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They Will All Be Dead and Ye Shall Be

STORE BERINS ON PAGE





LETTERS

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

telephone number. Letters may be edited for length and clarity.

Tennis Steals Souls

When I saw the cover and title of the article in the August 23 ssue of the Reader, "San Diego's Tennis Curse," I knew I was in for a juicy article and couldn't

wait to read it.

I've lived in San Diego for more than ten years now. and being an avid tennis player, Morley Field was my home away from home. I still love the place, though I'm lucky to play there (or at all) every couple of weeks, due to family, work, and location (living in Vista makes for a long haul). When I first started frequenting the Field. I used to ride a bike all the way over from Ocean Beach.

I have seen a fair amount of teen phenoms travel through, though I don't recall seeing any on the pro circuit, so maybe the curse is true. I envied their drive, their skill, their grace and winning ways. My best achievement was almost beating the club pro a few years before I moved here from Tucson (with a few stops in between) while I was in my mid-20s. I always knew I didn't have what it took to be a pro, but it is still a sport I enjoy, despite knee surgery, less wind, and too damn much driving time on the 15 to get to those friendly courts. I recall seeing Peter Herrmann hanging around the courts, talking to all the regulars, when I first started playing there, and heard he had been some kind of player once upon a time."

Tennis is a sport that can steal a young player's soul and leave him or her bewildered, but it is also a sport, unlike many others, that you can play with satisfaction into your solden years. There are many older players at Morley that still have that glint in their eves and that fire in their gut Drop by some Sunday after noon early in the day and you will see what I mean. ume your youth will get you by and you'll probably get your butt kicked in a friendly game of doubles by a pair of wily 70-year-olds. Ken Meyer Ir.

Skate-Rat Clone

While Premium Radio 92.1 has been playing the Afr song "Because I Got High"

since late May or so, the once-daring alternative rock station 91X has apparently chickened out from playing the song due to the ignorance of a so-called alternative rock radio programmer there ("Blurt," August 16).

The song has been playing on 92.1, an independent alter native upstart from north San Diego County, some seven times a day since late May or so, but 91X so far still isn't playing that hit song.

91X is not "where new music starts," as their slogan states. They're not even on the "Cutting Edge of Rock" either

92.1 has been beating 91X to the punch by playing many new songs weeks before 91X bothers to think about replacing their tired-out Top 40 records with the newer hits. 91X is now playing the songs that would not have aired locally if it weren't for 92.1 breaking them out in San Diego in the first place

91X is screwing the listener with that kind of attitude towards alternative rock music. If the listeners don't find their songs on 91X, they'll find them on 92.1.

91X plays "Smoke Two oints" by the Toyes and "White Lines" by Grandmaster Flash, as well as songs that mention four-letter words, yet they won't play "High.

What hypocrites!

I e-mailed the arrogant PD three months ago to add the song, but all he did was to change the subject and ask when was the last time I said something nice about him or his radio station. I asked him if he ever thought of turning criticism into something positive for a change, then he gives me all this crap about the business of radio and I'm deaf to it and tells me I'm way too much into music to understand what radio is truly about. Is this some kind of twisted joke?

Well, the 91X PD is obviously not into music, which is a bad thing, which results in a lack of notable new songs and repeats of their Top 40 rock songs within four hours, and also explains in part why the station is losing listeners to 92.1 or Internet radio

As for attitude, if the 91X PD worked at my place of employment, he'd be out on car in a minute. What the hell happened to just saying no thanks"? There's no excuse for this kind of bullshit from a radio rep.

Perhaps it's about time 91X grew back up and catto the older demographics and dump their skate-rat-clone acts and their attitudes. David Tanny Reader

City Lights

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osé Quezada, 47, calls himself a talón. osé Quezada, 47, cans numeros a talón is "A talón is like a hustler. And a talón is "bo

where men are banging dents from cars - "think a talon is expendable. We can do without him. But the boss thinks No. a talou is indispensable We have to have him out there.' If a person isn't coming to your shop in particular, if you solicit him he might just come into your shop. If you don't solicit him, he'll go around the corner and ten other guys will. So you've got to intercept him before he makes that turn over there." Ouezada points down the street, smiles, shakes his head,

"A talon is indispensable." Ouezada is mainly inter ested in the cars that are in the right lane of Second Street. where his shop, America's, is located. These are the cars most likely to make the right turn into Ocampo, into the heart of the body work and upholstery shops on Third, just off the corkscrew that disgorges drive-in visitors to downtown Tijuana, But if someone driving in a middle lane wayes him over. Till ge right out there, sure. Hey

other shops further down." Quezada has spent his life in this business, but he wasn't

signature business, when it was known throughout the Pacific and mountain states as the place to obtain, on the cheap, quality seat covers,

Quezada was 15 when he

known in the golden age of Tijuana upholstery, which thrived from the 1930s through the early '80s, when the city closed the bridge that brought traffic directly into the downtown district. "At the entrance to the bridge, one block from the border, were the sales offices for a whole handful of shops — S&S Pan American, M&M. Ricky's Thunderbird, These shops are still here in Tijuana, but it's not the same people any more." All the shops he cites are almost legendary. M&M was used for a few scenes in the 1978 Cheech and Chone

out some sidewalk. Because I spoke English I could relate to the Americans, to explain what they vanted to the guys who were doing the work. I did that maybe ten years. I watched and listened to the workers explain it. One day, around 1980. I decided it was time for me to do some upholstery. I liked what I saw, the creative ness of it. You take material that's not really anything, and you make it into something. I iked to transform that raw material into art, into the seat covers, the carpet, the headliner. The total job, you know;





it is. Especially when you're working on a classic car. You get your commercial jobs, but then you have people come in who got a '56 Cadillac, or a Bentley, or the Citroen, and

"Back in the '70s and early

could handle for the day. Any thing you got after that was for the next day. We had a 24hour shift at M&M, through the late '60s, and to the early '80s. There were night workers and day workers, enough work to go around for everyone.

Matt Potter

Bad Luck in Dark Water

By Justin Wolff

The Yukon, a 366-foot Canadian destroyer that's now a popular San Diego dive spot, has had its share of bad luck. On

January 19, 1983, it collided with the U.S. aircraft carrier Kitty Hawk in the Strait of Juan de Fuca off the Washington coast. The accident damaged the mast of the Canadian vessel. Then, just after midnight on July 14 of last year, the Yukon sank in 100 feet of cold water two miles west of Mission Beach. The ship had been scheduled to go down the following day. Demolition experts had cut holes in the hull — which they then covered with plywood - and were installing explosives for the controlled sinking when the Yukon be gan to take on water and started to sink

Dick Long is a scuba diver and president of Diving Unlimited International, a San Diego company that manufactures diving equipment He is also the volunteer president of the San Diego Oceans Foundation whose primary interest, he says, is "preserving, protect

ing, and rehabilitating the ocean" - and was instrumental in bringing the Yukon to San Diego. Regarding the premature sinking of the ship, Long said, "Well, we had never sunk one of these ships before. What we did was hire these people from Canada, and they were the ones who had sunk six other ships. We paid them money to come down here, and we followed all of their instructions. I even questioned some of their in structions, but they were the supposed experts. First, they cut some holes too low, and then they flooded the boiler room to see if there were any leaks going back to other areas, but they didn't pump it out afterwards, and they should have. As it was, when the sea changed, because she was on a three-point mooring, the ship took on water and sunk. She was on the three-point mooring so she would go down exactly where

Brant Bass with dive-team year

point into them." After a group of 60 volunteer divers inspected the vessel for jagged metal edges and a team of Navy Explosive Ordnance Detail divers removed the explosives, the Yukon was declared safe for recreational diving. But there was one more bit of bad luck. The original plan called for the ship to sit on the sea botwe wanted her to go down. tom upright on its keel. Instead, it settled on its port side. Had the 70-foot-tall ship landed upright, the mast and portions of the upper deck would have ended up in shallow water and been accessible to beginning divers. As it is, the shallowest part of the

but when the waves came in

from the south, she couldn't

boat lies 60 feet beneath the surface. "We would like to right the ship for safety reasons." Long said. "Lying on its side it's a little disorienting. The Navy was talking to us about righting it as a training exercise until they had problems with the submarine and the Japanese fishing vessel. It's not that it's costly, it just takes a big tugboat. If we could right it, we would, because divers are people who walk around in buildings all day, and walls are walls and floors are floors, and that's what we would like it to be. We made it for visitors to come and have a good time. This is not a shipwreck;

this is a toy for people to play on, so we would prefer that it

be upright. Some dive-boat operators agree with Long. Matt Silva runs Blue Escape, a dive company out of Mission Bay, with his father Manny, Matt said, 'We would have liked to see it land flat because, logistically, it would have been a little eas ier to dive. It does make it a little more difficult to dive because the holes they cut on the port side are now in the sand. It was supposed to be that you could penetrate from any side. In our local waters here, 20 feet is aver age visibility, so you can't see from one end of the ship to the other, which psychologically may make it more ominous."

Richard Sillanpa, who runs the tour company Yukon Diving Adventures agrees. "The optimum thing would have been to have the ship lying straight, so it isn't disorienting for novices," he said. "You kind of have to turn sideways at a 45-degree angle to swim through it. As a guided dive, it's an excellent venue. As far as just a novice going out, I wouldn't recommend that at all, though that would be true of any wreck."

According to the San Diego Lifeguard Service's Lieutenant Brant Bass, who investigates scuba-diving deaths, one of the dangers of



any deep dive is that clients don't have to prove their expertise to boat operators. You have to be a certified diver to dive," Bass said, "but that doesn't speak at all to skill level. You can use a certification card from four years ago if you want. The bottom line is that divers are respon-

sible for their own safety." And two more signs of bad luck: since the Yukon's sinking, there have been two

tragic deaths at "wreck alley," the site of the Yukon and two other sunken ships, the El Rev and the Ruby E. On December 29, Monica Vila, a 41 year-old recreational diver with fewer than 20 dives, died during her descent to the

An archive of City Lights stories can now be searched on the Internet at

important here. Some of the workers - "he

rolls his eyes back to the shop. the corner. Each guy got his At one time the talons would run out onto the street to persuade drivers to get an

estimate at their shop, but in 1996 the city passed a law to deter the swarming. Now, says Quezada, it's against the law for a talon to put his foot off the sidewalk. The places that were especially flagrant in going after potential customers were the ones closest to the corkscrew, shops like Red Cadillac, Maya, Tapia's "The bigger shops got to

gether and paid private police Tijuana cops who worked in the city's transit division! to keep an eye on those guys. The first time you got a warn ing; the second time, it's an arrest. One foot off the walk and you're arrested. They came with paddy wagons and took them. Except for loe," he says, referring to himself. "He goes off the walk, because, where he's at, he doesn't bother anyone. There's no

auto upholstery was Tijuana's headliners, and carpets.

began work at a shop, one whose owner was a friend of Quezada's father. They thought the boy would make a good talon, because he spoke English so well Quezada had attended Amer ican schools in Los Angeles and San Diego; he spent sev eral years at the private Kelsey Jenney school, which in those days was only a tesblocks from the border cross

ing. The shop that hired him was S&S Pan American, well painting the place and laving

it's a work of art. That's what those old pie wagons like Chevys and Dodees

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their cars anymore? Did it go out of style? Or do they just want to do it stateside now, as opposed to waiting in those long lines to get out of here? good treatment. Some guys

will get you in there and then not pay attention to you. Or they'll say, 'It'll be done when it's done.' They really don't care. A good way to treat customers is to talk straight to them. If it's going to take you 10 or 12 hours, tell them that

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instead of 3 hours, just to get them in there. If someone asks why it takes so long, well, it's because of the work involved. Good work requires time. If you're going to do something right, you're going

In the early '80s the owner

bought the business. Most of at the time now have their own shops. "The guy that owns this shop," he says, ges-

of M&M died, and Quezada

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have 20 cars there. I could only put 10 in the shop, so we'd have 10 on the street. That meant we had to give the cops a little tip now and then. People would come down, leave their cars, and go to the bars or maybe to Main

Liked to deal

turing back at America's, "used to be one of my workers over there. I'm working for him now." He laughs, and jumps out into the street to wave his celluloid wand at a covey of cars steering toward the border right-hand lane. "But it's all the same. We've been together a long time. He knows what I'm capable of. He knows what I do."

Ouezada had the M&M shop for about six years, when severe flooding damaged the Puente México, the Mexican bridge, and the city shifted all vehicular traffic to Third Street, "There were homes and a colonia around the bridge; Cuahtémoc, it was called. Now, it's all curio shops and pharmacies. Plaza Viva Tijuana. I tried to open here [in the Third Street areal, but all the good locations were already taken. All the shops here used to be houses. Some guys bought those houses, got all the people out, and turned it into shops. The guy who has Los Panchos, the green place [a well-known shop], he used to be a mechanic. He was always there working on cars, and his family lived in the house. His luck just changed from one day to another. All of a sudden, lo and behold, they close the bridge, and Third Street is now the main entrance into town. He closed his mechanic shop and opened an upholstery and body shop, just be cause of the new entrance. He's now the richest guy around here."

Some of the original own ers of the fabled shops of Tijuana's upholstery era, Quezada notes, have relocated to California: he names Alvin's in Spring Valley as one, and another place in El Cajon. "But upholstery was the business then. It was fantastic. All the old owners, they got rich. In the old days you'd do two or three leather jobs a week. I more or less specialized in leather. A person who wanted leather was usually recommended to your shop He'd have a Corvette or a Caddy, and he'd want it restored the original way. I'd take the customer right to the tannery and let him pick out his own leather. When someone is going to restore a classic, they're pretty touchy.

They want the original materials. But leather is rare now. I've been here eight months [at America's], and we've done maybe two or three

"Before, it used to be that everybody fixed up the clas-

leather jobs

sic cars. They wanted to customize have them look nice From the early '90s, though, it seems like there's been ar economy crunch, Everybody brings just what is absolutely necessary to fix. Like, 'The seat's torn, fix it.' Or, 'This lit-

tle section of the headliner, it's hanging, adjust it.' Before, it was all different. People really wanted to fix up their cars. At 5:00 in the morning they'd be rolling in. Now you'll wait un til 1:00 in the afternoon be fore you get some work. Sure,

we have our good days, but before you could count on the weekends. Work would be secure, just rolling in, no problemo. What you needed was workers, more workers. There was a lot of work, A lot. Sometimes at M&M we'd

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Street, where there'd he live music. But no more. No more." Quezada pauses in his recall to look around at modern Tijuana, where the craftsman has taken a backseat to industry and the factory

People then would come to TJ from all over for upholstery, Quezada says, from California, Oregon, Washington, Utah, Nevada, even Canada. "In those days people came recommended. Most of my customers were recommended by other customers When I first came into this business, I had so much upholstery to do I didn't have time for body-and-paint. If a guy said, 'I want to paint my car.' I recommended him to a body-and-paint man I knew. Nowadays there's no loyalty to a particular shop, as the old aficionados of certain shops used to be People now go from one shop to another looking for the better deal Before, they looked for quality work, and they wanted a particular shop: Ricky's. Thunderbird, M&M, S&S Delta, all the old original shops. It used to be that everyone was enthusiastic about their cars, customizing them, They used to come and say, 'I want a good job. Do it.' Nov they say, 'I want a good job, real cheap.' They care more about the price than about their cars."

Quezada's not sure what caused the recent decline. "Maybe they're getting the work done stateside now. I was offered a job in an upholstery shop in Spring Valley. The person who owns it says he's got so much work they're backed up. You got to

make appointments ahead." He suspects that some of the reason can be attributed to a decline in the quality of the upholsterer's art in Tijuana. "It's less now, the quality. I know all the old workers, the guys who have been doing this for 20, 30 years. I know their work. But most of hose guys, they either retired or got their own shop, and they got other people working for them. This place here, America's, does excellent work. I've known the boys here for many years. But a lot of the stuff I see now just doesn't match up. They might not put a bead in right, things tailed. Or if a job needs cut pieces, they'll just throw on

all one piece. It won't be like the original. But then, some customers will just want covers. They don't care if it's a good job.

"Back in the good years you had so much work you could learn: the teaching was good. Now there's not much work, so a guy will work a day at one shop, then go to the next shop to see if there's work. Most of the guys, they jump from shop to shop They're not as dedicated to their craft as they used to be."

In the golden years, Ouezada notes, the business was 80 percent upholstery and 20 percent body-and paint. Now, those percentages have been reversed. The cus omers have changed too Once, he says, over 90 percent of his customers were Amer ican, by which he means An glo or black, "Not anymore Now, only around 20 percent are American. Now, it's a lot of Chicanos, or local people It's too bad, because Lused to like to deal with the gringos. As the guy in charge, I'd see to the communication be tween them and the workers. I used to love my job. You met a lot of interesting people Each one had their little story to tell, what they did stateside, what brought them down to do the work. Now the people come down and leave their car, and they don't have too much to say."

Prices are generally the

same downtown, he states. For standard cloth upholstery work, it's about \$160 front and back, with a year guarantee. For a complete job seats, dash, headliner, and car pet, \$450 to \$500, As for body and paint, "Prices here are about half what you'd be charged stateside. But there are places here that will charge you about the same as stateside, maybe even more. But people will come to them because they do impeccable work. One place like that is called Indio's, on Agua Caliente [Boulevard], I've known the owner there for a long time. In fact, when I had M&M I sent jobs to him. And there are places that will charge you a quarter of the prices stateside, like out at El Parque [Teniente Guerrero Park, five blocks northwest of Avenida Revolución l. These are freelancers who stand out in the street with hammers

Most also do the work on the



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come down and pay the deposit, half or less, and when they come back they'll look for any little flaw, any little thing to get out of paying the balance. It's an old trick, but lately we've been seeing it a

protection. "Some Americans

lot. And the shop will usually negotiate the balance, because they don't want to mess around with the tourists. The tourist office will usually take their side. Shops lose a lot of money with that trick. So we try to check people out, too,

if it's an easygoing person or maybe a difficult customer. A talón, he says, carns 10 percent of the job he solicits, or 5 percent if he's working with an assistant that day. "A normal week for me is maybe

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a hundred bucks. But in eight months I've only taken one day off. The best months, though, are June through August. In the summer a good talón can make two or three hundred, sometimes as much as \$500." In the summer a talön might work 15 hours a

"I wouldn't mind having my own place again. I'd train my own people, get them to do the highest-quality job. But I wouldn't want to be here in the central district. I'd like to be off somewhere, like Rosarito, and have my own customers, people who will come directly to me and just skip all this." Quezada waves his wand in a general direction and then lowers it so the tip touches the street. "It'll be in Rosarito. That's where the old days are now.

(Since this May interview. Ouezada quit working at America's and moved a few block's away to a shop called La Frontera, "the cheapest place - most economical around here.")



Yukon, Then, on January 7, Mia Tegner, a 53-year-old marine biologist at Scripps, died after a botched decom pression procedure after a research dive on the El Rey Though it seems possible that the Yukon, lying in deep, dark water at an awkward tilt, lures novices into a treacherous dive, no one in the San Diego scuba community says as

"I wouldn't say it's a dan gerous dive," Lt. Bass said, but it's an advanced dive that beginning divers should not make. I would say it's been a success all the way around, except for the one fatality [Vila], but that didn't have anything to do with the wreck, Right when she got to the deck, her brother and brother-in-law lost track of her, so we don't know what happened to her, really. She had plenty of air in her tank when we found her on the ocean floor near the wreck."

Long also believes that Vila's death was caused by carelessness, not the boat. "She told the operators she had been diving for two years and had been diving in cold water and knew what she was doing," he said. "They had no

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Vila was diving with Blue Escape when she died. Regarding the incident, Matt Silva said, "I don't want to get into it too much, but it was

way of preventing that."

deemed a drowning - and, of course, it was unfortunate. But it really had nothing to do with the Yukon. It was one of those things that can happen. It's very rare."

agrees, resulted from her not practices. Tegner was ascending from an 85-foot dive when her air apparently ran out, forcing her to surface before she could complete her final decompression stop. A companion suggested to her that she stay in the boat and head for a hyperbaric chamber, Instead, she grabbed another tank and returned to

Teener's death, everyone

"The professor made some mistakes," Long said.

Despite its reputation, the

the water to complete her so called safety stop — a pause for several minutes in 20 feet of water meant to clear nitrogen bubbles from a diver's blood. Tegner's tank later bobbed to the surface, and she was found on the ocean

Silva added, "Even though she was on the El Rev. it seems like her death has been linked with the Yukon. All of a sudden there were a few things that occurred that brought a lot of attention to

and ecological success, bringing new business to local dive guides and prompting the U.S. government to consider turning its own decommis sioned warships into artificial reefs. "We get a lot of people from Europe, and it's our most popular dive." Silva said. "It's the biggest wreck on the

West Coast." Woody Morrison, the manager of Lois Ann Dive Charters, said, "Most of the dive companies are scheduling trips just to handle demand for the Yukon. As next year rolls around, it will certainly be the most popular

dive site, just because it's so big. You can do two dives on the Yukon to see the whole thing, while the Ruby E. and El Rey take one dive. Plus, because it's new, it will always be changing; every year will be different. "In order to get this pro-

ject approved and funded by the city," Long said, "we sold it as an economic enhancement, because not everyone goes for ecological enhancements alone. And in terms of economics, it's been a huge success. You had better have reservations to dive at the site on the weekend, otherwise you won't get to go. All the

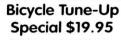
boats are full. It's been an in credible boon. And we're bringing in lots of people from out of town. This is the only wreck with guns along the Pacific coast, and there are damn few on the other coast."

Ironically, the fact that the boat settled on its side is one reason it's such a popular dive. "It starts at 60 feet and goes to 102 feet," Morrison explained. "One whole side of the boat is the shallow depth, and the other side is the deep depth. And the middle of the boat, where all the guns are, is right in the middle of the dive. So less experienced



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Even Long, who wants to see the boat righted, said, There are some advantages to it lying on its side. The sunlight, for example, penetrates the holes in the side of the ship, making it possible to go through it without a flashlight.

people like the fact that it's not a cookie-cutter wreck placed there like a Disneyland dive," he said, "People like to dive the ship because, like a real wreck, it's mysterious."

would never have turned into such a popular dive if it weren't safe, "When a ship sinks for real," he said, "it has everything in it, but the Yukon has been steam cleaned, and we removed all the wire. When a ship deteriorates underwater, the wires will fall down and trip divers. But we took all that out. Also, we went through and took

Silva explained the attrac

Long believes the Yukon

out that the Yukon should be judged on its ecological bencfits, not its popularity as a recreational destination. He explained that he first came across the ship when he was researching artificial reefs for the San Diego Oceans Foundation. "One group that I got ahold of was out of British

out bulkheads and walls. When we got the ship it had 200 rooms, and now it has about 100 rooms. So we made little rooms into big rooms. We also cut holes in the ship every 20 to 30 feet, so that no matter where you are, you can see a way out."

But Long is quick to point

Columbia, the Artificial Reef Society, and they said that they used ships instead of concrete for artificial reefs. They told me that they had some extra ships and that they were going to be sold to India for scrap. The former sailors didn't want that. They wanted the ships to become artificial reefs, which is an honorable thing; being torn apart by peasants and made

into rebar is not so honorable. We couldn't get the money together for the ship, but the sailors were fond of San Diego: it was the Yukon's last port of call. So the sailors told the soviety to make a deal

with us. We paid them about a quarter of a million dollars for it."

"Ecologically," Long added, "it has surpassed our wildest expectations. I'm in this thing for fishes, even though we said it was for the money. Our oceans are dying, and that's pure and simple. We have to do something; we have to replace habitat. Well, right now, we have Yukon babies, which are fish that have been born on the Yukon. The first ones we had are called blacksmith fishes, which are incredibly small. At least two groups of them hatched at the front gun. The ship also has kelp growing on it. though we aren't sure whether it will make a kelp bed. There are anemones and barnacles and sponges and mussels on it, too. Every inch of the ship has something

growing on it." "It's absolutely phenomenal," Morrison said. "There are buge schools of fish on it already. There is also a certain type of anemone, called cory nactis, that we didn't expect to see on the Yukon for another three or four years. It's a

miniature anemone, a sof coral. They range from a light purple to a blood red."

Long explained that the Yukon artificial-reef project has been such a success that Congress is looking to replicate it. "Our country has in storage about 600 ships," he said, "and there's another 200 on the way because we're downsizing the Navy. Congress has mandated that 400 of those ships must be disposed of. So the Secretary of the Navy asked the Rand Corporation [a national security research institution based in Santa Monical to look into the disposal question. In the process they heard about us, and they walked through the Yukon before it went down and told me that we had answers to questions they were still trying to for-mulate. They included us in their study, and the reporwent to Congress and said that reefing was far more practical than scrapping."

As Richard Sillanpa pointed out "It's a hell of a lot better than cutting these ships up for razor blades." .







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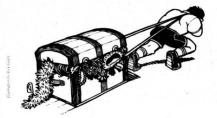
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STRAIGHT THE HIP



When a man is dressed as a woman, why do they say he is "in drag"?

The term popped up in the 1860s, 1870s, thereabouts, in England. It actually could refer to either men or women dressed crosswise. But usually men, because it was a theater term, and it was more common for men to play women's parts than vice versa. That mush, we know. The rest is a guess on the part of word historians: It was "drag" because the actors had to haul around the stage those long, heavy dresses, cloaks, etc., that women wore in the 19th Century. At that time, the only other meaning for "drag" related to the act of hauling things or to the things being hauled, so I guess we have to be satisfied with that answer.

trey, order. What exactly are Slurpees made of? I know heavily sugared things aren't particularly thirst quenching, but somehow you'd think even lots of sugar couldn't make ground-up ice not thirst quenching. But it does. What's in there, anyway?

- Drinking, but still thirsty in the Backcountry

The magikal Slurpee is a concoction of colored, flavored sugar water and a blast of carbon fine inagital sutripte to a Confloction or conformation was aware aware for an action carroon dioxide. (Ditto the leve.) It is flash frozen sold pop with a higher sugar-to-water ratio than the liquid stuff in a can. Into the back of the big Surpee vat go the liquid and gassy ingredients, and through the wonder of technology, out comes very, very cold slush. There's no crushed ice

Inside the Slurpee vat the secret machinery continually mixes the sugary, bubbly stuff in Inside the Sturplee val the secret machinery continually makes the sugary, busbly staff in a freezer compartment that keeps it fluid and a brain-freeze temps. It doesn't crystallize into slash until it comes out of the tap. To freeze properly, the sugar balance is critical. That's why you won't find diet Slurpees. At least not yet, But they're working on it. (Oh, whoopee...) No sugary drink will ever quench your body's thirst because it takes a large amount of water to metabolize even a small amount of sugar. Any "refreshing" feeling you get from a cold, sweet drink is just temporary and just in your mouth.

I finally decided to do it and tie the knot. In planning the wedding ceremony, the subject of the unity candle came up. It seems really asinine to me, and I'm trying to get out of doing it. In doing so. I've been trying to find out the history of it. I can't find anything, which reinforces my origina suspiction that it was made up by the Candle Manufacturers of America Ltd just to get some extra cash. O wise one, can you tell me the history/origin of the dreaded unity candle?

The candle manufacturers deny all charges, but they admit they know \underline{a} good thing when it happens along. The unity candle happened along about 90, maybe 40 years ago, betwee ean tell. It seems to be principally an American and a Christian idea. For anyone unfamiliar, a unity candle is a large and expensively decorated candle lighted simultaneously by the bride and groom, each using a candle lighted by their mothers (or mothers and fathers). The mothers candles may have been lighted by candles lighted by the grandpatents, depending on how obsessed with symbolism wou are and how by your candle budget is. The gesture represents the uniting of two families. It sales the last time all the in-laws will cooperate in any team effort. As an indicator of how cogerly the candle gurs have embraced the idea, one wedding gear catalog lists a unity candle for \$40 and a unity candle specially designed for second marriages for \$80.

The research elves have talked to herds of folks who have something to do with weddings planning them, performing them, selling stuff to people who plan and perform them— and the true origin of the unity candle is still very, very fuzzy. It is not part of any religion's formal-and official wedding scremony. Two weddings coordinators believe the waxy rite was first used in Catholic churches and then spread like a grease fire. This might have been simultaneous with the big guitar Mass outbreak; the hippie et as was the best thing to happen to the candle industry since invention of the power failure. But depending on their degree of conservatisms, some Catholic churches today won't permit unity candles because it's not a traditional element of the wedding Mass

So, Bill, I don't know where this leaves you and the lucky lady. I tried to find some horror stories of conflagrations or disfiguring wax burns caused by unity candles, but no luck. Maybe encourage your bride to have a surfside ceremony on a very windy beach. Or look deep into your heart and try to figure out why with all the nonsense that accompanies a wedding you picked this particular goofy thing to object to. You're not even married yet and already you're arguing about candles. What's going to happen with the big stuff?

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

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-The Wall Street Journal

Lawyer's Labor of....Love?

career switch. The Harvard Law School graduate (and former Economics Instructor at Harvard College) left a meet people," he said. partnership at the blue-chip international law firm of Winston and Strawn to become C.E.O. of....no, not a bank Not an investment firm. Not even close. Mr. Dolan tool over the reins at It's Just Lunch!, the national dating service for busy professionals.

Directors at It's Just Lunch!

"It's not the most conventional career shift," Mr. Dolan cheerfully admits. But, he says, "It's kind of a dream job."

The 39-year-old Mr. Dolan heads up It's Just-Lunch!, a San Diego based dating service with offices in 28 cities and additional offices planned in Europe and Australia this year. The upscale service arranges lunch dates for well-educated professionals in a civilized and discreet manner. "When I first heard of the company, I thought, this makes logical sense," Mr. being totally focused on the partner track, who has time to date? It makes sense to hire someone to do all the work.

Although Mr. Dolan has been married since 1994, he knows from years of experience that the pace of a law firm minimizes dating opportunities. "Many It's Just Lunch! clients to help expand the concept, both nationally and internation-

n 1997, Daniel Dolan made a big decision....and a big are lawyers or business people - busy, successful men and ally. Although he was women who want to be in relationships but don't have time to already certain of the com-

Mr. Dolan grew up in Del Mar and is an alumnus of

"...It's kind of a dream job." -Daniel Dolan

University of California, Davis. He began practicing law here in San Diego at Seltzer Caplan McMahon & Vitek and was one of the first residents of the Gaslamp Quarter in the late 1980s. A few years later, he accepted an opportunity at the international law firm of Winston and Strawn in Chicago, cities (in some cases via where he specialized in corporate work, with most projects Dolan said. "Working at a law firm or investment bank and taking place in Italy. During this time, Mr. Dolan pursued his small services) and the com-M.B.A. at the University of Chicago...and a new career.

Mr. Dolan was looking to join a small, but established company with growth potential. He joined It's Just Lunch because the company's founder was looking for an experienced person importantly, Mr. Dolan looks like he is having a blast. "Yes,

pany's growth potential, what convinced him this was the opportunity he was looking for was discovering that many of his co-worker and clients had been using

the service for years. And, it seems this labor of love can be very lucrative Since Mr. Dolan joined It lust Lunch!, the company has expanded into 20 new pany has doubled in size each of the past 4 years.



Daniel Dolan, Chairman & CEO It's Just Lunch!

Twelve franchises were sold in the past 9 months. And just as my friends are all jealous," he laughs.





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SportingBox By Patrick Daugherty

Sod Warriors, Start Your Engines!

Seems like the NFL is running late this the start in out the league's first game is set for September 9. Ordinarily, 1d chalk this up als will begin in moments. I take one last, long as another government plot or oil-company scam, or, maybe, some damn liberal trying to spend my money on poor people.

But, then, I received a letter from the United States Lawn Mower Racing Associ-ation (USLMRA) and the truth was revealed Obviously, the NIT saw a monster schedulno conflict and redid their entire schedule

ing conflict and redid their entire schedule in order to avoid USI MIRA's blockbuster Labor Day weekend event. I'm talking about, to da, 2001; A Lawn Odyssev, The 10th Anniversary STA-BH, Nationals." Step right this way, pilgrim, and see lawn mower racing action at its fines weekend sports buffs and buffettes will be flock me to Mendora. Illimois, for a chance to tell their grandchildren they were there when legendary racing teams such as *The Lawn* Ranger, Turfinator, Geronimow, Sodzilla, Mi Moviungles, and Prograsstinutor went for the

The STA-BIL Nationals will consist of riding lawn mowers racing in four road track classes and three drag racing divisions. All cutting blades are removed for safety. Rac-ing classes include Stock (10 mph), IMOW (25 mph), Prepared (50 mph), and Factory Experimental (60 mph), as well as Pro, Super, and Top Grass Eliminator (75 mph)." > Because I knew you'd want me to, I

have Bruce "I'm the hardest working man in Eliminator class, it's 75 mph. How do they

Well, we put two motors in the lawn

Of course. That's wise. That's forward thinking. "Tell me about the other classes."

"The Pro Grass Eliminator class uses single velinder engines. The Super Grass Eliminator uses either a two-cylinder engine. or two one eviluder engines. The Top Grass Huminator, you can only put three motors in it. That's it. Not four motors, not five motors, just three motors,

Indeed. Three motors is the perfect num ber of motors. I couldn't agree more assume you'll be in Mendota this weekend. "Mendota, Illinois, will be the culminating

event of 2001: A Lawn Odyssey."

My heart swells. "There'll be workshops trophy presentations, banquets, champagne. dancing until the wee hours, parades, little girls sitting on daddies' shoulders, moms taking snapshots . . . "

mow-tivational speeches. Pontifi-

cations, Big. honking barbeques."
I need to be there with you, Bruce. "How
many people do you expect?"

We're going to top 100 racers from 23 states. We'll probably have 700, 800 specta-tors. The mow the merrier,"

I have a vision of me. I'm sitting on a

very large, green lawn mower. My frayed baseball cap is cocked at a jaunty angle. My powerful arms glow with a farmer's tan. My manly face shows the smallest trace of a smile. Now, the camera pans left and we see 300 lesspowerful men sitting on their less-powerful look around the racetrack, accept the ador-ing looks from 150,000 fans and ... "Bruce. Let's say, right after this phone call, I went over to Sears and bought a mower. I threw the beast in the back of my truck and drove straight through to Mendota. I can race, right

"Exactly You can race in the stock class Facily. For carriace in the stock class. You take the blades off, put a helmet on, wear long pants, long boots, and you'll be left Gordon for a day. Race on Saturday and fin-

Hmm, what else do I need? "There must be factics involved. Tell me about the inside moves star lawn mower racers use

"That's where the seriousness comes in Lawn mower racing isn't only about mechanical ingenuity, it's also about driver ability.

The Vegas Line

College Football [Home Team in CAPS]

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YU	28	Nevada

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AND SACRIFICE AND COMMIT MENT TOO! "Are you allowed to throw things at your competitors?"

"Only bags of grass and extra clippings. We do see a lot of trash-talking." Sounds dangerous, but then, nobody puts a gun to your head and orders you to race lawn mowers. "How is the track laid out for Saturday's Lawn Odyssey?"

"The track has a tenth-of-a-mile front straightaway. There are several twists and turns. Our tracks are not oval, they're always road tracks. We have a *Le Mans* start, so the lawn mowers are on the inside of the straight away. The sod warriors and turf titans line up on the outside of the track. The chief starter has her green flag up in the air. She shouts, 'Ready, set, MOW!', drops the green flag, and racers take off across the track, jump on their machines, and they're off and mowing.

Stop, my heart, "How many laps?" "Twenty laps of sod-slinging action." **NOKIA 8290**

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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Bonita Valley Christian Center

no liturgy

Sermon

Liturgy.

Snacks

Denomination: Assemblies of God Address: 4744 Bonita Road, Bonita, Year founded: mid-1950s

enior pastor: Rev. Jeff Brawner Congregation: 1550 Staff: 18 full-time, 6 part-time Sunday school enrollment: 500 Annual budget: prefers not to say Weekly giving: prefers not to say

Singles program: yes Diversity: Hispanic, white, African-Ameri-, Asian, Pacific Islander

Dress: casual to dressy Services: Sunday 9:00 a.m. and 11:00 a.m.

"Multiculturalism" and "diversity" aren't words used often by fundamentalists. But the August 26 edition of Pentecostal Evan ed, the Pentecostal movement's most widely read periodical, asks on its cover, "Will we learn that a soul has no color?" Using words like "multiculturalism" and "diversity. magazine devotes four articles to racial and

nterview with Thomas E. Trask, general super Assemblies of God Frask says, "We need to be tolerant of dif terences based on the cultural experience of others and not tr to make them think and act like us. / healthy church should be able to attract men

backgrounds By Trask's mea sure. Bonita Valley Christian Center is snack stand, young black kids with pierces donuts beside elderly white women. Afre aribbeans chat u ans. Filipino mom herd their kids into sunday-school class noms. "White peo ple," semor pastor leff

Brawner told me Tare The church sits on 18 prime acres just across the road from Bonita Golf Course Soft jazz-inspired hymns drift from big stereo speakers while hundreds of people take seats in the sanctuary. (The program states that simultaneous Spanish translation of the service is provided via head-phones available in the lobby.) A white-robed 0-member choir kicks into a soft-rock hymn. Reverend Brawner, six-foot-four, mustachioed, in a tailored houndstooth check coat, glides out from stage right, singing softly in coun-

terpoint to the choir. Bonita Valley belongs to the Assemblies of God but resides on the less ecstatic end of the denomination's spectrum of Pentecostal expression. People wave their hands in the air and clap. They don't'speak in tongues or fall to the floor. Reverend Brawner doesn't shout. He started in the ministry when he was 13 years old, singing in traveling choirs. He and his wife have recorded several gospel albums. He last pastored in Pennsylvania at a church of 1500 members. He's done religious radio

and television shows. For several years he was head of media for the Assemblies of God denomination.

"Anyone in need of special prayer, for their families, their finances, their health, please come forward and let us anoint you with oil," Reverend Brawner announced. Several hundred people came forward. The entire ritual took perhaps ten minutes. The same smooth crowd control came into play when Reverend Brawner blessed twin boys, Christian and Ionathan. In only a few minutes three dozen members of the twins' extended family were ushered before the podium and then back to their seats.

When Hater spoke with Reverend Brawner Lasked if this show-biz-like polish, if the great band, the dramatic lighting, the large videoscreen projections, were things he needed to

We walk a fine line," he said, "but we do nothing that eclipses or detracts from the Gospel. I don't think we make any concessions to what people want

The reason I posed that question to Rev-erend Brawner was that his sermon, "Can God Fix My Brokenness suggested that suffer ing could be good for

Grounding his remarks in verses from Mark, Acts, and forinthians, Reverend Brawner told us that two kinds of healing were described in the Bible One kind a when Jesus heals the leper, was instanta cous. The other referred to in Greek as therapeuo, a word tha gave us "therapy" English, was a gradual The purpose of "slow healing," Reverend Brawner told us, was not to heal only the

"God's goal is the process. The sufferer must say to God, Tsur render my nature, no just my needs 'God's swer to suffering isn't

but to give us sensitivity to others who suffer. It's through our suffering that we gain com passion and patience. It's through our suf-fering that we can truly minister to others How else could we say with conviction to someone who's suffering, 'There's a Heav-enly Father who can fix what is broken within

I met Reverend Brawner in his cluttered office. He was preparing for a two-week trip to Zambia. Bibles, religious pamphlets, and bags of chocolate chips sat stacked on his floor.

"We're going to help a church build a roof," he explained. "Sorry for the mess." About his sermon, he said, "If I give a Pollyanna-ish theology, no one's going to lis-ten. If what I speak about isn't real, no one's going to listen. I speak about surviving life's challenges from a Biblical perspective. My job is to make complicated things sound simple My job, to use marketing terminology, is to get the cookies on the lower shelf."

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Dear Aunt Trudy,

I have been seeing and have been intimate with a lovely lady for the past six months. Both of us tell each other we are very much in love. There is no question of the incredible spark and endless energy created when we are together. We are getting closer all the time. When, we met we both said we were looking for that "just right" someone to lead to commitment and marriage. But I have some problems with our time spent away from each other and communication about it. She and I both have friends of the opposite sex, and we've introduced each other to most of our friends. She still has one more friend to introduce me to. He is a special friend of hers and the kind of man that is a dream guy," according to her, but there is no chemistry between them, she says, and therefore they're just buddies. When we first met she went on an overnight trip with him and another male friend and didn't tell me till afterwards, because she was afraid I would be upset. They still see each other at least biweekly for lunch and possibly other times. She insists it's just a friendship. I say it's dangerous liaisons. She and I spend pretty much every weekend together. I want to nourish the relationship and be closer. She, I feel, still wants independence but also wants my total commitment. We both have past histories of dating more than one person at a time, but at our age and we talked about this - we both have ambitions to settle down. Am I being controlling or overly needy to want to know what she is doing when she is not with me? I am really in-love with her and believe we are true to each other, but after six months I want to be sure

Onths I want to be sure.

UNCERTAIN IN OCEAN BEACH

Dear Uncertain,

Having a lasting love relationship, in my book is not just about powerful feelings and intoxicating chemistry. It helps to forge agreements about ground rules, communication, and acceptable behavior. In this way each counter creates a unique planet, with its own gravity, atmosphere, customs, etc. How much you tell each other about time spent apart, whether you're monogamous or not, and, in general, the structure of the relationship is something you work out together. What if you sat down with your amour and discussed how you'd like the relationship to work, ideally? How would she like things to be if she could have them any way she wanted? And you? Dream aloud. Don't be afraid to talk about issues that might seem mundane. What if you asked your love for whatever reasonable and fair level of communication that you'd feel comfortable with on matters of who sees whom under what circumstances? If you say things like, "I don't mind your seeing friends whenever you're so

inclined. I just don't want you to hide things from me," how can she object? You've had a six-month honeymoon. Now open a dialogue about your ideas of heaven togeth er in real, practical terms as well as romantic ones. Discuss balance ing independence, your friendships, and your love for each other. Remember, Rome wasn't built in a day. Use your brains as well as your hearts (and those other fascinating, insistent parts of your anatomy). See if you can come to an understanding and ride this happy adoration to the next level, whatever that means for the two of you.

Dear Aunt Trudy,

I have a smart friend who I fear is acting foolishly. One day I asked why he insisted on wearing outfits that were threadbare and falling apart — "are you going for a street urchin look?" I quipped. His surprising response was that wearing new clothes literally makes him sick: rashes break out, he gets headaches, is nauseated, dizzy. etc. This has been going on about a year. I begged him to see a doctor but he absolutely refuses. I even offered to pay. No way, he says. Subject closed. Now he won't discuss it. Should I butt out or continue trying to get him to diagnose this alarming problem?

Dear Buddy,

O dear. Your friend sounds stubborn and scared, You've already given him excellent advice, but you can't force him to take it. Why is he choosing suffering over potential relief? Is he phobic of doctors? What is he scared of infiding out? Some people are so frightened of medical experts they'd rather die than vist orie. Has he tried temporary solutions, such as washing new lothes multiple times before wearing, or buying garments made from organic cotton? Be patient and keep trying to got your poor, tattered pal to listen to reason.

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 trudy@sdreader.com



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Julio's father, Angel, brought him to the clinic Clara runs in an immigrant part of town. Arigel said Julio was having trouble breathing. Clara took the child's blood pressure and listened to his lungs. She peered

into his nose and ears. She told Angel Sugar ears. She told Angel that the only thing wrong with Iulio

was that he was overweight, fat, gordo. She lectured Angel about exercise and diet. She looked Julio in the eye and said. "No more snacks." The child groaned and ducked his chin into his pillowy chest.

"We don't let him play outside." Anvel said about Julio, "It's dangerous. There are bad boys. So we tell him to stay inside with his video games. We'll try to help him eat less. "One more thing, Doctora" Angel pointed at the floor. "I have a problem. I can't feel my

Clara told him to take off his shoes. His toenails were thick. His toes didn't wiggle when she tickled the soles of his feet.

"Also," he said, "sometimes my legs hurt Clara looked at the big firm belly hanging over his waist. She didn't want to ask

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what they ate. "I eat meat," they said. "I eat meat and eggs." They drank "only a little." They never admitted to eating sweets, as if sweets were for women and children, the food, defenseless and the weak.

Angel's symptoms worried Clara. She knew one way she might get the truth.

"We need to do more tests. I think you might have diabetes. It's a serious disease that can cause many problems, like impo tence. In order for me to treat you and prevent problems like impotence, I need to know exactly what you eat."

Angel stared at his feet, Julio said, "My daddy eats lots of candy." Angel explained that he worked as a hotel janitor and didn't have time to eat. Most days he ate candy bars for breakfast and lunch.

and on his way home he often ate another. "You're eating too

much sugar," Clara told him. "You have She scheduled

Angel's next appointment. He came and Clara administered more tests. She diag nosed Angel as diabetic. She told him that because he couldn't stop eating sweets.

sugar itself wasn't the problem. Sugar was just one of many carbohydrates of which Angel needed to eat less. Bread, rice, potatoes, tor Angel what he ate. All her patients lied about tillas, and fruit were carbohydrates, too. The Many of her patients — husbands and what they are. Men, especially, lied about problem with sugar was that, gram for gram, wives - worked two, sometimes three, jobs.

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by MAX NASH

it had more carbohydrate than any other

your diet," she told Angel, "you might have to take drugs

He smiled and nodded. Clara could tell he didn't understand.

Most of Clara's patients believed diabetes was caused by fright, asusto. "One night a spider crawled down my leg and I screamed," one woman said. "That's what gave me diabetes." Another patient told Clara he was sure he became diabetic the morning he learned his mother had cancer. Clara had a hard time making her patients understand

that diabetes was something they could control.

good about keeping his appointments. Months passed before he appeared at Clara's door. He was ashamed, ne said, because he hadn't lost weight. He was embarrassed

"I love candy bars. I can't stop. I'm a sugar addict."

Clara knew what Angel's life was like.

They and their children ate fast food. Sometimes, on her way home on the bus, she saw her patients and their families. Parents and children sat silently, their faces immobile with fatigue.

Clara told Angel to try eating carrots or celery sticks instead of candy bars. She told him he had to eat "balanced meals." She said it was time to think about taking drugs. She knew he wouldn't listen.

Six months later Angel reappeared with a bandaged left foot. He told Clara he had a sore near his ankle. Clara could smell it from where she stood. She unwrapped the gauze around Angel's foot and found an oozing lesion the size of an egg yolk. Clara tried not to breathe. When she unwrapped all the bandage she also saw that two of Angel's toes were hard and black like small charcoal briquettes.

"You have to go to the hospital, to the Angel wasn't emergency room," she said. "I can't help

> There was no saying his two toes, she knew. And there was a good chance he'd ultimately lose his foot. His sore smelled of

Clara didn't see Angel for a long while. One day she saw him near her clinic, hobbling on crutches down the street. His left foot was gone, but he seemed cheerful. "My diabetes is cured," he said. After he left the hospital he returned to Mexico where a medicine man gave him a piece of tree bark. "All I have to do is lick it a few times a day and I'll be fine"





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ver has there been a better example of the xiom "the medium is the message" than the Internet, and never has the Internet called on the axiom more than in its promotions for Exit Strategy, a creaky, awkward, half-baked piece of fiction by Douglas Rushkoff.

The novel will be posted in 14 installments on the Yahoo! Internet Life site (www.yil.com/exitstrategy). The story line, an allegory of the Biblical story of loseph, goes like this: a young computer hacker, Jamie Cohen, is betrayed by his fellow hackers, serves his penance on the talk-show circuit, and finally lands a job with a venture capitalist who plans to launch an online program that hypnotizes users into buying products or investing in his properties. His hacker friends have also developed a computer program, called Tes-lanet, that can render the Internet useless. Jamie must decide whether he'll be a good boy or a bad boy. Because Rushkoff's sympathies aren't very nuanced, we quickly realize that being a bad boy in this cold, taciturn world is to be an agent in what the author - a vocal critic of the covetous ness the Web breeds -- has called "market fascism."

But first, the novel's first gimmick. The story behind the story is that Exit Strategy is written in the near future and then hidden on the Web until it's discovered 200 years from now and referred to as the DeltaWave manuscript, "Because soci ety has changed so much," Rushkoff told the Guardian, "an anthropologist has annotated the text for his 23rd-century contemporaries. They are no longer familiar with notions such as venture capital or advertising, much less Microsoft or Nasdaq," In what appears as a "Note from the Annotators" at the beginning of the novel, Rushkoff writes, "Since its emergence 11 years ago, the



From www.rushkoff.com

DeltaWave manuscript has continued to stir controversy in academic, religious, and, of course, anthro-technology circles. Although forensic evidence strongly indicates that the file was created over 200 years ago, in about 2008, experts have not ruled out the possibility that it was generated much more recently by historical pranksters or even revisionist activists. Whatever its origin, this text presents us with a unique outlook on the rise of marketphilia in the 21st Century, as well as the proliferation of reactive architecture in the early Internet Era. It also serves as a rare window to and case study in the Great Capitalist Experiment."

Rushkoff (www.rushkoff.com) certainly has credentials. His curriculum vitae reads like a "How to Become a Cyber-Intellectual" manual. A self-described "propagandist for humanism and human evolution," Rushkoff was born in 1961, which gives him some claim to Gen-X wisdom. Currently professor of virtual culture at New York University, he is the author of seven books, "which have been translated into 15 languages."

His books include Media Virus, Cyberia, and Coercion, and he recently made a documentary, The Merchants of Cool, about corporate marketing to teenagers. "A prolific columnist, syndicated in 30 countries," he is a media literacy consultant to a number of nonprofit organizations and adviser to the UN Commission on World Culture. "He lives in New York's East Village." Speaking to London's Independent about Exit Strategy, Rushkoff took the weight of the world on his (and fiction's) shoulders. "I'm trying to wake people up, really," he said. "Trying to reduce people's level of fear of change, trying to help people recognize that the reality they're living in is open source, rather than a closed standard sys-

"I'm exploring

create and com-

municate their

values in an

increasingly

chaotic world."

tem. I'm exploring the way people create and communicate their val ues in an increasingly accelerated and chaotic world, I'm a pro-intellectual populist.

Well, better to aim high, I suppose. But the indictments handed down in Exit Strategy are flaccid and not ter ribly original. It's all cog in-the-machine, I'm-anumber-not-a-name,

Ethan Hawke-in-Gattaca kind of stuff, Here, for example, is a typical passage, in which Jamie gets a glimpse of "the way things are": "I kept one hand in my trousers pocket, fingering a business card, but as I approached the checkpoint one of the girls gracefully unclasped the velvet rope for me to pass. I didn't recognize her, and I know she

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didn't recognize me. I was simply of the right age, the right style, and the right demeanor to gain admis sion, no questions asked. I guess I could have been anyone, which is why I had to be treated as if I were someone." Also, predictably, one of Rushkoff's favorite targets is Princeton. "The institution's famous mock-gothic structures on the campus's north end were inhabited by an entirely different social set," he writes, "The sons and daughters of successful alumni, southern gentle men, New York investment brokers, and America's sur viving idle rich somehow found one another before freshman week and scored places in four-person suites overlooking the slate courtyards and stone archways that were photographed each semester for the cover of the course catalog. They may have gone to compet ing prep schools, but they were all in the same club now and accepted one another as brothers." A "propagandist for humanism"

But maybe Rushkoff hoped all the attention would be heaped on the novel's second gimmick — the footnotes. Exit Strategy is every David Foster Wallace wanna be's wet dream, a book that allows any reader to add footnotes, and even footnotes to a footnote's footnote Rushkoff explains in an introductory note, "These footnotes are a way for us to conceptualize a future that has moved beyond our current obsessions. Instead of describing that future explic itly, though, we will suggest what it will be like by showing what facts and ideas future readers won't understand I've written a hundred-odd footnotes to get us started re-imagining the present from the perspective of the future. It's up to you to fill in the rest."

