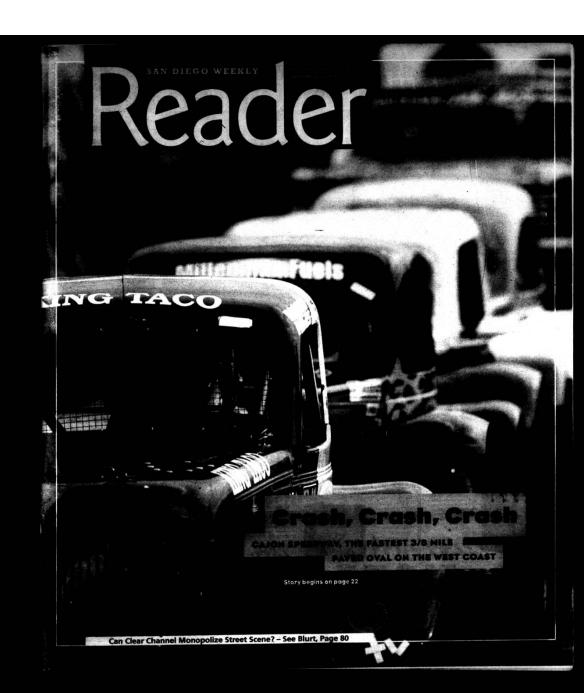
2001 SEPTEMBER





LETTERS

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.

Lethal Prayer

This is in response to Meltzer's review of Ringo ("Of Note," August 30). I agree with you, Meltzer, I am going to pray for Ringo. The only thing is, the last time I did somethin like that, Lester Bangs died and you lived. So, what do you know about that?

Rich Depaul

Urban Aborigine

Rage

This is just a short note of gratitude to adventuress Pat res ("Fearless Below Marke East Village Walking Tour, Calendar section, August 30) for her kindly participation in bringing the bulldozers to our chic development zone. Like the Yanomamo, we look forward to many gifts of shotguns, carbon steel machetes, and other trinkets from bored, slumming Del Martian visitors. These shiny gratuities are so very useful for intramural leagues when we join in our

own gentricide. She can rest assured hers is the next village we've chosen to bring posh pre-develop-ment blight now that foreign Baron John Moores has blessed us with his eminent domain In the nonce, we would dearly love to share the bounty of Bwana Fares's streetcraft, not least as to location of any cheap rent whatsoever for many artists west of I-5 and south of I-8. From our boudoir in a shuttered dusty doorway. that oxymoron appears long extinct thanks to promotional philanthropy of Fares's forebear Downtown Sam Minsker

We, too, fondly remember the halcyon of Maureen O'Con-nor's plans for a centralized SRO district, planning code definition of artist status for the sake of set-aside percent-ages to appease loft zoning opponents, and stripping one GasLamp squat for materials to wire and plumb another to keep the landlord at bay one more month while CIA cocaine aficionados howled at the moon on the stoop now re-furbished as our bedchamber.

Once upon a time in the days of CETA, we danced and sang for free in the storefront art collective that preceded the commerce cathedral called Horton Plaza. Pokeez was always wretched but far preferable perched above the pit rather than shaded by luxury garrets.

By the way, how is that

rehab project progressing? Where is the charter school Reader Wayne Buss promised ReinCar-nation will house to warrant his zoning exemptions? And, while we have the opportunity, vitriolic laurels to ex-SDPD spouse Bonnie Breitenstein and her CCDC gestapo for

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East Village Aborigine G. Bird Asthma Kills Kids

poisoning our relations with our slumlord in needless counter to our participation in June's Biojustice contre-

temps. We're still here like our neighbors, the rats in the sewers under police HQ. In parting, just remember to tell yourself it's an uptown

row house and investment opportunity, not a half-million-dollar shotgun shack, when you sign that 30-year note on an urban empty nest, even though, per loft zoning, only

33 percent of it is built to even residential code. And for heaven's sake, don't dare forget the extra development zone

assessment fees necessary to offset revenue shortfalls that imperil ballpark bonds; the authorities might seize your

home in lieu of payment.

My hat is off to you regarding your article "Asthma Camp" ("City Lights," August 23). My son Tyler is not only a patient of Dr. Michael Welch but also participated for the first time this past summer at SCAMP Camp. Dr. Welch is the best thing that has happened in our lives. My son has suffered from asthma since the age of nine months. Since we have been under the care of Dr. Welch, Tyler has not had any in-patient hospital stays. Prior to becoming a patient of Dr. Welch's, Tyler had a total of 13 in-patient hospital stays (with 22 emergency-room trips), including ICU when he had to be intubated. This past summer he was finally old enough to attend SCAMP Camp (he is seven years old). I found my son to be more self-confident, more in tune to his symptoms, and proud of what he had learned about his disease. He even

attempted the 50-foot climbing wall — he made it to the top! Thank you for taking the time to write an article about a disease and the people who care for our kids. I have found the ignorance over the dangers of this disease to be fright ening — people die of it, we hear about it on the news all the time. SCAMP teaches our kids responsibility and lets them know that they are not alone. That in itself is some thing I am grateful for only for my son but for my own peace of mind.

Carmen W. McDougal

Country Bombed

Having been a regular Hum-phrey's concert fan for years, I find it amusing the promoter spends so much energy crying

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f vou're in the mood to live some of San Diego's history and decide to traverse the old Butterfield Stage Route, you might find Stage Route, there isn't much

reason to be in Carrizo. "It's

in a very rugged, very remote

area," says Anza-Borrego

Desert State Park supervis-

ing Ranger Fred Jee. "And it's

45 minutes to an hour by dirt

road from the nearest paved

Area was used as an air-to-

ground bombing range

during World War II and

and inert ordnance debris

"The Carrizo Impact

road," he says.

yourself in a danger that the pioneers who took that route in the 1800s could not have imagined. They may have been hot and thirsty. but there was no chance that their wagon wheels might set off a thousand-nound bomb. Because the Butterfield Stage Route bisects the nearly 45-square-mile Car-rizo Impact Area, a former Navy bombing range in the Anza-Borrego Desert, your hiking boot might just set

the Korean Conflict," states a December 1993 report off such an explosion. compiled by the Army But if you step on a bomb Corps of Engineers. Aircraft from NAF El Centro used and blow yourself into the afterlife, it's your fault. You igthe area as a target range for nored the four- by six-foot various hombs (3 to 1000) pounds) and rockets. Other signs warning you to stay out of the area. Those signs were ordnance used in the area posted by the Anza-Borreeo included 20-millimeter car-Desert State Park, which tridges and 50-caliber bulowns 16,748 acres of the im lets. Bombing activities at pact area. The balance is split the site reportedly ceased on among the federal Bureau of 30 June 1959. After that, a Land Management (10,005 few ordnance activities were reported to have been conacres), the Navy (640 acres). ducted. The first clearance and private property owners. The range sits in sparsely reportedly occurred during vegetated desert mountains late 1959 and early 1960. A populated by rattlesnakes subsequent decontamination sweep was conducted bighorn sheep. Naval Air Fathroughout the month of January 1965, "Significant cility El Centro is about 25 air miles to the east. amounts" of both explosive

Other than the Butterfield



jurisdiction over the site, is

more specific as to what ord-

nance was recovered in the

three sweeps of the area and

what is still out there. The

presence of unexploded

bombs and rockets, large cal-

iber rounds, and munitions

containing spontaneously

flammable material earned

Carrizo the Corps' highest

"Hazard Severity" rating of

severity."I was there one time

around two years ago when

they detonated a 500-pound

bomb," he says. "We were a

mile away, and a piece of

lee can attest to the high

"Catastrophic."

were recovered. On April 7, 1970, state and U.S. Navy representatives inspected the former bombing range. During the one-day inspection, "several" aerial bombs and rockets and "numerand 50-caliber bullets were discovered. While the location of the ordnance was not identified, all ordnance found was detonated or found "nonexplosive."

A subsequent report. completed lune 1, 1995, by the Corps of Engineers, whose Los Angeles office has

Entering Carrizo Impact Area

metal landed 20 feet from us." He is referring to the 710th Explosive Ordnance Team, an Army unit stationed at the submarine base on Poins Loma. For the last year. Sgt. Kevin Albritton has been command of the outfit. "I've been out there once in that time," he says. "There was no hazard. I think it was an 🍞 old rocket motor"

For the ordnance team to go out to a site, Albritton explains, "By law, we have to have a request by a civil agency. Once we are requested to go off, we go down, we reconnoiter it to see exactly what we have. To a lavman it all looks like it's live, and it's best if they treat it that way. We want them to call us or call the sheriff or

park ranger so they can call us. The army gives me an extra \$150 a month to deal with this stuff, so it should be me taking the risk. If we deermine it's something that's safe for transport, we haul it away. If it's too nasty to be transported and needs to be disposed of where it is, we do

Albritton declines to list examples of what's disposed of on site and what is hauled off. "I don't like going into that because somebody might think they know what they're looking at and think, 'That's not the one he talked about, so I'll pick it up.' I like to leave it all in the mystery area to keep the average Joe

from sticking his hand on it." Because the ordnance li tering the Carrizo Impact



CITYLIGHTS





Area was dropped from planes, a lot of it imbedded itself in the sand as far as 30 feet down. Over the years, the earth has brought the objects back up. "You'll be driving through the Carrizo wash, which is the only way through the place," says Ranger Jee, "and there will be a 500-pound bomb sitting in a spot where there was nothing but sand last time you drove through."

This is due to wind and vater-caused erosion and also to the natural expansion and contraction of the soil brought on by temperature

Matt Potter is on vacation.

Compassion Recipe

By Robert Kumpel

n Wednesday, August 15, I went to the St. Vincent de Paul Village as a volunteer to serve dinner to its residents.

Serving dinner at "St. Vinny's" has become something of a tradition in San Diego for volunteer groups and charitably minded individuals — so much so that there are often two or more groups every night of the week rotating in

Before I set foot on the property I get a callback from St. Vincent's public information officer, telling me in a wary voice that St. Vincent's has a history of bad press from the Reader. I assure him I simply want to observe what is going on and have no agenda. Upon arrival, I am met by Mark Tsuchiva, another PR coordinator who seems concerned about my presence. I am again reminded of the Reader's past relationship with St. Vincent's and given another warning not to photograph or interview anyone who doesn't wish to talk.

Tonight there are two groups. The biggest group is from Montgomery High School's Good Samaritan

Club. The other group is Claritas, a volunteer organization for professionals. Dinner is served at 4:30 every night, and most of the volunteers for this evening's dinner show up between 4:00 and 4:15. As volunteers, we park in the underground lot off 16th Street and are given visitor badges after checking in at the village lobby desk. Next we are led to the ground-floor kitchen (there is another upstairs). Each of us is handed a plastic apron, and food handlers are given plastic gloves. Most of the volunteers seem to know what to do. Those who don't are given instructions. No one is standing around.

Jeanette Carballo teaches at Montgomery High School and serves as advisor for the Good Samaritan Club, which evolved from Friday Night Live, a national high school club devoted to offering teens alternatives to drinking and drug use. She brings a group of student volunteers to St



Vincent's "once a week, every

week, 52 weeks a year. Usu-

ally we have 11 or 12 volun-

teers, but we have 15 today.

Some of her volunteers are as

young as ten, as she also

brings students from a men-

toring program at the mid-

dle school and elementary

schools nearby. All of her vol-

unteers seem happy and joke

with each other and the din-

Inside the kitchen, food-

ers as they serve the food.

for an hour - that's the least







that we can marinate it for. It takes an hour to cook it, and the overall preparation is about three hours. I enjoy this. If you're getting paid for a job and you enjoy it, it's

Ricardo Buzon

"We have about 11 cooks who are employed in both kitchens. We also have clients [village residents] who work one hour each day. There's some groups in here that are



scheduled for today too. Clients start lining up about 4:30, and we secure the line after 6:30. There are some stragglers who try to come in late, but they know what time it is. For some people who are late from work we will fix 'late plates.' The volunteers do good work and help us a lot. Most of the volunteers really pitch in. They don't come and waste time - they work

Buzon feeds a large crowd eyery single day."Out of 850 residents - adults and kids, we average from 430 to 460 a meal. Some of them will go out to Mc-Donald's or something like that. It also depends on the climate. If it rains, it seems like 80 to 90 percent of them eat in. When the weather is inviting like today, they go out first and maybe they'll come back for



As the doors open at 4:30, the line is busy, but no one is disruptive or pushy Besides the roasted chicken diners are served corn and peas (mixed), rice, oriental beef with noodles, Jell-O salad, and fruit cups. The most popular item by far is dessert — so popular that different treats are rotated in as others disappear. Several layer cakes and a large cherry pie were soon gon and replaced by large chocolate-chip cookies, cinnamon rolls, and muffins. Volunteers fill the compartments of Styrofoam plates taking directions from the diners. The disabled go di-

An archive of City Light

Desert can experience 50-degree temperature swings in a 24-hour period. "It's like a farmer plowing his field,"

Albritton explains. "One year he plows his field and pulls all the big rocks out of there. The next year he thinks there aren't going to be any rocks, but there are. What happens is the frost-thaw cycle pushes

cesses reveal ordnance "too nasty to be transported," it up where it lies. "We make sure the area is secure," he explastic explosives to counter-

charge the main charge." How far away he stands from the blast is determined by the size of the ordnance plus the size of the explosives used to detonate it. Once it's blown, "We go back down, take a look at the site and

we were trying to do, make sure there's nothing left that would be a hazard. It is what we call 'checking the shot.' "

The damage inflicted on the desert also varies accord-

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Though the Corps of

LaToya Osborne, 17, is a

School. The tallest worker in

here are real funny."

Good Samaritans group, but School, I've come here every Wednesday for three weeks now. It's fun. We usually have really know why I do this, but

St. Vincent's. Slattery's realike to see the smiles on their and...it just makes your heart and Border Crossings, an or ganization that sets up designated drivers for students returning from "partying" in Tijuana.

counter in the dining room, guests are seated at picnic style tables on wheels in a dimly lit room that doubles as a basketball court. The backboards are a permanent reminder of the room's multiple usage. Many of the guests are friends and groun together, while others sit alone, a rare opportunity for solitude. As I walk by two men eating together, one sneers, "Take my picture and I'll shoot ya!" When I turn to assure him I won't, he smiles suddenly and insists he was just joking.

electrician, but I have no desire to do that. I promised the Lord that if He let me get out of the military and not get electrocuted. I'd never work with this stuff ever again. You see, I was severely shocked a couple of times. It was very painful. Right now, I'm looking for a job in law enforcement. I just turned 60 last month. I've been working out in a makeshift weight room

CITY LIGHTS I was in the Sea Bees, in a construction battalion. I moved here in 1959. I'm

originally from Birmingh

Alabama. I tried my hand a

being an entrepreneur, and

after three businesses went in

the toilet, I ended up totally

Osborne seems intimi

dating until you talk to him

penniless and homeless."

they've got here, and I passed every single thing for the San Diego Police Department they put out a notice that the needed police officers, and there was no age limit. I

passed the physical agility test,

background check, every-

30s who didn't make it. So, right now, that's pending, and I've also passed the exam for the Sheriff's Department.

thing, the whole shot. There

were people in their 20s and

The saddest, yet most assuring thing about the guests at St. Vincent's is its families. Raylene Montgomery, 29, has been at St. Vincent's for three months, sharing quarters with her husband and four children. Montgomery's boys seem to whirl around their table with limitless energy

CITY LIGHTS CITY LIGHTS CITY LIGHTS

while she calmly feeds a toddler that she is baby-sitting for another resident. Mon gomery's husband, Paul, is kept late from dinner by his anger-management class Originally from Los Angeles they've lived in San Diego for

four years. "My husband was stabbed in L.A., and we came down here. I've enjoyed staying here, and they treat us very well. Right now I'm takg a chemical-dependency class because I've abused drugs in the past. After I

Wasteland

ued from page 6 ing to the size of the ordnance exploded. "It could be invwhere from a divot that's less than a foot across and a few inches deep to a hole you tations within a 20-mile racould lose a truck in. It also depends on the construction dius. Factoring the hazard of the bomb, whether it was severity and the hazard designed for explosive effect, probability, the Corps of shrapnel effect, or whatever."

Engineers gave Carrizo its highest "Hazard Severity" rating, the impact area has the second lowest of five "Hazard Probability" ratings. "Remote." due to the lack of structures or habi-

ment Code" of three on a neers didn't return calls Engineers gives the Carrizo seeking comment.

Recipe continued from page 5

rectly to their tables, and volunteers take their orders and bring them their food. A teenage girl brings an order in: "Three children, one adult. Everything except the noodles." To the kitchen crew there are no residents. Here they are called "guests."

the kitchen. Osborne has a irrepressible smile. Although she works with the volum teers, slicing layer cake and handing out servings, she is employed here. "I'm actually here with the Higher Youth. They assign you to a job and you get paid for it, just for the summer. But I will be work ing here when I get back to

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senior at Lincoln High

school. It'll be my afternoon job from 3:00 to 8:00. I plan to go to Arizona and play "I've been here since 9:00

this morning. I've already served lunch, and it's hectic. People try to get over [the kids 12 and under can get milk, unless you're disabled or pregnant. But they're fine. I like it because, other than this, I normally don't come downtown. I get to meet nev people, and the chefs around

Rebecca Merlin, 14, piles rice onto plates and passes them on "I'm here with the I go to Chula Vista High a much smaller group. I don't

I like doing it." Rebecca's older sister. Christine Slattery, 16, is in her fourth year as a volunteer at sons for volunteering seem simple but gratifying. "I just faces when you're helping them. They say thank you grow." Slattery also volunteers with the SHARE program

On the other side of the

Jerry Osborne, an older Twe been here almost a year

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A divorced man with grown children scattered around the country, he is cheerful and articulate but turns serious when discussing his situation. "The facilities here are great. They have computer access various classes to enhance your skills. If you don't have a high school diploma, they have classes to guide you toward your certificate. It's a lifesaver. If it wasn't for them, I'd be in the street. The first three nights I slent in my car. and on the fourth day, through the Lutheran Crisis Center, I ended up being ad mitted here. They've got an incredible program because they find out who the people are that sincerely want to try and work their way out of here. That's the whole emphasis behind the program. to get you job-ready so you can become independent instead of being dependent. If you really aspire to do something with your life and you're serious about it. they've got programs. There's a 15-week class, CTC think it means 'Commitmen to Change, or something like that. It's to change your attitude about what's probably some of the reasons that got you here in the first place anger management, that sort of thing. After you complete that, they do an assessment on you. They give you a battery of tests to find out your

aptitudes and skills - it's ad-

ministered by people from

LICSD They'll evaluate your

and give you a guideline to

work from to try to get you

into jobs that you'd probably

'I was told I'd be a good

be good at.

black man, sits alone, looking neater and cleaner than the other guests. More muscular than most men his age, he wears a Marine camou flage cap and sunglasses while he eats, meticulously salting his meat and buttering his bread. He seems to savor every moment of his meal.

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Every kid's tray is loaded, and a separate tray is filled with large slices of chocolate cake for dessert - an enticetheir plates.

was a difficult recovery -

they stabbed me through my

lungs and into the spleen. I

Paul finally shows up. "I like it here at St. Vincent's. The good part is we're not on the street. I was on the street for a while, but my kids were here. We're starting to become a family again. I was a victim of a violent crime. It

now that I've gotten over that part, I got out of the rehabilitation home, and I'm using the benefits here at St. Vin cent's. I'm getting my life back in order here."

taken to protect residents are commendable. The staff shows concern not only for the safety of residents and diners but also for their reputation and privacy.

Kimberla Weaver, a swing-shift supervisor, holds a clipboard with the name of each resident printed on it and checks for those who show up for dinner. She

relapsed and relapsed, and The security measures

When asked if there ever are

line and notices me for the first time. She asks me to identify myself and repeats the request that I not interview or photograph anyone who doesn't want to be in my story. Just to be safe, she talks to security on her cell phone; for the next seven minutes it seems as if no one has ever heard that I was going to be there. She is told that it's all right, and she relaxes, "I just make sure that there are no problems in the dining area. No fights or arguments."

fights in the dining hall, she

assures me it is rare. "If that

stands at the door near the

rity. I wouldn't show off my karate expertise!"

It is surprising to see the level of trust that the residents have with each other. Travs full of food are left alone while the eater gets up for a condiment or to refill a drink. The atmosphere is relaxed, and the residents seem to be enjoying this time of their day. Most of them bus their own trays, though volunteers roam the edge of the room looking for trays and utensils left behind. They are taken to the kitchen, where two men are busy rinsing and sterilizing

At 6:00, diners are still

trickling in. The later crowd includes some young teenagers who are annoying their parents, ignoring loud warnings to stop their horsea hurry, except the kitchen staff. A lone resident worker stands facing the wall at the far counter, enjoying his dinner. He eats slowly. breathing in relaxation, just a few steps away from the

Marie French and Eric Woodside, two older-thanteenage volunteers, work at a software marketing company

in Sorrento Valley and are volunteers with Claritas.

They are frequent volunteers Woodside: "This brings

you back to reality." French: "It makes me' grateful for what I have."

By 6:30, the line is secured and the serving stops. As the head into the dining room, talking, laughing, wiping, sweeping, and mopping around the few stragglers left At 7:00 the hall is cleared of diners and the final cleanup is in place. Soon everyone is gone, but laughter still lingers

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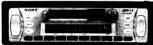
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s a general surgeon, I rely heavily on my vision during operation. Consequently, I was actually quite afraid to undertake this procedure because of the fear that I may not have adequate results with my vision and that it might affect my surgical skills. However, your professionalism and expertise allayed my fears, and at this point I can honestly say that my vision is perfect and I have no trouble performing complex operations."

