern Mannerist painter Francis Bacon. Imboden picks up on Bacon's doubling. smearing, and destabilizing of the image. She even gives a head posed behind a mirror the bleared features of a Bacon portrait and has created a pho tographic equivalent of his whisked, beaded brushstroke. To judge by this selection,

Connie Imboden, whose work I didn't know, keeps revising her store of mythic imagery. She can make a nude look like remains preserved in peat When she photographs human skin, we're reminded of our an-imality — a hand shot in extreme close-up looks like elephant hide. She poses parts of the body, sometimes difficult to identify, to look like ancient fetishes or astrological instru ments. The most distressingly beautiful picture in the exhibi tion is of a looming porcine form pulling a female figure up from a boggy surround, an im-age of humanity pulled into existence by a demiurge, a Pig



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paintings and Alo Munizar pho-tography. I arm Karen McGinthe-tography i arm Karen McGinthe-tography i arm Karen McGinthe-standing Fivalid Artists\* dwo Mos-sec artwork by students from the Ann Dales Heimentar School. Meet the artists during a recep-tion planned on Friday. August 24, 6 p.m. Regular gallers hours are 10 a.m. to 4 pim. Tuesday through Saturday, noon to 4 pim. on Sunday. For more information, call 191–246. For more information, call 619-236-0011, Admission is \$3, (BALBOA PARK)

"Generations" — featuring paintings by Charles D. Rucker, Albert Fennell, and Kadir Nelson — is on exhibit at Jered's Fine Art Gallery on August 25 and 26. Meet the artists I p.m. on Saturday. See the work from 11 a.m. to 5 p.m. on Saturday and noon to 5 p.m. on Sunday. The A "Celebration of Colors and Tex gallery is located at 4752 Federal Boulevard (near 47th Street), For

6975. (SOUTHEAST SAN DIEGO) "More Stories" are told by artists in recent work on exhibit through Satirday. September 29, at the Nex Door Gallery, Boost uses found and

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Murray

semblages," while Hansen tells h tales with "metaphorical chairs" and a new "Bed" series. Meet the duo during a reception

set for Saturday, August 25, at 5 p.m. Find the gallery at 2963 Beech Street (between 30th and Dale Streets). Gallery hours are noon to 5 p.m. Wednesday through Sunday. 619-233-6679" (GOLDEN HILL)

His "Creativity Seems to Know No Bounds," and Osage artist Rod Bearcloud Berry will visit the South ern Indian Den on Saturday, Ar gust 25. from 10 a.m. to 4 p.m., to gust 25, from 10 a.m. to 4 p.m., to discuss his paintings, sculpture, and other creative exploits. Find the Den at the Ferry Landing Marketplace, 1201 First Street; 619-435-3561.

"Illuminations" by Gerrit Greve go on exhibit in the Hyde Gallery at Grossmont College beginning with a reception on Tuesday, August 28, at 7 p.m., and continue through Friday. September 21, Greve "Yest to honor the many paradoxes of reli-gious experience," in his work; the show represents over 20 years of crossions.

800 Grossmont College Drive allery hours are 10 a.m. to re30 p.m Monday through Wednesday, 10 a.n. to 8 p.m. Thursday, and 10 a.m. to 2 p.m. on Friday. For information, call 619-644-7299. (E. CAJON)

"Himself Beheld" is a series of paintings "focusing on the fragility of the male image in art and society." ays artist Maryann Luera. The show urated by Carlos M. Herrera, Jea tures a reception for Lucra in the San Diego Mesa College Art Gallery next Thursday, August 30, at 5 p.m., fol-lowed by a lecture by the artist at 7 p.m. (in the LRC library room 435). See the exhibit through Friday

September 21.

Regular gallery hours are 10 a.m. to 3 p.m. Monday through Wednesday, noon to 8 p.m. Thursday, and Frida by appointment. For more in formation, call 619, 388–3829. Find the campus at 7250 Mesa College Drive, (NEARNY MESA)

tures" is on offer when artists Carre Ridgeway and Jim Reeves exhibit their work through September at the Rancho Santa Fe Gallery (6004 Paseo Delicius). Meet the duo during an opening reception planned next Thursday, August 90, at 5 p.m. Reg nore information, vall 619-52 ular gallery hours are 11 a.m. to 4 to p.m. Tuesday through Saturday 858-759-1545 (BANCHO SANTA FE)

California Center for the Arts Mu California Center for the Arts Ma-seum, the new annual series "Public Projects" places temporary and semi-permanent scuptural installations on the center's 12-acre campus. Arists selected will include regional artists from San Diego and Lox An-gles, plun sational and international artists working in a variety of media. The first sculptures in the series are those of San Diegon Kenneth Capps. Twenty metal sculptures can

Capps. Twenty metal sculptures can be viewed through March of 2002. They have been sited by the artist and eum curator around the cer ter and in adjacent Grape Day Park. This is one of the largest displays of Capps's minimalist works

The museum is located at 340 North Escondido Boulevard; 760-839 4120. (ESCONDIDO)

Mingel International Museum of Folk Art, crinicaling with the strick Stath birthday, "Eighty-Eighty Fall Turnings." A Remogenee of Reb Stock Managers, "A Remogenee of Reb Stock State Program turning words as a holdy on his family farm, where he made basefull bark, hours dippers lose, and synthes, the remode has feel bood while internal on a samp through the state of Mingei International Mus

by this fiber artist (who happens to be Stocksdale's wife). Both shows con-

clude on Sunday, September 23. Venini - Glass and Design in a World Perspective" centers on the work of the Venini factory in Venice The exhibition also contains art glass by contemporary artists and by Lou Comfort Tiffany, as well as example of ancient Egyptian, pre Roman, Ro-man, and Islamic glass. Art glass by Benjamin Moore, Marvin Lipotsky, and Dale Chihuly, all of whom hav

worked at the Vennii factory, are also included in the show, which closes on Sunday, January 6, 2002. The Minger is loc ated on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK) Museum of Contemporary Art,

Downtown, the diverse works of a To-mana based consortium of artists and designers whose work encompasses fine art, architecture, clothing, graphs design, and electronic music are gat

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ART MUSEUMS

ered in "Torolab: Laboratorio of the Future in the Present." Torolab—its name a play on the Spanish words for 'laboratory' and 'bull'—was estab-lished in 1995 as a socially regulary office workshop committed to examining and elevating the quality of life for existence of Tjuana and the trans-border region through a culture of sleeding-cally advanced design." The enhabit fea-ture environments, architectural featels, clothing, design objects, and sound installations by architects and artists Raúl Cárdenas Osuna, his wife Marcela Guadiana Cadenas, and other mem-bers of the collaborative. For this pro-

(DOWNTOWN)

based photographer and filmmaker Sharon Lockhart has created a body of

work investigating the tensions be-tween the often conflicting desires for

fispassionate observation of and em-

tional connection with the human sul

iect, "Sharon Lockhart" features ap

proximately 40 photographs and

multiphotograph series, along with the films she's created since 1994. See the

Golf" features a series of large-scal

Skeet McAuley: The Garden of

inoramic photographs of golf

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ject, Torolab engages the idea of the "Via Futura Urbana" (Way of the Ur-"Vae Fatura Urbaua" (Way of the Urbaua Future), creating, three ambient spaces. The show conclude on Tuesday, September 269, the Audit Andreas of the museum's holdings. "Selections from the Permanent Collection: The Permanent Collection: The 1970s," in view through Tuesday, September 22, suggests that the Way of the Permanent Collection: The U.S. during this decade. It was a time "dominated by a spirit of radical investigation centered on expanding the default of the Permanent Collection of the Perman A midcareer retrospective span ning more than two decades and sev eral continents is offered in "Philips Scholz Rittermann: Navigating b Light." All of the work included in the show is said to explore the element of show is said to expore the element of time; the artist is "particularly inter-ested in the conflicting perceptions an perspectives of the eye and the cam era." View the show through Sunday

era." View the show through Sunday, October 21. Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK) Expect to see work by artists regarded a leading figures in the period of the '70s Find the museum at 1001 Kettner

Oceanside Museum of Art, fifty year of Los Angeles art is celebrated with work by artists, faculty, and student associated with the Chouinard Art In Boulevard (at Broadway), directly across from the Santa Fe Railroad De pot, adjacent to the America Plaza trol ley transfer station, 619-234-1001. tute, an icon of contemporary ar during the years spanning 1921-1972 in "Chouinard: A Living Legacy." Pre-sented at three North County locations Museum of Contemporary Art, La Jolla, "Design from X to Z: Jerry Hir shberg and Nissan Design Interna 137 painters, sculptors, and ceramicist are featured simultaneously at the tional," explores the creative activity of Oceanside Museum of Art, the Kruglak the engineers, modelers, researchers, and designers of this San Diego based design studio. The exhibition explores Gallery at MiraCosta College, and the Bochm Gallery at Palomar Colleg design studio. The exhibition explores the design process behind the Nissan Xterra, one of the company's best-sell-ing vehicles, and includes preliminary concept sketches, interior mock-ups, scale-drawings, and hand-sculpted day models. The exhibit also features the scale crawing company products or scale crawing and company products or considerations. Each venue highlights artists from dif-ferent periods of the school's history. with a Chouinard graduate curating the exhibition for each venue.

Find the museum at 700 Prospect Street. 858-454-3541. (IA JOLIA)

in and are recreated thro

At the Oceanside Muse At the Occanside Museum, Ed Hyun is the curator for "The Last Years. Third Generation Artists, 1956-1972," on view through Sunday, August 26. Find the museum at 704 Pier View Way; 760-721-2787. (OCEANSIDE)

San Diego Museum of Art, who was Anna Mary Robertson Moses? Grandma Moses in the 21st Century? Grandma Moses in the 21st Century? seeks to answer that question, featuring a large selection of her most important paintings. The exhibition charts the evolution of her style, providing the op-portunity to resumine her art on its own merits and in the context of mod-mant history. The show examines the ern art history. The show examines the degrees to which Moses relied on both memory and personal observation in rendering her subjects; also considere s the relationship of Moses' work to the tradition of American folk art as it existed in the early years of the 20th Century, as well as to the contem neous Regionalist movement. Al though Moses began painting at an ad-vanced age, her longevity resulted in a reer of more than 20 years, and this show concludes with her last mainting

(All Games)

KANSAS 894

LONESTAR 96

RIGHTEOUS BROTHERS :

JONNY LANG 974

LINK-189 9/15

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MONKEES 895

DESTINY'S CHILD 8/30

TRISHA YEARWOOD 94 & 95

STEVIE NICKS 894

Rainbow, created when she was over 100 years old. At her death in 1961, she had completed more than 1600 work of art. Take in this retrospective

Street, 858-454-3541, (A ROLL)
Museum of Photographic Arts, a facination with and fear of water fueled the creation of surreal images revealing the "reflective and distorting properties of water and mirrores on nude figures" in "Connie Imboden: Beauty O Darkness," on eithbit through Sunday, September 30, All of Imboden's photographs are unmanipulated glatin silvents and properties of the or art. Take in this retrospectiv through Sunday, August 26. Monks from Nepal are creating as original sand mandala in the museum' Asian Court as part of the museum' 75th applements Asian Court as part of the museum's 75th anniversary celebrations. Three lamas and one artist from the Nepalese Tupten Choling Monastery will be in residence at the monastery to create a 5th-Tro sand mandala alongside a spe-cial installation of a three-dimensional 5th-Tro mandala of Universal Peace. tographs are unmanipulated gelatin sil ver prints. "Seen from above and be low; the forms of Imboden's water images occupy varying relations to the surface of the water they are suspended This touring program presents the first opportunity ever in this country to si-multaneously view a mandala in both parency or reflectivity of that surface. ts three- and two-dimensional form An opening ceremony for the mandala takes place on Sunday, August 26, and the closing ceremony and dismantling of the sand mandala takes place on Satarday, September 8. The monks will

urday, September 8. The monks will work every day during that period to complete the mandala. The three-di-mensional mandala will be on view through Sunday, November 11. mensional mandala will be on view through Sunday, November 11.

"1-5 California: Four Decades of Contemporary Art" has been rein-stalled for viewing through Monday, March 18, 2002. The exhibit surveys art in California since 1960, with works grouped by media, thematic displays based on an idea, historical period or style, and a velection of period or style, and a selection orks from the 1990s by artists who have gained national and interna tional attention, along with a space

for viewing film and video The second rotation of Indian miniature paintings, gathered in "Ki ishna: Lover and Hero," picks up the story of the Hindu god Krishna (whe the previous exhibition of Krishna's childhood left off). These paintings tell stories of Krishna's exploits as a you man — as an amorous playmate, ar dent husband, and a heroic counselo

dertt hudsand, and a heroic courselor in wear "Called upon to manifest hir di-vine nature." Enjoy these paintings through Sunday, January 27, 2002. Museum admission from Au-gust 28 through September 5 is 75 centsf For additional information, call 619-232-7931, (BALBOA PARN)

Timken Museum of Art, the firs 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 Carlevariic Views of Venice" brings together paintings from public and private ollections in the U.S. and Europe including eight Carlevarijs works and comparative paintings by Gaspare Vanvitelli and Canaletto. The show is anchored by Carlevariis's Piazetta a Venice, a large oil on permanent dis play at the museum. See the show ough Friday, August 31. The museum's permanent col-lection includes European masters 19th-Century American paintings

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ANDIEGOREADER.CO Calendar THEATER THEATER LISTINGS

Theater listings and commer by Jeff Smith. Information is accurate according to material give us, but it is always wise to phone th theater for any last minute changes and to inquire about ticket availability. Many theaters offer and the military. Ask at the box

American Rhythm

For 12 straight summers, the Lamb's Players Theatre has show used one of its productions at the l vecum. This year, Lamb's also show, as its creative frame. Kerr Meads and Varida Eggington at I Isscum and at Lamb's Coronade theater. They wrote and onches trated Bounes and American Rhythm. Each combines songs or song betse, actually—with tory, and the songs, gain Striking, resonance in this context. Direct Meads has a genuine flair for the borner, and Engineering Strategies. format, and Eggington's arrange ments are always fresh and inter esting (she can stitch one song o of three or four). Talent runs al through the cast, especially Tracs lughes, who turns every assign ment, from "Blues in the Night" to Lina Turner, into a show stopper and Tom Stephenson as the genia on perform as if born for the role

Jeanne Reith Waterman's excellent stumes - from pseudo Edwar dian finery, to flapper, to Dust Bowl, to dark '90s mort chic — sweep through the history of 20th century fashion. Led by p or 20th century fashion. Led by anist Don LeMaster, the seven pecc back-up band propels the nicely paced, entertaining, and so propels.

isingly poignant evening to LYCEUM THEATRE, THROUGH SEPTEN 2 TO P.M. FRIDAY AND SATURDAY AT

Be Aggressive Annie Weisman was a che tive and banishing the negative. The latter includes grief, as Laura and her tather can't cope with her mother's sudden death. Nor does at Torrey Pines High. Her hilarious first play. Be Aggressive, turns her experiences into an apt metaphor inging far beyond rooting a team the play very well. Be Aggressi s victory. For Laura and Leylic, se or year is "the last a heer year When they graduate, life will cease r at best lose all meaning Se or, at best, low all meaning. So they seek the exerce of cherr, with "Bible belt intensity." Practically everyone in the play does some form of cherchading, soft the volume turned down. Laura's father puts positive spins on developing an endangered wetland, and the citizens of Vista del Sol (Del Mar<sup>2</sup>) cultivate harpey faces, mages of

and her tather break through be ause dramatic form says it's time The play's imperfect, but its trou bles are fixable and it's definite

worth seeing for its humor, for the nurror it holds up to us, and for sectorman es by lennifer Elise Cor as juded, worldly

LA JOILLA PLAYHOUSE, THROUGH A

GUST 26. THURSDAY THROUGH SATUR DAY AT B OD P.M. SUNDAY AT 7 OD P.M. MATINEE SATURDAY AND SUNDAY AT

falls flat with pseudo drama. Lake

the Plaids (and their clones in

Triple Especial), the sisters co

ain: they can't sine anymo

then sing great (especially Dutty's Until the Real Thone Come

Along" and Ward Land's "Stormy Weather" | Everything gets

trumped up then tossed away. The result is a musical revue with filler

CENTRE FOR THE PERFORMING ARTS, THROUGH SEPTEMBER 1, TUESDAY THROUGH SATURDAY AT 8 OO P.M. SUN

DAY AT 7:00 P.M. MATINEE SATURDAY

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The Boswell Sister

The night I caught the world-pre-miere musical, many in the audience stood and applauded the cur call. And the three singery playing the famous harmonizing sisters, are terrific. Michelle Duff Camelot
Christian Community Theater
stages Lerner and Loewe's musica
about Arthur, Guenevere, Sir.
Lancelot, and the rise and fall of
the Round Table.
MT HELD AMPHITHATER, THROUGH
CENTRALIES. IN DISPOSAY THROUGH
CENTRALIES. IN DISPOSAY THROUGH Anny Pietz, and Elizabeth Ward SEPTEMBER 1: THURSDAY THROUGH SUNDAY AT 8:00 P.M. Chalk It Up to Murder uses the same formula - reunior of a group of harmonizer

In HIT Productions newest mys-tery dinner theater show, Texas Ranger Slate Montana must find the truth, Did Butch Spikehorn kill Hank Anderson, as people have long believed, or way it someon

The Boys in the Band

ry Theatre stages Mart

Crowley's drama about gay life pre-Stonewall. Tim Irving directed.

BOULEVARD LA MESA, OPEN ENDET RUN, SATURDAY AT 7:00 P.M. FOR IN

FORMATION CALL 619 561 8673

cal. Jack Tygett and Joyce Schni STARLIGHT BOWL, THURSDAY AUGUST 23. THROUGH SEPTEMBER THURSDAY THROUGH SUNDAY AT

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Sym and there's a dead body in the next room. GRADES SET OLD TOWNEL CARDS. WEST SARE TO A DESCRIPTION. GRADES AND TOWNEL CARDS. SARE CONTROL OF THE STARES.

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presents the San Diego premiere of Divid Lindsay Alurie's comedy done Claire. She wakes up every morning with no memory, then decides to discover who she is: Scan Murray directed

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#### The History of America

(Abridged) Prizm Productions offers 600 years of American history in 90 minutes. told by three performer LITTLE THEATRE, MIRA COSTA COLLEGE (OCEANSIDE CAMPUS), THROUGH AU GUST 25: THURSDAY THROUGH SATUR

### I Love You, You're Perfect.

I Love You, You're Perfect, Now Change The longest-running off Broadway musical revue satirizes "sex, love, dating, and marriage," It starts with youth and ends with old age. with youth and ends with old age, moving from the cups of deepart toning, alled "Single Man Prompth"; In a marriage "Worlding Vows"; In senting at a familiar all "Carlo Work Internal" [1] and Eve With Thet". Directed with flare by Sam Woodhingse and is hore organised with searless thanking the carlo with the carlo with searless without the facility of the carlo with searless without the form of the carlo with searless without the carlo with the carlo with searless without the carlo with the carlo

they should move the show nex door, to the Lyceum Space, and situations: either lagging behind, or too far ahead, of love's eight ball.

as when Deborah Van Valkenburgh croons a country ditty in three-quarter time, "Always a it ain't such a bad thing. Through quiet insistence, expressing his tal-ents without fanfare, Steve Gunderson has become a local headliner. He doesn't have n looks, even wears a scruffy beard. for the show, but can every person he plays is real. This includes a sensitivity-challenged includes a sensitivity-challenged stud. "Why? Cause I'm a Guy?, a father adopting his shifd's lan-guage, and a vein slexing San Quentin convict determined to show a hesitant couple that mar-rage isn't a life sentence. (Note-due to popular demand, the Rep-has extended the show's run.)

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nystery takes place at Ted Ste

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The Laramie Project
On October 6, 1998, Matthew
Shepard hitched a ride with Aaron
McKinney and Russell Henderson.
On a back road overlooking
Laramie, Wyoming, they tied Shepard to a fenex, his arms outstretched like a crusifix, and purimeled him. He died five days later.
Shepard was experienced as here. Shepard was gay, his murder a hate rime. Tectonic Theater's excellent oral history focuses not on the

fined Laramie by an accident," forcing people to reexamine beliefs and values. The project's most ef-fective at recreating that turmoil. Also, by resisting closure, Laramie encourages the continuance of a of the free, that began on a back oad in Laramie in 1998 Critic's pick.

smedy, making up funny stuff or the spot, is difficult enough. Years ago, however. Keith Johnstone bought it'd be more exciting it done competitively. He got the idea from pro-wrestling ("where Terrible Turks mangled defrocked Priests, while mums and dads elled insults and grannies waves their handbags." National Com-ish Theatre, an offshoot of John-stone's TheatreSports (artistic di-rector Gary Kramer says the two to be Carlo Kamer Sase the two compare lake "aging and American boddedl", recentibles an attletin-cect more than an improv. Terms was unstorm, and compete on Association with the properties of the compared the most refreshing parts of the ontest: people acknowledged fail-re, abundantly, then forgot it). It made for a lively, often quit-

funny, evening. And Gary Kramer is one talented comedian. Worth a try STREET, MISSION HILLS, OPEN ENDED IN, FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFOR ION CALL 619 295 4999

Pop.Zing.Click.

Performance soloist Piper Sin-plays "multicolored plexiglass shovels, juggles Ping-Pong balls

ad libs sound scripted ("You don't have a butler? How do you eat?" the cast, especially Rick Meads as top cop Nick O'Brien, is at its best in this format. Shear Madness began in 1978. Along with physical comedy and malaprops (one cha acter gets labeled a "genital liar") the play derives humor from top cal and local references. Several raise nagging questions about the anything-for-a-laugh mindset be

Worth a try.

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crime, but on the hate, and how it

rippled through, and beyond, Wyoming. What emerges is the re-

verse, like a photographic negative, of Our Town. Plural voices discuss,

"Fast-paced, funny and

-San Jose Mercury News

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or hide from, real and implied vio lence. Actors make no attempt to recreate a person in detail, with discussion, about hate and the land ostumes and make up, but it doesn't take long to trust that we're doesn't take long to trust that we re watching the originals. Using a humble minimalism (which some stagy effects undercut), the produc-tion focuses on the word, with one of the strongest ensemble efforts ComedySportz changed its name, but its methods (and madness) re is about! NATIONAL "Brilliant . it's great fun for OMEDY one and all!"

-Hellywood Gazette

> from his mouth, and inhabits the fluorescent invisible man." MMPAC, 3010 JUNIPER STREET SOUTH PARK, THROUGH AUGUST 24: FRIDAY AND SATURDAY AT 8:00 P.M.

Shear Madness Mystery dinner theater minus the

meal. The longest-running nonmu sical in American theater history i set in a unisex hair salon in Mission Hills. In an upstairs apart ment, someone stabs erstwhile pi anist-diva Isabel Czerney with anist-diva Isabel Czerney with clipping shears. Whodunit? Up to this point the cast — performing a if on second base, unmiked, at Qualcomm Stadium — overkills Qualcomm Stadium — overkills every word, gesture, and joke. Then in a volte fae, the house lights come up, and the audience be-comes the detective. The show's core, and obviously the cause of its longevity, lies in the give and take between cast and audience. During the interrogation the actors. the interrogation the actors be come re-actors. They ad lib and

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or, Who Wants to Murder a Multimillionaire?

Let's get this straight: Basil and Petals Wilcox-Smythe will renew Petais Wicox-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, coswho invited Brenda Socrates, cos-metics mogal and Petals's worst enemy (or is she!), to the festivi-ties? And Basil and Petals's strangs on and his pal Maricella. ...what is that all about? Not to mention Jof frey and Sperus, behive-bouffantes event-coordinators (Petals likes theme events, like "Gireff: A Fu-peral"). Turns out these folk aren phones are down, a storm's out-side, and they're suspects in a mul tiple homicide. Each has enough motivation to make you ques not who - but who didn't - dur nit. Mystery Cafe Dinner Theatre' latest has a relatively loose script and a cast adopt at connect and ringing all libs, Imme Passarella, cone of the funniest people in San Diggo, again regions supreme in multiple roles (audiences be seared. Think your re-stirt Things, gain regions) and the state of the state and a cast adent at comedy and

how rolling, even when the script Worth a try. MYSTERY CAFE, OPEN ENDED RUN. FRI DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619:544.1600

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a river siew apartment for rent and
trapped prospective ternatis.
MBRA MESA THEATRE GUILD. THROUGH
SUPPLEMBER 15, FRIDAY AND SATURDAY
AT 8:00 P.M. MATINEE SUNDAY AT
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Six Tarantulas on Angel Food Caker The Greatest His The Play's the Thing Productions presents the greatest hist of its fix-annual Ten-Minute Play Festi-vals." David Kelso directed: oth ## PRIN HEATER. HIROGER AU GUST 26. HIRDAY AND SATURDAY AT SOOD PM. SUNDAY AT 70 OP W. HOR IN FORMATION CALL BSR 451-3971

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Rodgers and Hammerstein's popu lar musical, set in the south seas during World War II. WELK RESORT THEATRE, THROUGH AL DAY AT 8:00 P.M. MATINEE TUESDAY UGH THURSDAY, AND SUNDAY A 1:45 P.M

Stepping Out Full Circle Theatre Company preents Richard Harris's com about "a talent-challenged tap dance class of social misfits." Walt Stewart directed. PARKER AUDITORIUM, 750 NAUTILUS STREET LA JOLLA, THROUGH SEPTEM BER OF FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT



panache. Tarantara (the title comes from a song in Pirates of Penzance) begins at a brick-walled rehearsal hall. Through a long flashback, it tells the story of Gilbert and Suli-van, their collaborations, highs and downs. The format enables Lamb's to a time comes according to to stage comic opera excerpts — from Thespis (1871) to The Grand Duke (1896) — and permits Jeanne Reith to produce D'Oyly Carte quality costumes. The cast, led by David Cochran Heath, as the cur nudgeon Gilbert, and Poren Elias as the obsequious Sullivan, is quite strong (especially John Polhamu born to do "patter" songs, in a number of roles). The music and ics are rich, but the book, by Jan Taylor, is shallow, G&S bicket ally, with their pr Richard D'Oyly Carte, and each other. Even with gobs of exposition, we never get near G. nor S. (just a rehash of the basic at-tributes, but little depth, or how possibly the greatest musical col-laboration team of all time func-tioned together). Backed by inde-fatigable Cris O'Bryon on piano, the production's worth seeing, and the production's worth seeing, and hearing, even though the book, at best, is one-note. Worth a try.

Worth a try.

LAME'S PLAYERS THEATRE, THROUGH
SEPTEMBER 23; TUESDAY THROUGH
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SATURDAY AT 8:00 P.M. SATURDAY AT
4:30 P.M. AND SUNDAY AT 2:00 P.M.

A cross between improvisational comedy and Family Feud. Improv, making up a funny scene as you go along, is tough enough. Add com-petitive scene-making, with the au-

nana, the loser a "forfeit." Some a

had "Team Sports" — two pairs of players competed, taking sugges-tions from the audience; and "Go-rilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a batempts 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 out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read about making

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theater. And they put his pearls to good use. Their motto: "Remen per, when it's not funny, it's art Worth a try.

NATION CALL 619-465 SHOW

Triple Espresso: A Highly Caffeinated Comedy Hugh Butternutt's done his lour act at the Triple Espresso Coffee house 20 years to the day. While

patrons sip a house blend — "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 be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're "losers," they admit, but not "ordinary" ones. And. hey, their reunion could help them new sterring issues form their medioscrepts A formulais story line? Yep, Straight from Forecer Plaud. There's about ferover plaud problem, the thore comedians are tare too latentle to plas neight share acters. One's a whus at the painon, acters. One's a whus at the painon, acters to here's a whus at the painon. The tries is so talented, when the play has the third's a cat sherink magazine. The third's action plan of difficult to the third's a cat sherink magazine they are the planted of the planted o face searing issues from their

PORTON CRAND THEATRE AND EDURTH HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DEGO, OPENENDED RUN, WEDNESDAY AND THURSDAY AT 7:30 P.M. PRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL

A Vote for Murder

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"We are not gonna do a video just because a says we should." Sonn Sandoval, lead singer of P.O.D., has learned that

elling a million records can

Southtown, their first Atlantic CD, released in 1999, has

from directors who want to do a video for us. One of

them had P.O.D. cruising

That's been done before

around in a lowrider. I don't

want to show any disrespect to the director, but come on.

"We now get treatments

have its advantages. The

Fundamental Flements of

gone platinum.

band in a "vomit comet." "Now there's some serious special effects. We thanked them and said no. The band settled on

Francis Lawrence, who directed videos for Jane lackson and Aerosmith. Ho versaw the video for "Alive which is the first single from their second Atlantic album.

Satellite (to be released

When we got

out this week.

September 11). The video is

[Lawrence's] treatment, we felt he was the only one wh

actually knew the song. The

song is uplifting, but the video has a dark side to it. It's about a guy who has one of

then gets hit by a car and gets killed."

Sandoval said it is just a

the best days of his life but

the inside track

of "payable on death." "People always overanalyze us," said like 'Christian

rock rappers' or 'P.O.D. will rock the hell out of you.' Come on, guys, you can get a little more creative than that.