Noel Coward said that reading a footnote was like having to go downstairs to answer the door while in the middle of making love, which sounds good but is true only if what you're reading is as good as making love. In other instances, a footnote can be a welcome interruption — an exit strategy, if you will. And then in some cases, like this one a footnote is an insult added to an injury.

- Justin Wolff

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MY TWO LATEX GLOVED FINGERS EXTENDED AS FAR INTO GRETA'S VAGINA AS THEY COULD THROUGH the tight rubbery os of her cervix, grazing the firm, smooth, slippery surface of her baby's lowest part, but I could not feel the narrow gaps between the bones in the baby's head. The "sutures" of the infant skull are what we use to confirm that the hard structure meeting the examiner's fingertips is the baby's head, I couldn't be sure.

"We'll need to do an ultrasound to make sure the baby's head is down," I told Greta as Lextracted my fingers and snapped off the glove. She nodded, knowing from my previous explanations the importance of making sure that her baby was present ing "vertex" (head down) and not "breech" (butt or legs first). About 3 percent of babies are breech at the end of preynancy; these babies have unacceptably high complication rates during vaginal delivery and there fore must enter the world via cesarean sec tion. Earlier in the year, three consecutive first-time-pregnant patients of mine had breech babies. Many times we can turn these around via a procedure we call "version," but the first we could not turn and the other two went into labor early, so all three had C-sections.

Two evenings later, on Wednesday, my afternoon off, my pager interrupted me during dinner with its rude vibration against my belt. I can't seem to help getting annoyed when I'm paged on my days off. Often, these pages come to me by mistake. The answering service that connects patients to their physicians on call has trouble finding employees capable of reading a schedule and paging the right doctor.

This one wasn't a mistake, it was Greta,
"The doctor said the ultrasound showed a
serious problem with the baby's heart."Her
Swiss German accent didn't hide her concern.

Few things upset me more than patients calling me with questions about abnormal test results before I know about them. It should never happen. In this instance, the radiologist interpreting the ultrasound should have called me the moment he finished. The facility where the test was done was now closed. So here was Greta, full of arxiety and questions, calling her doctor, who could not help her. I apologized and promised I would figure things out first thing in the morning and call her back.

"She [the radiologist] said there was something in the heart." Greta explained.

"Ultrasounds are not always that great for seeing things as they really are," I offered in an attempt at reassurance. "I need to speak to the radiologist before I can give you advice that has any meaning. I'm really sorry I don't know more right now."

Worried and seething, I called my office, knowing that someone would still be there doing evening office hours. "I passed that message on to Sherri," Bart,



one of our better medical assistants, assured me, "and she told me to go ahead and arrange for Greta to see a pediatric cardiologist in two days." Sherri is a great nurse practitioner, but sometimes she goes overboard to protect me. I'm the only provider in our practice who does obstetrics, so I have to know every time something important happens to a pregnant patient, and I have to decide who goes where and when.

I called the radiologist first thing the next day to get the news: the baby had a threecentimeter mass in the left ventricle. I don't know what the average diameter of a newborn's left ventricle is, but it's not much more than three centimeters, so this mass was occupying most of the ventricle, which makes it difficult for the ventricle to serve its purpose; pumping oxygen-containing blood through the aorta into the entire body. This was, therefore, a disaster. It was also a surprise. Her ultrasound 20 weeks earlier had been normal. My wife Terry believes that all things happen for a purpose, and she may have been right to claim that the reason I had the bad luck with three consecutive breech babies was to make sure I would order the ultrasound for this one so we could discover the heart problem before the baby shirth. Masses in the heart



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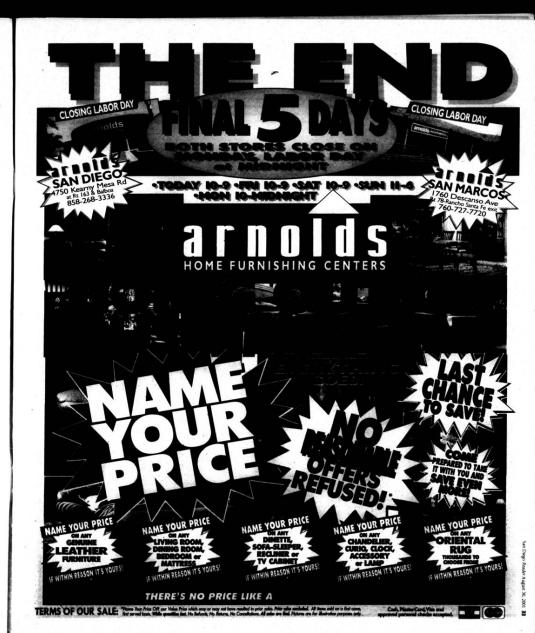
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are not common. They usually are rhabdomyomas, or lumps of smooth muscle. which grow because the person has an inherited discase. Greta's baby appeared to have a single large mass in the heart, but none any where else, which gave the baby about a 50 percent chance of having tuberous

sclerosis. TS causes these masses to form in many different organs, including the skin and the brain. Mos people with TS have central nervous system involve ment, which often causes scizures and leads to mental retardation in about a quarter of its victims. TS is passed on in families, but

most people who have it acquire it through a spontaneous mutation and do not have any family history of the disorder. Of the other conditions associated with rhabdomyomas, most carry a similar or worse prognosis than TS.

So when I called Greta and Ken, her African-Amer-

ican software-engineer husband, whom I had met once during one of her prenatal visits, I told them to come right in to the office because I knew this would not be appropriate to handle over the phone. I didn't have any appointments free that morning, but when something like this hap-

coming from the right ventricle into the pulmonary artery to go straight into the aorta, avoiding the lungs and left side of the heart. Since this blood does not go to the lungs and exchange carbon dioxide for oxygen, the body cannot allow this to continue. The ductus

pens, other people have to wait. I had to tell them their son had a huge cardiac mass that would pose a formidable threat to his life within hours after birth. At birth, babies have a connection between the pulmonary artery and the aorta called the ductus arteriosus. The ductus allows blood

first 48 hours after birth, almost always closes in the

at which time the left ventricle must pump all the blood into the aorta. It seemed obvious that Greta's baby's left ventricle would not be able to do this unless a cardiac surgeon either redirected the circulation or removed some of the mass soon after birth.

Remembering why we got the ultrasound in the first place, I told them the baby's head was down, as it should

Greta and Ken didn't hide their anxiety as we discussed this information. I made sure they understood that we did not yet have enough information to make any real plans; those would have to wait until after the next morning's consultation with Stuart. the pediatric cardiologist.

He called me during my lunch hour the next day, Friday, with the confirmation. "This is the biggest cardiac mass I've ever seen, he told me. It was so big he did not see any blood getting around it. This would mean that the aorta could not have received the usual blood volume as the baby developed, which leads to poor development of the outflow tract, and the ultrasound seemed to show this as well.

Stuart had offered Greta and Ken two potential surgical options. The first would assume that the mass had prevented the left ventricle from full development, a condition called hypoplastic left heart syndrome. A hypoplastic left ventricle never becomes strong enough to pump the necessary volume of blood to sustain life. Babies with this syndrome undergo three surgeries; one just after birth, one at about age three months, and a third between age three and six years. These convert the heart to a single-ventricle system that pumps blood simultaneously to the heart and the lungs. Under the best circumstances, a person undergoing these surgeries can expect to live into his or her 20s and cannot do any vigorous activities.

Option two was to take out as much of the mass as the surgeon could, working through the aortic valve which is about four millimeters, or a sixth of an inch, in diameter. If the

this baby would have about a 50 percent chance of having a strong enough heart to survive after this one procedure Stuart and I figured

ventricle were strong, this

would allow it to fill with

enough blood to sustain

the baby for the first few

months while the mass

shrank in size. Rhab

domyomas shrink and usu

ally vanish somewhere

between six months and a

year of age. Stuart thought

Greta and Ken would choose the first option, given that it offered the best statistical chance for survival. Most people when confronted before deciding to send the with information such as baby to surgery and hope this about their unborn for the best. baby near the end of the Greta and Ken were pregnancy don't have to more inclined to think about

think much about their

decision: they do whatever

they can for the baby. My information, given that this wife and I would not have was a one-in-a-million case. had to think five minutes

"Our baby is not hav

the baby's suffering and our

inability to give precise

ing three surgeries," Ken's soft voice on the speaker phone held a defiant note. 'He is our son. He is not a guinea pig.

So that left the tumorreduction procedure, but as we continued our conversations, the prospective parents made it clear they

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Ken concurred, from a different angle. "My mother is 80 years old and has a very weak heart. Putting her grandchild through heart surgery would kill

Greta spoke the least, but during our Thursday and Friday telephone conversations her tones became more measured and uneven as she fought off the fatigue of late pregnancy to focus her thoughts on her child who would die so soon after birth, "It's hard enough just to have a baby," she observed, her voice wavering through tears, "This is killing me."

I knew that. This was my first experience in pri vate practice with a mother about to deliver near her wouldn't survive outside but when babies die in the womb, mothers want them out as soon as possible Greta would want to get this done to end the sus pense, although there would be guilt, and she knew it. "As long as I keep him inside. he lives. When he's born,

he dies. They had made their decision: no surgeries. Stuart wanted them to see Elaine, a medical geneticist, to get the proper advice

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to a late abortion so they would not risk having a

about what the odds were

that their baby would have

tuberous sclerosis or other

inherited disorders, and

they made an appointment

to see her Monday, but they

assured me this would not

make any difference. There-

son to delay her delivery.

would increase her chances

of a cesarean section, but she

did not mind that. Labor

would not present any

unusual problems for her

baby because he would not

redirect his circulation to rely

on the left ventricle until

the ductus arteriosus closed

sometime after birth. I set

her up for an induction the

following Wednesday I noti-

fied the neonatalogists, the

hospital-based specialists

who take care of seriously

ill newborns and who would

be administering "comfort

care only" to Ken and Greta's

ogist on duty that day, agreed

o the plan but gave me a

friendly warning: "These

little fellows don't always

do what you think they will

|die|. They have their own

agenda," I knew that; adults

sometimes do the same

and discussed the case again

with Terry. I knew it trou-

bled her. "I'm sorry, but if

they think it's inconvenient

child, then they should put

him up for adoption." Was

the cardiac mass a "fortu-

itous" circumstance allow

ing Ken and Greta to per-

form what would amount

for their family to have this

I went home that night

baby. Vishu, the neonatol-

fore, there wasn't any rea-

mentally retarded child? My philosophy is not to take sides in these situ ations. My first responsi my patients' advocates and to try to help them, within reason, to achieve the out comes they desire. Ken and Greta cared about and grieved for their baby. "He is our son" was Ken's tear ful reply when I had raised the adoption question. "As long as he is here, we will be his parents. We can't give

not God. I do not feel comfortable giving this baby a death sentence because of an intrauterine echocar diogram Jultrasound of the heart]." He needed me to talk the family into allow ing us to do whatever was necessary to keep the baby alive long enough to do another echocardiogram after birth, which would give us better images so we could be more certain about the size of the mass and the prognosis. The open duc tus arteriosus would prob ably give us enough time to do the study without giv

We would not do a vacuum delivery, cesarean section, nor any other procedure to protect the baby because we expected the baby to die.

That weekend, two of my other expectant mothers went into labor, and I assisted their babies' safe landings into the world, welcome respites of nor malcy to break the craziness of the previous two days. Stuart got things rolling again on Monday with a

phone call. "My issue is this," he began, "If they have decided not to do anything, that puts me in a difficult posi tion. I have made a judg ment that their baby is not viable based on the results of an ultrasound done through the mother. I'm

ing the baby any medica tion, but I would need to get permission in advance for the neonatologists to give supplemental oxygen and put an intravenous catheter (IV) into the umbilical vein to administer any neces-

sary medications. Ken and Greta put me on their speaker phone, and we discussed what all of this would mean. We would take the baby away right after birth. Most likely, he would turn as pink as a normal newborn and the pedi atric cardiologist would do the echocardiogram. If nec essary, we would give him

extra oxygen from a bag elevator. When I found her and mask and put the in the parking lot, crying umbilical catheter in. Placbut physically fine, she told ing an IV always involves me she had picked up the puncturing the skin except red emergency phone and in newborns, because cut told the person on the line ting the umbilical cord leaves that she was trapped in a three blood vessels facing the smoking elevator. Unim outside world in cross-sec pressed, he responded: "Can tion: two umbilical artervou hold, please?" From ies and one umbilical vein now on, I'm taking the stairs. We clamp the cord before

we cut it, but if you take

the clamp off, you can thread

a catheter into the oper

vein without the need for

any needles to puncture

skin. So these measures

would not be painful for

the baby. If the baby required

more intensive interven

tions, such as CPR, a breath

ing tube, and a mechanical

ventilator, we would not

do them because we knew

he would not live anyway

Doing the test would cause

Greta and Ken to lose some

time with the baby, and

since we could not predict

how long the baby would

live, this was not a trivial

concern. We agreed to meet

ish all the arrangements

the next day, Tuesday, at

before their appointment,

as I was leaving an exan

room after finishing with

patients, I noted Beth, a

gynecologist upstairs from

us in our hallway telling

us to evacuate the build-

ing. "There's smoke in our

office, and we don't know

why" An electrical fire in

the elevator shaft was the

cause, and one of their

patients was trapped in the

About a half hour

11:45 a.m.

for an appointment to fin

When Greta, Ken, and Karl arrived, we had to meet standing under our over hang behind the office in the back parking lot. They had seen the geneticist, and I had spoken to Ann, the genetics counselor, twice over the phone. Ken's features, including his cherub cheeks, one of which over lay a cyst in the wall of his mouth, raised the possibility of something called Gorlin syndrome, an inherited disorder that causes. among other things, rhab domyomas. If Ken had Gor lin syndrome, so did his baby, but it would take three weeks to get the genetics testing done. Most people with Gorlin syndrome have normal intelligence. But this possibility did not alter their plans. Karl summa rized their thinking: "If there is a chance that the baby will be retarded, we cannot put him nor us through the surgeries." They did agree with Stuart's posi tion and consented to an

echocardiogram after birth. That was that. Greta would come in that evening so I could place Cervidil a prostaglandin that promotes cervical "ripening (softening and opening)

onto the highway. It gave in her vagina behind the cervix to improve the odds way to a choke and a wheeze that when I gave her pitocin when she spoke. "The night the following morning, she shift didn't start the pitocin would go into labor. We this morning because they would deliver the baby, do were not comfortable with the echocardiogram, and the plan. It isn't clear enough let nature proceed if the from the chart what the test verified Stuart's origiplan is.' nal conclusions. I drove ten miles to our Alameda office

to see my Tuesday-after-

noon patients and make

the final calls to all the spe-

cialists involved I ani the

excellent physician assis-

tant student whom I was

teaching, took care of most

of my patients, giving me the room I needed to spend

90 minutes on the phone

Watching and listening to

me sucked my colleagues

and consultants into my

whirlpool of uncertainty

Shouldn't the baby be put

up for adoption? Should

an ethics committee review

this? But Stuart and Vishu

had the most experience in

similar matters, and they

sion that I had: this was a

highly unusual case, which

made our predictions uncer

tain, and the family was

acting with their best inten

do as they wished.

tions. Therefore, we would

baby's death sentence, Terry

confessed to me that evening

that she had considered

calling the Department of

Social Services to see if there

was anything it could do

to arrange an adoption or

some other rescue plan for

the baby. Showing her char

acteristic calm wisdom, she

had not called because she

knew it was not her place

to get involved. For that,

she got a thank you and a

hug from her relieved but

sympathetic husband. About

an hour earlier, I had put

the Cervidil in Greta's

vagina, starting the baby

on the road to enter ou

world with a heart ill-suited

to its purpose of allowing

situations such as this play

out depends on random

So much of how well

Distraught over the

reached the same conclu

Rereading to verify my sanity, I pointed to my twopage admission note from the previous evening, in which I explained the clinical issues, complete with

detailed test results, and the plan for delivery. We would not do a vacuum delivery cesarean section, nor any other procedure to protect the baby because we expected the baby to die we would only do them it necessary to protect Greta's health. After birth, I would hand the baby to the neonatologists, who would stabilize him, do the echocar-

diogram, and keep him

comfortable. Maureer

looked it over.

"Seems clear to me, she admitted. "I'll start the pitocin," Nine hours and about 400 contractions later, Greta's baby remained in her womb behind a cervix that was now three centimeters dilated and much thinner than when the day began. Rather than con tinue pushing on late into the night, we all decided to turn off the pitocin, let Greta rest overnight, and have the

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baby the next day.

Or the next night. I broke her water bag first thing in the morning to stimulate stronger labor and commit us to taking her labor to its completion Once the bag of waters breaks, vaginal bacteria have open access to the uterine contents and will cause infection that can cause

hours later, so we cannot delay delivery. It took until the early afternoon for active labor, with its regular strong contractions and conse quent gradual cervical dilation, to set in. We recommended and she accepted an epidural anesthetic to take her pain away; she would get enough pain after her baby arrived. By 6:00 p.m., her cervix had completely dilated, and she was ready to push. Maureen

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morning. When her even, intense gaze met me at the nurse's station, I got that secure feeling you get when your smooth-riding sedan

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had finished her second consecutive day shift with us, and I had finished seeing all of my patients in the office. Maureen hugged and kissed the expectant par ents good-bye, and I called Terry to tell her where I would be for the next few

Slim but large-boned and well-muscled, Greta pushed with power, but two grueling hours later, her drooping facial muscles betrayed her fatigue. Her boy's head jammed into her pubic bone with each of her pushes because she had a shallow pelvis, meaning that she did not have much room to squeeze that

head out between her pubic bone and rectal muscles Many women in her situation cannot push hard enough to have a vaginal delivery, and the in-house obstetrician that night, who would be interested now that she had been pushing more than two hours, was Benjamin, who was not a patient or pleasant fellow

never let him touch me again. A half-hour of position changes, exhortations, and pushing with each contraction every three minutes

He was so abrasive during

one vacuum delivery he did

for a patient of mine that

she said afterward, "I will

yielded little progress; the baby's head was still high in the vagina, and therefore if she didn't bring him down in the next 30 minutes, knew that Benjamin would

She did. She pushed harder. The impacted head began moving down again. Iwenty-five minutes later about a quarter-size area of black baby hair showed

Hank and I confirmed that we would give him only morphine when he began to turn blue and have trouble breathing.

call for a C-section. "Greta," I told her, "you have 30 minutes left to push. That's it You can only have a vaginal delivery if you through Greta's parting vaginal lips with each push, but she had little energy left and would need help.

Pleased that we would be

instead of surgery, I nonetheless dreaded bring ing Benjamin into this sit uation. I prepared Ken and Greta. "He's brusque, but he's an excellent technician. and he's who we need right I need not have wor

ried. Benjamin said little, and under the bright over head lights, he applied the Betadyne-soaked plastic suction cup to the baby's head and performed a gentle vacuum extraction to bring Eric slowly out to safety. We clamped and cut the cord, and Eric made a successful early transition to his new environment, relying on his patent duc-

tus arteriosus to circulate his blood, which turned him pink. He spent a few short moments with his parents before Hank, the neonatologist, took him upstairs to see Schmuel, the cardi ologist who was standing by with a technician to do the echocardiogram.

The break with the nat ural order of things became obvious when Greta started the mournful wails typical of a mother whose child has just died. Benjamin had the awkward task of stitching up the small episiotomy he had cut with admirable care as he was delivering Eric, and he set to his task





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tionless demeanor, speaking only to ask if Greta was feeling any physical pain. She wasn't, and I'm not sure she could have. Laurel, another terrific and kind obstetrical nurse, staved at her side with Ken and me. After Benjamin finished, we all thanked him, and soon thereafter I went upstairs to get the verdict on Eric. Ken waited out

side the nursery in the hallway. "He has two masses." Schmuel advised me upon my arrival. "Take a look." I recalled Ken's account of staring at the ultrasound images for an hour and a half in Schmuel's office the

previous week as I appre ciated the white, billowing parachute-like shape that almost obscured what should have been a black blood-filled space in the left ventricle, with its smaller white partner adjacent to it. I would later read the official echocardiogram interpretations, which, in ever nstance, referred to the larger tumor as "the giant mass," and this seemed entirely appropriate. Its three centimeter size appeared enormous in that

Hank's face sported a glum-smile, "He's a cute

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baby, wouldn't you know it?" Eric was cute in a way most newborns are not. He had lovely, smooth dark brown skin and a round face with his father's chubby cheeks and his mother's wide eyes. Hank and I confirmed that we would give him only morphine when he began to turn blue and have trouble breathing. The nurses snapped some Polaroids and digital pho When I arrived at the tos for the parents and then allowed me to take Eric

back downstairs in his bassinet on wheels to his mother, with his father at his side. Back in the birthing room, Jack, the hospital chaplain, met us. Seated on the left side of Greta's bed and touching Eric's forehead as the baby rested in his mother's cradled arms. he began his spontaneous attempt to say something appropriate and meaning ful. "I've been brought here pink and happy. to say a blessing," he began with his silver hair and a pleasant, humble expression directed toward the doomed infant. "But, really you are the blessing." Laurel and I became specta-

tors, and Jack delivered a message as short and sweet as little Fric. Not wanting to bond too much with the irresistible new force in the room, Ken and Greta took turns holding him, but after

about 25 minutes, they sent

him to the nursery. They

did not want to watch Eric

suffer. Knowing that the terminal event, the ductus

closure, could occur in two

hours or two days, we again

could not tell Greta and

Ken how to handle this, so

my attention to Greta, who

1 remembered had much

Exhausted, I turned

we did not

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more right to be tired than I did. I pointed out to her what a remarkable effort she had just put forth to get a vaginal delivery, and she thanked me. I had noth ing to do now but go home, so I said good night. Lau rel intercepted me on the way out and gave me the warmest professional-to professional hug I've ever

neonatal nursery the next morning, Eric was in his mother's arms busy drink ing formula. Greta couldn't bring herself to breastfeed, but with every moment his life continued. Eric was drawing his parents in. "For as long as he is here, we are his parents," Ken reaffirmed. He held and admired his son just as any proud father would. When I stened out that night to Don, the physician covering me for the weekend. Eric remained

All weekend I waited for the page from Don that would tell me that I rics short stay had ended. When that didn't happen, Schmoel came in Monday to repeat the echocardiogram, and his news changed every thing; the ductus was closed We don't know when that happened and it doesn't matter. Eric's left ventricle had done what none of us experts could: figure out a way to get its job accom plished with the masses still in there. Greta started to breastfeed Eric, and every one went home two days

Two days after that, the three of them rushed in to my office, "His feet and hands turned blue." Greta explained. And indeed they did have a bit of violet hu to them, but after a careful examination, it was clear that this was nothing unusual. Babies' feet and hands often turn a little blue when they get cold. few weeks later, another echocardiogram showed that the masses were shrink ing. The three of them haven't gone back to the geneticist vet. "We want some time for ourselve first." Ken told me, and they're right, of course. After a most unusual beginning they are enjoying their first child At the time of this writing, Eric is eight weeks old and thriving.

_ lim Eichel

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Delfina Cuero told her story to prove she once lived in San Diego - and thus could return to the country, from Mexico, as an American citizen. A Kumeyaay Indian born in Jamacha around 1900, Cuero grew up on the coast. Her family lived, hunted, and gathered in Mission Valley, Torrey Pines, Ocean Beach, and around Mission Bay until

American settlers popleff ulated the region, for Smith ing her family to the backcountry and eventually into Mexico. Since they never owned land, were never attached to a mission, nor even 'squatted" for long periods of time,

Cuero's people had no record that they We went farther and farther from San Diego looking for places where nobody chased us away.... My grand parents crossed the line [into Mexico]

first. In those days we didn't know it was a line, only that nobody chased them away from Ha-a | Kumeyaay village 20 miles south of Tecate Later we went down there, my mother, father, and I. I was big, but not a woman yet."

During their retreat from the coast, her family lived "where there was work or wild food to be gathered." Though he spoke no English, Cuero's father worked for ranchers, who paid him in food or old clothes, never money. "We didn't know what money was in those

They camped in small canyons near the ranches - they never lived in a house — and their neighbors were other relatives camping close by. "My father would pick a place where the wind couldn't hit us. In those days there

was water in places that are dry now." Though they never had much time for play, Cuero and the other children

enjoyed games of bockey and archery They made homemade rag dolls, filled with manure and sticks for legs. Or they'd climb tall rocks and jump, "to see who was brave." Most of all, they wrestled. "I used to throw Juan Calles and all the boys and girls when we were little. The girls just had one dress and we'd fight. I'd throw them and the dress would tear and they'd cry and cry.... I tore my dress too, but I sure liked to wrestle.

While the whole family gathered acorns and pine nuts (the latter from Torrey Pines and Sierra Juárez), women and men had different tasks. Women sought wild greens, seeds, and fruit They also made ollas (a round earthen pot or wide-mouthed jar) and baskets. The men hunted for game and honey and gathered agave. "Some Indians made necklaces of shells, but we didn't. We always needed more food; we were poor and never had time for necklaces.

Cuero considered herself too lazy for women's work, "When I was young I was different.... I never took time for ollas and baskets. I've always worked like a man. I've had to cut wood. I still do



at my age. I guess I'm just too lazy to sit in one place."

Helen Hunt Jackson's Ramona (1884) - one of the most anti-American bestsellers ever written - details the exile of Southern California tribes. For decades, Cuero lived that life, homeless and always in transition from the old ways to new, unwanted ones.

Often she speaks of the past in half-memories, recalling taboos now fading from the landscape. Mission Valley once had almost as many rattlesnakes as fleas. But it was bad luck to kill a snake. "Just get out of the way... If a person who has been all the plants will die.

bitten goes into my garden Pregnant or menstruating women should avoid that person as well. On the plus side, someone bitten by a snake or black widow spider could have a much better garden than A Snake Man, who

learned his powers through dreams, could not only cure snakebites.

he knew the next victim in advance Snakes would "come and talk to him and tell him when they were going to bite some one. Then he could be already on his way to the

Witch doctors also got power from dreams. They didn't have to touch you to put something in you.""Good" ones would 'quietly heal anyone who happened near." "Bad' ones could make you sick especially if you didn't give them enough food I've never been mean o I didn't have to worry But we don't have witches anymore; nobody dreams power like that."

Cuero's parents sep-

and didn't know what to do." Friends carried her back home, "but I lost the baby." Then her grandmother "taught me about what to do and how to take care of babies."

arated, yet she never knew

why later she married

Sebastian Osun ("wasn't

much of a talker, but a

real good man"), whom

her parents had picked

for her. The erasure of

Native American culture,

which began in 1769, had

become so devastating

that, when Cuero had their

first child, she didn't know

she was pregnant. Initia-

tion ceremonies taught

"the special things" young

women had to know, like

pregnancy and giving

birth, "but they had already

stopped having them

home, she felt severe pain.

"Then the baby came. I

couldn't walk anymore

One day, far from

before I became a woman."

Shipek writes, "Euro peans did not realize they were destroying anything more than 'false religion in its narrowest sense. They did not know they were destroying the total educational, moral, and ethical system [of the natives). Many of the presently old women in this region had lost their first child...and none had gone through the initiation ceremony.

Cuero and Sebastian had been together more

food and shelter. The Auto than a dozen years and had several children when biography details her relaons with men ("I was a horse threw him and he died."I cut my hair off, all beat so many times") and real short. That was the courageous struggle to sur Indian way. Then let it vive: "The terrible things I went through trying to grow out again. Then we had to burn everything keep my children together and fed.... Then I didn't that belonged to him succeed after all. I feel like the grass house, every crying when I think of that time." The Autobiography thing. Only when every thing is burned can his of Delfina Cuero may be spirit go to the next world and not have to keep comthe most moving account ing back after his things... of a life ever written by a It has to be done mostly San Diegan.

because his spirit can't

husband's death, Cuero

wandered like a restless

spirit, always in search of

leave but is troubled and Delfina Cuero: Her Autokeeps returning for anybiography, an Account of Her Last Years, and Her Eththing you keep." For decades after her

> Florence Connolly Shipek Ballena Press, 1991

SELECTED QUOTATIONS:

1. "The reason a young man or woman was tattooed...it was needed when you died. It helps you to go on the straight road. If you don't have it, you might turn into a stink bug with its end up in the air, and you can't get near the straight road when you die.'

2. Until 1900 and 1910 many Indians lived in Mission Valley and various places around San Diego

A favorite spot was between 13th and 17th around K Street. Others were on the bay at the foot of Fifth Street, along the Silver Strand, the foot of Rose Canyon, Ocean Beach, and all up and down Mission Valley. 3. "Don't ever take anything you are offered in your dreams because the riches and food won't









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The Kumeyaay, Kamia, Luiseno, Cupeno, and Cahuilla people once formed the major population of San Diego County. The Ti'Pai and I'Pai peoples, named the Diegueno by the Spanish in 1776, and today known by the name Kumeyaay, had endured the process of missionization under the Spanish from 1776 to 1820. The Spanish believed they were sent by God to save the souls of the Indians. This was nearly equivalent to

The Spaniards made extensive use of forced Indian labor. Margaret Langdon pub lished a portion of a 1961 interview with Richard Nejo, a Kumeyaay man, in News from Native California (winter 2000) in which he said:

At that time there were a lot of Indians down here and they made them work building those churches. And they farmed all that land around the Mission there, corn and beans some of that is still there. Those Missions were built by the Indians and the timber was

brought from Volcan [north of Julian] on their shoulders. It took about fifty men Every hour spent in stitching to bring one down, and those timber were about a hundred feet long; and they brought them down.... Up that canyon they built a coiled basket means another a canal. They brought the water down in the canal that was about two feet wide, I guess, and about three feet deep. And the hour spent securing and bricks were about fourteen inches thick. They built it clear to the Mission to irrigate the crops

preparing the materials.

Syphilis, measles, and other contagious diseases ran rampant in the mis

sions, leaving most Indian people who went there dead. Slowly, the Spanish found that the missions could not produce the wealth hoped for by the Crown because they could not establish a stable Indian labor population. State support of the missions was cut off around 1810, but this had little long-term significance because in 1821, subse quent to the War for Independence, California became a territory of the new Mexican republic

The fledgling Mexican government conferred the rights of citizenship to Indian people. In 1829, the first Mexican governor of California, José Maria Echeandia,

ordered Indian children removed from servitude in Mex ican homes and returned to the homes of their parents. It is curious that the Mexican government made Indian people citizens, because Mexican soldiers were murdering Kumeyaay péople wholesale. An account of the lives of the Kumeyaay under the rule of Echeandia in the late 1820s is given in a history of San Diego by Clarence Alan McGrew

The old governor had some trouble with the Indians, and kept his troops busy much of the time in keeping them scared away from the port. The California soldiers brought in the ears of their victims to show what the day's work had been. On one occasion a lieutenant is said to have brought in twenty pairs of ears from Indians slain in this

Another example of Governor Echeandia's schizophrenic attitude came in 1829 when a smallpox epidemic hit Northern California. Sylvester Pattie, his son James Ohio Pattie, and a group of trappers were under arrest in San Diego. They had run the Colorado River escaping from some Yumas who had relieved them of their horses. Starving and penniless, the group of Americans put in at a town in Baia California where they were immediately arrested and sent to the main district jail in San Diego. There they continued to starve, languishing for months until the elder Pattie died of malnutrition and neglect. Then, according to John Walton Caughey in History of the Pacific Coast

[J. O.] Pattie let it be known that he had a supply of |smallpox| vaccine, and the Governor soon contracted with him to vaccinate the Californians, officials, soldiers. settlers, padres, and Mission Indians. He toured Califórnia in his capacity as "Surgeon General to his Excellency, the Governor of California" inoculating one thousand in San Diego, four thousand at San Juan Capistrano, two thousand in Los Angeles, and lesser numbers elsewhere to make a grand total of twenty-two thousand.

It is highly unlikely that Pattie had any vaccine, much less 22,000 doses. He had straggled half-dead into Baja California and been in jail for months. Still, Echeandia would have vaccinated the Indian population; they by far outnumbered the Mexicans and were desperately needed for labor. This stands in stark contrast to the



Americans, who turned a blind eye 40 years later when smallpox epidemics swept through the California Indian and Americanized Mexican populations.

The Mexican reign of terror was to be short lived, however; the U.S. declared war against Mexico in 1845, and an occupation force of U.S. Marines seized San Diego. The war provided a bright moment for Indian people, who hoped they might again one day be free. Constance Goddard DuBois, a popular novelist who spent summers in California, wrote:

While the cannons were booming at the famous bat tle of San Pasqual old Angela sat weaving the circles in this worn basket. She sat on the mountains over looking the valley watching the hated white man and the vet more hated Mexicans murder each other. She said, "They will all be dead and we shall be free." She was almost a hundred years old when she died and saw her land swallowed up by the gringo

1848-1859

In the end, the U.S. and Mexico divided between

themselves Kumeyaay homelands. When Alta Cali fornia was accessioned by the United States, the Treaty of Guadalupe Hidalgo stipulated, first, that the land once comprising the mission system be distributed to Indian people, and, second, that Mexi-can citizens could choose to become American citizens or to remain citizens of Mexico.

But when the dust settled, the American gov ernment stood mute as Americans occupied the mission lands and drove the Indian people east and south. Chairwoman of the Los Coyotes Reservation, elder Katherine Saubel, recollects what she heard about that time

the Anglos took over. They were just as bad as the Spanish. They were just there to destroy the Indians.

That's when we really became, you might say, beggars, because we had no place to hunt, no place to gather anymore. We were just held down to the different areas. Sometimes to areas where we didn't even belong — we were moved around by whoever was in power. It was really a trauma for my people

They became so, how would you say... They were always hungry now, they were always in a sad situation. I guess they had to live with what little they could get just to survive. But they were really destroyed

In 1847, the title of military governor shifted from General Stephen Watts Kearney to a man who had risen rapidly in the ranks of the military during the Black Hawk Wars, Colonel Richard Barnes Mason. The Black Hawk Wars were a series of military actions against the Indian people of the Midwestern United States directed by President Andrew Jackson. Jackson, who led the troops and rode the battle lines on horseback, believed total removal and eventual annihilation of Indian people was the only path to what he called peace. For Indian people, the wars marked the beginning of the tradition of the Long Walk, a military-enforced march at gunpoint of masses of Indian people to some distant location, typically west of the Mississippi River, usually in the dead of winter. Every Long Walk resulted in deaths from exposure, malnutrition, and drowning of more than 50 percent of the Indian people forced to march. The survivors were forever marked by grief. trauma, and the results of prolonged mal nutrition, i.e., blindness, osteoporosis. and depression

When Mason was made the second military governor of California, he undoubt edly brought with him the genocidal impulses that had won him many rapid promotions during the wars. It was no oincidence that Mason would appoint Captain lesse B. Hunter of Company B of the Mormon Battalion, a man who knew the slave laws of the South, as the first Indian subagent of Southern California.

Labor for the ranchos was as serious a problem for the Americans as it had been for the Spaniards and Mexicans. The population of San Diego County in the first official federal census in 1849 was 798 "people." This number excludes hundreds and perhaps thousands of Indian people, who were not counted. Six hundred and fifty of the 798 lived in the city of San Diego. This left 148 nonindige nous people to master the thousands of square miles of San Diego County, which then spread north to Los Angeles and east to Arizona

The Spanish had established the model for California Indian labor by exploitation at the missions. The Americans, in their turn, would try to force Indians to build their empire by imposing Southern slave laws and inventing a few of their own. Indian subagent Hunter was from a wealthy Virginia family and had every opportunity in his youth to see how the slaves



mission of the Indian agent.

every year he'd go over there and help harvest the wheat. Well, he went away this time...he come back by the agent's house...the agent arrested him for going out of the reservation without permission

The man was sentenced to chop 30 cords of wood and spend 30 days in jail.

The need for labor spawned blatant violations of Indian human rights. A mid-1800s slave market in Los Angeles did a

brisk business. As much as two-thirds of the labor force in Los Angeles came from San Diego. Indian people were captured in raids by Mexican slavers, who supplied the ranchos with cheap labor. Local laws set additional traps for Indian people; any Indian considered idle, at best an arbitrary judgment, was fined and subject to arrest. Any adult Indian who could not pay a fine or a citation would have his debt purchased by a citizen with capital. The citizen then owned the labor of the Indian until the debt was paid off.

It was even easier to control the labor of Indian children, who were routinely kidnapped and presented as orphaned. Even families of modest means could acquire an Indian servant or two, as virtually any Indian child could be removed from his or her home by a white citizen. who had only to show the courts how living in a white home would benefit the child. The children worked in exchange for room and board, frequently until they reached the age of majority, and although some were well enough treated, we must presume that some were beaten and otherwise abused. All of them had their right to liberty violated and were deprived of their most valued and valuable resource, their families.

Indian agents, too, profited person ally from Indian labor. Cave J. Couts, a prominent San Diego citizen, used both his 1851 marriage into the wealthy and powerful Bandini family and his 1853 appointment as Indian subagent of San Diego County to better his social position. As a

wedding present, Abel Sterns gave his sister-in-law, Ysadora Bandini, 2000 acres of land once attached to the Mission San Luis Rey. Two Indian men. Andreas and osé Manuel, had been deeded the land in 1845 by the Mexican government. When the Americans took over, Sterns was able to preempt the Indian claim to the land. Couts used his appointment as Indian subagent to force Indians to build Rancho Guajome for him, rounding them up as if they were part of the livestock included in the land holdings. Clarence McGrew wrote

At that time there was a great number of Indians in and around San Luis Rev. and it was an easy matter for Colonel Couts, as he was an Indian agent, to command the services of enough laborers to do his work. It was not long before the result of the patient labor of 300 Indi ans took the form of an immense adobe house, built in a square, containing twenty rooms, a fine court-yard in the center, well filled with orange and lemon trees and every variety of flower: immense barns. stables, sheds, and corrals were added, after extensive quarters for the servants were built: then to finish the whole a neat chapel was built and formally dedicated to the worship of God. His military training enabled him to control and manage the Indians as only he could.

Between 1855 and 1866 Couts was indicted for the murders of six Indians and one 'Negro workman." He was acquitted on

each charge because of a technicality. In the case of a man he beat to death with his whip, his conviction was overturned because a grand juror was accused of being an "alien." In another case. Couts was acquitted because the district attorney had failed to post his bond of office. Few batted an eye at the possibility that the Indian subagent, the official of the U.S. government, had murdered his wards.

Indians all over Southern California were in constant danger of being murdered. Edward H. Davis, a storekeeper in the mountains at Mesa Grande, wrote Constance Goddard DuBois of an Indian skull he had strapped to the saddle of his horse as he rode more than 30 miles through the hills on his way home. He said that the Indian to whom the skull belonged was 60 or 70 years old when he had been shot through the head by sol diers 50 years earlier. The date suggests these would have been American soldiers, but no further information is given.

For those Indian people who avoided enslavement by finding employment, the picture was not much brighter; in 1853. according to archaeologist Richard Carrico:

Whites hired at least 100 Indians to help divert the San Diego River from its orig inal flood channel through Old Town The Indians received \$15.00 per month. tent housing, and some basic food stuffs. In contrast, White laborers received \$60.00 per month on the same job.

B.D. Wilson, federal subagent for Indian

Affairs in Southern California, wrote in his 1852 report:

If it be true that they [Indian men] can not do half the work a white man can, tis equally true that custom at best never allows them more than half the wages of the latter, and, generally, much less than half. The common pay of an Indian farm hand is from eight to ten dollars per month; and one dollar per day the highest in the towns - but few pay so much No white man here, whether American Sonoran, or Californian, will work for such wages, nor anything like it

Indian people who wanted to avoid forced servitude or enslavement left the coastal and valley areas and sought refuge in the more mountainous regions of their traditional territory. The invisibility pro vided them by removal into the hills was a double-edged sword. It allowed the Kumeyaay, to a certain extent, to avoid con tact with outsiders but perhaps made their lives tougher.

In 1850 the state legislature effect tively eliminated the ability of those who fled to the mountains to hunt when it prohibited burning, traditionally used to drive small game. The legislature also outlawed the sale or transfer of guns into Indian hands. By 1859, perhaps 75 per cent of Southern California Indian peo ple were dead. A few were relocated and hungry. The remaining Indians were not so much employed as enslaved to the Americans.

1860-1875

The period between 1860 and 1875 dealt a series of terrible blows to Southern Cal ifornia Indian people. Drought and overgrazing ravaged the landscape, change in federal Indian policy reduced the Indian population to wards of the government, and waves of disease and slow starvation swept through Indian communities.

New epidemics, especially smallpox, raged through California, in some cases depopulating whole villages. It is difficult for a 21st-century American to under stand the terror and horror associated with this disease before the wide availability

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were managed in the American South.

He issued a series of orders that restrained

Indian people from gathering together,

except, of course, as laborers for the non-

Indian population. He also ordered Indian

people to carry passports when they trav

eled away from their reservations. This

law was still in effect as late as 1885, when

it was used arbitrárily to control Indian

behavior. At age 80, Richard Neio remi-

nisced about the arrest of a man he knew

who went to harvest his daughter and

son-in-law's wheat crop without the per-











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of vaccine. People were contagious before they showed serious symptoms, causing a high contagion rate and public pande monium. High fevers and convulsions were not uncommon; painful, weeping pustules accompanied by delirium and followed by a tortured death seemed inevitable

As a little girl. Dee Alvarez (c. 1925-2000) heard an elder female relative tell how she had narrowly escaped her own death. The elder had contracted the smallpox; those who could have nursed her back to health were either dead or ill themselves. Her fever rose until she became delirious. With no one to care for her, she wandered out into the desert and col lapsed under a shrub. As she neared death, a stranger, a white passer-by, rescued her and helped her slowly return to health. Dee story in an interview. After she finished, she sat pensively for a moment. then added, "I wonder how many were never found." Alvino Siva, a Cahuilla man from Los Covotes Reservation (outside Warner's Hot Springs) seated near her. swore a letter exists that verifies that the government knew the blankets given out in Southern California to the Cahuilla by the U.S. Army were infected with smallpox. Whether the government knew or not, smallpox vaccine was withheld from the Indian people.

A second blow was dealt by a com bination of drought and stock ranching. Don Pio Pico, the last Mexican governor of California, began stocking Rancho Jamul with horses and cattle as soon as he received a Mexican grant in 1829. With cattle prices low, the number of cattle on the open range grew until the market recov ered in 1859. The drought of 1860-1861. (see chart) caused thousands of cattle to starve. The total animal count before 1860 is hard to estimate, but the real disaster for the cattle industry and the native plant population was yet to come. The follow ing year was rainy and cattle numbers. recuperated. But in the winter of 1863-1864. barely three inches of rain had fallen by the end of lanuary. The open range ani-

SAN DIEGO PRECIPITATION TOTALS BY MONTH, 1853-1873 (Recorded in 100ths of an inch as reported in the National Climatic Data Center data sets.)

YEAR	JAN	Fee	Mat	Art	Mur	June	Ju	Ass	Ser	0 cr	Nov	Dec	TOTAL
1853	50	20	152	25	210	5	0	21	0	0	128	177	788
1854	99	256	188	89	18	-1	7	136	9	27	. 4	329	1163
1855	197	359	130	152	6	0	0	4	0	11	215	41	1115
1856	127	186	159	217	29	. 0	0	0	7	0	122	130	977
1857	26	176	0	4	8	3	0	2	1	49	216	130	615
1858	152	44	124	17	0	19	0	4	10	47	28	310	-755
1859	0	189	20	36	17	0	2	0	0	18	149	179	610
1860	72	149	15	65	4	5	14	0	0	0	288	299	911
1861	82	79	5	4	0	19	0	0	159	5	119	320	792
1862	556	139	97	105	16	48	11	0	0	89	. 5	93	1159
1863	32	109	33	13	2	0	0	0	36	0	73	4	302
1864	4	250	20	1	125	1	11	0	0	4	241	104	761
1865	128	300	0	56	0	1	129	0	0	2	52	84	752
1866	505	343	147	11	9	0	0	10	0	0	24	182	1231
1867	132	85	788	48	4	0	0	30	0	34	45	306	1472
1868	337	163	73	120	15	0	51	0	5	0	200	152	1116
1869	288	188	198	53	33	0	5	0	0	5	232	94	1096
1870	54	77	33	20	28	0	4	7	0	154	18	42	437
1871	52	135	1	70	34	0	0	0	0	0	133	139	564
1872	99	163	46	26	12	0	0	18	0	0	0	143	507
1873	44	421	11	10	3	0	0	195.	0	0	77	546	1307
Average	145	182	107	54	27	5	- 11	20	- 11	21	113	181	878

mals, in search of diminishing forage, roamed farther and ate plants formerly passed over, reducing the landscape to a few shrubs stripped to the heartwood The number of cattle in Southern California in 1863 has been estimated at between 300,000 and 400,000. The drought and the resultant barren hillsides caused the starvation of between one half and three-fourths of the cattle.

Droughts were often followed by severe flash flooding. The land could not absorb the intense downpours, and much soil was washed away because of the enor mous volume of water and because the plant cover had been removed and the roots no longer held the soil. Chief Patencio, a Cabuilla from the Palm Springs area,

recalled such a downnour

such a storm was not remembered among the Indians. The floods began roaring down the canyons. My people had only time to catch up their children and rush up the mountain side to save their lives. When the water from the cloudburst had passed on, everything had gone with it. The homes of my people and all they had were gone forever

The drought broke in January 1866. The following four years allowed the herds to swell again, this time far beyond the predrought numbers, Rainfall was consistently two to five inches above the 20-year average, allowing some regrowth of the overgrazed landscape, but competition from naturalized European plants further limited regrowth.

A fair example of this can be seen at Monserratte Rancho, near Temecula, granted to Ysidro Maria Alvarado by Pio Pico in 1846. Alvarado started small. By the time of his death from smallpox in 1863, his personal property amounted to "180 steers, twenty cows, 100 sheep, and fifty horses," In 1869, under the direction of Ysidro's son, Tomás, the animal count at Monserratte had burgeoned to 3000 cattle, 13,000 sheep, and 300 horses.

The worst drought of all was yet to come, however. It began slowly in January 1870 and by the end of January 1873 fewer than 16 inches of rain had fallen in San Diego County, far below the annual average of about 9 inches. The starving herds decimated the native landscape of bunch grasses, annuals, and shrubs, which would never recover from this assault.

The result was an increasing Indian dependency on a cash economy at a time when cash was as scarce as food. Even if the plant communities that provided subsistence in pre-Spanish times had not been devastated by cattle and horses, the epidemics reduced the Indian communities until not enough people remained to gather and process the diversity of seed foods needed to form a complete diet. Some

crops grew several days' walk from home Epidemic years saw more food in the field return to the earth unharvested.

In the preceding generations, Kurneyaay families frequently went to camps to gather and store food together, whole lineages joining to share in the bounty. It may have been that when the men needed to be gone for more than a week to bring home some foodstuff, the whole family went, unless danger or infirmity prevented the travel. Some foods, particularly agave, because of the dangerous spines, the acid juice, and the brute force required to harvest the plants, were harvested by the men and strongest boys alone. Then the small children remained in home camps with the women and oldest family members.

The non-Indian population swelled during this era. More than 80 percent of the county population of 798 in 1849 resided in the City of San Diego. In the 1870 census, of 5000 Americans residing in the county, only 2300, or fewer than 50 percent, lived in the city. In the 21 years between 1849 and 1870, the rural population jumped from 150 Americans to more than 2700. The soaring population put additional pressure on the beleaguered native people and the resources of the land. An 1875 report of the United States BASKET INCOME (CASH/NONCASH) FOR 1939 AND 1940

RESERVATION	1939	1940	TOTAL
CAMPO	\$25/0	\$40/\$5	\$65/\$5
LA JOUA	\$30/\$10	\$75/\$20	\$105/\$30
Манганіта		\$15/0	\$15/0
MESA GRANDE	\$40/\$5	\$70/\$10	\$110/\$15
PALA	\$50/\$10	\$50/\$10	\$100/\$20
PAUMA		\$15/\$5	\$15/\$5
PECHANGA	\$15/0	\$15/\$10	\$30/\$10
Rинсон	\$25/\$5	\$15/\$5	\$40/\$10
SAN PASQUAL		\$20/0	\$20/0
SANTA YSABEL	- \$35/\$10	\$75/\$50	\$110/\$60
SOBOBA	\$25/0	\$40/\$20	\$65/\$20
TOTAL	\$245/40	\$430/\$135	\$675/\$175

ommissioner of Indian Affairs explains how San Diego County's Indian population of 2692 had lost the right to occupy their traditional homelands. The citation

bears repeating here, as it describes most succinctly the plight of the Indian people.

For the past eight years Southern Cali-

fornia has been filling up by emigration; Spanish and Mexican grants have been 'determined" in such a way as to cover choice tracts wherever found: large ranches have been cut up and the desirable portions of public domain pre-empted; and thus all available agricultural lands have been seized or occupied by individual owners, who, in conformity of the law, hav become possessed of the lands on which the remnants of a few thousand Mission Indians are making their homes in San Diego and San Bernardino counties. So long as the pre-emptors and purchasers did not require the lands for use or sale, the Indians were allowed to remain undisturbed and in blissful ignorance of the fact that the place they called home had by law passed into the ownership of another. Of late, under the increasing demands for these lands, writs of ejectment are being procured by which the Indians are forcibly dispossessed and turned adrift in poverty and wretchedness

Some Americans did not bother to us the courts but opted for a more brutal route, preferring the quick action of the gun. Such was the case in the 1875 McCain Massacre. In an unprovoked action, McCain and his fellow vigilantes murdered 15 Ti



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This dispossession was possible in part because the Congress of the United States voted to end any recognition of tribal independence or sovereignty. All Indian people were declared wards of the federal government. They were to remain such until they were assimilated into white society, when they would become Amer-

1876-1908

The United States government, perhaps motivated by the McCain Massacre, finally took limited action by establishing reservations of 53,000 acres in San Diego County etween December 27, 1875, and May 1876. These reservations included Santa Ysabel, Pala: Agua Caliente, Sycuan, Inaia.

Cosmit. Potrero, Cabuilla, and Capitan

Gathered on their reservations or pushed across the U.S.-Mexican border, the

The one bright economic spot in the decade was the basket craze.