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STRAIGHT THE HIP



ATTHEW ALICE

Dear Matthew Alice.
Is hypotestim foresert Could I hypotoize my neighbor to mow my lawn every Saturdap? Would it be more logical to moke my suggestion in the manner of "Mow my yard. You'll think it's your idea. I allow you to remember this? 'O' afterwards hould I give him the "You will remember nothing' commant?" It my neighbor would not really want to move my yard. Deep within his manipulated soil, an internal tag-of-war would probably ocur. How soon till my neighbor reaches some kind of preading point." It. Here he cames in one my lawn. It deedled he can would the car. And wex it too. - Hope Manley, Virginia Beach, VA

Is hypnotism forever? Diamonds are forever; hypnotism lasts as long as it takes to finish your two-drink minimum. I did leave out several paragraphs of Hope's ruminations so we could isolate the

real question, which seems to be, how can I get other people to do my work? We recommend cash. But if you're sold on this posthypnotic suggestion thing, Hope, we'll do what we can for you. Unfortunately, the key to successful hypnosis is a willing and highly motivated subject. Scientists don't know much about why or how hypnotism works, or even what "hypnotized" means, but most agree you need those basics. Is your neighbor willing to be hypnotized? Already highly our most agree you need thing? What, are we skeptical? Anyway, even if you bure him into your little web, postbyr only go your little web, postbyr only goggestions do not be considered a Aga, maybe, unless — again we emphasize—the subject is principled to be your slave. Even then he'll need a refresher, so you may have the studged in longs with a self-hypotosis stare. For the men in neural retreaser, so you may make the studged in longs while hypotosis stare it is running to the studged in longs while hypotosized and might lower through the you can't make people do things while hypotosized start and might lower through the your can't manapulate a mind that door the ones. Plymons refuse a nessed with. Tour only option may be that you can't manapulate a mind that door the your longs are to sensed with. Tour only option may be that you can't make you will automatically give you the right to hound him into moving the lawn and waxing the car and soling other disagreedable things.

Where does helium come from:

- Harry Roberson, Oak Park

Dear mate: Is it harmful to inhale helium? The party balloon kit I got from Costco says it's dangerous, but I've been doing it for years, and I have never suffered any ill effects that I am aware of.

- Arthur Priest, La Mesa

You got the party kit from Costco. You got the warning label from Costco's lawyers, Every manufacturer and retailer fears our infinite capacity for harchrained behavior, thus the proliferation of warning labels. As you've noticed, the occasional brief hit off a belium balloon does no lasting harm. Except

labeh. As you've noticed, the occasional brief hit off a helium balloon does no lasting harm. Except to your friends, who have to put up with your Alvin and the Chipmunks routine one more time. In fact, helium is used therapeutically with some breathing disorders and is used in oxygen mixtures for deep-sed divers. So helium plass a sensible, rational human being equals in obig deal. But you don't need a Mensa card to buy a helium balloon kit. This is proved by the proorts of people huffing a whole balloomlid helium, passing out, and having scrutzes. Helium displaces oxygen when you inhale! displacit oo much oxygen, and you'll pass out. Nature's way of telling you to knock it off.

But if the warning label is on a belium tank, well, now we're talking real trouble. There are

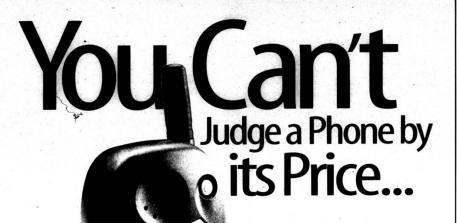
But if the warning label is on a helium tank, well, now we're talking real trouble. There are several recent reports of lads (monty) showing off by putting their mouths over the outlet valve of a helium tank, turning it on, and literally lobowing out their lungs, drowning in their own blood. Studies have shown that it takes less than half a second to receive a lethal dose of helium from a pressurrized tank, so don't think you can fing the valve on and off real fast. It won't work.

So where does helium come from? Natural gas fields in Teasa and Wyoming, It's extracted from the gas, then stored in an underground federal facility as a helge against the coming helium storage. Well, that swhat the goardment anticipated back in 1960, when Russia was the only other controlled on the storage of th that work with superconductors

Why do they call it "capital punishment" when referring to the death penalty? And also, what is the way to be executed that causes the least suffering — hanging, firing squad, guillotine, lethal injection,

Caput is Latin for "head." In English, "capital" has been anything noggin-related since the 1200s. The discovery of head-removal as an effective punishment gave us the term 'capital sentence" by the 1400s. A Britishersearcher actually studied the suffering associated with execution methods and concluded, naturally, that lethal injection is the most humane. Assuming capital punishment can be "humane." Even with the guillotine, your brain can live for some brief time after being separated from the rest of your body

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to home with at Interna



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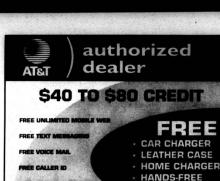
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SportingBox By Patrick Daugherty

This Just In

The San Diego Bills, formerly Chargers, awoke this morning to the incredible news that dream-boy quarterback RYAN LEAF is on the open market again. In a shocking development, Leaf, who, in four preseason games with the Tampa Bay Buccaneers, threw 7 of 19 passes for 81 yards, is available for hire. The Bucs offered

81 yards, is available for hire. The Bucs offered to keep Leaf as their fourth quarterback if he would take a pay cut from \$900,000 to \$700,000. Leaf, wisely, refused and was waived.

As you can imagine, it didn't take long for things to HaTA UP in the San Diego Bills WAR ROOM, Chargers general manager JOHN BUT-LER immediately dispatched Chargers Director of Video Operations BRIAN DUDDY, Chargers Suites Services Manager SHIREY ABOYME, and Chargers Vault Manager PHIL SNYDER to Tampa Bay with a handwritten contract offer from ALEX G. SPANOS.

The Box has learned exclusively, the terms.

The Box has learned, exclusively, the terms of the proposed agreement. First, Leaf will be paid \$51 million over a period of five years whether he suits up or chooses community service. Sec-ond, DOUG FLUTIE is demoted to back-up ond, DOUG FILTHE is dermoted to back-up effective immediately. Third, San Diego's future draft picks, through the year 2010, will be handed over to RYAN LEAF and his living trust.

We are, in fact, drooling with news this morning. In another exciting development, readers will note with satisfaction that the Augus-tine Band of Cahuila Mission Indians will open a casino near the Salton Sea early next year. So

a casino near the Salton Sec early next year, So says The Press Enterprise, voice of the Inland Empire, and that's good enough for me and more than good enough for you. Martin selected a La Vegas firm — specifically, household name and industry leader Paragress Ganing — to manage its new enterprise. The federally recognized tribe consists of Martin, her three dullers, and four underage cousins.

The Box says, "Live long and prosper."
The thrilling development was relayed to a stunned nation by the aforesaid tribal chairwoman Maryann Martin, 36, who is the sole adult and only voting member of the Augustine Band of Cahuila Mission Indians. Well, actually, the news was relayed to a stunned nation by tribal administrator Karen Kupcha. Unfortunately. Martin "could not be reached for com ment," but no need; we have an interview she gave three years ago that foreshadows these dramatic developments. And what a story it is.

Martin was raised far from her forebears and, therefore, did not know of her Native Amer-ican background. But she did know, as antelopes know the sound of money falling from the sky, that "something was missing."

Her father was an African-American. Using

Her father was an African-American. Using a white middle-class self-help phrase that may produce nausea, he is described as a dad who "was not there for her." Martin's mother was no cpileptic and suffered from "an undiagnosed mental disability and, as a result, rarely spoke

As things turned out, tribal chairwoman Martin was raised by her African-American grandmother. Martin's life might well have con-tinued its uneventful unfolding had not, some-time during the late 1980s, the future tribal chairwoman read a newspaper article and learned that her mother was "the last federally enrolled member of the Augustine tribe." Further research

revealed that Martin and her two brothers were indeed, the great-great-grandchildren of leg-endary Captain Vee-Vee Augustine, the very man whose name the tribe assumed

man whose name the tribe assumed.

"Her forebears had hunted and fished on
the shores of ancient Lake Cahuilla as early as
900 A.D. ...But a smallpox epidemic and other
diseases ravaged the Cahuilla during the Civil War. By 1951, federal rolls showed 11 surviv ing Augustine members." Martin's mother, Roberta Augustine, left the reservation "and more children, including Martin, who was born in 1964."

You could almost hear the choir break into You could almost hear the choir break into "Happy Trails" on that day in 1972 when Roberta Augustine realized she was the last adult mem-ber of the Augustine tribe. Efforts to enroll her children with the feds met with disturbing resistance. Roberta's motives were questioned, time was wasted, file cabinets were filled, and it was

The Vegas Line

[Home Team in CAPS] Bye Week: Arizona

Favorite	Spread	Under	Underdog
Sunday			
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Oakland	3	43	KANSAS CITY
MINNESOTA	9 1/2	45	Carolina
GREEN BAY	5	41 1/2	Detroit
CINCINNATI	Pick 'em	36	New England
BUFFALO	1	37 1/2	New Orleans
Seattle	4 1/2	39	CLEVELAND
. Tampa Bay	9	34	DALLAS
JACKSONVILLE	3	37 1/2	Pittsburgh
BALTIMORE	10 1/2	33 1/2	Chicago
St. Louis	3	46 1/2	PHILADELPHIA
SAN FRANCISCO	3 1/2	46	Atlanta
SAN DIEGO	2 1/2	36 1/2	Washington
TENNESSEE	6	34	Miami
Monday			
DENVER	7	43 1/2	NY Giants

not until 1991 that the United States go finally recognized the Augustine Band of Cahuila Mission Indians.

Mission Indians.

But this long-sought time of reunion and vindication would prove tragically short.

"...Martin's two brothers, Herbert and Gregory, were both members of the Bloods street gang. A rival Crips faction gunned them down

gang. A rival c.rips faction gunned them down in a drug-related turf war in Banning in 1994, police said."

And there you have it, the torch was passed to tribal chairwoman Maryann Martin, who aided by the love and support of Paragon Gam-ing, is set to guide the Augustine tribe into the lush forests and radiant meadows of live casino action. And plenty of slots to boot.

Regard, pilgrim, ".. the 32,000-square-foot casino will start with 349 slot machines, a few gaming tables, and room to expand to 700 slots. The site will cover about 13 acres of the 502-acre reservation..." The Augustine Band of Cahuila Mission Indians invites you to come

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



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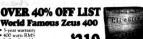
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Reverend Don Helsel serves as the church's interim pastor. Bearded, grandfatherly, he celebrates a liturgy that recalls the fact that Mar-

His sermon, based on Luke 14 - the parable about the wedding feast — asked

PLACES OF WORSHIP REVIEWED

College Lutheran Church

...no choir

Liturgy

choir

Snacks

congregational.

on: Evangelical Lutheran Church in America Address: 6650 Montezuma Area, 619-697-0733

Members meetings separate sheep from goats. Members meetings separate sheep from goats. Last Sunday at College Lutheran, after the service, 40 men and women stayed to hear a lengthy description of a contract that would allow a neighboring city library to share part of the church's park.

ing lot. A few feet from me, Sophia Ostorero, College Lutheran's only college student, sat and studied her copy of the contract. Overhead fans whirred and dicked and stirred tropical air. Sweat trickled down my neck. I wandered outside to me in the nave. I heard a basketball court?

Another voice shot back, "Because we want to attract young people." Built in 1955, College Lutheran was designed with clean lines and ample light. Thick-paned stained glass fills the nave's eastern wall. Deep blue cushions line the pews. In the narthex hangs a framed Lord's Prayer done in lace. On a table nearby sits a photo album. On its cover a hand-written label reads, "College Lutheran 50 Year

prayer request list" in College Lutheran's program: "Mariorie Coffin is at home reco from pneumonia... Veria Lamb is back on chemotherapy and her husband has been diag-nosed with cancer... Lloyd Wurm is recovering from pneumonia..." College Lutheran's members greet each other with affection. ("Alice, I am so happy to see you!") As the church's ten or so small children toddle into the nave, they are cooed over and admired as if they were

tin Luther didn't have many nits to pick with the Roman Catholic rite. In his basso profundo, Reverend Helsel leads 19th-century and early-20th-century hymns like "Lord of All Nations" that extol peace and racial harmony and recall the fact that mainline Protestantism's aims are now more than a century old.

whether or not our actions mirrored our faith.
"I don't think the point of this chapter in
Luke was to offer timely advice to rude guests
and socially ambitious hosts. There's more to it than, 'When you give a feast, invite the poor, the lame, and the blind, for they can't invite you

in return."
"We all — believers and nonbelievers "We all — believers and nonbelievers— have faults, but what sets a believer apart is a quality that reaches out in active service to othe-ers. Believers might have persussive arguments for honesty and virtue, but if those qualities aren't reflected in believer's behavior, what can belief mean? We might offer elegant proofs for the existence of God, but if God and God's teachings aren't evidenced in how we treat others, what can proof of God's existence mean How can we believe in God if we look on suf from can we believe in God if we look on suf-fering and do nothing to relieve it? Nothing is more persuasive than an understanding heart. "We must ask ourselves, do others really see

God in us every day of our lives? When others look at us, do they see compassion and mercy?"
A while later I

spoke with Sophia Ostorero, the 20-year-old SDSU junior who sat with such interest and patience during the parking-lot contract debate. Ostorero is a blonde, creamy-skinned Stockton girl who's studying "communi-cation disorders." She told me she came from a nominally Roman Catholic family and had found her faith at a Lutheran church in

Petaluma, California. "I was struggling with the usual things as a college student," she said, "but my boyfriend was a really strong Chris-tian. This church in Petaluma had the great est Bible study ever. It gave me time to ask questions and meditate. It was there that I gained a true grounding in Christian teachings. I was baptized at that church in May 2000.

"My boyfriend is now in Virginia. He's in the Coast Guard. A long-distance relationship is difficult. When I came to San Diego State, I was really looking for a spiritual home, and I've found it here. I think this church has lots of potential. I think I can contribute something to this church.

"Our competition, if you want to call it that, is the Rock, a nondenominational evanthat, is the Rock, a nondenominational evan-gelical church that meets on campus. They have the soft-rock music. They have four Sun-day services that are always filled. The music is what I think attracts young people. Here, the

is what I think attracts young people. Here, the service is littragical and for me, spiritually, that's important. It feels like worship. "What's significant for me here is the con-gregation, the people. Coming to a new city, trying to find a spiritual home, can be hard. And the people here were so kind and helpful. I could talk with them. They were so real. I think that's what's lacking in a college environment.

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Dear Aunt Trudy, I believe my older sister is an alcoholic. She has chronic depression that she takes medication for, and she sees a psychiatrist on a regular basis. Naturally, I'm glad and relieved she's learned to take care of the depression and stay on her medication. She is single, works out of her home, and has few friends. The problem is, we were once much closer. Now I only enjoy socializing with her under very limited circumstances, fewer and farther between, because of how dramatically her person ality changes when she drinks. Once, when we were talking about a mutual friend who was celebrating his sobriety anniversary, I told her I was concerned that she might be an alcoholic and why I thought so. Shortly after that, she went through some checklist with her therapist, and she said she had some "yes" answers but only enough to con-sider her "borderline alcoholic" (what's that?) and that she probably wasn't a "real alcoholic." I don't know anything about checklists, etc. I just think she has a problem because of the way she acts if she drinks. I also think it would be terrific for her to get out more, specifically to be linked with some positive community such as sobriety meetings offer. Should I tell her this (again)? It's been two years since the last time we talked about this. Since then, her personality changes under the influence have only gotten more over the top, plus she does not know how or when to stop drinking. WORRIED SAN CARLOS SISTER

Dear Worried,

If there are no minors involved here who are being endangered by your sister's behavior (because that would be cause for immediate action), then here's my take on your regrettable situation. This is very painful for you. One of the worst things on earth is watching a loved one behave in a self-destructive manner Let your sister know you love her and always will, no matter what. Tell her you're still concerned about her drinking and that because you love her you can't in good conscience par ticipate in her harming herself. Try not to be high-minded about it. Let her know you'll help her in any way you can to struggle with her enemies (alcohol, depression) if she invites you to and be supportive in any way you can, but you're not comfortable around her boozing and don't want to be around it or collude with it in any way. Tell her that you respect her, too. All of us crave the respect Aretha Franklin sings about in her glorious, soaring voice, and

we tend to listen better to people who radiate

Last year my friend Joan had a baby with severe

some respect in our direction, no matter how low we feel. Dear Aunt Trudy,

cerebral palsy. Since then, her life has become a nightmare of hospitals, scary diagnoses, sky-high medical bills, and trying to raise a baby who needs round-the-clock care. Obviously, this is tragic and difficult. Joan's husband has reacted by staying at work nearly all the time, so he doesn't have to face what's going on at home. Now loan. seems to be getting involved with a guru-based cult (I won't name which one) that promises healing for her pushing me out of her life because I am not a believer. Of course, practically anything that makes her feel better seems like a good idea. She's an adult who doesn't need permission if she wants to follow fringey religions in search of the comfort she badly needs - I just don't want to lose my friend. Should I confront her about this distance she's imposing between us or keep my trap shut, which might mean letting our friendship, which I value, slip away?

SAD IN SORRENTO VALLEY

Dear Sad, You may have to give your friend

room to rage and grieve. Her predica ment sounds terribly bleak. She might not be able to help lashing out at or being rejecting toward those around her for some time. Would it be possible to read up on this new religion she's embracing (though, of course, you're not planning to join up)? Hopefully, their beliefs are harmless and not just patently wrongheaded or foolish. They may even have something to recommend them. It's as though she'd taken up long-distance running or cake deco rating: you don't have to become a practitioner yourself to take a lively interest in her pursuits. Also, talk to her candidly about how much you love her and how very important her friendship is to you. Ask her straight out how she recommends you remain close to her and try to help her during these hard times. The response might be as affectionate as your question.

Write to Aunt Trudy clothe 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 trudv@sdreader.com

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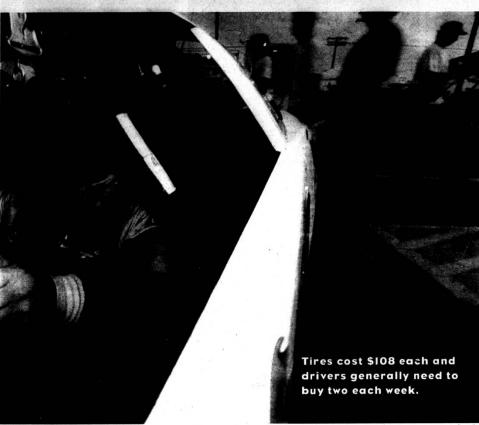
Like two dancers executing half a pirouette, the two 3000-pound late-model Sportsman-class stock cars spun out side by side, squealing their tires, as their rear ends slid toward the crash wall and their front ends toward the infield, beginning their spin at 70 miles per hour, then slowing fast. The 01 car and the 1 car belonged to a father and son, Jerry and Danny Gay — Danny had clipped his father on the rear left panel 6 laps into the 40-lap feature at Cajon Speedway as the two cars went into the second turn of the three-eighths-of-a-mile paved oval. On the bottom of the banked curve, Danny's car had pulled, was slow to turn, and he drifted up, had "collected" his dad, in the parlance of the track. Danny went into the infield but Jerry skated back, smashing the rear of his car against the wall, and was done for the night. The yellow flag went up and he limped away.

Jerry's wisc came over the radio to his crew chief, Mike Hagerman, "My own kid, he hit me. He hit me twice." Maybe Hagerman said something back, maybe not. That had been another of Jerry's problems that day. His radio was broken. "Actually, it was a bad day from after brakfast on," Jerry told me. "Mike said he could hear me, but I couldn't hear him. Usually

he'll tell me if there's a car coming up on me, or I'm coming up on a car, or when I get by the car if I'm free, or to watch out for something on the next turn, or if there's something on the track, but that night there was nothing."

Danny kept going, but his troubles weren't over. It was only his second race in a Sportsman this season, having just moved up from Street Stocks. In 1999 and 2000 he had been Street Stock Champion, and in '98 he had been Street Stock Rookie of the Year. He held the record at Cajon for main-event wins in a season with 14, held the record for fastest laps in a main event with 25, and had tied the track record for the fastest times in a season with 17.At 27 years old, he had 32 career main-event wins. Now he had taken out his father, the reigning track champion with 135 wins over more than 20 years at Cajon.

Eighteen cars had started the feature that May 5th under a full moon as a crowd of 2600 watched. Nine finished. Then in the 19th lap Danny pushed too hard and took a sudden trip up and over another car and that was that. Ron Overman, the 58-year-old, two-time track champion, went on to win the race in his number 2 car.



Dann

Danny's problems had been going on all day. "We had motor problems, we had alk kinds of problems. We loat an oil pump, an oil pumpdrive, and a distributor. Most people would have gone home. Nope, not took us two and a half hours to find a pump, first of all. We had to take apart our spare motor from the Street Stock to get the oil pump drive out of it. We borrowed a distributor from my dad. We finally get it altogether. We were one minute late 10 6:30. After that you can't qualify anymore. So we missed the heat race. (This 8-1ap race establishes the driver's position in the 40-lap race, so by missing this race Danny had to start at the back of the pack in the feature.] After two and a half hours of thrashing to get it done. The week before that they started out 45 minutes late, but I'm 1 minute late and they won't let me qualify. Ruined my whole night. Didn't matter where I finished. Actually, I finished last in the points, as far a shat goes, [Points are given for he number of cars passed in a race.

"Then I caught my dad's car on the sixth lap and took him out. I should have been more mellow. I was overdriving for the most part. But I'm the rooks so I get blamed for everything. My damage was mostly cosmetic — lost my whole right side — except for the damage to my I-bar; that's what kept me from finishing."

When Danny calls himself a rookie, it's with a mixture of modesty and irony, seriousness and sarcasm. He is a handsome young man — tall and blond with light bluish green eyes and a brooding quality, seemingly still and explosive at the same time. As for J-bars, I was to hear a lot about them from Danny and his dad and others at Cajon. It's a bar in the raof of the car that keeps the rear axie, the differential, and other components from moving side to side. A high J-bar adjustment keeps the rear end tighter, preventing the back end from sliding upward through the turns. When it's too tight, gravitational forces push the front end upward

was a small stage, loud guiin the Sportsman class." tars, staticky speakers, and One day Lasked Jerry blasts of feedback, Jerry how his son happened to Gay is a tall, thin man of 49 hit him. Jerry's car was on with red hair, a red musdisplay along with Danny's tache, and a reddish face. and three others at a mini-He had on an orange shirt celebration at the Home and blue pants, a cap and



dark glasses. He tends to stand with his arms crossed as if looking over something he might want to buy His red hair and mustache

give him a foxlike aspect. "Danny just drove into the corner too far and his front end went, you know,

back here." Jerry pointed toward the rear quarter panel. "He drove in over his head, yeah, You need to let off the brake in order to make the turn. You just can't drive in full throttle.

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It was just a rookie mistake and it had to be Dad.