> to appear on a major stage at this year's Street Scene. But they staged an unadvertised appearance last

POD is the

only local band

Wednesday at Just Java in Chula Vista.
"That's where we started playing nine years ago. We ust wanted to do a free show

tried to be as punk rock as possible. People came down from as far as Carlsbad. The cops came. We had to stop Sandoval said after their

Street Scene appearance, P.O.D. heads out for a tour of Europe. One insider said an all-San Dicen bill of P.O.D. Fenix TX, and Sprung Monkey is being organized for a U.S. tour. A spokesman

P.O.D. will headline its own U.S. tour October through December but that details

and dates have not been

WILL SUCCESS SPOIL P.O.D.

Barndon Maine, 20, was

one of those at the Just Java

show. He credits P.O.D. for

inspiring him to launch his

They opened a lot of

Christian band could make it

Maine reasons that it would

members to stay Christian. "

With the women, the money

and the fame.... I heard stories that Amy Grant sold

out, but I don't know that

in a secular world." As P.O.D.

own Christian rock band.

doors, showing that a

ontinues to get bigger,

be harder for P.O.D.

imagine the temptation

would be overwhelming

Pound Foolish

September 9 at the San Diego Street Scene and appear September 14 on The Tonight

- Ken Leighton

personally. P.O.D. has stayed

said Sandoval, "But that's

true if you're a plumber or you pick up garbage."

"Every day is a challenge,

"If you hooked San Diego up to an EEG, it would flatline." Street singer Randy

Brook contends that tranquillity has robbed the local culture of its vitality. "To get a place this pleasant and enjoyable, you're going to give up the element volatility, which is the stimulus of creativity You know how rose grow out of manure? When you have chaos, it's a stimulant to creativity, L.A. has a tremendous creative

edge Brook has played and lived on the st and San Diego. He says there's more money to b made busking in L.A., but he can pay for his Point Loma apartment by playing for tips in the Gaslamp. "I used to drive limos. A

year ago I decided to suppor myself from entertainmen Brook said he moved

m L.A. four years ago.
"I first started playing in La lolla in a storefront across from the La Valencia Hotel. dressed up to look like red velvet curtains. It had fancy



RANDY BROOK FEELS SAFE

lighting and a ledge you can on. It looks like a stage When I would apply for nightclub work, I said I orked at the Red Velvet Lounge in La Jolla."

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# The Chula Vista band also coincidence that the video's turned down a music-video concept that would have the storyline is reminiscent of the band's name, an abbreviation for Atlantic Records said Gaslamp Quarter...

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Brook claims San Diego can be rough on street performers.
"San Diego has on their

books municipal laws that are extremely unreasonable. I found it out the hard way. If you play in front of a business that doesn't want you around, they will call the cops, and whether there is really a legal justification or not, the police are gonna look for a way to move you away." But Brook, who makes his

living playing Bob Dylan covers, said the sometimes snooty seaside community was usually friendly, "La Jolla is the most artistically oriented community in San Diego... If they don't get a complaint, they aren't gonna bother you.

But he decided to move on to the Gaslamp, because La Jolla, he says, "dies about 10 p.m.

He now sets up shop in front of a wig shop at Fifth and Market.

"I had a problem at first The police were under the impression that it was illegal to use an amplifier in public

sidewalk or to occupy a doorway of a business that's closed. My problem is I do a lot of soft songs that you can't hear without an amp especially against the traffic. And if I'm out there eight hours a night, there's no way I can stand and perform that

g. Brook was told to get rid of the chair and the amp. "After two weeks of not

playing, I was in danger of losing my apartment. I went to the Internet and checked the municipal

code. They wer misinformed." Brook said his faith in the SDPD was restored by Lt. Mike Hurley. "I did some

day labor at Labor Ready. said Brook, "I had just come from a construc-tion site. I was filthy. Lieutenant Hurley treated

me like I was a preeminent businessman. He was completely gracious to me. I explained the problem. I showed him the downloaded municipal law. He said, Tm. gonna talk with the supervisor of vice detail and check with the city attorney,

but I think you're right. Brook said he got the police to change its enforce ment policy; he made it okay for musicians to play amplified music on a sidewalk while sitting on a chair. (He uses a battery-

powered amp.)
"They were wrong, but
they corrected themselves... Cops are now honoring these same rights for other people. performers are coming to the Gaslamp.... And as far as I am concerned, the cops don't hold a grudge." Brook says he feels safe on

the street. "There must be

SLEDD'S WORTHY OF A FREE VIDEO

hidden cameras [in the

Gaslamp|. As soon as a fight breaks out, ten cops on bikes or in cars show up. Time and

again. I have seen someone

busted for an open contained

r getting in a fight." Randy Brook appears 8

p.m. Friday and Saturday

nights at Fifth and Market

KUSI 9/51 occasionally presents live bands on its morning news show. But Jacobs said Fox 6 produces videos that take up to six hours to tape and five hours to edit. "During the week, we produce stories that are

The local TV news

now in the business of

department that brings you stories on penis enlargement

and vaginal reconstruction is

creating MTV-style music videos featuring local bands

Each Friday during its noon

newscast, the station airs For Rox, which features a new

music video put together by

the Fox 6 news crew.

"This is the only station in town that puts that much into it," said Fox 6 assistant news director Mark S. Jacobs.

ethical and nonstaged. But once a week we tell our photojournalists to create their own storyboard for a music video that tells a story." Jacobs says he and two other Fox 6 photojournalists specialize in music videos. "If you were to go out and

have these videos created somewhere else, it could cost you \$10,000 to \$20,000." He said Fox 6 does not charge the bands. On September 14, Fox 6 will bring in someone to exclusively host the Fox Rox segment. Jacobs said he considered 91X morning personality Chris Cantore and SLAMM editor and

Johnson, Jacobs said he tapped Johnson for the job.

"After the video airs, Troy

will interview the bandmem bers. Troy told me he has a list of 40 bands he wants to bring in.

Jacobs said the final selection of the bands for Fox Rox will still be made by himself and producer Miranda Bro

"I think Fox Rox had the reputation that we would take anybody who asked We're going to be more selective now. I think we can rely on Troy to filter through

all the crap, Jacobs said he was he made for Peter Pupping. Agent 22, and Con-

"On any given night you've got eight or nine bands playing in San Diego who are worthy of their owi video. I'm looking at Incredible Moses Leroy, Tristeza, Rocket, and new bands like Icons and Rochelle, Rochelle. The difficulty is going to be convincing labels who have signed local acts that this isn't gonna suck. And it doesn't. Labels are notoriously anal when it comes to controlling

with these bands, I know what's cheesy and what's not After a couple of | Fox Rox we make bands look good. For every blink-182 out there there are 100 bands who are Diego."

- Ken Leighto

"That news is so old, it's older than black pepper." Ike Turner is tired of talking



about his tumultuoi relationship with his 11th wife Tina. "I say to people 'Get a life, it's a new day, it's new world."

But Turner says he is

haunted by "one big mistake.... I signed away my rights to Walt Disney [for the movie What's Love Got to Do with It?] I also signed away my rights to sue them. They made a villain out of me." Turner said some parts of the 1993 movie were fabricated. "Some guy wrote up in the paper that it's nobody's



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business but Ike and Tina's. Now my life is totally In June, Turner released

Marcos. It was called "one of the year's most striking albums" by the L.A. Times. (Turner's Connecticut record company, in setting up press interviews, pointed out that this year is the 50th anniversary of the release of "Rocket 88," heralded by many musicologists as the first rock and roll record.)

Turner's studio is filled with photos of him and blue great Pinetop Perkins, rock pioneer Little Richard, and Sun Records founder Sam Phillips. He shares his home with girlfriend Audrey Madison. "I'm through with marriage," says Turner, who split from wife number 13 last year. Jeanette, who still lives in North County, was with Turner for 12 years. Last year she claimed she left Turner partly because he had trouble being faithful.

"Oh, we worked everything out," said Turner,

"Is that what he said?" Jeanette responded without

elaborating. Turner, who turns 70 in November, says he has been drug- and alcohol-free since an 18-month prison sentence in 1989–'91. He said his interaction with police is different than it was in the '70s and '80s. "They see the license plates that say IKE REVU. I think they pull us over just to meet us."

Many North County bar employees expent sightings of

employees report sightings of the legendary talent scout. bandleader, keyboardist. guitarist, singer, and song-

"I go anywhere there is entertainment. Sometimes I go to the Belly Up," says Turner. "In Carlsbad I go to the Covote Bar, the Alley, or the Boar's Crossing. The other night I saw [bluesman] Roy Gaines at that little bar like to sit in with bands unless it's someone I really,

really know. nine years. Turner said local dates with his band are infrequent. "I think the last ometime soon. I think we've played everywhere else but

home." Turner has an agent who gets gigs for his ten-piece R&B band. "We just got back last

ALOHA SAN DIEGO

near Humphrey's, But I don't

A San Marcos resident for time we played was at the Street Scene four or five years ago. I will play around here



night from Duluth [Minnesota]. Last month we played for 125,000 people at the Chicago Blues Festival. We played in Ottawa for 40,000... I get recognized everywhere I go. Even up in Sun Valley, where it ain't nothin' but Mormon or whatever you call it. When I whatever you call it. When I was a little boy in Mississipp I would see the cars on Highway 61 and I would wonder if it wouldn't be great if all those people knew who you was. You should be careful what you pray for. You might get it. - Ken Leighton

CD review: The X-Impossibles, White Knuckle Ride, Cargo Music/Headhunter HED-096

place on Earth." Thank you. (Tryin' t' get the lowdown or

"Click to download a PDF file of The X. Impossibles Bio. Well thanks, I will. "In order to

view PDF files. you must use PDF-reading software. Happily, the PDI reader software i free!" Um well...don't kno bout happily...

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directly. The DOS version is out of date and will not worl with files," Uh...I think I'll

PINK-KNUCKLED PUNK ROCK

So where were we? With SOUNDS and a little bit o' SIGHT to go on

lemme tell you what I can

The knuckles pictured are not white, they're pink, with the words "PUNK ROCK" tattooed in red and black (or

possibly blue) across 8 digits.
Speaking of 8 — track
number 8 — track-8 izzn't as hot, or as cool, as tracks 6, 9, 10, and 12. Standout tracks (they stand out). Raucous, rawdy, rowdy

rockin'...even the non-standouts. Wham bam Cover of the Dead Boy "What Love Is" - recorded

live, one take — that's 12.

Pretty flucking good!

— Richard Meltzer

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# **Limey-Dive Jazz**

"We're in that strange, miniaturized mountain landscape at the edge of the Derbyshire limestone."

ast week I wrote about the jazz pianist, poet, and Joe Sullivan fan Roy Fisher, an English-man from Birmingham who for the past few years, more than a few, has lived in Buxton, in the Peaks District of Britain. I've visited Fisher and his wife, the playwright Joyce Hall-

iday, over the years. Let me have Fisher describe it:

"We live on an acre of rocky ground — a larger plot than my father's [in Birmingham], but not yet so productive — above a crossroads and looking over the little quarrying and farming village of East Sterndale. We're in that strange, miniaturized mountain landscape at the edge of the Derbyshire limestone, where green conical hills shoot up fantastically hundreds of feet

from the banks of the upper Dove. It feels remote, with — on the hilltops all around us — the low, grassy bumps of the emp-tied tombs of Bronze Age chieftains and with their descendants quite possibly working the farms; but half the population of England are living some where within 60 or 70 miles of us

in a ring of cities. It's a good place." It is a good place. I remember the first morning I awoke in their

upstairs guestroom and looked out the window to those extraordinary, weird, and ancient hills. Not quite like any other landscape I'd seen before, or since, for that matter It's a good place, but there aren't a lot of Tower Records close by, so when I received this recent Mosaic set of jazz piano sessions from 1950 and 1951. I immediately knew who would die the hell out of it and sent it on across the sea and on into

As I discussed last week, Fisher plays pre-bop piano, although he can do bebop and often has. But his passion is for pianists like Earl Hines and Joe Sulliwan and Art Tatum. These Columbia piinclude work by Prroll Garner, Ahmad Jamal, Hines, Joe Bushkin, Ralph

Sutton, Sullivan, Jess Stacy, Teddy Wilson, Eddie Haywood, Stan Free-man, and Art Tatum, along with guys you nor I have ever heard of like Buddy Wood, Bill Clifton, and Max Miller. They were pressed in the in-fancy of the long-playing record by Columbia Records as part of a series of popular and jazz albums, begun in 1948 by George Avakian, that was to shift industry emphasis from the three-minute single to the long-play format. The first album in the se was The Voice — Frank Sinatra.

Avakian, whose distinguished

career I've discussed before, had come up with the record industry's first "concept" se-ries in the 1940s with his Hot Jazz Classics. Jazz Piano Moods was to be

his baby as well. Bear in mind, this is when producers like Avakian and John REVIEW Hammond were able to do risky and orig-inal things, long AUGUST KLEINZAHLER before record com

panies were gobbled up by multinationals and subject to the scrutiny of bean-counters who wouldn't know a pizzicato from a pistachio

Piano Moods was a gamble, most of the per-formers being either unknown or, at the very least, not money makers. Avakian was flying some of his

enthusiasms under radar, as parts of his "concept." This is the same man who would produce the first live jazz festival recording (Newport, 1956), along with the Miles Davis/Gil Evans collaboration Miles Ahead, and a spate of other artists, ranging from Ravi Shankar and the Everly Brothers to Sonny Rollins and Paul Desmond.

Where would Fisher have been

when these 12-inch LPs, with an as-tonishing SEVENTEEN MINUTES' playing time on each side, were being cut?

"I've played jazz on pianos, or the defunct, sodden carcasses of pi-anos, in hundreds of different establishments since the 1940s. But what to call those places? Jazz clubs? Sounds like somewhere especially built, like cocoa rooms or abattoirs: not true. Nightclubs? Rarely, and on sufferance. Dance halls? Sometimes. Restaurants? Once in a while. I ought,

I sometimes think, to have been pumping out this American-born music all these years in a succes-sion of underground dens, cellars, furnished holes in the sidewalk. *Dives*. But hardly any of them have been that sort of place. Most of them have been up several flights of stairs, and very English indeed. For the overwhelming majority of these venues have been the more-or-less disused function rooms of old pubs, with buffalo horns, and bedroomy
wallpaper above the brown

I shouldn't imagine it would be easy to get hold of much jazz on record for Fisher in those days. There would have been radio broadcasts and shellar 78s float ing around. And there would have been quite good British groups touring around. I'll have to ask Roy if any of the gang on this Pi-ano Moods compilation ever made their way to Birmingham and if

Teddy Wilson Roy had the opportunity, or money, to catch their act.
We take it for granted these days that whatever we want to listen to — from when and with whom and under what circumstances - is available, hand

somely packaged, and, if of an earlier era, superbly remastered with 20-bit technology. For British jazzmen and serious listeners of jazz 50 years ago, getting hold of a new record was a big, big dṣal, and someone like Fisher would doubtless listen to the someone like Fisher would doubtless listen to the plano solos over and over again, scores of times, trying to trick out what the planist was up to, trying to reproduce it himself note for note, the swing and dynamics.

That's how one learned, and learns.

I do wonder, though, now with so much money around and every-thing so available, if young musicians are expending this kind of time, energy, and almost reli-gious devotion to earlier material. Probably, in some instances;

probably not, in most, would be my guess. Someone like Fisher who had been listening to everything he could find over the years many by the artists on this Mosaic

compilation, often on scratchy 78s — is the ideal a listener to these sides. So, without much further ado, I present to you poet and pianist Mr. Roy Fisher

of the early evolution of the microgroove com pilation and in the work of the 12 pianists ther enlisted with others to service its needs. The pianist Dick Katz's essay gives an expert, sometin annt Dick Katz's essay gives an expert, sometimes tolerant view of what goes on. The original idea was to set up montages of continuous piano playing, and there's a good deal of obliging amentry-music here, by pianists no longer much heard. But some of the work — and the most valuable — doesn't fit the uniform, which gets ripuned apart. The sets by things, sold and the properties of the ripped apart. The sets by Hines, Sullivan, and Wilson are important jazz records and always have been; the Tatum concert is still a towering masterpiece.

Columbia Jazz Piano Mood Sessions.



"Piano Moods is a dated title, dragged forward 50 years, and there's plenty of genuine historical interest to be found in George Avakian's account

More next week on an expert's take of The

The Columbia Jazz Piano Mood Sessions (Mosaic Records MD7 199)







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ason Mraz and Toca Rivera: lava Joe's Coffeehouse, tonight, Thursdoy, August 23, 9 p.m., 1956 Bocon Street, Ocean Beach: 619-523-0356.

FRIDAY Kenses /415): Humphrey's Concerts by the Boy, Friday, August 24, 7:30 p.m., 2241 Shelter Island Dive, Shelter Island. 619:220:8497 or 619:523-1010

Stevie Nicks (580) and Bob Schneider: Coors Amplitheatre, Friday August 24, 2050 Entertainment Cicle, Chulo Vista, 619-671-3600 or 619-270-8497

The Bacon Brothers and Cindy Alexander: Belly Up Tovern, Friday, August 24, 9-15 p.m., 143 South Ledros Avenue, Solano Beach, 858-481-8140 or 619-220-8497.

The Welfwerter Conspiracy (lecturing Mot1 Conseron from Peorl Iom and Soundgardes), Rockelle Rockelle, and Acid 9: the Combo, Index, Augus 24. 8.30 p. m, 2501 Kermer Boulevard, meditives. 619-232-8497.

SATURDAY

Gindy Lee Berryhill and Kim Fox: lave lee's Ceffeehouse, Saturday, August 25, 9 p.m., 1956 Bosen Street, Ocean Boseb, 219,572,0354

Air Supply (403) and Christopher Cross (405): Humphrey's Concerts by the Boy, Sunday, August 26, 7 p.m., 2241 Shelher Island Drive, Shelher Island, 619-220-8497 or 619-523-1010.

SUMDAY

The Supersuckers /367/and Bartender's Bible: The Castoli, Sunday, August 26, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619:232-4355 or 619:220:8497.

Wynonna (796): Humphrey's Concerts by the Boy, Mondoy, August 27, 7.30 p.m., 2741 Shafter Island Drive, Shefter Island: 619-220-8497 or 619-523-1010. Billy Idel /457 t 4th & B, Monda August 27, 345 B Street, downtown 619:220:8497 or 619:231-4343

Ray Charles /949.b Humphrey's Concerts by the Boy, Tuesday, August 28. 8 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010

"So Many Roads Toer" with Ratdeg, Rusted Root /214/, Karl Denson's Tiny Universe /681/, and Keller Williams /879/: (con)

2050 Entertainment Cacle, Chula Vista 519-671-3600 ox 619-220-8497.

Joe Wolsh /407± 4th 8 8, Thursday, August 30, 345 B Street, downtown. 619:220:8497 or 619:231-4343. The Hot Club of Cowrtown and the Triac The Casbob, Toesday, August 28, 8:30 p.m., 2501 Kettner Baulevard, midrown. 619-232-4355 or 619-220-8497. Black Rebel Motorcycle Club and Lovelight Shine: The Casteh, Thursday August 30, 8-30 p.m., 2501 Kettner Bouleverd, midtown. 619-232-4355 or 619-220-8497.

WEDNESDAY David Somborn (641) and Joe Sample: Humphrey's Concerts by the Boy, Wednesday, August 29, 7 p.m., 2741 Shelter Island Drive, Shelter Islan 619-220-8497 or 619-523-1010.

Destiny's Child (612): Son Diege Sports Avene, Thursday, August 30, 3500 Sports Avene Boulevard, Son Diege 619:220:8497

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Moth and Exhibit F: Brick by Brick, American Analog Set, Her Space Holiday, and Bya: The Casboh, Wednesday, August 29, 8:30 p.m., 2501 Kettner Boulevard, micrown. 619-232-355. hursday, August 30, 1130 Buenos venue, Boy Pork. 619-275-5483

Mudhoney /260): The (esboh, Fridey August 31, 8:30 p.m., 2501 Kether Boulevord, midhown 619/237-4355 or 619-220-8497

Steve Poltz /815/, Bug Gets /885/, and Anya Marino: Belly lip Torem, Thursday, August 30, 8:30 p.m. 143 South Cedos Avenue, Solone Beach. 8584818140 or a19:2208497.

North Horbor Drive, downtown. 619-220-8497 or 619-235-0804.

The Incredible Meses Lerey /102/ ond Elgin Park: The Crotch, Saturday, September 1, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Feelx TX /118/, Ten Times a Day, ond Lefty: "Canes Bar and Grill, Saturday, September 1, 6:30 p.m., and Sunday, September 2, 8 p.m., 3105 Ocean Front Walk, Missian Beach. 858-488-1780.

Ringo Sterr & His All-Sterr Band featuring Shalla E., Roger Hedgeser, Howard Janes, Ion Heuter, Greg Lake, and Mark Rivere: Open Ar theathe Sundy, September 2, 505U compus, College Area, 619/2/0-8497.

"Summer Splash 2001" with the Mighty Diamonds (741), Alpha Blandy (737), Michael Rose (749), and the Abyssinians (756): Summer Faps Series, Broadway Novel Pier, Sunday,

September 2, 5 p.m. 960 North Horbor Drive, downtown. 619-220-8497.

Harlow and X-Girt: Brick by Brick, Sunday, September 2, 1130 Buenos Avenue, Bay Park, 619-275-5483.

Fantomas (featuring Mike Patton from Fath No More and Buzz from the Melvers): Brick by Brick, Monday, September 3, 8 p.m., 1130 Buenas

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Pete Yors: Del Mar Faiegrounds, Finday, August 31, 7:30 p.m., 2260 Jimmy Durante Boolevard, Del Mar 858-755-1161 or 619-220-8497 Steel Pulsa: Belly Up Tovern, Friday, August 31, 9:15 p.m., 143 South Cedros. Avenue, Solono Beoch. 858-481-8140 or 619-220-8497

Art Garfunkel /810 t Summer Pops Series, Broadway Naval Pier, Friday, Augur 31, and Saturday, September 1, 960

The 2001 Concert Series





September 6, 8:00 pm



September 13, 8:00 pm



September 14, 8:00 pm Chicago September 18 & 19, 8:00 pm

**Huey Lewis & The News** September 27, 8:00 pm

Rick Springfield September 30, 8:00 pm \*9/16 tickets will be honored 9/30. Refunds given at point of purchase

> **Randy Travis** October 11, 8:00 pm

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Name Bay Polit 619 220 8497 or 19 275 5483

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Sergio Mendes & Brasil 2001 /6945 Hamphrey s (ance's by the Bry J. nday, September 7, 7-30 p.m. 2741 Steller Island Brive, Sheher Island 619/2208497 ar 619/523-1010

"Street Scene 2001" Inching the Counting Court of Counting Countin

area Service S

Herman, In Cohen Explanies,
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Yo-Yo Ma with the San Diego Symphony: Summer Paps Series, Broofway Novel Pier, Sunday, Septembe 9, 7, 30 p.m., 960 North Hashot Dieve, downtown 617-220-8497 or 619-235-0804 Rott: Brick by Brick, Schurdoy, September 8, 1130 Buenos Avenue, Bay Pork 619-275-5483 477/5-487.

"Street Scare 2001" featuring Outlean, Ollspring 2001, P. 200, 1867", in long bend Duk Alberts 1971, Segretals, George Alberts 1971, Segretals, George School, George School,

Smokey Robinson (609): Humphrey's Concert by the Bay, Tuesday, September 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

619-323-1010.

"Judy Collins" Wildflower
Festivel" mit Judy Collins, Roger
McGuinn (538), Richie
Hevens (900), and Junis Ion (621);
Humphrey's Concent by the Boy,
Wildinschy, September 12, 7 p.m., 2241
Selete Island Burs, Selete Island Burs
619-220-8497 or 619-523-1010

Burning Airlines and Rival Schools The Cashah, Wednesday, September 12

8:30 p.m., 2501 Kettner Boulevord, midrown. 619-232-4355 or 619-220-8497. Richard Elliot (654) and Marc Antoline (7764). Humphery's Concerts by the Bay, Thursday, September 13, 7 p.m., 2241 Stehte Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Cark, and Paul Jackson), Prince Disbets, John, Rufus Hamming, John Steiner, Marchan Hamming, 1992, 50 Cabon Laplation, Organia Borkon, Apus Dalas (711), Ramber Geltons, fire His Habl (1901), God Agant S1. Souther, September 9, 2 pm to 9 pm (colorum, Takes, Marchan), September (1914), and Agant S1. Souther, September 9, 2 pm to 9 pm (colorum, Takes, Marchan), September (1914), and Agant S1. Souther, September 9, 2 pm to 9 pm (colorum, Takes, Marchan), September 1914, and September 1

Pet Beneter (567); Vejes Coino Concerts in the Pork, Thursday, September 13, 8 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-445-5400. The Dooble Brothers /586:

The Righteous Brothers (400) and Ed Yeager: Humphrey's Concerts by the Boy, Sunday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619:270-8497 or 619-523-1010 Pechanga Entertainment, Friday, September 14, 8 p.m., 45000 Pala Road, Temecula: 888-732-4264. Weezer /184) and Cold: (ox Arena, Friday, September 14, SDSU compus, College Area, 619-220-8497.

Keenry G /662± Veijos Couno Concerts in the Park, Fisdoy, September 14, 8 p.m. 5005 Williams Rood, Alpine 619-220-8497 or 619-445-5400.

Joney Long /953 thurrehree's Concerts by the Boy, Friday, September 14, 7:30 p.m., 2241 Shelher Island Drive. Shelher Island. 619 220 8497 or 619 523 1010

Crosby, Stills, & Nash |468: Samme Pops Series, Boadway Novel Pies, Friday, September 14, 960 North Horbor Drive, downtown: 619-220-8497 or 619-235-0804.

Audra McDonald: California Center for the Arts, Finday, September 14, 8 p.m., 340 North Escandido Boulevard, Escandido 800-988 4753 or 760-839-4100

blink-182 /158), New Found Glery /304), and Sum 41 /188); Coors Amphitheethe, Schurday, September 15, 2050 Entertainment Circle, Chulo Vista. 619-671-3600 or 619-220-8497.

Modest Mouse, the Shins, and Afles Strategic: 'Cones Ber and Grill, Schurday, September 15, 6 p.m., 3105 Ocean Front Walk, Missian Beach. 858-488-1780.

The Second Avenue Klezner Ensemble: First Uniterion Universalist Church, Saturdoy, September 15, 7:30 p.m., 4190 Front Street, Hillcrest. 619-298-9978.

The Donnas: 'Canes Bar and Grill, Sunday, September 16, 3105 Ocean Front Walk, Mission Beach, 858-488-1780 Andy Irvine /854 & Holy Trinity

Megadeth /598); 4th & 8, Monday, September 17, 345 B Street, downtown 619-220-8497 or 619-231-4343.

Chicago /6182 Vejas Cauno Corrett in the Park, Tuesday, September 18, and Wednesday, September 19, 8 p.m., 5005 Willows Road, Alpine, 619-220-8497 or 619-445-5400.

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Spyro Gyro /697) and Chris Botti /689;t Humphrey's Corcerts by the Boy, Thursday, September 20, 7 p.m.,



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Ladysmith Nock Membeza (961) and the Milled Bays of Alabama (967): Simplery's (axent: by the Boy, Sanday, September 23, 7 p.m., 2241 Shelter Island Dave, Shelter Island. 6197208497 or 6195231010.

Revi Shanker (#972) and Americkia Shanker: Homphrey's Concerts by the Boy, Juesday, September 25, 7:30 p.m., 2241 Shelter Hand Drive, Shelter Hand 619-220-8497 or 619-523-1010.

"Feste de Belife" fecturing Deniele Mercury: 4th 8. R. Tuesday, September 25, 345 8 Street, downtown 619-220-8497 or 619-231-4343 The Proclaimers: "Cores Bor and Grill, Tuesday, September 25, 3105 Ocean Front Wolk, Messon Beach, 858-488-1780.

Jamet Jackson /628/and 112: Son Dego Sports Avenue Windows

September 26, 3500 Sports Arena Booleverd, Son Diego, 619-220-8497

OCTOBER

Anne Marray: East County Performing Arts Center, Wednesday, October 3,

Huery Lewis & the News (451): Viejes Casino Concerts in the Pork, Thursday, September 27, 8 p.m., 5005 Willows Road, Alpine. 619-720-8497 or 619-445-5400.

Al Jurreau (537): Humphrey's Coxerts by the Boy, Friday, September 28, 7:30 p.m., 2741 Shethe Island Brive, Shether Island. 619-270-8497 or 619-523-1010.

The Pointer Sisters /615/: Pala Events Center, Friday, September 28, and Saturday, September 29, 11154 58 76, Pala. 760-510-5100 or 619-720-8497

Assry Karoles: Sprice Street Forum, Saturday, September 29, 8 p.m., 301 Sprice Street, Banker's Hill. 619-295-0301.

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Billy Idol, August 27, 4th E B

7:30 p.m., 210 East Main Street, El Cajon 619:440-2277 or 619-220-8497

Jim Brickman /827£ Humphrey's Concerts by the Bey, Thursday, October 4, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010

James Taylor /826;: Coors Angivitheatre, Friday, October 5, 2050 Entertainment Circle, Chule Vista 619-671-3600 or 619-220-8497

downtown 619-220-8497 or 619-231-4343

Jane Monhoit and Holly Hofmann (684): California Center for the Arts, Friday, October 5, 8 p.m., 340 North Escondido Boulevard, Escondido 800-988 4253 or 760-839 4100.