Kumeyaay were confined, and traditional resources and the large range each lineage needed to sustain its people had become off-limits, for the most part. The fear of the law and arrest often prevented men from leaving the reservation to gather

Reliance on a wide diversity of species was a key element in the thousands of years of successful Kurneyaay occupation, It was a system that recognized the cycli-cal nature of food availability. Black oak, Quercus kelloggii, bears a reliable crop of acorns only every other year, and in any year a severe hailstorm or a late freeze might reduce acorn harvesting to salvage work. Sometimes herds of bighorn sheep would ruin a stand of agave or vuccas Without a diversity of plants to rely on, starvation was a certainty.

European stock destroyed the diversity of species. A Kumeyaay man named Santo Lopez was in contention for some time over a piece of land near Campo occupied by a man named Bob McCain (no relationship to the McCain of the

McCain Massacre-has been established). Sant, as he was called, was determined to reclaim title to the land even though McCain's sheep had devastated the native plant community. Government teacher Mamie Robinson wrote Constance God dard DuBois

McCain rented his land out to a sheep man and those sheep cleaned out every thing before Sant got his receipt. So he has had to work out side for farmers.

If the Indian men had not fired guns over the heads of the sheep, they would have destroyed the vegetable gardens that Sant's wife, Owas, and her family tended at her father's house near Manzanita, east of

Their access to traditional foods and raw materials thus limited, the Kumeyaay were forced into increasing dependence

on a consumer economy. There were very few stores in Kumeyaay country at the turn of the 20th Century, but they supplied sugar, beans, salt, flour, cloth, tobacco, coffee, and nearly everything else to those who had cash or anything of cash value

Cash was to be the secret to survival. Because cash was difficult to come by for most Indian people, it became essential for them to develop diverse strategies to generate cash or eliminate its need. These strategies included a combination of old and new ways. Relying on traditional foods like acorns and pine nuts, creating articles of material culture like baskets and arrows for sale, selling resources like timber and heirlooms, hiring out for wages, beekeeping, and intensive vegetable gardening. Harvesting natural foods, as well as

ntensive gardening, had been developed before the arrival of outsiders. Leaving home for periods of time, for the entire family or for groups of men and boys, began long before the Spanish opened the first mission in Alta California: the Spaniards only capitalized on that tradition. During the American period, the remoteness of the reservations preempted the possihility of much work near home, so many men sought work in the Colorado River drainage. More went north and west to the valley grasslands to work as vaqueros, herding livestock as their forefathers had done for the Spaniards and Mexicans. A few found positions as domestic servants

at the ranchos and in the houses of the town folk. A very few found day jobs at nearby ranchos. The rest labored for various expansionist and empire-building enterprises, laving railroads, building roads, damming and diverting rivers, and working in the tourmaline mines of Julian. Many Southern California Indian people know of some girl or woman employed as a prostitute during these hard times. Few Indian men ever attained any status in the newcomers' eves.

The Episcopalians and the Quakers were among the first Protestant churches to send missionaries to see to the spiritual and physical welfare of California Indian people. Across the country, individual congregations sponsored programs to promote Indian education and economic independence at a time when Indian children could not, as a rule, attend public schools and Indian individuals could not, ironically, own unallotted land. Mrs. Mary (Maria) Watkins, the government teacher at Mesa Grande (northeast of Santa Ysabel), was a participant in the plan the Episcopal church adopted for Indian welfare before the turn of the century. Apparently an Episcopalian. Watkins arrived at Mesa Grande Reservation sometime before 1897. She was a volunteer social worker too, reading and writing letters for the blind and illiterate, sewing yards of calico and flannel into undershirts and petticoats for the old and indigent. Her social work was supported by the Los Angeles congrega-

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Complimentary permanent makeup consu O'New Life Chriopractic Clinic Free consult, exam, x-rays, adjustment O'The New Look Salon & D'Spo. 50% off any hair service North Coast Medical Spa 1st-time microdermabrasion 599

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Pacific College of Oriental Medicine
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Corinna Wirth-McCrary: hadn't been dating for almost tw years when my girlfriend said "You need to put an ad in the Reader, and if you don't, I'll do it for you." She gave me a deadline

Bren McCrary: I liked the Prince Charming aspect of Corinna's ad. I've always been a romantic. 1997 and got about 40 responses. Bren was the second or third message. He sounded so sweet and I thought I recognized his name. I had worked with a man named Bren eight years before that

Bren: I was a controller at a company that did business with the bank Corinna worked at. Bu I didn't remember her until 15 minutes into our first phone

Corinna: We talked on a Friday and agreed to meet the following Sunday at the La Iolla Children's

and we took a walk. He held my shoes for me and did all these gentlemanly things that he knew would "bag" me

Bren: It was obvious from the moment we met that there would be no awkwardness. I remember telling my brother that Corinna thinks just like me.

Corinna: On our second date we went to the Corvette Diner, ate burgers, and did the chicken dance. The next day was Cinco de Mayo. Bren brought over a bouquet of flowers, a bottle of tequila, and a can of mixed nuts. Bren: It seemed appropriate at

Corinna: I'd been moonlighting as a wedding planner for several years when we met, and Bren encouraged me to open my own full-time business, which I did. It's called The Elegant Advantage.

Bren: We got engaged eight course, we made all these grandiose wedding plans

Corinna: Then we settled on a



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If selected, we'll treat you both to a restaurant gift certificate to celebrate! Call today at 619-235-8200, ext. 26

Reader Matches Success Story small wedding in Del Mar on the

> was last September. Bren: For our honeymoon we went to Maui, snorkeled, swam with the turtles and watched the sunset every day.

Corinna: Bren is the most generous person I know and it's easy to make him laugh. He really is my Prince Charming.

If I could tell you of all my life here you would see almost a miraculous assistance I pray and the answer comes. It is true in the smallest as well as in more important matters. I do wish to live so near a Christ life that my faith can help my poor peo ple. All other wants seem lost in this great want of my heart. May God, our Father, bless you as you have helped me in my work. 1 do love you.

On May 30, 1900, Mary Watkins reported a rare event, work near home, "A new road is to be made here, and it will give several hundred dollars to the men. That will be

In 1900, at Mesa Grande, Manzanita, Campo, and other Kurpeyaay reservations, the old, infirm, and indigent were near starvation. Watkins wrote to Constance Goddard DuBois in 1900 saving they were in the third year of drought. The plight of the Indian poor was generally unacknowledged by the government and the public, although their desperate condition was common knowledge to both government electees and the public at large.

The poor little old woman in San José has gone. Help came too late. Although she was truly very old she would probably have stayed longer had not food been so scarce. Her grandson was here today and told me about it. I sent a clean gown for her burial.

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UCSD

Miss Mamie Robinson came to Campo

Reservation to teach soon after the turn José. She had nothing and was suffering. . of the century. Her work was partially

Help was not forthcoming from the

I forgot to tell you that the Agent went over this reserve and was astonished at the poverty, the lack of land etc. He said, "Shut your eyes to the wood autting. Let the poor wretches have a chance." So the wagon runs loaded every hour of daylight. What would they have done without it and the wood.

Watkins wrote DuBois in March 1902:

That morning I had given Narciso an order for \$2.50 worth [of groceries] as they had eaten herbs or some thing queer for three days. "It was had for my stomach," he said earnestly. "to eat nothing."... Andres' ration money I gave to the little dried up old woman at San José, Her name is Maria Lechuza, Patricio, her great-grandson, is certainly a model of filial affection. I have never seen such kind eyes, nor heard a voice of such exceeding sweetness. He tends the little creature as tenderly as a mother cares.

for a baby...

Indian people were not vic tims who went quietly away: they actively resisted the changes forced upon them. One woman from Laguna Reservation, Maria Alto, used the American system in 1902 to secure her rights: she traveled to the Office of the Clerk of San Diego County, a two-day ride on horseback, to file a Home-

stead Claim for the village her ancestors occupied. Unlike the homes of peo ple existed in 1903 from Warner's Hot Springs, Alto's home was very remote and at a high altitude and had not vet been noticed by the Americans. Although the land has remained in family hands. Maria Alto's son. Tom Lucas, had moved away from the homestead by 1930 to earn a living. Interestingly, he worked for a roadpaving company, building San Diego highways for 30

Earning cash by using the strategies that took men far from home typically resulted in the splitting of

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Participants will receive up

families for extended periods. After 1900, men frequently traveled alone to find employment. Depending on the work, they might not return home for weeks and sometimes months In 1906, word spread

like wildfire that labor was desperately needed on the Colorado River and high wages were being paid. It entrepreneur saw an opportunity to irrigate the desert with Colorado River water His crews, in attempting to create a canal, breached the western flank of the riverbed. Soon seasonal flooding backed by torrential unremit ting rains widened the breach

· Men and women

In good health excep

for low back pair

. Ades 18-65

until at last the entire Colorado River poured through the opening, filling the longdry Salton Sink until it was 17 miles wide and 47 miles long. Word must have gone out quickly that the crazy capitalists had run the river out of its banks because Sant Lopez crossed the Colorado and went to work while the breach was widening. The December torrents that tore the river's bank wide open made it impossible for him to cross back over to return home until the floods

subsided. Mamie Robinson described Sant's circumstances when he went to work on the Colorado River

CHRONIC LOW BACK PAIN?

VALUESD ARE CONDUCTING A RESEARCH STUDY USING AN INVESTIGATIONAL DRUG FOR LOW BACK PAIN PROBLEMS.

· Back exam

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WE ARE LOOKING FOR: BENEFITS:

.. and he does not know when he will be able to come back. They will be thro' their work in two weeks but Sant doesn't think they will be able to cross [the river] then. He wrote up to me telling me to tell the people not to attempt to come there for work.

The one bright economi spot in the decade was the basket craze. This was a phenomenal time. Hungry for entertainment, crowds in the East flocked to massive exhibitions staged by museums in New York, Chicago, Philadelphia, Washington, and every other large city: PT Barnum's first success was the museum he opened at this time. These exhibitions were object-rich attempts to re-create the sights and

sounds of foreign cultures. Individual collectors were hungry for baskets as well. Competition was fierce. Collectors would

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SHYNESS HAS MANY FACES... WHAT IS **YOUR CHILD'S** TELLING YOU?

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Children and adolescents suffering from social anxiety disorder, also known as social phobia, are currently being screened participation in a research study of an investigational medication

Symptoms of social anxiety may include one or more of the → Intense persistent fear and avoidance of social situations

(Panir attacks

→ Physical symptoms such as sweating, trembling, pounding heart

If you have a child or are a legal guardian of a child or adolescent between the ages of 8 and 17 with any of these symptoms, you may be interested in finding out more about this clinical research study being conducted at UCSD.

sponsored by Johnson's congregation in

Los Angeles. The women taught school as

government employees and saw to the

general welfare of the elderly and invalid

as Episcopalians. Through their combined

efforts, many deaths from hunger and

exposure were prevented, although the

suffering continued all around San Diego

County, as Watkins told DuBois in her

six inches of snow fell today and there

is a foot in Volcan Cañon. Think of the

suffering of those miserable children. You

remember the house away up in the crevice

of the mt. under the fir trees. The old

man died with hunger and six children were

sent away to the Mission [San Diego de

Alcala| to escape a like fate. I sent \$3.00

of your money to the old woman at San

letter of January 1902:

ask us about participating in a

1-800-846-EYES

* A patient Questionnaire Approach to Estimating the Previolence of Dry Eye Symptoms in Patients Presenting to Optimietric Practices across Canada, Optometry and Vision Science, Vol. 74, No. 8, August 1997, page 62.1

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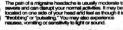
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Clinical Research Center of California

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3) Compensation

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THE MEDICAL CENTER FOR CLINICAL RESEARCH

Mr. Brackett, the merchant here, went to Agua Caliente and bought un all the baskets that I ordered made. He wen into the houses and of course they took his price. He doubles his profit and it is too bad.

Basket making was an ideal industry for families denied normal access to the economic system, because the process did not require the outlay of any cash. Baskets were transformed from tools to gather, process, store, and serve unprocessed foods (acorn, piñon, salvia seed, chia seed) into tools that produced processed foods (sugar, flour, beans, coffee) and a variety of other consumer goods. Once used to har vest grain by sweeping the stalks in the fields, the basket of the 1800s and 1900s had the potential to har-

Indian women were paid as much as \$8 for a basket that might have sold for \$4 or less before the craze. Once the \$8 basket reached the city, it would be sold for double the price. In 1902, lace making

was added to the list of strategies to bring money to Indian women. One Episcopalian woman took her responsibility to the Indian poor seriously, although she was vain enough to name her organization after herself: the Sybil Carter Indian Lace Association. In 1902, the association started a lacemaking program in Mesa Grande, La Jolla, and Santa

The mission of the Sybil Carter Indian Lace Association was two pronged. The first goal was to provide Indian women with materials and instruction in lace making. At that time, lace was all made by hand-twisting threads of linen in decorative patterns. The second goal was to serve as agents in the

sale of the work to the New York City garment indusbuy the lace from the workers and market it to garment

Miller. She would teach the Indian women the art and supply them with the proper pins and thread. The first month Miller

Indian women were paid

as much as \$8 for a basket

that might have sold for

craze. Once the \$8 basket

would be sold for double

\$4 or less before the

reached the city, it

the price.

manufacturers eager to buy

the handmade lace. It was

lightweight and could be

easily and inexpensively

sent by post. Any profit

was pumped back into the

program by hiring new

teachers and providing an

uninterrupted supply of

tographs in the collection

of the San Diego Histori-

cal Society show lace on

the bonnets of babies in

Mesa Grande and Santa

Grande worked under the

The students in Mesa

materials. Several pho-

did work and a school benefit of school. Seven years later, the enthu-

siasm Mary Watkins expressed in 1900 at the idea of Indian people with cash incomes was lost to Mamie Robinson. She wrote to DuBois on October 23, 1907, about the effect of railroad building on basket making. "Very little basket making going on. Plenty of work for the men. More drinking than ever before, this simply because there has been

Times seemed continually hard for a majority of Kumevaav and other Southern California Indistrategies employed to suryear. Oaks bore a good crop only every two years. The European-style gardens could become a total loss at any time. At San Igna cio, a village at Los Coy otes Reservation, garden loss in 1904 as recorded by

almost in want, for the

storekeeper from Mesa Grande, wrote to DuBois a pound of hay or grain. of the success of the venture The girls are doing splenwells and get water to irrigate their gardens,

of 14 pupils is now in operation under Francis La Chappa, maestra. ing to Campo, so to have their children receive the

more money." ans. One of the varied vive was bound to fail every ers experienced a year of social worker Ella Collins: I am afraid they are

that they will not raise the eves have it. and they will plant them

She adds a note about the Cupeños who were forcibly emoved from Warner's Hot Spring to Pala the year

over but it is very late to

get much garden grown

The Indians who were removed from Warner's Rancho are having a hard time. Crops are a failure, and they are homesick. The white folks who have been to Warner's hot springs complain that they have not been as well treated as they used to be, by the Indians.

The families with women who made baskets were more financially secure than families where the women did not. Each period of heavy basket making was accompanied by extreme weather, when gar den crops and traditional food-gathering did not provide enough to eat. Year after year, the letters paint the same dun-colored landscape of poverty, despite the use of multiple strate gies. Sant Lopez wrote to DuBois in the spring of 1907, while discussing buying beehives, "I think I need the money more than the hives, for I have no money for anything." Mamie Robinson wrote to DuBois in August 1907 that although the weather was hot, there was still starvation to be fended off:

> Glad of the \$10.00 as Mr. McArthur wrote me that he has heard nothing of the [government] appropriation for the subsistence of the aged and sick. There are 5 that we have been carrying thro' July and Aug, with your help and some money I had here belonging to Col. Lockwood, I don't know what we should have done for they had not a soul to depend upon. One is a blind man who has a wife and four children, a new baby being born in July. She, the wife, makes baskets and gardens does all she can do.

All their gardens are dead but they are trying to dig

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vears of age.

For more information please call: THE INSTITUTE OF HEALTHCARE ASSESSMENT, INC. 619-582-5564

Do you work · Night shifts? · Rotating shifts?

reports more than \$25

worth of lace sent to New

York. In the spring of 1904,

a new source of income

was introduced. Bishop

Johnson had secured the

money to continue the

salary of the lace-making

Francis La Chappa, a

Kumeyaay woman from

Mesa Grande, had learned

the art well enough to go

to Campo as a lace-mak

ing teacher and a white

woman was found to

accompany her and to teach

the three Rs. Ed Davis, the

By the fall of 1904

Do you have difficulty staying awake when working night shifts? Are you practically falling asleep on the drive home? Are you having difficulty sleeping during the day?

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Chad Godett

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A survival ration of food for one person for a month cost \$3; at least that was the amount given as a monthly ration by the government teacher, Mary

The basket craze lasted from the turn of the century until the supply was exhausted, about 1910. Constance Goddard DuBois was able to exploit the craze, buying the bas kets, selling them back East, and returning the money to the basket makers. DuBois wrote in an undated essay around 1906. of the economic impact of basket making in concrete

> Basketry existing now almost entirely as a means of livelihood has become necessarily somewhat degraded from its ear lier perfection, but in the Campo-Manzanita region almost no bas kets were made for sale until I supplied the ear liest market for the prod uct, selling for benefit of the destitute makers a thousand dollars worth

Drawn work, a kind of

handwork in which the threads of a linen fabric are removed so that the vacant spaces create a decorative pattern, had been taught to the Indian women by the Spanish more than 100 years before. Government teacher Mary Watkins and Mrs. Hall, the wife of the government teacher at La lolla, in cooperation with DuBois and her sister, tried to develop a market for this work. They bought drawn work linens from the Indian women and furnished them with fabric and thread to continue production. It was a tough market, and in anthropologist David P. Barrows wrote DuBois on the subject:

> The Mexican drawn work has been brought in so largely as rather to drive out that made by the Indians. The native of certain towns of Mex ico seem to make a bet ter and cheaper article that is coming to be sold very largely, as you have doubtless noticed.

Nonetheless, the Indian women kept working. You are invited to attend the

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AMERICAN SOCIETY OF PLASTIC SURGEONS

DuBois lamented, in 1906, the problems of the hand workers thus: "...they are too poor to purchase the necessary linen and they require intelligent supervision to enable them to place their products on

The problem of the remoteness of the reservations manifested itself in the creation of a secondary market for the goods; that is, someone had to get the baskets, lace, drawn work, vegetables, or honey off the remote mountainsides to town. Ed Davis recorded a story about the exploitation inevitable when a secondary, distant market is important. The publisher of the Indian Philanthropist remains obscure.

> From M. Bailey, March 20, 1904, Indian Philanthropist

A woman in govt. employ after bar tering for five weeks she succeeded in obtaining an Ind. basket for \$5.00 for which \$30 was asked by the Ind. woman While counting on the basket she had adv. a small amt, from time to time to enable the woman to get food with and thereby get her in debt. Another woman had taken a fancy to the basket & intended buying it but the first woman warned her

keep off. A cast off hat & some old clothes were put in as part payment. The basket was beautifully made — a large basket which took 6 months to make. She bought another basket for \$2.50. She came to a good hotel on govt pay on a vacation and met some Eastern tourists who were Ind. lovers and as she was a good talker and had lived among the Inds. This interested them very much. Finally she brought out her Ind. baskets which were admired very much. She did not want to sell the bas kets until at the earnest solicitation of (an) the Eastern man she sold the two baskets one for \$75 & the other for \$25 The large one she said had taken over 6 months to make, with great patience and care and it was represented that the poor Indians got the benefit of the money.

off as she had adv. money & told her to

Mamie Robinson's letter to DuBois of September 20, 1907, relates the still-desperate plight of the sick and indigent Indian people."No money yet for the subsistence of the old people." Baskets again fill in the gaps. "I have a number of baskets, not any choice ones.

A letter from Mamie Robinson to

DuBois in early October 1907 complains that the government funds for the old people have still not come and thanks DuBois for sending her monthly allotment of \$10 and for sending \$25 from

In comparison to baskets, which earned \$1000 over four years, lace making was a windfall.

sales of baskets. The economic value of baskets is undeniable, especially if we look at the basket making of a woman who did not partic

ularly care to make baskets although she could and did when circumstances compelled. Such a woman was Owas, the wife of Sant Lopez. Although no details of her background are recorded, it was said by her husband, according to Mamie Robinson, that Owas did not like to sit still long enough to do that kind of work and that she did not like basket making. She wasn't lazy. She went to work during the winter of 1907-1908 as a laundress for the work ers building the railroad that was used to dump ore cars of boulders into the breech in the flank of the Colorado River, and during the spring, summer, and early fall, she tended a garden of tomatoes, beans, greens, and corn at her father's house. In fact, she chose the laundry of the labor ers over basket making when both were apparently possible.

By March 1908, the breech in the river had been sealed and wages on the railroad had been cut in half. Forced back to work she didn't care for, Owas made another basket. Sant agreed to take it and another to Mamie Robinson, who wrote DuBois "He asked me to say he would soon send you two baskets. Owas made one and one was given to him. He wants them to go

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中的

I cannot give you any encouragement as I have very few if any dupli cates, as all of the Rancheros are drained of the old belongings by collectors and visitors except some hechicero things still in use and buried away or hidden and not to be bought at

for her family.

Who could be more interested in this work than me for I know what good it has done. In fact my parents couldn't of never kept us seven children together if it hadn't been for the lace work There wasn't much work here then for my father and my mother was sick He tried to wrestle a living out of farming these dry hills as he couldn't go away for work and leave us all alone, so we made the living for many months with our lace

the Sybil Carter Indian Lace Association sums up the

toward paying that \$20 | he borrowed to purchase bees and hives!

1909-1940

The basket craze was soon to end. The collectors wanted "old baskets." When the baskets that Indian peo ple had used in their house holds had all been sold. the women were unable to produce enough new bas kets to keep the craze alive As early as 1902, C. Hart Merriam had written to Mary Watkins inquiring about old baskets only to find out they had already been sold. Ed Davis, the storekeener at Mesa Grande. noticed their absence too.

> About the Indian thing any price.

The end of the basket craze among collectors and institutions meant falling basket prices. By 1910 most California baskets, and even the protected hechicero things, were in collections (Hechicero is the name of a ceremony involving the sacred plant toloache.) In the absence of baskets, lace making became the sole income through handcraft. Mrs. Grace Lachusa of Mesa Grande was explicit about the value of lace making

An undated brochure from





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In basket making, a huge amount of labor is hidden within each basket, for a woman does not just cut sticks and weave them. Every hour spent in stitching a coiled basket means another hour spent securing and preparing the materials. The Belgian linen thread used in lace making needed no preparation. The negligible cost of the linen aside, women could produce income faster by making lace than by making baskets. Mesa Grandé reservation women. under the direction of the Sybil Carter lace teacher Grace Dycke, sent \$1484.85

worth of lace to New York between October 1917 and April 1918, according to the records of the Mission Indian Agency housed in the National Archives in Laguna Niguel, California. In comparison to bas

Lace making depended upon the import of rust-proof steel pins and Belgian linen thread.

kets, which earned \$1000 over four years, face making was a windfall. According to those same records. Mrs.

Lachusa, an outstanding lace maker, learned

the skill at the age of 8, and by age 12 she was assisting the teacher. Within a year she went to New York to work as a lacemaking teacher; there she stayed for 14 years. In 1922 she returned to Mesa Grande. At the height of the Depression she worked with Superintendent John W. Dady of the Mission Indian Agency to revive lace making. In a letter to him she recalled her own experience as a lace-making teacher:

I did all my own blueprinting and making of the patterns and the Co. furnished all the material and I measured the lace and paid the women here soon as they finished it. Mostly yard lace was made a few tried the small doilies. The vard lace was all the way from 10¢ a yard to \$10.00 a yard. The main thing is to find a ready sale for the lace, so after they finish some they can get some cash.

Few girls wanted to learn basket making, but many wanted to learn lace making Lace making was an innovation in ne making, an old tradition; unlike net making, it didn't require the long trips to gather materials. Lace was stylish. The problem of a ready local market had been

solved with the growth of Los Angeles. Lace making became profitable as Indian women found a direct market for their work and California filled with white

Lace making depended upon the import of rust-proof steel pins and Belgian linen thread, a completely uniform, small-diameter thread. There were no contemporaneous local substitutes for these materials. Cash was required to buy the imports. Traditional Indian textiles used in Southern California were cloaks made of strips of rabbit skin inter woven with milkweed or hemp cordage, skirts of shredded bast fibers, and mats made of pierced rushes threaded together on four or five rows of cordage. Despite the fact that the twisting of thread in making lace was very similar to the knotting of cordage in making nets, lace requires the strength of steel pins hold ing it under tension as it is twisted; nets did not require this. Indian hemp and milkweed were unavailable in sufficient amounts for thread making because of their relative scarcity caused by over grazing and drought, Mrs. Lachusa recalled in September 1933:

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All the thread was imported thread mostly from Belgium and France and the B. B. pins from England...so we tried some American thread the Barbours F. D. A. thread; which I think can be gotten in Los Ange les, but can't say where May be it could be found from some of these traveling sales men.

This dependence on outside supply doomed the lace-making industry in World War I, when commercial cargo ships ceased Atlantic Ocean crossings. A letter dated June 17, 1918. from Olivia M. Cutting, president of the Sybil Carter Indian Lace Association. to Cato Sells, the commis sioner of Indian Affairs in Washington, D.C., predicts the failure of the association:

> With regard to the thread situation, I may say that it is serious if not critical. It is practically impossible to enlarge our present supply to any appreciable extent and what we have is far from desirable

The choice of some Indian women to sell their lace directly, instead of through the association, assured its withdrawal from Southern California. Superintendent of Soboba School Harry F Wadsworth, received a let ter from Ellen Lawrence, the government lace teacher at Pala and Malki (near Banning), regarding the status of the lace-making funds. She wrote that from July 1, 1917, until June 24, 1918, she had paid out only \$79.92 to women for lace She noted that some womer were selling their laces at fairs and elsewhere and were giving her no account of how much revenue had been received. The schoolgirls, she said, were mak ing lace and keeping it.

As the supply of lines and pins dwindled, lace making programs closed. Sells ordered the position of government lace teacher abolished, saying that between October 1916 and October 1917 only \$39 worth of lace had been sold to the association and that in the subsequent year, the amount fell to \$20.44. He added that he hoped the women would continue lace making on their own.

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In 1930, there was an attempt to revive it on the reservations. Both Ed Davis and Charles L. Ellis, superintendent of the Mission Indian Agency, agree that 1930 was a terrible economic year, not only because

of the crash of the stock market in distant New York the previous fall but because Southern California had not emerged from what Ellis called the worst and longest drought in recorded history. There were no acorns in 1930 and people were hungry. The National Climatic Data Center recorded 5.5 inches of rain in San Diego County in 1928 and 4.14 inches of rain in

1929. Davis wrote in 1931:

We next went to Henry Long near the school. We found him, his wife, and a child. He said his father and other child would return soon. Hooked through the house and found about ½ pound of beans in an olla. No flour. No acorns. There are no acorns. The acorn crop failed in 1930

so no Inds. had acorn meal. We next drove about a mile and a half and turned up a hill and stopped near a good sized native hut.... Here we found a family of five, Tomas Osway & wife Anita & three children. I examined the house and found a

The earliest mention of a revival discov

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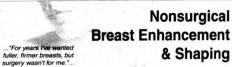
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ered in the records is a letter from Mrs. Grace Lachusa that reads like a response to an inquiry by Superintendent Ellis. She enclosed wrappers so Ellis would know what pins and threads were needed. Ellis wrote to Mrs. Charles Wallcott of Washington, D.C. in 1930 for help in reestab lishing the lace industry. By 1931, Lachusa had written C.J. Rhoads, commis sioner of Indian Affairs. who in turn wrote to Ellis directing him to try to restart the project. Ellis left office soon after, but not before he had predicted the failure of the reviva

> Indian women are eager and desirous of reviving the industry. but the main difficulty to overcome is lack of mar ket or demand for the lace. Also, the Indianare unable to find in the Los Angeles the imported thread or pins required for lace-making.

Ellis continued his efforts requesting all of the teachers, farm agents, social vorkers, and others in the field service under his supervision to submit lists of crafts people. By 1933, John W. Dady

had become superintendent of the Mission Indian Agency. Initially, he pur sued the revival of the lace industry with enthusiasm. He wrote to Lachusa for samples of thread and pins. He wrote to the commi sioner of Indian Affairs in Washington, D.C., request ing funds to hire a lace making teacher and a bas ket-making teacher. He wrote Bullock's department store in October 1933 to see if they were interested in supplying thread and buying lace. Nothing came of the inquiry, and by 1935 Dady, stymied by a lack of suitable materials, had lost all enthusiasm.

He shifted his focus to securing funds to hire a basket-making teacher and widened the search for Indian basket makers by consulting the U.S.-licensed Indian trader, R. Bruce Cregar. Basket making resurged after the hiatus of the 1920s, and lace making was nearly forgotten. Today, no one makes lace. Few elders

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the same; the youngest, Rosinda Nolasquez, was 41 age of the basket makers HEALTH AND BEAUTY

now, however, was over 50.

At Temecula in 1934 the

maker, Cenciona Gomez.

was 53 and the oldest,

Michela Quileg, was 98;

more than half of the women

were over 65. At Pala it was

youngest "good" basket

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and the eldest. Rafaela Owlinguish, was 77; half the women were over 50.

Cregar, the licensed Indian trader, collected many baskets in the 1930s. These he would enter in Indian fairs, like the Indian Ceremonial in Gallup, New Mexico. Women had competed there since 1922 for the title of finest basket maker and the cash prize that accompanied the title. During the 1930s, a Cahuilla basket

maker named Candelaria would have transported the Saubel consistently won the baskets themselves. grand prize at Gallup

Records indicate that even

though Cregar purchased

the baskets from the women

and entered them in the

competition, he returned

the prize money to the mak-

ers. He, of course, kept any

profit from the secondary

sale of the basket. Gallup is

many miles from San Diego

County, and it is unlikely

that the Kumevaav women

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By November 1933, Dady had received \$500 funding for a basket-making program, and he authorized social worker Esther Adamson to hire basketmaking teachers at Mesa Grande, Volcan, and Los Covotes Reservations. She spent \$257 for teachers' salaries. The remaining \$243 was sent to I.K. Hall in Banning to use for teachers there on Morongo Reservation. Cash was scarce in 1934,

the height of the Depres-

kets to an exhibition of domestic arts and home economics sponsored by the Washington office of Indian Affairs. The baskets were to be offered for sale. Mr. George Norte on behalf of his mother, Mrs. Ascencion (Cinciona) Norte of Banning, lent two baskets. The Nortes spent the next year fighting for the return of baskets or the \$16.50 purchase price from the Office of Indian Affairs through

handful of Indian women in March 1934 to loan bas-

sion. Dady encouraged a

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Dady, Mr. Norte wrote (none of the spelling or punctuation altered):

> about the basket I left there a few months back in your letter stated that if I wanted in back I was welcome to get it back that you could not except anything from no one and to leve it to for a exhibit so I did and now I want it because I'm not at work, I need all what I can get. So this is the only way mother and I make our living.

My mother asked my

The Nortes were not the only family in such a situation Esther Adamson, social worker for the Mission Indian Agency, also wrote to Dady about the return of the unsold \$7 basket of Mrs. Pedro (Carmelita) La Chappa:

> She [Mrs. La Chappa] called my attention to the fact that she and her children needed shoes and dothing and that she had hoped that this money would provide them. Mrs. La Chappa is very diligent, always working on baskets or something and is finding it very hard to find a buyer for them.

> I should like very much to feel that I have not made the situation more difficult for her by this long delayed pro gram. Lam sure that the letter you write to Wash ington will be more tact

Basket makers Maria Johac and Sasanna Aguello from a Jolla and Mrs. Cavatas Welmas from Pala had bas kets on foan to the exhibi tion that totaled \$11 in value but apparently these bas kets were sold during the exhibition and the money was sent back to the three women. The Norte baskets were finally returned in the middle of May 1935; no disposition of the La Chappa basket is recorded.

The Indian Arts and Crafts Board was petitioned by Dady in 1938 for funds to hire Candelaria Saubel as the basket-making teacher at Morongo Reservation in Banning. He received a reply from Paul Fickinger, asso ciate director for education at the Office of Indian Affairs, who said there were no funds available, but that Dady

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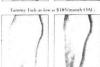












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should contact Mary Stew art, superintendent of Indian education for the state of California, to attach funds given to the state in payment for education service for California Indians. Fickinger, to his credit, went back to the Indian Arts and Crafts Board to see if they might release funding. The response was a polite no. Mary Stewart, however, made time to see Dady late in the summer of 1938. No official record of the meet ing remains, but still sur viving are the official Mission Indian Agency records brought in by Indian basket makers on Southern California reservations in 1939 and 1940 (see chart, page 47).

Overall, the reported revenue raised from basket making grew from \$285 in 1939 to \$565 in 1940. Presimubly even if the gov ernment wasn't invested in teachine basketry, the Indian

In the decades since 1940, constided has barood for Kumeyaay basket makers in the United States, Most have robs and live as middle class California indians Although more and more supplement their incomes by making baskets, none carns a living from it.

In Baja California. where people are poor. women make a living from basketry. Celia Silva is a typical artisan. When she wa younger, she taught basket making at the school in San lose, about 50 miles south of San Diego, and the gov. ernment paid her salary. Celia makes fine baskets of inneus, a rush. She makes clay dolls, sometimes with hats of juncus or skirts of shredded willow She makes coiled willow storage baskets called sequin. In San José, basket making con tinues as an economic sur vival strategy.

- Deborah Dozier

Deborah Dozier is an assis tant professor of American Indian studies at Palomar College, Her book, The Heart Is Fire: The World of the Cahuilla Indians of Southern California, was published in 1998 by Heyday Press, Berkeley, Cali fornia. For additional information, see her website at http://daphne.palomar.edu/

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Calendar

Fearless Below Market

East Village Walking Tour

or a long time, just for fun, I would go with girlfriends on informal 'urban safaris,' " says Patricia Fares of Ocean Beach. "And we called them that, too. We even got to outting on hats and dark glasses. Then it dawned on me one day, 'Oh, my gosh! This is a business idea.' "

gosh! This is a business idea." The sole proprietor of Urban Safaris, as well as its only tour guide, Fares (pronounced "ferris," like the wheel) says she is "a teacher by trade The 48-per old be. The 48-year-old has also led hikes and bike trips here and abroad and worked for the travel industry. A native of Peoria, Illinois, who has lived in San

scene just as the

man known as

Diego for 25 years, she arrived on the walking-tour LOCAL EVENTS

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Local Events

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> Movies page 130



offerings with Walkabout's, Fares says, Theirs all depend on volunteers and how much information he or she has. Some of their walks are just literally walks, and that's okay. Some others have more informed leaders, and one them was Downtown Sam.

But Fares, who charges for her tours, doesn't attempt to compete with Walkabout. "For one thing, I can only take ten people, and they are open to anybody who shows up." Plus, they offer more than 100 walks a month, while she offers ten at most. Among the places she walks are the

Gaslamp Quarter, Hillcrest, Banker's Hill, South Park, University Heights, and her own O.B. These are, perhaps, the obvious choices, considering that exploring neighborhoods with distinctive personalities is her aim. But what she points out along the way, particularly to locals if the tourists are

scarce, isn't always predictable.

This Saturday, her venue is the
East Village, the former warehouse district where many artists are taking advantage of relatively cheap real estate. Beyond the galleries and the Sushi Performance and Visual Arts Space,



Fares likes her group to note Cafe Moto, the coffee-bar supplier, where thousands of pounds of beans are roasted each week, and the quirky little "urban-clothing" stores, like the UNUN boutique. "It looks like it's pronounced un.un. but it's 'voon-voon.

un-un, but if s yoon-yoon, says Fares, like a true insider. "It means University United." One of Fares's stops is the ReinCarnation Project, the former Carnation processing plant that was converted to "mixed use," including both residential and work space for artists. On at least one occasion, says Fares, somebody's loft door was open and her group was invited inside. In the same building, at 1061 J

Street, is the San Diego Archaeological Center, and the tour-goers visit here, too. "Whenever anyone who is doing a dig for a new project, like the ballpark. comes across pottery shards and arrowheads or any interesting piece of trash, it has to be examined. This is the group that decides their significance, labels them, and stores them for future

The Urban Art Trail runs like a thread through the neighborhood, Fares observes, and she and her charges follow it. The project was initiated in 1998 by East Village resident Candice Lopez, a graphic arts professor at San Diego City College, and her artisthusband, Rafael Lopez, "There are murals, free-standing art pieces, quotes in the sidewalk by Gandhi, J.F.K., and others. There are mosaic borders, round the bases of trees, made of chipped pieces of colorful pottery, an there are painted utility boxes. That's becoming a trend in other neighborhoods, but it was done in the

East Village ahead of that trend." It is, of course, ironic that as neighborhoods like the East Village are discovered, their characters are inevitably altered. Chances are good that the ballpark will destroy it. "It's like the SoHo-ization process in New York, Fares agrees, "or like what happened to the rleighborhood in the musical Rent— the East Village of New York. You know, the artists keep moving to where they can afford to live. But then the

original people, who were the draw, are

To the question whether San Diego's East Village is the kind of place where some people may feel more comfortable venturing with a guide, at least initially, Fares says, "Yes, definitely. But I do find that once people are over there with me, they are ounded. It's much safer than it used to be, and in talking to the police, I have verified that. Actually, some people still have negative impressions of the Gaslamp. They haven't been down there in ten years, either."

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San Francisco

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Catch of the Day? Catch the bigges fish and win first prize during the fish-ing tournament planned on Saturday. September 1, at Ejido Padre Kino, San 011-52-61-66-2728 (ENSENADA

An Invitational Mountain Bike Ride is slated for Saturday and Sun-day, September 1 and 2, at Rancho Santa Veronica, on the Tecate-Mexsanta Veronica, on the Tecate-Mex cali Highway. Call 011-52-66-81

Bullfights are planned in the Monuntal Bullring by the Sea on Sun September 2, at 4,50 p.m. For ermation, call 619-428-9517, yas of Tijuana,

The Papantla Flyers, presenting a

day. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-27-42. Watch the fly-

"New Routes," an exhibition "New Routes," an exhibition of paintings and 'toushable' art by Damid Ruanova, is on view through sunday, September 90, at the Tinama Cultural Center (Pasco de los Héroes and Mina Street, Zona Klos).

Also on view through September is the installation "Recognition of the cultural section of th

Omnimax Films, see All Acres

featuring concert footage of B.B. King, Carlos Santana, Sting, and others when it screens Tuesday through Fri-day at 3, 3:30, 7, and 9:30 p.m., as well as at 11 a.m. on weekends, at the Om nimas Theater in the Tijuana Cultural Center. Dolphins is shown Tuesday through Friday at 2, 4:40, and 8:30 p.m., with an additional screen-ing at 2 p.m. on weekends.

The center is located at Paseo de es and Mina Street in th Zona Rio. For more information, call 011-52-66-87-9600. (TUUANA) OUTDOORS

Warm Ocean Water Temperature Warm Ocean Water Temperatures, approaching 70 degrees over the past several weeks, won't last much longer. As fall approaches, shorter days and in-creasingly oblique solar radiation will mean that less and less energy will be supplied to the ocean waters offshore. These waters will soon be shedding more thermal energy than they receive.

more thermal energy than they receive, thereby keeping the coastal area com-fortably balmy for several weeks after

the end of the summer-vacation season.

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Day — the woter's only a bit cooler, and

the beaches are relatively uncrowded.

County. Through fall and winter var

ious ducks, sandpipers, and plovers

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Shore Birds migrating southward

south San Diego Bay, the San Diego River flood channel, Penasquitos La-goon, San Elijo Lagoon, Batiquitos Lagoon, and Buena Vista Lagoon.

Lagons, and Buerna viata Lagons.
The Moon, less than one day shy of full phase, rises majestically over the east horizon at almost exactly the moment of sumer (7:15 p.m.) on the evening of Saturday, September 1.
On the following evening, Sunday, the fully full moon launches over the horizon near 8 p.m., into a sky deeply darkened by evening twilight.

Moonlight Serenade, tune in to the sounds of evening when naturalist Larry Allen Tonar leads a moderate three-mile hike along the Boulder Loop trail in Daley Ranch on Saturday. September 1. The outing starts at 7:30 p.m. in the main parking lot (on La Honda Drive), with water and hiking boots. For the required reservations, call 760-839-4680. Free. (ESCONDIO)

Explore Scripps Pier by the Light of a Full Moon when the pier, normally closed to the public, is open for explo ration (by reservation) on Saturday september 1, from 7:30 to 9:30 p.m During the walk bosted by the Birch Aquarium, participants will learn about the structure's bistory, and then they'll

take water samples, collect plankton, observe ocean conditions, and study the posturnal habits of marine life

The fee is \$17 for adults, \$14 for children (9 and older). The aquar-ium is located at 2300 Expedition Way. For the required research

SEA

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at 10 a.m. The fee is \$10. For reserva was the warehouse district for San Diego from the late 1800s to the late 1900s. Ex plore the area with Patty Fares, who plans a 2.5-mile Urban Salari with detours for historic tidbits and viewing the new de

History to Observe, Offshoot Tours

and directions to the starting point, call 619-944-9255. (EAST VILLAGE)

walk, blending Balboa Park history with its wealth of architectural and botanical treasures, on Saturday. September 1, at 10 a.m., starting at the visitors' center. Free, 619-235-1121. (BALBOA PARK)



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Explore the Plant World around the Mission Trails Regional Park's visit-tors' center with ranger Paul Seley-doring a native plant walk slated for Sturday's Spelment 1, from \$3.90 to 9.30 a.m. Many native plants from different habitas around Southern California are found in the park. California are found in the park. Trail of the Parker of the Parke

A Guided Nature Walk takes place the first Saturday of every month), in Marian Bear Memorial Park. Trail guide Don Wetzel leads nature lovers

through the oak and swamore trees and chaparral, pointing out the birds and wildlife calling the park home. For information and directions, call 858-581-9961. Free. (CLAREMONT)

858-581-9961. Free : (CLAREMON!)
Rescuing Wild Animash in Trouble is the job of Wildlife Assist, conducting an orientation at 2 p.m. on Saturday, September 1, at the Clairemont Community Service Centum its Clairemont Town Square (behind Clairemont Town Square (behind Vons, at 4731 Clairemont Drive).
Participants are involved in all aspects of the work. 619-921-6044.
Free : (CLAREMON!)

of central Carlsbad — and six or seven parks — with Walkabout on Mon-day, September 3. This moderately paced three-hour-plus walk starts at 1145 am. in the Civic Center parking lot (just east of 1-5 on Carlsbad Village

GETAWAYS

Fall on the Beach

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Roam-O-Rama

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

in southernmost Orange County, a long, gently curving stretch of sand and surf beckons curies, swimmers, surbathers, and strollers. Closer to Dana Paint, both the old coast high-way (former highway 101) and the tracks of the Santa Fe Ratioud fotion the beach. South rot San Clemente, the highway times riand, while the tracks, crisseled along the base of tarnototed diffic. Southure eare the bedom, the coast of San Clemente State Beach, the san Clemente State Beach, the coast of San Clemente State Beach, the san C



the poor. The three-mile loop route described here, you begin by waiting on the beach but neturn was an inland route that skirts the mouth of Sam Mateo Creek. The starting point is Sam Clemente State Beach, off Arenda Cadatia, was of Infrastrate S. This campang-point area on the buff overtoking the beach has a large desired to the buff overtoking the beach has a large thousa panding men the chagging-free cree on the buff overtoking the beach has a large that areas outside the entrance. The treatment of the starting of th going through an underpass, and head south along the beach onto a stretch overlooked by row of modern homes. Although the upper beach is private here. California law protects public use and passage below the mean-high-tide line. Tall palms and cypress trees on the

left conceal most of the former Western White left conceal most of the former Western white House, perched on the cliff edge. The cliffs peter out at San Mateo Point, where Orange County ends and San Diego County begins. In the water gap just ahead lies the marshy mouth of San Mateo Creek.

White House" here. Only the sudden thunder of a passing train, every hour or so, disturbs On the three-mile loop route described

On the right is Trestles Beach (part of San Onofre State Beach), a favorite of surfers. Ahead a little and back of the white sand lies a shallow, cattail-fringed pond where San Mateo Creek comes to an inglorious end after wind-ing more than 20 miles from the Santa Ana Mountains. Head inland now by crossing under the

low railroad trestle that gave the beach its name. Pick up a paved service road/bike path, often clogged with surfers portaging their boards. After 0.3 mile, you'll reach the main boards. After 0.3 mile, you'll reach the main bicycle path paralleling interstate 5 through Camp Pendieton. Turn left (north) here, and after 0.2 mile you'll come up to Avenida del Presidente, the west frontage road of 1.5. Follow Avenida del Presidente another 0.8 mile north to Avenida San Luis Rey, where a pedestran passthrough on the left leads into the grounds of San Clemente State Beach.

Drive). Bring a lunch and expect barbecue picnic dinner near the ocean. Free, 619-231-7463. (CARLSBAD)

DANCE

performances by Pasacat (Philip

pines) and Teve Sa Thiosanne (West Africa) on Friday, August 31, at 7 p.m. Find the annex at 3795 Fair-mount Avenue. Free. For informa-tion, call 619-641-6103. (CITÝ HEIGHTS)

Bellydancing and live Middle East-ern music is promised at Claire de Lune coffee lounge on Friday, Au-

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The Scarlet Professor: Newton Arvin, a Literary Life Shattered by Scandal

Doubleday, 2001; 325 pages, \$26

FROM THE DUST JACKET: New ton Arvin (1900–1963) was one of America's most esteemed literary critics, admired by Edmund Wil-son and Lillian Hellman, and mentor to Truman Capote. He was a member of the American Academy of Arts and in 1951 won the National Book Award for his biog-raphy of Herman Melville. As a scholar and writer, Arvin focused on the secret, psychological drives of such American masters as

Melville and Nathaniel Hawthorne and identified the witch-hunt mentality that lies deep in the

American psyche.

Born and raised in the constrained society of Protestant Indiana, Arvin was a social radical and an unproclaimed homosex-ual. A distinguished professor at Smith College, he came through

lading the Ust, from 9 nm, to midcluding the 31st, from 9 p.m. to mid-night (\$7) and each Tuesday, includ-ing September 4, 8:30 to 11 p.m. (\$5), at the San Diego Center for the Moving Arts. Find the center at 3255 Fifth Av-enue; 619-298-2687, IHILLEREST)

Drift to the Dance, Martha Wild calls and the Continental Drifters spin the tunes for the contradance on Friday, Au-gust 31, at Trinity United Methodist

Church (3030 Thorn Street) at 8 n.m. following beginners' instruction at 7:45 p.m. Admission: \$6. Wear soft-soled shoes. For more information, dial 619-283-8550, (NORTH PARK)

Ukrainian Festival 2001, the Desna

oso Vasyl Popadiuk, Tickets are \$15. For reservations and information, call 619-291-0661, (BALBOA PARK)

Wear Your Best Black and White

pany will be joined by violin virtu-

the Red Scare relatively unscathed. But when the national anti-smut campaign followed, his apartment in Northampton, Mas-sachusetts, was searched and relatively mild homoerotic mate-

sachusetts, was searched and relatively mild homocrotic mate-rials were conflicated. He was arrested for possession of pornog-raphy, accused in the press of being a leader of a "smut ring," and forced to choose between friendship and survival. After naming several men, he despaired in his own guilt and confu-sion and banished himself to the state mental institution over-

looking the Smith campus. From there public shame and the fear of his associates began to unravel his connections with the esteemed institutions that had been the cornerstones of his life.

estermed institutions that had been the cornerstones of his life.

In The Scarlet Professor, Barry Werth probes into the virulence with which even the most marginal "sins" are pursued in the fever of America's recurring puritancial crusades. His insights into the tangle of political and morndistic fanaticism underlying America's social landscape provide a forthright and compelling perspective on the dangers of a society where the possibility of a "private life" no longer exists.

But The Scarlet Professor is not just a political parable. It

ABOUT THE AUTHOR: Barry Werth was born in 1952 in Ocean-

side, New York. He grew up in Long Beach, on Long Island. He graduated from the State University of New York in Purchase, which, he said, on the morning that we talked, "was a brand-new

campus at the time that I went there. There were only a couple of hundred students." After graduation, Werth taught school. "I'm a reformed junior high school English teacher. In my 20s that's what I did, and then I went back to school and got a masters in jour-

nalism and started working for the Holyoke Transcript Telegram, which is now out of business. One thing led to another. I started writing for a magazine called New England Monthly, which is also out of business. But that's the last outlit for which I've worked

that's gone out of business. The rest of them are still in business."

twinants will learn the foxtrot at 8 p.m. Admission is \$5. Call 619-887 4595 for information. (BAY PARK)

FILM

Written by San Diego Resident Jim Ellis as a play two years ago, Legacies is a 30-minute film shot in San Diego

Werth is the author of *The Billion-Dollar Molecule* and *Damages*. In addition to *The New Yorker*, where the story of Newton Arvin — "The Smith College Homosexual Scanda of 1960" — was initially published, Werth's articles have appeared in the *New York Times Magazine*, *GQ*, and *Outside*. He lives in Northampton, Massachusetts, with his wife and children.

A CONVERSATION WITH THE AUTHOR: I asked, "How did

A CONVERSATION WITH THE AUTHOR: I asked, "How did you discover Newton Arvini" "More than a decade ago," answered Werth, "Î first read about Arvin in a wonderful biography! which was published by Simon & Schuster in the late 1980. Clark writes about Arvin and Capote's relationship, which was at its most intense and passionate during the late 1940s, although they remained friends during all the rest of Arvin's life. But Clark only summarized what happened to Arvin at the off of his life — the arrest, the scandad, his hospitalization, and his recovery. And the thing that hooked me was that Clark worte about Capote returning from Europe, where he that Clark wrote about Capote returning from Europe, where he had been working on In Cold Blood and trying to get to Northampon to see Arvin before Arvin died of pancreatic cancer. Capote didn't get here in time, but he did call. When Capote expressed his sorrow over Arvin's illness, Arvin said, 'Never mind, at least I've grown up at last. Here I was, reading about this guy who I know nothing about, for whom I have a slight affinity because he lived and worked in a town that I live and work in. But that statement indicated to me that somehow there was another way of look ing at this scandal. That in some way having nothing left to fear and nothing left to lose, Arvin was able to accept himself more at the end of his life than he ever had been previously. And that really intrigued me. If Arvin had killed himself like F.O. Matthiessen, J don't think I would have been as interested."