Sportsman is the most bitious. The Sportsma as Danny told me, is a lot less forgiving than a Street Stock and more expensive. To build a brand-new Street Stock might cost \$10,000 Sportsman might be between \$60,000 and \$70,000. And each year there are technical changes, new features like aluminum heads to keep the car competitive, and in three years the car is already outdated. Tires cost \$108 each, and drivers generally need to buy two each week. Rims are \$80 each: Jerry Gay bought 16 at the beginning of the season. He also paid \$1500 for the fiberglass body. And these are the small expenses.

I asked Danny about

next higher can be a big move, but the jump to (Danny has built two); a

the difference between driving a Street Stock and a



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So then for a while he was

Daniel, not Danny. The next day, Sunday, was my

granddaughter's birthday

party, so Danny comes

walking inscarrying his daughter, you know, and I

say, 'Hi, Daniel.' He says,

'Hi. Dad.' in a low voice.

It's always been that way.

Whenever he was in trou

ble as a kid it's Daniel.

more complicated as those

between a parent and child.

It was one thing for Jerry

to call it a rookie mistake

but when I suggested it had been caused by a lack of

experience, Jerry bristled.

experience. He drove a

Sportsman a few years ago

for two races and he finished

fifth and lowballed him-

self and it wasn't near the

car I had. He just needs a

jump from one class to the

For any driver, the

good shake."

"He don't have lack of

Few relationships are

'Daniel, get over here!'

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"There's a huge difference: weight, brakes, tires are bigger. You got way more horsepower. My car's got about 430 horsepower. Nothing on this car is stock. versus last year: all suspension, driveline, all that kind of stuff was stock parts. These are easier to drive than the others. I think it's because you're so comfortable and the car reacts so good and is so responsive. The other car's a lot more wishy-washy. You don't have to turn the steering wheel very much in this car, only a little bit. In that other car you're turning it all around, you're working it pretty good all the time. Of course, in this car one little mistake would cost you a lot more, that's for sure, but that's just because the class is more expensive. It seems like when you get loose in this thing and you're going to

AUTO GRO

me like it's easier to save her when you get out of control, because for one thing the rear end's not locked solid, both wheels _don't spin together. They're locked when you're on the gas, but when you're not. they're free, so that helps

control the car And this car has almost 200 horsepower more, all lightweight. The car weighs 300 pounds less. The brakes are bigger. the tires two inches wider, all that."

So a big difference between Street Stock and

Sportsman is the money it costs to run them. But there's little money in victory. The winner of the Sportsman-class main event receives \$800 for first place, about twice what the winner of the Street Stock division gets. Second-place

an gets \$600. The s additional money paid for of his car with a man in Ramona: Jerry owns the in each division (\$25 to each class) and to the winthe motor. Danny's day job ner of the heat race (another is working for a guy who \$25 to each class). At the end owns a mortgage company of the season, all points and on the side buys and winners get paid the same, sells about 10 to 15 houses regardless of class. Top fina year. "They're pretty much always dumps," Danny told isher receives \$1000 for the year; second place gets \$800; me. "We go in, fix them up, and he sells them. We work \$600 goes to third. The all over the place." A major winning Sportsman driver who collects the most passbenefit of the job is that ing points in a race receives his hoss lets him take time off for racing and travel to \$200. But this money even for the winners other tracks in the fall after isn't nearly enough to pay Cajon Speedway closes. Danny bought his the driver and his crew for

their time and expenses. Sportsman - a '99 Monte So either a driver has Carlo with a 355 Chevy to have good sponsors or be wealthy. Jerry Gay has motor - at the beginning of the year, then he and his his own shop where he does crew chief, Heath Parsons, metal fabrication, welding, and the rest of the crew worked on it through the and automotive work, Being self-employed allows him winter and spring. In to adjust his hours to work March, they began runon his car, but his day job ning it at the practice seswill never make him rich. sions at Cajon Speedway.



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The season at Cajon runs from April 7 until October 6, but not every division runs every week. The Sportsman class might run five weeks in a row, then take a week off. Besides the Sportsman there are street stocks hombers modifieds, ponys, legends, speed trucks, boat races, destruction derbies - where station wagons back into each other until only one is able to move - and train races: three cars linked together by a metal bar with a person in the front as the driver, a person in the back as the brake, the middle car empty. five or six trains doing eight laps on a figure-eight track and a crash every race. These more exotic races are crowd pleasers that elicit sneers from the serious drivers and their pit crews, because the primo class is the Sportsman and the primo race is the Sportsnan's 40-lap feature, even if most of the fans come to watch the clown stuff. On a good Saturday, 95 to 100 cars will be racing before

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an average audience of 3000. The 2001 season opener was rained out and Danny's maiden run had to be delayed until April 14 then it rained again the following Saturday, and the week after that the Sportsman class didn't run. There are two eight-lap races, a slow heat and a fast heat, for any main race. When the feature begins, the slow-

heat cars are positioned, in order of how they won their race in two lanes in front of the fast-heat cars, though a driver may elect to take a place at the back. In the fast-heat race, Danny pursued his father the whole way. Ierry won and Danny was second. lerry's time was 2:13.30 - five seconds faster than the winner of the slow-heat race.

There were 14 cars in Danny's first feature race. Recause he had qualified second he was right at the front next to his father but behind the slow-heat cars. But at the green flag, he was quickly able to move forward through the slowheat cars, and by the third lap he was in first place and clear of the pack. For lap after lap Danny was able

to maintain his position. There were a number of single-car incidents as cars spun out and the yellow flag went up five times, but none of this jarred Danny from being in the lead. It must have been a was in his first race after

tremendous thrill. Here he his jump from Street Stock to Sportsman and it seemed he had it in the bag. Behind him were the old guys, the drivers who raced and won year after year. Todd McLauchlan was in second place, then lerry Gay and Mike Mendenhall were neck and neck, then came Ron Overman. On the 34th lap Mendenhall was able to pass Jerry for the third

Then on lan 35 Danny's luck turned bad. Another yellow flag went up as a car slid out, and just after the restart the rotor broke in Danny's distributor and his car began to backfire. His speed started to slip and McLauchlan, right behind him, was forced to slow as well. Mendenhall.

in third place, was now able to move forward and was passing McLauchlan down on the inside out of the second turn on lap 38. Going into the third turn. Danny hit it hard. He could see Mendenhal gaining on him, and by going in over his head, as his father might say he hoped to protect his lead. But Danny went into the turn too fast. He started losing control and slid sideways in front of McLauchlan, Mendenhall was still at the bottom of the track and had moved into second place. Unable to turn toward the infield because of Mendenhall, Todd McLauchlan roared up over the top of Danny's car, peeling away the roof like peeling the top off a can of sardines. Mendenhall shot by Danny and went on to win with Jerry

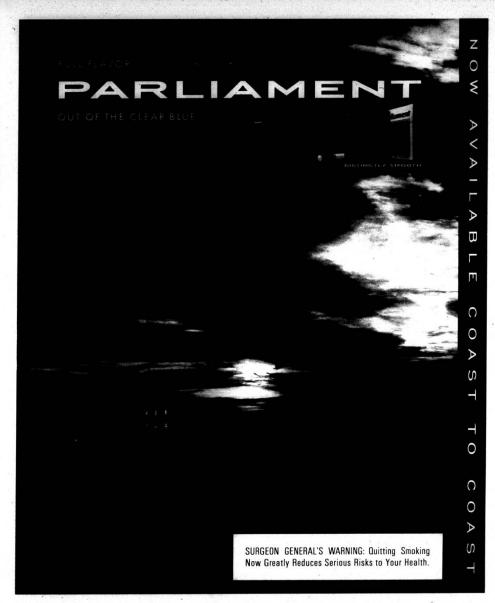
coming in second. Later Mendenhall was quoted in the Caion Speedway press release as saying, "On the restart I'm thinking Danny has this in







Se habla español



"Yeah, him and Todd got into it." Jerry told me The rotor broke and I don't know what else hap pened. There was fiberglass everywhere." Jerry chuckled benevolently. "And after the race Todd says. 'Man, your kid watched you too much. It was just like following you racing.' '

So in Danny's first-race the top was stripped off the car, and in his second race the side was stripped off and the J-bar got messed up. Danny's pit crew was angry at him. His wife was angry with him. His sponsors were getting seriously pessimistic. And his father was calling him Daniel. What had seemed for most of that first race to be a brilliant start now seemed a questionable enterprise.

Jerry Gay grew-up in a tract house in Brookside. between Spring Valley, La Mesa, and Lemon Grove He told me quite a few guys at the track grew up in that



his early teens, and by the that time and was often at time he was 16 he had built the track, he didn't drive a figure-eight car, which again until 1977, when he was like a Bomber stock built another car. Since car - nowadays V-8 Novas then he has driven nearly and Chevelles, beat-up every week, starting with Road Warrior cars. Since Limited Stock Cars, then Street Stocks in '82, then lerry was too young to race, New Street Stocks in '84. In hood had to chip in to hire 1990 Jerry switched to a driver. Jerry began racing Sportsman, driving six dif ferent cars in six years with took a few years off to get a new car this year. Together married and have Danny he and Danny have won seven championships, and

the kids in the neighbor-

at Cajon in 1971, then he

year the announcer made what has become the oftenheard joke: "Welcome to the Gay Banquet."

As indicated, drivers make little money at racing, even the successful ones, and the time spent on the car is often 40 hours a week. Jerry has a crew of six or seven men of whom about half work on the car in his shop three or more nights a week. "They have other lives between eating

said lerry "Mine's a little dif ferent. And what do I like about it? It's like a heroin addict, I need to get my fix. When I was in about seventh grade a friend of mine's dad took me to the races. and I said to myself, 'That's what I want to do someday. So I basically work to race. You don't do it for the money, it's nothing about that. There's competition, but I've won a lot of races here. It's how you race. Each time it's different."

His son explained it by saying, "My dad's been doing this a long time. It's in his blood. He don't have a choice." Situated next to Gille-

spie Field in El Cajon, the speedway had its first race in the summer of 1961. The owner, Earle Brukker Sr., had leased the land from the county and hoped to lure a pro baseball team to El Cajon, then he tried football, at last he settled for stock cars. Now his grandsons Steve and Kevin run the track, although various other Bruckers also do various jobs. None of the Bruckers have ever raced

is some discrepancy as to when the present lease will run out. "The original lease [signed in 1955] was drawn until 2005," said Steve Brucker. "But five years into the contract, though, the county changed the conditions and had my grandfather re-sign the lease, which states that the term is valid for 50 years from the date of signing." The amended lease was signed in 1960, effectively granting the Brucker family the use of the land until 2010. The county contends that the amended lease did not restart the clock and that the original term is the one that they intend to respect. Presumably as 2005 approaches lawyers will begin to swarm like bees. There are endless theories about what might happen mostly pessimistic, as to the future of the track. After all, San Diego always has a need for more malls and subdivisions.

As for Danny Gay, he's been around Cajon Speedway since before he was born back in November 1973. "Like, I was in my



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motor home and made me stay in there for a while. because they were in line to get onto the track and until they were on the infield I had to stay in the closet. they didn't want me running around. Because I was of control when I was little, I'd just run around.

I had to have been about 4. I'd ride my bike up and down the pit road and get in trouble And I loved watching the races. Me and Heath started going later when we were about 10. Heath Parsons has been Danny's crew chief for the past ten years.] We were

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little, but we were the only though I did do a fair share kids that were really paying attention to what was going on. All the other little kids were running around and playing down below under the stands and and driving is at least." all that stuff. But we were always watching. I always

watched my dad's races.

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Best Electronics Store

evitable that he would move up. As Jerry Gay told me,

"One of Danny's neigh of playing down below too. bors came over and asked, Then when I was about 14 'How come you spend so I started out racing with much time working on go-carts. They teach you a cars?' And Danny said, lot, as far as what racing 'That's kind of how I was raised.' "Then lerry con-It seemed only intinued, "I built his first race car for him when he was in

> Stock. We had a deal going called Racers Against Drugs so I figured that he could keep his mind occupied on racing, you know, that he wouldn't go down the wrong way with the wrong guys. He really wanted to win a race while he was still in high school, and he did do that, so. That's what started him at Caion.'

high school. It was a Pony

Danny emended his father's recollection. "Yeah he helped me build my first Pinto, my Pony Stock, but I built it and he told me what to do. Pony Stock is your basic start-'em-up class, really, is what it is, Once you move up, then you think back on it, 'Hey, those were boring, they're so slow,' but they were a lot of fun to drive when was a kid"

Danny won his first stock car race, in the Bomber division, at El Centro Raceway in 1990, then n '92 he was nominated Rookie of the Year at Cajon in the Pony Stock division. and in '93 he was named the Most Improved Driver in the Pony Stock division But it was expensive. He had few sponsors, found it difficult to find spon sors, and didn't race all the time. Danny was born and raised in El Caion and now lives in Lakeside, where his mother is from. "I like Lake side," he told me, "a hill billy town." Many of the drivers and their crews are from that area - Santee, Spring Valley, El Cajon Lemon Grove, Like the audience at the track, they are 99 percent Anglo. Mostly they are a laconic bunch though Danny can be talkative when he chooses to be - men who make remarks rather than con versation, who show little trace of emotion unless they have been drinking or become angry. Perhaps if they win or lose a race some passion will bubble to the surface. Here is a short discussion between two men conducted in an absolute monotone. First man: "You went low, Evans

went high. You all git the green, then Evans jumped you. Doc bounced off the wall and hit Scott "Second man: "It was one of those melee deals where I was on the gas just hoping nobody would come back into me but that's when I nailed him." They could have been talking about mowing the

These are men who are geniuses about race cars, but for the majority it is extremely hard for them to go out to ask people to give them money. I talked to Steve

Brucker about this. He's a gray-haired, soft-spoker man, heavyset and with a dry sense of humor.

"Most of these guys aren't very good at marketing themselves. They wait till the end of the sea son to start knocking on doors. It's tough. They're working a 40-hour-a-week job and 40 hours a week on their race car. It's a serious commitment. And it can be hard on a marriage unless you can find a woman who likes watching TV and handing you wrenches. And they pay

for a lot of the car's damage out of their own pockts. It's not like the old days when you could go to Dale's Auto Wreck, get a five-dollar hood, and go home. Marketing is just not their forte Like a driver comes to me at the end of the season and says he lost one of his sponsors. I say, 'Did you call him, did you send him a framed picture of your car?' No. he did nothing. So because he didn't spend 11 bucks, he lost the account. They have no business sense. And the place that sponsored him, they're not going to feel like sponsoring anybody else. So he'd ruined it for other drivers.

And this was also true of Danny, who had at most about five sponsors. At the beginning he had practically no sponsors.

Danny Gay's luck suddenly improved when he rolled his Ford Pinto Pony Stock three times across the finish line of the Caion Speedway back in 1995. onya Rowell was sitting in the audience, and when she saw the car roll something did a little flip in her heart. She'd met Danny



Jerry Gay (at back) watches crew assemble his car's hood

before, but now something suddenly changed. On Monday she got busy. "I was living in Palm Springs," Danny told me,

and Tonya didn't know where I worked or what from there." my number was or noth ing. She knew I worked at a Cadillac dealership, that's it. So she called the city council or something, found out the names of the Cadillac dealerships - there's only two, so she called them and found me at work.

"I told him," said "I'd like to have my Tonya," 'I saw you roll your child race," she said. "Danny car and I was hoping you certainly wants more kids were all right." She paused She laughed. "I imagine having daughter after and gave a thoughtful smile. "And everything just went daughter, but there're women who drive too."

Danny and Tonya wen Tonya works for a together for five years, then bank, Washington Mutual. and taking her banking were married in March of 2000. Their baby girl, Ali, skills and natural market ing skills she immediately was born in February. Tonya is a small woman, very began raising money for pretty with long brown hair what soon came to be called that falls halfway down her DG Motorsports.

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lutely relentless in her pursuit of sponsors," Steve Brucker told me, "and that's what it takes" "I went through the

Yellow Pages," said Tonya,

"then called 1000 busi-

nesses. Afterward, I cut my list down to 200 that seemed interested, then I sent out our newsletter to 100 of those. So I started with 8 sponsors and doubled that to 15. Then I kept calling businesses in order to raise the quality of the sponsors so we could get more money. And the ones that seemed promising but that haven't given us money, I'll contact three or four times a year. But a lot would say, Oh, no, I sponsored a car for a few years and I never heard from them. They never called or anything. And there was a pizza par lor not far from the track that said they'd sponsored a car and they said the driver and crew would come in on Saturday nights and drink beer and eat pizza. then get drunk and abusive to the other customers. and the guy never wanted to have anything to do with race cars again. But I kept

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sponsors are displayed on the car, team shirts, merchandise, and media material. On the car itself, the hood is the most expensive and the sponsor's name and logo can run \$15,000. then the rear quarter panels on both sides can run \$10,000, the door panels are \$8000, the rocker panels are \$5000. There are also the rear bumper, deck lid and spoiler, front fenders, windshield, and panels by the side window which go for different prices depending on the size of the name. Sponsors receive additional benefits such as billboard space at the track, ads in the Cajon Speedway program, a number of pro motional events, intercom announcements as the car enters the track, and sevextent of each depending



on the original outlay of money. And then the car is also used outside the Caion racing season at races in Irwindale Altamont and Bakersfield, but also locally in parades, street fairs, and

fund-raising events. Every week during rac ing season Tonya lets the sponsors know how the car did on the weekend. She also writes a monthly newsletter. She has printed up stacks of postcards with

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Danny a list of his accomplishments, and a list of his sponsors on the other. She sends out marketing plans to prospective sponsors; she is on the phone she is never timid, retiring, or laconic, although one would not know this when talking to her. In our conversations she seemed rather mild-mannered a friendly and reserved young woman who didn't

Street Stocks and then to "Tonya had approached me three years ago," said

"I was surprised when

she and Danny got

together," said Steve Brucker.

"They're like apples and

oranges. He's real outgo-

ing. She's quiet, almost shy.

mination, it would be hard

to call Tonya shy. She had

chased down the Cadillac

dealerships in Palm Springs

looking for the guy who

had rolled his Pinto across

the finish line. She had been

the one to seek out the

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Yet given her deter-

the director of advertising at Lloyd Pest Control, who preferred that I didn't use nis name. "She was a banker by trade but a marketer at heart, Great instincts, And what she lacked in polish, she more than made up for in persistence. I told her to keep us in mind for the future and to keep me included on her mailing list of press releases. I followed Danny's ascent Rookie of the Year in Street Stocks, and track champ twice. And right when I needed them most, they were stepping up to the big leagues - Late Mode Sportsman. Lloyd started back in the '30s, and we now have 250 employees We had some morale prob lems, and I thought more could be done to bring management and the workforce together. It took some convincing, but in the end, I got management to see

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ponsors, not Danny. And

had allowed Danny to move

up from Pony Stocks to

was the sponsors who

what I saw - an opportunity to attract new hires, an expenditure that would provide entertainment geared at the demographics of our employees, the resulting pride, and some incidental and collateral advertising value that would probably offset our costs through sales. Unfortunately, rain delays and canceled races have hurt the momentum that I had hoped for, but last week [May 26] proved to be the best employee attendance thus far. We sell discounted tickets (\$5). Nearly 30 employees showed up with family and friends. I would like to see that number be closer to 75 or 100. On the brighter side, every employee who has attended the races has attended more than once On July 21 we will be doing a special tailgate barbecue party at the track for the families of our people. The race season mir rors our own bug season, roughly April 15 to October 15. Tonya's goal is to make our people ecstatic the mouse car. Both she and Danny are outstand-



ing pitchmen (pitchpeople) for their cause." Lloyd Pest Control bought the hood, the doors, and the rear panel. And PUBLIC HOURS: MONDAY-FRIDAY 10 AM-7 PM they wanted them white, SATURDAY & SUNDAY 10 AM-5 PM not pink, as they had originally been. Displayed SOFAS & LOVE SEATS company's logo of the running mouse - a creature almost too cute to kill. Danny's third race was on May 12, before a small crowd, only 1700 - a night so cold that people joked about snow. In order to race, a driver has to be a member of NASCAR or a member of the Cajon Speedway Racing Association. Drivers have to register by 2:00 p.m. on the day of the race, and so it is possible for a driver who has never driven at Cajon before to show up almost at the last minute Danny was uncertain about his car, talked about the rear end being loose. But tonight he meant to take no chances. Too many people were still unhappy with him because of his earlier accidents. Tonight what he wanted most was \$400 off just to finish. Guarantee
If for any reason you are
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See office for details. Heath, his crew chief. kept crawling under the car, poking around, trying to discover what was wrong During the day he works as Extended evening hours.

a mechanic at his dad'

Chevron station. He is tall

thin, blondish with a goa

tee. As laconic as the rest

he seems somewhat starid offish, although around

the car he is quick and busi nesslike: a perfectionist. lerry's car was parked

next to Danny's in the pits

Jerry chatted with his crew

and with friends, standing

with his arms crossed, eve

hidden by sunglasses, a

man seemingly without

stands as the various classes went through their differ-

ent heats. The lower the

class, the more accidents

there seemed to be, as if

the drivers grew more care-

ful as their equity increased.

Dozens of children ran

around clutching junk food Steve Brucker had told me

that the number of women

in the audience had been

increasing and had now

Cars spun out and banged

into each other or slid into

the infield. Some had to be

dragged away, some crawled

I sat with Tonya in the

doubts.

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In the Sportsman class there were only four cars in the slow-heat race, which was won by John Manke So few cars meant that the winner of the fast heat would have an even better advantage than usual.

Tonya told me that the track owners wanted crashes for the crowd. "The track wants excitement." she said, "and by putting the slow-heat cars first and making the fast-heat cars try and get around them. it causes more accidents and more excitement."