Andy M. Stewart /996 and Gerry O'Beirne /894 http://doi.org/10.1000/

The Young Dubliners /438;: Belly Up Tovens, Friday, October 12, and Saturday, October 13, 143 South Gelors Avenue, Soleno Booch: 858-481-8140 or 619-220-8497.

Gardon Lightfoot /906/; Humphrey'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.

Terry Riley, Goorge Brooks, and Kriston Bhott: Space Sheet Fourn, Friday, October 19, 8 p.m., 301 Space Street, Banker's Hill. 619-295-0301.

Yousson N'Dour: Californic Center for the Arts, Friday, October 19, 8 p.m., 340 North Escandido Boulevard, Escandido 800-988 4253 or 760-839 4100.

The Backstreet Bays: Coors Amphitheutre, Seturday, October 20, 2050 Entertainment Circle, Chulo Vista. 619-671-3600 or 619-220-8497.

Sarial: First Unitarian Universalist Church Saturday, October 20, 7:30 p.m., 4190 Front Street, Hillcrest. 619-298-9978. The Jon Spencer Blees Explosion: Cones Ber and Gell, Sunday, October 21 7:30 p.m., 3105 Ocean Front Welk, Mission Beach, 858-488-1780.

Julio Iglesias: Colfornio Center for the Arts, Wednesdey, October 24, 8 p.m., 340 North Escandido Boulevard, Escandido 800-988 4753 or 760-839 4100.

George Beesse: (alifornic Center for the Arts, Bursday, November 1, 8 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 or 760-839 4100.

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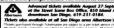
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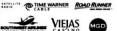
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442 Billy Bacon & the Forbiddon Pigs: Ette's Piece The Bacon Brothers: Belly Up Max Bangwell: Blind Melons Big Milk: The Cosboh Big Toe: On The Rocks

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The German-American Societies
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Black Mamba: lake loint (afe
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The Dick Brown Big Band:

Vego: Cosino
Breezini\*: The Cost Cafe
(Embossy Suries Hotel),
The Romitee
John Colin: Hotel del Coronolo
The Jorge Commerces
Owintet: Crock's Jazz Sor
The Milke Cassidy Trioc Lio's

Gilbert Castellanos: Dizzv The Gilbert Castellane Hammond B-3 Trie: Lio's The Gilbert Castellanos Quartet: Juke Joint Cafe Mike Cea: La Costa Caffee

Cool Blue: Juke Joint Cafe **Dejablu:** The Crescert Shares

European Union: The Book Warks/Ponnkin Cole Donnie Finnell & Compan

Glen Fisher con Alme: (roce 5 O'Clock Shadow: The Reach

Forward Funk: Goloka Hollis Gentry: Croce's Jazz Bar Cynthia Hammond: Juke Jont Cafe Inner Voyage: Manzu on Prospect Street **Barbaru Jamerson:** Hotel<sup>a</sup>dei

Coronado
Jezzmag: Jimmy Love's
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Teay Lasley: Hotel del

Coronado
Tim Maglione: Jimmy Love's
Jerry Melnick: Fio's Cucina The Jerry Melnick Trie: Fig's 660 The Shep Meyers Quartet Ince's Jezz Bor Arvella Murray: 4th & B Mystique: Jimmy Love's Nova Express: Hotel del

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Ruby: Me lant cits
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Michele Lundeen & Blues

The Bill Magee Blues Band

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Club Retro: Fuesdays, DI Dementia and Esoteria spin the best of 80s and 90s new ways; withpop, industrial dance and more. The Brass Rail, 3/96

Club Rio Nilos Saturdays, on first dance floor, DJ Mikee and Junior spin hip-hop, old school, and more; second dance floor, handa cumbia

Club Tropics: Thursdays, Fridays, and Saturdays, 115. Kool T, Stiffy, and guests spin hip hop. Latin, old school, and reggae. Sundays, rock en expanio featuring Mario Alberto and DJs spinning Latin house. 740 Nordahl Risad, San Marios. 760-737, 9402.

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the Crusaders has been even-tempered and with the edges rounded off. But it has refused to fall into the lap of what might be considered "smooth jazz," the bane of traditionalists. Sample's work perplexes those who need handles, because his keyboard studies (and his songwriting, for that matter) lie somewhere in between several genres.

complex chords that created tension and begged for resolution that was more often than not delivered by accompanymore often than not delivered by accompany-ing horns. Even so, there was no doubt that Sam-ple's piano anchored the band. In the ensuing years, Sample became a master of that vague, luxe architecture that defined jazz in the '70s. Full of space and driver by unseen forces, the seductive sound of the Crusaders left much workouts and came off.

in retrospect, as being simpler and more transparent than it really was. lie somewhere in between several gemees. But Sample's groove is unmistakatele. Unpalan, funky, the planeist's jazz probabity emanates more from inner guidante and and several sev

JOE SAMPLE

his music \*iazz without the intellectual nis music 'jazz without the intellectual demands, 'and they write things like, 'well, Mozart made good music too,' when describ-ing Sample. But they place such remarks with respect, perhaps if only for the fact that Sample has not sold out for the easy coin of the elevatorjazz movement.

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Potion: Thursday DJ events. 8 p.m., Cannibal Bar, Catamaran Resort Hotel, 3999 Mission Boulevard, Pacific Beach. 858-539-8661.

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Subbati Saturdays, DIs Eric Hart, Mary Brueland, and Adam Atom Mark Brueland, and Adam Atom. Dark electro, gothic, darkwave, industrial, and letish. Shooterz. 38 90th Street, San Diego, 619-574-03 information, 619-296-1301.

Saturday Night Fever: Two levels, three morns, five bars, DIs Eee One and Vinny, Saturdays, Canes Bar an Grill, AIOS Clean Front Walk, Mission Beach, 858–488–1780.

Skies Louge: Thursday, Salisa Lei-salsa and interengue with DLC harles TLF toale. Terra Fradays, DLR egin opins Parts Alty old school for curre dame ents. Saturbays, Salisa Leisers Dly Juan. Kalionte My. Serrano, A. T-I Heavy. Raminez, and Jose. Ole.

Sunday, Sept. 2 - 4 pm-12:30 am

ZW981 presents

Jose Serrano, Fuzzy.

Hollis Gentry, Ruby,

Holly Hoffman, Calvin.

Reggie Smith,

Solstice: Mondays, resident (1)'s Phil the Snakeman, Steven Flex, Charlie

**SN**■TE

BY WILLIAM CRAIN

If there were an indie rock Weird Al Yankovic (and if there isn't, why not?), one of the first artists he'd parody would be the **American** artists he'd panody would be the **American Analog Set**. Over the last seven years, the band has released several forely but remarkship similar records featuring one of the most easily identified sounds in the business. Solvempos and stark arrangements, droning organs, the occasional vitraphone, half whispered vocasis a fattle off of clean, quelt guitar, and barely their dumin. It's not exactly the white of short that gets 1.4 year order sounds of short that gets 1.4 year order sound or some start of the sound of short that gets 1.4 year order sounds or some with young titles, and it's a good way to win the hearts of fans of Beile and Sebas-

tian, Low, Stereolab, and the third Velvet Under-ground album.

But the members of AmAnSet have long shown signs they are tiring of their cult status and signature sound. On *Through the '90s: Singles and Unreleased*, the vault-cleaner computation them. clearing compilation they eleased earlier this year they parody themselves unsold jingle for Dr. Pep-per performed in all their

per performed in all their susual somanishmulant glory. This wann't the first such piece bether as clear, one of Amandes's earness songs was titled "Wais-Torthe new album, know by Heart, the and has titled at Do."

For the new album, know by Heart, the and has titled at Do. "For the new album, know by Heart, the and has titled at Do."

For the new album, know by Heart, the and has titled at Do."

For the new album, know by Heart, the and has titled at Do. "For the new album, know by Heart, the new the substitution of the

llock, and Merrin Sopin hip hop and rare groove Blind Melons, 710 Garnet Avenue, Pacific Beach, 858, 483, 7844

Dementia spins outrageous retrodi and glam music, 21 and up. 1 ips. 2 1 itth Avenue, 877–295,0180

Studio 5th Avenue: Fradays, DI

Studio 64: i tralins, hard and

Technocality: Fridays, loy at and

Club Xanth, 4225 30th Street (at El Caren Bendevard), North Park, 619 584-2720, www.clubxanth.com.

Therapy: DIs Bryan Pollard, DMNR.

Park Boulevard, San Diego, 619-295-4163; information, 619-465-5827, www.klubs.com.

Turntable Lounge: Last Wednesday of every month, open mike, turntabalism, underground hip-hop, rare groove, and reggae with DJ Boio Argonauk, AMK, Mane-One, Iess. Resonance, and Io ill. Club Vortex.



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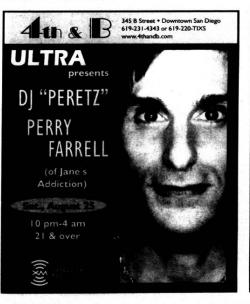
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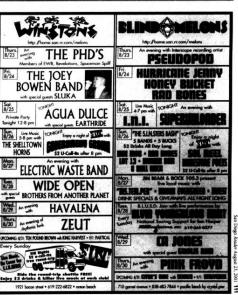
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#### LOCAL MUSIC

619-235-3000, ext. 40%, night or day by Sym Frakay, the week prior to publication. To send weekly at manthly Scholales, but the youre House of Tell 280-035 or mad to Reader Mani-Sence, PLE 180-3800, Sain Huge CA 92386-3801. Epicoming connects, onlingtound table bitmigs, or performances that are not at a slob should be direct for 619-235-3000, ext. 2011, examind to scotter-adm, control street in 619-386.



The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173, Performances are from 9 pm to 1:30 am. Thursday and Friday. the

Wednesday, the New Breed Band, por The Beach Home, 2510 South Highway 101, Cardiff. 760-753-1321. Performances begin at 7 pm, except Sunday, 500 pm. Thursday, Carl Robinson, soft rock, Friday, Tra di Jour, jazz. Saturday, the Jain Brothers, acoustic, Sunday, 5 O'Clock Shadow, jazz. Wednesday, Semisi & Fullabula, reggae.

emorium, reggae.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 858-481-9022.
Thuruday, 8:30 pm, Junior Brown with
Mike Eldred Tro. Friday, 9:15 pm, the
Bacon Brothers and Candy Alexander.
Saturday, 9:15 pm, Goldfish with
Creepe, alternative.

Boar Cross'n, 390 Grand Avenue. Carlsbad. 760-729-2989. Friday and Saturday, Streetheart, rock and roll. The Book Works/Pannikin Cafe, Flower Hill Mall. 1-5 at Via de la Valle Del Mar. 858-755-3735. Friday, 8 pm. European Union, 1822.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain, 858-618-1814, Friday, 8 pm, Mark Hunton and Yves Vince folk, Saturday, 8 pm, Larry Horne

Way, Oceanside, 760-757, BUBS Friday, Irie Dingo, reggae, Saturday, Crackhead Lerim, rock, Sunday, Rusty's open mike mght

The Calypso Cafe, 576 North Highway 101, Encintas 760 n.

Jub for featured gaests. Sunday, n. 10 pm to 9:30 pm, Samba Juzz. Wednesday, 7:30 pm to 10:30 pm. Sur Palmer with Combie Kane, sace and

The Camelot Inn. 887 San Marcos

11

Carvers, 17940 Bernardo Plaza Deive, Ram bo Bernardo 858 566, 7400 Friday and Saturday, Norhands, classic rock.

Fogerty's Pub, 1260 West Valley Parkway, Escondido, 760-480-0833

Saturdey, Aug. 25 • 8-11 pm

1320 Fifth Ave . Downtown (619) 232-2102

GUINNESS

BY RICHARD MELTZER Vivien Kohlrabi of Rock Haven writes: "Surf

Vivien Rohirabi of Rock Haven writes: "Sur-ing the web just now, I came upon the Col. Jeffrey Pumpernickel site, www.colonelige-freypumpernickel.com, and under 'Allergies' found the following crock-o-shit attributed to

Friday, August 24 · 9:30 pm

Winston's

1921 Bacon St., Ocean Beach

Tuesday, August 28 · 8:30 pm

Belly Up 143 S. Cedros Ave., Solana Beach

Georgina Spelvin. In her signature smut-role, Ms. Chambers played the slut in Behind the Green Door (1972). One wonders: if you can be so completely wrong about this — something any grade schooler knows like the back o' thei wrong about ANYTHING It would indeed be fool ish to ever trust you in factual matters again." Factual?...well, you

got a point there, Viv. I'll

trepumperinced com, and under Alargene to the Control of the Contr



seless human, Stevie Nicks.

To bear a sample of Stayle Micks, call 619233-9797, wait for the prompt, the

STEVIE NICKS, Coors Amphitheatre, Friday, August 24, 8 p.m. £19-671-3600 or 619-220-8497. \$25, \$50, \$65.

Flow Wednesday, Vatican Dance Party. Lake Drive, Escondido, 760-745-2733 Friday and Saturday, Footloose, classic

Henifin's Irish Pub, 13314 Poway Road, Poway. 858-486-0764. Friday Stry: White, acoustic blues. The Filling Station, 9522 Miramar Read, San Diego, 858-578-0757. Friday, the New Breed, Saturday, the Hennessey's Tavern (Carlsbad), 2

Roosevelt Street, Carlsbad, 760-725 1995 I. Friday, Power House, 196k Saturday, Andrea's Fault, pop-rock Jammers Java, 218 A North El

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and Jo Tang, tolk.

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Music is alternative/rock. Friday.
Voice of Reason, the Lobster Tank Divers, and Gimmick. Saturday. Don'. Call Me Alice, Voodoo Temple, and Gut Ret.

The Kraken, 2531 Old Highway 101. Cardiff. 760-436-6483. Thursday, Jeff Moore & the Witchdostors, rock. Friday, Score Weapon. Startody, the Trised Agents, alternative. Sunday through Wednesday, call club for information.

La Casa del Zerro, 1845 Yaqui Pass La Cam del Zerre, 3845 Yaqui Pass Road, Borrego Springs, 760-767-5323. Fox Den: Thursday through Saturday, 7 pm to 11 pm, Tony Lencioni. Sunday and Monday, 7 pm to 11 pm, Dick Matson, piano and vocals.

La Costa Coffee Roasting Co., 6965 El Camino Real, Suite 208, La Costa. 760-438-8160, Music hours are from 7 pm to 10 pm. Friday, Rick Ross, jazz. Saturday, Mike Cox, jazz duo.

La Costa Tournament of Champi-Lounge, La Costa Resort and Sps. Costa Del Mar Road, Carlsbad. 760-438-9111. Friday and Saturday

Martini Ranch, 485 South Coast

The Metaphor Coffeehouse, 258 Fast

Miracles Cafe, 1953 San Elijo Avenue. Cardiff. 760-943-7924. Friday. 7:30 pm to 10:30 pm, live music Saturday. 7:30 pm to 10:30 pm, John Lowery, folk. Sunday. 10 am to 1 pm. Ned Landau, juzz.

-Mocha Marketplace, 1020 West San

THE

Molly Malone's Sports Tavern, 1270 Main Street, Ramona. 760-789-9050. Friday and Saturday, 9 pm. Beyond Blue, blues. Wednesday, 8 pm. Hill

Nelmans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6:30 pm. in the carousel, the Cradit Union. Friday, Im Napthali, reggae. Sunday, IJ Jardin.

The Raintree, 755 Raintree Drive. Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm. *Breezin*', jazz, pop.

760-744-2112. Friday, 7:30 pm to 10:30 pm, Bob Karwin, contemps

The Roadhouse, 2102 Main Street. Ramona. 760-788-1944. Friday, the Backyard Blues, Saturday, Natural Selection, rock and roll, Solana Beach Coffee Company, 6 South Highway 101, Solana Beach

Solana Beach Coffee Company, 4 South Highway 101, Solana Beach. 858-792-1553. Friday, 7:30 pm to 10:30 pm, Willie Dee, R&B. Saturd. 7:30 pm to 10:30 pm, Steve White, folk. Sunday, 11 am to 2 pm, Lisa Campbell, original folk.

campoett, original folk.

Surf N'Saddle, 123 West Plaza Stree
(Lomas Santa Fe and Highway 101).

Solana Beach. 838-755-9474. Friday.

South of Houston, rock. Saturday.

Fellude and the Milhon (Jollar.

Playbors, alternative.

Tomiko Bar & Grill, 87 Encinitas Resko Obate. Japanese koto musio

Valentino's, 11828 Rancho Bernardo Road, Rancho Bernardo, 858-451 Road, Rancho Bernatuo 838 4 1 3200, Friday, 6 30 pm to 10 30 pm and Saturday, 6 pm to 10 pm. Dor Finnell and Company Fast, sazz.

Wildwood Restaurant, 1433 South Mission Road, Fallbrook, 760-731 0007. Friday, 8 pm to 10 pm, Frank

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Rad Bones. Saturday, I.N.I. and Superunloader. Sunday, Mix Mob. Rad Bones. Lot 13, Worska Bar, 8 Hall Rack. Sol Reel, and Dimestore Poets. Monday, DIS TEM.PER., Urban Evergreen, and Injest. Tuesday, Alvis Youngblood Heart, Wednesday, CA Jones with Gnolis Run.

'Capes Bar and Grill, 3105 Oc

Canes Bar and Gertil, 3105 Ocean From Walk, Mission Beach, 888–488 1780. Music is rock/alternative unless otherwise noted. Saturday, Comvos, Jackpet, and Leroy, Monday, Lucky 7. Early Times, Sugarcult, and the Bandist, Tuesday, the Mix Mole, if Rost, Honey Bucket, Soulcrucket, an Mower.

Cannibal Ber, at the Catamaran Flotel, 3999 Mission Boulevard. Mission Beach, 858-488-1081. Friday, call club for information, Saturday, Wild Child. Sunday, U.B Jammin.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomart Courtney & the Blues Disters, blues. Friday, Paul & Shirleen Nichols, blues.

The Coast Cafe, in the Embassy Suite

The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 858-459-0541. Friday and Saturday, 8 pm., the Mike Woffard/Holly Hofmann Jazz Quartet. Vednesday, 7 pm to 10 pm, Dejablic

Dream Street, 2228 Baron Dream Street, 2228 Bacon Street, Ocean Beach, 619-2228 Balsa. All shows start at 8 pm. Music is alternative/rock. Thursday, Marky Rammon, Twelve Under, There Foot, and the Reaction, punk. Friday, 5 Star Degenerate, Yes Mon, the Yucks, and Uncalledfor, punk. Startday, Stay

Deluxe, Hatfield Rain, the Jolly Lamas and Barley Pop, alternative, Sunday, At First, Failure to Appear, Top Dog, and Hot Monkey Love Tuesday, Marquinho Pagodinho, Wednesday, Brothers Fram Another Planet, Captai Pants, Scare Tactics, and \$1 Bee

Galoka, 5662 La Jolla Boulevard, La Jolla, 858-551-8610. Thursday through Sunday, call club for information, Tuesday, Christopher Adler Trio. Wednesday, Forward Funk

Hennessey's Tavern (PB), 4650 Mission Boulevard, Pacific Beach, 858-483-8847. Friday, Solreel, rock, Saturday, the O'Brien Brothers, Irish folk.

Java Joe's Coffeebouse, 1956 Bacon Street, Ocean Beach, 619-523-0356. Music is acoustic/folk unless otherwise noted. Saturday, Cindy Lee otherwise noted. Saturd Berryhill and Kom Fox.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, and Sunday through Wednesday, 6-30 pm. Barry Levich into writery. Friday and Saturday piano variety. Friday and Sati 7:30 pm, Kristi Rickert, piano

Moondogdes, 832 Garnet Avenue. Pacific Beach. 858-483-6550. Friday Theo & the Zydeco Patrol, blues. Sunday, NZ Rough, reggae.

Sunday, N.Z. Rouge, reggae.

Shooters Bar and Grill, Radisson
Hotel, 3299 Holiday Court, La Jolla.
858-453-5500. Thursday, Friday, and
Saturday, Jack Pollack, piano. Tuesday
and Wednesday, Stephen Knight.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 858-275-9734 Thurdsday, 8 Ball Rock Friday, Full Circle, tock and roll, Saturday, Scorce & Friends, rock Sunday, Chris Kelly's open-mike night.

Victor's Restaurant & Bar, 2702 North Mission Say Drive, Mission



Janos Marvin.
Winstons, 1921. Bacon Street, Ocean
Beach, 619-222-6822. Thursday, the
Philos, took, Friday, the Joes Bowen
Janual and Main Saturday. Again Oildo
and Earthrafe Sunday, 5 pm to 8 pm,
the Shelltown Home, and Conventional
Convent rook. Monday, the Facture
Waster Band, took. Tuesday, Wide
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Dirk's Night club. Free cover

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4th & B 2 free comedy tickets

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Juke Joint Cafe Free admission Thursdays

Blind Melons 2 for 1 cover

Blamey Stone Pub, 5617 Balboa Avenue, Clairemont, 858-279-2013. Thursday, Friday, and Saturday, Joe Byrnes, Irish folk, Sunday, open mike

The Blue Agave, 6608 Mission Gorge Road, San Diego, 619-321-3194, Call

Borders Books and Music, 1072

Brick by Brick, 1130 Buenos Ave Bay Park, 619-275 LIVE, Music is alternative/rock unless otherwise alternative/rock unless otherwise noted. Thursday, lasten King e<sup>\*</sup> the Rebel Solihers with Brid's Friday, Societies Vartin, Solice, Merciary Legion, and Ver Mori, Linsday, Solice, Wednesday, Park Resen and Flat Low

Claire de Lune, 2905 University Avenue, North Park, 619-688-984 Friday, 8:30 pm, the Chri. Klich Ja:

Club Hollywood, 1320 Fifth Avenu downtown. 619-232-2102. Call club

Epicentre, 8450 Mira Mesa Boulevard, Mira Mesa, 858-271-4000

Etta's Place, 6179 University Avenue

Four Points Hotel/Sheraton San

The Gordon Biersch Brewery, 1916 Mession Center Road, San Diego 619-688-1120, Music is bluestwing unless otherwise noted, Friday, the Tone Kings, Saturday, the Boegie Mes Henry's Pub, n (8 Fifth Avenue).

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-3577. The Backstage Lounger Thursday and Friday, 920 pr. Reickola, classic rock, Saturday, 6 pm. to 8 pm. Har Red Linolin, reckabilly, 9,30 pm. Viva Santana, classic rock, Sunday, Gallon Remance, Monday and Tuesday, 8-30 pm. Eve Selis, Ulbarres vol. 33 chapter 18, 80 pm.

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525. Wednesday through Saturday, Sean McVicker, dance music

The Inn Suites, 2223 El Cajon Boulevard, San Diego, 619-296-2101 Nednesday, 8 pm to 10 pm, workshop/concert with the San Diego

Jolt'n Joe's, 8076 La Mesa Boulevard.

Kelly's Pub, 6:544 El Cajon Boulevard. College Area, 619-286-0400. College Area, 619-286-0400. Thursday, the Marinators, pop. Friday Evans, acoustic Saturday, live music Wednesday. Tommy Price, acoustic Pure Milk and Medieval Canevil,

North Park Deli & Coffee, 3823 30th

The Tin Fish, 1706 Sixth Avenue, downtown, 619-238-3800, Sunday O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park

The Ould Sed. 1373 Adams Av

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday, Positive Approach, R&B, rock, swing. The Playhouse, 4746 El Caso

Rosie O'Grady's, 3402 Adam

Sante, 7811 Herschel, La Jolla. 858-454-1315 Friday and Saturday, Bill Beser, variety, jazz.

Second Wind, 8515 Navajo Road, San Carlon, 619-465-1730. Music starts at 9 pm. Friday and Saturday, Serious Guise, rock and roll.

Sham Rocks Shack, 7059 El Cajorr Boulevard (1/2 block east of 70th Street), College Area, 619-463-2263. Friday, Tall, alternative. Saturday, Kitten with a Whip, alternative.

pm to 8 pm, Donnie Finell and company East. Tio Leo's Lounge, 5302 Napa St (at Morena Boulevard), Bay Pari iat Morena Boulevard), Bay Park, 149-542-1462. Thursday, Hot Rod Lincoln, rockabilly. Friday, Powerth with Joey Harris. Saturday, Redeye Cravy, the Fabulous Tuxoleros, Mr. Bad Wrench, and Blue Bottle. Tuesd and Wednesday, call club for

Tutto Mare, 4365 Executive Drive, L.

Twiggs Tea and Coffee Company, 1590 Park Boulevard, University Heights, 619 250-0616. Music is acoustic Jolk, Friday, Jason & Jame with Linda Surgent, Saturday, Mark Jackson and Will Grigg Sunday, Mark the Celta Errendie, Wednesday, open mike.

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Bands start at 8 pm. Thursdas, Private
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downtown, 883, 270, 360. Thursday,
downtown, 883, 270, 360. Thursday,
8 prot 10.1 Ipm, by Islant Harrison
with Matthew Lee, folk, Friday, 9 pm,
2-ma with Matt Rodrigoue, Lindi
Rodrigoue, Harlin Konfegoe, Lindi
Rodrigoue, Harlin Konfegoe, Lindi
Rodrigoue, Harlin Konfegoe, Lindi
Rodrigoue, Stender Whalia, ka and
10-45 pm, Tommo Locket, John
Stowell, and John Levis. Wednesday,
Gilbert Castellanos, Latin jazz,

Dublin Square, 554 Fourth Avenu Gaslamp, 619-239-5818. Thursday Kitchenfire, Friday, the O'Brien.



Friday, August 24 CD Release Show Rx Bandits Lucky 7 Finch Rufio This Camaro

Saturday, August 25
F-Minus
Luckie Strike
Fifth Wheel
Los Machos
Chicken Little

Thursday, August 30
Trite
The Excuse
Rising Sun
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9 pm, Strictly a Cappella, jazz. Saturday, 4 pm to 7 pm, Zagami violin and keyboard duo. The Bayou Bar and Grill, 329 Market Street, downtown, 619-696-8747. Friday and Saturday, live bands.

Downtown

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Thursda Four20, reggae, ska. Friday, the 802 All Stars. Saturday, the Disco Pimps Sunday, Whitey Conwell. Monday, Joey Bowen. Wednesday, the

Revehitum, 1911 Kettner Boulevard, midnown, 619-232-HILL, Music is alternativers, but moles otherwise internativers, but will be will be a feed of the strength of the strength of the Rechelle Stratedy, Stampbaster, Big Mill, Harriand Ferny, Demoy Len, and Cheme Sunday, the Supersuckers and Riemelie "Bille Standay, the Supersuckers and Riemelie "Bille Standay, Only Tuesday, the Hot Clab of Constona and the Frine Wellenday, American Analig Set, Her Space Holiday, and Hou.

Bru.

Croce's Jazz Bar, 802 Fifth Avenue, dovertown, 619-233-4355. Thursday, the David Patrone Quarter, 622. Friday, Fibility Control Non, 622. Saturday, Prome, Latin 1622. Sumbas, Hollie Garity-Nonday, clien Fibir con Alma, 1627. Tursday, the Step Mercy Cumbert 1627. Wellow Garity Latin 1627. Geography of Company Company, 1621. Sumbas, 1627. Sumbas,

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Fifth Avenue, downtown, 619-23. 1355. Friday, Fuzzy & the Blue-me Slues, Saturday, Big Tone Operation ing-band swing.

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The Field, 544 Fifth Avenue, downtown, 619-232-9840, Sunda and Wednesday, live traditional I Fio's Cucina Italiano, 801 Fifth

eaturing George Streetman and Pho 4th & B, 345 B Street, downtown, e19-231-4345 Sunday, Kirk Whalum and Arvella Sharray.

and Arrelia Martin.

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Martini Ranch, 528 F Street, downtown, 619-215-6100 Wednesday, 9 pm, the David Patrone

Patrick's II, 428 F Street, downs (19.23) 3077. Music is blues unle otherwise noted. Thursday, Jonny Funce-the Blue Allstan, Friday, Muhrle Limiken & Blues Streak, oturday, Family Style, Sunday, the

Rock Bottom, 401 C. Street, Caslamp, 619-231-2000, Thursday, Whitey Conwell & the Fine King, blues, Friday, DI Miles, Saturday, the Knaze

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Cafe La Maze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Canonizado, and Burnett Anderson.

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Dirk's Niteclub, 7662 Broadwa

Don's Cocktail Lounge, 13321 Business Highway, El Cason, 619-443 2444, Friday and Saturday, live

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Flinn Springs Inn, 15505 Highway 80, El Cason, 619, 561, 8015 Friday and Saturday, Smith & Western, country

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## **Dead Soles**

The pathway along the water's edge at the north tip of Harbor Island affords long-shot views of the glittering diamond-cut monolith at Broadway and Harbor and of the starboard side of the Star of India, as rare as a glimpse of the back of the moon. At the end of the road looms a threestory gingerbread riverboat, slate gray with white icing and a rusting fake hull, a 1963-built replica of an 1880s paddlewheeler. The restau-rant on its second floor was rechristened Charley Brown's in 1991 but in 1999 got its original name back, along with a redesigned menu. The boat still can't leave the dock, but it does bob-ble realistically in the stiff wake of Navy destroyers chugging by. "I hope everybody took their Dra-mamine," said my sweetie as the restaurant

We were out looking for late-summer fun. seeking a passably good and not-too-steep din ner right on the water. Didn't like the airlinish. \$60 a head fixed menu of Harbor Tours (filet mignon or chicken breast). Didn't want a Hornblower cruise, having tried that once in Frisco. We might have chosen lated's (downstairs from the R.E. Lee), but after three Brazilian barbecues the previous week, we couldn't face another piece of meat. The Reuben E. Lee's ads trum-peted seafood, and I'd heard some mildly complimentary things about the restaurant's Newport Beach cousin — although the source of the good words had last eaten there so long ago, roast dodo could have been the special of the day. But I thought the setting, at least, would

Surprise! The interior of the "ship" was hot and stuffy, with scaled windows and no AC on until we were reaching for our our although the bay view is charming at twilight, the decor looks merely restaurantish. I should have become suspicious when I noticed that, even as the eight or nine capacious window booths swiftly filled up, not one table in the center was ever occupied that evening.