Matthiessen, like Newton Arvin a literary critic, was also,

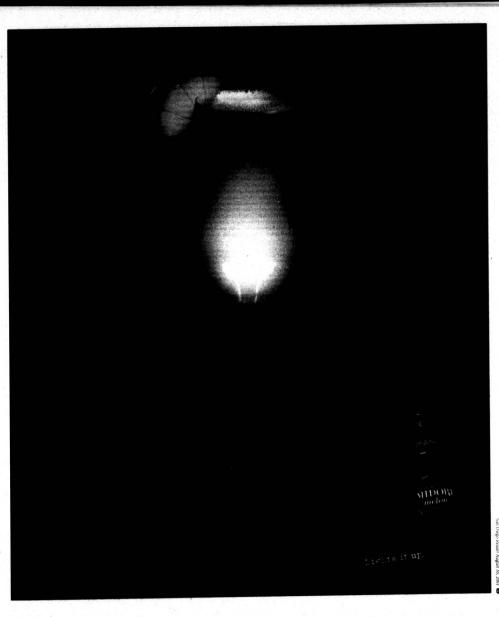
(continued on page 70)

the Museum of Contemporary Art, La Jolla (700 Prospect Street), A re-ception follows at the Bishop's School. Tickets are 55. For more information, call 858-499-4114. (IA JOLA)

seven months ago by Ellis and Christiane Covington. The duo hopes the film inspires choices "for happy healthy relationships."

The film — featuring San Diego actors Max Macke and Stacey Clement along with Lox Angeles actors Lindays Block and Ben Nasz — premieres at 8 p.m. on Friday, August 31, in Sherwood Auditorium at How About an Incisive Yet Mourn-ful Pable of Self-Discovery? See Montre Armendariz's Secrets of the Heart when this 1997 Academy

(That Econ paper can wait.) DEL MAR . RACING THROUGH SEPT. 5



work, it's about people struggling against adversity and really exceeding themselves, discovering who they are in crisis. The main character in my last book was the father of this profoundly brain-damaged boy. This father was uneducated, a difficult character, to be sure, who just turned out to be an amazing and resourceful person in trying to take care of this kid. He would kill or die for this kid, but more importantly, he exceeded himself. He became someone much more capable than he had ever been previously because of what he was confronted with. And a sui previously occause of what he was confronted with. And a suc-cide [like Matthiessen] doesn't work if that's what you're look-ing for. So the fact that Arvin survived was important. "The other thing is that I was predisposed to this story

because I've lived in Northampton since 1987, and if you come here, the thing that's striking about this place is that historically there are the two reigning institutions: the clie women's col-lege, Smith, and the state mental hospital. These two institutions are right next door to one another. And I thought, 'That's really I imagined that there was some chapter in the pas of both of these places that would link them together, that you

A Tantalizing Tale of hidden feelings

for Love The film — in Cantonese for Love. The film — in Cantonese with English subtitles — may be seen when the Film Forum convenes on Tuesday, September 4, 6 p.m., at the

could look at these two worlds and the subterranean connec tions between them. So I had that in mind when I read about Arvin, and that also stuck. That's how I got on it."

Werth wrote The Scarlet Professor in the study of Newton Arvin's third-floor apartment in Northampton, an apartment reached by steeply twisting stairs whose ascent often left Arvin out of breath. "That," Werth said, "is where I'm sitting right now, in what was his study. I had needed to move my office, and I called the person whose apartment this is because I'd heard he was moving. He said, I'm not going anywhere, but if you'd like to sublet Arvin's study, I'm not going to be around during the day. I'll be here at night; you can have the place during the day. It will be all yours.' So I wrote in the rooms that were Arvin's cave, his carapace. It really helped. I can't imagine how I might have done this otherwise. It just really brought me a lot closer to his experience. There was a moment at which his family actually brought his journals here so that I could read them. I read them aloud. Hearing Arvin's words in my voice, come ringing back over 50 years, was really striking. It wasn't supernatural. But it was about as close as I could get to the man, I felt. And it really helped the writing of the book.

I said to Werth that Arvin seemed to spend many hours a day with a pen in his hand.

Werth agreed. "He wrote incessantly. When I try to imagine

what his days were like, I think, 'Many, many hours were either writ what insidays were riske; I think, whany, many nours were either writing or reading. You picture him writing his letters — he corresponded with more than 400 people over the course of his lifetime — and then doing his professional writing, and then grading papers, and then still having the energy to write down everything that hap pened during the day and evening. He was very solitary. He was alone. He didn't have a family to share his life with. He didn't really have terribly intimate friends, I don't think. He got close to people, but not so close that they penetrated his inner circle, which was him. And he wrote things down so that he would have a record of them. I think. And then at the end of his life, he started writing a

memoir. So in any case. I think he wrote to live, really.

memoir. So in any case, I think he wrote to live, really.
When the sunt police raised Armis apartment they confiscated
his collection of "muscle magazines," magazines in which men
were pictured nasked except for a posing strap that covered the
genitals. They also confiscated his journals. In these journals, of
course, Arvin had reminisced about his romantic entanglements
and erotic encounters in his home. He also noted his sexual exploits
in the Machagine bothsheld. in the Manhattan baths and in highway rest stops and bus sta

macy," Werth said, "was a rev-elation to the cops. They started reading this [Arvin's journal entries] and they thought, 'This striking... It was about as close as I could get to bly the greater violation, really

breached, raped really, and o course that was the thing that led the police to everybody else and "Arvin dressed carefully," Werth writes in The Scarlet Pro-

wardrobe." I asked Werth how he learned about Arvin's clothes

tions. The smut police packed up all these journals and took then downtown and read them. "That he had written dowfi every inti "Hearing Arvin's words

is a log of all this illegal activ ity.' And they really did scou the journals. To me being arrested and charged with pornography was one thing. The seizure of his journals was such an invasion of his privacy that I thought that was proba-His last bastion of privacy wa

fessor. Besides books, his other extravagance was clothes. Hé had two closets filled with \$150 suits and nourished a fetish for linen shirts and cashmere sweaters, which he kept in great stacks in his

"Oh, from a friend of Arvin's."

"The linen shirts and cashmere sweaters, in stacks," I said,

guided by two cavers seeking these often unexplored frontiers. The latest MacGillivray Freeman Films offer-ing follows "extreme scientists" Hazel Barton and Nancy Aulenbach as they seek organisms that migh

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"were such terrific detail."
"Well, those details were ther They just needed to be unearther One of the great pleasures of this book was that it was about a literary person who was surrounded by lite ary people. These people were con-stantly writing down these details. And writing them to one another in letters, supplying a narrative because that's what they did. If I had written this book about a bunch of scientists, I'm not sure I would have had the same insight, because scientists don't note those thing about one another, but writer

David Lilienthal (1899-1981), chairman during World War II of the Tennessee Valley Authority and head of the U.S. Atomic Energy Commission during its troubled postwar era, was New-ton Arvin's oldest friend. The two men first met in Indiana, when both were schoolboys. Lilienthal was an enthusiastic diarist. I said to Werth that the Lilienthal diaries must have been helpful to him as he wrote about Arvin.

"It's really interesting to read Lilienthal. I don't know what he thought about Arvin's sexual proclivities [Lilienthal was mar he thought about Arvin's sexual proctivities [Linentinal was mar-ried]. Lilienthal was vague about them. He must have suspected, but he was really pretty obtuse about what was going on, even when it was presented to him, when Arvin, for instance, showed up at Lilienthal's New York apartment with Truman Capote. He was really surprised when he found out the truth of it all. And what struck me, again, as I noted in the book: this is the guy who knew the nation's darkest secrets. He was just clueless about Fred, as he called Arvin. Yet, they were very devoted to each other

M.F.K. Fisher's first husband Al Fisher taught English at Smith

hold new medical applications of any-continues through November. He doesn't know how to source or as skate, but Michael Ionkan has often been called the greatest athlete of the 20th Century. The "real life stors" of Michael Iordanis presented in Michael Iordan to the Max. Expect of "larger ham life triplute to a larger than life figure. See the fifth through Notbook tra-les. For ticket prices and showtimes call n19-238-1233, (BALBOA PARK)

Way Books (162 South Rancho S

Tour the Night Sky when Fleet Center

Piper presents a partiorantic overview of minuckes, and other unusual phenomi-eria at 7 p.m. on Friska, August 31, at the Scasade Church of Religious Science (1010 South Coast Highway 1011). Free, 639–531, 0773, (FACMARS). ne Center at " p.m. on Wednesdas-ptomber 5. After the show, you the of sky through telescopes set up b

Cross to Bridge, six week series of bridge lessons and games begin on

619 287 RILL INSSENTACIONE Sec75 general HALBOA PARM The History Lecture Series hosted

by the Lemon Grove Historical Soci-ety gets underway with a talk by marune and aviation bistorian and artist

College Professor Fisher and Newton Arvin often saw one another daily. Fisher and his wife looked after Arvin, having him for dinner and including him in holiday celebrations. Because Arvin didn't

drive. Fisher frequently ferried Arvin to various appointments and

signations. I asked Werth about the relationship between the quiet,

assignations. I asked werin about the readouting between the quies, retiring Arvin and the womanizing, somewhat rascally Fisher.
"I was fascinated by that relationship," Werth said. "Al

Fisher's papers are at Smith. They were in a locked trunk in the treasurer's office from the time that he died in the 1970s. They were unsealed in the beginning of 2000. So I was already on the

book for a couple of years by the time they came unsealed. I got

in there and looked at them. There is so much more than any body should ever know about Fisher's intimate life in those papers He was writing this long, journalistic memoir. There were a lo

of explicitly sexual memoirs floating around. I think he though

it was going to be published someday. So, here you have Arvin, who's so constricted..."

"And," I said, interrupting, "so mousy,"

"Yes," Werth continued, "mousy, but also with a large sex-

res. Werth continued, mousy, our aiso with a tage sex-ual drive, having to go to highway rest stops to find satisfaction, and then you've got his friend, Al Fisher, who was, according to his own journal, sleeping with a lot of students. And he was not

alone. I've talked with many other professors at Smith and at

other women's colleges. Really, until the women's movement, and then sort of more recently with the concern about sexual

harassment, it was a given at women's colleges. I think it was a

given at a lot of colleges.

"Some teachers," I said, "regarded sleeping with students as one of the perks of the job."

man; he probably thought he was doing these girls a great favor But in any case. I think what's most striking there is that the way the college dealt with Arvin and the two other men associated with Arvin's case and the way that it dealt with Fisher reveals the hypocrisy.

"I think you're right. Al Fisher was the older, experienced

Participants will be playing during the first lesson. Two sessions are planned

That these [gay] men were regarded as a moral contamination and had to be gotten out. But Fisher, who the college was well aware was sleeping with the students, was okay as long as he discreetly ter-minated his relationships. So that troubles me. According to other people, Fisher was really into the sort of kinky side of Arvin's life people; Fisher was reany into the sort of analystate or a vivin win and was happy to drive him places, the bus station or to a rest stop so that he could cruise. None of his straight friends really took any kind of pleasure in that, but some people thought that Fisher did.

"Dan Aaron, who was Arvin's other closest friend on the faculty, was in Poland when Arvin died. And Fisher wrote him these amazing letters about Arvin's last weeks and Arvin's dying. If I was able to breathe any life into that at all, it was because Fisher had been right there and writing daily to Aaron about wha

was going on."

Sylvia Plath, while at Smith, was one of Arvin's students When, after marrying Ted Hughes, Plath returned to Smith to teach when, aier marrying fed ringings, raint returned or similar to clearly for a year, she also graded papers for Arvin's classes. Her journal entries about Arvin make him seem quite unpleasant.

As a teacher, Werth said, "he was really indifferent. There

are some people around who remember him fondly as being very generous with his time. But in the classroom he hated it. The journals are just rife with his contempt for what he was doing. I tell people that he is in some ways the patron saint of frustrated college professors. There are a lot of people who are teaching in colleges and universities who are desperate to write and are doing this for money. And that was certainly Arvin. He didn't have any natural passion as a teacher. He was doing it because he needed to do something. He couldn't support himself with his writing Ian Volen, who's now a children's author, had Arvin; she said he literally taught with his back to the class."

Arvin's first book was his biography of Hawthorne, pub

lished to critical acclaim in January 1929. Werth writes, about Arvin's study of Hawthorne, that Arvin "sensed in Hawthorne's

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monasticism the seeds of a fatal destruction. Hawthorne became so isolated and lonely that the world's indifference felt like pun-ishment. The question was: What was his crime? Arvin believed Hawthorne came to a single answer: The very act of withdrawing into himself. This was the great underlying theme of Hawthorne most enduring work, Arvin believed. In Hawthorne's Calvin-ist America — the America of The Scarlet Letter and The House of the Seven Gables - people were punished most harshly not for their actions but for their secrets

I asked Werth if he would talk a bit about this business of one's being punished for one's secrecy and how, in part. Arvin's own secrecy engendered his downfall.

"I'm not an American literature scholar," Werth answered. "I've read my share. But part of the research for this book was to read as much of what Arvin wrote as I could get my hands on. I'd read and I knew quite a lot about his life, but I also thought the other part of the job was to mediate between his private writing and his public writings. I try to figure out why he looked at Hawthorne the way he did and why he looked at Melville the way that he did. I was able to learn so much about him, doing that

"I'm a literary biographer writing about a literary biogra-pher. So with that in mind, I started reading the Hawthorne book, and I was just stunned by so much of what Arvin wrote there. 'All that isolates damns: all that associates, saves,' for instance. The parallels between Arvin's life and Hawthori know that Hawthorne in his 20s had spent more than a decade under the caves of his mother's house in Salem seeing almost no one and writing these stories, and that only after that, he got married. But when I realized that Arvin had done almost the same thing—although he wasn't quite at liberty not to work, so he

Learn from Artist Edwar II. Wordell

Sparkle When You Speak" after Sh

had to be out some — but he did isolate himself and write. And then at a similar age, as did Hawthorne, Arvin also went and got married [Arvin's marriage failed]. It became quite clear to me that Hawthorne was not just an abstract figure in Arvin's life. he was very much akin to him.

I said to Werth, "You used, I think, the word, 'surrogates' to describe Arvin's relationship with the subjects of his biographies." ("For Arvin," Werth writes, "more than most biographers, subjects were surrogates, self-reflecting entities to be puzzled out at the highest level of sympathy, intelligence, and understanding."

"Exactly," said Werth, "exactly, Surrogates, And I would maintain — although I didn't find this anywhere — that the strongest influence on Arvin to try to get himself fixed and married in the 1930s was that Hawthorne had done something similar. That Hawthorne had retreated into this world of books and literature and then had sort of forced himself out, by taking a wife. I don't know anything about Hawthorne's sexuality, although he did express ambiguity in some of his writings about women. But in any case, I think Arvin modeled himself after Hawthorn in this stage, so I relied very heavily on his insight. And it's really his, Arvin's, notion that somehow the things that we're punished for are not so much our crimes, but of keeping them secret

"Now, too, I should tell you the other part of this, and that is that while I was writing this section about Arvin and the Hawthorne biography. I was watching the Clinton impeachment reasonories to graphy, I was watening the Canton impeacement on TV. When that was exactly what was going on. We didn't face this constitutional crisis because President Clinton had been sleep-ing with an intern. We faced it because he had lied to the grand jury in the Paula lones case. So it was the lying more than the sinitself that had become the target of such rage. So it seemed like

IN PERSON

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will draw from his life as an artist to expand on the simple principles horesents in his book. Free, 858-450

Laughs! Sandi U. Shore's Comeds Show, se convene every Hursday at 8.15 p.m. at the Del Mar Hilton. Performers on August 30 include Loris Calabrese, Betw Salkind, and

September 6, see Beaumont Bacon and Ian Bagg. The cover is \$10, with a two-drink minimum; guests must be 21. For reservations, call 858-792 5200 x4248. Find the Hilton at 15575 Jimmy Durante Boulevard. (DEL MAR)

Flat-Out Hilarious, comedian through September 2, at the Com-edy Store (916 Pearl Street). Perfor mances begin at 8 and 10.30 p.m. or Friday (\$20) and Saturday (\$25) and at 9 n m. on Sunday (\$25). For rese 858-454-9178 (LA JOLLA)

A Guitar Concert is planned by Marco A. Jurado on Friday, Au-gust JI, at 7 p.m., at the South Chula Vista Library (389 Orange Avenue).

An Open Poetry Reading hosted by An Open Poetry Reading hosted be Poetry Unlimited Art and Music i planned on Friday, August M. a 6:50 p.m. at the La Jolla Recreation Center (615 Prospect Street). Free 858-352-1658. (IA JOLLA)

Music Is in the Air, the Concerts or Music Is in the Air, the Concerts of the Green series at Prescott Prome nade on Main Street features rock blues, and bisogie wroogie by Tari Donath and Moio Risin on Friday August 31, at 3/30 p.m. 619–401

ptember 2, at 2 p.m., in Scripps Dial 858 454 1600 for more details, (LA JOLLA)

Singer-Songwriter Art Garfunkel joins the San Diego Symphony for Summer Pops concerts on Friday

Author Molly English signs and dis-September 1. Concerts begin at 7:50 p.m. each night at the Navy Pier cusses Camps and Cottages at 7 p.m. next Thursday, September 6, at SoLo 960 North Harbor Drive). If you'd (309 South Cedros Avenue). Fre like, bring a picnic (no glass contain For information, call 858-481-2829 ers or alcohol). Single tickets rang (SOLANA BEACH) from \$15 to \$59. Tickets are avail able by calling 619-235-0804 and

through Ticketmaster (619-220 TIXS) (DOWNTOWN) SPORTS Shakespeare without Charge, Ma

the Semi-Spontaneous Shakespea

Zoro Garden, west of the Reuben I

Flort Science Center. The cast mer

bers are... you, the public. Show up be tween noon and 4 p.m. and sign up for a part. You can read a page or a whole scene. The performance is at 4:40 p.m. It's all free. If you need more informa-tion, call 619-778-6558. BALBOA PARK

Author Ruth Cherry will sum be

Poetry in North County! There will

be a featured poet and an open read-ing on Sunday. September 2, at 4 p.m., at the Hill Street Coffeebouse (524 South Coast Highway), Free For information, call 760-738, 2110

Poet, Humorist, and Life Observer

Natasha losefowitz will visit War-wick's Bookstore on Tuesday

test book. If I Fat I Feel Guilty, If i

Don't Em Deprived. The event begins at 7:30 p.m. at 7812 Girard Avenue.

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rent lineup of the Valley Bluegras-

Boys. The group performs for the San Diego North County Bluegrass

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Ash), Free, Call 760-726-8,980 for de tails (Escondino)

Who's the President of the Minia

the lower level of the Gesel Library. A longer presentation on the to-piano theme — i.e., why people are so crary about toy pianos — takes place on the 5th at 6.30 p.m. The

cert and program are free, park

ing is not. No food or beverages al-boved in the library. 858, 534, 8074.

Paul Yances (mandolin) for the cur

0347. Free (LA JOLLA)

hor Ruth Cherry will sign her k Open Your Heart: A Mid Life le on Sunday, September 2, from n to 5 p.m., at the Torrey Pines Serport (2800 Torrey Pines Scens,

Society on Saturday, September

Padre Baseball, the San Diego Padres finish their series against th Cardinals in Saint Louis with a game at 10:40 a.m. today, Thursday, Au gust 30. Next the team is off to Ar a to meet up with the Diamond backs August 31 September 2, with games at 7:05 p.m. on Friday and Saturday and at 1:35 p.m. on Sunday. The Padres return to Quakomm Stadium to host the Saint Louis Car dinals September 3-5, with games be-ginning at 6:05 on Monday and at

619-280-INFO, IMISSION VALLEY

The Pre-Season Draws to a Glose game against the Cardinals in Ari zona at 7 p.m. on Friday, August 3: Fan information: 858-455 1984/85/or 86; regular season ticket information: 877-CHARGERS.

Angled Buildings, High Curb Lines, trees, and wide streets are utilized when the Western Invitational Stick ball Tournament takes place Septem-ber 1-3. Five teams from New York New Jersey, Florida, and Puerto Rico will challenge nine San Diego stick hall teams in round-robin and tou ment play. Games are played or India and Columbia Streets (between Ash and Cedari: these streets are used to traffic during play

sion is free for spectators Saturday and Slinday, 9 a.m. to 2 p.m. on Monday. For more information call 619-299-9323, acritic flags:

"Snorkel with the Sharks" during "Snorkel with the Sharks" during onlings led by the Birch Aquarium Museum on Saturday and Sunday, September Land 2, from 940 EL am, each morrong, The sharks in ques-tion are tharmless leopard sharks, smoothound sharks, and guartiellible Lee vs.525 for those 10 to odult. For the required reservations, call \$55, 331-736, ct. socia \$5000055.

Rev It Up and Go to Cajon Speed

The 1/8 mile track is located next to Gilleson Field 1/8 to Highway v7, and use the Bradley exit Drive left for two blocks to Wing Street, then right one block to th west side) and 59 (east side); \$3 for those to to 12; free for kids under t with an adult. For information, call 619 448 8900 (E) CAION

Live Oak for Lunch, there is a "fal Springs," according to organizers of the Knickerbikers bicycle ride planned on Sunday, September 2 Riders on this 36-mile adventure for termediates will travel along the lightly traveled Old Highway 80, L. Posta Road, and Highway 94. The Posta Road, and Highway 94. The ride starts at 9 a.m. at the Buckman Springs rest area (on Highway 8, four miles past Pine Valley). Bring mones for food. Call 619-473-8579 for in-formation. (BUCKMAN SPRINGS)

Best California Cuisine

Polo Time, the San Diego Polo Club nday, September 2. Prelimi

matches begin at 1:30 p.m., the fea-tured polo match at 3 p.m. The tra-ditional half-time divot-stomp starts at 4 p.m., when quests are invited to round the pier from the south to the north side. For information, dial

at 4 p.m., when guests are invit take the field and replace the di General admission is \$5. The lub meets at 14555 El Camino Real For information and reservations call 858-481-9217, (RANCHO SANTA FE For the 72nd Year, the Oceanside Labor Day Swim takes place from 7 a.m. to noon on Monday, Septem-ber 3, south of the Oceanside Pier at

lifeguard tower #1. Participants swin

NAME

Nearing the Finish Line, the 2001 sea side racing season hosted by the Del Mar Thoroughbred Club concludes on Vednesday, September 5, Racing takes Watch the Fastest Bicyclists in Sar

Watch the Fastest Bicyclists in San Diego race on the San Diego Velo-drome every Tuesday (through September 11) at 6:30 p.m. Events for men, women, and youths — in numerous skill levels — are promised. Find the velodrome at 2221 Morley Field Drive, 619-296. 345, Admission is free for specta-tors. (BALBOA PARK) sost time is 2 p.m. daily except Fridays when racing begins at 4 p.m. General admission edults, free for those 17 and unde Del Mar Racetrack, at the fair

SPECIAL

nch Your Way Through Chula Vista when the Taste of Third Avenue takes place tonight, Thursday, Au-gust 30. The self-guided walking tour includes 14 eateries, offering samples from 4 to 8 p.m. Tickets are \$12, available until 6 p.m. at Third and Center Streets. For more information, call 619-422-1982. (CHULA VISTA)

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lectors of insigma and general mili-taria in the United States." on Friday, 9 a.m. to 5 p.m. on Satur day, 9 a.m. to noon on Sunday. Find the hotel at 500 Hotel Circle North.

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Alto Saxophone Master Charles M. Pherson performs for the lazz in the Park series on Wednesday. September 5, beginning at 5:30 p.m. in the Sculpture Garden Court at the San Diego Museum of Art. Ticket are \$10 general. For reservations, dial 619 696 1966 (BALBOA PARK)

ILA IOLLA

Presentación en español, head to Casa del Libro next Thursday September 6, when poet Efrain Bar tolomé presents a lecture and reads work from his recent Oto de lacuar Oficio: Arder (Obra Poética 198, 1997). The event begins at 7 p.m. Find the shop at 1735 University Avenue and by calling 619-299-9331.



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Hot Summer Nights are in full swing in Fallbrook, a chili cook off planned on Friday, August 31, from s to 8 p.m., along with dramming at

Shake It Up" is the theme when the Julian Arts Guild presents as "Lall Art Show 2001" Friday, August 31, through September at the Inlian Lown Hall (2129 Main Street) flours are 10 a.m. to 5 p.m. daily. For information, call 760-765-2399, Ad. mission is by donation in care

"Reflections of God" are offered in the paintings by David Moones on view through September at Saint Paul's Cathedral. The show teatures acrylic paintings depicting the abbevs and athedrals of ingland. American landscapes, and wildlife from around the world. Meet Mooney during a rethe world. Meet Mooney during a re-ception planned in his honor on Fri day. August 31, at 8-30 p.m. Lind the sathedral at 2.728 Sixth Avenue (at Fifth and Nutring). For information, call (19-28). 3647. (MDT)AN.

restival 2001 is slated to "Saturday, September 1, from me to "50 pm, in the amphibation is south of the (Neuraside Pier (found the foot of Missian Boulevard). It more information, call "60-721 (42), ioceansing. Caribbean Festival 2001 is stated for

Bargain Bookhovers Beckoned, the San Carlos branch library plans its monthly book sale from 9,91 a.m. to 5,30 p.m. on Saturday, September 1. Paperbacks and hardbacks of all types are offered. The library is found at 7,265 Jackson Drive; 619–412, 1860.

on Saturday, September 1, for the Occursole Little Leggie from that did so well in the western regional and Little championships. The motorcade caves the Occursole Civi. Center at 10 a.m., heading to the Occursole Sier Amphilheater cat the foot all Mossim Budge and and also out to Abston Boulevard and adjacent to he Occariside Municipal Pier).

Band, speeches, and the award of medallions to the players and coaches, Free, For more information, all 760-966-4420, (OCEANSIDE)

amouthed together by hand, fired over an open flame, and then hand painted with intricate geometric de-signs. Top potters of the style will gather to present a Mata Ortiz pe ry show on Saturday through Monday, September 1-3, from 11 a.m. to 7 p.m. each day, at Bazaar del Mundo (2754 Calhoun Street). Potters will throw and fire posts dur-ing the event. For details, call 619-296-3266. Admission is free.

FOR KIDS

Gather With Psychic Friends du

the metaphysical conference and whice fair hosted by the Alexandra

irday and Sunday, September 1 and

at the John D. Spreckels Build

enuci, Practitioners of psychic arts such as tarot, palmistry, and nu-merology will be available for both days, charging \$20 per reading, and lectures will be given, 619-298-3422, page 1985.

Magnificent Mopars, Chrysler vehi-cles star during the San Diego Auto Swap planned on Monday, Septem-ber 3, 6 a.m. to 2 p.m., at San Diego Mesa College (7250 Mesa College Drive), Vices vehicles on display and for sale, along with "acres of parts and accounters". Admission 1, 83

and accessories." Admission is 5: general, kids under 13 free, 858-484

Blast from the Past car shows at

planned every Wednesday through September 12 on Third Avenue, just south of F Street, from 5:30 to 9 p.m.

Mustangs, Camaros, and Thunder birds are featured on September 5

Viewing and showing the pre-197

cars is free, and there will be music

Monks from Nepal are creating an

artist from the Nepalese Tupten Chol

Museum admission through September 5 is 75 sents! For addi-

nonal information, call 619-232 931 (BALBOA PARK)

rolors, food, and trophies for for

142 (KEARNY MESA)

Puppet Time, take in Pepper's Fa the stage at the Marie Hitchcock Pupper Theater through Sunday, ppets perform Three Billy Go ruff September 5.9. Perf

Gruf September 5-9, Performances begin at 11 a.m., 1, and 2:30 p.m. Find the theater near the Acrospace Center, Regular admission is \$3 for adults, \$2 for children under 12. For more information, call 619-685-5045, (BALBOA PARK)

Children's Discovery Museum of North County, animals are amazing architects, with abilities to burrow. s Architects" introduces visitors to sese skilled workers who work with out blueprints, tape measures, or T-squares. Life sized models of an wasp nest are on view, along with or ind gophers in tunnels and burro and make and take spider web rul bings. Enjoy the exhibit through In consunction with the exhib-

tion, Bradley the Beekeeper bring real bees to the museum at 1 p.m. o Saturday, September 1. "The World of Sound" offers in

Free-for-All, the Museumvof Cor

700 Prospect Street, ILA JOLLA 700 Prospect Street, 13.4 XLAN
Working with members of the
Titutara design group Torolab, par
ticiparts at the MCA Downtown
(1001 Kettner Boulevard will design
and build ministure rooms out of
wood and shoeboxes. 100xMOWN
Events run from 2 to 5 p.m. at
both locations: the galleries are open
fere of sharge from 11 a.m. to 5 p.m.
For information, call 858-454-3541.

sive electronic kaleidoscope

Big Sharks, Little Sharks, see a va Big Sharks, Little Sharks, see a va-ierty of sharks, shark eggs, and by sharks in the tanks at the Birch Aquarium-Museum during a class for those three and four years old (swith an adult admitted free) slated for Sunday, September 2, at 930 a.m. Participants will play games and make a prosect. The fee is \$20. The aquarium is located at 200 Expedient War. For the required reservation Way. For the required reserva-tions, call 858-534-7336. (LA JOLLA)

The Enormous Canine known a Clifford the Big Red Dog visits th tory time at White Rabbit Children's Books on Sunday, September 2, a 2 p.m. Find the shop at 7755 Girard Avenue: 858-454-3518. For children three and older. Free (LA JOLLA)

Follow the Trail to Quail, head to cotember 4, at 10, 90 a.m., for a ger ral tour of the gardens oriented for kids (aged three to six). Meet at the visitor's center located directly north

MUSEUMS

Art museums are listed in the

Reader's Guide to Art.) Bancroft Ranch House Museum

built in 180% was registered as a Na-tional Historia. Landmark in 1906 and feson 4500 where Kumes, 2006 in disms, amped more than 1000 years ago beside the spring that later gave the area its name. The misseum is found at 9000 Memory Lance, all 30-400-180 for more information. 5000G 944, CV.

California Surf nuteen, 1940; 1940; Ismors De, John Heath Bill, the first and documentarian, telling the otories of those primeering surfers in photographs. Bill and net Mam of the photographs. Bill and net Mam of the photographs, bill and net Mam of the photographs, surfavards, and other artifacts have never been on public display before.

The moseum features surfing at titacs and memorabilities such as a surfavord, and other net of the surfavord of the displayed of the surfavord of the surfavord of the displayed of the surfavord of the surfav

tifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.L" Richards, and Peter Johnson, and Duke Kahanamoku. The museum: ocated at 223 North Coast Highway NU 721 NSTRE DEEPANSIDE

Chula Vista Nature Center, an in the endangered Southern California coastal wetlands, is located in the tional Wildlife Refuge. The facility i home to fish and invertebrates that inhabit the mad flass and mass besed. San Dingo flas Victories on use a floss, amen to view aimude mass ospicalls use at Wenterscope for views of microscopic organisms found in the flass of microscopic organisms found in the "Moons, Tides, and the San Diago flass" childs, other childs, videre childs, vide ababat the most flats and marshes of Visitors meet a shutt Bayfront E Street Trolle

at the center's parking lot at the foot

For additional details, dial 619-235of E Street and Bay Boulevard. For more details, call 619-422-2481 (CHULA VISTA)

Computer Museum of America, e like Pong and Space Invaders, punch cards, a rare "millionaire calculator and a Hectotron, described as "a 1970s vacuum tube, sound-respon

Find the museum at 640 C Street Seventh Avenue). Admission is free through Monday, September 3.

Heritage Walk Museum, the mu-seum includes the restored Victorian fouse, the city's original Santa Fo shop, and a barn. Find Heritage Walk in Grape Day Park, at 321 North Broadway: 760-743-8207. (ESCONDIDO)

Flying Leatherneck Museum, the Corps who provided air support,

from the propeller-driven fighters and hombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft are included, along with equipment, insignia, paintings and photographs, scale models, and a re-search library. The museum is located in building T-2002, at Marine Corps

tion, call 858-693-1723. (MIRAMAR. Gaslamp Museum of Historic San past at the museum, where display

highlight Wyatt Earp's San Diego-days, the Peg Leg Gold Legend, the first mays and photographs of Old Town and "New Town," carly mili-tars history, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fith Avenues), 619–257-1492, [GASLAMP QUANTER]

Heritage of the Americas Museum, the museum features art and artifacts from South and North America, con-centrating on the utilitarian and dec-Air Station Miramar, For informa

Mills depicting ancient Teotihuacan in its days of glory is now on exhibit. in its days of glori's now on exhibit, resulting from the artis's extensive study of this ancient. "Cit's of the Gods' that saw once home to 200,000 people in central Mexico. The museum also futures wings dedicated to natural history, archaeology, education, anthropology, and fine art. Find the museum on the Custana to dilege ampits, 12110 Custana a College Drice West, 619-670, 2004, (Moscoo S& Dittol).

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ummerFest offered an enchanting program of 20th-century French music for various ensembles featuring the harp. The harpist, Deborah Hoffman, played in every work but one on the program, and she played with exquisite mu-

sicianship. Hoffman's skill at evoking a wide range of tone col-ors from her instrument made her REVIEW an ideal performer for these works

by Debussy, Ravel, Saint-Saens, and Jolivet, in which delicate nuances of sensual sound carry such an unusual weight of expressiveness. There were moments in these sa when the pure beauty of sound (often created by an unusual combination of instrumental timbres) was so overwhelming that even the lovely melodies and fascinating thematic structures made a lesser claim on the listener's awareness (something one could never say about any work of Beethoven or Brahms—or of any German

At the opposite end of the sound spectrum, and almost equally prominent in the evening's music, was the flute playing of Catherine Ransom. another consummate musician whose masters of tone color and of refined differentiations of dynamics and articulation suited these French ompositions to perfection. One could hardly believe the emotional impact Ransom drew from

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the techniques of her art in a passage such as the conclusion to Debussy's Syrinx, where she made one experience the final, broken utterance of the dying Pan's flute with heartstopping poignance. A special charm of this concert was that Deb-orah Hoffman's musician brothers

appeared along with her. Cellist Gary and violist Toby are famil-tar to SummerFest audiences for their many appearances here over

the years, and to see and hear them performing with their sister - all three of them wonderful artists — added a pleasing touch of family re-union to the programing. The combination had its musical benefits as well. Toby Hoffman's style us musical renemas as well a 100 Hoffman safyle of playing, as well as his remarkable Amatt ioida, produce a unique sound, a dark, wiry fimbre of unmistakable signature (quite different from that of SummerFest 2001's other fine violists, Cyn thia Phelps and Michael Tree), and the interplay of Toby's sound with the distinctively variegated tones of his sister's harp and the limpid yet edgy coloration of Catherine Ransom's flute gave De bussy's Sonata for Flute, Viola, and Harp a hypnotic weirdness that underlined the idiosyncratic qualities of this late, enigmatic, experimental

Just as the heart of each of the works on the program was the iridescent flicker of halflights in

its orchestration, so the program as a whole offered a continu harp, or around the harp and the flute. Syrinx is a flute solo. Saint-Saëns Fantasy, Opus 124 is a duo for violin and harp (a work in which violinist Cho-Liang Lin's impassioned romantic style, with its gorgeous tone, wide vibrato, and free use of poratmento, was juxtaposed with some of Deborah Hoffman's subtlest effects of rhythmic expres-sion). The Debussy Trio brings together three instruments that, so far as I know, had never been associated before. The same composer's Danse sacrée e danse profanc is a quintet for string quartet plus harp. Andre Jolivet's Chant de Lines is a turbulent quintet for string trio plus flute and harp (with the flute, Jolivet's favorite instrument, the chief figure). The final work on the Sherwood Auditorium program, Ravel's Introduction and Allegro, is a septet for string quartet plus

harp, flute, and clarinet.

In the Ravel (which was played by the three Hoffmans, Ransom, Lin. violinist Mark Kaplan, and clarinetist John Bruce Yeh), there is no doubt that the harp is the featured instruent. The work's climax, in fact, is a fabulous cadenza for the harp, in

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the whisper of the breath of a thought (this is one of the most characteristic gestures of the harp, and Deborah Hoffman does it ravishingly). On the way out of Sher-

wood, after this exceptional concert had come to an end, a friend of mine expressed the opinion that the Ravel Intro-duction and Allegro was the most sheerly beautiful piece of music ever composed - especially when played as we had just heard it. Actually, there are quite a number of most sheerly beautiful pieces of music ever composed; but it's true that all of them are French. There are, for example, Marin Marais's Tombeau pour M. de Sainte-Colombe; Berlioz's "D'Amour l'ardente flamme"; the tenorbaritone duet from The Pearl Fishers; Chausson's Poème; De-bussy's Afternoon of a Faun

CHARLES

McPHERSON

Rayel's Payanne for a Dead Princess; the "Pie Jesu" from Faure's Requiem; Satie's Gymnopédies; Poulenc's song "C": the last movement of Mes siaen's Quartet for the End of Time; Claude Vivier's Lonely Child.... And, for that matter, verything on this program!

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p. m. Finday the week prior to publication for consideration. Do not phone, Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code) and a phone number to public.

ation to READIR (TASSICAL MUSIC, Roy 8580) 5803, San Proge CA 92186, Or lay to 619-88), 2401, You may also submit oww.SamDiegoReader.com/ri

Guest Organist terrs Loops per

"I Love Opera" is being a

ture Piano Enthusiasts (2007) is Jamee Keish, who visits the too piano festral planned for the Short VI, tention Spain Chambos Minos Settes concert on Wednesday, September 3. Featured performers are the Gersel Jahran Fun Paino Dino Scott Brul son and Linda Kernohan is with too on occurrence from commerce The pano premières from composers Dia Silverstein, Gail Gipson, Matt Gill, Michael Friedmann, Kendrick Part-ington, and others. This 13 minute

Alonger presentation on the tor-post form the why people on so start about to pains. Takes place on the 5th at 6 to pain. The consert and program are free, pail-ing a not. No food or beyestages of lowed in the library 858 541 86 7 1 (8 0.00).

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Hammered Hard

"When I make a painting, it's me making it, not Holland."

the 1850s the brothers Frederick and William Langenheim, owners of a daguerreotype stu-dio in Philadelphia, made a trip from Washington, D.C., to Niagara Falls following new rail lines and making 3-D stereographs (a hot item midcentury) of bridges,

towns, buildings, and tourist sights. In 1935, Walker Evans made a trip more or less retrac-

ing the Langenheim brothers' itinerary. Like road photographers after him Evans traveled not by rail but by motor car. One image from that trip was of Phillipsburg, New Jersey: the trusses of a suspension bridge curve our gaze toward a row of buildings, one of them an elegant Queen Anne, whose turret is spiked on a bridge tower. It's an image of the continuity of the architectural and technological imagination

Rails and motor cars. The Civil War photo rapher Andrew Russell shot a picture of th eckage of a Union locomotive, the Commodore (It looks like a mangled lobster.) In 1936 Evans made loc's Auto Graveyard, an image of junkers clustered in a field like the ruins of a once-clever civilization, an unsettling, ambiguous statement of plenitude and absence. Russell made for . Union Army technical manual one of the most beautiful American still lifes I've ever seen: a gleaming auger set on a blanket, its screw rising from the cartouche, propped up by a folding ruler. Many years later, Walker Evans would photograph tools for Fortune magazine.

These pictures and the lines of descent they

illustrate are included in a two-part exhibition at the Getty-Center in Los Angeles, Part I, "The American Tradition & Walker Evans," positions Evans in relation to American photographers who either directly influenced him or created photographic possibilities he exploited. Evans's work consists of sprawling families of motifs ver-nacular architecture, street people, signage, cars, machinery, the poor and dispossessed. He made machinery, me poor and dispossessed. He made hundreds of pictures crammed with lettering of all sorts, from movie posters, toad signs, shops, newspapers and magazines, all superbly refined. formalist designs and blimtly comedic render ings of our distinctly American style of harangum and linelestering. Signage is also a way of stakin

a claim. "The American Tradition" includes a picture by Timothy O' Sullivan (who made the great and awful picture of Union dead at Gettys-burg, A Harvest of Death) of a rock in New Mexico bearing an inscription from 1692 announcing

the Spanish conquest. American ness is hammered rather hard in this exhibition, which reminded REVIEW me of de Kooning's comment that

being an American artist is like playing on a baseball team. "When I make a paint-ing," de Kooning said, "it's me making it, not Holland." But the exhibition also makes our pho tographic tradition seem like a rage for coherence

Most of us are familiar with the austere pic-tres of Alabama sharecroppers and tenant tarmers Evans photographed on assignment for Fortune magazine, which appeared with lames Agec's hyperventilated prose in Let Us Now Praise Famous Men. One senior artist Evans admired was Paul Strand, whose Side Porch, possible Ver mont, presents as if on exhibition a tumbledown house, chair, and a fly swat and broom hanging from a wall. Its elementalism and cool veneration of humdrum objects worn with use are qualities Evans emulated. One of Strand's best-known photos, taken in 1916, is of a woman with a "Blind" sign and peddler's license strung from her neck. Evans was especially attracted by Strand's confrontational style, its edgy social reportage mediated by an almost ascetic formal aloofiness. He later said that after seeing that picture in Alfred Stieglitz's magazine, Camera Work, " remember going out of there overstimulate. That's the stuff, that's the thing to do. " You will be overstimulated after seeing the

pictures. Quite apart from the patterns of influence it illustrates, "The American Tradition" scattering gifts like Martin Gras favors. Consider two images by Lewis Hine, the social reformer (and chronicler of the construction of the Empire State Building) who was instrumental in the en-actment of child labor laws. He photographed children working in coal mines, textile mills, and other industrial workplaces. His 1909. Tom: Can sale, Newsbor, Hartford, Connectical (whenever possible Hine published the name of the child in question) is more a stunted adult than box.

smudged face, puffy lips and eyes, tattered coat, his canvas newspaper sack har-nessed to him. In his 1913 Gracie Clark, Spinner, wit her family, Huntsville, Alabama, taken in 1913, ar verworked, impoverished family offer to the camera the kind of sullen, squint ing faces that reappear in Evans's tenant-farmers photos

A picture of the Brook-lyn Bridge in the companion show, "Walker Evans & Company" - one of three Evans pho-togravures included in the 1930 edition of Hart Crane's long poem, The Bridge — is symbolic of the show's argument. Suspen sion cables receding and crisscrossing foreground to background create a deep vortex of architectural relationships. The image expands and contracts nes at us and withdraws all in a single pictorial ges ture. No one line is separable from another "Walker Evans & Com pany" argues that Evans's genius was nested inside the genius of others and that his successors have drawn generously from Evans's achievement. I've tioned Strand, Hir ind the Langenheim brothers, but the formative influence on Evans's art in terms of subject matter and the inclusiveness of its am-

bition is Eugène Atget, who created a photographic compendium of early 20th-cen-

Atget covered Paris street by street, corner by corner, shop by shop. Evans wanted to capture or "collect" (his favorite word in describing his work), American vernacular architecture and objects. His way of making pictures was itself a vernacular, a common speech intensified to a rich plain style poetry, humble yet avaricious



"The American Tradition & Walker Evans: Photographs from the Getty Collection," through Criober 28: "Walker Evans & Company: Works from the Museum of Modern Art" through September 16: The L. Paul Getts Museum, 1200 Getty Center Drive, Los Angeles, 300-440-2800.

He so enlarged the vocabulary of straight pho tography that he became a kind of Walt Whitman behind a viewfinder. He took over Atget's way of hooding views and collapsing perspectives, and he made Alget's encyclopedic impulse an American ambition. Evans wanted to get it all down. One legacy he passed on was a mania for Edenic inclusiveness, "Walker Evans & Company" con tains images by some of his most distinguished contemporaries and successors: Dorothea Lange,

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Edward Weston, the unfairly Robert Frank, Lee Friedlander, William Klein, and Garry Winogrand. Itinerants all. And all obsessed with car culture. Weston's chewed-up sea monster, Wrecked Car, Crescent Beach, runs a cable, so to speak, back through Evans's car grave-yard to Russell's picture of the Commodore Evans's successors arried on his love affair with signage, splashy signals by which we as a culture represent ourselves - our desires, appetites, prejudices, preoccupations, and typifications — to ourselves. You can comb through the

exhibition for specific trace elments. Shadows, for instance Many of Evans's pictures draw, as if with a stylus, shadow sewn onto substance. He loved photographing bedsteads, porch furniture, and grates of differ-ent sorts for the mysteriously harmonious tattoos cast by wrought-iron filagrees (a word I've always promised myself not to use). An apposite picture by Ralph Steiner of a wicker rocker and its shadow is really a pic ture of an artist in pursuit of the shadow life of things, the world's exquisite negatives crafted by sunlight. "Walker Evans & Company"

panopticons. From practically any spot you can take in constel-lated images by assorted artists— paintings by Edward Hopper, silkscreens by Andy Warho mixed-media constructions by Robert Rauschenberg — and feel in your body what history abstracts from life, the flux and backwash of artistic compul-sion, influence, formal solutions, and homologies There's a 1970 image of sile by the Dusseldorf-based teach ing couple Bernd and Hill Becher, famed for pho tographing bland industrial structures, set next to pictures

made by their two most promi-nent former students: Adam Gursky (whom I mentioned in my column about art maga-zines) makes enormous spatially crunched color pictures of (usually) commercial spaces; and Thomas Struth, best known for his dispassionate shots of German middle-class architecture (which loop him back to Evans, and, in back of him, Atget).
I've always loved Evans's

work for its chilled politicized candor and exactitude and its refusal to play up pathos and empathy. These shows situate him historically in a way that makes him seem more essen tial than ever as receiver continuator, and source. All his life he collected vintage postcards, thousands of them. His friends knew about and fed his fever. It's clear from those on view from his collec-Butte, Falls, Oregon; a variety store: workers in painters' out fits; the "White Rose" gas station — that Evans's con-versation with his predecessors was deepened and complicated by his conversation with anonymous image-makers, practicing what he would have called a vernacular style, pro

totypical collectors American stuff. •

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GALLERIES

Hailing from Cayman Brac in the Caribbean, metal sculptor Elon Ebanks is said to be influenced by natural shapes and forms, saying, "You can't beat Mother Nature on shapes." "Elon Ebanks: Heavy Metal" at the Nofufi Garden Gallery features a reception for the artist on Satur day. September 1, at 1 p.m., and con-

tinues through September Find Notufi at 90 C North Coast Highway 101. Regular hours are 10 a.m. to 5 p.m. daily. For more in formation. call 760 635 0556 ENCONTAS:

"The Whimsical World of 1d Abrams: Part Two" opens with a re-ception for the artist on Saturday. September 1, at 4 p.m., at the Santa Vsabel Art Gallery. Abrams is show ing etchings, sketches, sculptures and paintings through Sunday, Oc

Regular gallery hours are 10 a.m. Regular gathers from a de 10 a.m. fo 5 p.m. Wednesday through Sunday. The gallery is found at 30352 High-way 78 (at the junction with Highway 79), 760-765 1676, (SANTA YSABEL)

The Fine Art Group Spectrum has

through Thursday, September 13, at the Highway 101 Artists' Colony (25 E Street). Meet participating artists Donna Butnik, Ruth Dennis, Phyllis Kelly, Barbara Mille, Judianne Stian ion, and Tom Shannon during a re n planned on Sunday, Septen ieption planned on Sunau-ber 2, at 1 p.m. Regular gallery hours are 11 a.m. to 6 p.m. Monday through Saturday and 11 a.m. to 5 p.m. Sunday. 760-632-9074. (INCHITAS)

The Bist Annual Members Show at the Lis Jolla Art Association Callery — boxsting work in a wide varieties of media — continues through Sunday, September 9, Meet participality gartasts during a reception planned on sunday, September 2, at 9 p.m. Re-ular gallery hours are noon to 4-20 pm. daily, Call SSS 4499-3001 for more information, 4A SOLIA

more internation, 6.4 80.00

"Homage to Exceptional Women
in the Arts — Twelve NeedleSulpted Portrat Dolls," by Muriel
Fober are on exhibit during September at the Many Hands Cooperative
Gallers, Fisher's dolls are a product
a grant from the "Thanks Be to
Garadmother Winifred Foundation",
of Wairnscott, New York Meet
Foher — who works in the gallers
ever Wednesda afternoon — after every Wednesday afternoon - at a eception planned in her honor or

Sunday, September 2, at 1 p.m. The gallery is found at 302 Island Avenue, suite 101, 619 557 8303 Hours are 11.30 a.m. to 4 p.m. Sun e.e.m. Wednesday through Saturday

Visions of the North County Coast" by painter and photographer Isabella Breasted may be enjoyed at the San Dicento Art Guild's Offtrack Gallery through September, Ion Breasted for her reception, slated for





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train station, at 510 North Highway 101. Questions? Call 760-942-3636 for information, (ENCINITAS)

"Variegation" is the title for the an-nual art faculty exhibit opening in MiraCosta College's Kruglak Gallery during a reception at 11 a.m. next Thursday, September 6. The exhibit includes ceramics, sculpture, com-puter art, photography, prints, acrylics, mixed media, watercolor, and more. See the show through Thursday, September 27

The gallery is located in the student center; the campus is found at One Barnard Drive. Regular gallers One harmard Drive: Regular gallery hours are 11 a.m. to 2 p.m. Monday through Thursday, with additional hours from 6 to 7,30 p.m. on Duesday and Wednesday. For more details, dial 260-295-6657, (00) ANSON

ART MUSEUMS

California Center for the Arts Mu

artists working in a variety of media.

The first sculptures in the series are those of San Diegan Kenneth Capps. Twenty metal sculptures can be viewed through March of 2002.

They have been sited by the artist and the museum curator around the cer ter and in adjacent Grape Day Park. This is one of the largest displays of Capps's minimalist works.

North Escondido Boulevard: 769 K39-4129, (ESCONDIDO) Mingei International Museum of

Folk Art, coinciding with the artist's 88th birthday, "Eighty-Eight Turn ings - A Retrospective of Bob Stocksdale," features the turned bowls he's known for. Stocksdale be gan turning wood as a hobby on his unity farm, where he made baseball bats, honey dippers, tops, and spin-dles. He turned his first bowl while interned in a camp for conscientious objectors during World War II: since then he's turned more than 10,000

then be's turned more than 10,000 bowls on his lathe. Concurrently, view. 'Kay Seki-machi. An Intimate Eye. 'Wo, ven and Paper Objects, an exhibit of work by this fiber artist (who hap-pens to be Stocksdale swife). Both Sees, conclude on Sunday, Septem-box 33.

ber 25.