I asked Steve Brucker about this and he was indignant. "We put the slow heat cars first to create bet ter racing. It's certainly not

ate accidents. If only the fast cars were in front, they'd just disappear and leave

Sixteen cars were in the eight-lap fast-heat race. Right away Jerry took the lead with Danny right behind him. Tonya nervously leaned forward with a radio pressed to her ear listening to whatever Danny and Heath might say to one another. At 70 mph the cars were about six inches apart, rushing past with grim throat-clearing noises. Several cars spur out and several times the

vellow flag went up. One of the cars that spun out had gone into the infield, and coming back onto the track the driver tried to take up his previous position. An official in a red coat by the gate to the far left lifted his left leg and gave himself a pat under the knee as a sign to the driver to go back to the end of the line. The track hires 25 officials for a race, including scorekeepers, though only 6 offi

ciate for the race itself.

the first race of the season, crept up to Danny on the inside. Jerry kept his lead and won the race. Danny and Mendenhall had seemed side by side, but the officials gave second place to Mendenhall, even though Danny felt certain

that he had come in second. of the difficulty he had had on the curves. Heath dove Tonya was unhappy with Mendenhall "That back underneath. Three of

"Crashed a couple of times pretty good. Rolled over a few times. Never been hurt though."

green car bumped Danny three times on the back end, and if you do that you spin out. I didn't like that Danny wasn't going to pass his dad in this race. It wasn't worth it. He wasn't going to win anything. He was just racing for position in the 40-lap race. So in the big race he'll be positioned the other crewmembers worked on different parts of the car. I asked Danny about his decision to move up to the Sportsman class and his father's reaction to

the car ahead of you, but if you push him too hard

and he spins out, then you

have to go to the back of the

"We don't really discuss racing a whole lot together. He does his thing: I do mine. He didn't really want me to come up in this

all my money in it. But it's not that he didn't want me to race, I don't think. He's never owned his car so he

pack for making him spin When I talked to Danny, he seemed even more uncertain and spoke

probably thinks that it's way too big of a jump for us to try and afford something like this, but he know as well as I do that once you get the car-that it costs the same to run. The tires on this thing are like \$108 per tire. If you buy a Pony tire, it's \$95. Well, those guys need to buy tires every

week too, so how much of

a difference is 10 or 13

bucks? Gas costs the same

for all classes. So he just

didn't want me to jump up

to this class, but I don't

think it was because of the

competition. I tend to think

so, but then again he never

said that. Who knows.

maybe he didn't want me

to beat him. I don't know,

.but I doubt it. We just don't

discuss racing a lot. It's

been like never. He doesn't

help do anything with what

we do, and I don't help with

him on anything he does.

It's not like we don't like

each other. It's just that as far as racing goes, we do Then I asked Danny

if he had ever been hurt in one of his cars. "No, never. Crashed a uple of times pretty good

too. Rolled over a few times Never been hurt though. Shortly I asked Jerry how he felt about his sor moving up to Sportsman He laughed. "Three weeks

Then it was time for the feature. With a roar, the 20 cars came zigzagging onto the track, scuffing up their tires to free them from the small rocks and debris picked up back in the pits. Swerving back and forth also heats up the tires, giving the cars better traction. As the cars took their warm-up laps and formed into pairs, it became clear that the drivers of two of the slow-heat care had chosen to race at the back of the pack, leaving only two slow-heat cars in front - Wayne Morse in the 47 car and John Manke in the 10 car. Jerry was behind Manke on the inside with Danny behind him. Mendenhall was behind Morse on the outside and

McLauchlan, who had ended up on top of Danny during the first race of the season, was behind Mendenhall. Right away on the first turn on the first lap after the green flag Mendenhall gave Morse a bump on the right side sending him into a spin

the time Ierry and Danny

got past John Manke, they

with Jerry having the edge:

ere almost neck and neck

And they stayed that

into the infield and ago when we tangled I didn't like it at all, but it's Mendenhall shot ahead. Morse was unable to reenter the race, and Menden hall took the lead with McLauchlan second. By

> way. Beside me in the bleachers Tonya again leaned forward with the radio pressed to her ear. Danny was down below on the inside: lerry stayed in the middle of the track, and Ron Overman, who had won the previous week, was stuck behind them unable to go anywhere. Again and again Danny pulled even with his dad and several times was able to go neck and neck around the entire track but he couldn't get any bite off the corners, was just roast ing his tires as he said later. and he fell back. But if he fell back too far, then Over man would-try to overtake him. At one of his runs at his father, Danny began to go into a slide and Tonya gave a little scream. Then Danny recovered and drew back. Twice he pulled ahead of Jerry about half a length but he couldn't keep it up, even though his car has at least 50 more horsepower. Through it all Jerry didn't budge. It was as if his num ber 1 car was on rails. And there was no vellow flag

McLauchlan behind him As I watched Danny racing beside or behind his father, it seemed that he couldn't quite get the determination to pass Jerry, as if he knew the odds; that is, the more he pushed to get by, the greater was the ance of an accident, and Danny wanted to avoid an accident. He couldn't afford one; his crew couldn't afford one; his sponsors couldn't afford one. So he had to let lerry beat him. In a way,

for the entire race, nothing

change their positions. In

the meantime, Menden-

hall kept the lead with

to slow them up, make the

Jerry was testing him. He wouldn't budge from that centerline. He knew that Danny had taken him out in that previous race, trying to get around him when Jerry hadn't given him an Danny would have to take inch, and now lerry still a big risk to get by, and he didn't think Danny would wouldn't give him an inch. take it. So they went round As if Jerry was saving, "Okay, and round and Jerry was Daniel, hit me again." And not going to give him any-Danny, if he couldn't see thing, nothing. That's why his way clear on the curve,

000

Hurry in **now** and get up to

then he wouldn't take the chance. But he also must have been torn. Part of hin must have wanted to pass no matter what. But he also knew what would happer if he had another accident. And Tonya, beside me seemed to have been turned to stone except for an occasional sharp intake of breath. At one point she confided that after each race she had to eat practically a whole roll of Tums. The race ended as it had run since the first lap, and Mendenhall set a new track

Afterward I caught up

with Danny when he had crawled out of his car. His face was running with sweat, and he was on his way to the Porta Potti. "My car's a lot faster than his, but he was taking up the whole track. It wasn't a matter of him blocking me. But I wanted to finish the race in



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A few days later I vis ited Danny in the garage attached to his house in Lakeside where he works on his car and asked him again why he hadn't been able to get by Jerry.

"Dad takes up the whole track. He's been good forever. He knows how to drive a line which takes up all the lines. At one point or another the line he's running is ruining another line that's available on the track. For example, if I were to go on the inside of him if I didn't hit him and get ahead of him, and he couldn't see me, then at another corner when he comes down, well, we'd hit and he'd spin. I'd be at fault and so on. If I try to go to the outside of him going into the corner — he enters so high you just can't get out there. So the line that he drives — until you get up next to him completely

going to get by him. That's what his line does. It stops you from getting all the way up there. When you can get next to him, it's at the point where he's already turned. If you were able to get in there and control how he comes off the corner, that'd do it, but that's something I couldn't do. Your car has to work good enough on the bottom of the racetrack, which mine didn't. If I were able to get in there and get next to him on the bottom and stop him - just take the whole way away from him so he can't go there — then I'd have been able to get him, but the car was too loose so I couldn't go into the corner really good low. I could go in really good high, but not low. Loose meaning that the back end wants to come around on

you when you go into a

corner. In a tight situation,

like it was in the middle of

turn the car but it still wants

to go straight - it's not

going. I don't think I ever

got ahead of him, never.

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and start driving him out

of his line - you're not

The only time I got next to him, that one time was when he made a mistake his car was a little loose. and I was able to get in there. But what enabled me to get in there was his mistake. I wasn't able to get in there because I was on the gas. Now, when I got up there, if my car hadn't been so loose, I would have been able to motor by, but since I was so loose I was

to him or forced him behind a lap car or something like that. But since we'd tangled last week and everybody was complaining and saying I was out of control or whatever, then I was just going to show them I could be as patient as the next guy, but I guarantee that the same stuff is still going on with somebody else, and sure enough it did. I got blamed last

"I was Mr. Patient and come home with no scratches. That was my goal."

just able to get next to him, and with him having a bet ter run on the corner it gave him the edge again going into the next corner. I asked Danny if he

thought he had been particularly cautious.

"Of course. If it was anybody else, I probably would have rubbed him a little bit, moved him up, you know, when I was next

week for taking out Morse, who was driving the 10 car. And it happened again he has two cars, number 10 and number 47 — well, he drove the 47 car on Saturday night. The driver who starts behind him always seems to take him out. The guy just never goes. He doesn't go when the green flag drops, right? Well, Saturday night the

Mendenhall, the guy who won the race, came up behind him and took him out. He's got a good car front. He took out the 47 car, broke Morse's wrist, and with that car gone it moved that lane up and put Mendenhall in the front. Now, when Mendenhall takes out the other guy, it's okay They blame Morse how he's always in the way and this and that. When I do it, well, 'It's a rookie mistake: he's too impatient. he's driving through people and is trying to win in the first lap.' That's what they say. But when Mendenhall does it, it's a different story. So Saturday night. exactly the same thing happened as last week, but I wasn't involved in any of it. I was Mr. Patient and come home with no scratches. into the night. I didn't care where I finished as long as I came home and we didn' have to rebuild the whole

body again. I mean, the

first week it was a com-

plete body minus the roof.

The second week it was the

same thing happened.

whole right side." I asked Danny if he felt more stress racing

against his father. "No. No, to me he's just another driver. But Saturday it was different because I didn't want to.. Saturday it was as if I'd just gotten in a situation with somebody, anybody, the week before and was trying not to do the same thing

again." He laughed. So I suggested that the same thing might happen next week. He stopped

laughing.
"Yeah. Well, that's when we're going to make the adjustment. We're going to try to make the car work better on the bottom of the racetrack. So if I do get stuck behind somebody that's taking up the whole track again, well, I'll go down there and run on the bottom. If you can get the car to work on the bottom of the racetrack, it's going to work up top too. If it's working down below where it's flat, it'll just work all the more better when you've got some banking to work

Then I talked to Jerry,

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mentioning how he wouldn't budge. "No, I stayed right in

my line. Oh, Danny got beside me. And actually he was ahead of me a couple of times. I think but not enough to move me over. so. I just had to drive a little harder I didn't think we'd drive 40 laps without a yellow. I figured he'd pass me just because I couldn't get the car to turn on some of the corners, but I was better than him off the corners. He was spinning his tires off the corners. He was too loose - the back tires wouldn't hook up. But I wasn't sure, you know, we just up and drove as hard as we could. In my car the front end was pushing - that means it's too stiff up there, you know, when I'm set to turn. So I was having to pump the gas pedal. You drive a race car with your two hands, your butt, and both feet Your butt has to be set in the seat comfortably. Just go drive down the street, then try and get a little erratic without your seat belt on and see how well you do. Then put your seat belt on and tighten it down and see how you do and you're feeling good because your arms are stronger. If you have a loose seat, you're trying to move yourself in the seat, spread your legs or whatever, and you won't do as well. Anyway, we both drove hard. Mendenhall. who won the race, his crew wasn't even watching him. They were watching Danny and me."

Later in the week I talked to Danny again in his garage. He and his crew were still working on the car. trying to discover what was making it loose. I asked him what they might do to fix it.

"Well, there's all kind of options. The I-bar, the thing that keeps the rear end from going side to side. You can move it up and down and it'll change the way the car reacts. You can loosen it up or tighten it up, depending on which way to go. You can add brake jacks in all four corners [he pointed under the hood toward a tirel, like these things right here, sitting on top of the spring and screw - we have these in all four corners. You can turn those, like in a zigzag



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pattern, and that'll take cross-weight out or add cross-weight. If you add cross-weight, it'll tighten the car up; take cross-weight out, it'll loosen the car up. You can do it with tire stagger — sizes of the tires in the back, you only run. like, only two and a half inches difference in the total circumference. You

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can bring that spread closer together and it would tighten the car up; farther apart and it would loosen. So there're all kind of options. The angles of the upper A-arms - see how ou have shims right here You can shim the A-arms. move the A-arm back and forth, and that'll change how the car turns in the middle of the corner. What you do depends on when the car is loose or tight or whatever. The way it is right now, we don't know what to do. We need to do, like a spring change or some thing. Probably go down on the right rear spring which I can't see happen ing, because it's already soft in the middle - maybe take the spring rubber out of it. That spring rubber in there is stiffening up that spring a little bit. So we'll

either go down on that spring or go up on that other one, or we could adjust the shock over there A guy that — our consultant, or whatever you might

used to work with him a long time ago. My dad's crew chief and this guy used to work on a car and they don't like each other. can't stand each other, in

Drivers' windows are covered with a rubber net because some years ago a car rolled and a driver's hand was cut off.

want to call him - be'll be able to tell us what to do. In fact, he already figured it out. He called me on Sunday. He knows what he's doing. He's worked on these cars forever. My dad

fact. And that's the mair reason why he wanted to help me when I got this car, so he can be working with a guy that beats whoever that Mike's working on. So I just ask him things Tonya had brought in

Styrofoam containers of food. Now and then she would bring the baby out for a visit. Heath had crawled under the front of the car and was working on the radiator. Danny held a new fan in place while

there was a problem. The bracket on the fan didn't fit and they had to make a

"Racing," Danny said. "you got to love it. It's different every time. One day the bracket on the radiate lines up, one day it doesn't. Then he pulled a shiny redand-chrome distributor out of a box. It was a foot long and shaped like a torch. This is \$350 and equivalent to Tonya's gold necklace that she likes." It replaced the distributor that Danny had borrowed from his father.

When I visited the pit before the race on Satur day. May 19, Lexpected to find the car working well. After all, Danny's consultant had said he had the problem solved.

The first person I saw was Heath, "How's the car?" Lasked.

"Terrible, we haven't figured it out. It doesn't work anywhere. It doesn't turn right; it doesn't turn left; it doesn't turn any where." He was very serious and didn't like being

riedly working on the car as were other members of underneath. It was almos the crew. Several were dark, "Crash, crash," chanted gangs of kids. Danny was disdainful of the Legends derneath: two were looking at the springs on either ide of the motor with worand Pony Stocks. "Who ried expressions. No one cares?" he said. This night was happy. The hood was was much warmer than the leaning against the trailer. previous Saturday night, "Got a handling issue," and 3000 people had come Danny told me. "Haven't to watch. got it figured out yet. We Eight cars participated in the slow heat. John always have trouble." His optimism of a few days Manke, who had won the before was gone. The car slow heat the previous week, was still loose and pulled. came in second He had not taken it out on Friday for the practice session, partly to save the tires, and he hadn't bought new

tires for today. A pair of

left tires is rarely able to

make it through two races,

while four new tires can

reduce lap times by up to

three-tenths of a second.

ends were rushing around

smashing and getting into

trouble. They looked like

miniature gangster cars of

the '30s. When one crashed

badly enough so it couldn't

move, a wrecker with a

great pair of tongs came

out and lifted it up as a

dowager might pick up a

squashed mouse. The cars

made high, whining noises.

Two had a serious smashup

On the track the Leg-

Even though Danny's car wasn't working right, Danny and Heath made a few last adjustments, hor ing the problem would b Danny drove out onto the track for the fast heat. Once the green flag was dropped Danny hurtled forward, passing several of the slower cars, but three times he began to slide out on the turns. He dropped his speed and settled down just to finish. Jerry won with Over

in sixth out of eight I was back in the pit when Danny drove up. The drivers' windows are covered with a rubber net

car rolled and a driver's hand was cut off. Danny was bright red. He dropper his net and hurled out his chewing gum, nearly hi ting me. Then he looked chagrined and apologized I was struck by the fact The car was just as bad as ever. His crew got to work immediately. Three crawled

under the car so only their legs stuck out. Three more ere leaning over the front Car's kept spinning out Danny was spinning the tires to see if they were true. without making contact He tried to be polite when

I asked nagging questions.
"If I knew what was wrong, I'd tell you. It was pushing going into the corners didn't want to turn, then it was loose coming off. It's got a bind somewhere. It could be anything." Ten feet away, Jerry was standing next to his car receiving people's congratulations on his win. He was quite chipper. The man and Mendenhall sec NAPA name and logo decal

and and third Danny came were now fixed on his blue hood. "We changed three springs and adjusted the shocks. We're not 100 per cent for the race, but it's going okay. We still need

to adjust a few things. I've still got NAPA's check in my pocket. I haven't cashed it yet." He wore a benigr expression, a wily smile and seemed not to notice all the unhappiness next

that despite Jerry's expe-

drove a car owned by his crew chief, Mike Hage Then I asked Jerry is Danny ever asked him fo advice if he had a problen

he couldn't solve. "Danny now and then asked me advice about his car last year when he was running Street Stocks," Jerry said. "But now he says I'm out to lunch. This year we only

rock and roll"

Danny's crew had

begun to roll the car back

and forth. They bounced

on the front, then bounced

on the back. They brought

out peculiar tools and dove

under the bood, then once

more dove under the body.

They worked on the car

like an ER team working

I asked Danny the

on a heart transplant.

consider asking his father

with other cars,

went up twice.

what might be wrong. I

asked Tonya if lerry ever

gave Danny advice. She

said that since Jerry didn't

own his own car but raced

it for someone else, it

wouldn't be ethical for him

to give Danny advice. As

I've indicated, this wasn't

quite correct since Jerry

had told me that he owner

the car, but not the motor.

Last year, however, lerry

and the yellow flag

question that I had just ked his wife and his father

He couldn't imagine ting his father for advice. "I don't drive like he does. so I wouldn't want to set up my car like he does. Every driver sets up his car a lit tle differently in a dozen different ways - pinion bar angle, J-bar, springs (soft or stiff), weights per wheel, and so on - like having different-size tailor-made suits. So if a driver got into somebody else's car, he'd know it immedi-

ately and wouldn't like it." Each week a particular class gets a special intro duction at the intermis sion. This week it was the Sportsman class. The cars vere pushed onto the track by the drivers and crew a mini-parade. Sixteen cars were in the race, eight fast and eight slow. The crews and drivers were introduced and cheered, the most successful drivers getting the biggest cheers. The names of sponsors were reeled off. Winning tickets were awarded prizes towels, sandwiches at local cafes, movie tickets, gift certificates. The people on the track waved; the peo ple in the stands applauded Then the cars started

their engines, accelerated took their warm-up laps got into position, and were given the green flag. John Manke's second-place slowheat car rushed out in front Despite the fact that it was old and heavy with iron heads, he took the lead and held it, while Overman, McLauchlan, and Menden hall, previous winners with faster cars, were unable to catch up. Once again Danny tried to be aggressive Though he started in the back, he moved up. Again, however, he had trouble on the corners, barely keep ing his car under control Soon he settled into fifth place behind Mendenhall. Over the radio he told Heath that if he hit the brakes just right, the car "turns pretty good, but it

turn good." lerry was right behind his son riding the middle line, not trying to pass but not letting anyone else pass either. Danny kept sliding on the curves, then on the near curve at the left of the

still doesn't come off the











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It wasn't clear to me why Jerry didn't pass his son, but maybe he couldn't Then something began to vibrate in the back of Danny's car. He asked Heath, "Is my dad helping me out on the corners? Meaning — Tonya said – is he hitting me, but Jerry wasn't even close. Cars ken spinning out without mak ing contact with other cars, and the vellow flag went

up twice. Only one car

Manke stayed in front and when he won. Tonya was furning. "That guy qual ified slow so he could start in the front and then he won. So obviously he was faster than he seemed. which to me is cheating.

The term for what Manke had done, Jerry told me, was "sandbagging, meaning intentionally qual ifying slower than the car can run. Manke brushed off his win as "just a fluke

back at the pit, he was angry about his car's performance. but he tried to contain it. tried, in fact, to be philo sophical "We came through

it. That was enough, I've been frustrated all night. but we still got fifth. We'll just have to be glad that

chuckle. "I'm just focusing on the race. So's my pi we finished. We'll go over crew. My crew's a lot old and mature." He laughed the whole car when we go again. "Mike's like 55 or home, measure everythin and hopefully we'll find it. 56, others are in their 40s But we're rookies and the and 50s, so I mean, you season's still early." Once know. We really don't have more he pronounced the anybody under 30. All word "rookies" with both Danny's guys are still in modesty and sarcasm. their 20s. I'm sure his pit Nearby Jerry stood in crew feels that they're, like, looking to take the old fox, his familiar, easy, armscrossed posture. "We did whatever. But they can focus all right," he said, "came in on me all they want. We sixth, lust got in the wrong all have to have dreams. So

lane, that's all. Danny looked that's their dream." a little tight on the curves It rained again the folkept brushing the wall. He'll lowing week, which gave get it figured out." Danny and his crew an I suggested that Danny extra week to work on the and his pit crew saw him car. In the Friday practice

as their main competitor Again came the relaxed

session before Saturday's race on June 2, Danny checked their adjustmen For instance, the I-bar had been moved up to make the rear of the car hug the track better. During his practice runs he posted record lap times of 16.20 seconds But he felt that the car was still loose on the turns, which obviously would be a problem when he was among other cars during a race. Because they had done

so many things to the car. Danny wasn't sure of the reasons for its greater speed. When he has been driving fast and under a lot of pressure, Danny's eyes get bleary and red as if he's been or a binge. "But the car still isn't

moving out of the bottom right," he said. "It's too loose when I step on it." The night before the

race, Danny had the car up on the scales in his garage and he and his crew spent several hours moving weight around. Beer cans and Copenhagen stains accumulated on the floor. Jerry showed up for a friendly visit, but with an eve on the problems. He asked the crew when they would start running alu minum heads, not realize ing that Danny had had them since the second race. lerry was now one of the last drivers with iron heads. as well as John Manke, who had won two weeks before.

Unfortunately, in the

qualifying race Saturday afternoon it seemed that Danny's car was worse than before. Danny ended up with the seventh fastest time. For an hour and a half before the heat race they worked on the car, adjusting and tinkering. In the heat race the car was not much better. Danny fought to keep the car down low on the turns, slid a little, and barely came in ond John Manke once again won the slow-heat race. In the hour before the feature, Danny and his crew again frantically worked on the car. Nobody knew

what to do to make things better. More bolts were tightened. More weight was moved. Tonya was anxio but optimistic. "They don't know what's wrong, but

they're going to fix it." sion ran a 25-lap crashfest before the Sportsman feainal field of 20 cars was wiped out in multicar accidents, and the air reeked of burning oil on hot manifolds. Wrenched and broken fiberglass littered the track. The winner had forced his way forward

from the 16th position win-

ning through a mixture of

That Saturday night was the biggest crowd so far - over 3800. There were 16 cars in the feature and Jerry and Danny started was a break for Jerry because two of the slow-heat drivers had chosen to start in the back. In fact, Jerry had spoken to the drivers before the race about the possibility of dropping back if their cars weren't quite up to snuff.