We began with a dozen oysters on the half

shell at a bargain price (\$10). They were clean, white-fleshed, still attached to their shells but ness, as though rinsed after shucking. "Our own zesty cocktail sauce" (as the menu billed it) did end up zesty, after we asked for Tabasco. A "seafood-stuffed chowder" included very ten-der clams, shrimp, and fish, which would have been wonderful had they not been swamped in a white sludge that cried for more milk or less flour. Some nights, our waiter told us as he removed the nearly full bowl, the chowder is bet-

APP 4 新 4 年 7 日本計画1円。

Our best appetizer was a "skillet of clams," medium-sized bivalves in a zesty broth of white wine, garlie, scallion, and the

clams' own salty juices. (The restaurant also offers a skillet of mussels, or a combination, in NAOMI WISE the same sauce for the same price.)

ter than other nights.

Even our eating buddy, a microbiologist who shuns mollusks, was seduced by the aroma "We have to mark this day on our calendar, said his wife. "You actually ate a bivalve will ingly!" Aloneside came a slice of the house We'd have preferred the bread unadorned to sop the delicious nuces. But as wonderful as the clams were, a pair of crab cakes were heavy bland, and cakey indeed — but those came with

a flawless, classic rouille (red pepper garlic onnaise). How could one kitchen make both those cakes and that sauce?

The waiter told us the freshest fish in the house was an appetizer of "sashimi grade" ahi. Seared in a single chub and sliced afterwards, it bore the thinnest ring of pallid browning, and the rosy meat was full of chewy white con-nective tissues. The heavy, hoisin-based dipping

sauce was fully capable of eras ing the fish's flavor, had we actually used it. Later that evening I submitted the kitty-bagged

the authentic Taste of Italy ...

undipped remains to Britney the feral feline foodie, a wild-kitten genius who shows up at my screen door the minute I get home from eating out. After giving the ahi a long careful sniff, she used it to practice her volley

Between the appetizers and entrees, all dinners come with two house salads, gratis soggy chopped iceberg lettuce with wimpy blue cheese dressing and sloppily sliced raw red cab-bage (including some core), with a strong, sour Reuben E. Lee

880 Harbor Island Drive, Harbor Island

HOURS: Tuesday through Sunday, 5:00-9:00 p.m. (to 10:00 p.m. weekends). PRICES: Appetizers \$7-\$11; Entrées \$16-\$37

(average about \$21)

CUISINE: Seafood (and one steak) prepared by standard recipes, served aboard a docked rive

WINE LIST: Full bar, with a decent choice of wines at fair markups (average in the mid-\$30s) but only two Sauvignon Blanes to accompany

NEED TO KNOW: Reuben E. Lee is upstairs with no disability access, but disabled customers car be accommodated downstairs at Jared's (steal

house) and order from either: WHAT THE STARS MEAN:

(None) Poor to satisfactory

★ Good

★★ Very Good

\*\*\* Excellent \*\*\* Extraordinar

ambiance, and service with price taken into consideration. Menu listings and prices are

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vinaigrette reminiscent of borscht.

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Were the entrées more consistent than the starters? Does a bear live in Rome? The best was a bouillabaisse — a rich, buttery, saffron touched tomato broth, served dauntingly hot It was generously populated with clams, mussels, shrimp, crab claws, and a few pieces o sets, strimp, crab claws, and a tew pieces of fish, all correctly added at the last minute, since they weren't overcooked. This proved among the best of its ilk I've eaten in San Diego. All it lacked was the traditional float-ing slab of toasted French bread spread with the selfsame rouille that came with the crab cakes. But for this odd lack, I'd hav imagined a Provençal chef had briefly taken charge of the "Panko-Style Jumbo Sea

Scallops" may or may not have epitomized "Panko-Style," whatever that may be (a new fad in Japanese cosmetics?), but the coating tasted like regular American breadcrumb with seasonings similar to a Van De Kamp's frozen fish fillet. The scallops were large ender, faintly sweet (although suspect they'd survived a ourney bathed in triphos hates). They came with loyable skinny French fries, average artar sauce, lemon wedges, and the cocktail sauce we'd et previously with the ovs . (It didn't need gussying p for use with scallops.

Although the menu claims that all fish arrives fresh daily at the restaurant, the two finsh entrees we tried were, alas, ead meat — not old-tastim out, rather, no-tasting. A very ender, utterly neutral sole fil ct was stuffed with unfried rab-cake mixture and glazed auce. Conceptually, the com ination reminded me of a dish I once ate at a really bad restaurant in New Orleans es, they do exist.) But it was otably more palatable than meaty flavor-free flesh smoth-ered under a thick, loose berries, cranberries, and a gross application of coarsely chopped, near-rancid-tasting nuts, with nothing to bind them into an actual crust. (To be fair, macadamias do groy stale quickly due to their high fat content. But the problem can be solved by purchasing them frequently in small quan-tities and/or storing them in the freezer.) What nearly thick, dark chocolate frosting redeemed both plates was pleasing rice pilaf dotted with scallions, bay shrimps, and

bay scallops. You can order housemade desserts from downstairs brother-restaurant Jared's as well as from R.E. Lee's own kitchen. Since the choices were largely interchangeable, we stuck with a couple of natives. Both proved excruciatingly sweet. An apple cobbler with

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excess of cornstarch binder had the mouth-feel of wallpaper paste and came with a scoop of truly beastly vanilla (or vanillin) ice cream. A Tuxedo Cake" was somewha

late putative cheesecake, the latter a thin layer between a

fudge. It was quite palatable in small doses, doled out over the next four midnights.

After Britney was don

batting the sashimi-grade ahi around the lawn (where less persnickety neighbor cats Snickers and Yahweh eventually found and demolished it). she demanded a real meal to reward her athletic endeav ors. Captivated by the butter sauce, she gave the sole two paws up. Hungry again an hour later, she doggedly jawed some de-nutted, rinsed-off mahimahi with about as much enthusi-

asm as an SUV sucking up gas. If you order the right stuff at Reuben E. Lee (steamed clams, bouillabaisse, perhaps the chowder if you chance on a good night for it), you can have a fine meal, but the cook-

ing style is distinctly corporate, not only cautious in the concepts but indifferent in the execution. Nobody really seems to be in charge of maintaining quality in the kitchen or com-fort in the dining room. We weren't really expecting all that much from a fake river boat — a view, an ocean breeze, reasonably flavorful food. What we got, mainly, was a view.

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# Cheese-Steak Reincarnation

"Forty-four years of fight, cry, laugh. Italian. What can you do?!

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amma mia," says Benito Sr.
"Oh wow," says Benito Jr.
We're crowding round a photo. loe, a customer, has brought it. In it, the wrecking ball's about to send Alex's Brown Bag to Philly cheese-steak heaven. All you can see is the sign, "Alex's," and some red, white, and green paint.

"I'm so happy," says Benito Sr. "They demolished our block last year. We went downtown. But now we're back. This is my 'hood! Kalmia, Laurel, Maple. I know the people. The people know me. I'm the happy man in the world!"

I swear. I haven't seen these most for seven cars and it feels like I just walked out five min-ates ago. Except they're now in the Mr. A's building, one block north

"So," says Benny Junior to me. "Your dentist.

Oh Lord. Shouldn't have smiled. Got two missing teeth. (No, it wasn't Carla, Caps fell out

after a battle with a mean steak.)
"You mean these?" I say.
"No. The dentist! She was the one told you

about us in the first place, remember? Diane. How's she doin'?' Uh, haven't seen her for a while ...still o

her from last time, if you want to know the truth." Well, our Philly steak's so tender you won't know the difference. Hey, Pappa! Bring him a slice. See if he can...." zarella], \$6.79. Pizzaiola Philly, \$6.99. Chico |chicken| Philly (\$6.79)."

'Course there's also a rash of other stuff. Prosci-Course there's also a rash of other stuff. Prosci-ulto sub with domestic provolone (5.6.49), or imported provolone (5.7.99), corned beef grilled andwich for \$4.25, pasta primavera, pasta and mixed vegetables with garlic bread for \$7.49, or — a handwritten sign — "Italian Stallion: Genoa salami, capocolla, prosciutto, mortadella [sausage meat], provolone with lettuce, tomato, onion, pepperoncini, oil, vinégar, on fresh-baked Italian roll." Whew. \$6.49.

The other handwritten sign says, "Special of

the Day: Grilled Pastrami Cheese on rye with mayonnaise, lettuce, tomato, and french fries,

Hmm. Can't beat the price. I go for that. Greed over breed, that's me. Order a coffee too, 65 cents. I sit down next to these young execu-tive types talking about when the Rapture is gonna come. The tables have plastic red-and white checker cloths, the floor's red tile, the walls are knotty blond pretend-timber or plain white and crammed with photos of the family and famous folks who've come by. A wooden trellis surrounds the counter. They have a bunch of ta-bles and umbrellas out in the building's lobby too. Even a couple more outside in the shade on Maple

So just as Perry Como starts singing "Mambo Italiano," Benito Sr. brings my pastrami. It's a big oval Italian bun sliced in half, beside a cou-

The Place: Alex's Brown Buy, 2550 Fifth Avenue, State 171, downtown (K19, 231, 2912)

Buses:  $I_i \le G_i / 2S$ Nearest Bus Stops: Fifth and Laurel morthbounds, Fourth and Laurel contributed

ple of pickles and lots of crinkle-cut fries. The bun's stuffed with half a dozen layers of the rec pastrami meat and shredded salad on either side

Looks great, but I'm kind of regretting I didn's o for the Holy Grail — the Philly cheese steak Especially when this big gent sits down next to me with one. It's oozing sauteed mushrooms. The guy's eyes roll heavenwards. He's on his way to the Rapture. "Drove down from Rancho Bernardo for this," he mutters. "Best Philly cheese steak in

for this, "he mutters." Best Philly cheese steak in the country."

"In the country?" I say.

"Believe it! I get around. Marketing consultant. Eaten at Pat's in Philadelphia, and at Gino's. And I'm telling you. No contest! Benny here, he uses real mozzarella cheese, wonderful meat, and the best Italian bread in town — from Solunto. the bakery in Little Italy. Other places use liquid cheese and inferior meat and squishy bread. These guys make their own Italian sausage too. This is - Philly heaven!"

Then he lunges. A Garfield-size chomp into his Philly. I've lost him for a good five minutes. So now I'm really cussing myself. Still: the pastrami's nice and smoky, garlicky, peppery. It has lots of shredded salad either side. And a ton of crinkle-cuts. About three fries from the end, I'm hiccuping full.

"Hey," says Francesca. "Why you no have ome of my soup?" I go over, smell it. Mmm. French onion. "That

Benito," I say, "He's a lucky man "

**Deadly Delay** 

Blueberry cough syrup — hardly a suitable accompaniment to dinner.

f you buy a bottle of wine at Thee Bungalow and it turns out to be a bad bottle, the restau-rant will take it back. But, stresses owner Ed Moore, a bottle is not necessarily bad just because it doesn't taste the way you thought it would. "I've tasted every one of those wines," he explains. "I'm sure there are

MATTHEW LICKONA

wines on the list that maybe didn't age as gracefully as I thought they would. But, then again, we also have our rules of the wine list. When it comes to older vintages, what are excuses for returning a bottle of wine? 'I don't like it' doesn't work.

"We actually will go out of our way to try to talk you out of buying an older bottle of wine. I had a classic incident with a guy who ordered...I think it was a '78 Clos Du Val Cabernet. He'd had the wine was a 70 closs Day va Cateerine. Fee that un tewnle 12 to 14 years ago — 'It was a stunning wine, la la la...' He opened it up, and it didn't taste anything like it did 14 years ago. It was an old Cabernet." The diner's verdict: "'I don't like it.' The waiter didn't

diner's verdict: I don't like it. The waiter didn't know what to do. He took it back. "The next day, I come in and I see it on the desk, I tasted it — this was the next day [so there had been further oxidation | - and it was incred ible. You had to enjoy the flavors that go along with an older Cabernet — I do. Which is not to say I have a British palate; I don't like my wines to taste like raisins. But I do like the flavors that comwith an older Cabernet. This one was just rock solid; I mean, this wine still had another ten years to go." An older Cabernet "is not going to have this rich, round ripeness," he explains. "But the lack of fruit starts to reveal other complexities," which may have been masked in the wine's early years.

That kind of longevity is an advantage on a list

with over a thousand wines — a bottle can afford to sit for a while. "The wines that were made back then in California...I don't think they were more delicate, necessarily, but they had a little more acidity to them" than many wines made today. "Because of that, they aged better."

Acid is an essential element in a wine, and not just for pur-poses of aging. The conventional line is that acid is crucial to a wine's being truly food-friendly, but it's a convention many Cali-fornia winemakers seem pleased to flout, much to Moore's dismay

"It's amazing how many of these California wines don't really match very well with food. The new, really ripe ones with big, jammy fruit." Increased ripeness in wine grapes can mean increased sugar. which can in turn produce a bigger-bodied, higher-alcohol wine. "I once had a Williams-Se-lyem [Pinot Noir] with a piece of meat, and it was just so heavily fruit-forward. This was a 14. was just so heavily fruit-forward. I fis was a 14, 14.5 percent alcohol Pinot Noir, and it just didn't go with food. There wasn't enough acidity. The had a similar complaint about some recent Zinfandels, which seemed to resemble nothing so much as blueberry cough syrup — hardly a suit able accompaniment to dinner.

But as Moore noted, food-friendliness isn't Moore's only concern. "Winemaking changes; it's changed a lot in the last five to seven years. 'm not sure I agree with some of those changes I like to drink some of these new wines, but I've got some real doubts as to how well some of them are going to age. I'm not sure that Marcassin Chardonnay is going to live five to seven years. I think it might go two or three." Because many

people drink a wine the same day they buy it, questions of ageability are often irrelevant. But on a wine list, the delay of sale caused by the high price of such a wine could be deadly.

Calendar

Moore details some of the practices that have brought about this change in wine style: "From the people I've spoken to, my impression is this: you're lowering your yields, that's number one. You're going for more concentration in the vine-yard, so when the grapes come in, they just have much stronger flavor. They're thinning out and picking these very, very dense clusters — everything is extraction. They're picking the grapes at higher sugar levels. They're doing a lot more pumping over on the must," aiding a fermenting wine's extraction of desirable compounds from the cap (the layer of stems and skins) by draining the wine from below the cap and spraying it over the top. "That's the part that bothers me most; it definitely shortens life span," because it increases the wine's exposure to life-shortening

Moore suspects winemakers bent on super ripe wines may not have a choice in this matter.
"I've been told that when you pick grapes at that high a sugar content and keep the cap on as long as you are, there are odors and flavors in the wine that you need to blow off. Pumping over con-stantly — like once an hour — will do some of that. It tends to soften some of the harsher edges that, it tends to soften some of the harsher edges that might exist. I'm not an enologist; I know enough about winemaking to be dangerous. I do know that the few wines I have tasted that were those big, round, ripe jobbers that started in about '94 or so aren't holding up real well. Not as well as I thought they would have."

As a result, "We may have some very expen-

sive inventory that turns to ... I went to a place in Healdsburg and had dinner, and we had [two wines, a '94 Merlot and a '94 Petite Sirah, both from very highly regarded producers. They were terrible. It was like taking soy sauce and mixing it with horseradish. It just didn't work."

Both producers had made other wines that

showed much more promise; Moore tried to puz-

zle out the discrepancy. "Maybe what happens with these huge extracted wines is in the begin-ning, the flavors are so tight that they almost seem seamless, and they kind of work. But then what happens is the flavors start drifting apart, and they just become this eight-foot, three-inch giant that doesn't know how to walk and talk." He re counts a battle with a recent Zinfandel, also from a famous producer. "It was so overripe that I...I didn't understand. What are we trying to accomplish here? Are we trying to make a Port? It's like cooking; you can take a stock and reduce it so far down that what you get is this essence that's

By way of contrast, he points to the Glen Fiona synah from Washington state. "Some to the circh rona Synahs from Washington state. "Some of this stuff might age pretty darn well. Long after some of these California high-powered jobs are gone, these wines will still be going." 

■



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Large gournet

It's like diving into a warm plate of garlic and

pumpkin soup. Nothing's changed. Benny car-ries on taking orders.

"Usual."

She looks at Alison, Benny Ir.'s new wife, working hard at the pasta table. Alison raises her

oldest son. He holds the plate up high.

Benny brings over a little slice of the Philly

steak. "Maneia maneia. "he says. "Won't get more

tender nowhere." He shows me the box it came in. "Liberty Bell Steak Co., Philadelphia, PA," says the label. "Is cut from filet mignon," Benny

says, "Every three months they truck us 1000

Oh, yes. It has that rich flavor, all right, Ulti-

mate test: teeth handle it fine. Even in their

"San Diego's famous Philadelphia cheese steak sandwich," says the sign. "Original [with fried

pounds across from South Philly

missing-tooth formation

"Philly choose steak, two!" It's Nurvius Benny's

Benny Senior's at the grill,

tossing sizzling Philly steaks. Mamma, Francesca, is over at the

salads and sours. She waves. Big

smile. "Yeah. Pappa and me, mar-ried 44 years now! Forty-four years

of fight, cry, laugh. Italian. What

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HOMETOWN BUFFET 5881 Univert vidy Avenue, University Square Shop-ping, Center, 619-588-737-3, It you fe a noustage bull and long for cooking as a existed 50 years ago, its third with the control of the cooking as a can call buffet. Memos change daily Massive amounts of food that's fresh but not love, sallow cholesterol. Not for gournet diners, but fun, Open daily, Other branches loaded through out the city and subsubs. Call 19-58-12-15 for loadions, Inocyen

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POTATO SHACK CAFE 120 West I Street (off South Highway 101). Encini-tas, 760-436-1282. If you love potatoes, you'll discover heaven at this breakfast and lunch cafe. You may have Ameri-can fries. Feench fries, baked potatoes, can frice. Irench fries, baked potatoes, potatoes in patties, and potatoes covered with various toppings. American fries are and I-ou-can-eat treat. The omelets are also fine and so are the hot-cake. One hotsake covers an entire plate. Feer's term is fresh and interesting and it's a great place for Children. Lots of fuin. Artive early weekends. Open daily, hespensive. — E. W.

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E.W.

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SINE 16769 Bernardo Center Drive. Suite 10, Rancho Bernardo. 858-485-1231. Gourmet Victnamese food is available here from a lengths food is available here from a lengthi-menu, including many items showing. French influence. Good bets are chicken crepe, fresh fish with lenning grass, tangy and sour soup, egg rolls, and filet magnon beef. Chieba Anh en-hances the selection of fine dining rooms in Rancho Bernardo. Lumb. Luesday through Friday, dimer Tues-day through Sunday, Inexpensive. F.W.

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tournedos Rossini, breaded rask of lamb by now, these are Amersa, an comfort foods. All steaks and prime rib-are USDA Choice or better, dry aged for maximum flavor, cooked to your preference. You can taste the differ-ence. Sometimes an oxforenarian pri-anist tinkles out old show tunes. So !!

1817 Pernardo Heights Parkwa at Pomerado Road, Ralphs Shopping Center, Ranko Bernardo, 858-485-8055. Don't mus this small but chie French restaurant. The chel/co-owner, originally from Birt Lamp, produces superb nouvele cuisine, with a menu of fresh dishes changing examally. Resident error Sunday. seasonally. Breakfast served Sunday lunch and dinner served daily. Reser-vations strongly advised. Expensive.— E.W.

shop atmosphere with comfortable booths, big windows, a lunch counter, and a salad bar. Shrimp and dispositive fisqual tobater, in finhermen's terms) are the house specialities, and are well restended. Also consider air intense futle marfin taxo (squeeze some lime onto this rich, strong fish,) or the savory of hondigns soup (lime it up, too.) Open dispositive (standard dishes) to moderate (seafood). — M.

house is large but Swiss-style cute, its brick walls festooned with knicknacks (for sale), and silent wind chimes hang-ing from every wooden rafter. This is the place on Sunday mornings, when three generations bond over great, gen-erous breakfasts. Omelets are perfect erous breakfasts. Omelets are pertect — light, thin crepe-like eggs wrapped around tall mounds of elaborate fill-ings. Thick waffles can be topped with fresh seasonal fruit. And then there are eggs, hash, crepes, huge burgers and sandwiches, and a dozen-odd potato sandwiches, and a dozen-odd potato casseroles. Whatever you choose will carry you deliciously through until dinner. No reservations, so expect a wait on weekends. Open daily, break-fast-lunch (until 2 p.m.). Moderate.— N.W.

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HARRY'S COFFEESHOP 7545 Carard Avenue, 858-454-7381. This landmark coffee shop is noted for its breakfasts, served from opening to closing. The lustremulk pancakes, varieties of wal-tles made from seratch, and egg com-

tion of the north is served in a curva-cious, server room with a domed celi-ing. Most dishes are gorthy spicy, hat you can specify your preferred horteas. In the server of the server of the server to the server of the server of the server (and a rich, slightly-west ster made from it, fish musuals is a house specially. Vegetable entries are also notationally rouns, mixed vegges in a lucious matry, creamy yought usual. Other fine choices, creamy yought usual. Other fine choices, prawms kerals, lamin pusuals, and eleven house, made from hortes, and eleven house, made from hortes, and eleven house, made from hortes, and eleven house, and ten fan hortes, and cheere house, and are made. For elevent, don't must be fresh, fruity house made magas fault (indan en mix.) Rever-cooled uly hortes must. For elevent, cooked uly hortes must. For elevent, don't must be fresh, fruity house made magas fault (indan en mix.) Rever-sel of the server of the server of the server of the parts of the server of the server of the server of the server is competer and cordial. In-server is competer and cordial. In-MANIATATNO FIA DOLLA 77-80; 9.

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OCEAN KITCHEN 5525 La Julia Bouleyard, 858-459, 3993. The dishes at the Mandarm and Cantonese restau rant contain no MSG, nor are there starches in the sauces. Very lively cook starting in the sailces. Very tively cook ing with many unique recipes. The din ner menu is available from opening to closing. This remains one of our best natural Chinese food restaurants. Open dails. Inexpensive to moderate. — E.W.

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Expensive. — E.W.

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THE WHALING BAR La Valencia Ho ZENBU 7600 Fay Avenue (at Kline) 858-451-4540. It was a natural for fish

858-454-450. It was a natural for for-mun restaurateur Matt Rind Lordon-reman restaurateur Matt Rind Lordon-susoblata fohtbouse festurung quarking feeba Lash, min hof at from his son basis. Sadomia and the surgeler sudia are lastic sadomia and the surgeler sudia are lastic sadomia and the surgeler sudia son lastic sadomia son the sudia sudia surfection of the surfection of the surfection being lastic sudia surfection of the surfection being surfection of the entire section of the surfection staircase; duning room and patio tables are wheekhair accessible. Several segetarian choices. Full bar, good sake list. Dinner mightly. Upper moderate to expensive.— N.W.

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ANDRES' PATIO RESTAURANT

surprise on hard-to-define Morena Boulevard. The food is flavorful (and not spicy-hot like Mexican and South American dishes). A good introduction to it is rope vigic f'old dother? shred-ided beef sautéed with mushrooms, green pepper, and tomatoes with ever-present rice and black beans. And the present rice and black beans. And the Cuban sandshirt froats prok, baked ham, and cheese) shows off the Cuban handling of pork. Other interesting dishes include alcapuria (pork and green plantain) and luscious, messy succ on mojo (yuca root with garlic oil). Open for lunch Monday to Thursday, Junch and dinner friday and Saturday. Inexpensive to moderate.— E.B.

BISTRO YANG 4705-G Clairemont BISTRO YANG 4789-5C Clairemont Drive, Clairemont Town Square, 619-483-8893. A sister restaurant to Fortune Cookie, this degant bister will charm gourmet Chinese food lovers with its curried automo, sea bass, Yang's chicken, spics yering rolls, and other delights. Standard dithen also available. Ourstanding gourmet preparations. Open daily, lunch and dinner. Moderate. — E.W.

Moderate. — E.W.

HUNGRY STICK 4664 Clairemont
Mesa Boulevard, 619-272-1412. "Life's
too short to drink cheap beer," says the
sign. They must mean it. At Happy
Hour (weekdays 4;00 to 7:00 p.m.), a Hour (weekdays 4:00 to 7:00 pm.), a 24-ounce glass of Guinness vs. as cheap as a Bud. Whish is noe because it goes great with this pool bar's greatest hit. "San Diego's Famous 1/2. Br. Steet burger." The burger bon is cripp, the log slab of meal's crunciby-grilled, and the tomato, lettuce and raw onion art fresh. The small menu also includes choken breast on a buin, patty melt. fresh. The small menu also includes chicken breast on a bun, patty melt, and hot wings. They beant 24 beers on tap, and, of course, dozens of giant screen sports TVs. Open seven days, until late, Inexpensive. — E.B.

LORNA'S ITALIAN KITCHEN 3945

stable throughouse to moderate. — I. VS.
NITLY M. MARKET 1 3-80. Convey.
Kearris Mess. 838-264-822. If you're
kear Mess. 838-264-822. If you're
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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 innamon sugar and apples, should win a prize. Its ability to satisfy all that is soft, sweet, and wonderful can't be duplicated anywhere. The recipes for the apple pancake, the Swedish pancakes, and the flapslock are from the original restaurant in Oregon. Omelets that cover the entire plate are accompanied by pancakes, coffee is served with whipby pancakes, coffee is served with whip-ping cream, and you'll need someone to help you out the door if you let your instincts go wild. Dream breakfast food includes fresh seasonal fruit with cream. Open daily, 7:00 a.m. to 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, emstraks, partillada or mised grill, empandas. Talian style Argentie items, fah, and chicken provide a wide range of choices. Lively atmosphere and good service. Since the grill in very hot, order all items cooked medium or rare, else beef, listed organic without homones or pesticides, arrives overcooked. Closed Sunday. Open lunch and dimner, Monday through Saturday. Inexpensive to moderate. — EM.

SEOUL B.B.Q. 4344 Convoy, Kearny Mesa. 619-505-0038. This Korean restaurant means sitting before a siz-zling cast iron grill, sipping hot sake, the smell of grilled beef, grilled onions. and fresh garlic in the air. Try the "Ko-rean B.B.Q." marinated short ribs (tong galhi) or thick marbled slices of sirloin (beef gair.) You'll enjoy all the accom-panying dishes that make the meal, like garlicky tonato sauce, sadishes in garlicky tonato sauce, slow-cooked potatoes with soy sauce and jalapeño pepper. Feeling adventurous, go for the goat meat hot pot or Korean steak tartare (yukhiwoe). This is sensual, ele-mental, hairy-chested food. — M.N.

TOFU HOUSE 4646 Convoy, Kearny Mesa, 619-576-6433, Also at 3805 Fifth Avenue, Hillsrest, 619-291-4406, This stylish little pair of eateries is proof pos-tive that our city has matured for its speciality ethnic foods. Tofu House is a Korean restaurant serving up specially tofu dishes. Flavorful, healthy foods. I over yourself from sorrowfully generatoreign food — Tofu House serve vivid ethnic food. Open daily, Inexpensive. — M.N.

THE REACHES

ATLANTIS 1880 Harbor Island Drive Harbor Island, 619, 297-1673. This sprawling restaurant-bar danceball, 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 cooking, featuring high quality inggr dients prepared simply and well. The relaxing setting resembles an ocean liner dining room, all polished woods and etched glass with well-cushioner chairs and deep banquettes. The meni-includes briny-fresh oysters, organi-cally grown salads, and flavorful loca-fish and excellent meats, cooked to or der with well-chosen accompaniments. It's a great choice for frazzled-worknights if you crave sophisticated borne-side rooking but it as can't feetion and excellent preparation weekends arrive early to avoid wa for tables. Open daily. Inexpensi moderate. — E.W.

moderate. — E.W.

LOTSA PASTA 1762 Garnet Avenue.

Pacific Beach, 858-581-6777. This family Italian American restaurant seats

160 people. It offers a menu where you worknights if you crave sophisticate home-style cooking but just can't fac the kitchen. On Saturday nights, dance in another room draw a semi-dress salt-and-pepper dinner crowd. Ca about wheelchair access. Lunch, din no people. It offers a menu where you in select your own pasta and your own nuces (12 pastas, 18 sauces). Best bets: inner specialities with dinner salad 8.95. Only restaurant to offer timpano from the movie Big Night). Open ner seven days. Moderate (pastas, fish to expensive. — N.W.

to expensive. — N.W.