Yenun Glevond Designing World Perspective", entiers on the work of the Venura bactors in Venue The exhibition also containing these by contemporary attests and by four Contifort Jatan, as well a vexamples of us and Egyptian pir Roman, Ro

man, and Islamic glass. Art glass by Benjamin Moore, Marvin Lipofsky, and Dale Chihuly, all of whom have worked at the Venini factory, are also included in the show, which closes on Sunday, January 6, 2002

The Mingei is located on the uare 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, Lijuana-based consortium of artist and designers whose work encom-

and designers whose work encour passes fine at a religious problem of the problem of passes fine at a religious passes and dectrons music are gathered in 'Irodale Laberator are gathered in 'Irodale Laberator' Toroida — its same a play on the Spanish work for Bubaratory' and bull—was established in 1995 as a second company of the control of the second passes of the control of the second passes of the control of the design. The exhibit features cover comments, are historical models, whether the control of the control feature carriers as the control of the feature Cardenas Stonica, his work feature Cardenas Stonica, his work featured for the control of the control featured cardenas stonica, his wife Marcelle Conditions at adentes, and other members of the collaborators for the Spanish control of the control of museum shodings. Select passes fine art, architecture, clothing 619 2-84 1001, GONGTONON
Macsian of Contemporary Art, La
Lolla, "Design from X to Z terry Histherg and Nisson Design International," captores the creative activity
of the engineers, modelers, are
sense been, and designers of this San
habition explores the design process
behind the Nissan Xierra, one of the
company best selling ordioles, and
includes preliminars concept
sketches cuttering misk ups. scale destage of communer produkts
certain of a NDL as well as the new design of the 2019 2-72. The shows on

Since the mid 1980s, Los Ange les based photographer and film maker Sharon I ockhart has created a bods of work investigating the ten-sions between the often conflicting desires for dispassionate observation of and emotional connection with he human subject. Sharon Lock hart features approximately 40 p tographs and multiphotograph se-ries, along with the films she's created

tions from the Permanent Collecsince 1994. See the exhibit through tion: The 1970s," on view through Tuesday, September 25, suggests the variety of approaches employed by Monday, September 3. "Skeet McAuley: The Garden of

Skeet McAuley: The Garden oal Golf features a series of large scale panoramic photographs of golf course landsages taken a redirect-designed golf courses in San Diego County: The photographs are said to "dilustrate the diverse golf landscapes of the region." Scout the courses through Monday. September 3. Find the measum at 700 Prospect Street, 858-454-1541, (d.A.OLA) artists in the U.S. during this decade It was a time "dominated by a spirit expanding the definitions of what a work of art could be." Expect to se work by artists regarded as leading figures in the period of the '70s. Find the museum at 1001 Ket-tner Boulevard (at Broadway), di-

Street, SSA-54-34-34. Lux AULE.
Measure of Photographic Arts, a fascination with and fear of water fas-ded the creation of surer damages and the street of the creation of the street of water and mirrors on made figures. "In Cromne Imbodems Beauty of Darkness," on exhibit through Studies, Speember 80, All or impulsed patient above prims. Seen from above and below, the forms of Imboden's water images except variance of Imboden's water images except tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-254-1001. (DOWNTOWN)

reflectivity of that surface A midcareer retrospective span ning more than two decades and seeral continents is offered in "Philipp Scholz Rittermann: Navigating b sign of the 2002 "Z." The show con-cludes on Monday, September 3. Light." All of the work included in the show is said to explore the ele

of radical investigation cer

ceptions and perspectives of the ex-and the camera. View the show through Sunday, October 21.

MODEL Happy UPDATE

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Danielle Farrell

The Gap. We meaning personal

which is compressing to the control of the co

here she was photographes

San Diego Museum of Art, monks

ment of time; the artist is "particularly interested in the conflicting per

sand mundala in the museum's Asian Court a part of the museum's 7sh anniversary celebrations. Three Jamas and one artist from the Nepulee Tupten Choling Monastery are in residence at the museum creating a 3sh- 7ro sand mandala along-side a special installation of a three dimensional 3sh- 7ro mandala of Lineward Peace. This tourting people of the court of sand mandala in the museum's Asiar The closing ceremony and disman tling of the sand mandala takes place on Saturday, September 8. The monks will work every day until then to complete the mandala. The threedimensional mandala will be on view through Sunday, November 11

"1-5 California: Four Decades o Contemporary Art" has been rein stalled for viewing through Monday March 18, 2002. The exhibit survey

stalled for viewing through Monday. March 18, 2022. The edithal survey March 18, 2022. The edithal survey works grouped by media, thematic displays based on a side, historical period or style, and a selection of works from the 1998; by artists, shin have gained national and uternature of the second rotation of Indian ministering partition of the second rotation of Indian ministering partition of the second rotation of Indian ministering partition gathered in Krishna. Lovar and Heno', pask capital second to the second rotation of Indian ministering schied and visit of the second rotation of Indian control of the second rotation of Indian consistence of Krishna sectors of

Timken Museum of Art, the fire nice nearly 300 years ago is cur rently on display. "Luca Carlevanis Views of Venice" brings together paintings from public and private ollections in the U.S. and Euros including eight Carlevariis works and comparative paintings by Gaspar Vanvitelli and Canaletto. The show i Varnettelli and Canaletto. The shows a anchored by Carlevarity's Pacetta at Venice, a large oil on permanent dis-play at the museum. See the show through Finday, August 31. The museum closes for the en-tire month of September. For more information, dial 619–239, 5548. 604,000 Page.









Deaf, Blind, and Hating Bacon

"She's still my mother, even if she testified against me.'

ver do a Word Seek puzzle? Rows of letters
form a square, with sometimes 10 or even 15
letters per. Your assignment, should you
choose to accept find up to 25 words in the square. Problem is, only some words move from left to

right. Others are upside-down, backwards, on diagonals, or, up-stream, backwards on diagonals. At first the puzzle looks chaotic. After a while, like chaos theory, it begins to cohere, as words materialize from the mess. Every morning Claire wakes up and finds a

stack of Word Seek puzzle books on the nightstand. "I love search-a-word puzzles," she says, "don't ?" She can't remember. Nor can she recall any-thing else. A while ago, her brain "zorched." She has psychogenic amnesia. Sleep erases whatever has psychogenic amnesia. Sleep erases whatever she learned the day before, and she can't recall whether the chronically cheerful guy, dotting on her, is her husband; or if the disgruntled, dyslexic teen is her son. They say so. But Claire's become such a tabula rass, the world looks like a vast Word Seek puzzle, and her pencil tip just broke. Alice tumbles into Wonderland. Claire awakes.

afresh each day, in Dysfunctionville, Everyone else, however, wishes they had her condition. Ev-eryone: not just the limping dude in the ski mask - deaf in one ear, blind in one eye, with an aversion to bacon - who confesses, out of the blue, "She's still my mother, even if she tes-tified against me." Claims he's Claire's brother, come to rescue her from her smiling husband. And after two minutes with Richard, the "hus-band," you'd swear he doth sunbeam too much. What about Millet? Passive

REVIEW as a clam, but his hand-puppet rages like Ahab. And is Heidi-the-Cop a cop? At one point, amid major befuddlement, Claire shouts,

"Will someone tell me the truth?" Her mother, Gertie, steps forward and holds forth. But Gertie had a stroke and now speaks "stroke-talk" (she calls breakfast "foss-brake," for example, and says "incomeplay" for "come in please"). Gertie's gar-bled explanation puts Claire on the threshold of understanding, then rips away the welcome mat.

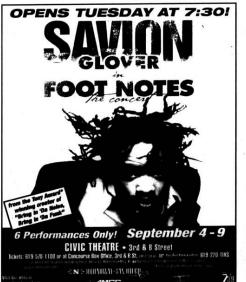
In the 1980s Larry Shue's plays The Foreigner in the 1900 Larry Stude's pays The Foreigner and The Nerd ran in almost every American the-ater. David Lindsay-Abaire may be the new decade's Larry Shue. His fuddy meers, and more recent Kimberly Akimbo, are getting produced everywhere. Each begins with a rare medical con-dition. For Claire it's psychogenic amnesia, for Kimberly it's progeria, which makes her age four times faster than normal. In both plays, a character remarks, "Let's be normal, okay?" And in each, the playwright shakes up notions of normaley, since the medically "abnormal" person



Fuddy meers, by David Lindsar-Abaire
North Coast Reportory Theatre, Lomas Santa Fe Plaza, Solana Beach
Directed by Seam Murray; cast R.B. Merer, Dan Gruber, Thomas Willoe Fones, Ion-Paul Baumer, Sandra
Ellia-Top, Jerry Lee, Jessa Watson, scenic design, Marty Burnett, costumes, Shulamit Nelson, lighting, Karm Filsan

Playing through September 23; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

The Boyr in the Band, by Mart Enroley
Divendinanty Theatre, 455 Birk Bodiward, San (Dogo
Divendinanty Theatre, 455 Birk Bodiward, San (Dogo
Divendinanty Theatre, 455 Birk Bodiward, Borreson, Robert Borzych, David McBons, seens desgn.
Sandra, Angel D'Agostino Wilmark, Kirk Bodiw, Jon Levroson, Robert Borzych, David McBons, seens desgn.
David Weiner; Ighting, Chris Ryme; custame, Carey Inhinstin, charegorphy, Scott Verst
Playing through September 27; Throdish Industy Standidy at 800 pm. Stunday at 700 p.m.





the sanest of the bunch.

Both plays ask, "Can people change?" Can a man who "robbed houses and resisted arrest" become a "normal" family guy? Or, can the reverse also be true? In fuddy and Kimberly which, in hindsight looks like a rewrite of fuddy — the playocates. Can people change? He hasn't a clue. He'd rather write a warped, entertaining show, which he does well, than face the questions it raises

The play's title is kid-speak Repertory Theatre, Marty Bur nett's set replicates that look. Where one might expect a square or rectangle — for a win dow, say - Burnett's not zigzags and diagonals. The melange of crazy angles also resembles a completed Word Seek puzzle. Director Sean Murray's a

sembled assess as Dan Graber om Jekell to Hyde, and back, like a spinning com, Sandra El lis Trov makes stroke speaking Gertie a hoot — like e-mail in the wrong format - while also showing the frustration behind ommunications And K.B. Mercer is touching as Claire, each morning to a bad dream.

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Manuel Fernandes, Michael Douelas Hus omel in The Boys in the Band

It's happening again; 2001 is rife with some of the finest in-

dividual performances in years.

Diversionary Theatre's home

to another: Michael Douglas

Hummel as the self-loathing, polarized Michael in Mart

Crowley's Boys in the Band.

Michael is giving a birthday party for his best friend, Harold.

Michael's on an upswing. He

quit smoking and drinking, the latter because alcohol uncages a monster. Michael is gay. As

are all but one of the men at his

party. The "outsider," who would be an "insider" in most

of 1968 America, is Alan, a col-

among other things, prompts Michael to drink. Soon Michael

starts "turning" - Harold's

phrase - becoming shadows

lege friend. Alan's presen-

character's a viper, they aren't. Michael Douglas Hummel does the opposite. In a masterful progression, he puts Michael n an elevator, descending from the penthouse. When Michael reaches the basement, Hummel keeps going.

Volumes have been written about The Boys in the Band, "the play that started it all": the first out of the closet" gay drama. how it's dated the stereotyped characters, the low-self-esteem image, etc. It had such an impact that some pundits, eager to elevate their own status, tried to shoot it down. At Diver-sionary Theatre, director Tim Irving sidesteps opinions - and the play's traps — and treats the 33-year-old script as a period piece, a sad/savage/funny por trait of gay individuals in the summer of 1968

might want to temper it: clue the audience that, although the

swings of an evening that doesn' go according to plan. And with some of his, and Diversionary's, best work to date, so has Irving. Sharp detail - hair creeping past short, vicuna v-necks; mu-sic by Donovan — and strong ensemble acting create a vivid sense of life lived in real time The production also evokes an era, the "liberated" '60s, when many Americans never felt free, even behind closed doors.

oith history, and the songs gair

striking resonance in this context

Director Meads has a genuine flai

for the format, and Eggington's a

of three or four). Talent runs a

through the cast, especially Tracy Hughes, who turns every assign-ment, from: Blues in the Night" to

Waterman's excellent costumes— from pseudo-Edwardian finery, to flapper, to Dust Bowl, to dark '90s

mortuary chic — sweep through the history of 20th-century fashion. Led by pianist Don LeMaster, the seven-piece back up band propels the nicely paced, intertaining, and sur-

ngly por mant evening forward Worth a try.

THEATER LISTINGS

Theater listings and commentary are by left Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last minute changes and to impure about ticket availability. Many theaters offer discounts to students, semor citizens, and the military. Ask at the box office.

For three weeks only, 6th € Penn stages 1 m West's drama about the

THE RESEARCH SATURDAY AS A DISPLAY SUN.

or 12 straight summers, the Lamb's fasces Theatre has show, used one of its productions at the Lyceum reative team. Kerry Meads and American Rhythm. Each combines songs - or song bytes, actually

group of harmonizers - but falls fla with pseudo drama. Like the Plaid (and their clones in Triple Espresso the sisters complain: they can't sins the saters complain: they can't sing, anymore, then sing great (especially Duffy's 'Until the Real Thing Comes Along' and Ward Land's 'Stormy Weather'). Everything gets trumped up then toosed awey. The result is a musual nevue with filler. The saters are eighers (if varianging how little well are about them, almost as if their music happened by fait; you sant to find out what the musical dish'r field bank. Along the control of the sater are some control of the sater are some control of the sater and the sater are some control of the sater are sater are some control of the sater are sater a rangements are always fresh and in sting (she can stitch one song o ment, from: Blues in the Night* to Tina Turner, into a show stopper, and Tom Sephenson as the genial narrator. New comes to this sersion perform as 'fixom for the role: Sandy Campbell's singing of 'I'll Be Seeing You' is a kleenes-grabber and Michael Dalagri's versatility arrazes. Another huge plus: Jeanne Reith Waterman's excellent costumes manipulation.
OLD GLOBE THEATRE, SIMON EDISON

CENTRE FOR THE PERFORMING ARTS. THROUGH SEPTEMBER 1: THURSDAY THROUGH SATURDAY AT 8:00 P.M MATINEE SATURDAY AT 2:00 P.M.

The Boys in the Band

Reviewed this issue. DIVERSIONARY THEATRE, THROUGH SATURDAY AT 8:00 P.M. SUNDAY A 7.00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Camelot Christian Community Theater stages better and Loewe's missial about Arthus, Guenevere, Sir Lancelot, and the rise and fall of the Round Table MT HERNAMISOTHEATER THROUGH SATURDAY AT B DO P M

Chalk It Up to Murder

Did Butch Spikehorn kill Hank An derson, as people have long be lieved, or was it someone else SHIRLEY'S KITCHEN, 7868 EL CAIDN BOULEVARD, LA MESA, OPEN ENDES RUN: SATURDAY AT 7:00 P.M. FOR IN FORMATION CALL 619 561 8673

A Chorus Line

Starlight Musical Theatre con-cludes its summer season with the al. Jack Tygett and Joyce Schu-nacher codirected. ARLIGHT BOWL THROUGH SEPTEM

Comedy Codependent The Improv comedy troupe per forms the first Friday of every oth at the Creativity Centre in

month at the Creativity Centre in Normal Heights.

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Death Rides the Stag

Death Rides the Stage HIT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texa 'You survived a stampede, Lucy Tyler is looking for your under-wear, and there's a dead body in the next rough. the next room."
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HOULEVARD, LA MESA, OPENENDED
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are Noir presents the "dramatiplay with music "about New York's
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Fritz Blitz of New Plays by

Pritz Bitz of New Plays by California Playvrights. For its eighth annual Festival, the Fritz Floater presents Humphry Nevaula, by Tom Swimm, and Twenty Nine, by Anne Marie Torasson. SUSH COMMONT SPACE AT THE RUN CARNATION PROJECT, THROUGH SEPTEM REE 15. THERSIENT MERGORIES ASSURED. BER 15; THURSDAY THROUGH SATURDA AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR TIMES OF SPECIFIC PLAYS, CALL THE FRITZ AT 619-2337505

fuddy meers

Reviewed this issue. NORTH COAST REPERTORY THEATRE HROUGH SEPTEMBER 23; THURSDA HROUGH SATURDAY AT 8 00 P.M. SUN DAY AT 7:00 P.M. MATINEE SUNDAY AT 200 P.M.

Jason Mershon's musical comed takes us to rock and roll heaven where "all those lived fast, died oung music greats have entered the pearly gates.

ABRILLO DINNER THEATRE, 2901 NIMITZ BOULEVARD (AT ROSECRANS, IN THE DUALITY INN), POINT LOMA, OPEN ENDED RUN; FRIDAY AND SATURDAY, DINNER AT DO P.M., CURTAIN AT B.15 P.M. FOR IN FORMATION CALL 619-523-5656

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25th Anniversary Party Dillstar Productions presents a se Italian Wedding. (Note: the show plays one Friday a month. CULY THEATRE, 338 WEST SEVENTH DOWNTOWN, OPEN-ENDED RUN, FRIDA AT 7:30 P.M. FOR INFORMATION CALL

The Laramie Projec ard hitched a ride with Aaron Mck inney and Russell Henderson. On a back road overlooking Laramic. Wyoming, they tied Shepard to fence, his arms outstretched like a crucifix, and pummeled him. He died five days later. Shepard was our his murder a hate crime. Texto this fillithest article, trous, it is come to con-take and to the trough but on the bate, and how it rippled through, and beyond. Wyoming, What energy is the reverse, like a photographs rega-tive, of Cher Paris, Philad voice wide work of the Paris of the Paris of the work of the Paris of the work of the Paris of the work of the Paris of the state of the Paris of the state of the Paris of the state of state Theater's excellent oral history for ensemble efforts I've ever seen. She ard's death "defined Laramie by an accident," forcing people to reexant ine beliefs and values. The project's most effective at recreating that tur moil. Also, by resisting closure of a discussion, about bate and th land of the free, that began on a back road in Laramie in 1998.

Critic's pick. LA JOLLA PLAYHOUSE, THROUGH SEPTEMBER 2, THURSDAY THROUGH SATURDAY AT 8:00 P M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P M.

National Comedy Theatre
ComedySportz changed its name, but
its methods (and madness) remain
the same. Improvisational comedy,
making up funny stuff on the spot, is
difficult enough. Years ago, however,
kethi Johnstone thought if d be more
exciting if done competitively. He got
the idea from pro-wretling ("where

the idea from pro wrestling ("when Terrible Turks mangled defrocked Priests, while mums and dads yelled

insults and grannies waved their handbags"). National Cornedy The atre, an offshoot of Johnstone's Th

atreSports (artistic director Gary

Kramer says the two compare life "rugby and American football"), re sembles an athletic event more than

an improv. Teams wear unit

and compete on ActroTurf. The

from the audience, they played

"Emotional Sympathy," "Shake

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speare," "Blind Line," and "Freeze

Tag," with judges awarding points to the best scenes. Klunkers and groan-

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night I caught the show, three San

Diego comedians played a "challeng

match" against players from the Sar

Into the Woods The Moonlight Amp

ents the 1988 Tony to and winner that asks, "What happethey lived happily eve-Kathy Brombacher discised, with choreography by Lee Martino. MOONLIGHT AMPHITHEATE THROUGH SUNDAY AT 8:00 P.M.

dating, and marriage." It starts with youth and ends with old age, moving from the cusp of despair (song called "Single Man Drought"), to a mar-

riage ("Wedding Vows" to senio

ographed with seamles» fluidity by Javier Velasco and backed up by the odd but effective combination of pi

odd but effective combination of gi-anon and volin, the San Diego Rys-version is a light-hearted albeit lightweight, crowd pleaser (they should move the shore (they should move the shows better of the Lycum Space, and ton it all summer! Most of the show's 18 vi-gorites are general. I can relate to that soft, and the characters are little Logging behind or too far abread, of low's eight ball:Some or the show's most interesting moments can.

most interesting moments cut against the norm, as when Deborah Van Valkenburgh crosses a country

ditty in three-quarter time. "Always a

ain't such a bad thing. Through quiet insistence, expressing ho talents without fanfare, Steve Cunderson

has become a local headliner. He

doesn't have manguer looks, ever

ears a scruffy heard for the show

but can convince you core person he play is real. This includes a sensi-tivity challenged stud. "Whe? Cause I'm a Guy"), a father accepting his child stinguage, and a scin-flexing. San Quentin convict determined to

San Quentin convict descrimined show a hesitant couple that marri-son't a life sentence. (Note: due to popular demand, the Rep has ex-tended the show's run. Worth a try.

SAN DIEGO REPERTORY 1- EATE

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ingles meeting at a funeral ("I Can live With That"). Directed with flare

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erney with clipping shears. Who dunit? Up to this point the cast — performing as if on second base, un-miked, at Qualcomm Stadium — overkills every word, gesture, and

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joke. Then in a volte face, 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 be-tween cast and audience. During the interrogation the actors become re-actors. They ad-lib and trounce heck-ter. Althousle means at libra point. lers. Although many 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. Shee Madness began in 1978. Along with physical comedy and malaprops character gets labeled a "genital liar"); the play derives humor from topical and local references. Several topica references need updating (when was the last time you equated Sandy Dun-can with Wheat Thins?). The show bills itself as mindless fun. Much of it is, and no more. But some local refe ences — negative remarks about Lakeside and Paradise Hills, for ex-

THEATRE IN OLD TOWN, OPEN-ENDED 8 00 P.M. SUNDAY AT 7:00 P.M. SATUR DAY AND SUNDAY AT 5:00 P.M.

Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding vows on their 25th anniver-sary? Hey, call me daft, but do they even like each other? And who in-vited Brenda Socrates, cosmetics mound and Petals's worst enemy (or mogul and Petals's worst enemy is she?), to the festivities? And Ba and Petals's strange son and his pa Maricella...what is that all about? Not to mention Joffrey and Sperus. behive-bouffanted event-coordinators (Petals likes theme events, like "Grief: A Funeral"). Turns out these folk aren't just ten kinds of whacko. The phones are down, a storm's ou side, and they're suspects in a multi ple homicide. Each has enough motivation to make you question no who — but who didn't — dunnit Mystery Cafe Dinner Theatre's lates has a relatively loose script and a cast adept at comedy and zinging ad libs. James Pascarella, one of the funniest James Pascarella, one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Think you're witty' This guy's all-pro). Her hair an orangish red not found in nature — maybe on Mars — Diane Thrasher's a scream

he didn't yearn to control. Gerry MacKinnon, William Fredrick.

MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Tal-ent") keep the show rolling, even when the script lulls. Worth a try. MYSTERY CAFE, OPEN ENDED RUN; FRI DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619 544 1600

6 RMS RIV VU The Mira Mesa Theatre Guild pre-sents Bob Randall's comedy about a river-view apartment for rent and trapped prospective tenants. MIRA MESA THEATRE GUILD, THROUGH AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Sopranos' Last Supper Dillstar Productions presents a evening with the notorious Baritone family: "gambling, dinner, dancing, and good old mobster fun." CULY THEATRE. 338 SEVENTH AVENUE. OWNTOWN, OPENENDED RUN; FRIDA AT 7:30 P.M. NOTE: THE SHOW PLAYS TWO FRIDAYS INFO MONTH FOR INFO MATION CALL BOO 944 JOE

Stepping Out Full Circle Theatre Company pre ents Richard Harris's comed about "a talent-challenged tap dance class of social misfits." Walt Stewart directed PARKER AUDITORIUM 750 NAUTIUS STREET LA JOLLA, THROUGH SEPTEM BER 9 FRIDAY AND SATURDAY AT

8:00 P.M. WATINEE SUNDAY AT 2:00 P.M.

Taming of the Shrew The Coronado Playhouse's fifth annual Free Outdoor Shakespeare Festival presents the Bard's comed about wiving in Padua. Keith A. CORONADO MAYHOUSE, THROUGH SEPTEMBER 2: FRIDAY THROUGH SUN DAY AT 8:30 P.M.

Tarantara! Tarantara! The music's great. It's by Arthur Sey-mour Sullivan. The lyrics, by William Schwenck Gilbert, are comis genius. And Lamb's Players perform both with skill, color, and panache. Tarantara - the title comes from a song in *Pirates of Penzance*) begins a a brick-walled rehearsal hall. Through a long flashback, it tells the story of Gilbert and Sullivan, their collaborations, highs and down The format enables Lamb's to stag

pic (1871) to The Graud Dake 11896)— and premit Ineame Reid to produce D'Oyly Care quality cos-numes. The cast, del by David Gochran Heath, as the curmadgron Glebert, and Doren Elias, as the obs-quious Sullivans, so quie strong (es-pecially folsh relbams, born to do "patter" songs, in a number of rides I The music and bries are rich, but the boods, by Ian Taylor, is shallow G&5 bicker, mostly, with their producer, Richard D'Oyly Carte, and each other. Even with glob of expositions. other. Even with gobs of expowe never get near G. nor S. (just a re-hash of the basic attributes, but little depth, or how possibly the greatest musical collaboration team of all' time functioned together). Backed by indefatigable Cris O'Bryon on piano,

LAMB'S PLAYERS THEATRE, THROUGH SEPTEMBER 23: TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SATÜRDAY A' 4:30 P.M. AND SUNDAY AT 2:00 P.M.

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making up a funny scene as you go
along, is tough enough. Add competitive scene-making, with the audience awarding points to the winning team. Purists might balk at the sness of comp Theatresports' "game show" is a hoot. The 90-minute evening use various formats. The show I caught had "Team Sports" — two pairs of players competed, taking sugges-tions from the audience; and "Go rilla Theatre" — five "directors" in rilla Theatre — five "directors" in vented sense, using the other four as actors. The winner got a banana the loser a "forfeit." Some attempt went nowhere (1 repeat improv is tought. I did it in my, as hindsight reveals, callow youth). Others mad amazing twists and turns. The group is talented enough (and know when to blackout best) to make the hits more frequent than make the hits more frequent than the misses. Their guru, Keith John

brilliant books (Impro) I've eve read about making theater. And they put his pearls to good use. Their motto: "Remember, when it's

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Triple Espresso: A Highly Caffeinated Comedy Hugh Butternutt's done his loung 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 high plays '70s tunes on the pi ino. He and his companions, here o celebrate Hugh's anniversar not stuck in the '70s. The trio used

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to 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 their Lace searing issues from their mediocre pasts. A formulaic story line? Yep. Straight from Forever Plant. There's also the Forever Plant

quit frumping up the pseudo-drama and get on with this highly (Note: the original cast members have been replaced).

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"It was Sunday

afternoon, and I was painting my house when the ell phone rang," says Teddy

the inside track

Winston's and Blind Melons "The guy introduced himself as Bill Crooks from Barenaked Ladies. He said they were playing Coors Amphitheater tomorrow |Monday| night and had tonight off. They were looking for a club where they

Wigler told Crooks he might be able to squeeze them into Blind Melon's Then Wigler called the band that was booked that night, Ninth Strangers, and asked if Barenaked Ladies could use

We'll be there at 9:30. When he said, 'The Barenaked Ladies were coming in', what he was not saving was. 'It's really just the keyboard player and some members of the road crew."

It was not until almost 11 p.m. that some guys finally got onstage. A large man with black hair (who I later learned was Crooks) said. 'Hi. We aren't anybody: nobody knows us, but we're gonna have some fun. Is that okay with you?

Then, horror of all

their gear and play an hour set before they went on. Ninth Strangers agreed. "In hindsight," says Wieler, "I realized that

everything Crooks said was ambiguous.... He didn't say,

said. 'I'm from Barenaked

gonna play at 9:30'; he said,

blues covers.

I asked their sound man me it was the quitar Ladies, the video crew chie 'I'm in Barenaked Ladies,' He (Crooks), the keyboardist

Kevin Hearn and a local blues man (Curtis Salgado). When the

got offstage, I approached



booking agent and told him that Barenaked Ladies were going to play here tonight Instead we get Barenaked 'I don't know anything

about a phone call." Shortly after, the guitar player approached me. "I'm Bill Crooks...1 just want to get this straight. We meant no harm. It's all in

"Maybe," I responded, but you told Teddy Barenaked Ladies was going to be here."
"We never said Barenaked

Ladies was coming in," Crooks said, "When I called

horrors, they started playing Teddy, he was painting his house. I guess he inhaled too many fumes.

"Well, Teddy also said you said you were going to be here at 9:30," I added. "You didn't go on until 11:00...

let you use their equipment

didn't get on until after midnight. Gladstone, the singer

said that it wasn't an entirely negative experience. "They brought people in

that would not normally have

Sunday night; people take off early, you know?" "They treated us like they

were rock stars," says Willow

Levitan, a Barenaked Ladie

fan, "They made us wait for

seen us. And I will say this. we did make more money than ever before. But...it was

from the Ninth Strangers

Mustang Sally." - Ed Decker

"All I hear is that the producers are sick of the chicks."

over an hour and after all

not agree to rearrange my

night to watch them play

that we got 'Mustang Sally'! There's a problem there. I did

Lisa Sanders was one of the singer/songwriters buoyed by the pro-female sentiment that followed Sarah McLachlan's Lilith Fair three years ago. Nov wide anti-female backlash that has impacted the San Diego Street Scene. "In the past years

they've had Joan Osborne. Joan Armatrading, and Chaka Kahn," said Sanders This year out of 120 acts total En Vogue Susan McKeown, Terry Nunn (Berlin), and Martha Davis (the Motels) are the only national female artists mported for the three-day event. Out of a dozen or so local artists. Eve Selis is the only female with a Street

Scene gig. "Where is Lisa Sanders or Randi Driscoll^a asks music writer loann D. Ball, who contributes to SLAMM and

the San Diego Community Newspaper group. Ball also wonders why Tracy Niles, Candve Kane, Sue Palmer Ren Zenner, and Joy Eden Harrison were shut out. "Somehow there's a

disconnect between female artists and those who organized this year's Street Scene," said Ball

"We went after a number of female artists, but many just weren't available," said



SANDERS SAYS PRODUCER

Trish Keefer of Rob Haves Productions, which produce Street Scene, Hagey himself

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confirms he tried to book Ani Difranco, Bonnie Raitt, Anderson, Nelly Furtado, and Alicia Keys but that their touring schedules and other commitments didn't allow them to join the lineup.

Hagey has branched out musically, bringing Latin, African, hip-hop, and electronica artists into Street Scene 2001, "This is an incredible, diverse Street Scene lineup — with the exception of female artist representation," Ball notes.
"Even if the national artists weren't available, what about the locals?"

Hagey said he approached Kane, but she was out of town. "I have no agenda," said Hagey. "We felt we got

the strongest acts available." "The inclusion of more female artists would have made the Street Scene lineup even stronger," says Ball. "Let's hope it happens next

year." The San Diego Street Scene is September 7, 8, and 9 downtown.

says Candye Kane. "It's not just the Street Scene, it's the San Diego Music Awards

me when I ask what she thinks about the dearth of female per-formers at Street Scene.

Besides Jewel, Candve Kane is prob-ably the most recognized San

Diego-based female singer. The bawdy burlesque diva has released five albums. This year she appears at more than 50 international dates at festivals and clubs from Budapest, Hungary, to Rauma, Finland.

She notes that though Street Scene does have a few women in its lineup, the music awards, set for October 9 at Humphrey's, have no women listed as performers. "We didn't book anybody

based on race or creed or gender," said Kevin Hellman, executive director of the awards. "We booked artists that accomplished things over the course of the past year. We asked lewel to play, but she wasn't available."

Kane, who has performed in past San Diego Music Awards shows, is reluctant to be critical. "As you know the |San Diego music| scene is

MIXES and Mike Winter Presents

too small of a pool. I think it's more of a social problem than a local one. Girls tend to lose interest in music when

being passive and watching

boys play than to play music

themselves. That's why you see so many mediocre guys

nterest, then the boys would

have a lot more musicians to compete with. Who can

performing when they have

to compete with Britney Spears. If that is the litmus

test, there are only so many

women who can look like

Lack of venues drove

house on ten acres in

Fallbrook so they could

throw their own house

the bands Sic Waiting and Purim to rent a 100-year-old

playing. If girls hadn't lost

blame women for not

many people. About 100. The cops came, but we were done by the time they came The econd time we had two bands and 250 people." Stinson said he didn't

says the band's singer/gui-tarist Jared Stinson, 20. "A

few weeks later we threw our

first show. There weren't too

dare put out any flyers for the third show in July "You're asking for ouble if you do that.

But Stinson says word mouth did the trick "We expected 200 people, but we got 450.

He admits the party was five times, and each time they got a little more pissed

They said every single neighbor called up to our Orange County landlord. Stinson said sheriff's deputies contacted the landlord, who evicted his

tenants.

"We got the place May 1." Darrin DiMichele said the

Stinson said the days of the rock 'n' roll house parties are over. "When I was growing up it seemed like

.... We thought a house out on ten acres would be okay, but even then it didn't work A lot of the people who went will remember these parties as one of the best times in their lives, so far. I loved to meet all these new people and Sic Waiting drummer

Fallbrook deputies were harsh but reasonable. "They threatened to make arrests days, they are so confrontational." and confiscate our equip ment. The man took our [keg] tap and threw it in the woods. We found it a week

later. It was the only way the

thought they could stop the party. But there were people

there who could find a way to

Soulcracker was recent the runner-up of VH1's Bands on the Run. Dallas's Flickerstick won the reality

"It started ouf pretty hairy," explained Hamel. "We left El Paso at 2:30 a.m and at about four, we came up to the border patrol checkpoint. The agent said, You guys don't have any drugs in the car, do you? We have a drug dog here, so if you have anything, tell us now.' So Beastie turns around and yells to everyor in the van, 'Hey guys, these cops are saying if any of us have any drugs, they're going "That was the moment

the agent told the driver [Reed Stewart, road manager to pull the vehicle into secondary inspection and for everyone to get out of the

"The agent said, 'Look, I don't care about personal use but if you guys are carrying a lot of drugs, you're going to iail. So if you tell me righ now what you have, and if it's only for personal use, we're not going to do anything."
"We said we don't have

anything, so they brought ou the drug-sniffing dog. They open the side door, and the dog leaped in and started

Di Jef Skot

Atien Tom



with a straw. Sic Waiting appears Sep-Sic Watting of 1-tember 14 at the Epicentre. — Ken Leighton

"We were really worried how Texas

was going to receive us," said Soulcracker drummer Bob Hamel, from a cell phone in the band van as the band headed out of Texas toward Louisiana, "We've had a lot

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maniac. When he began tearing wildly at the back where all our luggage was my heart just sank

So this big fat agent starts rummaging through everything with a flashlight in his mouth. He's going through our bags, and under the seats, and this other guy comes up and says, 'We know there is something in there— this whole van smells like weed. Are you guys bringing stuff - 1 don't care about personal use. And we were, like, 'No, no, we don't do that. We're just musicians, not drug dealers. We're

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touring the country.'
"There were actually a couple of Border Patrol nts that were being cool to us. They were saying, 'You guys are a band? What kind of music do you play?

'We told them we were on VH1 and that we have a country song. [One of them said. 'You should stick to playing country, I don't like that rock and roll stuff.' And all the while they're saying

to remove our shoes and our socks, empty searching, the big fat gent comes out of the van with a small [pipe] bowl in his hand. He screamed, 'What's this?' You guys are in big trouble now! I said, 'I thought you didn't care about personal

this, they're telling u

Despite finding a pipe, the

agents didn't find any drugs,

so they released the band. "My dad used to be a customs agent at the border said Hamel. "They can strip search you, they can do anything they want.... The weird thing was, we have this huge trailer, and they never looked in there for Mexican

AUSTIN JOLTS ESCONDIDO

r drugs. Why didn't they put

the dog in there? If we were

drug dealers, isn't there a

chance we would have stashed it in the trailer? I

don't get it."

featured local bands and DIs six nights a week. I was standing in line at a restaurant, and I overheard cops say they had surveillance cameras pointed at the Library from upstairs across the street.... Some nights there would be six to seven cops on bicycles patrolling around my building

"There were

rumors...that I was satanis There were flyers that I was

group. "Chris Austin recalls the four months in 1998 that he ran an all-ages nightspot in Escondido. The Library

the head of a neo-Nazi

Austin, 34, said he dropped more than \$10,000 to get the Library up and

"I quit when I got afraid the city and the police department might frame But Austin is back in

business, booking bands at Jolt'n Joe's in Escondido. He said cops haven't bothered

him since he's at an establishment that serves booze. He says city like to relate: A LOT MORE THAN

overnments prefer bars There is no money to be made [for city coffers] if alcohol isn't served." - Ken Leighton

CD review: The Dorados, Fishin' Train Mahi Mahi Records 695067 144727

"All fish music. All the time." That's the first piece o' news to greet you at www.dorados.com, "home of the world's greatest fishin' band." How many other bands would even dream of claiming such an etc? Fishin' Train is the Dorados' THIRD fish-

related CD. Which is kinda like if k.d. lang went and did three cigarette-song albs. More than a tad excessive ch?, but the road to heaven (or izzit hell?) is PAVED with excess, I've heard. Hey! Any fish'll bite if

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you got good bait, and here's a little somethin' I would

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Diddley-inflected "Middle of the Week" is good escapist shit, and the populist "Everyday Heroes' will make you fucking cry. Hey hey!

- Richard Meltzer

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- Ed Decker

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didn't think I'd get this carried away with toy piano," says Scott Paulson, standing next to his pile of pianos. "I didn't think I'd give solo performances on toy pianos at...night clubs...and music convention

Paulson performs with pianis Linda Kernohan as the Geisel Li brary Toy Piano Duo. They have appeared on ABC's World News DAVI
Tonight and the PBS television program California's Gold, and they have been profiled
by the Los Angeles Times.

Paulson recently gigged with the Rabbinical School Dropouts at L.A.'s Knitting Factory on an upright no bigger than a toaster oven.

"They asked me to be in the band.... I'm an of-

ficial member now. I use a Jewish stage name, Scott Paul Levine, as a show of solidarity." Mr. Paulson discovered toy piano late in life (he

is 42). A classically trained oboist, Paulson did not is 42). A classically trained oboist, Paulson did not own or even play on a toy piano as a child, al-though he admits, "The first time I saw one was in a store. I was in the fourth grade. It was red, and I wanted it, but I thought, 'I'm too old for

Because of Paulson's efforts, the music room at U(SD's Geisel Library — named for the author of The Cat in the Hat ("Dr. Seuss" was Geisel's pen of the Cat in the rtait (Dr. Seuss was desset spen name) — has 50 toy pianos on display, some an-tique but all playable. Paulson works a day job as a library assistant. He is quick to point out that the toy piano project would not have happened without the support of his boss, Peter Mueller ("He's been my biggest supporter, God bless him"). "The reason why I have so many," he explains,

is that I'm looking for compatible pianos, and is that I'm looking for compatible pianos...and I want composers who visit me to have a choice in instruments for the piece that they write." About the 50 pianos that he owns, Paulson says, "I prob-ably won't keep all the instruments. I can already

tell which ones I prefer to use."
Six composers have written scores for Paulson's Short Attention Span Chamber Music Series. "It's very parking-meter-friendly," he says.

He's not kidding. Paulson entertains a lunchtime gathering of professors, students, and passersby in the library basement — but for only 15 minutes. It's a monthly event. And if anyone has a toy piano story to share, the e-mail address

spaulson@ucsd.edu

is spaulsonewicsa.eau.

Today Paulson begins by playing a couple of numbers on English horn, a reed instrument with a melancholy sound. Next Paulson and Kernohan pass out party clickers, plastic birdcalls, and nose

DAVE GOOD blow through your nose." In mo-ments, the glass-and-concrete walls ound with nasal flutings. Paulson and Ker-

"When the Swallows Come Back to Capistrano."
"It wasn't my goal to be taken seriously," Mr.
Paulson reflects after the mini-concert.

"But I'm not trying to be funny either," he e-

mails later. "People are afraid of new music, but there's no way you can be afraid of a toy piano." Scott Paulson played oboe with the Bangor Symphony in Maine before moving to San Diego symphony in Maine before moving to San Diego three years ago. In addition to taking side work as an oboist and working at the library, Paulson plays the clock tower chimes daily. The chimes, or carillon, is on the roof of the library. Paulson says of student requests (which he plays), the most pop-ular is "Stairway to Heaven." Paulson's piano addiction started a couple of

years ago when, on a whim, he replaced the liyears ago when, on a wnim, he replaced the li-brary's service bell with a legless blue toy piano. He posted a sign that read "Play on Piano for Service." "They went crazy. People played at length."

lanice Kelsh is the founder and executive director of the Miniature Piano Enthusiast Club. She counts a membership of 60 to 100 collectors, including "teachers, performers, dollhouse collectors, and Liberace and Barry Manilow fans. She says, worldwide, collectors probably number into the thousands.

"There are some pianos," she e-mails me, "that can be considered valuable collectibles. You have the old Schoenhuts manufactured by the original company in Philadelphia in 1865. Then there are the Bliss [brand] pianos...and then you have the older tin toy pianos. Some antique shops price

order tin toy pianos. Some antique snops price them right out of sight."

Toy pianos sound nothing like their full-size cousins. "They don't always match in terms of pitch," says Kernohan, a grad student and pianist. She explains that inside the toy piano, rather than

the conventional taut wires found inside a real piano, sound is made when a ham-mer strikes a metal bar, plate, mer strikes a metal bar, plate, or sometimes a large wire. As such, she says toy pianos are not tunable. "They just stay the way they are," she says. "Charmingly out of tune." She tells me that the first time she played she felt "like I was channeling Schroeder are compatine."

or something."

"Toy pianos are techni-cally in one key," Paulson says, "I have one that has only four keys, four notes that are an arpeggio of G major. Some toy pianos...are in the key of " he says, but those with real functioning black keys on some models, the black keys are merely painted on the white keys) "can play a

song in any key."

About his own composi-tions, Paulson says, "Whatever notes work on it are the notes that I use. Whatever notes are odd on it in some special way, like, they speak louder or ring longer all by them-selves, somehow are utilized in their own special way."

The first serious music in volving toy piano ("Suite for Toy Piano") was written by John Cage in 1948.

"It's very pretty, actually," says Paulson. "It only uses nine consecutive white notes. It was written for a modern ballet piece for Merce Cunningham."

Paulson has invited several local composers to create new original works for toy piano. "No one has turned me

composer to try out all my toy pianos."

Paulson says that he also provides suggestions. "With Linda Kernohan, I asked her to write a piece for toy piano, three hands; for Michael Friedman, I asked him to write a concerto for toy piano and Klezmer band for Dia Silverstein, I

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asked her to write a piece for toy piano and bari-

Recently, at a local thrift shop, I spot a tiny recenity, at a local thrift shop, I spot a tiny gentlemanly grand piano, complete with a stool. I call Paulson.

"A Kleinway," he says. "That's the one brand name that I don't have. I'll be right over."



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Jazz Ink

"He's caught in splendid form before the setting in of the gradual, gentle, apparently painless decline that saw his music lose its edge."

ast week I discussed the British poet and jazz pianist Roy Fisher and the recent Mosaic offering of piano sessions from 1950 and 1951 by a host of musicians playing in

styles that range from traditional to swing to modern It was my clever idea to send the seven CD set to Fisher in the midlands of England in the hopes it would get a rise out of him. It most assuredly did. The following are some of his impressions Bear in mind that you're enjoying a real insider's take on this music, an insider who also happens to be one of the best poets and wordsmiths around. Fisher commences with the Earl Hines sessions. It becomes quickly obvious that Ray is a Hines nut.

Fisher not only played jazz clubs over the

LATIN EURO

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years to support himself, he taught American literature at the University of Keele in Staffordshire. He's clearly an enthusiast of

> have known from Study Arm: and once out west, here in California, then Nevada America in novels of a byzone era and in the music of his jazz favorites. Here's Roy on another of his



audibly kind to pianos, is kind to tunes often venerable and neglected ones; a

sentleman excort who could give these

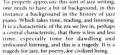
old lashes a good time to the point of breathlessness but without lasting physical

damage. His numbers tend to be springs workouts, with only rare improvisatory surprises.

often characterizes Sullivan's playing. Even Fats's most successful tunes tend to be catchy bat-and-ball sets of two-bar (or, as in "Ain't Misbehavin" and "Honeysuckle Rose," one-bar) phrases, and some of these scraps, like "What's Your Name?"

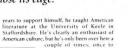
are made from only the most basic of music materials, But "There'll materials, Bu "There'll Come a Time When You'll Need Me' is a serviceable standard, and "Breezin" is a pretty finger-routine tune Willie "the Lion" Smith could have written. Maybe he did, one night. Other piano players like to play this one. Sullivan makes no gesture tiward lati's engaging pneumatis bounce but does all of it his own declamatory way, with a ringing, conclusive

Wettling. The vigor displayed is sometimes astonishing particularly in the up-tempo rideouts. where he smashes on through with (fortunately in air of complete conviction. If Hines plays Armstrong on the piano, Sullivan plays Wild Bill Davison and all his Commodores



omeone like Roy with two jobs - teaching and playing piano — and a family to raise, there was time to listen. Even for someone like me of the following generation and in a different culture, there was time. Poets and jazz musicians are all about time, keeping it and spending it and trying to manage it. If they can't, they're history.

Next week, the remainder of Roy Fisher's enlightened jottings on The Complete Jazz Piano Mood Sessions. If you have a cousin who knows from jazz piano, give her a ring and tell her to



Chicago, which he would Longan and Augie March and The Man With the Golden Arizona, and Utah. I think that about did it for him. What I figure is he likes his



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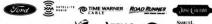
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The Second Avenue Klezmer Ensemble: First Unitment University Crosby, Stills, & Nash 4681

The Black Heart Procession / 179 ± The (inshift) Sunday, September 16, 8 30 p.m. 2501 Kettner Boulevand,

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"The Drogons CD Release Party" /115/ with the Namads, the Fleshtones, and the Demons: The Cabab, Friday, September 28, 8:30 p.m., 2501 Kettnet Boulevard, midrown.

The Pointer Sisters (615): Polo Events Center, Friday, September 28, and Schurday, September 29, 11154 SR 76, Pole, 760-510-5100 or 619-220-8497

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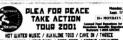
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Urgent Urgent and to the total proper or shamanistic mage of any such baloney, so I won't sught of any such baloney, so I won't sught outside the total proper of the Universe of the Universe

mean right?
As we go to press — well no, that's As we go to press — well no, that's some weeks away, but don't ask me to rewrite this if ecroaks in the meantime — it don't seem too likely George will be giving FOUR PAULS. — ye gods.

Birk., 1180 Bucnos Svenue, Bas Park 639 687 5779; infolling, 639 220, 4943 forein megalikarabanas, one Echo: bradass, international, national and load DIs spinning house mass, 2 July by Part to 2 am. The fide, 25-31 stron Street, Jama Portal 439 226-4319.

Fever Saturdays, Canes Bar and Croft 5105 Ocean Front Widk, Mission Boach, 858-488, 1780

Fresh: Mondays, DIs Chad Fortic

the end. Which is too bac because, all things con-sidered. George (after John) should be the one...well it won't be

Lester Bangs once said of Slade that they were 'a Beales with four Ringos' — and by the und Ringos' — and by the und Ringos' — and by the und Ringos' — and by the ceesasiny all that bright though shalf's bright got to do with 19,1 not especially rock roll handsome didto, totally unpreten flous, a loyal mammal sidelekck through thick and thin... sounds good to me.

Pray for Ringo!

RINGO STARR, Open Air Theatre, Sunday, September 2, 8 p.m. 619-220-8497. \$38,25 to \$78,25.

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GIO: Fridays supersur gost Dis-per, institution Sacca, and go-go datasers fill the main level with progressive house. 70s and 80s in the Ultra Louing, RSB and rap in the Gallery Sar, Broadbay Event Center, of 3 Broadsor, downtown. of 9-251, 2021.

RINGO STARR

John Joe's: DJ events every Thursday Two locations: 717 N. Escondido Boolevard, Escondido, 760, 743, 7665; 8076-La Mesa Boulevard, La Mesa, 619-466, 2591 Liquid: 13s spin deep house, transe, and hip-hop. Fridays, F. Street Alley, 419 Fourth Avenue, downtown: 619-231-200. http://www.mctropolisproductions.com.

Karma: Thursdays, hip-hop from 9 p.m. to 2 a.m., house until 4 a.m. Club Montage, 2028 Hancock Street midtown, 619-294-9590.

Neimans: Saturdays, Clab Caronsel, disco, furik, house, and hip hop. Sundays, racker epand in Room 1, salss and merengue in Room 2, salss and merengue in Room 2, Tuesdays, Tuesday Sight Lever, dance to rotating world-famous DNs under a full color kner show, resident DNs Drunz 1, and Andy Bygon the best in disco and house, while the 30 foot downed rotating owns, die with disco and house, while the 30-foot domed rotunda comes alive with colored laser beams, aeraals, and a 'liquid ceiling.' Wednesdays, dfh. norstop hip-hop-500 Carlsbad Village Drive, Carlsbad. 760-729-4131.

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Plan B: Thursdays, Club Lithium, DJs

Potion: Thursday DI events. 8 p.m. Cannibal Bar, Catamaran Resort Hotel, 3999 Mission Boulevard, Pacific Beach, 858-539-8661.

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Saturday Night Fever: I've level three rooms, five bars, Dly hez One and Vinny, Saturdays, Canes Bar a Grill, 3105 Ocean Front Walk, Miss Beach, 858–488, 1780.

Skies Lounger Thursdays, Sulsu Fever, salsu and merengue with DJ Charlee "El Pesso" Pens, Fridays, DJ Regin spins Parry Max, old school to current dance hits. Saturdays, Salar Fever with DJs Juan "Kallente Mix" Serrano. Ale "El Heavy" Ramirez, and lose "Ole" Velazquez. Four Points Hotel. beraton San Dieso. 8110 Aero Drive. Beraton San Dieso. 8110 Aero Drive.

Solstice: Mondays, resident DJs Phil the Snakeman, Steven Flex, Charlie Rock, and Merrin 8 spin hip-hop and rare groove. Blind Melons, 710 Garne Avenue, Pacific Beach. 858-483-7844

Goth/Industrial/Synthypoj/ Powernoise Music Festival? Leaturing 10 bands and 10 Dis from San Deeps. Lea Angeles, and Palm Springs. The bands Shimmer 3, Down in the List. Doron: Proory, Soning Marzia, Volatifet - elysium, Frank the Buyles. Volatifet - elysium, Frank the Buyles. Leaderseak, Joseph Marillo, Walling Leaderseak, Joseph Homes and Walling Walling Leaderseak, Joseph From Domination, Cybian (from Debat), J. Bomb (from Das Bunker, Selected Francisco), Cybian (from Debat), J. Bomb (from Das Bunker, Medse) (from Das Bunker, Medse) (from Das Bunker, Medse) (from Das Bunker, Medse) (from Das Bunker, Debut), H. Bomb (From Das Bunker, Melody (From Domination), Mark-Splatter (of Frathroxk com), Dekay (From Underworld), Domine (From Violame, Eternal), and J.P. Dragon (From Darkowe Carden), Chib Xanth, Saturday, September 1, 422-Mb Steer (La B Caron Bouley and). North Park, 639–684, 2720.

Studio 5th Avenue: Fridays 111 Dementia spins outrageous disco-tinik, retro, and glain music. Decader go go dancers groove armidi livers-bubbles, tog, and valeos (1721 trageo-girls, fuoda froops, and weekle ballion

Studio 64: Fridays, hand and Turntable Lounge: Last Wednesday of every month, open mike, turntabalism, underground bip hop-rare groove, and reggae with DI Boso.



about organizing a Jesus and Mary Chain trib-ute band. One of these guys sent out an e-mail saying all they'd need would be dark glasses, hair spray, and a bunch of fuzz boxes. He suggested they cover the JAMC's second album in its entirety and call them selves "Dorklands." I don't know if he was least six guitarists offering their services Few noticed when the real Jesus and

Mary Chain broke up a couple of years ago, but these days it seems like a lot of people can't wait for a new one. Take Black Rebei Motorcycle Club. When this San Francisco trio's debut album came out in the spring.

critics tripped over each other racing to herald the second coming of Psychocandy. Here again were many of the elements that helped make the JAMC one of the most exciting bands of the past 15 years. the harsh guitar feedback; the black Wardrobe; the confusion of Jesus with sex. "Whatever happened to my rock in 'roll?" the motorcyclists also not he abbum, and it seems as if they're here to bring it back. Well,

The Underground Lounge: Thursdays, 103 Sachimo and International goests spin deep boase man, Fridays, Henry Rotation the beyear high play and soid. Two dance thours, hake Jourt Cate, 322 Jointh Veeture, San Diego, 179–235, SAU 1 www.fluridagermaniflurings.com

Voodoo Lounge: Fridays and

Peter Haves, Robert Turner, and candy Nick Jago aren't the JAMC, they're three guys in whose record collections the JAMC, the Spacemen 3, Ride, and My Bloody Valen

BLACK REBEL MOTORCYCLE CLUB

kidding or not, but within minutes he had at they do help make it look and sound cool row a phrase someone once used to describe Ride, it's ear candy - but I love

Lovelight Shine and R&D open.