Jerry was quoted in the speedway's press release as saying: "David is new and I talked to him I said I had a big favor to ask. I told him I didn't mind him starting where he's starting. But if the car doesn't feel good, [think about dropping back). Then

Ray came up and said Jerry. I'm not going to screw you up either." So instead of the two slow-heat cars starting four and sixth, those spots went to Jerry and At the start of the fea-

ture race, the cars came out onto the track, swerving back and forth to clean their tires and take their warm-up laps. Danny still couldn't tell if anything had changed, but by the

green flag, he suddenly knew differently. Everything had fallen into place The car worked. By the end of the first lap, Danny had moved into third place behind Jerry and the car driven by John Manke. Then, Danny moved past Manke, and by the second lap Jerry was in first place

Once again lerry rode the center line as Danny tried to pass underneath running next to his dad a couple of laps, unable to pass, then slipping back again. Jerry's crew chief, Mike Hagerman, fed him

with Danny on the inside,

trying to get by him.

constant updates through the race, "He's two and a half lengths behind you. He's one and a half lengths back." Jerry's undercarriage was sparking up forward, a result of an exhaust leak, and hot fuel was hitting the fresh oxygen. Several times when Danny got up next to his dad, another car would spin out on the track, the vellow flag would go up, and Danny would be forced to drop back.

Then in the 15th lap John Manke's car developed a fire under the hood - which must have pleased Tonya - and the race was stopped. After the

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Wild Coast Lin

restart, a series of yellow

flags kept slowing the race,

which worked to lerry's

· In good health except

• Ages 18-65

· Lab assessments

• Back exam • Medical evaluation

· Pain assessment

be knocked into the infield,

Mendenhall dropped back.

Then Danny recovered and

went on to take second

place behind his father. It

was a victory of sorts.

Although his car had got-

ten tighter in the second

half of the race, their ear-

lier work had paid off. He

had taken second and had

come through unscathed.

"Another big night for the Gay clan," blared the track

his son did, Jerry said, "He

did great - behind me.

Asked later about how

"I just got through

traffic sooner," Jerry told me, "and had the run of the racetrack and could move where I wanted, so Danny couldn't get around me. Danny's car was a little loose. He just couldn't get off the corners. Then he got tight after the red flag and lost some stagger — like either the left tires grew a little or the right ones shrank. You want the left smaller for when you go around the corners. But the fans liked

Back at Danny's pit,

Mike Mendenhall came

over to congratulate him.

"I'm glad you got straight.

when you were sideways." At the end of the

night's racing, dozens of

kids lined up for autographs

and free Hot Wheels cars —

part of a promotion from

it, I think."

was named after the Dover Downs International Speedway in Delaware, perhaps because in the not-too-distant future Danny would like to move up to a Winston Cup car and race in the Winston West circuit, And this is Tonya's ambition, that Danny spend at least a year in Winston West and then a year in the Bush son, it's everything alto-

like it. I mean, if I moved him out of the way, like it I gave him a little bump." The idea amused him and he chuckled. Then he went on: "What do I like about racing? Competition's the driving force, I guess. The acceleration. It's all the above - everything, atmosphere, people. The thought that it's not just one per

"He'll beat me at some point, but I ain't going to roll over and play dead."

series. The difficulty, as she admitted, would be in getting sponsorship, though if ne could get it, she could.

In Danny's garage, the But in the meantime, he was still hungry to win celebration party with his crew went on until 4:30 in his first race in the Sportsthe morning and a lot of man class. One day I had beer was drunk. Danny had asked Danny how Jerry won \$600 for coming in might respond if he passed second. His dog Dover, a him. "He'll probably like chow-mutt mix, ran laps it if it's a clean pass. But if it's not clean, then he won't around the garage. The dog

gether - car, team. driver everybody. Adrenaline, I like the adrenaline."

Jerry had collected \$200 in the face for picking up the most passing points and \$800 more for winning: his 136th career win. The Sportsman didn't race the following week, and the old fox got rid of his iron stock heads and bought aluminum heads. "Now I'll have more horse-

have more straightaway speed. It'll make me more titive with Danny Mendenhall, and Over man, and some others. I'm sure Danny's going to win at some point, but I ain't going to roll over and play Two months later I

wer" he told me "so I'll

checked back again. Danny had remained one of Cajor Speedway's top drivers while fering a lot of bad luck. For instance, on June 23rd there had been two 30-lap races. Danny won the first easily, leading from the second lap and winning by 20 lengths for his first win of the season. Ir clipped by Mendenhall or lap 24, proceeded to climb up over Mendenhall's car, then up onto the crash wall which he skated along all down the straightaway until he took out a signal light, doing significant damage to his car. "For a split second I was scared," Danny told me "because all Loculd see was the sky. The brakes and wheels, nothing worked. I mean, I was just along for the ride. I thought, Wow, what's going on

During the next week he rebuilt his car in time for the next race, came in secand but blew out his brakes. On July 21, Danny's car was purposefully rear-ended another driver. When his car was raised off the pavement, his engine was revved up to the extent that a piston blew. The driver who hit him was later fined and suspended. Danny then used his Street Stock motor from the previous year for the next two races, man-

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and third, while the damaged motor was being repaired. It was finally replaced at the end of August All this took a toll on his crew. Heath quit after a dozen years and for other men quit as well. They haven't been replaced

When I asked Danny in mid-August how he saw the season so far, he said "Well, we're still holding our own. We're in the top five, although as far as our championship hopes are, they're over Basically we can't catch up with the win-

ner. Right now Overman's got the lead in points. We're setting our goals on mak ng fourth place and that will mean passing my dad. Since June 2nd Jerry Gay hasn't won a race, though he came in second on July 28th.] At the begin-

ning of the year our goal was to be in the top five and that's what I hope we'll have. As for Heath, I get along great with him and since he doesn't work on the race car anymore we don't argue anymore. The whole crew has basically quit since

then. We've got just a skeleton crew and the guys who are left are the ones who are really dedicated, the ones who really love it So it's more fun. Sure it takes more time, but that's the life I got into." •

- Stephen Dobyn:

Stephen Dobyns has been a reporter for the Detroit News and is the author of 10 volumes of poetry and 20 novels His most recent work of fiction is a book of short stories, Eating Naked (Picador).

RESEARCH STUDIES

Post Traumatic Stress Disorder Have you suffered a traumatic event?

- Do you experience...

 Troubling memories of the event?

 Difficulty concentrating?

 - Difficulty concentrating:
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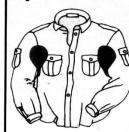
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2) Laboratory analysis, pregnancy test and all

THE MEDICAL CENTER FOR CLINICAL RESEARCH

9850 Genesee Avenue, Suite 415, La Iolla

1. Where did the name "California" come from?

2. Who gave California its name? 3. What does "California" mean?

1. WHERE DID THE NAME

Variants go way back. In the Chanson de leff Roland (early 11th Century) Charlemagne's nephew. Roland, fought and died in the battle of Roncevaux. Now that his heroic nephew is gone, Charle-

magne fears other foes will attack more freely, among them, "the Saxons, Hungarians...those of Palerna and of Affrike and those of Califerne" - the latter probably meaning those of the "calif" or "caliph's" - domain.

Dora Beale Polk cites other references. In Siete Partidas (1265) women lawyers become banned because one of them, Calfurnia, won't play by the judges' rules. This story, says A.E. Sokol, came from an earlier German work, Der Sachsenspiegel, in which a woman named Calefurnia "misbehaved before the court." And she might be derived,

others say, from a Roman woman, Caja Afrania, in the writings of Valerius Maximus. "California," says Polk, "is thereby connected to the Moslem world. to the Middle East and Africa, as well as to Rome, Greece, and medieval Europe generally." Edward Everett Hale (1822-1909)

was a Boston minister, philanthropist, and writer of popular fictions, his most famous, The Man Without a Country In 1862, Hale read Garcia Ordonez de Montalvo's Las Sergas de Esplandian ("Esplandian's Adventures") and was the first to make a connection. There was an island called California, "in this forgotten romance," which he saw as the origin of the state's name. Esplandian was published around 1510, "while our California, even the peninsula of that name, was not discovered by the



Edward Everett Hal

SELECTED QUOTATIONS:

1. Hale: "When Columbus sailed on his fourth voyage...he should come as near as men could to the 'Terrestrial Paradise.'

2. Hale (writing just after the Civil War): "These griffins are the Monitors of the story, or if the

reader pleases, the Merrimacs."

3. Hale: "Observe, O reader, [Calafia] is very beautiful. Why did not Powers carve his statue of Cal ifornia out of the blackest of Egyptian marbles? Try once more, Mr. Powers! We have found her now."

RESEARCH STUDIES

Does ANXIETY run your life? . Worrying all the time? . Just can't sleep!

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Research study of an investigational topical psoriasis medication in combination with laser light

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A patient Questionnaire Approach to Estimating the Prevalence of Dry Eve Symptoms in Patients Presenting to Optometric Practices across Canada, Optometry and Vision Science, Vol. 74, No. 8, August 1997, none 623

Do you have

dry eyes?

WEST COAST EYECARE

Spanish till 1526 and was not named California till

Esplandian was the kind of chivalric romance that drove Don Quixote mad. In fact, when they go through Quixote's library for inflammatory fiction, the curate and the barber heave Esplandian into a fire. The book, says Hale, is "the most fictitious of fiction." Published a half-century after the invention of the printing press and printed on large and its images lingered on the mind.

The Turks, with Calafia's warriors, lay siege to Chris-tian Constantinople. Calafia unleashes her griffins, which The strongest, most beautiful woman in the world, Calafia, lived on a haven't seen battle before remote island "very close and which kill indiscrimto the site of the Terresinately. Calafia's women trial Paradise" - i.e., Eden, which, Columbus and also discover that their armor, made from solid every explorer that folgold, is too weak, and "they lowed him believed, stood receive many wounds on the "right hand" of the Calafia proves so valiant, Indies. Calafia was a black however, "that it cannot queen and ruled the be believed that any strongest island in all the woman has ever shown world," called California, such prowess." Calafia, "the most disalso on the Indies' "right hand." It had "steep cliffs tinguished woman in the and rocky shores," beasts world," meets the Christian never seen elsewhere, gold King Amadis's son, Esp-

ion of Amazons." The women slent in caves "wrought out of the rock with much labor," wore thick hides, and raided foreign ports for "booty" and men, with whom they would procreate and then feed to griffins - giant, condorlike birds. "Every man who landed on the island was immediately devoured by these griffins; and although they had had enough, none the less would they seize them, and carry them high up in the air in their flight; and when they were tired of carrying them, would let

(the island's only metal)

and no men, for the

women "lived in the fash-

Calafia learns that "the greater part of the world" is about to attack Christians. Though she'd never heard of Christians or seen much of the world, she exhorts her followers, showing them the great profits and honors which they would gain in this great fame which would be theirs in all the world: while, if they stayed on their island, doing nothing but what their grand-

them fall.

landian, who is "such as neither the past nor the present, nor, I believe any who are to come, have ever seen one so handsome and so elegant."

mothers did, they were

really buried alive - dead

while they lived, passing

and without glory, as did

the very brutes." Colum-

bus discovered the New

World in 1492. Esplandian

was published in 1510.

Imagine how the queen's

speech - pure propa-

ganda for the impulse of

conquest --- resonated for

the Corteses, deSotos,

Pizarros, Bernal Diazes,

and Caheza de Vacases

about to embark on sim-

ilar expeditions.

their days without far

"Rays" leap from his "resplendent eyes" and dazzle Calafia as if she "had passed between mallets of iron." If she lingered much longer, "the fame she acquired as a manly cavalier...would be greatly hazarded." Esplandian is unsmit-

ten, though. He's in love with the emperor's daughter, Leonorina. Plus, Calafia looks "strange" to him: not because of her color ("that prejudice was not yet known") but because she's wearing armor, "For he considered it as very dishonorable that she should attempt anything so different from what the word of God commanded her, that the woman should be in subjection to the man." Calafia was also, in his eyes. an "infidel" he vowed to destroy.

Leaders on both sides fight a double combat: Esplandian defeats the sultan easily. But Amadis

refuses to return Calafia's fierce blows "not from tenderness but from con tempt" that he has to figh a woman. Then, using only "the broken truncheon o his lance," Amadis sub dues and imprisons Calafia

Esplandian strikes graver blow. He marries Leonorina in Calafia's presence. "Having no more hope of him whom she so much loved," Calafia breaks down. She throws her strength "into oblivion." marries Talanque (a lesser knight, "who was very handsome withal..."), and converts to Christianity.

> She vows to Talanque "Thou shalt be my lord,

and the lord of [California], which is a very great

island of California

California with a Translakingdom; and, for thy sake, tion from The Sergas of this island shall change the custom which for a very long time it has pre served, so that the natural generations of men and women shall succeed henceforth, in place of the

At this point, Calafia disappears from Las Sergas de Esplandian. The author never tells us if she and her now Christian

The Queen of California:

Esplandian by Edward Everett Hale "Sources of the Name 'California," Donald C. Cutter, Arizona and the West, 3 (autumn 1961), pp order in which the men

have been separated so The Island of California: A History of the Myth, Dora Beale Polk, University of Nebraska Press, 1991

> "California: A Possible Derivation of the Name," A.E. Sokol, California Historical Society Quarterly. v. 28 (1949), pp. 23-30

The Origin of the Name of

RESEARCH STUDIES

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



eaders Rejoice!" says the banner at Contentville (www.contentville.com). And, boy, do they mean it. This commercial website consists of a searchable database of content from books, e-books, hard-to-find books, dissertations, editorials, legal documents, magazines, newsletters, screenplays, speeches, and transcripts under subject headings like biography, business, cooking, health, fiction, history, literature, and politics. A virtual village of content, all for

Contentville, which launched in February of last year, is the brainchild of journalist-entrepreneur Steven Brill, founder of Brill's Content and chairman of Brill Media Holdings. During its infancy, the site prompted some grumbling from media watchdogs who were more than happy to catch Brill engaging in some of the profiteering he so gleefully exposes in Brill's Content. Brill made a name for himself reporting on media foibles, so critics jumped when he announced that Contentville's \$100 million start-up cost would be financed through partnerships with the major TV networks - like CBS that he was supposedly policing. "There is a conflict of interest," Brill admitted in early



2000. He addressed it by giving up the title of editor in chief of Brill's Content one day after he announced the formation of Contentville. In another controversial move, he hired David Kuhn as editor of the magazine and the site; Kuhn had supposedly left Talk with an agreement not to join another magazine. Today we should be thankful that Brill wasn't intimidated by his peers' fussing and moaning, because the site, though not as financially successful as he had hoped, has "Contentville is something new in e-com-

merce," the site boasts. "We are as modern as the Internet's most advanced superstore, but our values are as traditional as that wonderful corner bookstore where the love of quality always trumps hype." The site's strategy is not especially novel, but it works because it's not too ambitious.

Besides allowing browsers to search all of its vast content by keyword, it posts opinions and reviews by academics, cultural critics, and indepen-dent booksellers. What distinguishes these commentaries from the Web's usual flak is their modesty; they

tentville's experts man-

out whole mouthfuls of passionate are informal, quick, and off the cuff. Con- beliefs."

mince words

Artaud gulped

down and spat

age to be insightful without succumbing to high-mindedness. For the casual but literate browser, it's a relief to be able to learn something without being lectured to. What makes Contentville's conversational tone so thrilling

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She admits here that she's a reader of periodicals. "I never miss an issue of The New York Review of Books, she says, "except when they pile up dreadfully high. It travels anywhere

- even by bicycle through Central Park -

and has tons of things

know nothing at all about." In response to a question posed to all of the pro-

fessors (What do you wish all of your students had

read?), she says, "Besides

essentials like James,

Proust, and Woolf -

poetry, poetry, poetry."

Fair enough. On her area of exper-

tise, she offers, "The man-ifesto as it should be,

Antonin Artaud's 'All Writ-

ing Is Pigshit,' says, 'Down

with everything, give it to

mince words, Artaud

gulped down and spat out

whole mouthfuls of pas-

sionate beliefs. He gives

madness a good name."

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trum to its affiliated book-

sellers who have been culled

from independent book-

stores all over the country.

Bob Gray, of Northshire

Bookstore in Manchester

Center, Vermont, has the

word on Madame Bovary:

"Of course," he writes, "the

first bit of advice here is that you must, if you can,

the pigs.' Never one to

intended effect. For those of us who cannot read French, the compromise is sweet. Flaubert revised this novel again and again, The site's list of experts agonizing over each word. includes some of the coun-Even his mother said, 'Your try's top professors—Andrew mania for sentences has Debanco Columbia's Melville dried up your heart.' Regardless of how modern readscholar; Elaine Showalter, ers feel about the some Princeton's feminist critic: and Peter Singer, Princetimes creaky plot and decidton's controversial ethics edly unsympathetic cast of characters, Madame Bovary philosopher. But at Contentville these giants step remains an essential work from behind the podium of classic fiction for many reasons, including Flaubert's and meet us at ground level. Mary Ann Caws, disconviction that style was as important, if not more tinguished professor of English, French, and comso, than substance. parative literature at the If you still feel the urge graduate center of the City to gorge on some academic University of New York. cant, browse Contentville's is a scholar whose penexpansive database of dischant for postmodern ramblings tormented me while I was in graduate school. At Contentville she's the resident authority on aesthetic manifestos

read Boyary in French

because even the best trans-lation diminishes Flaubert's

overwrought but wonder-fully raw and intimate first forays into speculation Search for Raymond Chan dler, for instance, and you'll

Orr's 1997 UCLA disserta tion "It Was Not Midnight. It Was Not Raining: Anti-Detection, Anti-Noir, and the Nostalgia for Alienation."

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I never watched television. I almost never went to movies. I didn't act, nor did I have a script to shop around. I often confused the distinction

Turkey Burgers

Early in my short-lived marriage, I bought a small watercolor at an antique store. The painting showed the Bible's Ruth standing amid the alien corn. The painting seemed a talisman. I hung it on the wall above my desk. After my wife and I came home from parties - and we went to many parties — I'd smoke a cigarette and consider the painting, Whither thou goest, I will go. . Thy people shall be my people.

I sometimes cooked for entertainment people, but most often we ate at their homes or met them at restaurants. Each week, for example, we had dinner with the wife of a man, a television personality, who made \$15 million a year. This time of my life now seems dreamlike. I have never, before or since, eaten so much

I believe the idea was that ground turkey by MAX NASH was more humane and healthier than grou beef. I didn't deeply investigate the idea. I know that during my marriage I couldn't escape turkey burgers; even my wife demanded them. The wife of the \$15 million-a-year man said that for lunch and dinner seven days a week, her husband ate turkey burgers. I spent Saturdays at the Malibu home of a man who created several successful television series. The man rented his or, on the bleakest occasions, with someone's

wife sat and talked business, his buy lunch: four turkey burgers.

I try to remember what I did during these dinners and lunches and parties. I tried not to drink too much. I tried to find someone to talk to, but this was difficult. Entertainment people are intelli-

gent and talented, but their intelligence and talent are narrow. I think I took my turkey burgers and sat in out-of-the-way spots, I pulled back the bun and patty. I got another glass of wine. I talked with Salvadoran maids about El

Salvador, I talked with someone's parents. The turkey burgers, healthy and humane. were part of the code I never apprehended. They were like the organic cotton duvet covers these

pole bought, or the "cruelty-free" toiletries they got at Fred Segal in Santa Monica. They were gestures, statements, suggesting a higher unspo-

Because I didn't understand the turkeyburger code, I sat at get-togethers and talked with Salvadoran maids or someone's parents between director and producer, I was a pig at a home for \$12,000 a month. While he and my personal assistant. I once sat over turkey burgers beside Chateau Marmont's pool with my boyfriend and I were dispatched to wife, a famous publisher, and a famous authoress whose recent book was to be made into a famous TV program. The authoress swam in the pool. The publisher and my wife casually studied her. An agent we knew approached our table and she, too; studied the authoress. "That bitch," the agent said, "has the small-

est tits in the world." Near the end of it all, my wife and I went to a Fourth of July party held by an actress at her Bel-Air home. Salvadoran maids were grilling you-knowwhat over mesquite coals. Later on, there was some

screaming from the nursery. The actress's adopted three-year-old daughter had bitten a little boy. The little boy went running around, waving his bloody arm in the air. There was a lot of blood - on the boy, and on

the patio, which the actress's nervous papillon licked at with its tiny pink tongue. The boy's par-ents took him to Cedars. A maid wrestled the daughter into bed. A few of us joined the actress in her living room for coffee.

What everyone knew, but no one said, was that the actress had purchased her daughter from a drug-addicted mother. Also, the actress's marriage was on the skids. Her husband was nowhere to be seen. The actress's publicist that while we'd been eating our turkey burgers, she'd gone upstairs and searched the husband's room. She'd found, she said, receipts for "porno

I don't think any of us sitting there knew the actress or publicist well. At best, we were

"I think these will come in handy," said the publicist, pressing the receipts into the actress's palm. "Take a look at those titles. Call

The actress began to read the receipts aloud. I decided I wanted to go. My wife said she'd see me later. I drove alone along Sunset. The warm air smelled of jasmine. When I got home I went to my office and took Ruth down from the wall.

At Whole Foods Market in Hillcrest (711 University Avenue) and La Jolla (8825 Villa La Jolla Drive), butchers grind their own turkey meat (white \$3.99 per pound, dark, \$3.69), which to me tastes fresher than other store-bought kinds.



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over a little bad press (Letters, August 9). I am a country music fan, and I attended his

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Vince Gill and Patty Loveless concerts. I was there and I can tell you they bombed. The artists didn't bomb. Why doesn't he stick with

acts he knows, like Chuck

Mangione, and leave the coun-try acts and the local country

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fans alone? Does he do it just because he can call himself a country promoter? Let's not pretend to be something we are not. Since those shows bombed so bad, you have to wonder if Jewel was that

much better.
P.S.: The Chick Corea show I saw there was great.

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I really like "Julius Knipl" by Ben Katchor, but the tiny format and even smaller prin that you allot his space maker it hard on me and my seeingeye glasses: is there any way you could afford Ben and you could afford Ben and Julius a larger space/format? (Yes, just had my eyes checked, and the reading glasses are just

YOU DESERVE

OR WOMEN

fine for normal type.)