BLUE BAY CAFI 3780 Ingraham
Street, Pacific Beach, 858-881-0200
The cuisine here tends to be somewhat
idaborate, so order the simplest itemespecially fish. Beautiful surroundingexcellent service, and first-arte desserts
Open nightly for dinner and Sundas
brunch. Inexpensive to moderate. —
E.W. kes, and roast beef hash with ros CHINA INN 877 Hornblend Str

Pacific Beach, 858-483-6680. At lea 118 items appear on the menu, which offers Mandarin and Szechuan special ties and includes sweet and-pungen shrimp. Mandarin pork its duck in or ange sauce, and shrimp in garlic sauce.

expensive to moderate. — E.W.

CUCINA FRESCA 1851 Bacon Stree
Ocean Beach. 619-224-9490
619-224-9470. Here va good place f
very tasty Italian food at low cost. T

THE FISHERY 5040 Cass Street. I THE FISHERY 5040 Cass Street. P. cific Brach. 858-272-9985. Half fis market, half-assual fish menu, it offer fine fish and chips, salads, and fis sandwiches. Same menu lunch an dinner. Open daily 11:00 a.m. t 10:00 p.m. Inexpensive. — E.W.

4475 Mission Boulevard, Pacific Beac 858-270-5050. The impressive mer boasts 80 items, of which 21 are app

BLUE FIN GRILL 3770 Hancock Street, near Kurtz, 619-692-1410. This blue and white cinder-block place hides out near the parking lot of the Sports 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 hamburger steak with two eggs, home fries, and toast. Or nice light butter aily, lunch and dinner. Inexpense moderate. — E.W. fries, and toast. Or nice light butter milk hottakes, two starage links, and an egg, But the big draw is fresh loc. lands, cod You'll see the even filtering the fish every morraing for their lunchtime special fish and olly with salad. Grandma, who stared the Blue Fin over 30 years ago, rerated the "secret" way of cooking them. Breakfast and lunch only, closed. Mondays. Inexpensive. — E.B. THE MISSION CAFE AND COFFEE Mission Bouley

nue, Old Town, 619-291-6666. Supe-rior standards always prevail here. The cooking is clean to the palate and burst-ing with freshness. For appetizers: MISSION VALLEY

HOPSE AND COW BAR AND CRILL 2734 Lytton Street, Loma Portal, 619-224-6409. This hard to spotplace fried mushrooms, onion rings, chiken nuggets, and wings. If you're hungry, the flop over-the edge steaks and burg-ers with fries are generous. Not that it matters. What you're really digesting.

Vegetarians will find many meat-and-fowl-free options. Lunch and dinner. Moderate. — N.W.

N. Johnson (corner of Arnele), El Ca-jon, 619-442-9827. Fine place for chil-dren, parents, grandparents. The food is not regional or gourmet, but stan-dard items are fresh, generous in size, and inexpensive. Sopaipillas, a deep-fried confection served with honey, are complimentary with meal. Open daily, lunch, dinner, and Sunday brunch. In D.Z. AKIN'S Alvarado Plaza, 6930 Al-

IIMMY'S 9435 Mission Gorge Road, Santre, 619-448-8994. We're at the end of the line here, the trolley's Orange Line Feels like a safart. You walk back through the grass to the streets of San-

EAST COUNTY & STATE COLLEGE

varado Road, State Collège area, 619-265-0218. Surely the best Jewish standing, fully stocked bakery. Open daily, breakfast, lunch, and dinner. In-expensive to moderate. — E.W.

I-K'S GREEK CAFE 7749 University JAN S GREEK CAPE //49 University Avenue, La Mesa, 619-464-1915. This recently remodeled restaurant is a find for tasty, fresh, home-style Greek cook-ing. The marinated half-shisken, the moussaka, the pusition, and the von-sidat are authentically prepared, as are the hummus and ground beef and lamb. A Feat, for responsels its hards sausages), or the "Monte Cristo" hot sandwich (ham and turkey grilled on batter-dipped Texas toast with Swiss cheese, hot syrup, and French fries). Or later in the day, the New York strip and tater in the day, the New York strip sirloin steaks with all the trimm and desserts like homemade cinna bread pudding with sultanas whipped cream. Open three m seven days, Inexpensive. — E.B.

JOHNNY B'S 4738 Fourth Street, La Mesa, e19-464-2465. This "Burgers and Brew" bar is a real 1990s place, with burgers to die for and good bar snacks. salad is a must-eat at a rock-bottom price. Inexpensive. — E.B. LA MESA OCEAN GRILLE AND

LA MESA OCEAN GRILLE AND SEAFOOD MARKET 3465 Lake Mur-ray Boulevard. La Mesa, 619-463-1548. This spot is really three restaurants in one. One is a basis, fish house with en-cyclopedic fish posters and paper place mats, serving seafood sandwiches, mats, serving scafood sandwiches, tacos, and various simple fish prepara-tions (fred, blackened, etc.). Another is an old style scafood restaurant, with lace curtains, tablecloths, and some richer fish dishes (e.g., with holl landaise). The third is a slightly hip specials. Firm firer is very fresh and properly cooked, although there are occasional missteps—too much salt in the blackening, a hollandaise that tastes of lemony mayo. Salads are fresh but ourdough, and the halibut ceviche

far in any direction, but gosh all, everything is so darn tasty. Tamales are a house speciale rish, pillowy clouds of commeal surrounding risher shredded pork scattered with raisins for a midgeon of sweetness. Pork also gets loving treatment in the carmitas rousis, log chunks browned to the barest crisp, which falls away to melting tenderness. Great maximage cumus? In the carmies the carmies of the carmies o

ice is fast and friendly. Sunday brunch PEARLS OF THE SEA Sycuan Casino PEARLS OF THE BEA Sycuri Casino. 5469 Casino Way. El Cajon. 619-445-602. In a quiet refuge from the bustle of the casino, you'll find re-fined Hong Kong versions of Chinese classics, solifully prepared in the light Cantonese style. The menu ranges from

PHO HOACALI 4126 Univ ependable, consistently good. Try the omplex, clean-tasting chicken nood 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 Maine Avenue, Lakeside, 619-938-1511. Maybe it's the clean country air, but Rocky Mountain Junc. On the lunch menu, the lunction Burger—with or without cheese— big and juicy. Also good: "old lash ioned" BLT sandwich and chunks chicken breast salad. Early breakfay through lunch, Tuesday. Saturday In expensive.—L.B.

expensive L.B.
SHMOOZERS KOSHER DAIRY
RESTAURANT 6 to 6 H Canon Boule
vard, 69 581-1636 Gerat for vegari's
His Kosher actery promuse 3 dl ren
nettes scheese, vegetaraar food, on
meat, no animal fat, certified Kosher,
100% fresh ingredients. Fverythings
reprejared under the supervision of the
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ely. The milk is also the leef. — Chale
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gan praze, and breaded whiting filters
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from one hour after sumet to 11 p. m.
Sandar to Thurday, noon 850 p.m.
(Cloude Tradays. Trispensone. — 24

VALLEY HOUSE RESTAURANT speaking previous and those speak tast the morning special "Iowa Breakfast" breaded pork tenderloin, two eggs, and hash browns, fries, or grits plus a choicof biscuits, muffins, or toast — it's de

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nown custness from Guatemala down Paragonia, Berta's lengthy menu ads like a culinary "pick hits" list of hits country's best flavors, typically

ach country's best flavors, typically endered with expertise and verve-some outstanding dishes include seed savory Chilean pastel de chocle a asserole of beef, chicken, and corn-uidding! from Berta's homeland, spicy eviche and subtle seco de cordero (cit

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go wrong ordering the signature "lowa Porker" hot sandwich (breaded port tenderloin in a bun with soup, potato salad, or steak fries) or the "lowa Beefers" (seasoned ground beef sim-mered in chicken broth, piled into a burger bun). Open three meals, seven days. Inexpensive. — E.B.

#### CENTRAL SAN DIEGO

JYOTI BIHANGA 3351 Adams Avenue, Normal Heights, 619-282-4116 Normal Heights, 619-282-411r cost, tasty, and fresh vegetaria s with international influences dishes with international influences. The middly Indian ones include a dif-ferent curry every other day. Soups, sal-ads, and nightly specials are good bets. Simple dining room. Saturday brunch Simple dining room, Saturday brunch, all you can eat. Hours change often, so phone before you go there. Open daily Inexpensive. — E.W.

KENSINGTON GRILL 4055 Adams

with broccoli and beef or shrimp and gravy ("koitiow bahat sai kho"). If in doubt, ask for Kathy, who speaks Chi-nese, Khmer, Lao — and English, Open 8:00 am to 8:00 pm, seven days. Inex-

VESUVIO GOURMET 3025 El Cajon Boulevard, North Park, 619-282-7040. Wonderful Southern and regional Italian food is served here. The interior is gorgeous, the service swift, and the servings huge and tempting. Open nightly for dinner. Inexpensive to up-per moderate. — E.W.

#### UPTOWN

ANTICO TOSCANO 1288 University

ARRIVEDERCI 3845 Fourth Avenu may order small portions in combina-tion. The appetizers and salads are also excellent. Chicken and shrimp fare well-here. Modest physical plant, but it de-livers in flavor and light preparations. Open daily for lunch and dinner. In

CALIFORNIA CUISINE 1027 Uni n 19 54 0.790. This Hildrest restaurant has been around freever, has a durable regutation and an established, slentide Perhaps the fasteless wastfatt working Erchaps the discless wastfatt working their sleek, admit during room is the real soon with. The menu is seemfole, but the preparations uneven. The appetitizers on interesting his to do! They up to their porture. It is califormat unine scans entires that endurine despite their menu's seawover range. It is commented to the contract of the contract of their size of their size

Bohemian

Night

with an

Ocean

sautéed in butter, sherry, and tarragon, with dilled-hollandaise sauce) and the "Goldfinch Omelet" (Canadian bacon with sautéed mushrooms, onions, and hollandaise sauce). Open seven days, three meals. Inexpensive. — E.B.

GULF COAST GRILL 4130 Park Boulevard 619-295-2244 Artistic two-Boulevard, 619-295-2244. Artistic two-level interior, lots of spicy Cajun/Cre-ole. Best bets, peel "i eat shrimp, New Orleans barbecue shrimp, New York strip steak, rainbow trout. Lunches and dinners daily; Sunday breakfast. Inex-pensive to expensive. — E.W. HAMBURGER MARY'S 308 Univ

HAMBURGER MART'S 300 Uner-styl Avenue, Hillera, 610-949 1600. All the axion is on the paris, under fi-cass trees, ferris, the paligu bar, and wher umbeellas. Bougarmiller bursts and of tables. Hindburger Mary is man harr, high blue eyes, and a plump batt. Bascally it is a greenfaressue, but ex-erciphody's welcome. The burgers are way big with fusit their, lack the Tim Secon Blue Burger with bason and bleu these carmilles, or the Two Tone Of Inn.<sup>2</sup> as we mit high double, burger of Inn.<sup>2</sup> as we mit high double, burger cheese, and policies. The kides it is with mushrooms, bacon, lettuce, cheese, and onions. The kicker is they're all served between wickedly crisp, weet slabs of golden Hawaiian bread. Moderate -EB

HON NOB HILL 27: First Avenue, Enther's 19th, 29: 29 812; P. This returned has down hed a double life the properties of the properties of the con-peals to prefessions show make clash order, Arnghit serves old radiancies, sup-order, Arnghit serves old radiancies, sup-order, Arnghit serves old radiancies, thinken, beet stew with damplings, roat prick and lamb, saurelteartin. These specials are accompanied by the properties of the properties of the pro-tables, small mobilish state thread or muffins. However, the olds Labinously preparations are not low-calcus-tual for the properties of the pro-tables, small mobilish they break to the properties of the properties of the pro-teated of the properties of the pro-tables of the properties of the pro-teated of the protection of the protection of the pro-teated of the protection of the pro-teated of the protection of the protection of the pro-tection of the protection of the protection of the pro-tection of the protection of the protection of the pro-tection of the protection of the protection of the pro-tection of the protection of the protection of the protection of the pro-tection of the protection of the protection of the protection of the protection of the pro-tection of the protection HOB NOB HILL 2271 First Avenue.

IMPERIAL HOUSE 505 Kalmia Street.

day and Saturday in separate room. Moderate to expensive. — E.W.

KEMO SABE 3958 Fifth Avenue (off University), Hillcrest, 619-220-6802, www.kemosabesandiego.com. Audacity is Chef Deborah Scott's culinary signa-ture. In her cooking, Southeast Asia meets the Southwest, with Japanese touches and towering heaps of gar nishes. All the edible frou frou deco rating the appetizers can wear you out, but most entrées are more focused and friendly. Good choices include a starter of mussels in a seductive chilpotle cream of mussels in a seductive chilpotle cream sauce, and entrées of spicy, sweet-sour layered "jerk" chicken or the signature "Skirts On Fire," a miraculously ten-der grilled skirt steak imbued with a pi-cante marinade. Desserts by Sharon Bristol follow the housestyle — sky-

MISSION HILLS CAFE 808 West Washington, Mission Hills, 619-296-8010. Here's a good bargain restaurant for dinner. There are two drining rooms with the atmosphere of a casual neighborhood restaurant a casual neighbormood restaurant nothing fancy, but good value for the money. Closed Monday. Open Tues-day through Sunday. Breakfast, lunch, and dinner. Breakfast terms available until 4:00 p.m. Moderate. — E.W.

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ENTRÉE

ered lamb. Venison chili or steak sand-wich always a good bet. Pleasant atmos-phere. Excellent service. Open daily, Lunch Monday through Friday. Din-ners nightly. Inexpensive to upper moderate. — E.W.

ONO SUSHI AND PACIFIC SPICE 619-298-0616. If you are searching for 619-298-0616. If you are searching for huge portions, fresh tasty food and rea-sonable prices, don't overlook this col-orful Japanese/Pacific Rim cafe. Excel-lent specialty rolls, entrees, appetizers. Very crowded weekends; lively young crowd. Dinners nightly. Inexpensive to moderate. — E. W.

moderate. — E.W.

PARALLE 3.3 741 West Washington
Street, Mission Hills, 619-260-0033.
China, Pakistan, Algeria, Morocco, et cetera — the 33rd parallel. This new
ethno-blend restaurant in Mission Hills
a hil for their shrewd, thoughtful creativity. It's not just "fusion food." Try
the mango and shi appetizer, one of
the best I've ever eaten, Entrées like
errilled, sulmon atoo lobser tabbouleh grilled salmon atop lobster tabbouleh or steak strips over mashed potato and caramelized onton show that chef Amiko Gubbins. of Cale Japengo fame, thinks with her mouth. — M.N.

PICASSO SPANISH RESTAURANT 3923 Fourth Avenue (near University). Hillcrest, 619-294-3061, Interesting

Hillcrest, 619-294-3061. Interesting Spanish tapas and entress are served in a small, modern, art-filled room that draws a casual neighborhood crowd. The regional style is Basque, from Northern Spain, but these aren't the tiny prinso of thal area — in fact, these bites are larger than usual, sized genertavantable as both a tapa and entree). A bargain price bottomless pitcher of the bouse's workmanly sangua (made with Livingston Cellars Burgundy) is the pa-trons. Lavorite beverage. Lunch Tues-day through Finday, dinner nightly. Moderate.— N.W.

TERRA 1900 Vermont (Uptown Cen-ter), Hill, rest, 619-293-7088, www.ter

are the desserts. It's festive for late-ght dining. Open for lunch Monday rough Friday; dinner nightly, to 600 p.m. Friday and Saturday. Sepa-tedining rooms for parties. Moderate expensive. — E.W. sonally, featuring barbecue items during the summer, comforting fare in coder weather, and special dinners on all major holidays. Good wine list with several flights available, fall bur with tropical cocktails (Pieco Sours, Caipfinas, et al.). Receivations advised, e-pecially for weekensh, holidays and special events (e.g., Sunday "Blues and barbecue" during the summer). Open dayle for lanch of brunch, stacks, din dayle for lanch of brunch, stacks, din

THE VEGETARIAN ZONE 2949 Fift Avenue, Hillcrest, 619-298-7302. Th

dyes." Spinach mushroom lasagna an sesame mock chicken are — surprise! — great. Even desserts can b yummy, including a three-layer carro cake and a cocomint pudding. Idex pensive. — E.B.

DOWNTOWN

ACQUA AL 2 322 Fifth Aven

Gaslamp District, 619-230-038; sowww.cupuadz.tr. Despite is moniske this isn't a seafood trattoria, but a near fishless branch of a restauram in He rence that won success by escheving the standard Florentine menu, whil maintaining Tuskan purity of style Chef owner Martin Gonzales trains the seaform of the members and control the control of the control of the first seaform of the members and the control of the first seaform of first seaform

aromais porcini misarrooms. The ta-ing of five pastas may sound temptin but they're chef's choice — and I tends to choose the dull ones. "Tay ings: of salads, cheeses and deserts also offered. Mains are mainly rath

ATHENS MARKET 109 West E.S.

ANDAR FINE PERSIAN CUISINE IANDAR FINE PERSIAN CUISINE 25 Pourth Avenue, Gaslamp, 19-238-0101. The best Persian food the cirjs is prepared here. It's sensu-us, low fat, and a blessing to the sight well as the palate. Try stuffed grape aves, yogurt, eggplant, charbroiled the mignon, lamb or chicken. Order Il three kinds of rice. Enchanting in-crior, wonderful service. Not to be soved. Open daily, same memu lunch TRATTORIA POSITANO 142 Uni versity Avenue, Hillcrest 619-294-6995. Sure to be one of you o13-234-6995. Sure to be one of you dworter retairants, not only for heart; Italian food but also for loving atmos phere. Sixteen pasta dishes: many ads ads and entrees. A treat. Try seabass salmon, any pasta. Lunch Monday hrrough Friday; dinner nightly Moderate to expensive. — E.W.

BAYOU BAR AND GRILL 329 Market YOU BAR AND GRILL 329 Market cet (at Third Street), 619-696-8747, you has the most expansive (and ensive) Louisiana-style menu in the slamp. Their best dishes are rife.— for instance, their red beaus sole authentic version, mealy and with a rich, deep heat. Eggplant dishes shine, too, as do seafood pastas and a huge too, as do seafood pastas and a huge pork chop with dressing. Alas, though, too many dishes are faux-Paul Prud-homme, with incoherent spicing and, at times, too much cayenne added too late in the cooking to cory up to other flavors. Desserts are frankly, fabulously revisionst, including pecan pie and bread pudding half as heavy and twice and good as their Creole models. Reser-vations advisable. Moderate to expensive. — N.W.

expensive. — N. W.

CANDELAS 416 Third Avenue,
Gaslamp, 619-702-4455. Don't look for
tacos here: Chef Eduardo Baeza spea luxurious, inventive update of tradi-tional Mexican fare, combining French techniques and Latin ingredients into a sophisticated new cuisine that you've never tasted before but will want to prayers flamed with three requilas, sea bass with huntlacoche ("Corn fungus," but think of it as a mushroom), and a signature dish of luscious stuffed Maine lobster. Meat-lowers will also enjoy sev-eral dishes, including a thick yeal chop with a rosemary-spiked update of fra distonal mole sauce. Reservations advised, slightly dressy. Expensive. LA CASITA 1247 C Street (corner of

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fown restaurant offers class and com-fort, geared for people who enjoy eat-ing well. The food is good, often ver-good, as with chicken livel\*mousse pate, Mediterranean blue mussels, cu-lotte steak, and, when available, the pate, Mediterranean blue museds, cubotte steak, and, when available, the lotte steak, and, when available, the Their sweets, such as brownies and banama Foster strudel, are helty, louche, and cheap. Being a date to the upstairs diring room. Dobson's is suave, its confidence infectious. Moderate to expensive. — M.N. and seatood 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. GRAND CENTRAL CAFE YMCA, 500

nue (across from Cost Plus), 619-323-7685, www.pukejointcafe.com. This is the closest we've got to a good, funky jazz club in New Orleans' Up-GRAND CENTRAL CAPE YMCA, 500 West Broadway surprise — who d expect the Broadway surprise — who d expect the "" to have terrific meals" But Grand Central tries hard. The breakfasts are log and filling, and the lunch chii with salad and cheese toast is a tasty burgain. So is the vegige-burger with fries, cole-tlaw, soup, or salad. Plus you can look down onto Broadway and check when your boss is returning to work.

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the calamate plate, and the rotisserie resisted chickenop penk are both moust and delictions. Their monktish is a deeply satisfacting Southern delight. Try the airy, sweet goat cheese cheesecake to desert. There is an elegant home vinesto Naju Valley Grille, a comforting, satisfacting dinning experience. Moderate to expensive. — M.N.

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REDISIS 713 (18th Neurae (18th and
G), 642-34-22b, were refighbured
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and beef. Try Arctic char, Join of tuna, swordfish. Side dishes tend to be elab-orate. Dinners for 6 to 12 served at chef's table in the kitchen. Open daily. Expensive. — E.W.

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SPICE HOUSE CAFE 1401 Ninth Street (at Ash), 619-239-8510, When your "head feels like an old potato" and your "tongue like a button hook" (to sour "tonges like a batton hook" (to quote Kipling), Spie Hoose 'amover' in their Hang Over Umeler. We don't know if at the Urlerg, Allies or lake some garssvear they feel best for eat-ing. It. The place is a pleeastit supprise atting out into the top follage of trees sprenting as pt tom How. 185 — the view bookshite a forcet. Other conflicts with three eggs, pission frintiat with ham, tomaties, mushrooms, and thisk a French ton't topped us the artistic and whipped steam Breaktest and lattick, were also like pieces.

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Street (at Eighth), 619-238-FOOD. This tiny blue and white cafe with a small street patio in front offers a

#### SOUTH BAY & CORONADO

CHEZ LOMA 1132 Loma Avenue (at Orange), Coronado, 619-435-0661. The historic aura of this cute period bungalow remains seductive, but the "French" nienu is mired in the more French menu is mired in the more recent past, circa 1970. Some appetiz-ers are sprightly, but entrees are in-consistent and can be indifferently ex-cuted with subpar ingredients, e.g., a cassoulet de mer may pair under-cooked white beans with overcooked cooked white bears with overcooked seafood of questionable quality. Some best bets are Irvine's signature dishes or and roast dask with a trio of saures. Veggie accompaniments Issuempr retheated tasting rise, limp carrois, sogge sugar-naps) bear an errie resemblanc to Lean Cusine. Early beard and with best damper priced dinners. Reservations advised. Early expensive but not fessey. — Nat.

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GALLEY AT THE MARINA 550 Ma-rina Parkway. Chula Vista, 619-422-5714. This is a great place to relas, take in the view and decide which widow of Bill Munice, San Diego's gratest speedboar taxing champion. The tasts, bargain priced happy hour special (5/80 for 6/00 pm. Monday through Saturday) make a visit worth trip west of 1/5, try a 1/2, pound steedbugger with Freish Tries, shicking causa stall with soundough troats, or a filler ingnow steak plate with seek free. Next morning, such the breakfast at courts bus until and sausage grass with eggs, insegenment.— I.B.

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out in Coronado's culturary scene of tex courtly sharm and an impressive menu. I're their suffern insofto, classi-to, or the delicious covabuco, of which every sétual is accomplished, admitable for dessert, have on their excellent expressor and the tramina or lemon ricotta cake. Pri-mavera's accomplished staff takes un-prefentious pyide in their kichen, the tood and wine thy serve, and right-tood and wine thy serve, and right-

pretentious pride in their kitches tood and wine they serve, and ri-fully so. Open daily, Expensive M.N.

SOUTH BAY REGIONAL CENTER SOUTH BAY REGIONAL CENTER CAFETRIA 500 Third Avenue at C. Chula Vista, 619-691-4599. The sign yas it all: "Cracious Guests: We are pleased that you chose our cafetera to serve you." It's signed "Your gracious host. Ben Riddell." It's comforting caulity to all those who enter with a heavy heart to pay troller fines or fight for costody in divorce court usesties. Ben

heart to pay troller fines or fight for custody in diverce court upstairs. Her says his excellent meals are aimed at Fifting sugging spirits. "Bresidast in-cludes tasty corned beef hash, eggs, potatocis, and tosat, Lunch offers, potatocis, and tosat, Lunch offers, potatocis, and tosat, Lunch offers, potatocis with bocon, or siriolist, power noodles with vogetables and rolls. The exempla are generous. The prices! These will definitely lift your spirits.

SPIRO'S GYROS Ferry Landing, 1201 First Street #4, Coronado, 619-435-1225. The food, the muss, the

619-435-1225. The food, the muss, the vow- are we usuale Atherol 2st his the Aege on? This imside-outside Greek, and the beated patio has a spectacular view of San Diego, the beated patio has a spectacular view of San Diego, the beat great fis. At sunset, uppung their excellent Greek wine is behape than three Life Intrinsia, switch the sun set the city abaze in gold. The practice keep Spirits with the foods as well as tourists. The the muss skill coverable a converted:

daes. Inexpensive. — E. B. STREETORS. CARP 443. Virange. Avenue, Cottoniado, 619-435. 8886. Stretch ne var. 619-435. 8886. Stretch ne var. 619-435. 8886. Stretch ne var. 619-436. Virange daes var. 619-640. Vira

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BIRRIERIA GUANAJUATO Avenida BIRKERIA GUANAJOATO Avenda Abraham González 102, Colonia Fran-cisco Villa, 630-7070. At this clean, tam-ily-style restaurant high in the Tijuana hills about three miles southwest of the border crossing, the food is in the style of Guanajuato (in central Mexico), and of Guanajuato (in central Mexico), and the menu consists solely of pot-roasted haby goat (cabrino) in a Mexican bar-becue sauce and melted-cheese pan-cakes (gordina). It's authentic, tasty, fresh, and unbelievably affordable. Be sure to arrive early, since the food some-Rampa Altamira) and veer right after the large "Universidad de Tituana" sign. A few feet further, turn left onto Avenida Paris and go four blocks until the street veers right into Calle Roma. street veers right into Calle Re emore block, turn left onto Ave One more block, furn left onto Avensida Londres, continue for three blocks, then turn right onto Emetric González for me block. Turn left at the orange-painted drs sleaners and go uphill on Avensida. Rio de la Plata to the tep-labout sys blocks), where he road turns right ento Calle Manuel W. González. Continue one block, then turn left at the Callines marked onto Avensida Abraham (conzález, Go four more blocks and the resistant is on the right blocks and the resistant is on the right.

CAFE LA ESPECIAL 718 Avenuda Rev. CAFE LA ISPECIAL 718 Avenda Re-olusion, between Calle 3 and Calle 4, 688-6654. Robust taxos enchitadas, tales reliens, tanules, egg disbes, and steak have been prepared at this un reternition but good cafe for decades. La Especial is a Exorite for families who south to cat at I low cost. The startes, cading allows to the dining room open-on lievolus out, and the overell buzzar that extends beyond is a prime fourty

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spicy shredded pork swift articholes, seeds, two preparations of shicken, abill dozen of steak, Don't miss the suppor of shie or segoal. Portions are supported to the seed of seeds of

IONCHIBRIA A POCA LICEIA Monicipal Market, 103 Avendra Minos Hericos, Tisuana, Venturing to the face of Tisuana's Nemturing to the face of Tisuana's Nemturing to Secure and Tisuana's Moreada Manuquel and Arts of an incredible kinchen of great black iron stores and giant stemmin pers. and boood gathering into black properties of the pers. and boood gathering into black pers. and the pers. and gathering into the pers. and the pers. and gathering into the pers. and gathering into the pers. Back pers LONCHERIA LA POCA LUCHA MI

MR. FISH 6000 Blvd. Agua Calient 686-3603. It's fun to eat in this resta rant with its thatched roof and its wirant with its thatched roof and its wid variety of fish and scafood. Don't over look the whole fish, either steamed o fried, the filet in garlic butter, or, fo those who of like a smorgasbord, the "Combination Mr. Fish," which sup plies fresh lobster, shrimp, squid, and filet of fish. The halit-dozen prepara tions of crepes are wild — there's vew a Mexican version of blintzes. Oper Sunday through Wednesday, 11:30 a.m to 10:30 p.m. Thursday through Satur day, 11:30 a.m. to 2:90 a.m. Follow Rey

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**Post-Apocalypse** 

No superwoman, she, but a sturdy vessel of maternal instincts.

ission aborted. Two ques-tions, hovering in the napalm-scented air, overame my apathy and compelled attendance at Apocalypse Now Redux. The first was whether,

illendance a reposser, the first was whether, sith the passage of imme and the intervenmore ovents, the movie 

DUNCAN SHEPHERD

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DUNCAN SHEPHERD mg events, the movie would now seem more noble and brave, less self-indulgent walked out or

and extravagant. The second was whether the added three quarters of an hour would somehow restore a sense of balance and proportion to the work is a whole, such that it would move aster and feel shorter than it did at wo and a half hours. My finding on e first question was no. The movie still bears the signature of Francis Ford opious. And from the vantage of hindsight, the succulence, the opu-ience, the clutter and busyness of the magery point more clearly down the path of excess that Hollywood would ollow over the next two decades and into the new millennium. Or to look at it the other way around, they cut it off more definitively from the post-Easy Rider guerrilla cinema that flourished briefly while the big studios

tumbled. Time is not (or not yet) on

the side of Apocalypse Now. As to the second question: no again, although I embrace the con-

cept in principle that a longer movie can oftentimes feel shorter than a shorter one. I cannot in

that's partly because walked out of it after more or less the same number of minutes of the entire shorter one. And any restored balance would have been more than counterbalanced by the increased tedium of having to relive an episode such as the Playboy Playmates' bump-and-grind 'entertainment" of the troops, or the mini-My Lai Massacre of the puppy-loving innocents. I stuck it out, in any event, through the "new" follow-up encounter with the Playmates, and through the twenty-some-minut chunk at the French plantation — or in short, the nude scenes. (So I did not make it to Brando, though in compensation I was spared the slaughtered caribou.) The plantation sequence adds, in some sense, a lot: a gauze-enshrouded romantic interlude for our narrator hero a John Fordian funeral ceremons

Calendar

symposium at the dinner table. (But

I got the main point — that the natives want the whites out of their coun-try — even without the visual aid of

the broken egg, drained of its albu

men, while its volk is held in the shell "The white left, the yellow stay.

omewhere during this stretch. I was

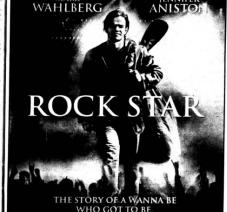


reminded of an anecdote I cherish. although I no longer recall if it's fac-tual or imaginary. It depicts the author of War and Peace sitting bolt upright in bed in the middle of the night and crying out, "A yacht race! I forgot to put in a yacht race!" I do not mean to

placed there. That (in an eggshell) i

whole problem.