BLACK REBEL MOTORCYCLE CLUB, The time are probably well represented. They're anglophiles. And that's cool with me. To bor 619-220-8497. \$8.

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should be directed to 614 255 4000.

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The strength of the strength of the strength of the subject of a Did investigation.

What's the best advice for people when it comes to

First of all, don't drink and drive. Then, tey not to drive early in the morning. Make sure cerefuling or your car winks, down to your lecence plate lights. Your front license plate is the proportion to have a 13 am of a copy sees that you don't have one. This a traffix of the proportion of the prop onfraction, and he will pull you over. What he really wants to do is a DUI investigation. On the weekends, cops realls like places like the bonder, the Galamp, Barth Beath, Del Mar and Carlobad, and other places with concentrations of bars or nightechiles where younger people like to drink. At 2 am, 901 percent of directs have published bad something to drink. So the cops in bolong, for any return to pull you over It's like a rickey shout.

The law allows people to drive as long as your blood adouble level to below 100 percent and you seen blood adouble level to below 100 percent and you seen. According to the laws 1 you per judicious to the only thing you have to do in shough yourd! If you are under 21 years old, you must also submit to a preliminary alcohols-seeming the percentage of th device—a field alcohol breath test. These devices are pretty inaccurate. I have personally blown a .065 blood level after chewing on three slices of white bread. The machine said 1 had three drinks in my system and 1 was [actually] alcohol-free! There is apparently some alcohol content in white bread.

your field sobriety test because they are guilty

subjective, and I will not answer any other questions

What should you not do if you get pulled over

Here's the twist: it you have been taking drugs—either stimulation or maniputate, oscaline or anything else—and the officer asks you fee a breath test, that's great because breath tests cannot show if you've been taking drugs. If the officer believes you may be under the imbaence

One of the seculost assets that I took to just all was a visual man who between the institute was a visual manufact our He came around a consecutor the waste for the around a consecutor the content of the visual feet. Will make the I-S and a time to see on the other side of the attreet. He blow a 0.00% adobted on the breash test and sow positive for marijuans. At trial it came out that he had moded marijuans the might before when he wanthed the movie Double and Double with his guittened. No specificated with the guittened. No specificated with the guittened. No specificated with the guittened. So specificated was the second of the properties of the pro

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Inn L'Auberge, 1-403 ammo The Via The Mar 8-80 290 reton sunday, Gen to 8 pm. the Mike Wennese Helli Octobram have Consented

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BY DAVE GOOD

Earthcost the harmonica in my hand. It is a smallish hard thing with holes. Phot if with smallish hard thing with holes. Phot if with the ex-Mudshink. You know, it was considered a toy when it was first invented, in says. People called it a Mississippi saw phone, Louisiana lickin stick, a field whole. It is obtained to the stick a field whole. It is obtained to the stick a field whole it is not because the production of the sticking thousing with studies. It will be the sticking thousing with studies. It will be the sticking the sti

approving nod, "is right where you want to be." Billy Watson came

into harp playing relatively late in life, beginning at 26. He has been playing for a decade now. Partic pation at public blues iams hosted by the Mis sissinni Mudsharks led to an eventual seat in that now-defunct trio. Watson An Oceanside based

on his backup musicians' gear, and breaks loose with dancing Watson will be the first to admit that his act may be original, but it does not always fly with the button down

Martini Ranch, 185 Smith Court

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The Metaphor Coffeehouse, 2081 au

Dischard are Triday, the Fixe of Us, contemporary Saturday, fosters tours Tuesday, body of Co., pop Wednewlay, open mike.

Miracles Cafe, 1953 Nan Elijo Avenur Candill Toda 943 "524 Saturday. 30 pm to 10.30 pm, Walte Dec. RSB Souday, 10 am to 1 pm. Beam Kachler, ontemporary.

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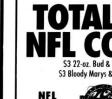
4141. Thursday, 6:30 pm, in the carousel, the Cridit Union, Eriday, 10:30 pm, Show Eyr, reggior, Saturday, Karina, Sunday, El Jardin.

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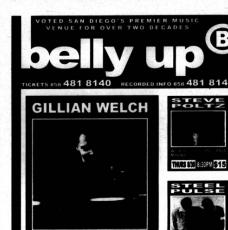








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Dreifge and Pressure 4-5. Wednesday, the Parker Theory, Inora, Happy Hour and Vivid.

Cannibal Bar, at the Catamara Hotel, 3999 Mission Boulevard.

Hotel, 3999 Mission Boulevard. Mission Beach. 858-5.39-8650. Thursday, call club for informatic Friday, Rockola. Saturday, Polyest Express. Sunday, Buffed Out. U B

Express, sunday, mag-lammin', and Rockola

Hennessey's Tavern (PB), 4650 Mission Boulevard, Pacific Beach. 858–483-8847, Friday, Solreel, rock. Saturday, the O'Brien Brothers, Irish

The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 858-459-0541. Saturday, 8 pm, the Mike Woffard/Holly Hofmann Jazz Quartet. Vednesday, 7 pm to 10 pm, Dejablu

Dream Street, 2228 Bacon Stree Ocean Beach, 619-222-8131, All Ocean Beach, 619-222-8131, All shows start at 8 pm. Mouis is alternative/rock. Thursday, Year of the Kil. Happy Endings, 13 Minutes, and Zime 4 Friday, 1996, 101 Jacotd, Yeal, 1996, 101 Jacotd, Louis, Diama, Chicuerfunk, and Fitth Juggernaut Sunday, Afterblack, Inpiter Crash, Arintings, and Hed Monky, Love Monday, Bred N Buddha, Nickel Project, and the Swin Stranger, Wedenday, Sudden Change, RDG, and Stonlingal.

and Stonlikgod. Galoka, 5662 La Jolla Boulevard, La Jolla, 858-551-8610. Thursday and Friday, call club for information. Saturday, Beatnik. Sunday, call club for information. Tuesday. Christopher Adler Trio. Wednesday, Forward Funk

Sunday, Chris Kelly's open-mike

Java Joe's Coffeehouse, 1956 Bacon Street, Ocean Beach, 619-523-0356. Mutic is aconstir/folk unless otherwise noted. Thursday and Friday, Jano Maz, CD-release party. Saturday, call club for information. Sunday, Jone Sinatra & the Troy Dante Informs, alternative, Monday, Wendy's open-mike night. Wetnesday, C.J. Hatchins.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 838-454-0771. Thursday, and Sunday through Wednesday, 6:30 pm, Barry Levsch piano variety. Friday and Saturday 7:30 pm, Kristi Rickert, piano. Pacific Beach Bar & Grill, 860 Garn

Avenue, Pacific Beach, 858-272-7278. Club Tremors, call club for Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Pollack, piano. Tuesda and Wednesday, Stephen Knight.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Thursday, Jerry Deninik and Scottie Blann 6-the Tiki Torchers, Dules. Friday, Suef Report, rock. Saturday, 9 pm to 10 pm, Otho, 10:30 pm. Scottie Blinn 6-the Tiki Torchers.

Winstons, 1921 Bacon Street, Oce Beach, 619-222-6822. Thursday, Zi funk, Friday, Ten Pound Brown wit King Harvest, Saturday, Particle, techno. Sunday, 4 pm to 7 pm, the Blonde Brace Band, blues, 8 pm, the Danno Drity Apes and the Last Exit Band, rock, Monday, the Electric Waste Band rock. Tireday, Electric ste Band, rock. Tuesday, Elect

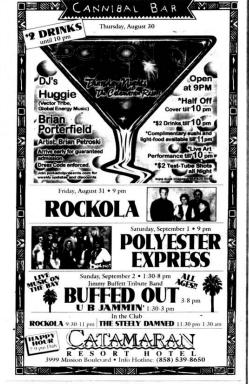
San Diego

Anthony's Star of the Ses, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday 5:30 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jaz.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033. Thursday, Friday, and Saturday, To Cummins, Irish folk. Sunday, open mike. Tub'sday, Irish jam session. Wednesday, the O'Brien Brothers. In

Borders Books and Music, 1872 amino del Rio North, Mission /alley. 619-295-2201. Friday, 8 pm.

Brick by Brick, 1130 Buenos Aven Bay Park, 619-275-LIVE. Music is









tons Love Most Festival

Trite
The Excuse Rising Sun Heroes No More and Glissando

Kamala Mindsize Shift C24C Trigger

Saturday, September 1
Rochelle Rochelle
Civilized Animals
Clarity
Cold Weather Rescue Spell Toronte

Los Machos Birdzilla

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Shedd 10:00 PM Clusterfunk Wick

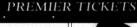
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Calendar MUSIC SCENE

and Three Piece Scandal, Sunday, X-Girl, Ladwig, and Harlow, Monday, Fantomas. Tuesday, Lee Taylor and the Mystics, Wednesday, Capitol Eye and G-13.

Club Hollywood, 1320 Fifth Avenue downtown. 619-232-2102. Call club for information.

Epicentre, 8450 Mira Mesa Boulevard, Mira Mesa. 858-271-4000. soutevard, Mira Mesa. 858-271-4000. Music is alternative/rock. Thursday, Trite, the Eucuse, Rising Sun, and Heroes No More: Friday, Kamala. Mindsize, Shift, C24C, and Trigger. Saturday, Rochelle Rochelle, Civilized Arimals. Carity, Cold Weather Rescue, and Spell Toronto.

Etta's Place, 6179 University Avenue (at College and University), 619-582-6730, Friday and Saturday, 9 pm. Deeper Purple, tock, and Top Dog. blues. Sunday, 4 pm to 8 pm. Len Rainey & the Mulnight Players, blues. Four Points Hotel/Sheraton San Diego, 8110 Aero Drive, San Diego

619-277-8888. Skies Lounge: Friday and Saturday, disco, funk, pop, and Latin music. Sunday and Wednesday Ray Correa, variety.

The Gordon Bleruch Brewery, 5010 Mission Center Road, San Diego. 619-688-1120. Music is blues/swing unless otherwise noted. Friday, the International Silver Strings Submarine Band. Saturday, Todd Stedman & the Fat Tones.

Henry's Pub, 618 Fifth Avenue, downtown, 619-238-2389. Thursday, Steal Duwn, classic rock. Tuesday, the Stilettos, rock.

Jose Molina Serrano. Hollis Gentry. Holly Hofmann. Ruby, Regge Smith of Pressed for Time. Fuzzy Rankin, and Calvin Romanic, jazz. Monday, 8:30 pm, 50 Clock Shadow, swing, blues, and jazz. Tuesday and Wednesday, 8:30 pm. Eve Selis, roadhouse rock.

Online

Club

Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.

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'Canes \$1 discount Saturday

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4th & B 2 free comedy tickets

Neimans \$2 off Tuesday admission

Juke Joint Cafe Free admission Thursdays

Blind Melons 2 for 1 cover

Micr., and neer Mutt.
Kelly's Pub, 6344 El Cajon Boulevard.
College Area. 619-286-0400.
Thursday, the Marinators, pop. Friday.
Evans, acoustic. Saturday, live music.
Wednesday, Tommy Price, acoustic. Statens, rock.

Humphrey's, Half Moon Inn. 2241

Shelter Island Drive, Shelter Island.

619-224-3577. The Backstage Lounge

Friday, Liquid Blue, pop rock.

Saturday, Blily Thompson, Lady Star,

Billy Watson, Len Ramey, Michele

Lundern, and Johnny Vian. Sunday,

Jose Molina Serrano, Hollis Gentry, King's Fish House, 825 Camino I La Reina, Mission Valley, 619-574 1230. Friday, the Circuit Breakers. Saturday, the Bill Magee Blues Baru

Monzu on Prospect, 1250 Prospect treet, La Jolla. 858-454-5218. Mus

The Imperial House, 505 Kalmia treet, San Diego. 619-234-3525. Vednesday through Saturday, Sear IcVicker, dance music.

The Inn Suites, 2223 El Cajon Boulevard, San Diego. 619-296-2101. Wednesday, 8 pm to 10 pm. workshop/concert with the San Diego Concert Jazz Band.

Jolt'n Joe's, 8076 La Mesa Boulevard, La Mesa. 619-466-2591. Friday, the Jolly Llamas. Saturday. F.O.B., Shift, Mice, and Beer Mutt.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park, 619-276-5637, Friday, Torneat Courtney of the Bluss Disters, blues. Saturday, Fish & the Seaweeds, funk.

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Podre Gold, 7545 Linda Vista Road, San Diego, 858-277-8681. Sunday, 1 pm to 4 pm. Reno DeVincent & the Encores, swing.

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday, Faze, rock. Sante, 7811 Herschel, La Jolla. 858-454-1315. Friday and Saturday. Bill Beyer, variety, jazz.

Second Wind, 8515 Navajo Road, Sal Carlos. 619-465-1730. Music starts at 9 pm. Friday and Saturday. Full Exposure, classic rock.

Shem Rocks Shack, 7059 El Cajor Boulevard (1/2 block east of 70th Street), College Area, 619-463-2263 Priday, the Rock Dogs. Saturday, Grove, alternative rock.

The Tin Flah, 1706 Sixth Avenue, downtown, 619-238-3800. Sunday 5 pm to 8 pm, Donnie Finell and Company East.

Tio Leo's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Hot Rod Lincoln, rockabilly. Friday. Buddy

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area), 858-597-1188, Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz

Urban Grind, 3797 Park Boulevard, Hillcrest. 619-294-2920. Saturday, midnight to 2:30 am, jazz jam hosted by the Nate Soulers Group, jazz.

by the Nate Solutes Croup, page.

Village Hillcrest, 3955 Fifth Avenus
Suite 201 (Fifth and Washington).

Hillcrest. 457-0911. Friday, 6 pm to
9 pm, Strictly A Cuppella, 1922.

Saturday, 4 pm to 7 pm, Zagami,
violin and Keyboard duo.

Downtown

The Bayou Bar and Grill, 329 Mari

Buffalo Joe's, 600 Fifth Avenue

midrown, 619-223-HELL, Music or alternative/rock unless otherwise noted. Thursday, Black Rebyl Motorcycle Club, Lurelight Shine, and R&D. Friday, Mulhoney, the Butch Wax Duo, and Last of the VS's. Saturday, the Incredible More Leroy, Paul & Lara, and Egin Park, Sunday, Jowener, Tuesday, Static Hulo, the Spics, and 48 Hours. Wednes

Croce's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, the David Patrone Quartel, 1222. Friday, Hollis Gentry's Non-Saurday Prime, Latin jazz Sunday and Monday, Glen Fisher con Alma, jazz. Tuesday, the Shep Meyers Quartet,

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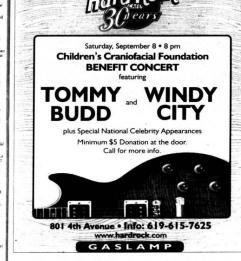
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Bands start at 8 pm. Thursday and
Santraday, Printer Domuni, rock and
roll, Friday, NRG, high-energy dance,
Sunday, Hea's Olive, rock, Monday,
the Soul Personders, Tuesday, Rufux
Rex, took, blues, Wednesday, Chill Boy
and the Thunderbirds.

Dizzys, 343 Seventh Avenue, downtown, 858-270-7467. Thursday, 8 pm to 11 pm, lov Eden Harrison with Frika Linkett, sazz, Fridays, 8 pm to 11 pm, Ambey Whilosk, Peter Sprague, Keyn Hermesy, Keyin Kich.

The Field, 544 Fifth Avenue, downtown 619-232-9840. Thursday, the Femans, Irish folk, Sunday and

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4th & B, 345 B Street, downtown. -619-231-4343. Thursday, Joe Walsh and the Travelin' Salesmen.

Hollywood Star Grille, 1320 Fifth Call club for informat

Jimmy Love's, 672 Fifth Avenue

MOPI BU

Saturday, Sept. 1 • 9 pm

Lilo's, 1125 Sixth Avenue, downtown, 619-231-1969. Music is jazz. Friday, 7 pm to 9 pm, the Gilbert Castellanos Hammond B. 17 ro-Saturday, live jazz. Sunday, 11 am to 2 pm, the Role Thorser Frie, jazz.

Wednesday, 9 pm, the David Patron

619-233-3077. Music is blues unless otherwise noted. Thursday, the Basse Brothers, Friday, Jimmy Woodard & the Swingin Kings, Saturday, the Nik Simon Band, Sunday, the Texas

U.S. Grant Hotel, 326 Broadway, glowntown. 619-325-3121, Grant Grill: Friday and Saturday, 9 pm, Jame Valle and Equinos, Latin Jazz. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm, Ping Hu, classical harpist and pianist.

The Wyndham Emerald Plaza, 400 The Wyndham Emerald Plaza, 4(0) West Broadway, downtown, 619-239-4500. The Sidebar Lourige: Thursday and Wednesday, 5 pm to 7 pm, Joe Turrantino, Jazz paino, solo, Friday, 5 pm to 9 pm, Carrie Lundigaurd and for Turrantino, Studies, 6 pm to 10 pm, Stellita and Joe Turrantino, contemporare.

Twisters. Monday, Billy Seward. Tuesday, Blue Largo. Wednesday. Groove Alley.

Rock Bottom, 401 G Street, Gaslam 619-231-7000. Thursday, the Mixx, rock. Friday, the Heroes, pop rock. Saturday, Bratpack.

Roger's on 5th, 835 Fifth Avenue.

downtown. 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Tsunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE Call club for information.

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Hotel del Coronado, 1550 Oran Avenue, Coronado, 619 435-6611. Babook & Story: Thursday and Sunday, 415 pm to 8:15 pm, abo. Monday through Wednesday, 5 pm t 9 pm. Town Luder, size, Enday and Saturday, 415 pm to 8:15 pm, Lordano, Hamens o guitarist, 8:30 pm.

fordam. Hamens o gutaria, 8-30 per to 12-30 am. Banbran Jamens, azz. Palm Court: Thursday through Saturday. So pen to 12-30 am. Jamy-Farrish Sunday through Wednesday. So pen to 11-30 pm. John Cam. Alon. Sunday, noon to 4 pm. Kamona. Linson, harpot. Prince of Wales. Thursday and Prince of Wales. Thursday and

Prince of Wales: Thursday and Sunday through Wednesday, 6, 90 pm to 10-50 pm, Jamel Jackson, 3422; Fraday and Saturday, 6, 90 pm to 10-30 pm, Jim Trouddo; Sun Deck Saturday, 2 pm to 6 pm, Rainmaker, contemporary, Sunday, 2 pm to 6 pm, Kim's Caringe, acoustly.

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East County

Borders Books & Music, 199 'arkway Plaza, EEC aron, 1919 395. 119. Saturday, 8 pm. Advanne, Jolk. Dirk's Niteclub, 7662 Bouldway.

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Old Oak Inn, 1 567 Dewer Place 1 amps: 619–478-9921 Saturday 8-80 pm, National apress, country

On the Rocks, \$18 Last Main Street ELCaion, 619-529, USP, Friday, call

Pine Valley House, 18811 (3ld Highway 80, Pine Valley, 619-47; 8708, Friday, Big River, country Saturday, Two of Hearts, rock. Vicias Casino, 5000 Willows Road.

The Zodiak Cafe, 9158 A Hercher Parkway, La Mesa, 619, 466, 9055. Parkway, La Mesa, 619, 466, 9055. Friday and Saturday, Bye music. Eucsday, 8 pm to 10 pm, open mike

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REVELATIONS

UPCOMING . . . SEPTEMBER 6 ESE PERTY -- BENYEN & GUESTS

REGGAE

GASLAMP

A Summer Place

Late August dog days, wishing for less heat but more summer, my friends and I headed for the waterfront again. When we arrived at Humphrey's by the Bay (named for owner Richard Bartel's cat), we joined a long line of cars creeping into the lot. As we approached the gate, the head of a squadron of uniformed men gave us the third degree. "Concert or restaurant?" he asked. "Do you have reservations?" And then, "For what time?" Evidently we had the right answers. He smiled, gestured, and another liveried valet relieved us of our car.

Concertgoers were briskly streaming out the restaurant door as though fleeing a volcano threatened isle. They were the early cat-and-run crowd, double-timing it over to the open-air amphitheater on the grounds to catch singer lewel's sold-out concert. After the stampede, we entered the restaurant area — and were hit with a blast of heavy metal emanating from the lounge. where a small band was playing loudly. Once the lounge door swung shut again, the sound gave way to the restaurant's own ambient cool jazz loop. The large, calm dining room offers a soothing "Casablanca" (or maybe "Key Largo") decor done Casanianca for maybe key Largo / decordone in cool sandy neutrals, with an open-beam ceil-ing sporting wooden fans, tall tropical plants, and well-spaced tables. The hard-core caters (rather than music-lovers) ranged from dating twentysomethings heading for the lounge after dinner to people three times their age. Seated at the window, we watched the har-

bor rapidly fill with a school of seacraft, ranging from plastic surgeons' lavish yachts to carefree little rubber dinghies, all crowding the cove to covet their own free lewel concert at the arena's marine backdoor.

We however had come for the food Chet lim Hill's reputation has been rising ever since he took over Humphrey's kitchen more than four years ago, and I'd enjoyed his cooking at a Chefs' Celchration dinner a few months ago. Our first "jewel" of the evening was an "Ahi Poke Martini," a large cocktail glass filled with precious, red-velvet bluefin tuna, commingling with some mysterious small crunchy items, and wittily garnished with a satay-stick of black olives. The dressing was a slightly sweet, peppery sauce of wasabi, pickled ginger, sesame oil, and rice vinegar — just spicy glad the fish was bluefin and not some lowerquality tuna.

A quartet of "Tempura Popsicles" proved to be sushi-like rolls of tiger shrimp, blue crab, and nori scaweed, with a strong fishy flavor. These came staged atop a thick center-cut cantaloupe slice, surrounded by julienned jicama and black sesame seeds, which worked so

well in the context that we actu-REVIEW ally ate this earnish. At dead center was a ramekin of a light, slightly
sharp wasabi butter dip. We also ordered Maryland crab cakes: four small ethereal patties boasting far more crabmeat than filler They sat in a bicolored pool of roasted red yel-low bell pepper purees that centered on an irresistible

white corn kernel and diced bell pepper "salsa-The bread, arriving with the appetizers, comes from Bread and Cie, and our evening's selections included a hunk of Juscious, gooey jalapeno cheese bread along with French sourdough twists. The menu's "signature salad" and "signa-ture soup" are apparently nonce terms for soup/salad

du jour. We tried the salad, with mixed green juicy red lightbulb tomatoes, sliced Asian pearirrot slivers, and crumbled blue cheese in "Humphrey's dressing," a slightly sweet vinai-grette. The cheese and dressing fought each other on the palate, but I enjoyed their little war. The one bummer was a lobster bisque with wild mush rooms, a harsh red broth with little lobster flavor

dominated by mushroom swea A dash of sherry, added at the table

neither helped nor harmed it.

As darkness fell, on a sloop just below our window, a couple

the authentic Taste of Italy ...

lighted candles and opened a bottle of wine.

An entrée of "Escolar Portabello" (sic) was true culinary legerdemain, eliciting an "Omigod! omigod!" gasp from each of us as we tasted it in turn. Escolar is a warm-water Pacific species with delicate-tasting pure-white flesh and a high fat con-tent; it gets its name from the Spanish word fo scholar" because its facial markings make it look as if it's wearing eyeglasses. Evidently, the chef wanted to imbue the thick fillet with a wood-

Humphrey's by the Bay

2241 Shelter Island Drive, Shelter Island, 619

HOURS: Sunday to Thursday, 7:00 a.m. -10:00 p.m., weekends to 11:00 p.m. Sunday buffet brunch 10:00 a.m.-2:00 p.m. PRICES: Dinner appetizers, \$5-\$11; entrees

\$17-\$36 (average \$23). CUISINE: Eclectic "California Coastal Cui-sine" features imaginative seafood and steaks.

WINE LIST: Mainly California bottlings with fair markups, but few choices by the glass, mainly from "pop" vineyards (Kendall Jack-son, R. Mondavi). Serious reserve list, Full bar, NEED TO KNOW: Great view, reserve for a

window table. Continuous service until the kitchen closes, but scheduling is affected by oncerts (five nights per week in summer) Pre-show prix fixe dinners (\$42.50 for three courses, with a choice of soup or salad, five entrees, two desserts; concert admission additional) guarantee seating in rows 2-8. reservations necessary. A la carte dinner meni from 5:30 p.m.) is available once the show regins (between 7:00 and 8:00 pm). Vale parking, \$5, required on concert nights; free self-parking otherwise.

WHAT THE STARS MEAN:

- (None) Poor to satisfactory

 ** Good

 ** Very Good

 *** Excellent

 *** Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are

Hundreds of past reviews are available online from the Reader at www.SanDiegoReader.com

FREE PIZZA CALZONE

of pan-searing. He solved the problem by coating the fish with porcini "dust" (fine-ground dried porcini mushroo earthy mushrooms develop a faintly smoky flavor as they toast in the skillet, and they make the gently cooked fish look browned." The escolar is gar nished with wood-grilled slices of hearty portobello mushrooms, which can take the heat and give back their smokiness to the sauce — a chive beurre blanc, and plenty of it. "I'm looking at 5000 alories on one plate," said one of us, falling deep into butter

The fish (and two other entrées at our table) came with very buttery garlic-mashed pota-toes; all the entrée plates also bore spears of young asparagus nicely cooked al dente and braised young carrots, even more al dente — a nice change from the broccoli-zucchini mix that every other restaurant seems to be serving this month (albeit not quite as nice as matching each entree with its own dis tinct veggie selection, but that's hardly practical in a large venue with a concert schedule to han-Seared sea scallons also

ore a chive beurre blanc, in esser quantity but still suffiient to permeate the soft young leaves of baby spinach that shared the plate. The diver scallops — individually harvested by human divers, hence coming to land very fresh — were tender, sweet, and clean, accompanied by a wild mushroom risotto cooked

to the creamy-soft stage. Since pected that the preconcert crush the menu is divided between of diners might have used up most of the clean pots and pans and dishware. Luckily, my posse fish and meat, we tried a char broiled Black Angus rib-eye steak, which proved as thick, is never in any hurry when there's juicy, and rare as it oughta be. It was scattered with little puffs good food on the plate. Although Humphrey's menu is only modof a fairly muscular Gorgonzola erately ambitious, chef Hill's cheese (which I could have done imaginative preparations without), garnished by "tobacco" (frizzled) onions, and sat over and the care with which his kitchen treated the high-quala thin layer of polenta that soaked ity ingredients - were easily up the meat juices and the hearty worth waiting for and savoring at length. This performance was t wine sauce. A similar Port wine sauce, especially impressive, given the

this one bent in a stranger direc-tion by the addition of violet mustard, accompanied a soistress of rapidly feeding the horde that had preceded us. Most of the dessert list is disant "Caribbean spiced rack occupied by heavy, chocolatey of lamb." I racked my brains to productions, daunting after a think of any Caribbean island cuisine that typically uses Port full dinner. We chose two that broke this mold. The cheese but could only think of Port au cake flavor changes daily here, Prince, Port of Spain, and per-haps Port o' Rico, the source of the accompanying flan of white and the evening's variety was orange-vanilla swirl. Thin-crusted and lighter than average, corn kernels and sofrito (a seathe cake hit the spot with its hint of citrus. An even airier choice featured fresh berries swathed in lemon mousse, in soning mixture similar to Cajun repoix). The charbroiled triple rib, a perfect medium rare, show cased superb charbroiled meat an almond tuile (a thin, cookie soaked in a slightly sweet mari-nade. Half of our table liked the like crust) shaped into an oper flower. The foamy, weightles marinade, the other half did tangy-sweet mousse made the n't, and none of us really strawberries taste juicy and ripe and assuaged the dark inten-sity of the raspberries. Suddenly, all the boats in ottoned to the heavy sweet tart sauce, which lolloped o

the lamb like a rambunctious St. the cove were in motion, speed As we contemplated the ing off, the rubber dinghie rowing away as quickly as the dessert menu, we caught glimpses of Sea World's fireworks far motorboats. A larger sailboat across the water. We realized anchored further out used a then that the pare of our din ner had been very leisurely spotlight to direct the nautical traffic jam to clear channels. so leisurely, in fact, that we sus-The concert was over

After all the other boats had left, the candle-lit sloop remained, the couple on decl still sipping cool wine in the warm evening. For them, the concert was just a perk.

ABOUT THE CHEF

A fortuitous childhood experi ence gave Humphrey's' executive chef, Jim Hill, a major tool to manage a vast, busy kitchen "My dad used to be a meat packer," he says. "When I was a kid, he was sent down to Sac Paolo, Brazil, to run a meat packing plant, and we lived there about five years. When we came back to the Chicago area, I could speak fluent Portuguese, but they didn't teach that in my high school, so I took Spanish. By serendipity, being able to speak really good Spanish has helped tremendously here. I probably speak more Spanish than English throughout the day. I have about 30 guys in the kitchen. I came in and worked with them and they really 'got it." These guys, they rock.

"I got interested in cook-ing when I was in college, playing soccer. One of my coaches liked years, but it was...like going to college, a learning experience. to cook and do parties, and I got interested in it. My first wife and I would cook, and I had a college buddy who worked sumat other people's restaurants starting at Point Loma Nazarens College and then Rodeway Inn mers in the kitchen at a Marnott He worked for five years in sev Then we started doing dinner parties ourselves and talked eral branches of Piret's, Georg and Piret Munger's late, lamented restaurant chain. When that about opening a restaurant. I had an office job in the employee was sold, he moved on to Rain benefits field, but what was basically a glorified insurance job water's and eventually worked at the Marine Room under Bernard Guillas until he moved would not make it for me

although if I'd stayed with that to Humphrey's I'd be making three times as much money. I wanted something for the soul

photo-realistic murals on the

walls based on postcards from San Diego around 1911, when Mission Valley was nothing but

cows. It was kinda hip - bu

maybe a little too hip, too craz

We were underfunded, and we were seriously ahead of the time

doing California cuisine back

in 1976. It lasted almost three

Hill then began cooking

"I came to Humphrey's when they were about to remodel, so I was able to com-"I took a sabbatical and pletely redo the menu. I work for an owner, Richard Bartel, who's really awesome. He's got about eight hotels. We buy qualwent to Hawaii and studied cui sine on my own - I was self-trained, not from a cooking school. Then, about 25 year ity stuff. I buy from three or ago, I opened up a restaurant out here at India and Washington. four fishmongers, mostly Leong Kuba. Their quality is always great. And with meat, I buy where Saffron is now. I was into Zen at the time, and it was called certified Angus beef from City Meat. I've got a guy there who Piktor's Metamorphosis, a ref-erence to a kind of esoterio really works to make me happy Herman Hesse story. The The beef has got abundant may bling, and he gives it an extra week of aging for me — usually you get 21 days; 1 try to get 28. 'metamorphosis' part was that the menu would change all the time — we did paella, feijoada, bouillabaise, various curries. We had beautiful graphics by Calvin Woo, and some art students did

"We have a lot of banquets, a lot of concerts, a significant amount of food goes to the bar, so it's totally goofy. I can't reit erate enough that the guys in the kitchen are great. You just can't do it alone."



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HALY

have hamburguesas there. The best hamburguesas

Sure enough, there it is, between El Trébol shoe shop and La Chiquita jewelry. Nearly opposite Do-

rian's department store. It's open to the street.

Cream walls with a green stripe,
black metal-frame table and chair
sets, half a dozen bright red stools

They move quickly, landing meat with a loud hiss on the hot plate. Carne asada,

burger patties, chicken, chorizo. One of the guys

hands me an orange menu page as I take a counter stool. Hinm. Tortus seem to be the thing — with ham or chorizo and egg or tuna and cheese — al

about \$2.00. Or with machaca or steak ranchero.

\$2.50. They have a bunch of burritos too, from \$2.50 to \$3.00 But I'm interested in burgers. Their simple burger (hamburguesi senzilla) is two dol-lars — with cheese, \$2.25; with ham and cheese,

\$2.75; double patty, \$3.00; and with chicken, \$2.50

But they have a deal. Basic hamburger, papas (that's tries), and agua tresca — a horchata (cool drink of

ten made from ground almonds, milk, and

at a dark green Formica counter.

and of course the corner TV with a Spanish-language soap going on.

Three cooks toil away behind the

counter at a stove with large pots

in Tijuana."

Double-Wide, **Double-High**

Walter grabs an avocado and hollows out three scoops of flesh.

swear. Some gringos. Guy coming off the ramp from the pedestrian bridge across the Tijuana River is wearing a black T-shirt that says, "Don't Ask Me 4 Shit." He's eyeballing all the Mixtec moms and their kids begging or selling Chiclets. Me, I've sold on the street. No pixnic. Maybe he should walk a mile in their shoes. I'm here to find Carla a silver

bracelet. Our fourth wedding an niversary went past and dang! Completely lorgot. But I know just the guy to sell one to me. Mr. de la Fuente. Trouble is, right now he's not here. Maybe I'll go to my fa-vorite street, grab a bite, and come back.

Ten minutes later I'm on Ninos Heroes. Peo-ple say TI's not the real Mexico? Let them come here The cathedral, the school, the covered markets at's

s Mexico as you can get. Except I don't feel like frijoles, beans, the kind of stuff you can get at the Municipal Market. Heel-like something solid. Burger, actually, Suddenly wonder if TJ has any decent ones. This little old lady comes by, wheeling a basket of Chiclets and sunflower seeds on her hospital walker. I bus a cou-ple of tubes of sunflower seeds from her. "Know any place that sells burgers here?" Lask, "Oh sure," she says, "Rica Torta, Right where the Colonia Castillo taxis park, The blue and white ones, They

Walter, one of the cooks, points me toward the cashier to make my order. Turns out the pretty lady's the owner too. Patricia. "Me and my cunuda, sister-in-law, run this place," she says. "We've been

here eight years."

So five minutes later I'm chomping into my hamburguesa sencilla. It's fine. Lotsa shredded salad. tomato, meat patty, mustard. The fries are there. The nice big chiles are good to bite into to get a tin-gle without your mouth exploding. And the agua esca cools you down.

But the boys at the grill — right in front of me — they're tossing on these huge three-ribbed buns. Now six-inch rashers of beef. Tsss! Cut thin. Carne asada. Oh boy. You can smell the marinade Walter and Alberto toast the buns, sizzle the carne asada, chop the meat into stripes with a big knife, wipe mayo on the buns, slop slices of ham onto whe mayo on the buns, stop suces of nam onto the hot plate, slap squares of cheese, ladle the asada onto the buns, dump a pile of chopped salad and tomato slices on top. Walter grabs an avocado and hollows out three scoops of flesh, plops them onto the tomato, scrapes up the ham, lays it over it all, and, just before it melts, swipes the cheese off the hotplate and arranges it over the lot. Then he closes it off with the top bun. Oh man. That's a burger

Double-wide, double-high. Anselmo wraps it in paper, grabs a knife, and slices it in two, lays it in a

basket, adds chiles, salsa, agua fresca, and hauls off to some other customers.

By now, I've somehow chomped through my burger. "I gotta have one of those," I say to Anselmo "It's one of our Rica Tortas," Anselmo says

"The especial. It's 30 pesos, three bucks. "Yes?" says Anselmo.
"¡Si, serior!" I say.
And, por Dios, it's worth it. The great crispy

Mexican bread bun, the squishing up of the meat the salad, the avocado, the ham, the cheese, the oc-casional big green chile chomp. I ask Patricia if she gets a lot of gringos doing

this. "Not really. What we get, on weekends, is Lati-nos from the States come down looking for something not too different from what they've got ten used to up there."

Time to find Mr. de la Fuente, lust as I'm leav

ing, Juana Martinez, the little old lady who told me about this place, comes in. Wants Patricia to chang a lot of the small monedas she's earned into peso coins. She's 84. Been selling Chiclets and sunflower seeds on this street for 15 years, "Tell America I need a rich husband!" she calls as she pushes her walker back out onto Niños Heroes

I promise. Just hope she doesn't try and hassle my angry compadie in the black T-shirt.

Nearest Trolley Stop: Nan Yealin



"We decided we'd get some grapes off the railroad cars from California."

mall world. Two weeks ago, I was visiting my brother in Milford, Michigan, 40 minutes west of Detroit, looking over the Michigan wines for sale at Colasanti's Market. A week before that, I was sitting at a picnic table with my neighbor, Rod

Rippel, listening to him tell how he got started in amateur winemaking: "There was a guy in the agriculture department at Michigan State who had about a six-acre vine-yard of French hybrid grapes — Baco Noir and some other varieties that were crosses between vinifera

and native grapes. The problem was that you always had to add suga ing season just wasn't long enough to get up to a decent Brix. We decided we'd get some grapes off the railroad cars from California. In Detroit, they had these Italian neighborhoods, and the railroads would carry these cars. People would come and get ocuple of lugs of grapes, take them home, and unify them. It was quite popular with the [old-imers]. They were grapes from Lodi; sometimes retty good, sometimes pretty lousy.

pretty good, sometimes pretty lousy.
When Rippel moved west in 1982, he "brought
a couple of 15-gallon barrels from Michigan. But
they got dried out," along with his interest. It wasn't
until 1988 that he met a family "who were interseted in making wine; they had some land up at the border of San Diego and Riverside Counties at about three or four thousand feet, and they thought maybe grapes would be good to grow there." They nlisted Rippel, and two years later, he was make ing wine again. The family lost interest, but Rippel kept on "sniffing around for grapes. That's how I ime into contact with the San Diego Amateur

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Winemakers Society." He continued to buy grapes

and make wine throughout the early '90s.

I suspect that, sooner or later, most folks who spend a lot of time around wine — especially those who live in a suitable climate — start to wonder what

it would be like to grow their own. But climate isn't everything; there's also the matter of the ground and what sits upon it. Rippel's home seems to have been laid out with home winemaking in mind, a sit-uation that lends me a slight green

tinge. The steep slope at the back of my yard consists, like Rippel's, mostly of granite, either decomposed or solid—a good soil for grapevines. But where my slope faces west, picking up direct sunlight only in the wan-ing afternoon hours. Rippel's is oriented south, giving it practically continuous exposure to the ripening rays. His top-of-the-hill lot also picks up more of the cooling breeze that arrives from the south each evening. The roughly third of an acro he has under vine was already graded out when he arrived, making for easier care and harvesting

Once he decided to put in a vineyard, Rippel brought in a Bobcat to rip the soil along the rows down about three feet. A couple of soil additions later, he was ready to plant. "At the time, I was kind of partial to Zinfandel, so I bought some rooted stock from City Farmer in downtown San Diego. Local guru Lum Eisenman volunteered Caberne Sauvignon cuttings from his own vineyards. (Rij pel has cast his net wide, also picking up Barbera, Nebbiolo, Merlot, Syrah, and Cabernet Franc to round out the 120 or so vines that make up his planting.) "We had a party; we invited about 20 people.

asked them to bring shovels. Almost every vine we planted took." The party concluded with bottles of wine Rippel had made from purchased grapes. Rippel drove substantial

Calendar

wooden poles three feet into the ground at the end of the rows and strung clothesline wire be tween the poles to form the trellises — a fruiting wire down low, two training wires above through which to run canes vertically, and finally, two wires strung along a Y-shaped piece at the top of the poles to guide the canes into a canopy. He also ran drip lines about a foot off the ground — irrigation is a neces-sity in San Diego. That was in '95; two years

later, Rippel made his first wine, even though he waited too long and let the fruit get overripe. "I was just cautious. I threw everything together into a field blend, added sugar, and called that wine Zinfandel Port," The result was decent enough to get an hon-orable mention at the Orange County Fair, and Rippel appreciated the feedback that accompanied the judges' rating—the wine was a little flat. Not too surprising, since he had made no effort to ad-just acid, another near-universal necessity in San Diego. Two years after that, in '99, he entered no fewer than seven wines - Cabernet/Merlot, Zinfandel Chardonnay (three of Lum's cuttings turned out to be white), Barbera and Merlot from his estate, along with two different vintages of Carignan from pur chased grapes. The 20-point scale employed at Orange County yielded him four gold medals, one silver, a bronze, and an honorable mention.

Though he took more care with those wines,

there was still an element of beginner's luck to his success. "I don't claim to know a great deal about grape growing, but by experience, I'm learning. I've learned that I can't have just one harvest — last

year, I waited too long in order to let the Cabernet ripen, and the Zinfandel was raisiny. I still don't know the key to balance — some of this stuff is so vigorous that the canes just take off," draining en ergy and sunlight away from the ripening fruit. "I've hedged these vines twice this year. I think my mistake was in the pruning. If you prune too much, the vines want to grow canes; if you leave too many buds, then the fruit doesn't mature. It's a balance ing act, and I haven't really caught it yet.

"If I had it to do over, I would maybe con

centrate more on one variety. I've got so man varietals, all red, and so few plants of each vari etal, that making enough quantity of each is hard to do." His attempts at determining the benefitof trellis variation — straight up for a few vines of Cabernet and Barbera, in a lyre shape for some Nebbiolo — are similarly hampered by their lim-ited implementation. The vineyard is still a work in progress and still deep in its youth. As Rippe otes. "I'm not sure that you can even depend or the consistency of a wine until the vineyard get pretty mature."









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D.B. HACKERS SEAFOOD CAFE

watercolors on the walls, and the fish and chips are terrific. The fish (New Zealand hobi) arrives in a golden crust, is well dramed and delicious. Fish tacos are also available. If you would like small portions, try the "kiddie" serving, Fresh fish, patas, and daily specials also worthwhile. Open daily for lunch and dinner. Inexpensive to moderate. — E.W.

FIDEL'S CARLSBAD 3003 Carlsbad FIDEL'S CARLISHAD 3003 Carlishad Boulevard, Carlishad, 760-729-7903. A sister restaurant to the venerable establishment in Solana Beach, the starshere are carnitas; quesadilla with chicken, beef, or pork; tostada suprema; and breast of chicken Mallaress. Open daily lunch and dinner. Inexpensive. — EW.

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858-792-2225. You'll find 200 items on deli; not the wofst. Open daily, break fast, lunch, and dinner. Moderate. — E.W. OSCAR'S 1505 Encinitas Boulevard

OSCAR'S 1565 Encintas Boulevard, Fricintas, 760-632-0222: Here's a good place to take children or to enjoy a low-cost, unpretentious meal. The menu comists of pizza, barbecue chicken and ribs, sandwiches, salads. The best bet is Carmel Mountain and Mission Valley Open daily. Inexpensive. — E.W.

PACIFIC COAST GRILL 437 South PACIFIC COAST GRILL 437 South Highway 101. Solana Beach. 858-794-4632. Many dishes here are under \$10.00. Best bets: baby back ribs, fresh fish, variety of burgers served with salad and fries presented in a paper bag. Sunday brunch from the menu. 11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Inexpensive to expensive:

REDTRACTON'S 550 Vas de la Valle. Del Mar, 885-755-6600. Truly mam-morth portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Dinners come with com on the cob (when in season) or baked potatoes or vegetables. Salads are à la carte, but are enough for two people. Open daily. Expensive. — E.W.

SPICES THAI CAFE 3810 Valley Cen

SUSHI @ LA KAZ 1870 Valley Centr

TORREY PINES CAFE 2334 Carm smidets. At dinner, most tables sport pitchers of margaritas to wash down standard. So. Cal gringo-Mex, dishes, Reservations urgod, especially for week-toods (when non-reservers may have to wait over an hour for a table); ask for driving directions when you call. Weekend brunch; lunch and dinner Luesday through Sunday. Inexpensive to moderate. — E.W.

NORTH INLAND

and a green mantle of gnarly old ny. Flap through the swing doors. Inhale the good smells from the kirchen. Sit down at one of the intimate tables. Or-der the jalapeno and grilled red onion omelet with avocado and jack sheese. Or the delicious "Kaleidoscope"

om all over the globe (Asia, France, orth Africa, etc.) appear in fresh, artling combinations that work bria antly together. The menu changes ally, but many favorites recur over me with slight variations to reflect sea-nal produce or creative inspiration.

BERNARD'O RESTAURANT 1245

twice cooked pork (spicy), fresh cel served in brown sauce. The extensive

REAL TEXAS BBQ 6904 Miraman Road, 858-506-5255. Texas barbecue consists of meat, thicken, and links that are smoked rather than cooked over a

every calorie — save mom for the tacular Bayarian. Full bar, fine wi

LA JOLLA

AESOP'S TABLES 8630 Genesee Ave

preparation, and row cost, the sauda are a good buy. Entirees are large enough for two. All items available for takeout. Lunch; Monday through Sat-urday. Sunday, dinner only. Inexpen-sive to moderate. — E.W.

fish and seafood. Moderate to expensive. - F.W.

CRESCENT SHORES GRILL 7955 L iolla Shores Drive, Hotel La Iolla (for merly Summer House Inn. 838-459-054). The 11th floor view car

FLEMING'S STEAK HOUSE AND

Restaurant coupons and menus at SanDiegoReader.com

Restaurants with underlined offers have coupons on the Reader website Once online you may select by cuisine or area. O indicates at least one North County location

Anthony's Fish Grotto O Ashoka 50% off lunch or dinner Atoll at the Catamaran

Aubergine Grille Bahia Cafe Prime rib buffet \$12.95 Beach Grill of Coronado \$1 off breakfast entrée

Big Jim's Bar B-Q Free pork or chicken sandwich ©
Blue Crab \$10 off Sunday brunch for 2
Blumbergs Deli 1/2 off entrée

Bollicine Free dinner entrée Bombay Exotic Cuisine of India Brians' American Eatery

Brockton Villa Broken Yolk Cafe \$2 off breakfast or lunch Buffalo Joe's 2 for 1 dinner

Caffe Di Fiore Free cup of coffee 'Canes \$3 off breakfast Cappy's Coffee House Gourmet meal \$5.95

Casa Machado Margarita Sunday brunch \$7.50 Casa Picante Free dessert

Casa Sanchez Free appetizer Chateau Orleans 2 for 1 Cajun/Creole entrée Chiha Japanese Food & Sushi

Coast Cafe
Crabby Bob's Seafood Grill \$5 off lunch, \$10 off dinner

Dick's Last Resort D'Lish Xpress 1/2 off dinner

Dublin Square El Callejon The Field Free lunch

The Filling Station Free appetizer © Fifth & Hawthorn Free dessert

Firehouse Beach Cafe 50% off dinner Forever Fondue French Gourmet 50% off dinner

Galoka Free dessert with dinner Giacopelli's New York Deli \$1 off any sandwich Ginza-Sushi Sushi dinner for two \$14.95

The Good Egg
Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15

Grant Grill Greek Village Free saganaki O

Gringos Hajji Baba 50% off dinner Hard Rock Cafe Free dessert

Henry's Pub Hob Nob Hill Hollywood Star Grille 50% off 2nd entrée Hornblower Cruises \$5 off dinner or brunch

II Strano India Palace

lapasta 10% off dinne vel Box Bar & Grill 2 for 1 menu Item Juke Joint Cafe Complimentary dessert
Karl Strauss Brewery Restaurants Kenny B's Memphis Style BBQ

Kikuya Sushi \$5 off Ki's 20% off dinner

La Dolce Vita 30% off wine Lahaina Beach House \$1 off appetizer Las Cascadas

Lips Restaurant 50% off dinner Lotus Thai 25% off entrée

Maloney's Tavern Marrakesh \$10 off Moroccan cuisine ©

Mezzogiorno Free pizza entrée Mikko 50% off sushi O

94th Aero Squadron

Pacific Reach Bar & Grill

Pampas Argentine Grill Free appetizer

Roma Mia Lobster or steak for 2 \$49.95 @

Torrevana Grille

Uno Chicago Bar & Grill Free appetizer

Vigiluccis Wild Note Cafe © Yacht Club

150 GRAND CAFE 150 West Gran

HIDE AWAY CAFE 150 South Acacia

rnia beach café. You have to look formia beach care. You have to look carefully down the tiny tree-shaded street to spot their big blue-and-yellow sign. It's a homey little place, with a corrugated iron roof, wooden porch,

DICRESCENZO'S 11625 Duenda

HERNANDEZ' HIDE-AWAY Ranches

TONG SZECHUAN 609 North Broad

TONY'S GIANT PIZZA 122 11 North

VINCENT'S SIRINO'S 113 West Grand Avenue, Escondido 760-745-3835. French-born chef

Montanas Moondoggies Neimans **O** New Wharf Bar & Restaurant 50% off entrée 0 North Park Deli Free coffee Palomino Restaurant Rotisseria & Bar Free pizza Passage to India 50% off dinner © Pasta Espresso \$4.75 pasta Raw Mana \$5 off hip-hop sushi Redfish Grill 50% off second entrée Rock Bottom Free appetizer
Rolfy's Bistro S3 off any buffer San Diego Artisan Bakers ©
San Luis Rey Downs 2 for 1 dinner © Sanfilippo's Pizza or lasagne for 2 \$10.99 Seau's Restaurant Sevilla 57 off Paella Valenciana O Shanghai Mongolian BBQ dinner \$8.50 Shelby's \$14 off dinner entrée Star of India 50% off entrée © Su Casa 25% off entire check The Surfside 1/2-price appetizer
Sweet-N-Sugar Free 10% off any purchase
T.D. Hays 20% off breakfast & lunch entrées Taste of Europe O Taste of Italy 1/2 off entrée laste of Thai O Terrific Pacific Thai Cafe Tio Leo's Free dessert O Todai 10% off lunch or dinner ofu House 1/2 off second entrée

excellent service, very line preparations. Very crowded weekends. Meaks and

moderate to expensive. — EW.
POREVER FONDUE 1298 Prospect
Street 2201, upstans, 838-551-4309.
Alon at 010 Trans Road, Misson Valley, 612-595-7392, if you sky with the
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THE MARINE ROOM 2000 Spindrift THE MARKINE ROOM 2000 Spindirist Drive (off. Inerve Pines Road). 888-499-7222. High cusine, high ad-virture, high was, high prices. — With the arrival of chef Bernard Guillas, the commants. Marine Room has become the quintessential great San Diego-restamant. The exhibitating constal was meets Gal French Pacific Run-mans that a scale-rardie mark from

hassis menu utters a sai, shore as 20 appetiers, or drops, including sends and self-sold. Don't received the Hassis count stop, Mattin, shorn, and decided count of a drimer, the incree saled at limits in orthe scellens study broad, Board of this is of the scellens study broad, Board of the scellens sends broad patie, sectlens service. Be suite for service, expensally for broad his dimer, to assume a cycle long-sear, upon daily. Moderate Tapon, Saise, Saise of the Saise Saise Saise of the Saise Saise Saise of the Saise Saise

SANTE DISTORANTE CALL Horsebal SANTE RISTORANTE 7811 Herschol Avenue, 888-481-415. The name is flatian for "saint," and the Northern training for saint," and the Northern training regard cooking shruss here, especially the fish and sealoud dishey, reschized sood upon the saint of the saint sain Moderate (pastas) to expensive. E.W.