Cut 'Em Off Here's some practical advice for "Proud Ped," August 16 (Letters). If possible, migrate to Europe, where rational discussion may be heard. Otherwise, get rid of your testicles, in hopes of reducing

your libido. Unable to achieve these goals, at least so far, I have arranged, a child-free existence among adults only. This doesn't erase the fact that 99 percent of my compatriots wish I were dead, even the so-called liberals. I keep on looking for reasons to postpone suicide. Sign this,





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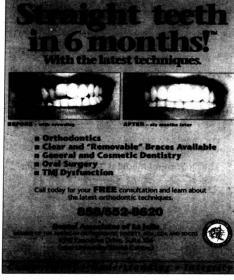
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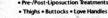
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Calendar

Green Thumb in Wasteland

Talk About Semi-Succulents

ary Irish calls the plant life of Arizona's Sonora Desert, where she lives, "extremely rich." "It's not the Sahara," she reminds a reporter. But the author of Gardenine in the Desert knows that many people new to arid climates — retirees who move west, for example — get shocked by the horticultural conditions they

Some think nothing will grow, so they don't even try to garden, she has discovered. "Other people try to grow things that are highly unsuitable and get depressed. But it's just a matter of adapting. If I moved to Minnesota, I'd have the same problem. I've never been

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Pop Music

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a huge forest person. I lived in West Virginia for a year and couldn't get

over how claustrophobic the place was. I mean, 90-foot trees! To me that's uncomfortable. It's pretty; it's attractive. But I always wanted to push something back; I wanted more view. I didn't want just to look up. My in-laws live in eastern Texas, which is heavily forested, and they love it! But I just see these big walls of green. It undoubtedly has to do with where you're raised."

Irish grew up on a small farm near Austin, Texas, where her family raised everything they ate. "My father wasn't much of an ornamental gardener, but he was a great vegetable gardener. So, you sort of get the bug." Her husband, Gary, is "a plants guy, too." He's "a maniac, an outstanding plantsman." He s also the coauthor of Irish's other book, Agaves, Yuccas, and Related Plants. On Monday, Irish will be in San



Diego to give a slide lecture about these plants — all semi-succulents, so-called because they store water as do succulents (like cacti) but have evolved many other adaptations to living in dry,

Agave leaves are hard and covered with a waxy coating, or cuticle, in order to hold water. "The hairs that often over the cuticle and make the plan look blue-gray or whitish are designed to keep them cool." The plants' root systems are adaptive, too, "They can respond quickly to small amounts of water." From a gardener's point of view, Irish says, these attributes make agaves easy to grow. "You can pull them out of the ground and put them on the porch for a month before transplanting them. That's just a drought, as far as they're concerned."

Yuccas like the same general growing conditions as agaves, says Irish, but generally prefer more moisture. They also have more cold tolerance

than their agave relatives do. San Diegans know best the Yucca elephantipes. "It is the single-most common vucca throughout the entire west." Its dark-green leaves are large and floppy.

Common in Arizona is Yucca rigida. "This one has blue leaves and is nice-sized, at 12 feet." Many other yuccas are much, much bigger. "Everyone I know in San Diego would love to grow it, but can't, because it likes heat."

Yucca pallida is another blue leaved one that ought to be more common here, says Irish, "It would do beautifully. Only one foot tall, it's delightful. So that's what I'll tickle them with at the talk." Irish will also discuss the lesser

known relatives of agaves and yuccas: dasylirions (pronounced day-zah-LEE ree-ons), furcraeas (furr-CRAY-ahs), and manfredas (man-FRAY-das).

"They grow in many of the same habitats as agaves and yucças, side by Why do some plants become

familiar, while others remain obscure? Do dasylirions and the others simply Part of the answer has to do with Part of the answer has to do with adaptability — this time, the plant's to its environment. Have they traveled well? Were they rugged enough to survive the trip beyond their native habitat? And once they got there, could they grow well in conditions that weren't always favorable?

If so, the rest of the answer has to



ommerce yet. Agave sebastiana is one of the most beautiful agaves I've ever seen, but you really gotta hunt for it. It comes from a little island called Sebastiana, off the coast of Baja."

A publicist could make something of the way most agave species end their lives — dramatically. It happens because they are monocarpic — that is, they bloom only once, then die. "Many bromeliads have the same feature but don't grow so big," says Irish. "Relative to the size of the plant, an agave bloom is enormous. Even a tiny agave, six or eight inches tall, will have a bloom six or eight feet tall."

What's the adaptive reason for

this? Irish has never heard a satisfactory explanation. "From an agave's point of view, it doesn't seem practical, because

the plant has taken all its sugars and carbohydrates and invested them in that bud. That's why it's so big. But then it kills the plant," which in many cases is 25 or 30 years old.

The epilogue, at least, is happy, for most agave species. Upon their deaths, their "pups," growing beneath them,

Slide talk by Mary Irish: "Agaves, Yuccas, and their Relatives" and their Retatives*
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BAJA

"Comics," featuring the "best projects" by several artists, opens with a reception on Friday, September 7, at 7 p.m., at the Tijuana Cultural Center. Find the center at Paseo de los Héroes and Mina Street call 011-52-66-87-9600. (TUUNA)

Maquiladora de Sueños, the yearly erts in Tijuana marks the beginning of the Nortec Collective 01 World To The fun runs from 9 p.m. to 6 a.m. on Saturday, September 8, at the Jai Alai Palace (on Avenida Revolución). Admission is \$100 pesos, or \$10 U.S. For nore information, call 619-388-2000 x1579 or 011-52-66-31-8285, (TUUANA)

Biking Days Are Here Again, head out for the Tecate 2001 Bike Ride Fesout for the Tecate 2001 Bike Ride Festival planned on Saturday. September 8. Children's competition starts at 2 p.m., with all other categories begingning at 3:30 p.m., at the Tijuana City Hall (in the Zona Rio). For further details, dial 011-52-66-85-7826, (TUUANA)

Running Fun, the Club Suerte 5k run is slated for Sunday, September 9, be-ginning at 8 a.m. at the Unidad CREA (Zona Río). Call 011-52-66-85-7826 for more information. (TUUANA)

> Head to the Cantamar Dunes for La Playa Motocross action on Sunday, September 9, starting at 9 a.m. For registration and information, call 011-52-66-12-2525. (ROSARITO BEACH)

Yee Haw! There's a Mexican rodeo planned on Sunday, September 9, at noon, at Lienzo Charro San Vicenta, Call 011-52-66-81-2444 for details. (TIJUANA)

"Children's Fantasy World" is the theme for Tijuana Fair 2001, contin uing through Sunday, September 16, at Moreles Park. Handcrafts, folklore, culture, and entertainment of Mex ico are showcased during the fair There is also children's entertain ment, a teen entertainment zone, tra-ditional fair rides, food, and concerts

Find the park at Boulevard In-reentes off the Via Rápida Find the park at Boulevard In-surgentes off the Via Rapida Poniente (from the U.S., follow the Rio Zöne signs to Paseo de los Héroes, which leads to Via Rapida Poniente). Tickets are \$4 for adults, \$1 for children. Call 888-775-2417 for information. (IIJUANA) The Papasatla Flyers, presenting a tra-disional ceremony with dance and mu-sic, return to the Tijasana Caltural Cen-ter with performances through september. Shows begin at 1, 3, and 6 p.m. on Saturday and Sandray and at 3 and 6 p.m. on Thursday and Friday. Find the center at Passo to last below-free to the Company of the Company of the root in Information, call 011-52-56-64-27-42. Watch the flyers for free. CILLINNO.

Omnimax Films, see All Access featuring concert footage of B.B. King, Carlos Santana, Sting, and others — when it screens Tuesday through Friday at 3, 5:30, 7, and 9:30 p.m., as well nimax Theater in the Tijuana Cultural Center, Dolphins is shown Tuesd through Friday at 2, 4:30, and 8:30 p.m., with an additional screen-

ing at 2 p.m. on weekends.

The center is located at Paseo de los Héroes and Mina Street in the Zona Río. For more information 011-52-66-87-9600. (TJUANA)

OUTDOORS

San Diego's Coastal Sage-Scrub

its growth cycle. Shades of gray and yellow have replaced the bright genes that carpeted many of the still-wild coastal-billisides up until May of this year. Sometime within the next two or three months, the first substantial suturn rais will likely shatter the on-going drought, and our "summer-de-ciduous" vegetation could bounce back in a matter of a week or two.

back in a matter of a week or two.

The Chapterral, the tangled assortment of low-growing, drought-resistant, native shrubs covering most of
San Diego County's lower mountain
slopes, has managed to remain fairly
attractive this summer. Unlike many
of the scrubby natives near the coast, chaparral plants tend to hang on to their leaves year round. This month, the coppery, sun-burnished rem-nants of last spring's flower clusters nants of last spring's flower clusters are still clinging to the tips of buck-wheat and charnise plants, and a few wildflowers have popped up here and there in response to recent thunder-storm activity over the mountains. To enjoy the beauty of the chaps landscape, explore the hillsides above Lake Morena and along Lyons Val-ley, Japatul, and Boulder Creek Roads in East County. Or head in-land from Escondido toward Rawith a field guide and scope. Free. 619-692-3246: (TUUANA RIVER VALLEY)

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boots. 760-839-4680. Free. No pets. Summer Transferabetes, hvoring behave the season in margin of San Delegal Country with sets come, if sporty peccipitation of lete, have trieggered a minor growth spurt among certain kinds of vegetation. In the desert, for example, the spidery certain kinds of vegetation, let the desert, for example, the spidery certain keeps after a storm, only to drop them two or three weeks later in fourther rism arrive. The distribution of gene-isearch costilicates that not only where rain has recently falter under the control of the contr You're invited to a Party, a work

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ing place. There are no restr

oon. To reach the spot, take 1-5 to

party, that is, to tend California na-tives, weed native plant gardens, and help remove invasive plants with the Friends of Famous Slough around the treatment ponds at this urban wetland on Saturday, September 8, from 9 a.m. to noon. Meet at the corner of West Point Loma Boulevard and amosa Boulevard with work clothes, and bring work gloves and tools if you have them. Questions? Call 619-224-4591 for answers, (POINT LOMA)

Hug a Tree, learn how to be safe in County Sheriff's Reserves with Search and Rescue present a slide-illustrated program at 7:30 p.m. on Saturday, September 8, at William Heise County Park They'll also demonstrate gear and a specific method of rescue. Find the park at 4945 Heise Park Road; 858-694-

Palm Walk, Offshoot Tours offer Palm Walk, Offshoot Tours offers is monthly hour-long guided stroll exploring the structure, growth habits, and landscape value of palm trees in the park on Saturday, September 8, at 10 a.m., beginning at the visitors' center. Free. 619-235-1121, (BALBOA PARK)

Second-Saturday Nature Walks at servancy at 9 a.m. on September 8. For directions, call 760-436-3944. Free. (CARDIFF-BY-THE-SEA)

Birding the Marsh, the Chula Vista Nature Center hosts a guided bird-watching hike around the Sweetwa-ter Marsh National Wildlife Refuge on Saturday, September 8, at 8 a.m. For reservations and directions, call 619-409-5905. Free. (CHULA VISTA)

Learn About Oaks when docent Greg Schuett leads a hike to the top of Volcan Mountain on Saturday September 8, from 9:30 a.m. to 2 p.m. Participants will learn about the protection of San Diego's van

ishing species during this 3.5-mile-round-trip adventure.

To reach the trailhead, drive to Iulian, and then take Farmer Road 2.2 miles; turn right on Wynola Road and drive 100 yards. Turn 1eth, back noto the continuation of Farmer Road; proceed 100 yards and park on preserve sign on the right. 858-694-5049. Free, USLIMO

Pass 100 Years of Architectural Changes and cross two historic bridges when Urban Safaris hosts a walking tour of Bankers Hill on Saturday, September 8, from 10 a.m. to noon. The fee is \$10 per person. For reservations and departure point, call 619-944-9255. (BANKERS HILL)

Wetland Avengers gather on Satur-day, September 8, for "hands-on ed-ucation along with vital wetland restoration and cleanup" from 9 a.m. to I p.m., at the salt marsh area just east of Dog Beach. Expect music mural painting, lunch, and other ac-tivities. Free. To make the necessary reservations, call 619-665-3861 or 858-274-0724. (OCEAN BEACH)

Snakes, Snakes, and More Snakes are in the spotlight when Suzy Wilbur describes the fascinating

characteristics of our resident snak characteristics of our resident snake population on Sunday, September 9, at 2 p.m., at the Goodan Ranch/Sycamore Canyon Open Space, Participants will also learn how to handle snakes. Meet at the parking lot at the end of Sycamore Canyon Road to shuttle into the preserve amphitheater. Wear sturdy behaves if you plan to hike, Free, but call 858-486-5937 to reserve a spot. (POWAY)

The Moon Occults (Hides) Saturn early Monday, September 10. If you have a telescope with a magnification of 30 or above, use it to witness the leisurely disappearance of the ringed planet behind the third-quarter noon's sunlit limb at 4:51 a.m. It is the moon's orbital motion around the earth that makes it cover and un cover various stars and planets alon its path. Occultations of planets a relatively rare. By 6:18 a.m., just be fore sunrise. Saturn will rean hind the moon's dark limb. From th West Coast, the reappearance event may be unobservable due to the bright light of dawn

Water Walk #8, head to the I Street on Wednesday, September 12. To join the group at 8:45 a.m. for this

510 Getaway! His Roundtrip Cruise for 2 + 2 Days / 1 Night Hotel 2 Glass-Bottom Boat Tours. For couples who qualify in exchange for erio 619-287-9877 ext 55 • 800-718-8810 ext 55 Call Now - BONUS GIFT for first 100 respondents!

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DANCE

The Best Tap Dancer Who Ever old tap genius who draws on the pas traditions to create his own style of continues through September 9, at the San Diego Civic Theatre (202 C

Performances begin at 7:30 p.m. on Thursday; at 8 p.m. Friday through Sunday; with a 3 p.m. matimusic from 7 to 10:30 p.m. Admis-sion is \$10. Call 858-496-6655 for n Sunday. Tickets range from S22 to \$50, available through Ticketmore information. (BALBOA PARK) naster (619-220-TIXS), (DOWNTOWN

The Circulators Square Dance Club as a beginners' class starting at 6:30 p.m. on Friday, September 7, in the Recital Hall (2130 Pan American Plaza). The first class is free: then after pay \$2.50 per week. Call 858-277-7499 for information. Open September 14 and 21. (BALBOA PARK)

Contradance, there'll be music by Lime in the Harp and calling by Steve Barlow when the contradance start on Friday, September 7, at Trinity United Methodist Church (3030 United Methodist Church (3030 Thorn Street). Dancing begins at 8 p.m., following beginners' instruc-tion at 7:45 p.m. Admission: \$6. Wear soft-soled shoes. For more informa-

tion, dail of 3-233-8-250, incortinuous, Live Flamenco Music, Dance, and song from Andalucia are promised when Flamenco de la Mision per-forms with Cristo Cortes and Manuel Guitierre on Feiday, September 7, at 8 p.m., at the Carlsbad Village The-ster (2822 State Street). Tickets are 518 in advance, \$21 at the door, For reservations, call 888-550-0055. (CARLSBAD)

Let's Go Zydecol Check out the zy Let's Ge Zydecol Check out the zy-deco when the Bon Temps Social Club hosts a dance party with music by Kenny Menard and Bonne Musique Zydeco on Saturday, September 8, in Balbos Park's Recital Hall (take Presidents Way off Park Boulevard). Doors open at 6 p.m.; beginner's and interthedistle Issons beginners' and intermediate lessons start at 6:20 p.m., followed by live

Dances Such as Singkil and Tinikling are on tap when the Sama han Filipino-American Performing Arts and Education Center hosts per at the Educational Cultural Comgram includes the Bailes de Antano lota Pangasinana, Pandango Na Tapis, Dance of the Seven Gongs, Pangasik, and Minandagit. The dancers will be accompanied by the

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond By Jerry Schad reserve is a perfect place for

Comely Roden Canyon, rich with live-oak sides redoient with the sweet fragrance of sides redolent with the sweet fragrance or sage, has become a part of San Diego County's newest parcel of protected open space. The Boden Canyon Ecological Reserve, west of Ramona, contains 2068 acres administered by the California Department of Fish and Game and the city week of the Can Diego.

and county of San Diego.
With dirt roads of varying width featuring gentle ascents and descents, the



casual hiking and jogging. Mountain bikes, horses, and all forms of motorized transport are The as-yet-unmarked trail-

located on the north side of

head is diriroad intersection) is located on the north side of incated on the north side of the Sea Dego Wild Animal Park and Five miles west of the Highway 78/67 intersection in Ramona, Park on the diriroad so as not to block access to other vehicles, and walk downing attention of the sea of the miles of the sea of t this winter's rains arrive) on a concrete ford. A little before this crossing, the Lower Santa Ysabel Road branches to the right, but it is so little traveled that you won't like

Your course is now steadfastly north, Your course is now steadfastly north, with little wiggles here and there, as you make your way up the wide crease in the landscape known as Boden Canyon. Extravagant growths of coast live oak cast dense pools of shade upon the trail at fre-

Engelmann oaks, with gray-green foliage, and sycamores of all sizes, some with and "unemores of all 6'res, sofie with trunks twisted into fanciful shapes. Eucalptus grows at two spots, probably the location of former ranch dwellings. At 5.5 miles into your hile or run, you come to the turnaround point, a locked gate with private land beyond. An old, tumbledown corrugated heat shack hides in the foliage nearly. The cooler half of the year is unquest-tionably best for a wint to Boden Canyon; but with an early enough state, early suburna-cional pienty of direking water. The Fish and Game department has established an inter-muniting zone in the northermonst acces-

im nunting zone in the northernmost acces-sible part of the canyon, encompassing the last mile of the trail. Be aware that hunting for various game animals may take place in this zone at intervals during the year.

Lindy 1, introduction to swing, and Lindy basics. (HILLCREST) Belt also starts a four-week ses-

planned in Lindy basics and Lindy 2. At either location, all ages are wel-

come, and partners are not necessary. The cost is \$32 in advance, or \$40 at the door. For information, call

Basic Square-Dancing Classes are being offered by the Sundown

Squares Dance Club beginning on Sunday, September 9, 5 to 7 p.m., at the La Mesa Community Center (8450 La Mesa Boulevard). The caller

is Wil Eades. Open enrollment cor tinues on September 16. The re-quested donation is \$4. Call 858-467-9093 or 760-941-1099 for more

Clogging Dance Classes for begin

gers start on Monday, September 10

t 6:30 p.m., in the Recital Hall. First

class is free, then pay \$3 per class. Fo information, call 619-579-3564 or

858-484-3573, (BALBOA PARK)

information. (LA MESA)

858-677-0353. (SORRENTO VALLEY)



GETAWAYS



group's Rondalla orchestra and

Kulintang Music Ensemble Performances begin at 2:30 and 7:30 p.m. Find the complex at 4343 Ocean View Boulevard. Tickets are \$8 general, \$25 reserved (with dis its for children and seniors). Fo nore information, call 619-444 7528. (LOGAN HEIGHTS)

Learn Vintage Israeli Dance from bka King of Israel" and creator of the classes on Saturday, September 8, at the Folk Dance Center. The workshop runs 5 to 7 p.m., with interna tional request dancing at 8 p.m. For fees and other information, call 619-281-5656. Find the center at 4569 30th Street. (NORMAL HEIGHTS)

Lindy Hop Swing Instructor Emily Belt plans a four-week series of classes beginning on Saturday, September 8, at the Champion Ballroom (3580



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lic on Tuesday, September 11 7 p.m., at Garrison Element School (333 Garrison Street). Cla are open — at no charge — through September (thereafter, a \$3 donation is requested). For information (OCEANSIDE)

How About the Sandpipers? This Encinitas group of square dancers hosts its new dancer program on Wednesday, September 12, at 6:30 p.m., at Oak Crest Junior Hig (675 Balour Drive). The fee for the eight-week session is \$41. No dance experience is required; partners are encouraged but singles are welcome. 760-436-0685. (ENCINITAS)

FILM

The Sweetly Seductive Cinematic screens for the Film Forum when it convenes on Monday, September 10. Catch the funny and offbeat love story — in French with English sub-titles — at 6 p.m. at the San Diego Public Library (820 E Street). Free. Call 619-236-5800 for information.

(DOWNTOWN)

Poreign Intrigue is on offer in films screening for the Carisbad Library Film Series. On Wednesday, September 12, at 6 p.m., see Shiring Through in the Schulman Auditorium at the Cababad City Library (1775 Dove Lane). Free, For information, call 760-602-2026. (CARLSBAD)

Reuben H. Fleet Science Center, travel back in time in China: The Panda Adventure. The film is set in 1936, based on the true story of Ruth Harkness, an independent Harkness, an independent woman who traveled to the forests of China to follow in her late husband's footsteps and achieve his dream of bringing the first live giant panda to America. See this film through the end of the year.

known caves in the U.S., and every state has at least one? Journey into Amazing Caves squeezes into some of the earth's alien, hidden realms, guided by two cavers seeking these often unexplored frontiers. The latest MacGillivray Freeman Films offering follows "extreme scientists" Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. Caves continues through November

He doesn't know how to swim or ice skate, but Michael Jordan ha often been called the greatest athlete of the 20th Century. The "real-life y" of Michael Iordan is nee "larger-than-life tribute to a li arger-than-life tribute to a larger-in-life figure." See the film ough October.

LECTURES

Bridge Work, a six-week series of (4659 Mission Gorge Place). Partici-pants will be playing during the first lesson. For information, call 619-287-8313. Lessons age free. (MISSION GORGE)

"Finding Your Voice" is the topic when John H. Ritter, author o young adult novels Over the Wall and Choosing Up Sides, speaks for the So-ciety of Children's Book Writers and Illustrators on Saturday, Septem-ber 8. The talk starts at 2 p.m. in Manchester Hall at the Univ San Diego (5998 Alcalá Park), Non bers pay \$8. Call 619-230-9342 for information. (UNDA VISTA)

Coping With Cancer, this four-part seminar being offered at the Unitar-ian Universalist Fellowship of San aito starts on Saturday, Septen ber 8, 9 a.m. to noon. Speakers Ellie Whitcomb and Phil Morrow will fo cus on "Diagnosis and Initial Ac-tions" through a variety of topics. Free. Find the fellowship at 1036 Solana Drive. To make the requested reservations, call 760-944-8442.