The Deep End is being a little over rated, if not without reason. (One key reason would of course be the chr undernourishment of critics.) The lady-in-distress storyline, unspooled on a smallness of scale that could nowadays be maintained only in a



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MOVIES

fashioned, as you would expect when

you know that it's a remake of a top

drawer 1949 melodrama by Max Ophuls, The Reckless Moment. The in-

troduction of an explicit homosexual

angle might seem not so old-fash-ioned, yet the portrayal of one of the homosexuals as a total and thorough

degenerate is nevertheless old-fash ioned to a degree, just not quite as old as the Forties. Collaborative screen-

writers and directors Scott McGehee

and David Siegel have come a long way toward level-headedness from the jokey mistaken-identity hijinks of

Suture (a minibudget noir homage shot in black-and-white), even though hey're still prone to touches of the arty

and the fancy: a character's entrance

into a kitchen captured in a drop of water from the faucet. The image in general is crisp and clear and cool, if

a tad decorative, and the scenery

round Lake Tahoe shows more than

the local Board of Tourism would

like a metaphor of self-discovery (no he doesn't truly hate Helen Hunt, he deep-down loves her), it would be giving the thing too much credit. The

Tilda Swinton, whose pale papery skin, rodenty little teeth, and vaguely death's head visage can have an un



is monotonously shrill. Then again, he doesn't have much of value to deliver: desperation and panic may have crept in. The 1940 period, so scrupulously documented in the sets and costumes, adds no flavor to the dialogue, wherein modern anachro nisms abound. (The hero is guilty of "opening up" to a woman, making her "uncomfortable.") And the soft, luxurious, peach-toned photogra phy — by the Chinese master, Zhao phy — by the Chinese master, Zhao Fei, once again — doesn't create a springy platform for light comedy. It creates something more like a plush overstuffed sofa in which the comedy gets swallowed up.

American Outlaws paints a hagio graphic portrait of Jesse James, minus the ultimate martyrdom to burn you out. For the parched Western fan, staggering for months and years across the wasteland of the genre, it amounts to a canteen of sand. The first gorgerising moment comes early, when pretty-hoy Colin Farrell (the blacker brows since Groucho Marx) borrows Rooster Cogburn's reins-in-teeth trick from True Grit, freeing both hands for his shooting irons at full gallop, just as if this were something done every day in the oldendays, rather than, as in the John Wayne vehicle, a climac-tic and blood-stirring confirmation of what had been thought to be only a tall tale, a drunken boast. One of the oreat screen moments thus become a cliché. The gorge rises often there-after — at bits of Hong Kong-style gunplay, at bits of youth-comedy horseplay, at bits of Scott Caan (his

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nimicries of his father James) and Ali Larter (her permanent sneer). And if Timothy Dalton is indeed doing a Sean Connery accent — one former Bond tipping his hat to another — is this really the place for it? When there are no Westerns being made, you can hardly expect any new one to be directed by a specialist on the level of a Henry Hathway or a John Sturges, but you could hope for someone slightly more suit-able than the director of Flubber and Encino Man, Les Mayfield.

lay and Silent Bob Strike Back, an

inbred Kevin Smith comedy, stages a personas, Bluntman and Chronic, a personas, Bluntman and Chronic, a project greenlighted without their con-sent, to say nothing of their profit-participation. En route, they fall in with a quartet of hot-bod cat bur-glars — Charlie's Devils, as it were kind of get-together of the casts of his four earlier comedies — Jason Lee, Ben Affleck, Matt Damon, Chris Rock, Shannen Doherty, Joey Lauren Adams, Brian O'Halloran, etc. - but with the titular slackers (Jason Mewes, dis-turbingly credible, and Smith himself, and one of them even falls in love with one of them, and (dream a little dream) disturbingly not) brought in from the vice versa. Some of the insiderism is accessible by general-interest film buffs (Gus Van Sant portrayed as too busy margin, where they had dwelled in all four, and situated instead front and center. The premise: they are on their counting his money to be bothered way to Hollywood to derail a Mirawith the nuts and bolts of directing a max film based on their comic-book Good Will Hunting sequel), but that

isn't to say it's funny: e.g., Ben Affleck in a reprise of his Chasing Amy role enthuses, "Ben Affleck is the bomb!" Much more of the insiderism, mean while, will be restricted to devout Smithians. (You know who you are.) The straightforward statement of our heroes' range of interests — "weed, and dick-and-fart jokes" — comes all too close to summing things up. The fact that Smith knows this, and that he lets us know he knows it, does not make it more commendable. It makes

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investigator in fact spends very little time investigating, but a goodly amount of time trading insults with rival investigators. And while Allen's older and droopier physical form is no less funny, and often more sym-



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Adventures of Felix - French road film co-directed by the makers of Jeanne and the Perfect Guy, Olivier Ducastel and Jacques Martineau. (KEN, 8/24 THROUGH 30)

American Outlaws - Reviewed this

American Outlaws — Reviewed this sease. With Colon Terrell, Scart Land, All Latter, Calariel Machit, and Timothy Italian, directed by Les Mayfield, with Land, and Mayfield, with Land, and Mayfield, with Land, and Lan

American Pie 2 — The gang's all here (Leon Biggs, Shannon Flizabeth, Chris Klein, Lara Red, Seann William Scottlet al.), directed by LB, Rogers CINERAMA 6. DEL MAR HIGHLANDS R.

ENCINITAS 8: FASHION VALLEY 18: GALAXY 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 PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SANTEE DRIVE IN: SWEETWATER 9: TOWN

An American Rhapsody — Heartfelt and personal but maudlin and awkward and personal but maudin and awkward account of the maladissiments of a six year-old Hungarian emigre in Enembower era America. It gested for a had foot with some remedal first person narration, corroborative newverel footage, and a black-and white flashback that arbitrarily turns to color after a quater of an hour. It isn't a good foot, either, when the sullen Sarrkett Johansson takes over the role, an hour into a, without a hint of an accent. Nastassija

Kinski, Tony Goldwyn; written and directed v Eva Gardos, 2001 # ITA KOLLA VILLAGE)

America's Sweethwarta — An alternative universe Hollwood where a married part of syspentar — It will not by helpful to think of Crouse and Kadman, Burton and Tables, Degart and Bacall — here appeared ingether an inne consecutive distribution of the state of the sta

A JOURNEY OF 2,755.8 MILES **BEGINS WITH A SINGLE BOUNCE.** 



LIFE IS AN ADVENTURE. DON'T BLOW IT.



STARTS FRIDAY TA SULVE OF Marie . PARTIE CONTROL DE LA CONTROL D THE PARTY. 274 THE PARTY LO - 100

Montana chin; and where the head of the studio must wait to see the final cut with the national prescorps at the junket. Julia Roberts, just in open a can of Whiskas in the overall atmaphere of fishiness, plays the part of Catherine Zeta-Jones's and merely semi-retired), show up at the and merely semi-retire(J), show up at the purely with their two real children in tow. Jane Adams, looking as if she's in Day 54 of a hunger strike ("I've been taking pills of up my weight down since the baby"), makes a law gelada as a total neroutic— so big a one why you're not still getting seve. The next door neighbors (Denis O'Hare and Minia Badich), with whom the anniversary couple have been engaged in a running field over their dogs (Otia and Anoula, as themselves), are included on the properties of the control of the co sue the cameraman br their sallow complexions. John Chack, insofar as he's use the cumeration of the national varieties are supposed to be in recovery from a mental breakdown, has shakiergrounds for lingginos. And Christopher Walken, as the anchorist director, would probably be districted. Billy Crystal, as the unpermispled publicist (a statiology, to busine), works directored. Billy Crystal, as the unpermispled publicist (a statiology, to busine), works or girms and jokes. The others whenever of girms and jokes. The others whenever the property of the president property of the property of the president property of the property of the proper Paltrow — and during the slow spots you can chew on such pertinent questions as why Beals has not had more of a career and why Paltrow has had so much of a one. This

Apocalypse Now — The biggest asset of Francis Ford Coppola's thirty-million-dollar Vietnam War movie is the curiosity it stirred up while keeping the public cooling ● (DEL MAR HIGHLANDS B: FASHION VALLEY 18 GASLAMP 15: PARKWAY PLAZA 18: POWAY 10. its heels for four years. Without that, ther would be little to propel the viewer through this desultory up-river excursion, The Anniversary Party — Altman esque ensemble piece co-written and co-directed unimaginatively patterned after Joseph Conrad's Heart of Darkness, bogged down ensemble piece co-written and co-directed by Jennifer Jason Leigh and Alan Cumming, who, in addition, play a newly reunited Hollywood couple, a fading star (Leigh looking more like her father, Vic Morrow, with each passing year) and a sexually ambivalent British novelist and novice film along the way by a kind of photography that can best be described in words out of the glutton's lexicon (stuffed, gorged, bloated, heavy chock-full, and brim by a first-person narration written in the hard-boiled idiom of the fictional private ambivalent British novelist and novice film director. Real-life mates Kevin Kline and Phoebe Cates, fictionalized as a recent Oscar recipient for Best Actor and a retired actress turned housewife (as opposed, in reality, to long ago for Supporting Actor hard-boiled idiom of the fictional private eye ("Charging a man with murder in this place was like handing out speeding tickets at the Indy 500". It was a way we had over here of living with ourselves, We'd cut 'em in half with a machine gun and give 'eyn a

Band-Aid. It was a lie"; and so on), and capped off by the ghostly appearance of Marion Brando, carrying permanent and impenetrable shadows around his shaven Marion Brundo, carrying permanent and importantible ablows around his sheen importantible ablows and believe a better ablows and believe ablows are believed and are believed ablows a bel # (HORTON PLAZA 14)

Beyond the Valley of the Dolls — Russ Meyer's superse — or maybe just extreme — achievement in high spirit and observable. The property of the supersection of the form most having to do with an all girl travelling to Hollywood and falling into wayward, wicked, and werel ways. The whitelend tour of Tinest Town and the finger mapping, hus rooking, cross country and the supersection of the supersection of the two observable most of the supersection of image and sound in not to be scotled at the counting sense of humon is not to be the counting sense of humon is not to be the country of the humon is not to be the supersection of the supersection of the has del sevents (Chales, Napers, Erac — has del sevents (Chales, Napers, Erac — his sold sevents (Chales, Napers, Erac Beyond the Valley of the Dolls

Gavin) as well as his new discoveries (Joh LaZar, Dolly Read, Cynthia Myers) — in such cheeky roles as a U.S. Senator's daughter, the Heavyweight Champ, a Nazi war criminal, and a self-anointed Superwoman, is in the realm of magic.

ARTS, 8/23, 7 P.M., AND 8/24, 8 45 P.M.

Broad and Tulips — Italian comedy of a woman starting a new life in Venice; with Licia Maglietta and Bruno Ganz; directed by (COVE\_FROM B/24)

Bubble Boy — Jake Gyllenhaal as an immune-deficient teenager on a romantic quest; directed by Blair Hayes. (CAIBMEL MOUNTAIN: CHULA VISTA 10; DEL MAR HIGHLANDS B. ENCENTAS B. FASHON VALLEY 18; ROSSIMONT ROLLEY; HAZARD VALLEY 18; GROSSMONT TROLLEY; HAZARD CENTER 7; HORTON PILAZ 14; LA JOLL SLI MISSION MARKETPLACE 13; MISSION VALLEY OCCANSIDE 16; PALM PROMENADE 24; PARK PAZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14; FROM 8/24)

Captain Corelli's Mandolin — Scenic World War II romance between a Greek island beauty (the Spanish Penchope Cruz, with her unaltered naïve accent) and a music-loving Inlain officer (Niolas Cage, with an unsteady Italian one). Shades, or chimmers rather, of Moditeranouthough it ultimately turns much darker. Slow, somewhat soggy, but rewarding in modest amounts: some complexity of character and emotion; some interesting discomfort and open conflict between Axis "allies." Based on a novel by Louis de Bernières; with John Hurt, Christian Bale, Irene Papas, and David Morrissey; directed by John Madden. 2001. \* (CARMEL MOUNTAIN: ENCINITAS R: FASHION ★ (CARMEL MOUNTAIN: ENCHRIAS B; FASHION VALLEY 18; FLOWER HILL 4; GROSSMONT CENTER: HORTON FAZA 14; LA COSTA 6; LA DOLA 12; MISSON VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARRWAY PAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14]

Cate and Doga — Beastly spy spoof (intermixing live animals, puspers, and computer animals in focused on a feline world domination conspiracy and the world domination computery and the twelview land balloon, heavy on Bondian gadgetry and carroom violence. With felf (addibum, Elasthei Perkins, Actaerde Folkheim, Elastheir Perkins, Actaerde Folkheim, Elastheir Perkins, Actaerde Folkheim, Elastheir Perkins, Actaerde Folkheim, Elastheir Perkins, Actaerde Folkheim, Elastheim, Sans Standholm, diverted by Bollow (2018) (2

PARKWAY PLAZA 181

The Closet - Avariciously commercial

writer and director, amounts practically to a one-man factory of the type. And it's hard to see what could stand in the way of a remake of this one, a PC fare about a nebbish in the accounting office of a condom plant — a lack Lemmon secreted white collar droigle — who, to awe hay sol, the collar droigle — who, to awe hay sol, the collar droigle — who, to awe hay sol, the collar plant plant plant plant plant plant of the company's best customers. (The strategy is devised by his new neighbor, am aging homoseauly who, twenty years earlier, had been fired from his pob because he was registered and the sold to be the plant registering with in this is not to to bethereome. Rather more so is the cruel streak the presumption that is quite all right, quite just and proper, even quite PC. to forture and turment a manch between plant plant plant plant and turment a manch between plant plant plant plant and turment a manch between plant plant plant plant and turned as manch between plant plant plant plant plant and the plant plant plant plant plant plant plant plant plant and plant p make of this one, a PC farce about a streak is a boon to the mirth, which scrapes along at the subsistence level. The thing, nevertheless, that elevates *The Closet* above mediocrity, 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. More specifically, a thing photographed by the great Luciano Tovoli. The beauty of it springs not from the obvious and conventional source of training the camera on beautiful things: calendar-art scenery, Architectural Digest interiors, and the like. And not from the intentions, and the third country of the country of

French comedy of the type that tends to be remade in Hollywood. Francis Veber, its



wallflower sister (vearing a fat suit in flashback for substantiation), though that doesn't cut down on her usual quotas of

teeth and tantrums Both actr

subject from top to bottom. But dissembling and disinformation can

Alan Arkin. 2001.

secome a habit. Hank Azaria, Stanley Tucci,

ON BROADWAY

SURGEON GENERAL'S WARNING: Smoking

Causes Lung Cancer, Heart Disease,

Emphysema, And May Complicate Pregnancy.

BUFFALO JOE'S

**BLUE TATTOO** 

PLUM CRAZY

BUB'S

AN AMERICAN ORIGINAL

BITTER END BEST BAR BY

tasteful, as refined, as a Bonnard, With Daniel Auteuil, Gerard Depardieu, Michele Laroque, Thierry Lhermitte, Jean Rochefor Michel Aumont, 2000.

★★ (COVE, THROUGH 8/23, HILLCREST CINEMAS, FROM 8/24)

The Curse of the Jade Scorpior

The Curse of the Jade Scorpion
Reviewed this view. With Novely Allen.
Helen Hunt, Dan Askinsed, and 6 harbor
Herons: eritten and directed by Allen.

d. GARMEL MOUNTAIN, FASHERO WILLEY 18,
HOMSTHELL & GASCAMP 15, GROSSMONT
COTHER: LA COSTA 6, LA JOLLA J. MISSION
WALEY 20, OCEANISHE 36, PAM
PROMINANCE 27 ARRIVANY PLAZA 18, TOWN
SQUARE 14, FROM 8/245

With Tilda Swinton, Goran Visnic, onathan Tucker, and Peter Donat, written and directed by Scott McCachec and David

I street racing (vroom vroom) intersects oth that of truck hijacking; your basic frive in movie (if there were still drive in-ouped up with headbanger music (thunk peed, and a honey-glazed cast of hot bod Michelle Rodriguez, among them, make the jump from the low-budget, independent offight to the big leagues: "Why don't you girls pack it up before I leave treadmarks or ur face?") Director Rob Cohen records this lifestyle with reasonable amounts of of drool. Paul Walker, Vin Diesel, Jordana

Faster, Pussycat! Kill! Kill! Hiss

Outer-space adventure starring fee Cube and Natasha Henstridge. ICHULA VISTA 10. CINIRAMA 6. DEL MARI HEGHANDS R. ERCINITAS B. FASHION VALLEY 18. GROSSMONT TROLLEY, HORTON PLAZA 14. LA JOLLA 12. MISSION ARKETPLACE 13; MISSION VALLEY 20: OCEANSIDE 16. PALM PROMENADE 24. PARKWAY PLAZA 18: POWAY 10; RANCHO DEL REY 16 SWEETWATER 9: TOWN SQUARE 14: FROM 8/24)

Meyer's low action some stopp in weeking back and white is abbout a predictory pack of hoir roll behalts not once of his 'males,' and white roll behalts not once of his 'males,' and white is a both of the behalt of the behalt

Ghost World - The beroine, out of a comic book by Daniel Clowes, is some

rather, jaded out of high school - she can produce an equal sneer for the wheel chair bound valedictorian ("High school is like the training wheels for the bicycle of real life") and for the hip-hopping black cheerleaders who follow. A tireless crapehanger, a walking crap detector alienated, aloof, alert, aware, unaccer reacting, resisting, judging: Little Miss Raincloud. And yet the movie, directe

loses sight of the fact that she is fill just a teenager, it never tries to pull Fer up into a self-worshipping lara Corto life figure, much less an all-knowing Supin Sontag arbiter of taste, its the bandy the post-graduation bash almost so shad that it is good, or is it so bad that ipnes way beyond good, or is it so bad spir! How a girl to some in thack to bad spir! How a girl to some in thack to bad spir! I so a some some on the current solution of the solution of the current on the current solution of the solution of the solution of the other solutions. on her curious alliance with a fortyish bachelor and discophil: quiet and retiring with slumped shoulders, a bad back, flat hair, no social life, and the face-pulling first name of Seymour (Reve Buscenii rreptitiously brillant in the part), whom she had come to know after answering his Personals ad as a practical joke. What he plainly has in common with the heroine, for all their outwars disparity, is an acute all their outward objective, is an acute awardness and inaceptance of the surrounding world: "I can't relate to inner-time percent of humanity." In addition to which, as a mork of his greater depth and maturity, help an awardness and an unacceptance of himself as well. "Marbel I don't start in onest someone also shares my interest, has me outerest. In terms that outside the start in onest. In terms that outside the start in one of the start in onest. In terms that outside the start in the object of the start in the object of the start in the object of the start in the other than the object of the start in the object of t electric guitar redneck "blues" band at the local bar, the "XXX" bookstore, and so on). but then again, there are so many beckoning targets in the world that some of them are bound to be easy. A tireless crapelanger can't be expected to let them pass without a sneer or a snipe. And it's a sizable accomplishment — and ompensation — that the movie places so compensation — that the movic places so much weight on the importance of taste and temperament in the living of daily life, the forming of relationships, the getting through a day. Thora Birch, Szafett Johanson, Illeana Douglas, Stacey Travis, Bob Balahan, 2001.

\*\*\*\* (PRICREST CIPÉMAS)

Greenfingers — "Inspired by actual events," the story tells of a select group of long-term convicts who take up gardening at a progressive English penitentiary, and

take it all the way to the annual Hampton Court Palace Flower Show. Life-affirming, strong-arming underdog stuff; equally soft hearted and set-headed; as cutery-wootsy and cory-wory is Waking Ned Devine and Saving Grace (though writer-director Joe Hershman is American). Clive Owen exhibits a fine poler face, but surely his work in Croupier merited a better reward With David Kelly, Felen Mirren, Natasha

● (LA JOLLA VILLAGE)

Hodwig and the Angry Inch — Writer-director-star John Cameon Mitchell adapts to som off-Broadway musical (songs by Stephen Trank), a voyage of self-acceptance for an East German immignati and transserual glam-nocker for Transcual according to a mosk tablish deadline on display), with a bookhed sex change operation that has left him as eventh of a

PREMIERE

Jay and Silent Bob Strike Back— Reviewed this issue. With Kevin Smith, Jason Mews, Shannon Elizabeth, and Will Ferrell; written and directed by Smith. CINERAMA 6: ENCINITAS 8: FASHIONLVALLEY 18. LOWER HILL 4: GALAXY 6: GASLAMP 15 ROSSMONT CENTER; HAZARD CENTER 7; LA COSTA 6: LA JOLLA 12: MISSION ARKETPLACE 13: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14: FROM 8/24)

Jurassic Park III — Elementary and

objection might be raised at the way dinosaurs, for live action purposes (which is to ay live-action humans, but computer-generated dinosaurs), have become the monopoly of the Iransase Park Iranchise. This makes for a stifling sumeross, an unhealthy constrain, although on the other hand a allow the action to get rolling in a Another small objection, specific to Part III, could be raised over the ease of identifying the disposable humans and the speed of the disposable humans and the speed of their disposal. The preciousness of the remaining humans (most of all William

H. Macy, Tea Leoni, and, after sitting out the first sequel, Sam Neill) tends to depres the level of suspense. Any child — the target viewer, after all — will know full well that up (Reese Witherspoon, in her mile-wide nothing too bad is going to happen to then any time soon. Aside from its shorter men

Spielberg to Joe Johnston: little but excess Spielberg to Joe Johnston: little but excess baggage, (Exem the dinon no longer seem able to cause the earth to quake with every 1-). A well-paced hour and a half-could not nowadays feed the Spielberg ego. 2001.

\*\*\*### (CHOLA WHATE TO L'ASSOON WALES 18.

GASLAMS 15. GROSSON WALES 18.

GASLAMS 15. GROSSON WALES 18.

FRACA IS A MISSON WALES 19.

FRACA IS BANCHO DEL REY 15. TOWN

SOUME 1.40.

fairy tale, more voguishly known as an empowerment myth, concerning a So-Cal sorority sister, Fashion Merchandising major, and Miss Hawaiian Tropic rur

vein of mockery) who gets herself admitted into Harvard Law School to chase after her ex-boyfriend - and oh by the way, outrus him to the head of the class. Some of the details, if you allow maybe a hundred yands of slack for knowledge of how the world works, are goldily inventive; the admissions applied intentive; the admissions applied into "video estay" (directed by an unspecified Coppeda) pools and bishins; or the per Chihadhas named Brusier, or the pink homopon are the pool for classroom pers. Ready as were yet he, however, to appliand the discovery and be contrasted in of a human brain, willing as we arrest of brails, we might halk nonetheless at the two faced a samption that it's as details, if you allow maybe a hundred yards

# THE CRITICS ARE RAVING ABOUT 'GHOST WORLD

Glenn Kenny,

LA DAILY NEWS

NEWSDAY

of snack food, the movie has lost little in transferring the controls from Steven

"TWO THUMBS UP!" **EBERT & ROEPER AND THE MOVIES** 

"STANDS OUT LIKE

THE TAJ MAHAL." Richard Corliss, TIME MAGAZINE

Glenn Kenny, PREMIERE "A WHIP-SMART COMEDY, A SURPRISE GEM."

"UPROARIOUSLY FUNNY!"

Leah Rozen, PEOPLE MAGAZINE



Accentuate the negative.

UNITED ARTISTS FILMS NO GBANADA FILM IN ASSIGNAM WITH JERSEY SHORE PRIZEIT A MR. MUDD PRINNERM A TERRY ZWIGOFF FILM "CHOST WORLD" THORA BIRCH SCARLETT JOHANSSON BRAD RENFRO 🖏 ILLEANA DOUGLAS 🛲 STEVE BUSCENI 뺵 DAVID KITAY 🛲 SEGRE PIPPA CROSS JANETTE DAY MONTES LIAME NALFON JOHN MALKONCH RUSSELL SMITH AMERICA THE DANIEL CLOWES ATTEMY ZWIGOFF INSTRUMENTS OF THE PROPERTY OF THE PR

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ASHION VALLEY 18: HORTON PLAZA 14 MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18: VOGUE

Luna - Bernardo Bertolucci y slightly psychological study of a teenage bo subconscious quest for the father he has never known, lill Clayburgh, a rathe scrawny opera singer, is the mother he knows a little too well. A field day for Freudians and other symby Freudians and other symbolists; an ord for most everyone else. The claims on I siever's attention — the sudden throat gabber, the violent mood, change, the thousand little irritations and irrationalists—give the movie the personalists of a spoiled beat, 1979. \* MUSSUM OF PROTOGRAPHE.

Swingers, Vince Vaughri and Jon Fasteau, with the latter again writing the script and for the first time directing as well. He has enlisted Wong Kar wai's nimble

"TWO THUMBS UP!"

cameraman, Christopher Doyle, to photograph it — a smart move, it might seem, except that the scrappy results only go to show the importance of Wong Kar-wai's eye in their collaborations. The story, or better say situation, centers around a couple of lifelong pals, loosely connected to the most work of the production of the couple of lifelong pals, loosely connected to the most who for vibraic execution expenses tilbiher services executions. mob, who for their separate reasons tighten those connections when they accept a vague assignment as cross-country couriers. As in the overrated Swingers, only more so. Favors and Vaughr each have a well hound shirk. He plut and Bigger Plut — and they repeat it ad infinition and concern favors on one again comes through as the symptotic too, not so through as the symptotic cone, not so through as the virtual plut of the plut of the sharehold with the neglected daughter of his strepper guffriend, it is not that the not the one you warm to see hound and pagged. Famile Janssen, Peter Falls, Sean Combin. 2010.

\*\*TriOMF NULL\*\* (ASSIANE\*\* 15: LA JOLIA OLIAA)\*\* Favreau and Vaughn each have a well-

Momento — A tale of revenge told in reverse. To put if like that is not to suggest the move goes literally in reverse motion, such people walking backwards and saving "Olleh" instead of "Hello," although that in fact is the method of the opening scene: a Polarod snapshor gets sucked back into the camera, and a spent cartridge jumps up into the charilles of a bandgan, that this york gives the movie its initial push backwards in time. After that, the scenes (in normal ward motion) are arranged in opposi order of occurrence, a bit reminiscent of the



Captain Carelli's Mandal

screen adaptation of Harold Pinter's play. Betrayal, or the earlier Elizabeth lane Howard novel. The long View. One big difference between this and those is that Memento is a thriller, not a relationship thing. Knowing how it all turns out would appear to be more enppling. Yet , appearances, as we all know, can be civing. Another big differ tion here is suggested into a tighter t

two of repetitive overlan - where the scene started. Events, in o previous scene started. Events, in others words, have been broken up arbitrarily in mid-course, so that we join them in media-re and must wait until the ensuing scene is find out how we reached that point. Still another difference, slightly soiling the parity of the concept, is that the scenes are separated by black and white interpolation (for explanation purpose, mostly of (for explanatory purposes, mostly) of indeterminate chronology, and there's a heavy dose of verbal recapitulation right

"GET READY TO LAUGH! 'RAT RACE' THIS SUMMER'S SURPRISE TREAT, IS A SPLENDIDLY SILLY COMEDY THAT WILL PUT A BLISSED-OUT, GOOFY GRIN ON YOUR FACE." "Rat Race' is A FINE MADNESS. It has conviction and DIVINELY ORCHESTRATED LUNACY." "A fabulous cast at their comedic best!
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HORTON PLAZA 14 ...