SUSHI ON THE ROCK 77.14 Girard

AND CONTRE DOCK 27 14 Grand MOSTINE DOCK 27 14 Grand MOSTINE DOCK 27 14 Grand MOSTINE DOCK 27 15 DOCK 25 DOCK

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Weekend Champagne Buffet \$7.99 Sarurda: 11 am-9 pm, Sunday 12-9 pm

when Jimmy Vitale (the owner's hus band) charmingly plays maitre d' Moderate. — N.W.

Moderate — N.W.
TRATTORIA ACQUA 1298 Prospect.
Street, 838–548-6079. You'll do fine if a soun-stay with the simplest dollare ammatted griffled, bushers breast on puzza dough, griffled proteholde machers from shores they than a sound to the simple state of the simple located at garage below on Coast Boulevard. Open daily. Moderate (some pastas) to very expensive. E.W.

CLAIREMONT & KEARNY MESA

94TH AERO SQUADRON 8885 Bal-

SPETI AREO SQUARRON NASS: Bal-box Aresine, 88 566 6721, One of Disgos hadden perchi there's classi-dances and relower globel good ten American fair bown globel good ten Collector's meas, but better ver is Happy Hour ango not heaven Week Happy Hour ango not heaven Week handle might include a "unergannel" or Poolsh surrage, verges, chore point tone, plus two verges, charles plus, and week the second of the collector of the Handle might include a "unergannel" or Poolsh surrage, verges, chore to handle might include a "unergannel" or Poolsh surrage, verges, chore point tone, plus two verges, challes below, and week to be a second of the collector of the Poolsh surrage, very public of the late tone of the collector of the pools, and week to be a second of the pools of the collector of the second of the pools of the pools of the first applies tall delice and the late of late applies tall delice and the late of the second of the pools of the pools of the field section, and the transplant for the pools of the pools of the pools of the pools of the mean of the pools of the pools of the pools of the mean of the pools of the mean of the pools of the poo

EMERALD CHINESE SEASOOD

EMERALD CHINESE SEAFOOD RESTAURANT 3709 CONVO STREET, Pacific Gateway Plaza, Kearny Mesa, 858-565-6888, San Dingo's best Chi-nese restaurant for fresh seafood and fish. Live fish, prawns, and lobsters are kept in tanks and prepared minutes af-ter you order. Superly dim sum, served HSU'S SZECHUAN CUISINE Hazard

Village, 9350 F-G Clairemont Mesa Boulevard, Kearny Mesa, 858-279-9799. This restaurant is noted 858-179-9799. This restaurant is noted for its hot and spicy Szechuan dishes as well as for its Mandarin specialities. For Mongolian barbesue, you have a choice of beef, pork, lamb, or turkey with sir-fried vegetables (barbesue is not available Sunday morning). Extensive menu with many unusual dishes Open daily, lunch and dinner. Inexpensive. — E.W.

PHOTAU BAY WESTAURANT Full manner fa Car Mr Graus Phot Tan Burne Go Car Mr Goad Sinda Vista, 2004 I took Vista Road, Sinda Vista, 2004 I took Vista Road, Sinda Vista, 2004 I took Vista Photau Vista PHO TAU BAY RESTAURANT Full

The anome is health, ofters great va-terly, and its pleasing to the eye as well-as the plater. Best bets are egg ridls, shar grilled shirmin on sugars-ame, ground beet waxpeed in grape leaves, passon salad, to een cartherisate port, partled whole fish, spring rolls. Service resoult, the load very ratay it vidow fat-and sonderful. Open dark, theepen-sive. — FAV.

This unassuming, stip—mall restaurant near to revolve, but one found, in—case to overlook, but one found, in—case to revolve, but one found, in—foreign control of the state of the control of the state of the control of the control

well. Incepensive. — M.N.
SHOCUN KOBE \$451 Kearny Villa.
Road, Kearny Mesa, 858, 500, 7399.
This reasonal realizes in each source of a second liquid service of the second liquid service of the second liquid service with bit hereofero er in combination with a dispanse style vegetables. Seating is communial at the teppan tables. They are seated as a attractive, well-trocked sush har. Open 7 days, moderate yabo an attractive, well-trocked sush har. Open 7 days, moderate yabo. bar. Open 7 days, moderate to expensive. — E.W.

THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard. Mission Beach, 858-488-6688, Old. Jashioned American cooking such as

HUDSON BAY SEAFOOD (40.1 Scott Street, 619–222 878; Tresh fish and scatood, burgers, and salads served in roomt on the dock. Great view and you may eat on the outside deck or inside Very castal Best bets; fish and chips and fresh fish sandsriches. Open daily, breakfast, lunch, and dinner; Inexpen-sive. 1 B.

Solitione

Drive, 619-224-3577. California cousts cuisine in a newly renovated room with a beautiful bay view. Among the well prepared dishes, black Angus "baseball cut" steak, grilled vegetable tower, seu soned crusted ahi, prawn cocktail par fait. Excellent service. Open dally for breakfast, lunch, and dinner. Sunday buffet brunch. Moderate to expensive — E.W.

IARED'S 880 East Harbor Island Driv IARED'S 800 East Harbor sland Drive 191-391-1028. The house specially is steak, offered in a moun directly on the harbor. Presentation, in the manner, of Morton's, is to show you the entreer raw. Price of intel undudes notice specially specially specially specially specially else-vegetables, potators a laxare. In cellent appetizers, especially five-on-tar. First rate bread and bread pud ing. Closed Monday. Dinner only, Tuesday through Sunday. Expensive. — E.W.

SPORTSMEN'S SEAFOODS 161 Quivira Road, Mission Bay 619-224-1551. Fifty years ago thi restaurant fish market was a tuna can thing about fish and how to cook it. The menu is devoted to the "fruits of the sea" and includes a wonderfu

Entrée

afood platter (shrimp, squid, clams, sh, fries, and salad). And, of course, a ispy-crunchy fish and chips platte

THEE BUNGALOW 4996 West Point onna Boulevard, Ocean Beach, 19-224-2884; www.thechungulow.com. the very soul of Ocean Beach resides in he very soul of Ocean Beach resides in A Moore's charming, comfortable his-on, "cottage," where the menu owers saxis Fernch botto fate from pare to suffic, including comfort-food entree of grandmanna used to make. And ke manner's, the cooking is a little in missient. Skip the over rated dusk and head for the second appeals, the charming of the cooking is the pare of the second appeals.

MIDWAY. OLD TOWN & MISSION VALLEY

FLAGAVE 2304 San Diego Avenue (at old Town Avenue). Old Town Did Town Avenue, Old Town, 1922 On 902. Secretarins recommended Wheelshar access difficult top ramp. You'll find up-safe, un-out of Mencari specialties in an intra-top ramp. You'll find up-safe on on on-out hearted back only. The menue, the safe of the safe pain, and Italy. III's the history of lexico on a plate.) Among the high-ghts are the five different Oaxacan, toles (plus a sixth from Chiapas), Yu-ticcan-style venison, local sea bass in ngy samaca (hibiscus) sauce, and a mique appetizer, thiringos cuithacoche, ue appetizer, thangos curtaicoche, s of blue corn masa topped with a of "mushroom" that grows on ears. (In English it's called "corn t," but it tastes much nicer than sounds.) The bar stocks over 600

GEORGIA'S GREEK CUISINE 3550 Center, 619-523-1007. This small, in tizers, are prepared for takeout. Open daily for lunch and dinner. Inexpen

OLD TOWN MEXICAN CAFE 2489 or the fantas. Open daily Inexpensive to moderate. — F.W.

EAST COUNTY & STATE COLLEGE

Grove Assume (at Cypress tracked in the back of Liquor Mart Square). Lemons Grove, 609-60; 240; The Square Lemons Grove, 609-60; 240; The Square on the similar seasons. The Square good sheet and the effect Menas of good sheet and the effect Menas of savide hardscure Port goes star balling in a studieskel, 1 appears as tenders, hinds laced with smoke; on ribs, as luss one, multituding a stress shall be supported to the multitude of stress shall be supported to the

DULZURA CAFE Highway 94 at the real thing, serving big hor meals to weary westerners since 1910. The walls are cluttered with license plates, pots, brass cream-separators, corn-shuckers, horse-collars, railroad lanterns, ancient

omelet. This is frontier food before slim spelled "success." Listen for speeding cars rounding the corner as you cross into the dirt parking lot — and watch THE LIVING ROOM COFFEE

a free-shaded patio, this sories owned cale is a student hangoout with a liseb notice board, a rental computer, and good cheap breakfast food in huge quantities. Try 'The Works' omelet, with bacon, ham, onions, tomatoes,

LY'S GARDEN 6011 El Cason Boul

THE MOUNT SIGNAL CAFE 1201 West Highway 98, Calexico, 760-357-1379 Out in Yuha desert, west of Calexico, this 40-year-old restaurant remains in the gra-when Mexicals and a handerment, known to fain as Mains httl.; a member of perhaps the only fe-male bullfighting team exer. Sur-counded by hundreds of bullfighting photos, you'll find traditional coera-thomestyle: Mexican dishes. Keep an

SALA THAI of the ILC agon Boulevard, Campus Plaza, 619, 259 9050. You will find this Thai restaurant as charming as its owner. The menu is extensive, the service attentive. Tey the spix seafood combination or the Chinese specialities. combination of the Chinese specialities, Loving experience and gastronomically satisfying. Open Monday through Sat-urday for lunch and dinner. Sunday dinner only. Inexpensive to low moderate. — I. W.

moderate. — E. W.

SUNNY GARDEN CUISINE OF
CHINA 5500 Grossmont Center Drive.
La Mesa, 619-464-2288. This neigh
borhood restaurant (formerly Chang)

TOMMY'S PIZZA 1164 North Second Street, El Cajon, 619-4 76, 2676, This old (abbrered new hore) TYLER'S TASTE OF TEXAS 376

North Second Street, EL Caion, 619-244-9297. Insommas, and lowers of bathscue. Tyler y offers a seven-page menu with Texas specialities available 24 hours a day. Big Texas breakfass, great barbecue chicken and ribs, chili ino beans'i grits, all-you-can eat cat-fish on Wednesday and Friday. Excel-lent bakery serves homestyle pies. Go ahead, make a fool of yourself. Open

CENTRAL

ANTIQUE ROW CAFE 3002 Adam and biscuts and grave. One portion is enough for two: Dinner offers bargers, Philly steaks. Indoor and outdoor seat-ing. Open daily. Morning hours vary-linexpensive.— E.W.

CHICKEN PIE SHOP OF SAN area; no frills. Open daily. Inexpensiv

OLD MILL CAFE 1949 Ohio Street. North Park, 619-294-3804 The best kept secret in North Park looks like a Swiss chalet inside, but serses 1930s

toast, or biscurs and grave, or the fa-mous pige in a blanker three sausage links rolled in hot alses with powdered sugar). The linish and dinner menu is also good and sheap—for instance, golden fried chicken with vegetables

and rice or baked potato. Inexpensive

RED SEA RESTAURANT 4717 Um

versity Avenue (Euchd), 619-285-9722. You'll find richly seasoned (and po-tentially very spicy) Ethiopian curone,

SAN DIEGO

KHONG TEN QUAN 4658 ET Calon Boulevard, City Heights, 619-282-7615 Look for a mini-mall with bright yellow signs, including

combination platter here isn't nearly as exciting as several of the specialties. The *kitto* (spay "beef tartare") is vers good, the *gord-gord* (meat cubes in spics butter) is excellent/both are cooked for not cooked for our order. and look for the section labeled. Most Mission Weightine," on which was a final unusual dishes from central Va-naum that vuir enthales to enclose the most of the control of the excepting soil, from the control excepting will be available—the kitcherstaff is picks about quality and price. Staffers yeak very little Inglob, but point and shoot works. Incepten sive to moderate — N.W.

47th Street, Southeast San Diego 619-264-0202. The careful kitchen at Soul Food Express provides masterful home style Southern cooking that MAMA'S BAKERY AND LEBANESE
DELI 4237 Alabama. North Park
n19-088-0217. This informal little
restaurant is more interested in quality restautant is more interested in quality in his presentation, concentrating on the specialities they do well. Mama's offers quick meals with a cultimary tradition, definitely not "fast food," but with tast food prices and case. Becommendations include the deliciously cheep latel sands, but in Mama's fresh made son; soft flatbreads On, only days warm up to a board of feel insulance, or show

UPTOWN

ALADDIN'S CAFE 5420 Claremon

BREAD AND CIE 350 University Ave nue, Hillcrest, 619-681-9322. Twelve varieties of bread are baked daily in ;



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Entrée

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FUSION FOUR-COURSE DINNER \$395

APPLIESE Cream Crab Croquette or Familiase Chicken
Size of SLABE Corn Phrage Stopp or Raw Fistanto Salad with Philade Ros, Eggifart, S. Pire Note with Miss Vinalgratte
BMIRE Orbins with Good Soy Salamen with Egypta Visualsh Sauce's Firsto Jumbo Shrimp, Mah-Mah & Cysters
- Japanese Merition² - Seegbod Grain Coly Plate a Uni Fista
BESSEE New York Concercation, Training, Manga Mossay, Chocalder Moore

OSSEE New York Concercation, Training, Manga Mossay, Chocalder Moore

WINE: Glass of Chardonnay, Sauvianon Blanc, Merlot, Cabernet Sauvianon or Barley Sake Cocktail

4647 CONYDY STREET, SAN DIEGO - 858.292.1836 - JAPASTABISTRO.COM

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Spicy Chicken Lamb Seafood and Fish • Vindaloo • Kormus

eapple and Coconut Sauces • Mild, Medium or Hot Curr * Monday Night Buffet (Del Mar only, 5-9:30 pm) \$10.95

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CAFE ON PARK 1831 Park Boulevard (Park and University), 619-293-7275.

CREST CAFE 1.5 - Robinson Avenue

and very good, mexpensive food. Open daily. Inexpensive and Fire

GELATO VERO CATER VISUANDE

LAUREL RISTALERAY "64". Lunst severe a finite process of the proce

E.W.

LIAISON 2202 Fourth Avenue (Fourth and Ivy), 619-234-3540. This French restaurant with its romains, atmosphere others an a la carte menu and fixed price meals. Pleasant lood, ex-

sual Thai food, noodle dishes, soups, sate (grilled chicken, beet, pork) to eat mortake out. Best bet: chicken noodle soup and curry served Wednesday only Congeous artsork. Open dails, same menu all day. Inexpensive

TASTE OF SZECHUAN 670 L nov. TASTE OF SZERICAN 70.1 (new star Avenue, Italians, 19.1). The flux Almalarin Seechaan memor ufferstandards with bees surprises. But the three best features are the lowers round the annagement, and the late hours. The Pecking dusk is excellent and so is the chopped, the kern in lettuce cups. If you have feature disbest, they will be prepared, and the prepared in the proposed of the prepared in the proposed of the prepared of th

BUCA DI BEPPO 705 Sixth Avenue n19-233-7272, Family style, Southern 619-233-7272. Family while, Southerin Halian cooking in a dimig room seat-ing 105 people. Food in simple (one sauce fits all), portions are longe, and ambiance is child and teenager friendly, too for plain (un, not for gournet dinners. Meatballs and spaghett) are your best bet. Dinner inglots, line h Sundays Inexpensive to inoderate.

LA CAMPANA MEXICAN RESTAU-RANT 2179 A Broadway, Golden Hill, n19 232-875. Don't be fooled by the step mall location. Left Artane's won-derful specialties include cochonia poshertin yee saltusi includin culoimita pii bil, rossa sakiling pii issiane, robin bili, peode purk and humini sulpari solit hasi bili dowith varioni odipari traditional belli, and sid photos of Ar-tiros huminioni. Legis, the treat in the robin Artini bili out song from the horis hasi out solit out song from the robin distribution of the salt of the horis hasi out song from the horis hasi agreat sone, Incepen-wee. Left in the hasa great sone, Incepen

THE CHEESE SHOP IN G Street, THE CHESS SIOP 401.6. STECL, 619-72.2.2.30. This cale others out a groundy good sandow, hey of which my tavorites are the Black Lorest ham and the risst pork. Muffins and ooklee are baked on the promises. Paper plates for used but real image for coffee and tra-

1/2 Off

HAPPY HOUR 5-7 PM

Monday Saturday Lunch 11 am 3 pm Dinner 5-10 pm

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FARGO'S BAR-B-QUE 6171 Imperial

"queen of Jamaican cooking." Choose authentic island dishes like curried goat and yam, or spice-marinated "jerk" (barbecued) chicken, or "ex-oveitched" fish, gently pickled in a lemon-based

class breakted Karup Jame, an Mghain poet, runs the place Breakteds varieties bedalfs, "commental," or American bedalfs, "commental," or American standard between the growth standard between the growth standard coffice or fee. It worth it the teemed between saving eyes the teemed between saving eyes the teemed between saving eyes to come store the sallery of Mghainitan. From the sallery of Mghainitan From one place shows or star for limits. From one place the saving and arouns and arouns and ment, or so that the saving and place the saving and place the saving and place the saving place of the saving place place of the saving place place

GRANT GRILL U.S. Grant Horel, 126 Broadway, 619-239-6806. As always, Broadway, 619-239-8806. As abscave, this restaurant serves quadris meat in a traditional room that uses tableside service. Best betware spinach salad, lob-ster paella, shrimp and scallop risotto, and, of course, the mixed grill. Open daily. Breakfast, lunch, and brunch, moderate Dinner, expensive. —7 I/W HENRY'S BBQ 1300 Market Street, 619-239-3919. The outside's a little tarty, but inside — Abadin's Cavel and diumg room of gold framed pictures, mirrored golden-wood booths, and cashions, tables, walls, and cappet all in blue Pork absare the thing here, guar-tited share cooked on medical for the

graduation of the congental Feesi's Close-go Copy 1, 1975,

ISLAND SPICE 2820 Market (29th). Grant Hall, 619-702-9309. Interesting Jamas, an specialties are served indoor-or on a sunny patio. Breakfast can in or on a summ patio. Breakfast can in-sinde trus dinny (santed saft mickerel) and askee with silt col. At lunch and dinner there's fine eich, black in sak for dark meat it's mosters, but don't over look less kinnow delts, are such as sa vory oxtail stess, esementh's pickled-bels, carry post, and lide not have a stange "brean's tess." Timine hum-atings "brean's tess." Timine hum-and offerings van's send many parion-and offerings van's send many parion-

KANSAS CITY BARBECUE 610 West

heems plates, and stickers ("Grow Your Own Dope: Plant A Man"). The beet and pork ribs (or rib tips or chisken breast) are worth it. They're cooked over an oak fueled fire. Nice

bar only) has great food/grub de Open daily, lunch until late. Inexp

LAEL'S RESTAURANT Heatt Res

OCTOPUS GARDEN 314 Fifth A

Saturday a light menu (sandwiches,

RAINWATER'S 1202 Kettner B

STAR OF THE SEA 1360 North Har star OF THE SEA 1360 North Har-ing Drive (Ash Street), downtown, 139 232-7408. This is not your father's star of the Sea. In a chic new setting with the same romantic view, a talented new her offers superb-sea catch in fresh fla-or combinations that are bold but same. denus change seasonally, but one con-cant is an always-ravishing chef's tast-ing menu, which can include a cleverly uired wine flight. A la carte dishes are

THE SNACK GALLEY Greyhound

FHE SNACK GALLEY Greyhound Depot, 120 West Braadway, n19-234-4522. At 400 in the morning would not expect Cordon Bles, pink, or any other color. The great thing about Snack Galley is that it's open at all. If you can get past the sleeping bodies, ask for the breakfast sandwich: bread stuffed with egg, cheese, and bucon, sausage or ham. Sausage is best—it feels like you get more to munch. O:

it feels like you get more to munch. Or-der a large coffee to wake you up, or sober you up, whatever you need. Open 247. Inexpensive. — E.B.

STAR OF INDIA 423 F Street

STAR OF INDIA 42.) F Street, 19-544-9891. This Indian restaurant is most popular for the all-you-can-eat haffet, available weekdays from 11-90 a.m. to 2:30 p.m. and Saturday and Sunday from moon to 3:00 p.m. The weekend brunch includes cham.

the weekend brunch includes cham-ogne. Vegetarians should make note of the many vegetable and rice dishes with innovative preparations. Restful innosphere, good service. Be aware that breads are a la carte. Open daily,

SISTER PEE WEE'S SOUL FOOD equally alluring, and wines are interest-ing, mainly affordable, and poured gen-erously into good large goblets that show off their noses. Service is very consider-ate. Is this perfection? Quite possibly so. SISTER PEE WELT'S SOUL FOOD

379-11-21 Imperal Avenue. Grant Hill,
at 32-36-470. One of the oldest, best
and food calles in the country, but get there early (it closes at by m.). Storeterm of the oldest of the country, but get the country of the country of the country of the theory of the country of the peral way of the country of the country of the country of general and two inchiler country of the countr Somewhat dressy, reservations urged. Expensive to very expensive. — N.W.

SOUTH BAY & CORONADO

Third Avenue, Chula Vista, 519-426-8820. From the outside, La Bella looks like an Italian farmhouse, Bella looks like an Italiun farmhouse, with gramiums, bright green shutters, and maroon canopies. A real extended family runs this business. Their secrets are: long hours (from breakfast until secretary) and their secretary of the secretary of

Incapensive. — E.R.

BUON GIONO 4110 Bionita Road,

Bionita Gio-475-2661. The menu in
cludes antipasti, soup, salad, parta,

pizza as well as chicken, meat, and fish.

Try the Caesar salad topped with gilled

tresh shicken breast, or linguine al

pesto. Fish does very well here. Open

daily, Moderate to expensive. — E.W.

CROWN ROOM, HOTEL DEL CORONADO 1500 Orange Avenue, Coronado, 619-435-6611, ext. 7284. Open only for Sunday brunch and spe-tial events. The food in competent, but the room is outstanding, especially the vn shaped ceiling, Expensiv

GRANDMA'S PANTRY RESTAU-RANT AND BAKERY 875 Seacoast Drive, Imperial Beach, 619-424-5800. Kids will appreciate Grandma's no

tice—pinned above a heap of chees-cake, piese and cise—that says "Fasioy Is life More: Ear Dessert First." The meet a range from Megian breakful or continuous and the continuous and the continuous and the continuous and to the continuous and tour cream to a bomemade meeted with maked postones, veg uses, arok and childed postones, veg uses, arok and child postones, veg uses, arok and control of the cont tice - pinned above a heap of cheese

KARIHAN RESTAURANT 2220 Plaza gentina are bere, so it can't be bud. It looks like a grass but and features about 16 dif-ferent dishes at remarkably low prices. Hamonade, binagoongan, and sinam-palokan turn out to be sweet and sour palokan turn out to be sweet and sour pork nyinenghe sauce, pork with salted shrimp, and chicken in tamanind soup. Filipinon like to mis sweet and wavery flavors, like kare kare, beet tripe and ostail cooked in pearunt butter sauce. And everybody loves panus, Filipinon chow ment. Wash it down with a lumpy brown guidman drink. Open 8:00 a.m. to 8:30 p.m., seven days, Incepensive.—E. B.

LYDIA'S CAFE AND NIGHTCLUB 10.28 Palm Avenue, Impertal Beach, n19 4.29-5603. This cavegoing damaing catery has a faithful following that gives back to 1957. And ves, there is a real 1y data, age 76 mother of six, gradinosther of 26, great grandma of 44. (Give ber a hand!) But before you dence, earl Chick out the bursar eru in pagi goat in se inaces with beans, rice, and fortillass in incess with beans, rice, and fortillass.

MARCO'S FINE ITALIAN FOOD AND PIZZA 736 Palm Avenue, Impe-rial Beach, 619-424-3636. You hardly notice it tucked into a row of TV repair

shops, but Marco's is a jewel. Marco Frank and Rosa Palombo ran the place classic red tablecloths, murals of Italiac scenes, white trellines, dripping plastic grapes, and Chianti bottles. Try spaghetti, mostaccioli, or rigatoni with meat sauce and meatballs. Live a little Order a half carafe of Burgundy and sing along with the music. — "Funiculi, Funicula." Inexpensive. — E.B.

PEOHE'S The Landing, 1201 First Street, Coronado, 619-437-4474. This Street, Coronado, 619-437-4474. This gorgeous, view-endowed restaurant of-fers upscale, Hawaiian inspired fish and gargantuan steaks in a plush tropical-style setting with indoor waterfalls and three separate patios. Given the visual splendor, much of the food is betsual splendor, much of the food is bet-ter than it needs to be, featuring top-quality seafood prepared with care. For instance, a homely halibut is trans-formed into a glamor gal by a lush and sassy Frangelico-touched macadamia beurre blane. A chocolate shell filled ZORBAS FAMILY RESTAURANT

100 Broadway, Chula Vista, 619-422-8853, All-you-can-eat Greek buffet daily, lunch, midweek dinner, truffet daily, funch, midweek dinner, weekend dinner with entertainment of helly dancers and Zorba's dancers. Plenty to cat. Not gourner food, but fun. Open daily, Junch and dinner. In expensive. — E.W.

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Ti

at Samsons

Caliente Boulevard (across the street from the old bullring), Tijuana. Open 24/7, Besides having excellent Mexican American food, this Big Boy knock off draws some of the most interesting peo

ple in Tijuana — journalists, lawyer cattlemen, politicians, Baja's heavy hit cattlemen, politicians, Baja's heavy hit-ters. Day or night, Big Boy is always busy. Gringo food's no problem. Breakfasts include eggs, bacon, sausage, chorizo or ham, plus hash browns or frijoles, toast, juice, and endless coffee. Nobody will inice, and endless coffee. Nobady will the moon comes up. But you won't—you'll reak and order more when you work the you'll reak and order more when you smell the popular, mascho "royal" hamper, with two beef patries, smoked ham, onnon, lettucc, tomatoes, fries, and sald, Or the chaicken breast marinated in requise with cilantro, guacarmole, and bears. Incaparine, — ER

LA COSTA 8131 Galeana [Seventh Street between Revolución and Con-

LA COSTA 8131 Galeana (Seventh Street Detween Revolucion and Constitucion), 685-8694 on 685-3124. An opposition of the Constitucion, 685-8694 on 685-3124. An opposition the reads of the regimn goal code bouse for Americana, Beford all nech and dismost for the regimn goal code bouse for Americana, Beford all nech and dismost fine for the regimn goal code of the constitution of the con

GRAND BISTRO Grand Hotel Ti GRAND BISTRO Grand Hord TJ.

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Tiquana, 881-7000, 44188. Vivat this TJ.

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mixtery, romanie. Vivit Crand Bistro
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pensive to moderate. — E.W. LA LENA 1119. Blvd. Agoa Caliente. 686: 2920. Don't miss the charming room, the open grill, and the tortilla maker who prepares fresh tortilla is the dimers are seated. Dinners come with an appetizer and soup, and some of the entries are extraordinary. Try the punes ("fist"). Roasted quail and

chicken do well here. Open daily, lunch to late dinner. Take Revolución to the left hand bend where it becomes Agua Caliente. Continue past the twin high-rise towers of the Grand Hotel. A large sign marks the restaurant (on the right side of the road). Inexpensive to moderate. — EW.

PUEBLO CAFE Jai Alai Fronton Palace. 701-E Avenida Revolución, Ti-juana, 685-8667. Eat at the Palace! This juana, 685-8607. Eat at the Palse? This is a great place to impress out-of-town relatives without going broke. The owners, who are connected to fine-madu's Hussong family, set out to lust Mexicans back to their own over gringoffed main street, staging local artiscalpture shows and Mexican rock bands on the weekeds for dimen. If the "Royal Qual of the Cadel" or the smoked tuna salad. Open daily, Inexpense. — E. M.

pensis; — E.B.

LTAIRINO 7531 Sixth Avenue in G. Revolucion1, 685-7075. Lozef in the heart of the old action of Tiousas, three blocks werd of Revolucion, thus the blocks werd of Revolucion, thus carefully sixth and the second of the second

TOUR DE FRANCE Gobernador Ibarra 252 (past the Rio vection), 681-7542. This French restaurant will provide you with wonderful food, in-credible service, and an extensive menu printed in French, Spanish, and Eng-lish. The presentation, preparation, and quality of the food are first-rate. Don't

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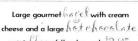
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And Seasons Go

Bucatinsky the actor certainly knows how to speak the lines of Bucatinsky the writer.

hile holding my breath for the end of summer.... Bread and Tulips. A pleasant surprise, and all the more s if the title triggers a memory of the unfresh Bread and Roses from early in the summer. In the current market, any Italian film not

directed by Giuseppe
Tornatore or Roberto
Benigni would already
Tornatore or Roberto
Benigni would already

be a surprise. So it can-not very well be a surprise that we've never before encountered director Silvio Soldini, whose fourth feature this is, nor his - at a rough estimate middle aged star, Licia Maglietta. So it's pleasant to discover, however be-latedly, such hitherto hidden talents. Maglietta, a more loosely wound and comfortably upholstered Natalie Wood, warm and womanly, with a lived-in face and body but an undimmed sparkle, plays a Pescara housewife and ntermittent klutz who gets separated rom her tour group, including her husband and teenage son, while fish ing an earring out of the toilet bowl at a rest stop. The occasion affords her an opportunity to go off on one of

those nonradical feminist odysseys, in fact quite a conservative and conven-tional feminist odyssey, to Find Herself: hitchhiking to Venice where she has never been, landing a job with an in-capacitated old florist, gaining lodging with a suicidal Icelandic waiter who

speaks a torturously stilted brand of Italian (I can't say if the subtitles do it justice, but it comes out at the bot

tom of the screen like so: "What engenders such uncertainty?"). The novice private investigator on her tail. whose only qualifications for the job are the detective novels he devours and his trench-coat, is conventional as well, and he takes away too much time from the heroine. But Soldini keeps the movie light on its feet, with a fill-in-the-blanks method of narrative that makes judicious use of blackouts and ellipses, and doesn't get bogged down in unnecessary details. (No need to spell out, for example, why the heroine might want to get away from her blowhard husband and withdrawn son.) And he moves in and out of dream scenes with a smoothness and seam-

AS YOU'VE NEVER SEEN IT BITORE

Calendar



lessness that surpass Fellini and approach Bunuel.

All over the Guy. Gay romantic comedy, not to say lighthearted and iovial especially, about an imperfectly matched couple (one's all-time fa vorite movie is Gone with the Wind, the black-and-white) who make repeated

and painful attempts to fit together anyway. The press notes tell me, and I am obliged to believe them, that the original stage play by co-star Dan Bucatinsky dealt with a heterosexual couple. (Somehow I doubt whether the straight male's favorite movie was Gone with the Wind, while his girlfriend had never seen it.) The notes

also tell me that the recasting of th play has produced something "radical" in gay cinema. Handing it over to a female director, Julie Davis, presumably would be seen in that same light as intensifying the boat-rocking. My own view is that it tries in a modest and ordinary way - a sort of Nora Ephroi way - to document genuine emo

WIN A MOVIE



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THE MUSKETEER

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The Musketeer opens nationwide September 7.

onal upheaval in a self-consciously glib, chipper, snappy, catty, sitcommy style of dialogue, and with a conventionally and unconvincingly hopeful ending. I liked the specificity of the two debates over the merits of In and Out, and even more the single debate over the proper inflection and em-phasis in the "Fuzzy Wuzzy" nursery rhyme. And Bucatinsky the actor cer tainly knows how to speak the lines of Bucatinsky the writer. Sasha Alexan-der, half of a parallel heterosexual

couple, makes a positive impression, too, whereas her opposite half, the muzzy Adam Goldberg, makes a neg-ative one. Richard Ruccolo is, I guess,

a hunk. a hunk.

O. Or: I Was a Teenage Othello.
The tragic hero is now named Odin (Mekhi Phifer), a basketball phenom at an otherwise white prep school in Charleston; his steady girlfriend, daughter of the dean, is called Desi (Julia Stiles, in her third Shakespearean update, after Ten Things I Hate about You and last year's Hamlet, not to mention her second interracial romance just this year, after Save the Last Dance); and the troublemaker, an envious teammate, is Hugo (Josh Hartnett), son of the coach, known as Duke. The foreordained events have a forced-march tedium common to all but the freest of Bardic adaptations (West Side Story, Throne of Blood, Forbidden Planet), and the plot mechanics (e.g., the pilfered kerchief) typically tend to seem more grinding without the lubricating poetry. The basketball details, apart from Martin Sheen's sideline manner as the vocif-erous coach, are dubious as well: from the dark uniforms of the home team to Desi's little nap right before tip-off of the championship game. The di-rector is Tim Blake Nelson, who played the dumbest of the chain-gang fugi-tives in O Brother, Where Art Thou?, so I was naturally predisposed to like the movie. But the alphabetizing vowel in their titles is the only thing the

movies share.

revolving around a feckless karaoke singer (Jon Gries), his unbeneficial manager (Garrett Morris), and a senmanager (Garrett Morris), and a sen-tentious unseen narrator (Patrick Bauchau): "Observation and percep-tion are two separate things." Mark and Michael Polish, the twin brothers responsible for Twin Falls, Idaho (co-writing it while Michael alone was directing it), have lost no time in paying homage to themselves — or in other words, in getting carried away with themselves — by identifying the titular town of Jackpot, Nv., as "just south of Twin Falls." (Another injoke: country singer Mac Davis has a cameo role as a karaoke contestant who can't be persuaded to perform the Mac Davis hit, "Baby Don't Get Hooked on Me.") The film possibly has some technical and/or historical interest as the first theatrical release to be shot with the 24P HDTV Sony camcorder, which duplicates the frame speed (twenty-four per second), and ideally the clarity of definition, of a movie camera — the same digital-video technology, as I understand it, that George Lucas employs in the upcoming Star Wars installment. It doesn't look bad. It surely looks bet ter than most films shot in digital video. It looks better, even, than many films shot on 35mm film. Then again, it doesn't exactly look good, either. And it doesn't have the built-in ex-cuse of the Belgian *Thomas in Love*, a DV feature at the Ken a week back, in which the entire action is viewed or

lackbot. Brutally boring road movie

a video screen: technology plus in genuity.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

With Dan Bucatinsky, Richard Ruccole Adam Goldberg, and Sasha Alexander; di rected by Julie Davis.

* OFFICEREST CINEMAS, FROM 8/31)

American Outlaws — Hagiographic portrait of Jesse James, minus the ultimate martyrdom to bum 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 gorge rining moment comes carly, when pretty boy Colin Farel! (the blacket Booster Coeburn's reins-in-terelt trick Booster Coeburn's reins-in-terelt trick

shooting irons at full gallop, just as if this were something done even due in the old endars, rather than, as in the loth Warne withing, a climate, and blood starring convolve, a climate, and blood starring convolve at all tale, a drunken boast. One of the great screen moment than becomes a clicke. The gorge rises often thereafter—a last self long knop spide gamplay, at bots of youth connectly homespide, at bots of South words of the present series of the self-spide spide spide spide spide spide of the south of Transch and All Latter the permanent series). And if Timothy Dalton is indeed doing a Sean Connert ascent — one former Bood tip-jung his hat to another—is this really the place for it! When there are no Wortens

shooting irons at full gallop, just as if thi

one to be directed by a specialist on the level of a Henry Hathaway or a John Sturges, but you could hope for someon

(Jason Biggs, Shannon Elizabeth, Chris Klein, Tara Reid, Seann William Scott, et al.), directed by J.B. Rogers. (CARMEL MOUNTAIN: CHULA VISTA 10: DEL N



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An American Rhapsody - Heartfelt ount of the maladiustment of a six-yea old Hungarian emigre in Eisenhower-er-America, It gets off on a bad foot with some remedial first person narration, corrobora tive newsreel footage, and a black and white flashback that arbitrarily turn color after a quarter of an hour. It isn't a good foot, either, when the sullen Scarlet it, without a hint of an accent. Nastass Kinski, Tom Goldwyn; written and di-rected by Eva Gardov, 2001.

America's Sweethearts - An alterna pair of superstars it will not be helpful to Laylor, Bogart and Bacall - have appesendips of IV soap operat; where the fe-male half has met with a disapproving pul-lic and two straight flops since their breakup; where two years after the split

Gunn of Treasure Island, is editing the proiect in Kubrickian secrecy inside the Uni bomber's transplanted Montana cabin; and where the head of the studio must wait to see the final cut with the national pro sorpor the junker, Julia Roberts, just to pope a can of Whiskis in the overall atmosphere of fishingss, place the part of Catherine Zeta Jones, beautiful port of the part of Latherine Zeta Jones's wellthoore stort resealflower stort result for substantiation, it still still though that deem for utdown on her tossial quotate of tech and Latitrum, Both as Treeses could but the jamearams for their sallow complexions, John Catack, invotar as the supposed to be in recovery front on the part of the director, would probably be flat red. Billy Crystal, as the unprincipled publicist (a tautology, to be sure), workvery hard and handily on the assembly line of gimerack jokes. The sheer volume of roughly a third if Crystal and his co-writer Peter Tolan were deprived of the pen (Perhaps Tolan's given name shaped his destiny.) Joe Roth, a former studio chief himself at Fox and Disney, returning after a decade to the director's chair to lengthe his brief and undistinguished list of credits Ustreets of Gold, Revenge of the Nerds 2. Course de Ville), should certainly know his subject from top to bottom. But disser oling and disinformation can become a habit. Hank Azaria, Stanley Tucci, Alai

Erancis Ford Coppola's thirty-million-dol lar Vietnam War movie is the curiosity it

stirred up while keeping the public cooling its heek for four years. Without that, there would be little to propel the viewer through this desultory up-river excursion, unimaginatively patterned after Joseph Conrad's Heart of Darknes, bogged down along the way by a kind of photography that can best described in words out of the Justicon's bedeen the words out of the Justicon's the Consense of the Property of th e described in words out of the glutton's exicon (stuffed, gorged, bloated, heavy, bock full, and brimming over) and by a first-person narration written in the hard-builed idiom of the fictional private eye Charging a man with murder in this place was like handing out speeding tickets at the ndy 500"; "It was a way we had over her of living with ourselves. We'd cut 'em ir half with a machine gun and give 'em a capped off by the ghostly appearance of Marlon Brando, carrying permanent an impenetrable shadows around his shave cad wherever he goes, like the planet head sherever he goes, like the planet. Vennes sarres, louds, and shinpering with in lead breath his mestal minght into the breath his mestal minght into the road of the planet purpose imight which served (contail earlier on his excursion into the Daik Continent, and which should serve the movinger as well, as he stagger, and the planet of the planet

Atlantis: The Lost Empire Imitation es Verne adventure yarn, spun from the sney animation factory, about a pre-WWI expedition in search of the legendar sunken city. Sketchily drawn (in a deliber ately retro style) and swiftly paced, but owed down eventually by moral mystica solitical anthropological grandiosity. With the voices of Michael J. Fox. James Garne Cree Summer, and Leonard Nimov; di

"ONE OF 10 SUMMER

rected by Gary Trousdale and Kirk

Wise: 2001. ★ (CHULA VISTA 10: GASLAMP 15: GROSSM TROLLEY: LA COSTA 6: MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18)

With Licia Maglietta, Bruno Ganz, Giuseppe Battiston, and Marina Massironi; directed by Silvio Soldini. ★★:(COVE)

Bubble Boy - lake Gyllenhaal as an immune-deficient tecnager on a romantic quest; directed by Blair Haves. CARMEL MOUNTAIN: CHULA VISTA 10: DEL MAR IGHLANDS B. ENCINITAS B. FASHION VI PLAZA 14: LA JOLLA 12: MISSION MARKETPLACE 13: MISSION VALLEY 20: OCEAN

Captain Coreill's Mandolin — Scris, World War II romance between a Greek is Land beauty the Spanish Peneloge Cruz, with her unaltered native accent and a music-lowing Italian office; (Stoola Cage, with an unsteady Italian one), Shades, or shimmers rather, of Mediterrane—though it ullimatels turns much darker. ow, somewhat soggy, but rewarding in modest amounts: some complexity of char acter and emotion; some interesting dis-comfort 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

* ICARMEL MOUNTAIN: ENCINITAS R. FASHION VALLEY 18: FLOWER HILL 4: GALAXY GASLAMP 15: GROSSMONT CENTER: HORTON PLAZA 14: LA COSTA 6: LA JOLLA 12: MISSIGI VALLEY 20: OCEANSIDE 16: PALM PROME NADE 24: PARKWAY PLAZA 18: RANCHO DE REY 16: TOWN SOLIABE 14)

Cats and Dogs — Beastly spy spoof (in

puter animation) focussed on a feline orld-domination conspiracy and the vigi lant watchdogs who oppose it. An overblown lead balloon, heavy on Bondian gadgetry and cartoon violence. With Jeff oldblum, Elizabeth Perkins, Alexande Pollock, and the voices of Tobey Maguiro Alec Baldwin, Susan Sarandon: directed by Lawrence Guterman, 2001 ● (PALM PROMENADE 24

The Cleast — Avariciously commercial French connects of the type that tends to be remade in 160 years of French Fr how times change!) The consciousness raising vein in this is not too bothersome. Rather more so is the cruel streak: the pre sumption that it's quite all right, quite jus-and proper, even quite PC, to torture and torment a macho homophobe into a neryous breakdown. Neither the conscious ness tasing vein nor the crued strack is, aboon to the mirth, which scarges along at the subsistence level. The thing, neverthe ises, that levelaxes The Closer above mediocitis, the thing that makes it worth looking as, it is imply—how the close pair it?—that it's a thing worth looking at. A thing of boding plotting pathed by the great Losiano Tovoli, in the control of the contr ness-raising vein nor the cruel streak is a

per se: luscious and lustrous, rich and re plendent, bright and buoyant, crisp and clean; sharply separated yet slightly dif-fused, softened, never harsh or garish, never violently clashing; a broad and demo-cratic palette in which every spot on the caris, patter in which every upon on the spectrum in granted an equal independence and individuality, unsubjected to any fifter ing, desturtaring monochroming press to yoke them into an unmatural "harmony" or impoord "scheme". The image is as di-verse and gay (in the old way) as halloon bouget, as startid, as refined, as a fron nard. With Damel Anteud, Gerard Depar-tion, Shafel Languay. Theory thermotre, the property of the property of the property of the property of the shafel Languay. Theory thermotre, the one of the shafel Languay. Theory thermotre, the shafel Languay. Theory thermotre, the shafel Languay. Theory thermotre, the shafel Languay. There is the shafel Languay. There is the shafel Languay. There is the shafel Languay of the shafel Languay. There is the shafel Languay.

But instead from the beauty of the colors

down a couple of notches from Small Ti Crooks, Manhattan Murder Mystery, Tak the Money and Run. It concerns an acc in urance investigator who falls under th spell of a nightclub hypnotist and has no lue that the serial jewel thief he is looking for is himself. If that sounds like a metaphor of self-discovery (no, he doesn't truly hate Helen Hunt, he deep-down love trudy hate Helen Hunt, he deep down loves, it is used by going the thing too much credit. The investigation of left speeds very little that the investigation of left speeds very little than the investigation for a good or all unweighters. And while Aller's older and unweighters. And while Aller's older and offern more sympathetis, to look at his defined on the left speed of the left spee



an independent film, is agreeably old-fash

nelodrama by Max Ophuls. The Reckles

Moment. The introduction of an explicit

homosexual angle might seem not so old

tashioned, yet the portrayal of one of th

homosexuals as a total and thorough de

enerate is nevertheless old tashioned to

degree, just not quite as old as the Forties Collaborative screenwriters and directors

Scott McGehee and David Siegel have come a long way toward level-headedness from the jokey mistaken-adentity hijniks of Sa-ture (a minibudget norr homage shot in black and white), even though they re-still prone to touche of the arty and the fansy a character's entrance into a kitchen cap

Scott McGebre and David Siegel have

that it's a remake of a top-drawer 1949

oned, as you would expect when you know

machronisms abound. (The hero is guilty of "opening up" to a woman, making her "uncomfortable.") And the soft, luxurious peach toned photography — by the Chi-nese master. Zhao Fei, once again — doe it create a springy platform for light cor rstuffed sofa in which the comedy get owallowed up. Dan Aykroyd, Charlize Theron, David Ogden Stiers, 2001. * (CARMEL MOUNTAIN: FASHION VALLEY 18. FLOWER HILL A. GASLAMP 15. GROSSMO TROLLEY: LA COSTA 6: LA JOLLA 12: MISSION

VALLEY 20; OCEANSIDE 16: PALM PROME NADE 24: PARKWAY PLAZA 18; TOWN The Deep End — The lady in distres

ound Lake Tahoe shows more than the local Board of Tourism would approve. This Sentine, box Board of Tourism would approve in Tourism for the Sentine Board of Se local Board of Tourism would approv and her son. The spectacle of this woman juggling her daily motherhood duties whil rying to scrape together fifty grand in husl equal parts amusing, absorbing, and exasperating. Or to put it a different way, the overall thrust is debilitatingly disunited. Be cause she's so much alone, we don't have full access to her thoughts on the crisis, and like about the blackmailers' relationship to the victim — how did they ever come into f - or to each other. None of this detract hildren should talk. "Honey, you can tell

tured 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

me. I promise I won't be mad. But have you possibly murdered anybody lately?" Goran Visniic, Jonathan Tucker, Peter Donat. * # (FLOWER HILL 4, FROM H/31: HILLCREST

Ghosts of Mars — Space opera by John Carpenter - a tatty patchwork of his pre rious films, most pron Precinct 13. The Foe. The Thing (a line of the script even quotes the title of the origi-nal short story, "Who Goes There?"), Prince of Darkness, and Vampires. It has a choppy plotline (flashbacks after flashbacks, as well is flashbacks within flashbacks), a dark,

in Babbacks withir Babbacks), a dark, dark, moldy image, and dialogue on the order of "Who you calling scimbag, mold to find the order of "Who you calling scimbag, mold to find the order of "Who you calling scimbag, and said, Part Grare, Otto, Edward Salabam, Clea Threall, Journa Cassals, Part Grare, Otto, Christian Cassal, Part Grare, Otto, Christian Frederick, and Cassal Cass PLAZA 18: POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

ritic could love. Not only a critic, rest as ured. Fresh out of high school - o rather, jaded out of high school - she ca produce an equal sneer for the wheelchair sound valedictorian ("High school is like life") and for the hip-hopping black cheleaders who follow. A tireless crapeliang. a walking crap detector, alienated, aloof alert, aware, unaccepting, reacting, resist-ing, judging: Little Miss Raincloud. And yet ie, directed discreetly if none too fluidly by the erstwhile documentary Terry Zwigoff (most notably Crumb, profil ing a real-life outsider, the underground cartoonist R. Crumb), never loses sight of

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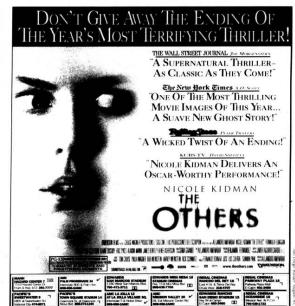
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shipping Lara Croft cult figure, much less an all knowing Susan Sontag arbiter of taste. (Is the band at the post-graduation bash almost so bad that it's good, or is it so bash almost so bat that it's good, or is it so bat that it goes way beyond good and bask to bad again? How's a garl to know!? The focus of the prosods action is on her surrious alliance with a fortyish bashedar and discophile, quiet and retrings, with slumped shoulders, a bad back, that harr, no oscial life, and the face pulling first namme of Sectional to the state of the proson of the state of the state of the focus of the state of the state of the state of the focus of the state of the state of the state of the state of the focus of the state of the state of the state of the state of the focus of the state of the state

"OUTRAGEOUSLY

"UPROARIOUSLY

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ceptance of the surrounding world: "I can't relate to ninety-nine percent of humanity." In addition to which, as a mark oblin, as a mark of his greater depth and maturity, he has an awareness and an unacceptance of himelf as well: "Masbe I don't want to meet some who shares my interests. Fat then yin terests." It's true that the movie, on behalf of its two princing of outcasts, takes conde-"XXX" bookstore, and so on); but ther again, there are so many beckoning target n the world that some of them are be to be easy. A tireless crapehanger can't be expected to let them pass without a neer or a snipe. And it's a sizable accor plishment - and compensation - that the movie places so much weight on the impo tance of taste and temperament in the liv-ing of daily life, the forming of relation ships, the getting through a day. Thor, Birch, Scarlett Johansson, Illeana Dougla-

Nob Strauss. Gene Seymou

"ONE OF

THE YEAR'S

MOVIES.

mi in what may be hi

ong-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 soft headed; as cutesy-wootsy and cozy-wozy as Waking Ned Devine an Saving Grace (though writer-director log Hershman is American). Clive Owen e hibits a fine poker face, but surely his work in Croupier merited a better reward. Wit David Kelly, Helen Mirren, Natasha Little

• (LA JOLLA VILLAGE)

Hedwig and the Angry Inch — Writer-director star John Cameron Mitchell adapts he won'd Broadsaw musical (song by Stephen Tzaki, a wrager of stream and transcrang Jahan rocker (or "Transaud Tameronal Jahan rocker (or "Transaud"), and shorted sets Ashinge operation that has left him a seventh of a min. The transplant for the screen is also that thereof chapp gareds, and shads. 2001.

— Mit (1985) of the Star (or "Transaud"), and shads. 2001.

— Mit (1985) of the Star (1985) of the Star (1985) of the Star (1985).

The Hitcher — Extremely implement sur-prine film (...) Busine blood Lancesca in the wheeler of a long to San. Dego drive away, polls were and pick one para sweeded away, polls were and pick one arm sweeder away polls were and pick one for a sur-tance. The processor is consistent to the con-sistent polls were always to the processor of sounds point national to wantabilished incom-sistent polls with the proper to a sounds point national beautiful as the pro-tocol of the processor of the processor of the pages to a received beautiful as the pro-tocol of the processor of the pro-tocol of the pro-tocol of the processor of the pro-tocol of the pro-tocol of the processor of the pro-tocol of the protocol of the pro-tocol of the pro-tocol of the pro-tocol of the protocol of the pro-tocol of the pro-tocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol with a special fondness for dismember ment, and already the question that has started to form in our minds is: how is this situation going to be sustained? There is perhaps enough here for an old. Twilight Zone episode — a format which would also help explain the hitchhiker's vast resource fulness, his resilience, his omnip je ne san quer. But tyro director Robert Harmon is determined to prolong it into ar

allegorial obysely like Steven Spielberg's Duel, only with theatrial film levels of xi-lence. He would probably be content if the rest of his career stayed similarly close to the Spielberg course. 1986. ARTS, 9/6, 7:30 P.M.)