Flosh on the Bones* [putting your ancestors into historical perspective) is just one of the topics when Sharon DeBartolo Carmask speaks for the San Drago Genealogical Society on well examine The Silmt Womaniand "Cryptic Clues in the Bone Yard," revealing tips for centerty research.

3.50 pm. and the Tanalei Hotel (2027) Hotel Circle North). The Silk feel includes lunch, For space availability and reservations, call 619-588-0005. "Flesh on the Bones" (putting your

7 Horton Plaza San Diego, CA 92101 619.544.0800

E-mail: san @atntravel.com

Monday, September 10, at the El Ca-jon Art Association Gallery (1246 Main Street, suite 113). Free. 619-588-8875. (EL CAJON)

"Agaves, Yuccas, and Their Relatives" provide the subject when Mary Irish presents a slide-illustrated lecture for the San Diego Horticultural Society on Monday, September 10. Irish is the co-author of

answer questions during the plant fo-rum following the talk. The meeting Mar Fairgrounds. 760-630-7307. Free. (DEL MAR)

Free, OSL MARI
What an Anthropologist Does on
His Sammer Vacation — Douglas
Sharon (anthropologist and an
Diego Museum of Man curator)
made an expedition to Peru, and he'll
show sildes and discuss "Mummies.
Rock Art, and Shamanium" at noon
museum. Admission is \$6 (nonmuseum. Admission is \$6 (nonmumbers). For details, dial 619-2392001. (BALDOA PANO)

Trends in Taste, Architectural In

The Paris of Henry IV," describing the king's urban projects and his an bition to make Paris a modern roya

Artist and Craftsman Supply will be demonstrated when the El Cajon Art Association meets at 10 a.m. on capital.

Hong Kong

Agaves, Yuccas, and Related Plants and Gardening in the Desert. Plant experts will be on hand to takes place at 6:30 p.m. in the Surf-side Race Place

novation, transformation, and continuity are the focus when art historian/writer/curator John F.M. Stewart presents "Paris, 1600-1900, Three Centuries of Change and Continuity" at the Athenseum Music and Arts Library, On Tuesday, September 11, at 7:30 p.m., the subject is "The Datis of Henry IV" describing

\$409 \$429 \$480 \$499 \$509 \$562 \$579

Eurail Passes

The fee for nonmembers is \$12 per talk or \$44 for the four-talk series. Find the Athenaeum at 1008 Wall Street. To make reservations. call 858-454-5872. (LA JOLLA)

Fast, Fast! The emphasis is on speed this week for author Judy Cullins, who starts a series of classe for fiction and nonfiction writers fo cusing on "How to Write and Sell Your First Book Fast" on Tuesday, September 11. Classes meet from 12:30 to 4 p.m. through December 11 at the La Mesa Senior Center (8450 La Mesa Boulevard). There's a \$4 materials fee. (LA MESA)

materials fee, GA MMSA.
The topic is "Speedraeding and
Superlearning Skills" for the foursession sensimar Cullins hosts on
Thursday, September 13, at 6 pm., at
Santana Adult Center (1991's North
Magnolia). Classes continue through
Cocber 4. Bring a pocket calculation
and five colored felt-tip pens. To register, call 619-369-367. The fee is
\$17, plus \$10 book fee, For more
information on either class, call
619-466-0622, (SMTEE)

Deconstruction in Serra Mesa! Script consultant and produces Michael Palmieri (whose credits in-clude Six Days, Seven Nights; Kept, and Blossoms and Veils) will "decon-struct one of last year's biggest hits" during a screenwriting workshop set for Tuesday, September 11. The pro-gram begins at 6:30 p.m. in the Cam-bridge Park private movie theater, in Stonecrest Village, 3394 Daley Center Drive. Free. To reserve a spot, call 858-342-2410. (SERRA MESA)

The First Total Solar Eclipse of th this year across the continent of Africa. Learn about this "African Sociedad Astronómica de Baja California speaks for the Eyes on the Uni verse series at Reuben H. Fleet Scion Wednesday, September 12. Admission is \$6.75 general. 619-238-1233. (BALBOA PARK)

Many Chemicals with Great Poten-tial as pharmaceutical drugs have been discovered in marine inverte-brates. Learn about "Drugs from the Sea" when Margo Haygood speaks for the "Perspectives on Ocean Sci ence" lecture series beginning or Wednesday, September 12, at 7:30 p.m., at the Birch Aquarium Museum, \$8. The aquarium is located at 2300 Expedition Way. For infor mation, call 858-534-7336, (LA JOLLA

The Status of Talwan is the subject when Peng Ming-Min, senior advisor to the president of Taiwan, speaks for the World Affairs Council on Wes day, September 12, at the San Diego Hilton Resort (1775 East Mission Bar Drive). The program starts at 7 p.m. following a reception at 6:30 p.m. The fee is \$20 for "potential members." \$2: at the door. Call 619-325-8200 for

Jokes, Cartoons, and Music are promised when the slide-illustrated

program "Camaraderie, Laughter and Fun: Unveiling the Joy of Computers" is presented on Wednesday September 12, at 2 p.m., at the Ben iamin Library (5188 Zion Avenue For reservations, call 619-229-2055 The program is geared toward senio

Always Wanted to Learn French but never had the time? The time is now, when Charles Brown leads an "Introduction to French Language and Culture" beginning next Thurs-day, September 13, at 8:30 a.m., at the Book Works. Classes meet on Thursdays through October 18. The fee is \$165. The shop is located in Flower Hill Mall, at 2670 Via de la Valle. To reserve a spot (by Septem-ber 10), call 858-755-3735. (DEL MAR)

Art Collectors' Round Table, this panel discussion, part of the COVA Open Studios event, will be moder-ated by art collector Rudy Sanchez

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Poet and Novellat Patricia Traxler visits Mysterious Galaxy Books to sign and discuss *Blood* on Friday,

sign and discuss Blood on Friday, September 7, at 6 p.m. Regional mystery author Mar-garet Coel hits the shop at 7 p.m. to discuss and sign The Thunder Keeper. Find the Galaxy at 7051 Clairemont Mesa Boulevard; call 858-268-4747

Early Autumn Words and jazz are promised when Jimhye Collins and Tomas Geaton with Marsha Forman on saxophone and Floyd Fronius on violin perform on Friday, September 7, at 7 p.m., at the Wein-gart/City Heights Library Perfor-mance Annex (3795 Fairmount Av-

619-822-7388. Free. AMDTOMD Free Common Transcription of the Common Transcription of t LARGEST CLIMBING GYM IN SOUTHERN CALIFORNIA! 2-FOR- 1 INTRODUCTORY

King Sunny Ade, Burning Spear, and Other attractions: Mass Ensem ble will present the magical Earth Harp, described as "the world's largest stringed instrument"; the For-bidden Zone will feature the Velvet

Hammer Burlesque Show, the

Bindlestiff Family Circus, and the

Dragon House, XM Radio Electron

enue). Free. For information, call 619-641-6103. (CITY HEIGHTS) Got Gospel? Head to Saint Paul's Cathedral on Friday, September 7, for a gospel singalong starting at

Friday, 4 p.m. to midnight on Satur-day, 2 to 9 p.m. on Sunday. The fes-tival is open only to those 21 and older on Friday and Saturday, but Sunday's events are open to all ages. Tickets — offered for single days, or in a Friday/Saturday combination for a gospel singalong starting at 7 p.m. Brett Shew, music director and organist for the recent produc-tion of *The Gospel at Colonus*, leads the singalong, and the evening promises African-American gospel are available through Ticketmaster (619-220-TIXS). For information, call 800-260-9985, (GASLAMP QUARTER) promises African-American gospet standards and performances by local African-American singers and musi-cians. Find the cathedral at 2728 Sixth Avenue (at Fifth and Nutrneg). Music is in the Air, the Concerts on

the Green series at Prescott Prome-nade on Main Street promises fla-menco, classical, and world music by the Benedetti and Svoboda Guitar Duo on Friday, September 7, at 5:30 p.m. 619-401-8858. (EL CAJON)

Hours are 5 p.m. to mic

The Horror, the Horror, authors Tess Gerritsen (The Surgeon), Tamara Thorne (Candle Bay), and Mary Ann Mitchell (Ambrosial Flesh) Mary Ann Mitchell (Ambrosial Flesh) will discuss and sign their books at 2:30 p.m. on Saturday, September 8, at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard). Free. Call 858-268-4747 for information. "Hollywood U.S.A.," it's the theme

Hollywood U.S.A., "Is the theme when the San Diego Chamber Or-chestra's Festival Pops series con-cludes on Saturday, September 8. Highlights include tunes from Ti-tunic, Star Wars, Raiders of the Lost Ark, Gone with the Wind, The Godfuther, and The Sting, among others. The Marine Band of San Diego and the San Diego Pantomime Theatre's artistic director lerry Hager join so-prano N'kenge Simpson Hoffman,

mezzo-soprano Susan Ali, tenor Robert MacNeil, and bass Philip Lar-son for this program. Gates open at 6:30 p.m., pre-

concert entertainment starts at 7 p.m., and the concert commences at 8 p.m. in the Horse Arena at the Del Mar Fairgrounds (2260 Jimmy Durante Boulevard). Tickets range from \$6 to \$85, available by calling 888-848-7326 x7. (DEL MAR)

"Tales of North County" will be told when an evening of staged readings is offered on Saturday, September 8, at 8 p.m., at the 101 Artists' Colony (2) East E Street). Area actors will crea rhythm and movement using the short stories, book excerpts, and po-etry of local authors. Tickets are \$10. ation, call 760-632-9074

Los Angeles's "Funniest Women" Los Angeles's "Funniest Women" will entertain for Heidi Joye's Stand Up Against Domestic Violence, salted for Saturday, September 8. Participants include Joyec, Jill Turnebow, Rene Hicks, Maria Falzone, Karen Rontowski, and Jackie Wollence, Jong with local acoustic surisis Lisa Sanders and Mary Dolan. The event begins at 6:30 p.m. with a silent auxtion and hors d'ouerres. with the music and comedy sturting at

Hotel Circle North). Tickets are \$2: in advance or \$35 at the door. For in 858-794-7355, (MISSION VALLEY)

Calysses Night is being celebrated on Sunday, September 9, with music by Pan Paradies, Robby Flutchinson. the Hummingbrids Pan Groove, and Robert Felcher. The fun runs from 4 to 8 p.m. in Templar's Hall in Old Poway Park (1419 Midlland Road). The authentic Jamaican dinner will be provided by Jacinth Williams. Tickets for the whole shebang are \$20, To make the required reserva-\$20. To make the required reservations, call 858-566-4040. (POWAY)

The Golden Age of Radio lives again when the Vocalworks Radio Hour is presented on Sunday, September 9. t 4 p.m., at the Rancho Bernard Presbyterian Community Church (17010 Pomerado Road). The swing nusic of the 1930s and 1940s is pre plete with news flashes, commercial ra. Free. Call 858-487-0811 for it

"Adventures With the Harp" are "Adventures With the Harp" are promised when the Caribbad Library Fall Concert Series gets underway with a program by harpist Ebic Tys-seland on Sunday, September 9, at 2 p.m. Tysseland will perform classic. A. Cettic, and other ethnic music. Find the library at 1775 Dove Lane. Admission is free. Call 760-434-2881 for information. gcARLSBAD)

Priday & Saturday Sept. 7 & 8 @ 8:00 & 10:30 pm الخ with La Boca Wednesdays & Thursdays • 8 pm "The Best of San Diego" Call for reservations & showtimes: (858) 454-9176 916 Pearl Street - La Jolla 多数是

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Hagstrom signs and discusses her book, Sara's Children: The Destruc-tion of Chmielnik, at Barnes and No-ble Bookstore (10755 Westview Parkway) on Monday, September 10. at 7:30 p.m. Hagstrom will be joined by John F. "Jack" Kellogg, a U.S. Army Air Corps veteran who will speak about his experiences in World War II and as a prisoner of war of Nazi Germany. Free. 858-684-3166. (MIRA MESA)

Blues in the Park, singer and sone Blues in the Park, singer and song-writer and Rounder recording artist Tracy Nelson brings her blend of rhythm and blues, country, and soul to the San Diego Museum of Art on Wednesday. September 12, at \$20 p.m. Tickes are \$15 genal. Call 619-696-1966 for details, (BALDON PARIO

619-096-1966 for details, (BALDOR PANG)
A Poetry Reading is planned by Veronica Cunningham, hosted by the Magee Park Poets, on Wednesday, September 12, at 7 p.m., in Heritage Hall at Magee Park (found at Carlsbad Boulevard and Beech Street). For more details, dial 760-434-2881. Free. (CARLSBAD)

Author Maryanne Raphael visits Boutique de Village (531 Carlsbad Village Drive) to sign her book Mother Tereia, Called to Love on Wednesday, September 12, at 2 p.m. Call 760-720-4920 for information.

Inspired by Moushrabiyas — beau to allow women to see out while shielding them from men's eyes paintings and images from the artist's book Zellig by Carla Trefethen Saunders are on exhibit through Saturday September 15, at the Athenaeum Mu ic and Arts Library. Zellie consists of 16 Iris prints of paintings, drawings

rubbings, and photographs.

Meet Saunders during a book signing planned on Wednesday, September 12, at 6 p.m. The Athenaeum is located at 1008 Wall Street. For information, dial 858-454-5872 (LA JOLLA)

888-65-5872 Lt. JOLLA
In Calebration of Mexican and
Latin American Independence Dee,
poor and children's book author
Francisco Alaccion plans three presentation next Thursday. Spream
entitled "A Chicano Poet in Sarch
of His Meno. American Room's
at 1 pm. in the MitaCosta College Theaction of His Meno. American Room's
at 1 pm. in the MitaCosta College Tomark (One Birano Drive). Impact
MiraCosta College Community.
Learning Center (1831 Mission Avenue). Later the same day, he'll gove
another bilingual poetry reading from
Bell; Bulmon of the Moorn at 27.0 pm. in the MitaCosta College.

Admission to each event is free For more information, call 760-795 8710. (OCEANSIDE)

SPORTS

Padre Baseball, the San Diego Padres are in Arizona to meet up with the Diamondbacks September 7-9, with games at 7:05 p.m. on Friday, at 1:05 p.m. on Saturday and 1:35 p.m. on Sunday. The Los Ange les Dodgers arrive for a series September 11-13, at 7:05 p.m. on uesday and Wednesday, and at 2:05 p.m. on Thursday

Tickets range from \$5 to \$26, available by calling 619-297-2373 and through Ticketmaster (619-220-TIXS). The games are broadcast in English on KOGO-AM (600) and in panish on station KURS-AM 040). For additional details, dial 619-280-INFO, (MISSION VALLE

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joining Club Sycuan. Drawings will be held every Monday through September 24 with 10 lucky guests winning \$500, \$1,000, \$2,000, \$5,000, or even \$10,000 in cash each Monday night! On September 24, an additional name will be drawn from the previous cash winners, with the lucky winner driving home a fully-loaded Chrysler PT

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IN PERSON

Laurhal Sandi C. Shore's Comedy Showcase convenes every Thursday at 8:15 p.m. at the Del Mar Hilton. Performers on September 6 include Beaumont Bacon and Ian Bagg. The cover is \$10, with a two-drink min-mum; guests must be 21. For reser-vations, call 838-792-5200 x4248. Find the Hilton at 15375 Jimmy Dis-rante Boulevard, (DG, MAR)

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Greatest Hits: 1967-2000; Pudding House Publications, 2000; \$8.95 Near and Far March Street Press

Time as Distance New Issues, West

FROM THE JACKET OF TIMEAS DISTANCE: We leave old lives, Mark a way of continuing to invent our new ones, just as global weather pattern

predict and shape one's daily round. In his le recipiores some of his and our various lives, traveling along a time line from Yakima, Washington, and Tallinn, Pennsylvania, bacl to Tallinn, Estonia, deep into his own Russian-Jewish ancestry Along that timeline he and we all live, still, always: for Halper time strands and estranges us; it streamlines and brings us toget These are poems that travel their immense distances very quic micks, but with saving heart and irresistible grace

ABOUT THE AUTHOR: Mark Halperin was born in 1940 in New York City to a dentist father and housewife mother. Halperin received his undergraduate degree in physics from Bard College in 1960. At

"Snorkel with the Sharks" during an event hosted by the Birch Aquar-ium-Museum on Saturday, Septem-ber 8, from 8 to 10 a.m. The sharks in question are (harmless) leopard sharks, smoothound sharks, and gui-tarfish. The fee is \$25 for those 10 to

call 858-534-7336. (LA 20LLA SHORES)

Nearing the Finish Line, see competition in the sportsman, street rods, Grand American modifieds, ions at Cajon Speedway on Satur-lay, September 8. The first race starts

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James Webb



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> Thursday, September 13 7:00 pm

odyssey deep into the heart of contemporary Vietnam, with a riveting thriller that tells a love story - love for those who perished, for family and friends, and between a soldier and the land where

d succession

purchased at Bay Books will be signed

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Bard, Halperin studied physics, and when he graduated, he went to work in a research lab in Connecticut. In 1964 he returned to col eceiving his MFA in poetry from the University of Iowa in

On the day that we talked, I asked Halperin about his switch

On the day that we talked, I asked Halperin about has worth from science to poetry.

The learned about poetry by taking one of those required introductory classes in college — breadth requirements. I started writing because it seemed to me I felt things the way the people! was reading did, maybe even more so. I thought I could express in better than they did. By the time! realized how poorly! wrote, it was too late to story! was booked. So when I read poorly in what is too late to story! was booked. So when I read poorty it was a kind of escape; it wasn't just fun, it was where I wasn't supposed to be, not the math

wash (Just un), it was writter to wash a supposed to be reading."

Halperin has taught at Central Washington University in Ellensburg, Washington, since 1966. As to what he teaches at Central, Halperin said, "I teach at a small university, so I teach everything —

Halperin and his wife, the painter Bobbie Halperin, married in 1966, are parents to one son. Although he has lived in the Ellensburg area for twice as long as anywhere else, Halperin said that an Ellensburgian, born and raised in the area, once said to him, "You'll never be from here." Halperin added, "I may travel in order to have a place Can say I've come from. I've spent time in Mexico and Italy. At various points I've taught in Arizona, Japan, Estonia, and Russia; the last, thanks to a Fulbright grant and several exchanges."

When Halperin is not teaching or writing, reading or traveling.

when raiperin is not teaching or writing reading of utwenty he fishes. "Fishing," he said, "occupies me completely, physically and mentally both, but in a way that's very different from other activi-ties. You're very, very attentive to what's on the water, which dictates choosing your fly and how the water's moving, the wind - you've got all of that — and then, there's the matter of getting the fly there casting, avoiding drag. And then, as someone's said, 'Trout live in

at 6:45 p.m., with qualifying runs

to Gillespie Field. Take I-8 to High-way 67, and use the Bradley exit. Drive

one block to the track entr

right one block to the track entrance. Adult admission: \$8 (west side) and \$9 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. For infor-mation, call 619-448-8900, (EL CAJON)

The Home Opener for the San Diego Sockers is set for Saturday, Septem-

Sockers is set for Saturday, September 8, with a game againing the Sacramento Knights at 70.9 pm. in the San Diego Spotts Arena. Tickets range from 88 to \$25, Call fell 9-225-9813 for information and tickets, at 619-220-TIXS). Listen to the game in English on KSDO (1130 AM) and in Spanish on KURS (1040 AM).

rting at 5:15 p.m.
The 3/8-mile track is located next

lovely places."

Halperin is author of several collections, including The Mea-

sure of Islands. His poems and his translations of the poems by oth-

A CONVERSATION WITH THE AUTHOR: In the poem, "Grow ing Up," in Near and Far, Halperin writes:

1. My Father, the Spy

I believed my father was a spy. He had been born in Russia, he had an accent, and he was older than other dads, which confirmed it. He was always disappearing into the basement — to work, he said. I guessed he sent secret messages to Moscow late at night. If they caught him, I would defend him, but I knew what he was doing was wrong. I loved him though he was a spy.

as he did, during the McCarthy and Cold War eras, with a father who was Russian, had its complications. "You're living in two worlds," Halperin said. "You're living in a public one, and you believe it, you believe that the Russians are your enemies. And you're living in a private world where this Russian is the father you love."

The poem, "Growing Up," continues with this:

My father wasn't a spy, though he did spend a lot of time in the basement, where he worked on plaster casts, the furnace and making cabinets. He could have been thinking. Maybe English didn't feel comfortable or we didn't in those days, in his late for ties. Then I was almost grown and he was old. He stayed upstains even more a mystery. Polite, handsome in an Old World way with generous, deep, sad eyes, he could be mercilessly ironic with

I asked Halperin how old his father was when he was born "Forty-five. My mother was 20 years younger, a first-genera

sort Aviara. For information, call

760-434-7706. (CARLSBAD) Polo Time, the San Diego Polo Club nals on Sunday, September 9. Prelin featured polo match at 3 p.m. The tra ditional half-time divot-stomp starts at 4 p.m., when guests are invited to take the field and replace the divot

General admission is \$5. The club meets at 14555 El Camino Rea call 858-481-9217. (RANCHO SANTA FE)

SPECIAL

ney from Our Solar System

Shows begin at 7 p.m. Call 760-744-1150 x2833 for the recom-\$3 for adults, \$2 for children 5-12 and Palomar students. The campus is found at 1140 West Mission Road; the planetarium is located in room ES-1 on the west side of the science quad on the campus. (SAN MARCO!

The Traditional Gathering and 12th annual pow-wow hosted by the Sycuan Band of the Kurneyaay Nation runs September 7-9 at the Sycuan Reservation, Da Bad Boyz from Calgary, Alberta, host northers drums, while Yellow Hammer from Ponca City, Oklahoma, host south-ern drums. There will be contest

For International Literacy Day take a new or "gently used" chil-dren's book to any of the seven Sammy's Woodfired Pizza or and all books will be donated to READ San Diego's Family Literacy

games, food, and tours of the Her itage Walk Museum are all promised during the Grape Day Festival on Saturday, September 8, from 9 a.m. to 5 p.m., at Grape Day Park (321 the Grape Day Parade at 10 a.m. on Grand Avenue, Admission is free. 760-743-8207 (ESCONDIDO)

tion American, who, he believed, I think, knew better than he what to do. He was also, by nature, very quiet. "When did he come to America?"