AT LA SOLLA VELLAGE BO. SEDENCH VALLEY SO HE CONTROL OF THE PERSON VALLEY SO

RADICAL COMMANAS
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PARROCKEY PLACE 3.50
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SAM DESCO STADULE 15 They SH & Compo

PARISONAY PLAZA 3
Parisony Paris Mad
II Capri 463-4666
PACEPICE
TOWN DELIANS STARS
GENERAL STARS
GENERAL STARS

before the finish. This narrative exchangue proves to be a true test of your powers of concentrations a good thing it and of istelf. You have to pay close attențien. And you have to do what the hero histriël is unable to do what the hero histriël is unable to do to remember what oane before. The trick of the thing— the inpiration and justification for the au-backwards order of procedure - is the here's peculiar ondition," as he refers to it, whereby he is incapable of forming n/w memories ever since the head injury he sustained while his wife was getting rapid and muckrest. Admittedly the movie is something of a stunt, a sleight of hand. The reverse order gimmick could only work in concert with the blank-memory gimmick, couporate between. This is a other of a kind to between. This is a other of a kind between. This is a other of a kind between. This is a other of a kind to use only, one time only. Though a reverse order sequel, strange to say, in not unimaginable. It hangs together. It does its job. It can have found to the strange of the control of the control of the country of the control of the contr wife was getting raped and murdered.

Original Sin - Angefina ("Fat Lipy") lotie debarks in horse and buggy Havana, a mail-order bride from Delaware, bearing a trace of her British accent from Lara Crof Tomb Bouler as well as a read explanation for why the looks in person mothing his for bounder photograph; if a because the didn't want a husband show was interested in her for only her beauty. This sounder plausible enough to the would be bridgenoun, Annotoin Studeras, who had represented himmel's as a blocknown't scler, increased as a coffee barron, because he didn't want a company to the proposed of the propo Tomb Raider as well as a ready explan director Michael Cristofer has re-set the pulp novel by Cornell Woolrich. Waltz one Darkness (previously filmed by Truffaut under the name of Mississippi Mcrmaid), is a more exotic locale in hopes, evidently, of making the unbelievable more believable. Or in hopes that the relentless Latin rhythms on the soundtrack will cast a spell should all else fail. The total effect is otic solely in the sense of soporific Vith Thomas Jane, Jack Thompson, 2001 ● (GASLAMP 15: MISSION VALLEY 20: PALM PROMENADE 24)

Osmosis Jones - A carteened white blood cell (voice of Chris Rock) tracks down a lethal virus (voice of Laurence ishburne) inside the body of a live actio Bill Murray: a loud, crude, ugly hybrid. Nor to mention a less imaginative and less educational crib of Fantastic Voyage. coloutional or hot Fantants. Veryage Because the lives a timo parts are fundled by Bobby and Peter Farrells, they're even ugder than the animated parts — even discounting the snot, the rit, the pulse, and the ingrown torend, 2001.

• [CHICA WISTA 10, DEL MAR HOHLANDS B GLAYV B, HOTON PAZA 14, MSDSON MARKETRACE 13, OCEANIDO 16, PALM PROMEMOZ 24, PARMAWY PAZA 18, POMAY 10, BANCHO DEL REY 16)

The Others — Some of the credit must presumable go to The Stath Sense for roopening the door to an old classineds, low-tech, thick-atmosphered ghost story. There remains plenty of ceeds tall to spread around among the Spanish writer and some story of the story of t inematographer lavier Aguirresarobe. working so close to monochromatic darkness as to argue vehemently against waiting for the video; Nicole Kidman, in a bounce-back performance after the boop-boop-a-doopery of Moulin Rouge, re-tuned now to a Henry Jamesian (or, from The Portrait of a Lady in specific, an Isabel Archerian) quivering tautness; Alakina Mann and James Bentley as her puckered Mann and James Bentley as her puckered-browed, pasty-faced children: and Fionnula Flanagan as a formidable latecomer to the long screen tradition of creepy housekeepers. Set entirely in and around a

Islands at the close of the Second World War, the story awakens gradually to other possible presences in the house, beyond those already accounted for: the resident family of three — minus its MIA head — and a reduced staff of three. Not every nook and cranny of the narrative can stand up to the light shed at the end. Yet there are, at a minimum, three legrimate skin-prickling frights throughout the course of the meticulous and measured unfoldment. Those are in the bag before the final twist.

\*\*\* (CARMEL MOUNTAIN CHILLA VISTA 10: \*\*\* (CARMEL MOUNTAIN CHULA WISTA 10: FASHION NALLEY BE, FLOWER HELL 4: GASLAMP 15: GROSSMONT CINTER: HAZARD CENTER 7: LA JOLIA 12: MISSION VALLEY 20: OCEANISIE 16: PALM PROMENAGE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DE REY 16: SWEETWATER 9: TOWN SQUARE 14)

Pearl Harbor — WWII history according to Michael Bay (Armageddon, The Rock), a three-hour lesson. To some extent the eriousness of the subject — as contras to the director's previous subjects of the end of the world and the mere annihilation of San Francisco - seems to have inspired Bay to sit up and fly right. Or at least try to Much of that serie usness comes down to a. flag waving and saber-rattling piety that years 1942-45. And much of that vears 1942-45. And much of that seriousness, too, more scales higher than Madison Avenue kitsh; every muge is slef and polished as a levius crains and a semiousness as fain the Stells, its stander and semiousness as fain the Stells, its stander and semiousness as fain the Stells, its stander and semiousness are faint to the Stells, its stander and the Stells, it should be the stander of the Stells, it should be stander and the Stells, it should be stander as the Stells, it should be

Planet of the Apes — The "unique personal vision" of Tim Burton comes down here to the burgeoning field of

"A MOVING TALE!

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An American

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STORY WILL LAND BOTH OF THE PROPERTY OF THE

science-fiction graphics: a new illustrated edition of an old familiar classic. (Rather dark and murky illustrations, too, with a forest-primeval feel to deepen the timeless mythicality of if all.) Sure, the ape makeup, to say nothing of the beetly battle armor, is an improvement over the 1968 screen treatment, but so what? (Myth doesn' demand verisimilitude.) Mark Wahlberg, meanwhile, whose notion of heavy emoting consists of breathing through an open mouth, is the farthest thing from an mprovement on Charlton Heston, (The latter, content these days to be a joke, has an unbilled cames in a monkey make, reprising the curtain lines of the original. The moral serious mess, even in the absence of Rod Sering on the excensiving team, creating of the team of the continues of the humor. "Extremism in defense of ages is no vice." Caral we all just get along," and the like. More fundamentally, the entire concept of an evolutionary inversion—tulking ages and caged human— as too much a needly to be made and the continues of the continues GROSSMONT CENTER: HORTON PLAZA 14: LA JOLLA 12: MISSION MARKETPLACE 13 IN VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: TOWN SQUARE 14

★ (CARMEL MOUNTAIN: FASHION VALLEY 18. GASLAMP 15: GROSSMONT CENTER: MISSION MARKETPLACE 13: MISSION VALLEY 20 DCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: BANCHO DEL REY 16: TOWN SQUARE 14

is apt to wring from the viewer a befu-

Clarke Duncan, Paul Giamatti, Estella

Huh?" where the old one wrung an "A

Helena Bonham Carter, Tim Roth, Michael

The Princess Districts—Fair-Yale success story from little nobes to be go somebody, minus and derive or effort, mere success to the force scarch bide an unexpected inheritance: the thorne of Genova's (pera rapta of Furope), by subterranean bloodline. What a surprue for a frazey haired, four eved, fifteen were fairly about 60 km Franciscum misfit! The transformation of the Ugly Dusking "I'll Brooks Shields married Groucho Marx, their child would The Princess Diaries — Fairy-tale

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"POWERFUL!"

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(KARLOVÝ VARY)

have your evebrows") falls a long way shy of have your cyctoroo's Islalas long way shy of a musck, and nothing, shy of a pitch the beauty parlor. Even before she is defrized, edicuzed, and despectacled, the filmusch have a hard time hiding the physical blessings of Anna Hathaway; and to pair her with Heather Matazazzo as best friends to rais her up rather than drugs her down. Notwithstanding the trouperish contributions of Heater Ellizando it is' a Garry Marshall film, so there is perforce a part for Hetero Ellizando it is' a part for Hetero Ellizando in an anna part for Hetero Ellizando in anna part for Ellizando in anna part for the part for t part for Hector Elizondo) and a non-singing Julie Andrews (now in the Prof. Henry Higgins role instead of the Eliza Dolittle), this dish of milk-toast is for either very little girls or very old girls only. 2001. ● (CARMEL MOUNTAIN; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GALAXY 6;

Rot Raco — Half a dozen Vegas vacationers are picked at random, for the private betting pleasure of high rollers, to chase down the two million dollars in a locker in Silver City, New Mexico, Bargain-basement Mad, Mad, Mad, Mad, World, baring shelf space with Sourceper Hunt and Midlim Ibdiar Mistery. The opening seeds: a minuted valuet of the east credits — animated cutouts of the cast members with oversized heads — are cute and peppy; and the closing credits - actual ast members diving into the crowd at a rock concert -- are fun, too. The in between - with plenty of animal abuse for 'dark" and "edgy" humor - is a desert Rowan Atkinson, John Cleese, Whoops Goldberg, Cuba Gooding, Ir., Seth Green Ion Lovitz, Breckin Meyer, Kathy Najimy Anny Smart directed by Jerry Zucker, 200 CARMEL MOUNTAIN CINERAMA 6. FASHION ALLEY 16 GROSSMONT CENTER HAZARD ENTER 7. HORTON PLAZA 14. LA JOLLA 12 (ENTER 7: HORTON PAZZA 1:4: LA JOLLA 12: HISSION MARKETPLACE 1:3: MISSION VALLEY 20: DICEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: SWEETWATER 9 (OWN SQUARE 14)

moderately dull sequel on the unending unchanging chemical reaction between mismatched Hong Kong and L.A. cops, Jackie Chan and Chris Tucker, Tucker continues to be a sore spot for his refusal at any point to resemble a cop. He is

nevertheless nearly as funny as his co-star. nevertheress nearly as tunny as nis co-sta after trying ten times harder. Strong support from Zhang Ziyi (strong opposition, rather) and very briefly Don Cheadle, Brett Ratner again directed, if that the word. 2001.

Cheatle. Brett Ratner again directed, if that's the word, 2001.

★ (CAMBEL MOUNTAIN; CHULA VISTA 10. CINERAMA 6. DEL MAR HORAMOS 6; TOURNERAMA 6. DEL MAR HORAMOS 6; CHOOSSMONT TROLLEY 18. CALANY 6: CHOOSSMONT CONTEX; GROSSMONT TROLLEY 1. CHOOST AS 14. LA COSTA 6. LA JOLLA 12. MISSION AMBRETPLACE 13. MISSION VALLEY 20. PALM PROMENADE 24; POWAY 10. RAMONA TWIN;

musical score, that is, by Howard Shore, bluesy, subdued, taut, anxious, ominou nearly good enough to convince you that you are watching a legitimate suspense film - yet the movie on the whole is mor con job than big-time caper. The buit, the book, would be the big-time cast. Robert De Niro, Edward Norton, Marlon Brando Angela Bassett, Confidence builders, for





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#### SANDIEGOREADER. COM Calendar MOVIES

san be summarily dismissed. Rosert is no more than The Circ an unschered flight attendant who alights interminently in the apparence of a Montrea Jazz-schar, but proportion and out of tunns asteracker, but proportion and out of tunns asteracker, but mouth in flight. Briands, as a foppish fence dressed for the tropics, admittedly commands the well-worm accordance of Cart Commands to the Worm I tunn When I feet Commands to the Worm I for the Montrea Cart Commands and the Cart Commands and Secondarily because of our market page description in season for the Section Commands and Section for the Section Commands and Section for the Section Commands and Cart Comma can be summarily dismissed. Bassett is n screen for long. That leaves us, for most of the way, with De Niro and Norton, and a by-the numbers beist plot whose main virtue is avoidance of excess. Comedy and fantasy director Frank Oz (In and Out, The

MONT TROLLEY, HARRIOR DRIVE IN



The Curse of the Jade Scorpion

HORTON PLAZA 14: PALM PROMENADE 24.

Sexy Beast - A misleading title, except perhaps in tone, for a British caper picture that perches on or near the same edgy edge as Cury Ritchie's Snatch and Lock, Stock, and

Two Smoking Barrels. A gagster's gangster film. The big difference, be lonathan Glazer's debut film and either of formation of acets of the time and either.

Ritchie's is — highly subjective criterion that when it tries to be furny it actually succeeds. Not all the time. Not the heart shaped smoke ring blown by the hero, a

you be happy! Why should P."), practically a force of nature and yet a precisely motivated and malevolent one, he is incongruously smaller than the man he terrorizes, a yapping terrier facing down a slobbering Saint Bernard, all flat and hard where the "definitely retized" denies of the London underworld now living the life of Rilay on the Costa del Sol, to his adored and worshipped wife. "Derry Deedee," before the Costa del Sol, to his adored and worshipped wife. "Derry Deedee," before the cost of the Costa del Sol, to his del Rilay del Rilay had to he cost and the cost of the Rilay had to he cost of the Rilay had to he cost of the movie, really the bulk of the movie, is the sharply written (when you can deedper the dalader) when you can deed perform the darken of the Rilay had the former confidents contended sharply written (when you can deed performed and had the former confidents contended sharply without the reliance to an extra del Rilay del Rilay had been delivered and won't take no for the Rilay Ri "definitely retired" denizen of the London other is bloated and squishy, a prohibitiv favorite in any stare-down contest, and so thoroughly awful as to be thoroughly amusing, Ray Winstone, Amanda Redman, n McShane, James Fox. 2001 \*\* (GASLAMP 15) him out of retirement and won't take no for an answer. More specifically, the centerpieco

of the movie is Ben Kingsley. (Yes, there's

weemany a caper, amount as a wateringth — see might say — of criminal schemes.) It's quite wonderful how we call before his arrival, just from the throat clutching effect of the name. Plon Logarion in speakers and hourses. But we're in for somethings, without knowing while. It is even until the control of the control of

eventually a caper, almost as an

afterthought, and not the most

Jay and Silent Bob Strike Back R

13 10:10 Mon. Thu. 11:45 0:10 Rush Hour 2:19:13

15, 740, 10 15; Mon. Thu, 12 05, 2 40, 10 15. The Others (Po. 13) Fr

Shame — Liv Ulimann and Max von Sydow, isolated on Ingman Bergman's sterile island during as undefined war, do their patented nasal-congestion acting, with suffering eyes and fish-like open mouths. The whole affair has a buzzing head-cold sensation. Torturos, but not in a totally negative sense. 1963.

Shrok — This computer animated twist on the Beauty-and-Beast theme — the chivalric quest of a lonely, touchy, Scots-accented ogre and his volunteer sidekick, a visecracking ass suns Sancho Panza, to rescue a martial arts princess from a fire breathing dragon and a Machiavellian

bridegroom — is relentlessly elever, relentlessly ironic, relentlessly hip, or just plain relentless. But when did abrasive and anachronistic smart-aleckry become the accepted and dominant mode in film sy? Fantasy, like religion, requires at least a pretense of faith. DreamWorks might like to think they are tweaking the tradition of Disney's animated fairy tales (Snow of Disney's animated fairy tales (Snow White and Fineschiss, urmong others, put in cames appearances), but in truth they re in lock step with Disney's Madnel, Heroides, Beauty and the Beast, imply a few paces behind. With the voices of Mike Morry, Eddie Murphy, Cameron Daz, and John Littgoer; or directed by Andrew Adamson and Vaky Jenson. 2001.

4. HORDITO PASSA 14, PARM PREMERADE, 241 4. HORDITO PASSA 14, PARM PREMERADE, 241

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 ing out to be documented. The music tself is agreeable and abundant (Tris DeMent singing from a front porch rocker to a solo fiddle accompaniment is the peak-but the backwoods melodrama piles up to a laughable climax, and the coverage of it is



reaction shot of the beroine it a barn dance brawl breaks out at her feet; or if her work-goes up in flames before her even; and the

Carroll Emmy Rossum; written and

Spy Rids — Cartoonish espionage caper, aimed at a younger age group than usual for Robert Rodriguez (From Dusk Till Dawn, Desperade cartoons themselves). Sick, sometimes eye-catching, but nothing to hold on to. With Antonio Banderas, Carla Gugino, Alexa Vega, Daryl Subara, Alan nming. 2001

● (GROSSMONT TROLLEY: PARKWAY PLAZA 18)

Summer Catch - Romantic comeds with Freddie Prinze, Ir., and Jessica Biel, directed by Mike Tollin. CARMEL MOUNTAIN: CHULA VISTA 10: INFRAMA 6: DEL MAR HIGHLANDS 8: INCINITAS B. FASHION VALLEY 18: GALAXY 6: MONT CENTER HAZARD CENTER ADDITION DE AZA LA LA COSTA 6: LA IDILA 12: MISSION MARKETHACE ES, MISSION VALLEY 20 DECANISIDE 16, PALM PROMENADE 24, PARKHAY PLAZA ER, POWAY 10, RAMIDNA TAWN, BANCHO DEL REV 16, SANTEE DRIVE IN, SWEETWATER (E FOWA) SQUARE 14, FROM 8–24.

about the hands apped: an agoraphobe have theen out of his apartment, or let

anyone into it, in eight years. We never actually see the protagonist (until the final shot, from behind); we only see through his eyes, as be conducts his affairs from his eyes, as he conducts his affairs from his futuristic "visiophone" — particularly affairs with a computer animated sex doll, a dating clabs, a call gird service, and his pass-hotherapist. The gimmick is claborated in inventrie ways, but is still stilling. Made in Belgium. With Benot Verhaert, Avlin Vay, Magali Pinganti, directed by Perre-Paul Renders. 2000.

\*\*acts.\*\* Biological (1922).\*\*

Tortilla Soup — Change of locale, and of custime, for fast Drink Man Woman most localing, for fast Drink Man Woman in the Angeles, and Marcian An appetite has been found, or created, for local films, and here is a part of the local films, and will exceed the local films, and the results of the format and the release following the depth the Broads Astign and the release following the depth the Broads Astign Marcian following the local films of the depth format of the following the local films of the depth format of the following the local films of the depth following the local films of the depth following the local films of the local RANCHO DEL REY 16. SWEETWATER 9.

# **MOVIE SHOWTIMES**

Call 444-FILM 0. 560 (1240) 4:35, 8:30, 2:10, 1:33, 8:30, Planet of the or the theater for missing information, Bargain showtimes are in parentheses.

#### CENTRAL CLAIREMONT

Town Square 14 American Outlaws IN.

American Pie 2 IR to the Bubble Boy Politicity Sur Corelli's Mandolin (8-17) Yun 1 5. 22. 9. 5. In 25. Mon. Thu (12.0. 500) 0. 22. 9. 5. The Curse of the Jade Scor-in 19. 15. Jan. Sun. 12. 20. 2. 5. 5. 5. Jay and Silent Bob Strike Back R Jr. Sur Jay and Scient Bob Strike Back. B: 11: Sout.
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125(5), 125(5), 25(1),

### DOWNTOWN

Gaslamp 15 201 Fifth Avenue (619-2/2-0400) America's Sweethearts (PG-13) Fri. Thu. (3:30) 9-90: American Outlaws (PG-13) Fri. Sun. 13:20) 3-00, 7-30, 9-30, Mon. Thu. (3:20, 3:00) 7-30, 9-30, American Pie 2 (R) 30, 9:20 Jay and Silent Bob Strike Back 

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In The Line Low Ville on 2.50, 10 or Captain Corell's Mandolin ik In The In In Line Ville of Final Fantas The Spirits Within 25 of Ville Thu 6.8 with Ghosts of Mars ik In Thu 11.00 His College Legally Blonde (PG)
Line of the State Osmosis Jones (PG)
Thu 1113 Line Line The Princess Di-

## LA JOLLA

Cove 27-90 (2014) Normal Normal (858-1504-5464) Bread and Tulips (Pt. 11) Fri. 4.10, 7:00, 9:90, Nat. Sun. 7:00, 4:40, 7:00, 9:40, Mon. Thu. 4:40, 7:00, 9:30

Mont. Thu. 400, 700, 940.
La Jolla 12.
As Jolla 12.
Ass7 Villa tabula three (858-808-2002).
American Outlaws (Fr. 13) Fr. 500, 2200, 25000 (PG-13) Fri. Sat. 2:00, 4:40, 7:16, 9:50; Sun. 2:00, 4:40, 7:10, 9:45; Mon. Thu. 1:15 (4:20 7:10, 9:45; Jay and Silent Bob Strike Back IR. Er. Sat. 13:00, 7:10, 5:00, 7:40, 12:00, 7:40, 7 (R) Fri. Sat. 12:00, 2:30, 5:00, 7:40, 10:20; Sur 12:00, 2:30, 5:00, 7:30, 10:05; Mon. Thu. 2:30 (5:00) 7:30, 10:05; **Ghosts of Mars** (R) (\$500) 780, 100% Ghosts of Mars (R) Fir. Sat. 1220, 258, 520, 750, 10-10, Sun. 1230, 258, 520, 750, 10-18; Mon.-Thu. 1238, 500, 1523, 750, 10-18; Mon.-Thu. 1238, 500, 1523, 750, 10-18; Mon.-Thu. 120, 1238, 250, 523, 800, 10-38; Mon.-Thu. 250, 1238, 250, 523, 800, 10-38; Mon.-Thu. 250, 500 (\$25.5 (50.10)); The Princess Diaries (60 Fr. Sat. 1213, 250.5 (25.2 805), 1040; Sun 1213, 250, 252.8 (0.10)3; Mon. Thu. 250 (\$25.7 0.0) (\$25.8 0.0) (1035), Mon. Thu. 250 (\$25.7 0.0) (\$25.8 0.0)

#### La Jolla Village

#### MISSION VALLEY

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Hazard Center 7 Hazard Center 7 7510 Hazard Center Dene (619-291-7777) American Pie 2 (R) Fri. 11:35, 2:00 (4:40) 7:25, 9:50; Sat. Sun. 11:35, 2:00, 4:40, 7:25, 9:50; Mon. Thu. 11:35, 2:00 (4:40) 7:25, 9:50; Bubble Boy (PG-13) Fri. 12:00, 2:15 (4:30)

#### MIRA MESA

Mission Valley 20
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Mission Valley 30
Mission Vall STATE UNIVERSITY 271: Sat. (130), 5(10) 5(20, 7:30, 9:48; Sun. (130), 1100, 310) 5(20, 7:30, 9:35; Mon. Thu. (130), 3:30, 5:30) 7:30; Rat Race (PG-13) Fri. Sat. (2:35) 4:55, 7:20, 9:55; Sun. (2:30) 4:55, 7:20, 9:45; Mon. Thu. (2:30, 4:55) 7:20; Rush Hour 2 (PG-13) Fri. Sat. (1:45, 3:50) 5:55; 8:10, 10:10: Sun. (1:45, 3:50) 5:55, 8:00, 9:55; Mon. Thu. (1:50, 3:55, 5:55) 8:15; Summer Catch (PG-13) Fri. Sut. (2:15) 4:45, 7:10, 9:35; Sun. (2:15) 4:45, 7:10, 9:25; Mon. Thu. (2:15, 4:45) 7:10

Ken 4001 Adams Avenue (619-281-5009) The Adventures of Felix (Not Rated) Fri. 5-00, 7:15, 9:30; Sat.-Sun. 2:45, 5:00, 7:15, 9:30; Mon.-Thu. 5:00, 7:15, 9:30; Thomas in Love. Thursday

#### UPTOWN

Hillcrest Cinemas

Hillcrest Cinemas 3965 Fifth Avenue (619-299-2100) The Closet (R) Fri. (1:50) 4:50, 7:40, 9:55; Sat. San. (11:50) 1:50, 4:50, 7:40, 9:55; The Deep End (R) Fri. (1:45) 4:30, 7:20, 9:55; Sat. San. bnd (R) Fri. (145) 439, 720, 959, Sat. Sun. (1120) 1454, 430, 720, 959) Mon. Thu. (1120) 1454, 430, 720, 950; Mon. Thu. (145) 4430, 720, 950; Ghost World (R) Fri. (130) 130, 415, 700, 945; Mon. Thu. (130) 130, 415, 700, 945; Mon. Thu. (130) 130, 415, 700, 945; Hedwig and the Angry Inc. (R) Fri. (200) 445, 720, 10:00, Sat. Sun.

(11.15) 2.00, 4.45, 7.00, 9.45, Mon. Thu, (2.00) 4.45, 7.00, 10.00; **Memento** (R) Fr. (1.40) 4.20, 7.10, 9.45, Sat. Sun. (1) 10, 1540, 4.20, 7.10, 9.45, Mon. Thu, (1.40) 4.20, 7.10,

#### Museum of Photographic Arts

1840 FF Ponte, Baibea Fart, 1870 18 7500 Beyond the Valley of the Dolls, Thursday, pm. and Fraday, Fd Pynn, Faster, Pussycatl Kill Kill, Fraday, Pynn, Bonjour Tristesse Wednesday, Pynn, and next Fraday, Pynn, Luna, next Thursday, Pynn, and next Fraday,

#### Reuben H. Fleet Science Center

1875 El Prado, Balbou Park (619-238-1233) China: The Panda Adventure (Not Rated Fri. Mon. 12:00, 2:00, 4:00, 6:00, 8:00, 8:00; Journey Into Amazing Caves (Not Rated) Fri. Mon. 11:00, 1:00, 5:00, 5:00 Michael Jordan: To The Max (Not Rated) Fr. Mon. 9:00

## **EAST COUNTY**

#### EL CAJON

Parkway Plaza 18

405 Parkway Plaza (619-401-4456) America's Sweethearts (PG-13) Fri. Thu. 7-40, 10:05; American Outlaws (PG-13) 130. 1100; Almenta Outlaws 18(-13).
 131. Thu (950, 1210, 234) 5201 750, 1025;
 American Pie 2 (B) Fn. Thu (935, 16).
 1225; 1.00. 415; 4451 760, 745; 9-45, 1020.
 Bubble Boy (PC 13) Fn. Thu (1000, 1220, 240, 3500 736), 1000.
 Captain Corpling
 Mandolin (R) Fn. Thu (1240, 430) 730, 1030;
 The Curse of the Jade Scoppion (PC-13) Fn. Thu (1020, 114, 425) 710. (PC-13) Fr. Thu. (10.20, 1410, 4.25) 7:10. (Do0; Jay and Silent Bob Strike Back; R. H. Thu. (19.45, 1215, 250, 525) 8:20, 10.40; Chosts of Mars (R) Fr. Thu. (10.15, 10.0, 4.20) 7:30, 10.20, Jurassic Paril III (PC-13) Fr. Thu. (19.50, 1.250, 1.220, 4.40) 7:20, 9:30, Legally Blonde (PC-13) Fr. Thu. (19.45, 2.40, 5:10) 7:40, 10.15; The Others (PC-13) Fr. Thu. (19.45, 2.40, 5:10) 7:40, 10.15; The Others (PC-13) Fr. Thu. (10.15, 1245, 4.00) 7:30, 9:30, 1240, 10.15; The Others (PC-13) Fr. Thu. (10.15, 1245, 4.00) 7:30, 9:30, 1240, 10.15; The Others (PC-13) 7:10, 10.15; The 5-101-740, 10-15, The Others (PC-13) Fr. Jhn. (10-15, 124-4, 465) 71-15, 955-Oz-mosis Jones (PG) Fri. Thu. (10-05, 12-25, 2-30, 515); Planter of the Appet (PG-13) Fri. Thu. (10-00, 12-00, 4-00) 72-0, 10-10, The Princess Diaries (O Fri. Thu. (12-55, 12-30, 3-50) 7-10, 9-30, RRI Race (PG-13) Fri. Thu. (10-30, 12-30, 12-30, 3-40, 4-10) 6-57-20, 9-40, 10-30, 12-30, 12-30, 3-40, 4-10) 6-57-20, 9-40, 10-30, 12-30, 12-30, 3-40, 4-10, 6-10, 12-30, 10-30, 12-30, 12-30, 3-40, 4-10, 6-10, 12-30, 10-30, 12-30, 12-30, 3-40, 10-30, 12-30, 12-30, 10-30, 12-30, 12-30, 12-30, 12-30, 12-30, 12-30, 10-30, 12-30, 12-30, 12-30, 12-30, 12-30, 12-30, 10-30, 12

Summer Catch (PG-13) Fri.-Thu. (10:10, 12:45, 4:00) 7:15, 9:50 Rancho San Diego 15 2951 Jamacha Road (619-660) 2951 Jamacha Road (01 - Co.) Call theater for program information

#### LA MESA

Rack (B. Lis Sun 1119), 22014/90, 225, 459, 180m. That (19.434) 7224-649. The modern The (19.434) 723, 19.03,

\$20,549,805,1025

Crossmont Treatile 4-66-1801

8555 Reicher Parksay 163-146-1801

8556 Bubble Bey (PC-13) Fr. San (12-8)

856 Bubble Bey (PC-13) Fr. San (12-8)

856 Bubble Bey (PC-13) Fr. San (12-8)

859 Bubble Bey (PC-13) Fr. San (12-8)

850 Bubble Bey (PC-13) Fr. S

SANTEE 10900 Woodside Avenue (619-448-744. Summer Catch (PG-13) and America laws (PG-13): Rush Hour 2 and Ame Pie 2 Santee Drive In

## **SOUTH BAY**

CHULA VISTA Chula Vista 10 \$55 Brandowy (619-518-1214) American Outlaws (PG-13) Fri. Thu. 1230, 4:45) 7:00, 9:30. American Pie 2 (8) Fri. Th (10:15, 12:45, 3:15) 5:45, 8:15, 10:45, 8:ubble Boy (PG-13) Fri. Thu. (10:00, 12:00, 2:00, 100.5, 24.85, 26.35 26.85, 83.55, 10.45, Bubble Boy (PG 13) Fr. Thut (1000, 1200, 200, 415 to 15, 815, 10.36, 249 and Silent Boy (PG 13) Fr. Thut (1000, 1200, 200, 415 to 15, 815, 10.36, 249 and Silent Boy (PG 13) Fr. Thut (100, 100, 1300) 6.00, 830, 10.45, 10.35, 10. 7:30, 10:00; Summer Catch (PG-13) Fri. The (10:15, 12:30, 3:00) 5:30, 8:00, 10:30; Tortilla Soup (PG-13) Fri. Thu. (11:45, 2:15) 5:00, 7:30, 10:00

Palm Promenade 24
770 Demory Road, Sm Digo (1858-588-2282)
Summer Cath, (Gr-13); Chosts of Mars.
Bubble Boy (PG-13); Lay and Silent Bob
Strike Back (R). The Curse of the Jade Scor pion (PG-13); Tortilla Soup (PG-13); American Outlew (PG-13); Raf (PG-13); American Outlew (PG-13); Raf (PG-13); American PG-12; (R); Chondis Jones (PG); American PG-12; (R); Chondis Jones (PG);

The Others (NG. 13) Rush Hour 2 (NG. 13). The Princess Diaries (G), Original Sin (R). Planet of the Apes (NG. 13): Jurassic Park III (NG. 13), Egally Blonde (NG. 13). The Score (R), Cats and Dogs, Shrek (NG.)