In the Mood for Love - It was should

In the Mood for Low — It would use the Mood for Low — It would use it with time. After view of of promote flackes of both lame extret heard virtually —— It has of lame (Fing) Wild Above of Procy Changing Express Julius Vogels, Happy Teogrhar Mood (Fing) —— It was a finally write down and, in the popular phrase, pinx of all to griften. Set in the earth Swites, the story of Mr. Chow and Mr. Chan, ugart, well man merel next also in englishes whose spouses are having an allaw, is not by any means a masser moving a prefer tradition of such and with Chouch with the company of the process of the control of and ways, the camera, for openers, is al-ways squeezing into fight, narrow, cramped spaces, taking people as it finds them, with a Degas-like randomness and informality people caught in their surroundings, from disadvantageous angles, at old moments, not people in a convenienth cleared-out space, in front of a docide backdrop, in po-sitions of testal domination, like your aver-sitions of testal domination, like your aversitions of total domination, like your average movie stars. They are often only parthree-quarters profile, through forests of obstruction (slats, bars, window shades, doorframes), or are seen only in passing, a if from the corner of the eye. (We never sethe faces of the cheating mates at all.) This sort of thing can be seen to express and pro-serve the mystery of people ("Do you really know your wife?"), the hiddenness of their personalities, the unknown recesses of their hearts, their bottled-up emotions and mu zled thoughts, the parts of them inacces ble to a camera. But to say so is inadequat Words can't convey. You must see for yourself. It would be fair to say that, among HORTON PLAZA 14 III the things hidden in the film, it is not a

taken place, but it is fair to say, too, that that fits in with the theme of the unknown and the unknowable. And the device of role-playing, whereby the cheated-on spouses improvise possible scenes (past or future) involving their cheating mates, ha the potential to create some con does the nonsequential shuffle of scen near the end. Of course it would not be a Worse Kar-wai film without some sion. The great advance is that it's a Wong Kar-wai film without evidence of disintegration. Tony Leung, Maggie Cheung. #### ISAN DIEGO PUBLIC

Jackpot — Reviewed this issue. With Jon Gries, Garrett Morris, Daryl Hannah, Crys-tal Bernard, and Peggy Lipton; directed by Michael Polish. • ItA JOLIA VILLAGE, FROM 8/311

Jay and Silent Bob Strike Back - In bred Kevin Smith comedy arranges a kind of get-together of the casts of his four earlier comedies — Jason Lee, Ben Affleck, Matt Damon, Chris Rock, Shannen Do herty, Joey Lauren Adams, Brian O'Hallo ran, etc. - but with the titular slackers (la-Smith himself, disturbingly not brought in

from the margin, where they had dwelled in all four, and vitured intend from and cretral fermine they are on their way to
Hollywood to derail a Miramax film based
to their come body personas, Blautrum and Chroma, a project greenlighted with
out their commer, in any runting of their
with a quartet of hot bod cat burglar—
Charle's Devils, as it wete— and one of
them even falls in love with one of them,
and oftenan intelle deram) vice versus. Some
and oftenan intelle deram) vice versus. Some
terred film form of the control of the control of the control
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terred film is morney to be bothtoo busy counting his money to be both-ered with the nuts and bolts of directing a 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 Af-fleck is the bomb!" Much more of the insiderism, meanwhile, 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 commend able. It makes it less. With Shannon Eliza beth, Eliza Dushku, Ali Larter, and Will

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Jeogars Creapers — Fright film with Ginz Philips, Instite Long, and Falsen Ren Lawrette and Hirsted by Visor Ren Jeannes Committee (1997) (REY 16: SWEETWATER 9: TOWN SQUARE 14

Jurassic Park III — Elementary and ele mental spectacle of ravening dinosaurs and edible humans. Beyond that, it pretty much eludes criticismor comment. A small objection might be raised at the way di nosaurs, for live action purposes (which is to say live action humans, but computer generated dimosaurs), have become the moreoly of the hurassis Park fram his This makes for a stifling sameness, an un healthy constraint, although on the other heatity constraint, attrough on the other hand it allows the action to get rolling in hurry no need to las any groundwork. A other small objection, specific to Part III, could be raised over the case of identifyin

other small other treat, speech to Part III, could be associated to the cost of administration could be associated to the cost of administration of the processor of all William III. Mass, Foot cost, and after office out to be a small planting to cost of all William II. Mass, Foot cost, and after office out the first seepart with related to the processor of the processor of the processor of the processor of the cost of the processor of the cost of the processor of the processor

REY 16: VOGDE)

Lara Croft: Tomb Raider - The daugh ter of Sir Richard Croft inherits a socred mission from her late lather, who seems to have known when she was eight years old that she would grow up to be a militant ex-remist of Girl Power, and known too that she would discover the hidden clock and is written instructions about it within week of a once every five thousand year planetary alignment — the long awarted moment when the secret society of Illium moment when the secret was sets of Illiams and would attempt for remark the pishes lades of the Triangle of Light, group the Power of Gad. (More powerful, even, than Carl Power.) Angelina Johe, as the artistic power of the Carl Power. Angelina Johe, as the attempt of the Artistic Power of the Artistic Power of the Artistic Power of the Artistic Power of Triangle Carg., and John Vogglet Coler, Noah Taktor, Damiel Carg., and John Vogglet Coler, Sax hall Lather; as Set Richard, directed by Sumon West, 2011.

Legally Blonde — A wish fulfillment tary take, more vogunshly known as an empowerment mike, one-eming a So Cal sorton's sorte. I solution Merch Jandroing mercand Miss Haustian Tropic, rumon (Reces Witherspeau, in her mile saide vern) of mackers who gets hereful admented into district of mackers who gets hereful admented more baselines. I want to be a solution of the dark of the class. Some of the details, if you allow maybe a hundred yade of slake for knowledge of how the world of slake for knowledge of how the world. of slack for knowledge of how the world works, are giddily inventive: the admissions application "video essay" (directed l in unspecified Coppola) delivered in an as nent of swimming pools and bikinis or the pet Chihuahua named Bruser, or the pink pompom at the top of her clasoom pen. Ready as we may be, however, t applaud the discovery and cultivation of a man brain, willing as we may be to be lieve that this can occur in the airiest of

heads, we might balk nonetheless at the heads, we might balk nonetheless at the two faced assumption that it as simple as furning on a faucet. The fides of growth without sharpe goes against nature. Like the idea of static without techt. Like Wilson, Matthew Davis, Sehm Blair, Jennifer Condulge, Raquel Welsh, directed by Robert Likelies, 2001.

■ 101. MBH HEIGHARDS B. FASHION WALLY 20. PALM PROMENADS B. FASHION WALLY 20. PALM PROMENADS C.24. PARKWAY PLAZA 18. MISSION WALLY 20. PALM PROMENADS C.24. PARKWAY PLAZA 18. MISSION WALLY 20.

Lumumba — Friq Ebouance portrays the first Prime Minister of the independent Congo; directed by Hattan filmmaker Raoul Peck.

IKEN, 8/31 THROUGH 9/61

Luna — Bernardo Bertolucci's slightly psy chological study of a teenage boy's subco scious quest for the father he has never known. Iill Clayburgh, a rather scrawny spera singer, is the mother he knows a little well. A field day for Freudians and too well. A field day for Freudians and other symbolists, an ordeal for most every one else. The claims on the viewer's aften from — the sudden throat grabber, the yo-lent most-change, the thousand little pritations and irrationalities — give the

MISSISM OF PROTOGRAPHIC
 MISSISM OF PROTOGRAPHIC

Made A reunion of the male leads of Sungers Vince Vanghri and lon Lwreau, with the latter again writing the script and for the first time directing as well. The has

enlisted Wong Kar-svai's nimble camerman. Christopher Doyle, to photograp it — a smart move, it might seem, exce that the scrappy results only go to show it—a smart more, it might seem, except that the scrapp results only go to show the importance of Wong Kar wai's eye in their collaborations. The story, or better say situ ation, centers around a couple of filelong pals, loosely connected to the mob, who for their separate reasons tighten those connections when they accept a vague assignment as the second of the se Big Putz and Bigger Putz — and they re-peat it ad infinitum and nauseum. Favreau once again comes through as the sympa thetic one, not so much for his lunkish sac sack looks, still less for his mawkish relationship with the neglected daughter of hi stripper girlfriend. It's just that he's not the ou yearn to see bound and gagged. Famke Janssen, Peter Falk, Sean Combs.

/GASLAMP 15 LA PALOMA, FROM 9 To

Memento - A tale of revenge told in a the move goes literally in reverse motion, with people walking backwards and saving "Olleb" instead of "Liello," although that

ent of the screen adaptation of Harold was getting raped and muttered. Admit clight the more is something of a start, a deight of hand. The reverse order gammak, could solv work it encoured with the blank, could solv work it encoured with the blank at the could be a start of the could be a start at a start of the could be a start of the could be or one see only, some time only, (Though a reverse order sequels strange to say, it mut in the could be a start of the could be a time and the could be a start of the could be the could be a start of the could be a perfectly and the could be a start of the could be a sowed of the time of the start or against sounts much more than utility. Any Potter carried with 600, he buildings written and discuss the (Christopher Nodan 2001; 4.8 to 100 the could be a start of the could be a for the could be a start of the was getting raped and murdered. Admit cent of the serem adaptation of Hardd printer's play, fermal, or the cardier Fliza-beth lane Howard movel, The Imp View, One big difference between this and those is that Momento is a briefler, not a relation ship thing. Knowing how it all turns would appear to be more crippling. Yet ap-pearance, is as all know, can be design. Another big difference in that the action when the properties of the properties of the pro-cise point—with perhaps a second or two or repetitive overlap—where the previous or repetitive overlap—where the previous been broken up arbitrarily in mid-course, so that we join them in medias res and must wait until the ensuing scene to find out how we reached that point. Still another difference, slightly soiling the purity of th tin Sheen; directed by Tim Blake Nelson. concept, is that the scenes are separated by black and white interpolations (for ex-. CARMEL MOUNTAIN: CHULA VISTA 10, FASH planatory purposes, mostly) of indeterm ON VALLEY 18: GROSSMONT CENTER: HORTON nate chronology, and there's a heavy dos of verbal recapitulation right before the fir sh. This parrative to hisome proves to be

ood thing in and of itself. You have to p.

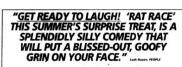
close attention. And you have to do what the hero himself is unable to do: to reme-

thing—the inspiration and institution for the associated was backwards order of procedure—is the hero-speculiar condition, as he refers to it, whereby he is inca-

ber what came before. The trick of the

PLAZA 14: MISSION MARKETPLACE 13: MISSION VALLEY 20. OCEANSIDE 16. PALM PROME NADE 24: PARKWAY PLAZA 18: RANCHO DE BEY 16. SWEETWATER 9. TOWN SQUARE 1 Original Sin - America "Lat Luc

lolie debatis in horse and buggs Havana, mad order bride from Delaware, bearing a trans of her British ascent from Jaria Cost



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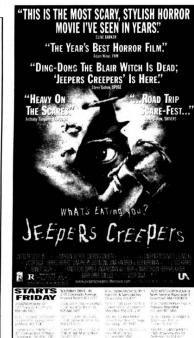
"A fabulous cast at their con Quite possibly ITE.



ROWAN JOHN WHOOP! CUBA SETH ION BRECKIN AMY ATKINSON CLEESE GOLDBERG GOODING, IR GREEN LOVITZ MEYER SMART

PARAMOUNT PICTURES PRESENT IN ASSOCIATION WITH FIREWORKS PICTURES AN ALPHAVILLE/ZUCKER PRODUCTION "RAT RACS" ROWAN ATOMSON JOHN CLEESE WHOOP! GOLDBERG CUBA GOODING JR. SETH GREEN JON LOVITZ BRECKIN MEYER KATHY NAJINNY ANY SINART *** JUHN POWELL ***** BONNIE GREENBERG-GOODMAN ANGER RICHARD VANE JAMES JACKS "****** JERRY ZUCKER JANET ZUCKER SEAN DANIEL ***** ANDY BRECKMAN

POLICE CONTROL AND CONTROL OF THE CO NOW SHOWING MADE AND A STREET AS A STREET EDWARDS STADEM PACIFIC'S GROSSMON AZARD CENTER 7 15 NTAN 12 1 15 of Convent M 800 674-6770 AT LA POLLA VILLAGE BO 18. Eat Misson Certer Rd OCEANISME IA ~ /00/== + CD





Osmosis Jones A cartooned white



down a lethal strus, twoic of Laurence 18th burne; inside the body of a live action Bill Murray: a loud, crude, ugly hybrid. Not to mention a less imaginative and less educa-tionals; also if tunnish. Strings: Because the live action parts are handled by Bobby and

Peter Farrelly, they're even uglier than the animated parts — even discounting the snot, the zit, the pake, and the ingrown toe

American Pie 2

lay and Silent Bob Strike Back

The Others

Bubble Boy

mat. 2001.

• PAZARD CENTER 7. PALM PROMENADE 24.

The Others — Some of the credit must presumably go to *The Sixth Sense* for re-opening the door to an old-fashioned, low legitimate skin-prickling frights throughou the course of the meticulous and measured unfoldment. Those are in the bag before tech, thick atmosphered ghost story. There remains plenty of credit still to spread ** * CARMEL MOUNTAIN: CHIS & VISTA SO round among the Spanish writer and di-

*** (CARMIL MOUNTAIN: CHILA WISTA 10: DE MAR HIGHANDS B; FASHON VALLEY JB; GASLAMP 15: GROSSMONT CENTER: HAZARD CENTER 7; LA JOLLA 12: MISSION VALLEY 20: DCEAN-SIDE 16: PALM PROMENADE 24: PARHWAY PACA 18: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14)

Pearl Harbor — WWII history according to Michael Bay (Armogeddon, The Rock), a three hour lesson. To some extent the seri-ousness of the sublect — as contrasted 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. flag waving and suber-rattling piety that years 1942-45. And much of that ser ness, too, never scales higher than Madison Avenue kitsch evers image is sleek and pol-ished as a Lexus, creamy and sersanous as Bain de Soleil, toasted and bronzed as Kellogg v Corn Flakes. The selling never lets up. The arm twisting never lets go. In all lattings to Bay, however, be a mobalisher

ine serious in the best and only ways he vs how. Ben Affleck, Josh Hartnett Kate Beckinsale, Alex Baldwin, Cuba Gooding, Jr., and Jon Voight. 2001.

* (CARMEL MOUNTAIN: DEL MAR HIGHLANDS 8:

ISLAMP 15; GROSSMONT TROLLEY; HAZARD NTER 7: LA COSTA 6; LA JOLLA 12: MISSION CENTER 7: LA COSTA 6; LA JOLLA 12: MISSION MARKETPLACE 13: MISSION VALLEY 20: OCEAN-SIDE 16: PALM PROMENADE 24: PARIWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: TOWN SQUARE 14)

Planet of the Apes — The "unique per-

sonal vision" of Tim Burton comes down here to the burgeoning field of science-fic-tion 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 mythi-cality of it all.) Sure, the ape makeup, to say nothing of the beetly battle armor, is an im nent over the 1968 screen treatment but so what? (Myth doesn't demand erisimilitude.) Mark Wahlberg, mean while, whose notion of heavy emoting con sists of breathing through an open mouth is the farthest thing from an improvement on Charlton Heston. (The latter, content these days to be a toke, has an unbilled cameo in a monkey mask, reprising the curtain lines of the original. The moral syntention ness, even in the absence of Rod



Serling on the screenwriting team, remains very much the same. As does the lameness of the humor: "Extremism in defense of apes is no vice," "Card we all just get along?" and the like. More fundamentally. the entire concept of an evolutionary inver-sion — talking apes and caged humans— is too much a novelty to bear a remake just

as it couldn't bear four sequets. And the new and different surprise ending is apt to wring from the viewer a befuddled "Huh?" where the old one wring an "Ah" Helena Bonham Carter, Tim Roth, Michael Clarke Duncan, Paul Gamatti, Estella Warren. ★ FASHON-VALLEY IN GASLAMP IS: GROSS

MONT TROLLEY; HAZARD CENTER 7; MISSION VALLEY 20; OCEANSIDE 16; PALM PROME NADE 24; PARKWAY PLAZA 18; POWAY 10; RAN CHO DEL REY 16: TOWN SQUARE 14)

The Princess Diaries - Fairy-tale suc cess story: from little nobody to big some body, minus any desire or effort, more like a lottery prize. More exactly like an unex pected inheritance: the throne of Genovia (pear capital of Europe), by subterranean bloodline. What a surprise for a frizzy haired, four-eyed, fifteen-year-old San Franciscan misfit! The transformation of Franciscan midst! The transformation of the Ugly Duckling! "If Brooke Shields mar red Grosscho Mars, their rhall sweald have red Grosscho Mars, their rhall sweald have marked and only on a path for the beauty parlor. Even before she is defrized, and despectated, the filmmakers have a hard time hading the physical bless, which was a first the physical bless, which was a first that the physical bless, which was a state of the physical bless, which was the proposed to the physical bless, which was the proposed to the physical bless with Healther Marazone as best friends tends to state her up rather than drug her through down. Narvoubstanding the trougerest contributions of Helent Falzonds total set as Carry Helent Falzonds and a now sunging like level Helent Helenther and a now sunging like. Hector Elizondo) and a non-singing Julio 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: GROSSMONT CENTER; HORTON PLAZA 14; SION VALLEY 20: OCEANSIDE 16: PALM PROM NADE 24: PARKWAY PLAZA 18; POWAY 10: RAN CHO DEL REY 16: TOWN SQUARE 14)

Rat Race — Half a dozen Vegas vacation ers are picked at random, for the private betting pleasure of high-rollers, to chase down the two million dollars in a locker in Silver Gir. New Mexico. Birgain basement Mid. Mad. Mad. Mad World. Staring shelf space with Scarringer Hunt and Million 15th Silver City, New Mexico, Bargain-basemer

VALLEY 18: GROSSMONT CENTER: HAZARD CEN-TER 7: HORTON PLAZA 14: LA JOLLA 12: MIS-SION MARKETPLACE 1.3: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARK

MOVIE SHOWTIMES American Pie 2 (R) Fin Mon. (2/10, 2/05, 5/10, 2/45, 10/25, Bubble Boy (Pt. 1-1)

Jay and Silent Bob Strike Back R

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL CLAIREMONT

Town Square 14

Bubble Boy Proceedings of the Captain Corelli's Mandolin The Curse of the Jade Scorpion 19 Jay and Silent Bob

The Others

Rush Hour 2 Shrek IV. 1

DOWNTOWN

Gaslamp 15

America's Sweethearts Proceeding This In: Mon. 1 to 4.40, 7.50, 9.10. Fuc. The n Mon. 243, 540, 545, 546, 545, 213, 8 10 40 Tue. Thu 243, 540, 545, 213, 8 9 40, 10 40 Atlantis: The Lost Empire Cats and Dogs 18. - by Thu 1119 The Curse of the Jade Scorpion 18. 110 Fri. Mon. 1 19 (1.18) 00, 800, 900, 900, 10.14 The Wed (1.35, 1.15, 700, 8.06, 920, 10.14 Thur (1.5 , 1.15, 8.06, 10.15, Jay and Silent Bob Strike Back R. Fri. Thu. 1.05, 2.45, 4.20 [5.00, 10.8, 10.90, 10.00, Jurassic Park III] on 4 15 Original Sin R

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Summer Catch Inc.

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MIRA MESA

Mira Mesa 18

MISSION VALLEY

Fashion Valley 18 America's Sweethearts (PG-10 Frt. Mol 1:30, 4:20, 7:05, 9:40, American Outlaws PG-10 Frt. Mon. 12:00, 5:25, 8:00, 10:20

Horton Plaza 14

175 Horton Plana (et la 254 2602) Apocalypse Now III et al. 10, 820, 10, 85, 800, 276, Bubble Boy IV. 13, Fr. This 1110, 120, 023, 500 Captain Corelli's Mandolin III et al. 10, 40, 130, 135, 70, 10, 90 Jeepers Creepers (R) Ghosts of Mars

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West in the first term of the Rath Hour in the Rush Hour in th Hazard Center 7

LA JOLLA

Bread and Tulips

Jeepers Creepers Pearl Harbor America's Sweethearts Spy Rids Summer Catch Chosts of Mass Bubble Boy Jay and Silent Bob Strike Back The Curse of the Jade Scorpion Raf Aare Captan Corelli's Man-dolin American Pie 2. The Others Rush Hour 2. The Pinness Diarries

La Jolla Village

Summer Catch In 1111 1111 Mission Valley 20 repest of the America's Sweethearts Spy Kids. O Shrek Atlants. The Lost Engine Summer Catch Chosts of Mars. Bubble Boy, Jay and Silent Bob Strike Black The Curse of the Jady Scripting Corell's Warnesser Scripting Corell's Mars. Bubble Boy, Jay and Silent Blob Strike Black The Curse of the Jady Scripting Corell's Warnesser Summer Catch Core Strike Black The Course of the Choracter Sub-Choracte Sub-Choracte

STATE UNIVERSITY

Cinerama 6

lay and Silent Bob Strike Back Rollin Sur

rector (and musical scorer!) Alejandro

Ameriabar, heretofore known for the overly

tricksy Open Your Eyes; his compatriot cin

conditional price in some regarderanties, work, and up to also to momentum that address as to solve to financial manifestic and the solve to solve Nicole Sidman, in a hounce back by performance after the bosop beap a dock open of Modelin Rouge, re-turned most to a Heavy Jamesson for, from The Parentar of a Lady in specific, an Isabel Ancherant space of the solvent properties of the solvent properties and the solvent Manual Alanya, and James a

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

Ren 1001 Adams Assume (619-281-3909) Adventures of Felix, Thorsday, Lumumba 1Not Rated) 17: 4-10, 7-50, 9-50, Nat. Mon. 2-00, 4-90, 7-00, 9-90. Inc. Thu, 1-30, 7-00, 9-10

UPTOWN

Hillcrest Cinemas

1065 Falls Avenue 619 (509 2100) All over the Guy R 176 200 1140 225, 9 55 SAI Mon 11 (40 200 1140 235, 9 55 106 106 200 440 20 955 The Closel B 176 1 50 4 50 20 955 SAI Mon 40. 4 The Deep End R /

Ghost World 4 (1) 1 (4) (1) the Angry Inch at the second Hedwig and

Museum of Photographic Arts

Reuben H. Fleet Science Center

China: The Panda Adventure Journey Into Amazing Caves Not Rated Fri. San. 11:00, 1:00, 4:00, 3:00, 3:00. Mon. Thu. 11:00, 1:00, 3:00, 3:00. Michael Jordan: To The Max. Not Rated Fri. Sat. 3:00.

EAST COUNTY EL CAJON

Parkway Plaza 18

Parkway Plaza 18

05 Parkway Plaza 18

105 Parkway Plaza 10,19 -4,01 -43/6 (
Innerica's Sweethearts (PS, 13) Fri. Thu.

15-10 Sweethearts (PS, 14) Fri. Thu.

15-10 Sweethearts (PS, 14) Fri. Thu.

15-11 Sweethearts (PS, 14) \$0007.50, 10.00, Fue. Thu, 172.0, 740, 500 750, 10.00, Captain Corell's Mandolin IR, Fri. Thu, 12.40, 43017.30, 10.40, The Curse of the Jade Scorpion (PG 13.17), Mon. 10.20, 130, 42817.40, 10.00, Toe. Thu, 1710. 4.25 - 710, 10.00; Jay and Silent Bob Strike Back (R. Fri. Mon. 9.45, 12.15, 2.50, 5.25) 12:00, 2:10, 4:501 7:35, 10:09; Tue, Thu 12:00, 2:90, 4:501 7:35, 10:09; Ghosts of Mars. R. Fri. Thu, (3:001 7:36, 10:20; Jurassic Park III:19C; 13: Fri. Mon. (9:50, 12:00, 2:20, 4:401 7:40, 9:30. Tue, Thu (12:00, 2:20, 4:40) 7:00, 9:30; Legally Blonde (Pc, 13) Fri. Mon.

2445, 1240, 240, 7440, 1015; Tuc. Thu, 1240, 240, 740, 1015; Tuc. Thu, 12410, 240, 740, 1015; O. (R) Fri. Mon. 1300, 5122, 250, 5157, 740, 1030; Tuc. Thu, 1222, 250, 5157, 740, 1030; Tuc. Thu, 1222, 250, 5157, 740, 1030; Tuc. Thu, 1407, 7415, 953, Tuc. Thu, 1407, 7415, 953, Osmosis Jones (No. 141, Mon. 9, 9, 1240, 245). The Thu (12 10, 245), Pearl Harbor (PG 13) Fr. Thu 8 00, Planet of the Apes (PG 13)

Vi Rat Pace IV Shrek Portin

Rancho San Diego 15

LA MESA Grossmont Center

American Pie 2

Silent Bob Strike Back II 10 May and u Jeepers Creepers

Grossmont Trolley
RSSS Methor Parksup (e.19-dec.) 101.1
RSSS Methor Parksup (e.19-dec.) 101.1
America's Sweethearts (PG 1.3) Fri. Mon
13.00 7.25; Tuc. Thu. (3.45) 8.00 Atlantis:
The Lost Empire (PG) Fri. Mon (12.5)
2.55; Luc. Thu. (1.45, 3.45); Bubble Boy 5: Jurassic Park III (PG 13) Fri. Sun. 8 0, 9:40; Mon. 5:15, 7-30; Tue. Thu. 5:50, 5; Pearl Harbor (PG 13) Fri. Mon. 7-40;

Thu. 7:30: Planet of the Apes (P. Sun 11:00) 4:45, 7:15, 9:50, Mon 11: Fr. Sun. (243) 455, 335, 915, Mon. (243) 453, 750, Tue. Thu. (355, 555) 7435, Spy. Kids (PG) Fr. Mon. (1230), Tue. Thu. (130), Tortilla Soup. (Po. 13) Fr. Sun. (11 440, 750), 920, Mon. (110) 440, 750, Tue. Thu. (135, 325) 745

SANTEE

Santee Drive In Rush Hour 2 and Summer Catch, Jay and Silent Bob Strike Back and American Pie 2

SOUTH BAY

CHULA VISTA

Chula Vista 10
Silfradhau (e/J - 108-4/14)
American Pic 2 (8) Fr. Thu - (10 Fs. 12-48-15) s. 15, s. 16, s. 16, s. 16, s. 16, s. 17, s. 18, s. 16, s. 16, s. 17, s. 19, s. 18, s. 19, s. Fri. Thu. (10:00, 1...) Jeepers Creepers (R) Fri. Thu. (11:15, 1:15-15) 5-45 (6:00, 8:15, 10:30, Ghosts of Mars (R 1-1: Thu. (10:30, 1:00), 5:30) 6:00, 8:30, 10:30

Palm Promenade 24

Palm Promenade 24
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Ward Common Commo

Rancho Del Rey 16

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205 Serva De

Race (PG 13) Fn. Thu (11105, 200, 440) 7.20, 9.55, Sheek (PG) Fr. Thu (1125, 136 Spy Kids (PG) Fn. Thu (1140), Summer Catch (PG) (VFn. Thu (1055, 130, 136) 7.80, 10.25, Tortilla Soup (PG 13) Fn. Thu (420) 7.30, 10.20

Vogue

Jurassic Park III. Lara Croft: Tomb Raider Dr. Dolittle 2 IMPERIAL BEACH

South Bay Drive In

Call theater for pre

NATIONAL CITY Harbor Drive In

The Score: Jurassic Park III

Sweetwater 9 1920 Swerrouth Road (19.174 857) American Pie 2 R. Frs. Mont. (19.184) Line. Thu. (19.184) Rob. Jay and Silent Bob Strike Back (R. Frs. Str. 143 700, 913 Str. Mont. (19.184) Rob. Jay and Silent Bob Strike Back (R. Frs. Str. 143 700, 913 Str. Mont. (19.184) Rob. Jay 200, 913 Str. Mont.

Stinke Back B (1) is Six 13, 200-91.

Six Mon 13, 20 from the 413-12

Jeepers Ceepers B (1) is Mar 133-443-12

Six Mon 13, 30 from the 413-443-13

Six Mon 13, 40 from 14, 40 Fn. Sat. (2.40) 5.05, 7.50, 10.05, Sun. (2.30) 5.05, 7.50, Tur. Thu (2.30, 5.05) Rat Race (PG-13) Fn. Sat. (2.00) 4.45

Rat Race (PA, 1) for Sat (2,00) 4 (8), 2 (0), 93, 8 (a), Man, 12-200 4 (3), 2 (a), Inc. The (20), 4 (3), 2 (a), Inc. The (20), 4 (3), 2 (a), 2 (a), 2 (a), 2 (a), 2 (a), 2 (a), 3 (a), 3

NORTH INLAND BONSALL

Galaxy 6 and Mission Road (760-945-8781) American Pie 2 (3) Firs Sun (1015), 1245, 315) 543, 815, 1045; Mon (1015), 1245, 315) 543, 815; Tue - Thu (1245, 315) 345, 815; Captain Corelli's Mandolin (R) Fri-Sun (10:30, 13:00, 43:01 7:30, 10:30, Mon. 7-30, Jay and Silent Bob Strike Back (R) Fit-Sun (1000, 2126, Mol) 5-30, 800, 10-30, (112-10, Mol) 5-30, 800, 10-30, (112-10, Mol) 5-30, 800, 10-20, (112-10, Mol) 5-30, 800, 10-20, 10-20, Mon, (1130, 145, 450) 6-15, 800, 10-45, Mon, (1130, 145, 450) 6-15, 800, 10-45, Mon, (1130, 145, 450) 6-15, 800, 10-45, Mon, (10-30, 115, 450) 7-15, 80, 10-45, Mon, (10-30, 115,

CARLSBAD

La Costa 6 American Pie 2 R. Lu Atlantis: The Lost Empire 1%

Atlantis: The Lost Empire 1%

In Non-11/00 x 15 Loc Tho 215 Captain Corelle's Mandolin (R. Fr. Non-10/15) 113, 113, 213, 1013, Vion (1014, 114, 4 13, 10c, 10c, 113, 113, 113, 213, The Curso of the Jade Scorpion (19, 13, 13, 13)

10:00, 12:40, 4:00 - 40, 8:00 Toy Thu 12:40, 4:00 - 40, 8:00 Jay and Silent Bob Strike Back R-19. Sun (10:00, 12:15, 2.4-

ummer Catch 14

Plaza Camino Real American Pie 2 R. Fre Moor 100, 9 15. and Silent Bob Strike Back it 111 V

CARMEL MOUNTAIN Carmel Mountain 216:301 armed Manuture Road 3/88 6/21 97 American Pe 2 Pt. 1 Ft. 5 500 12 8/8 12 8/9 1

The Curse of the Lade Scroping (N. 1.1).

The Sun (1.12), 2.55, 3.54, 2.69, (1.00). Mon.

Sun (1.12), 2.55, 3.54, 2.69, (1.00). Mon.

Sun (1.12), 3.69, 3.69, 3.79, 3.61 Fr. San. (1,201 415, 210, 943; Mon (1,20) 415, 710, 935; Tue, Thu, 1120, 445) 710, 935; Rush Hour 2 (PC-13) Fr. Mon (115, 935; Rush Hour 2 (PC-13) Fr. Mon (115, 830) 835, 746, 946; Wee Life, 1415, 830, 833; 740, 940; Shrek (PG) Fr. Mon (1245, 800) 805; Tue Thu, 1100, 305, 500; Sum-mer Catch (PC-13) Fr. Sun (200) 430, 705, 935; Mon (200) 430, 705, 930, Tue, Thu, (200), 430, 703, 930

POWAY

Poway 10 J.475 Poway Road (858-646-9423) America's Sweethearts (PG-13) Fri, Mon. (10.30, 3.30, 8.15, Tue. Thu. (3.30) 8.15;

American Outlaws Pt. 19 10:00, 12:30, 3:00:5:30, 8:00. The Deep End R: 1:0: Sun : 10:00, 12:15, 2:45:5:15, 7:45. ble Boy in 1111 ENCINITAS

Rush Hour 2

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rincess Diaries ()

RAMONA

Ramona Twin

SAN MARCOS

San Marcos 18

DEL MAR

Del Mar Highlands 8

626 Main Street 760 789 432 Summer Catch Rush Hour 2

NORTH COASTAL

Del Mar Highlands 8
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Flower Hill 4 2340 Via DF. at Valle (858-646-9425) Captain Corelli's Mandolin (R) Fr. Sun. 10-30, 1-30, 4-90) 7-30, 10-30, Mon. Thu. 10-30, 1-30, 4-90) 7-10, The Curse of the Jack Scorpion (PG 13) Fr. Sun. 10-00, 12-30, 5-90) 5-50, 8-00, 10-30; Mon. Thu. Flower Hill 4

11.15.1.40.4 (00 o.15. 8-40.1 (c. 1 fu. 11.4). 1-00 o.15.8-40. Ghosts of Mars (8.1 fr. 500. 1-00 o.15.8-40. Ghosts of Mars (8.1 fr. 500.

100, 600, 10-45, Nor. Thu. 1 00, 6 00, The Others 19, 14 Jr. Sun. 12, 15, 500, 943; Mon. Thu. (2, 15, 500). Osmosis Jones. 19, 16, Mon. 11, 96, 200; Tue. Phy. 2, 00.

Encinitas 8

Mon. Thu 8 00, Jay and Silent Bob Strike Back. R. Fri. Sun. 1245, 3-05, 7-40, 10-20, Mon. 1245, 3-05, 2-07. Back, B. Fri. Sun. 12.43, 5/03, 7/40, 10/20, Mon. 12/45, 5/03, 7/40, Tur. Thu. 2/00/5/40, 10. Jeepers Creepers, R. Fri. Sun. 1/03, 5/01, 7/01, 10/10, Mon. 1/03, 5/01, 5/01, 7/02, Thu. 2/10/5/40, 7/30, Ghosts of Mars

htt 2 10 10 to 10 to 10 Non 5 to 100 The Princess Diames (C-1) Non 12 to 10 Non 12 Hour 2 19: 13-14: Sun 15

La Paloma Highway 101 (260-436 246) Made (R. Sat. Mon. 4:00, 7:00, 9:05; Tire: Thu 7:00, 9:05; The Rocky Horror Pic ture Show, Enday, mulnight

OCEANSIDE

Mission Marketplace 13 431 College Boulerard (760-806-1790) American Pie 2 (R) Fri. Thu. 11:00, 1:35, 4:25, 7:00, 9:40; Bubble Boy (PG-13) Fri. Mon. 10:50, 1:05, 3:20; Tuc. Thu. 1:05, 1:20; Jay and Silent Bob Strike Back (R)

Oceanside 16 (760.419.1711) 401 Mission Avenue (760-439-1733) Jeepers Creepers; Pearl Harbor; America's Sweethearts; Spy Kids: O. Summer Catch; Ghosts of Mars: Bubble Boy; Jay and Silent Bob Strike Back: The Curse of the Jade

Calendar MOVIES

WAY PLAZA 18: RANCHO DEL REY 16: SWEETWA TER 9: 10WN SQUARE 141

Rosemary's Baby — Roman Podaruk's Bollstwood debut, and his deepest dies und seed to be a seed of the att a coefficient and a coefficient and a coefficient to a coefficient and a coefficient coefficient and a coefficient to a coefficient to a coefficient to a coefficient and the bradiless stand at most for Maria.

Rush Note 2. Secret 4. Secret 5. Sec Rush Hour 2

musical score, that is, by Howard Shore, bluesy, subdued, taut, anxious, ominous,



Sexy Beast A make above title except perfuge in tone, for a British capter posture that pers hes one or near the same edge edge extent Rith him Strate hand Lee E. Mee K. on some The control factor on choice of greater and control control control factor of the control specifically, the centerpiece of the movie is Ben Kingsley. (Yes, there's eventually a caper, almost as an afterthought, and not the most watertight — we might say — of criminal schemes.) It's quite wonderful how we can tell before his arrival, not from is avoidance of excess. Comedy and fantass director Frank Oz (In and Out, The Indian change his pace than to top his past efforts. the throat clutching effect of the name
"Don Logan" on its speakers and hearers,
that we're in for something, without know # (HARBOR DRIVE IN: HORTON PLAZA 14, PALM

ing what. It's even more conducted bout that sometime turns out to be as much that sometime, turns out to be as much more, and different throw over even sold being provide and shower dome, but bedoed meaning the contract of the sold of the southern softweeth being contracted by the sold of the

*** (GASLAMP 15)

Shrek — This computer animated twist on the Beauty and Beast theme—the chwalric quest of a lonely, touchy. Scots ac-cented ogre and his volunteer sidekick, a wisecracking ass sam Sancho Panza, to reswise racking ass sun's Sancho Panza, to res-tue a martial arts princes from a fire breathing dragon and a Machiavellian bridgeroom — is relentlessly slever, refent leody roun, refentlessly hip or just plain relentless. But when did abrasive and anachronistis smart alekey become the as-cepted and dominant mode in film fantasy?

tense of faith. DreamWorks might like to think they are tweaking the tradition of Disney's animated fairy tales / Snow White and Pinocchio, among others, put in came appearances), but in truth they're in lock appearances), but in truth they're in lock step with Disney's Aladdin, Herude, Beaut and the Beast, simply a few paces behind. With the voices of Mike Myers, Eddie Mur phy, Cameron Diaz, and tohn Lithgows observed by Andrew Adámson and Vicky

ICRISHIL ZIRRI,

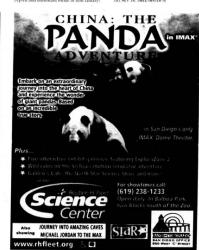
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HORTON PLAZA 14, MISSION VALLEY 20, PALM
PROMENADE 24: PARRIWAY PLAZA 18, BANCHO
DEL REY 16, TOWN SQUARE 14:

Spy Kids — Cartoonish espionage caper. Carrisonner esponage a per-aimed at a vouinger age group than usual for Robert Rodriguez (From Dick Till Davin, Desperado, artoons themselves). Slak, sometimes ew carbing, but nothing to hold on to. With Antonio Banderas. Carla Gugino, Alexa Vega, Darsl Sabara,

. CINERAMA 6. FASHION VALLEY IN GROSS. MONT TROLLEY, LA JOLLA 12: AMISSION VAL LEY ZO, OCCANSIDE 16: PALM PROMENABLE 24 PARKWAY PLAZA ER, RANCHO DEL REY E

Summer Catch Remarks criticals with Evolde Prints: It and Loose filed in receivable with Evolde Prints: It and Loose filed in receivable with Evold Avision for the Control of the Control

Tortilla Soup - Change of locale, and of cuisine, for Eat Prink Man Woman mose Los Angeles, and Mexican. An appetite has been found, or created, for food films, and they've got to be kept coming even if they have to start being remade. The change here works well enough, despite the broad acting and the relentless Bill Conti music With Hector Elizondo, Jacqueline Obradors, Elizabeth Pena, Tamara Mello,





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OPTIONAL HEADLINE: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary.

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FREE AD DEADLINE: 7 am Saturday Mail: Reader Matches, P.O. Box 85803. San Diego, CA 92186 Fax: (619) 233-7907 Online: SanDiegoReader.com

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Marches advant available for any 18+ ungle person who to seeking a series related

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bet the long bus ride to elementary
school. It was no first time rading the
bass with all the kids. I remember
tingerpainting , the ches sha milk.
I remember a big thower garden.
the school was at a chirach — as we



Occursiale

Taking 14 years to finish a fouryear degree. Going to school
with other working adults, comparing reasons who we were finish
ing our education—for me, it was
twofold; will improvement and setting an example for my children.

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La Jolla

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 Not quite closed
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19. Vindictive Greek goddess
23. Fun house sounds

morning 10 Haughty one 14. Tales 15. Forbidden

15. Forbidden
16. South Seas food staple
17. Change Glinda's chicken
20. Up there in years
21. Extended
22. Last place, in sports
23. Dads' partners
24. Acting role
25. "Breadfast at Tiffany's"

28. Role for Ingrid in "Casablanca" 29. ABC's Donaldson

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51. Forest plant 52. Would-be J.D.'s hurdle 54. Maximilian's realm: Abbr

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What's more
 A turkey has a prominent one
 Describle
 Abbr. after some military

names 5. Where a telecommuter works and carry stick"

8. Spoil 9. Sacagawea's shoe 10. It might put you head and shoulders above everyone else

consecution disputes or tree, decisions of the index of definition and arbitrars. We've only got five prizes eath we'd to gree away, so if three are more than five winners, we'll have a lotters.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our design of the puzzle page.

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Crayon trivia: a nickel bought a box of eight Crayola crayons in 1903; the most popular of the Crayola counts today is the 24-count box; about 12 million Crayola crayons are produce every day; George W.'s favorite color is blu bell; your young aspiring artist will devote around 28 minutes of each day to coloring.
This last thought alone, taken from a Crayola trivia list, drove me to find the crayon that would last the longest and help along the budding Michelangelo

I spoke with Crayola spokesperson Susan Tucker to get some info on crayons. "There are not a lot of ingredients in cravons, but there are more than wax and pigment. There are strength-ening agents. I know that some of the cheaper generic crayons tend to be waxy and break

How do you come up with the crayon "There are 120 colors in

the Crayola palate at this point," continued Tucker,
"and most of those names
are taken from the US. Commerce Department's National Bureau of Standards book called Color: Universal Language and Dictionary of Names. Some of the crayons' names were taken from the names of

fine art paints. And then we have also gotten help from our consumers. Back in 1993, when the box count-size increased to 96, there were 16 unnamed colors that were introduced. There was a contest. Consumers were invited to name the color, and we had 16 winners for the following year. The page 201 the following year. The person's personal name as well as the color name they chose for the crayon appeared on the label

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George W.'s favorite color is blue bell. -

Crayola has a large variety of types of crayons. "We do have multicultural crayons that are for coloring skin, hair, and eye tones. The washable formula crayons were specially formulated to rinse off of most surf formulated to rinse off of most surfaces an clothing with just a little bit of soap and water Construction Paper crayons were an answer to a lot of educators' prayers. They have

been suggesting this for years, that they needed to be able to use Construction Paper crayons have a wonderful creamy consistency, the pigment lays down so richly on construction paper, including black construction paper, brown paper bags, and poster

Eager to test out the vari-eties of crayons, I raced through

the regular shopping haunts, snatching as many boxes of crayons as I could find. I arrived home loaded down with 19 different boxes and invited my friend Bernice over for some coloring. We started with the Crayola brand. The Crayola Glitter crayon (\$1.88 for a 16-count at Wal-

Mart) was the dog of the bunch. The crayon felt rough as if it was going onto sandpaper, too hard for a little tyke to keep at the drawing. "Plenty of waste with these crayons also," moaned Bernice, looking at the waxy remains. The Cravola Metallic (\$1.88 fo a 16-count at Wal-Mart) had a subtler sheen and was a step up, with less waxiness. The Pearl Brite crayons (\$.99 for an 8-count at Pic N Save turned out to be the cream of the crop of the sheen crayons, with soft pastel shades and a sub-tle shine. "It is interesting that these Crayola Washable crayons | \$.88 at Wal-Mart for a 16-

SERCEDES-BENZ SL 500

count] and the Crayola Coloring Book crayons [\$1.17 for a 16-count at Wal-Mart] have different hades of colors in them," noted Bernice, "Otherwise, they go onto the paper similarly."
"These Crayola Holiday Crayons have

four glitter crayons, one gold, one silver, one pine scented, and one holiday potpourri scented," I exclaimed. "A pricey find for a Pic N Save buy, though, at \$1.99 for an 8-count and the glitter cray ons have a gooey texture. "Ooh, look at these Cravola Construction

Paper crayons," purred Bernice. (\$1.96 for a 16-count at Wal-Mart — a steep \$3.99 for the same box at Albertsons.) "I can even shade on black constru nade on black construction paper with them. They just flow on the paper," she remarked. Bernice couldn't stop draw-

ing with them, they were the clear favorite of the Crayolas. I had found Faber-

Castell crayons at Zainy Brainy (\$1.99 for a 26count). "These are the Virginia Slims of Crayons," I quipped, holding the shorter, sleeker crayon. "Iam just barely push-

ing the crayon and I get coverage," chimed Bernice. "These would be satisfying to a child. They could draw for hours with them and there is absolutely no wax remains. said Bernice, scratching at her shading. How ever, the color was a little less intense than the Crayola Construction Paper crayons. The Pentech Color Club crayons (\$1.99

for a 24-count at Rite Aid) and the Say-On crayons (\$1.39 for 16 crayons at Albertsons) were both comparable to the regular Crayola cravons. The RoseArt ColorGear cravons (\$.59 at Target) left build-ups of wax on the paper, making the coloring look marbley. RoseArts Gelez (\$.99 for 16 crayons at Target) was a tease. Although it was not nearly as waxy as its Colorgear sister, considerable force still had to be used to get a consistent shading. The Mala crayons, from Ikea, came in a

tray box of 20 fat beginners' crayons for \$1.99

"I like how they give you a couple of shades of each color," remarked Bernice. "And the bigger sized crayon will last much longer."

ger sized crayon will last much longer."
"Once Liam breaks a rayon, he won't use it anymore, but these babies won't be broken," I added.
The surprise find of the night was the Raymond Geddes 8-count crayons from Pic N Save. But who is Raymond Gedde? They were a steal at \$.39 with little build up of wax. We weren't so lucky with the other bargain-base ment crayons. The greasy texture of the Bridge-port 24 Crayons (\$.39 at Pic N Save) caused the crayon to almost slip off the paper and the 64-crayon box by Midwestern Home Products (\$.88 at Pic N Save) disintegrated before our eyes as we colored.

Finally, we moved on to the specialty crayons, with a hit and few misses. Zainy Brainy sold 8 Mini Twist Up Crayons by Alex for \$2.99. "These sit oddly and dig into

my hand," complained Ber nice. "To get a strong color, you have to push very hard. These are useless." 100

The 16 Plastic Crayons (\$.99 at Pic N Save) were ill designed. The naked paperless crayons extended past my adult hand by a cou

ple of inches, and Bernice broke two within five seconds. The best of the specialty crayons was the Ten Twist Up Crayons by Colors-in-Motion (\$1.97 at Wal-Mart). "This has the feel of a marker and leaves absolutely no wax behind," Bernice remarked gleefully. "You get strong color shad-ing with them and the kids won't break them,"

"I'm getting therapy from this coloring," smiled Be

The evening's favorites were: Faber-Castell and Crayola's Construction Paper Crayons. The close runner-up was Colors-in-Motion Twist Up Crayons. And the buy of the night was the Raymond Geddes crayons



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BY ANNE ALBRIGHT

Rebecca and Angela went

away. On the Thursday after my husband Jack and I and our five kids returned from our summer vacation, I rolled out of bed around 6:30. Jack had left the house at 5:45 to

beat the traffic on his daily commute from our home in San Marcos to his job in El Cajon, Rebecca, Angela, and

Lucy snoozed in their room

down the hall. Johnny and baby Ben lay curled around

walked down the hall. Angela's eyes fluttered open when I sat

down on the edge of her bed.

She looked at my face for a

moment, then asked, "Is it today?"

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Rebecca stretched. "What?" she asked. "We get to go to Knott's Berry Earm today." Rebecca sat up slowly and let her legs drop the side of the bed. "Let's get ready," she For the past few years, my sister Anita has

"Mm-hmm," I answered

been asking to take my girls to a theme park. My sister is five years older than I am. She never married and has no children. Anita loves theme parks. Last summer, she took my brother's middle daughter on a weeklong extravaganza to Walt Disney World in Florida. After they returned, Anita told me how much fun they'd had, "If I went to these places by myself, people would think I was a little wacky. But if I take

a 13-year-old, everybody thinks it's great." Jack and I haven't accepted Anita's offers in the past. We thought our girls were too young. This summer, Rebecca is eight, and Angela is six. When Anita offered again, I talked to Jack. "Anita wants to take them for two days to Knott's Berry Farm and Soak City. They'll stay at a hotel in the park. Rebecca will have a great time. And if Angela's with Rebecca, she'll have fun, too."

When we told the girls, they hugged each other and did a little happy dance around the living room. Lucy, who is four, looked mournful. "You wouldn't be happy." I said and hugged her. "You get homesick at preschool. You'd be away from Daddy and me for two whole days

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and nights. When you're a little older, you can "Rebecca," Angela reached across the space reen her bottom bunk and Rebecca's singo on an adventure with Aunt Anita.

"Okay," Lucy agreed. On Thursday, Rebecca and Angela took showers while I dressed Ben and John, Lucy slowly dressed herself, "Remember, sweetic,

I reminded her, "you get to ride on the train."
"Yeah, Lucy," Rebecca chimed in as she stepped out of the shower. "We all get to ride the train to Anaheim. Then Angela and I will stay with Aunt Anita, and you and Mom and Johnny and Ben will ride the train back home." Lucy brightened a little. By the time we

parked at the Oceanside train station and bought our tickets, Lucy didn't seem to mind at all. While we waited for the northbound train, Ben crawled across the concrete and tried to pluck leaves from the shrubs planted along the plat form. The other four kids played hide-and-

seek around the pillars.

A little before 9:00, a man's voice crack-A liftle before 250, a man's voice crack-led over the P.A. "Train 569 to San Juan Capis-trano, Irvine, Santa Ana, Anaheim, Fullerton, and Los Angeles will arrive in approximately three minutes. Please remain behind the yel low line until the train has come to a complete

They ran to the vellow line and strained to see down the tracks. Hifted Ben onto my him to see down the tracks. I lifted Ben onto my hip and grabbed Johnny's shirt, "Stay behind the yellow line," I warned. "I see it. I see it," Rebecca cried.

A minute later, the train rumbled into the station. "Stay with me," I told the kids. The

doors opened, and the crowd at the vellow line surved forward. The kids bounced around me surged forward. The kids bounced around me like electrons being held by a weak atomic force. Every time they moved a little too far out of my orbit, I pulled them back in.

orbit, I pulled them back in.
We clambered up the steep metal stairs and
found six seats together at the end of one of the
cars. I sat facing Johnny and Lucy and held
Ben in my arms. Angela and Rebecca took the two seats just in front of Johnny and Lucy. The

train began silently to glide forward. "We're moving," Angela announced, Johnny and Lucy and Rebecca gazed out the window as the parkoccanside's hotels and businesses gave way to Camp Pendleton's deserted beaches. Ben drank a bottle and fell asleep. Johnny and

the girls looked at the scentery and read books and ate the snacks I'd brought along.

An hour after we'd boarded, we clambered back down the stairs and stepped out

onto the platform in Anaheim. Anita waved and gave us all hugs and kisses. She handed me a backpack full of goodies for Lucy and Johnny. "I didn't want them to feel too left

out," she explained.
We visited for a few minutes then crossed to the southbound platform. As the train home pulled into the station, Rebecca and Angela hugged me fiercely. "Hove you, Mommy," the rach said in turn.

"Have a good time," I told them. As I

turned to shepherd my smaller flock through the train's doors, I hoped nobody could see

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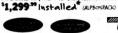
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