#### Rancho Del Rey 16

American Outlaws (PG-13) Fro. Thu. ( 7:20, 9:50; American Pie 2 (R) Fro. Thu 10.30, 1150, 115, 145, 400, 4.30 (e35, 745, 9,25, 10.10, Bubble Boy (Pt. 13) Fri. Thu. 110:30, 1:00, 3:10, 5:20, 7:35, 9:40, Captain Corelli's Mandolin (R) Fri. Thu. (10:45, 1: 4:45) 7:45, 10:35; Jay and Silent Bob Strike 4-457-745, 10:35, Jay and Silent Bob Strike Back (R) Fr. Thu (1103, 20), 4457-725, 10:30, Chosts of Mars (R) Fr. Thu (112, 2), 215, 5157-755, 10:55, Jarassic Park III (10:13) Fri. Thu (113), 210, 4007-705, 915, The Others (VCI 3) Fr. Thu (114), 225, 5057-750, 10:30, Osmoski Jones (PG) Fr. Thu (1113), 135; Plant of the Apris (PC) 13 Fri. Thu (10:0), 11:00, 125, 1050, 1050, 4058-706, 11:01, 125, 1007, 4.05, 4.55 (6.50, 7.15, 9.30, 10.00; The Princess Diaries (G) Fr. Thu. (10.35, 11.25, 120, 2.20, 4.15, 4.55) 7.00, 7.30, 9.35, 10.05; R4 Race (PG. 13) Fri. Thu. (11.05, 2.00, 4.46 7.20, 9.55; Summer Catch (PG. 13) Fri. Thu. (10.55, 1.40, 4.50) 7.40, 10.15; Tortilla Soup (PG. 13) Fri. Thu. (10.50, 1:10, 4.20) 7.210.

Vogue 226 Third Avenue (619-425-1436) America's Sweethearts (PG-13) Fri. Mon 4:00, 9:10, Dr. Dollttle 2 (PG-15) Fri. Mon 12:30, e:00, Legally Blonde (PG-15) Fri. Mon. 213, 7:48

#### IMPERIAL BEACH

South Bay Drive In 2170 Coronado (619-423-2727) Call theater for program information

#### NATIONAL CITY Harbor Drive In

The Score (R). The Fast and the Furious

The Score IR. The Fast and the furious Sweetwater F. 21 (19.4% & 18.5%). 19.20 (19.4% & 18.5%). 19.20 (19.4% & 18.5%). 19.20 (19.4% & 18.5%). 19.20 (19.4% & 19.5%). 210 (19.4%

Fri. Sun. (2:30) 5:00, 7:50, 10:05; Mon. Thu. (2:40, 5:00) 7:50, 10:05; Mon. Thu. (2:40, 5:00) 7:50, 9:55; Raf Race (PG-13) Fri. Sun. (2:00) 4:35, 7:10, 9:35; Mon. Thu. (2:10, 4:40) 7:10, 9:30; Rush Hour 2 (PG-13) Fri. Sun. (10) 10:05 (2-10, 4-40) 7/10, 9-30, Rush Hour 2 (RG-13) Fri. Sun. (103, 3-915 10, 7-20, 9-25; Mon. Thu. (135, 3-30, 5-25) 7-20, 9-15 Sum-mer Catch (PG-13) Fri. Sun. (2-15) 4-50, 7-30, 9-50, Mon. Thu. (2-20, 4-50) 7-30, 9-45; Tor-tllla Soup (PG-13) Fri. Sun. (1-10, 3-20) 5-30, 7-40, 9-55; Mon. Thu. (1-30, 3-35, 5-35) 7-40, 9-50

## NORTH INLAND

### RONSALL

Galaxy 6
Highnay 76-m31 Mission Read 1760-943-8781
American Outlaws 1973-11.0 Fr., Thu, 11215
2.50, 4.457-700, 9-00 American Pie 2.00
Fr., Thu, 11015, 12-45, 5.151-545, 8.15, 10-48
Jay and Silent Bob Strike Back (R. 17). Thu Jay and silent Bob Strike Back (R. Fr. Thu (1800, 1230, 360) (5.9), Soul, (19.9), Osmosis Jones (N.) Fr. Thu (19.0), The Princess Dairies (G.) Fr. Thu (19.4), 19.4, 437,718, 9.45, Rush Hour 2 (19.13) Fr. Thu (19.15, 12.90, 245) 815, 730, (10.0), Summer Catch (PG. 33) Fr. Thu (11.90, 2.18) 8300, 748,

CARLSBAD CARLSBAD

La Costa 6

noted 12 cammon food 1996 2511

noted 1996 2512

noted 199

#### Plaza Camino Real

Plaza Camino Real 2MS Marros Roal 1780 729 71473 1 American Pte 2 (R) Fri Sun 12:00, 2:30, 5:00, 2:30, 10:00, Mon. Thu, 3:00, 8:00, Cap-Lain Corelli's Mandolin (R) Fri Sun 12:43, 3:43, 6:45, 9:40, Mon. Jhu, 3:00, 7:40, Jay and Silent Bob Strike Back (R) Fri Sun 12:230, 2:50, 513, 740, 10:00, Mon. Thu Rush Hour 2 (Po. 13) Fri. Smi. I 4:30, 200, 4:15 Man. Thu 5:15

#### CARMEL MOUNTAIN

Carmel Mountain

Manufactus Resid (858, 674, 9770) American Outlaws (Pt. 13 In Thu ) Fri. Sat. (100, 830) 550, 815, 10:35; Sun. (100, 8:30) 550, 815, 10:35; Sun. (100, 8:30), 6:30, 0:13; Mon. Thu, (130, 8:50) 8:50, 0:10; St. (egally Blonde (PG 13) Fri. Sun. (1151) 5:35; 10:05; The Others (PG 13) Fri. San. (1230, 3:00) 5:20, 895, 10:30; Sun. (1220, 3:00) 5:20, 895, 10:30; Sun. (1220, 3:00) 5:20, 740, 9:55; Mon. Thu, (1220, 3:00) 5:20, 740, 9:55; Mon. Thu, (1220, 3:00) 5:20, 740, 9:55; Planet of the Apos (PG 13) Fri. Sun. (1420, 3:00) 5:20, 740, 9:55; Planet of the Apes (PG 13) Fri. Sun. (140 4:30, 7:00, 9:35; Mon. Thu. (140, 4:30) 7:00 9:35; The Princess Diaries (G) Fri. Sun. (11:40, 2:10) 4:40, 7:10, 9:40; Mon. Thu. (12:00, 2:25, 4:50) 7:15, 9:40; Rat Race

Citi 5 (0, 740, 930, Mon. Thu. (1230, 510, 5 (0) 7 (0), 9 (0) Summer Catch (Ps. ) O Fri. Sun. (1230, 230) 5 (0, 730, 935, Mon. Thu. (1230, 230) 5 (0, 730, 935)

POWAY Poway 10 J. 1475 Printin Road, SSR 646, 942-11 America's Sweethearts (PG, 13) Fri. ID 111:301-5-00, 10:15; American Outlaws 111:501 5:00, 10:15: American Outnaws 196: 133 Fn: Thu: 12:50, 4:451 7:00, 9:00. American Pie 2 (R) Fn: Thu: 1:015, 12:45 5:15 5:45, 8:15, 10:45; Bubble Boy 196: 1, Fn: Thu: 1:00, 1:200, 2:200, 4:001 e15, 8:35 10:45; Jay and Silent Bob Strike Back (R) 1:30) e.00, 8:30, 10:45; The Others (PG 13) Fri. Thu. (2:15) 7:45; Osmosis Jones (PG) Fri. Thu. (10:00, 12:15); Planet of the Apes Fig. 18th, (1000), 12/15/Palanet on the Apes (PG-13) Fir. Thu, (1045), 130, 4:157/200, 9-45; The Princess Diaries (G) Fir. Thu, (1100, 145, 450) 7:15, 1600; Rush Hour 2 (PG-13) Fir. Thu (10-10, 12/45, 300) 5:15, 7-30, 10-00. Summer Catch (PG-13) Fir. Thu (10-15, 12-30, 3/60, 5:40, 8:00, 10-30

RAMONA Ramona Twin

n20 Main Street (760-789-3422)

Rush Hour 2 (194-15) Fix 7300, 9300, Sat. 100, 140, 700, 930, San. 100, 330, 700, Mon. Thu. 750, 940, Summer Catch

[Pix-15] Fix 7500, 940, Sat. 100, 340, 700, 940, San. 100, 340, 700, 940, San. 100, 340, 700, 940, San. 100, 340, 700, Mon. Thu. 740, 940.

### SAN MARCOS

San Marcos 18
San Marcos 18
San Marcos 18
San Marcos 18
San Marcos 18 Walk (760-471-1711) Call theater for program information

## NORTH COASTAL

#### DEL MAR

8.15, 10.45, Bubble Boy (19.1.1) Fin. Thu. (1900) 1290, 1255, 4.1514.5, 8.151.5, 10.15. 
Chosts of Mars 10, 14.1, 24.1, 10.15. 
Chosts of Mars 10, 14.1, 2

Flower Hill 4 24/0 Viu (br. La Valle (848-646-9425) 24/0 Viu (br. La Valle (848-646-9425) (10.50, 1.80, 4.80) 7.30, 10.30, The Curse of the Jade Scorpton (Gr. J.) Fir. Thu (10.00, 12.50, 2.00, 3.30, 8.00, 10.30, Jay and Silent Bob Strike Back (8) Fir. Thu (10.15, 12.45, 3.15) 345, 8.15, 10.45, Madel (R) Fir. Thu (12.15) 5.15, 10.15, The Others (PG-13) Fir. Thu (10.00, 245) 745

#### ENCINITAS

ENCINITAS R ENCINITA'S 8 20 North EL cammo Rod - 56/91/2 - 54/4 American Pie 2 - 18/3 Fil. Sal. 12/45 - 54/5 N.20. 10/45 Sun. 12/45 - 54/5 N.20. Mont. Thu. 2/0 (-6/0) 18/20 Bubble Boy 19/G (13/47) - Sal. 12/20, 2/45 - 560, 7/45 - 9/0 Sun. 12/30, 2/45 500, 7/45 - Mont. Thu. 2/9 15/45/18/35 Cap-tain Corellis Mandolin IR Fil. Sal. 12/35 - 7/45 Nort. 12/35 - 4/45 7/40, 4:45, 7:30, 10:15; Surt. 12:55, 4:45, 7:30; Mon. Thu. 1:55 (5:00) 8:10; Jay and Silent Bob Strike Back (R) Fri. Sat. 1:15, 5:15, 7:5 12.35, 2:55, 5:20, 7:45; Mon. 1:30 15:050. Luc. Thu. 1:50 (5:05) 7:45; Summer Catch (PG 13) Fri. Sat. 1:00, 5:30, 8:05, 10:30; Sun 1:00, 5:30, 8:05; Mon. 2:25 (5:25) 7:45; Tuc. Thu. 2:25 (5:25) 8:05

La Paloma The Anniversary Party (8) Fri. 6:50, 9:15; Sat. Sun. 4:00, 6:50, 9:15; Mon. Thu. 6:50, 9:15; The Rocky Horror Picture Show, Fri.

#### OCEANSIDE

Mission Marketplace 13 43 College Boulevard (760-860-1790) American Outlaws (PC-13) Fri. Thu. 2 145, 1809; American Pie 2 (8) Fri. Thu 1180, 133, 425, 700, 940; Bubble Boy (PC-13) Fri. Sun. 1040-118 10:20 Mon. Thu. 1:05, 1:20, 5:40, 8:06. Jay and Silent Bob Strike Back (R) Fro. Thu Sci. 2:50, 2:50, 10:35, Ghosts of Mar [R1Fr] Thu 1115 2200.430. Thu 1120, turassic Park III 197 1 O Fr. Thu 11 20, 4.50, 10.25 The Others 197 1 O Fr. Thu 1200, 250, 510, 250, 10.90. Osmosis Jone (Pr. 17). Thu 11-10. Planet of the Apes (Pr. 14) Th. Thu 200, 20, The Princess 

#### 11.30, 2:10, 4:55, 7:35, 10:10

Oceanside 16
401 Mission Avenue (760-439-1733)
Summer Catch (PG-13): Ghosts of Mars:
Bubble Boy (PG-13): Jay and Silent Bob
Strike Back (R): The Curse of the Jade Sco Strike Back (RC) The Curse of the Jade Scopion (PG-13); Tortilla Soup (PG-13); American Outlaws (PG-13); Rat Race (PG-13); Explain Corelli's Mandolin (R); American Pie 2 (R); Osmosis Jones (PG); The Others (PG-13); The Princess Dates (G); Planet of the Apes (PG-13); Jurassic

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caper you'll be assigned. No cancellations accepted. No refresh you

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OFF THE CUFF by Sue Greenberg

Robert Grantling Finance Company South San Diego

I went to the Del Mar Fair. I've been there before, but I really went take a tourist: I went with friends of mine from Sacramento and ate a whole bunch of food — everything from cotton candy to ice cream to gyros to barbecue. I are a lot.

Charisse Thompson Cocktail Waitress Chula Vista

I went to the Wild Animal Park. It was a lot of walking. I was with my nephew and sister-in-law. It was my first time. It was hot, but it was a lot of fun.



Otan Cazad

Stock Worker

What was the most touristy thing you did this summer?

Crystal Muñoz Stock Worker

Spring Valley

The zoo. Went to the zoo three

times. The lods kept asking to go.

It was an all-day thing. I have an

It month-old, a five-year-old, and
a nine-year-old; when we all get
together, it's something else. Administration, SDSU University Heights

Barona Casino. I took my mom Band dad. They're from Orange County. It was really fun; I'd never been there. I discovered those buf-fets are very good.

Chad Schut

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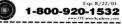
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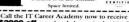
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#### THE READER PUZZLE

Jim who wrote "MacArthur Park"

5. Jazzman Kenton 9. Crew of fish

14. Many a toy train track

6. Crew of people

Hepburn serving goof?
 Author Shreve

0. Good example of a type

Miller \$402-\$1326 WEEKLY. Stapling our 26. Incense cultivator from

distant lands?

LESSONS

#### 21. To do it is humar

"\_\_\_\_ intended"
"South Side" singer

30. Tiara inlays 33. Disney character

38. Verges on 39. Put an \_\_\_\_ (halt) 40. Part of a ranch herd

42. Gunfight command 43. Not a close contest 48. Break down

. Synagogues . Old Roman wear

54. Fragrant compound 55. Is a bibliophile, perhaps 56. New York shortstop lets

56. New York shortstop leter
58. They may go out on a limb
61. Hying start?
63. Down in the dumps
65. Maple syrup, once
66. Univ. e-mail ending
67. Pop

RULES OF THE GAME

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 All entries in the Realest Puzzle contest must be received by the Realest Jaddressed to Realest Puzzle, P.O. Box. 85801, San Diggi, CA 92308–8801 by 9.00 a.m., Wednesday, say days.

"The Periodic Table" author

35. Gibbon, e.g. 36. Skedaddled

23. Rover's restraint 24. Domed home

Anti-discrimination org . Hal who played Barney

"Swiss Family Robinson

peaks
34. Turn through the pages
37. Femur and fibula, e.g.
41. This puzzle's theme
44. Kind of society

Down
1. Stir fry pot
2. "Little" Stowe girl
3. Be up
4. Run, as colors
5. Light rain
6. Lawsuit basis
7. Haughty
8. 1977 film "\_\_\_\_\_\_Ra

Baden Baden, for one
 Hexagonal structure found
in a 60 Across

13. Drain 18. Sporting weapon

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6. All answers must be entered in this

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L. Suzanne Jacobson, La Mesa 2. D. Desure, La Mesa 3. Ron Knedler, El Cajon: Johnny Joyce, San Diego
 Dennis Roth, Santee

Of the 79 entrants, 79 were correct

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Write your 25-word ommate ad on the following worksheet and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further

situation. When you are finished

recording, press 2.

Your print ad may not describe you or the person you are seeking.

Place your Reader roommate ad

today and get responses tomorrow!

MAILBOX NUMBER

€ To retrieve your nessages call (619) 235-2415. You may get responses on the Hotline before your ad is printed, so call frequently. Messages are erased after you hear them, so have pen and paper ready. Your mailbox will expire at midnight Wednesday, six days after publication.

The system dictates a mailbox number and security code.

6. The deadline for placing voice mail ads is Monday at 6 pm: however. print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All voice mail ads will be placed on the Hotline within 24 hours. So call today! No cancellations accepted.

and ad if you don't need to make any changes in your ad copy or mailbox recording. Call (619) 235-2415 and renew your mailbox any time Thursday

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ESCHITAR, 96100-173 usities, deposit, Nice ranch house, yards,
hardwood floors, decks, freglesce, launhardwood floors, decks, freglesce, launhardwood floors, decks, freglesce, launhardwood floors, decks, freglesce, launhardwood floors, decks, freglesce, yards,
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x23245
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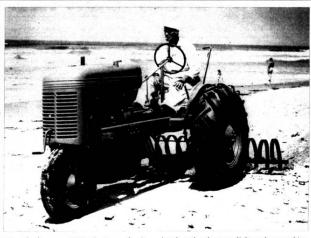
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"When I was a kid, you could stand on the

beach under the moonlight and see nothing but grunion as far south and north as you could see," concerned-citizen Pat Gallagher told our local daily. "Now it's pitiful. A sensible person knows we've virtually destroyed the - by Robert Mizrachi

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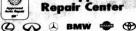
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-EVE KELLY

My Aunt Tilly is coming to "stay for a spell," and I know she'll look for it. Her eyes will scan every shelf and end table until she sees it: her wedding gift to me. "It" is really "her," a delicate Lladro figurine, the only such item I own. I named the figurine, "Isabella"; I thought her flowing hair and slightly cocked head indicated a sense of beauty and adventure, and I tried to give her a name to match. Alas, three years ago, Isabella was decapitated in a vacuuming accident. I put her remains - elevan body, lopped off head — in a box in the hall closet, another thing in a long line of thingsto-be-fixed-when-time-allows

But with Aunt Tilly's visit looming. I knew I had to get Isabella back in one piece and prop-erly displayed. If I failed, my ingratitude (or at least, my aunt's perception of me as ungrate ful) would find its way onto the family grapevine. I forever would be the niece who wounded

I called antique store and got several numbers for china-repair specialists. After a few unsuccessful attempts, I reached one: Carla Powell, owner of Hadley Restorations. I met her the next day, Lladro in hand, and asked whether it was valuable in any eyes besides mine and my aunt's. Apparently so, partly for reasons of rarity. "They usually try to keep the figurines in a limited edition," explained Powell, "Also, it's the quality of the orcelain. It's completely white and smooth.

There are no little flaws in it, no little bits of sand or black flecks—just pure porcelain clay. It's just flawless; that's why it takes the glaze so beautifully Powell kindly agreed to take me through the restoration process step by step. "You alway

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Now that Isabella's got her head on straight, I can face Aunt Tilly.

start with cleaning. Sometimes, that involves just using dish soap to clean it out. Other times, if the clay body itself is really stained, you soak it in either Biz - a laundry additive with an enzyme in it that will go after dirt that other cleaners won't [reach] — or in 40 percent hydrogen peroxide. Sometimes, I have to leave a piece in the peroxide for weeks to get it clean. A lot

of people mistakenly use bleach on China. It's not a good idea, because bleach will deteriorate the glaze. It actually eats through the glaze and causes the clay in the china to flake." Powell showed me

an antique, browned gravy boat that required a special process. "This piece has absorbed so much dirt over a lone period of time. There's

crazing [little crack lines] in the glaze, and this brown is grease and grime that has been absorbed. That's common in old pieces where the glaze has set for a long time and it's been heated and cooled off. The china just sucks the grime up. See that brown stuff? If I were to put this in the oven and turn it on at a low tem-perature and then gradually turn it up to about 300 degrees, the grease would 1 start oozing out. This piece would be covered with grease."

We proceeded through the process. "Then I go from cleaning to assessing the damage When I'm not sure how hard a clay body is if I can't tell by feeling it — I take my drill and put this little disc in it to determine the density." "I use different glues on different things; a white glue on low-fire earthenware and pot-tery, and a two-part epoxy on really dense.

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hard china. The epoxy is wonderful stuff — very, very strong. Then I have to fill, because there are usually chips along the break line. I make little cross-hatch grids [with my drill] on the piece — like a tic-tac-toe board — to get the filler to stick in the chip space. You have to have a surface that's going to hang onto the filler;

it's a mixture of plaster, glue, and water.
"Next, I do what is called priming. This
is done with an airbrush, and what I'm trying to do is to make the break lines completely disappear. One of the interesting things about broken pieces — especially your big, round pieces — is that when they break, it breaks the tensile strength of the clay. It's actu-

ally pulling the molecules apart, and they're not going to go back together the way they originally were. There will be a high edge and a low edge So I'll have to grind down 6 EM the edges that look too high, and do more prim ing. Between each prim

The underlying work completed,

2 we move on to the most time consuming

part of the restoration; mixing the colors for

the paints. "This is what separates the men from the boys, because if you don't get a good color match; you don't have a good restora-

tion. Color matching is done by looking and

working under a really good light source. I use an Ott light, and it's invaluable, because it gives the natural spectrum of light. Things that won't

show up in regular light will show up under this." For her paint, Powell uses "automobile paint, surprisingly enough. Acrylic lacquers, because they're extremely durable and they

will simulate the look of the glaze. What I do

will similate the sook of the gaze. What I do is fill my airbrush cup up to the siphon point, then I fill with thinner, because that's the medium for the paint. Otherwise, the paint would be too thick.

"Tapply the paint with an airbrush, because brush application shows the strokes. I use a

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MERCURY CAPRI,

NIBSAN ALTIMA SE.

surprise, her price seemed reasonable. "My basic restoration fee is \$50. For this piece, I would just charge you the basic fee. Sometimes, if a piece just has a simple with really find sand paper that has no grit. It has to be really shiny and smooth before you go

> ferent problem and a dif-ferent solution, so I have to see the piece to determine A week later, I got the Lladro back. Now that Isabella's got her head on straight, I can

> regular brush only if I'm hand-painting a piece

to replace a design that's been damaged. The paint dries very rapidly, but it needs to set. I use a 24-inch by 24-inch box that has insu-

lated lining and a 100-watt bulb. I leave it to set for an hour, then I glaze it and heat it again

Looking at my shiny, decapitated Hadro, Lasked what Powell used for glaze. "The Jdgaz is just a clear acrylic lacquer, and it's high gloss. With a piece of Lladro, it has to be really high-gloss. That's a little tricky to get, expe-cially on a humad day, when getting a high-gloss glaze is just about impossible. I'll usually try to the of monther day."

Between color mixing, filling, and tricky weather factors, I began to suspect that my restoration would cost a fortune. Much to my

break, I charge \$10 to glue."

Powell showed me a bowl
that became a \$40 gluing

job due to the many bro

ken pieces. Pricing above the basic fee is deter

mined by the piece

"Fach piece has a dif-

Looking at my shiny, decapitated Hadro

to set it.

do it another day."

face Aunt Tilly Carla Powell can be found every Wednes day at Finders Keepers (8371 La Mesa Boule-vard, La Mesa) from 1 to 5 p.m., where she takes in pieces for restoration and displays past restorations for customers to see. On occa sion, she also offers a china-restoration course Call 619-462-5290 for information and pric ing, or for an appointment to get an individ

ual piece's price estimate. 1. Pitcher in for repair

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## kid stuff

BY ANNE ALBRIGHT

Down on the Farm

Johnny wanted to drive a tractor. In the weeks before our recent family vacation, my three-year-old son Johnny asked me 20 times a day, "Will

I get to drive a tractor at the cousins' farm?" "Yes," I told him each time. "A real tractor?" "Yes. A real tractor."

When we arrived at the air-port in Pittsburgh the last week in July, Johnny greeted his cousins with the same question. Walk-ing up to his nine-year-old cousin Peter, Johnny asked, "Will I get to drive a tractor at your farm

Johnny beamed. He could not have cared less about the family reunion my husband Jack's family had planned. He cared not

parents' house or seeing all 16 of his Albright cousins. All Johnny cared about was driving the tractor. Two days later, Johnny's dream came true.

On a steamy Tuesday morning, Jack and Hoaded Johnny and our other four children into our rented minivan. Driving down the highway and twisting along narrow two-lane roads, we followed ing along harrow two-tane roads, we tollowed Jack's sister-in-law Sandy toward the family farm. Jack's parents and his brother Chris and Chris's family live in an old steel town alongside the Ohio River. In preparation for the pre-dicted infrastructure disruptions surrounding Y2K, Chris bought a farm in the countryside east of town. They bought a tractor and a mower and a team of workhorses. They started to rehabil-itate the 100-year-old farmhouse. They installed a wood-burning brick oven that would run for

four days after one firing. They purchased and stored two years' worth of nonperishable food. When Y2K didn't materialize, Chris stopped work on the house. Now, they use the farm as a getaway and to entertain out-of-town guests.

Johnny fairly leaped from the van when we parked in the farm's broad driveway. He ran toward the tractor with Peter in tow. "Be careful." I hollered across the field. I turned to lack who was lifting ten-month-old Ben from his car seat. 'Do you think it's okay to let Johnny go on the tractor with just Peter? Is Peter old

lack gave me the look that says, "Oh, don't amily had planned. He cared not one whit about staying at Jack's he told me. "Chris and Sandy let their kids do Christopher stoked the fire. Jack's parents dozed

things you and I might not. I'm sure Peter's

had lots of experience driving the tractor."

For the next nine hours, I saw Johnny only passing. He waved to me from the tractor's high seat as he and Peter drove up and down the fields. Every now and then, Johnny took a break to drive the smaller riding mower. He and Peter towed our girls — Rebecca, Angela, and Lucy — and some of their cousins in a small, open trailer behind the mower.

With the house still unfinished and filled with construction debris, we sat in folding chairs and on the ground outside under the single giant shade tree. Ben crawled around in the grass and dirt. A little after noon, Chris and Sandy's oldest daughter Catherine set out a deli feast they'd brought from town: Italian cold cuts, freshly baked bread, condiments, and sal-cuts, freshly baked bread, condiments, and sal-utes, Catherine carried a new yariety from the ads. "Do you want some lunch, Johnny?" I

"Nope," Johnny called from the tractor. "I'm driving the tractor." Johnny sat alone on the tractor and pretended to drive while everyone else ate lunch. Over the chirping cicadas and the smattering of mealtime conversation, I heard Johnny singing to himself. He belted out with great gusto the words to a song from a video lack's parents sent him about farm equipment. "Did you ever see a tractor way down on the farm?"

After lunch, the afternoon wore on. Cather ine cleared away lunch and started to work or dinner. She planned homemade pizza baked in the outdoor oven. Chris and his oldest son

in their chairs under the shade tree. The swel tering heat gave way to a warm wind and gray clouds. Sandy looked out over the fields. "I

think we'll have some rain," she said. When fat drops began to spatter the dirt driveway, Jack and I piled our kids back into the van and drove to a high bluff to watch the storm roll by. The girls spotted deer alongside the

road, and wild turkeys flew up as we passed.

Back at the farm an hour later, the soft dirt between the grass had turned to mud. Ben crawled through the soggy morass. His pants turned black with mud and water. I looked helplessly at Jack, He threw up his hands. "It's

just dirt," he said. brick oven and set it on a folding table under the tree. First pepperoni, then marinated egg-plant and pesto, sausage and bacon and onion. olives and green pepper. The crust was hot and crisp, the cheese bubbling, the toppings savory

After dinner, fireflies blinked on and off as we packed up the vans. Before Rebecca climbed in, she caught a firefly and held it in her hands. "Can I take it home to San Mar-cos?" she asked.

"I'm afraid it won't last," Jack told her. As we turned the corner and headed down the dark road home, Rebecca opened her hands outside the window and let the firefly go. The firefly blinked and disappeared into the night

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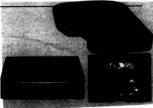
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