"He came to America just before the Revolution, I think. He always had these friends who would come around the house, strange people to me, whose attraction seemed to be that they spoke Russian." I asked, "Would there be hot tea and the samovar and the drink-

tea strained through the sugar cubes that one held in one's mouth?
"Yes. There are stories I heard as a kid that started off, 'We wen so poor that...' With my uncle it went, 'I was so poor I had to carry so poor that... with my uncer went, I was a poor I had to carry 40 pounds of BX cable through the streets. My father's version was. "We were so poor that we couldn't afford lumps of sugar for every-one, so we would buy one lump of sugar, hang it over the samovar. and everyone would drink tea looking at it.' I think there's a Russiar verb for drinking tea strained through a lump of sugar. And it could be the story's apocryphal or even standard. I don't know." "Do you think that, when you were a youngster, your father looked

foreign to your friends?"

"I don't know if he looked foreign to my friends. When he was a kid, he stole a ride on the postman's horse. The horse was blind, as they frequently were, not much good for anything but delivering the mail, and it dragged him through a fire. The result was that he had a swirl of ivory-like scar tissue from his chest to his waist, and I just assumed when I was a kid that your body looked like that when you got older, like growing a beard. He was strange all the way for me."

I asked if Halperin's father were affectionate with him. Did he,

stance, hold young Mark in his lap?
"You have to remember, I don't know who he is; I can't rec ognize him until I'm five years old, six years old, I mean, I can't think back past then. Which means he was already 50. My father was a gym-nast, and I recall him chinning in the doorway and making his bicep jump to amaze my friends.

I asked, about Halperin's father, if he read books.

September 8, at 2 p.m., in the

third-floor conference room at the San Diego Public Library (820 E

Street), 619-440-5625, Free; new

comers are welcome. (DOWNTOWN)

Greece Is the Word, live Greek mu

"Once in a while He didn't read a lot of books. But in those days it wasn't easy to buy Russian books, and I found a store that the FBI probably kept under surveillance. I bought him a copy of Ler-

montov; about two years later, after I bought the book, I asked my mother where the book was, and she told me he'd given it away. He knew most of Lermontov by heart, so a book wasn't really sor

"Did that surprise you, that he knew the Lermontov "Yes, it did, It surprised me that he knew it. It hurt me a little bit that he gave the book away. My family wasn't much on books. There were three other books of poetry. One was John Clare. Another was Edna St. Vincent Millay. And the third was Shakespeare. That

was it. The other books he had were some Reader's Digest condenses volumes and the like. So when my father got a little tipsy and spouted reams of Lermontov, maybe the most romantic Russian poet, it was

Halperin regularly translates poems from Russian to English Lasked him about his translation work. He answered that he had a tine" he did, about translation, and I asked him to tell me thi

"I think that translation is the purest form of writing. In trans lation, you're given images, you're given thoughts, ideas, not the lar guage they're embedded in. So it's creating a voice. That can be con fusing to some people who have never done it because they think the voice is there and you have to 'capture it.' I don't agree. The trans person doing the translation, the problems all have to do with express ing, finding a language that's appropriate; all images are there already; the translator has to bring them across. Translate means 'to carry across.' "I love working at it because of the feeling of going from noth-

ing to something, which is one of the thrills of writing poems or ing to sometung, which is one of the utims of writing poems of essays, except that you're not "expressing" yourself; the other side of it is the anonymity, you are avoiding the ego. It's a little bit like play-ing traditional music. You're the vehicle through which the music is

"You're the player "Yes," said Halperin, "you're the player. The music comes out.
Well, translating is like that too. Not your ideas or your instinct; it's

nished with mosaics and marble

The party runs from 10:30 a.m.

to 10 p.m. on Saturday and 11 a.m.

\$2 for adults, free for those under 12.

For information, call 760-942-0920.

o 9 p.m. on Sunday. Admission is

by Bruno Salvatori.

CARDIFF BY THE SEAL

nebody else's, but you're the one that makes it live, you're the voice. So, it's doubly selfless. There aren't really beloved tran You screw up; it's your fault; you do a good job — it shows how good

Did Halperin translate from English into Russian?

"No. First of all, you know, I started studying Russian when I was in my late 40s, and it doesn't matter how good I get, I'll never get good enough. And then, with very few exceptions, it's a bad idea to translate into anything but your native language."

Halperin said that he started studying Russian on two differ-

ent occasions, "First, I started in

my 20s. But I quit — not much talent for it and it took a lot of

time - and then when I started

again it was because I wanted to read Osip Mandelstam, or that's

what I told myself; but I think it

was also because of the connec

"To be," I asked, "in his

tion to my father.

vourself into a tight

spot and then work

vour way out.

and that's the enjoyable

part, working out what

world?"
"I have two good jokes about that. My mother was wor-ried about me when I wanted has to happen."

to go to Russia; she thought it was a dangerous place, so she would ask me why I was going. The first time I said it was so that when I saw my father in heaven, I could speak Russian to him. She had no doubt where my father was, but she asked me, 'What makes you think you're going to heaven?' The second time I told her, she said. 'You know your father, you'll say some

thing to him in Russian, and he'll say "What's the matter, my English isn't good enough for you?" "But no, I don't translate into Russian except when I'm help-

ing someone, certainly not literary translation. Although it happened once under duress. I was at a party in St. Petersburg, and someone

show is included in regular museum admission (\$7 general, with discounts for seniors, military, and children) Find the museum near the Starlight Bowl; 619-231-2886. (BALBOA PARK)

Stop and Take Time, the National

ation event on Saturday, Septem-ber 8, at 7:30 p.m., at the Scottish Rite Masonic Temple (1895 Camino del Rio South). You re invited to bring a hand-carryable

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The Crisis Counseling

and Traumatic Events

HOMEWORK

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and Developmental Disability

Treatment Planner

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pastries, children's games, pony

rides, and more are promised during the 23rd annual Greek festival hosted

by Saints Constantine and Helen

Greek Orthodox Church (3459

and 9. The church will be open at 1 and 4 p.m. for tours of the interior,

on page 32, and

win a \$100 restaurant certificate!

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2 p.m. on Saturday, September 8. See

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San Diego Chargers with a game against the Washington Redskins in Qualcomm Stadium on Sunday,

September 9, at 1:15 p.m. Fan infor

The Granddaddy of Rough-Wate

Swims, the 71st annual La Jolla Rough-Water Swim is slated for Sunday, September 9, starting and

finishing at the La Jolla Cove. There

Run along Batiquitos Lagoon on Sunday, September 9, during the Terry Fox Run/Walk. Registration for this four-mile trail run/walk and kids' kilometer starts at 0.50 a.m.; racing starts at the Four Season Re-

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tion: 858-455-1984/85/or 86; reg

n ticket information

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nued from page 65 asked me to say one of my poems —
Russians all seem to know their work
by heart — which I did."

When Halperin is in Russia.

does he write poems in English?
"Of course. I have more time.
I tend to be lonely. And actually if you're onely in Russia there aren't as many things to do: it makes you feel like a teenager again. Then you complain there's nothing interesting to do."

Lasked Halperin about his poem "The Suddenness of Beauty" (see

page 67)
"Part of the occasion of the

poem would be connected with my being in Estonia. When I react to the poem, I place it in Tallinn, the capital. Because that's kind of a remote place. And I think that, seeing all these beautiful people. But it was the city, so old and yet cutoff. Why are all these people here when there's relatively little for
them, or rather, they could have more, they could get snatched up
by people who snatch up beautiful people? Then it occurred to me that the distribution of beauty is fairly even. You know, all the beautiful people aren't in Los Angeles or New York or Chicago; they're all over the place. And at any moment you're apt to see one of them."

I said that I liked about this poem how, line after line, it so

inevitably unfolds. "Auden," said Halperin, "said that you shouldn't be able to

anticipate where the poem is going. But after it gets there it should I asked if Halperin read his poems aloud to himself.

"I do. I read them out loud. I read them to my wife, too, when

Wayne Dyer

Discussing and signing his new book There's a Spiritual Solution to Every

clude appraisals or valuation. For A "Day of Peace" is planned on Sat-Organ Pavilion, Vietna

ned, and when I'm reading them to myself out loud I cha

"All Right," I said, "this is such an upsetting poem (see page 6"). It puts a reader through a terrible experience." Halperin did not disagree. "I used to tell students that one test that you've written something honority, it at least in some cases, feeling that you don't want to show it to the person it's about." Ded you show that to the person about when it is written. "Ded you show that to the person about when it is written the book. But he never commented on the poem."

For me I said, one off the interesting assects of "All Right" was

For me, I said, one of the interesting aspects of "All Right" was the heaviness of both the action and the sounds of the poem.

He plops down in the chair, his meat hanging from him, sacked eyes drooping, even the webs that lie between his fingers weighted.

"It starts off," said Halperin, "with the physical, both an action that the man in the poem performs and a bit of description of his

appearance."

"And all these B sounds," I said, reading:

They beat him back into his bedroom — his son, his boarder, their friends —

"And that one rhymes, too. I think that probably adds to the feeling of its being clotted."

I asked about "Splinter" (see page 68)

"Based on a true incident. I think I just got interested in the splin-

dhist mank author, and news as tivist Thich Nhat Hanh will lead the est thich shat tranh will lead the ents, which include a lecture, walk g meditation, chanting from onks and nuns, a children's pro-am, and more. Admission is \$35 neral \$20 for students with ID \$15

619)296-1860

for those 6-17. Tickets and info nor those 0-17. Takets and informa-tion are available by calling 760-291-1003. Bring your own lunch; tented seating and Spanish translation will be provided. (BALBOA PARK) Stomping in the Mountains, the an

Saturday, September 8, at Menghini Winery (1150 Julian Orchards wooden barrels and squash the on is \$5. For information.

more I paid atten

pleasure from writing...

Monks from Nepal have been cre San Diego Museum of Art's Asian Court as part of the museum's 75th ary celebrations. Three Nepalese Tupten Choling Monaster

Problem Monday, September 10, 7 pm

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I asked Halperin if there were a question or questions I should ask him that I had not asked. "Yes," he said, "you should ask if I get

constructing something that's stable, but it's more about the doing than the result. That makes it like fishing. You can get

confused about the writing and the result of it, get worried about reaction, or lack of reaction. It's easy to see what other

people have gotten and, if you don't get the same thing, feel jealous. It's human, and I'm as guilty as the next. But the plea-

sure you derive from writing is from the activity, not the reward

and, to the extent that you can, I think you should try to keep

"Do you, do you get pleasure out of writing?"
"I do. Because I have this thing about making something.



ter itself; you don't expect it; it's not a much-visited subject, and the more I paid attention to what I had done, the more involved it became, you know it finally gets to the thing about cancer. It's kind of loopy, which is a quality that I like; I mean, It goes off in directions that seem unrelated to its start, if that makes sense."

Also, I said, it has a light ending, It's funny.

"I think that a lot of the things I write are funny, but they aren't just ha-ha funny; they're more mixed, and I don't know if you get people paying attention. And there I am, spending all this time, and I know that I'm expecting a lot of readers, so why should thee laubs it a side issue, and yet half-years of it to.

see in residence at the museum creating a 5%-Tro sand misadeal solution of the recidence and the same and the should they laugh at a side issue. And yet, that's part of it too. You have to push yourself into a tight spot and then work your way out, and that's the enjoyable part, working out what has to happen, seeing how you'll extricate yourself and the poem. I'm probably the only person in the world who subscribes to Spinoza's coherence theory of truth. The more accepted notion is that words are true when they correspond to a set of events. He seemed to believe that they're true when they hold together."

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

See the program at 12:30 and 2 p.m. each Sunday through September 9 and again on September 23 and 29, at the Cabrillo National Monut. Admission is included in the regular park entrance fee of \$5 vehi-cle, 619-557-5450. (POINT LOMA)

Admission Day — the date California entered the U.S.A. as the 31st state rntered the U.S.A. as the 31st state— is being celebrated on Sunday, september 9, in Old Town San Diego State Historic Park. Free. For infor-mation, call 619-220-5422. (OLD TOWN)

Fiestas Patrias, the 15th annual cele bration of Mexican Independence Day at Kimball Park (at 12 and D Streets is scheduled for Sunday, September 9. Expect music by the Los Rabanes, Litzy, and Morbo, among others; games, children's activities, food for sale, exhibits, and more. Admission is free. 619-628-3425. (NATIONAL CITY)

POEMS BY MARK HALPERIN

THE SUDDENNESS OF BEAUTY A front door swings open and a man comes out, or waiting for a bus, hair sopping, a woman

stops you like a wall or slap. Why here, you'd appeal, if your tongue worked, why hasn't love

lifted you out of the paper-littered streets

like wings, the rareness of it swept you toward the polished cities and their rug-hushed rooms you almost ask, thrilled by the democracy of

What the rich, what the powerful overlooked.

quickens in an unselfconscious blossoming, as if the bud, the furled banner, the folded parachute of it from falling so long, all the freshness of it, like white hair, old news, all that's under it, quiet. The sky bleaches, the hills

some thin walled blood vessel, maybe

goes down in a puddle on the floor

swinging his massive arms before

help or cops arrived. What's harder

is the son who, like a plea from someone

drowning, pulls and will not take from him anything but money and the house. And

though he is, my friend knows that he needs

me to reassure him it's what he needs to

do. And because I'm his friend, I do.

Snow's falling, already cold

leach out while snow

and, like a sigh, sinks.

in another. Explain how

rain does the same thing

to the dog dipping her snout,

almost leaping in air she's after, snapping at it, and the river drinking it in. Who can be sure

sharp and tinny? But could anyone doubt snow's temporary?

shoveling up drifts, powder

each flake's unique or tastes

Maybe that's the news

snow's so busy burying.

in his poor brain, so that he

was always about to burst into fullness, maybe in a city you have not even thought to visit, at the bus stop, beneath the next street lamp

He plops down in the chair, his meat hanging from him, sacked eyes hanging from him, sacked eyes drooping, even the webs that lie between his fingers weighted. They beat him back into his bedroom — his son, his boarder, their friends — up to one a.m. drinking beer and playing video ames on his ty each night He wants me to say, it's all right,

kick them all out. He needs me to say, save yourself, because he knows they won't and he's helpless, likely to explode inside, sneeze

Summer Luau Jam 2001, head to Magee Park on Sunday, September 9, from 2 to 6:30 p.m., for the luau

hosted by Calvary Chapel Carlsbad. This family event includes a Hawaiian-style buffet, the Motu Nebenebe Polynesian dancers, music by the leremy Camp Band, Ambassadors for Christ, the Phil Wickham Band,

PLUM CRAZY

the Surf Tones, children's activities and a gospel message, For informa-tion, call 760-434-5633. Find the park at Carlsbad Boulevard and Beech Street. (CARLSBAD)

FOR KIDS

Who Dures Cross the Bridge? Enjoy lensen's Puppets perform through Sunday, September 9, at the Marie Hitchcock Puppet Theater. Find out about A Dog Named Bum when the Padre Puppeteers take the stage September 12-16. Performances be

September (2–16. Performances begin at 10 and 11:20 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday.

Find the theater near the Aerospace Center. Regular admission is \$3 for adults, \$2 for children under 12. For more information, call 619-683-5945. (BALBOA PAPR).

The Explorers' Hour of Fun at Bor-ders Books and Music gets underway at 11 a.m. on Saturday, September 8. Participants enjoy stories, crafts, games, and more. Free. Find the shop at 159 Fletcher Parkway, Call (19.59). 19 to reserve a spot. (EL CAJON

> San Diego Actors Theatre celebrates "the world's birthday and the Jewish holiday of Rosh Hashanah" on Sat-urday. September 8, with another in stallment of "Children's Classics." The program includes The World's Birthday, Rapurzel, Beauty and the Beast Part II, poetry, and songs. The fun begins at 11 a.m. at 1 Auberge Del Mar Garden Amphitheater (1540) Camino del Mar). Call 619-268-4494 for information. Admission is \$4 per

Make a Pinecone Bird Feeder with ranger Pauline Melling at Lake len-nings Park on Saturday, Septem

ber 8, at 10 a.m. Find the park at 10108 Bass Road. Call 858-694-3049 for details. Free. (LAKESIDE)

Gentlemen, Start Your Barbecues onship cookoff is slated for Saturday September 8, from 9 a.m. to 6 p.m at East Main and Magnolia to Clay dell Street. Organizers of this "BBQ4Kids" promise a car show. food vendors, crafts, barbecue cook ing tips, live music. Admission is free For more information, call 800-934

Newberry Medal Author Sharos Newberry Medal Author Sharon Creech visits White Rabbit Chil-dren's Books on Sunday, September 9, at 3 p.m., to give a pre-sentation and sign copies of her newest books, Love That Dog and A Fine, Fine School. Find the sho 7755 Girard Avenue, 858-454-3518. Free, (LA JOLLA)

3667 (EL CAICIN)

Prec. (A) AUGAD.

Paper Bag Puppers are on tap at the
Zany Brainy stores on Monday.
September 10, during the preschool
craft time starting at 10-30 a.m. Tide
to store at 1500 Camino de la Reini
(a) 9-39 9-5001, 10661 Westsrew
Parkway 1858-347-87001, and Gross
mont Plaza North, 5475-Grossmont
Center Drive (a) 9-466-6751. Free
(MISSIO) VALICE MIRA MESA LA MESA

Cupcakes Will Be Served when the Children's Discovery Museum of person, (DEL MARS

BITTER END

FAMOUS BLACK MARTINI! JUST

BEST BAR BY

CALIFORNIA'S RESTAURANT

VOTED SAN DIEGO'S

Children's Discovery Museum of North County, animals are amazing architects, with abilities to burrow, weave, solpt, and shape. "Animals as Architects" introduces visitors to these skilled workers who work with out blueprints, tape measures, or I squares. Life vized modely of an African fermite mound and a paper wasp nest are on view, along with op-portunities to hunt for hidden moleand gophers in tunnels and burrow and make and take spider web rub-bings. Enjoy the exhibit through

"The World of Sound" offers a

HERE:

ON BROADWAY

BUFFALO JOE'S

BLUE TATTOO

BUB'S

30 GARNET AVE.

AN AMERICAN ORIGINAL

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

that looks sky-blue, but sheathes him head to too in feigned contempt. And above a stove, the bent pastry sous-chef, chalky moon face dripping, may only seem skewed. Can you picture his salute? Not just glowing carcasses, sides of beef or stippled chickens, lumpy, dangling from nailheads headfirst: paint itself has to stink to high heaven. Chaim Soutine deals

in cash. If he can lay it out for paint and brushes, you can bathe, dress, and climb his dirty stairs holding your nose. Gawk, haggle: it won't change the canvases he'll burn tomorrow.

and activities focusing on the science of sound, sound waves, and how sound travels. The museum is de-signed as an educational environ nent through art, science, and socia activities for children 2 through 12 Look for a medieval castle, magic

Children's Museum of San Diego, 'Crone Show I: The Full Circle,' of-fers work by painters, Isbric artists, poets, photographers, sculptors, and performers, combining their Isbrits other "multipenerational, multi-chini, visions," Share the vision hrough Sturday, September 15. The theme for the museum in 2001 is "One Pazile, Many Pieces Building Community Through Cul-ural Nacioness'. Continuing exhibits

budget 019:255-0305...

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outies, All

the roads lined green. They'll ripen; he'll be rushed to Paris, too late to cut or run. What kills a man are trees that lean too close, villages that sway and won't stay put SPLINTER

They're meat his ulcers eat, wounds that torch

When a piece of it caught on the third finger of my right hand, then broke off as the rest did forward, I choked my howl, preferring as I rose, to hop to the window in the pink swell-of morning

light, and pull. But you can tell when you've left something behind, and even then I'd started rubbing one finger over the other, feeling for it with blunt tweezers, because

reminder some work's waiting. That night I due for treasure with a needle Hacking till my hide resembled chopped Meat, almost convinced pain

helde "The Book Stop," "Impro

Theater," and "Cora's Rainhouse. Find the museum at 200 West Islan Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN)

MUSEUMS

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

was an echo of a pick clanging in the mountains. I should have

eighed my chances, should hav left the work to that bundle of pains and wants that hangs out with my bones. The skin healed over, leaving, like tailings, the small hill a finger was sure to brush

So I gave up, compressed the two side

till the splinter, less than a quarter-inch and almost translucent, slid out on pus. The body brooks no invaders. It surrounds, floats and when the lucky break comes, fires then through the surface like rockets. That's how I learned it and believed before cancer and viruses and how we turn on ourselve thwarted hatred burning holes in the gut, the pressure of blood

bursting through clogged arteries Antique Gas and Steam Engine

Antique Gas and Steam Engine Museum, the sucurity activities in-clude locating, collecting, docu-menting, and preserving historical gas-, steam-, and horse powered culpment and programment of America The collection is made up of equipment used in him being, mining, eddrilling, and con-struction industries. The addition, the instead of the collection is made up of equipment and con-struction industries. The addition, the nuserum has a blackwinth and

sheathed in a ropy veil of dead white cells, a shrouded, pale remembrance after my body finished with it.

When the river rushes by, you seem to step onto another shore. Never mind you were always there: now the hum and grind of all you seemed to hear shuts down. You've let

a door close, tall, transparent. You've crossed a line that glimmerged. Now the water sparkles. Hawks spiral up and swallows bend from the sky to rake the surface. When the moon's chalky

face looks down later, when the friend on the phone sounds thick from work or drink, that quiet comes back. The fish were always iridescent

One floats up to a fly and you're alone on one bank where night's the other. For a momer your breath sticks, waiting for the world's return.

from Time as Distance

Find the museum at 4035 Bonit. Road. Dial 619-267-5141 for addi

Chinese Historical Society and Mu-seum, the museum is located in a building originally built in 1927 for the Chinese Mission. Adjacent to the building is an Asian garden, includ

Chula Vista Heritage Museum th museum features glimpies of Chula Vista's past; exhibits feature lemon acking crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company, Find the museum at 360 Third Avenue. For further information, call 619-420 6916. (CHULA WISTA)

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

Marston House, this historic home sits on five acres of landscaped grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architects William Hel bard and Irving Gill, the Marsto house design is in keeping with the early 20th Century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at

Call 619-238-1238, IRADON PARKS
SAB Diego Automotive Museum,
the Antique Automobile Club of
America holds its annual car show at
the museum from 10 a.m. to 2 p.m.
on Saturday, September B. Over 60
meticulously restored and willcared-for original automobiles of different makes. Foreign and domestic,
up to the 1975 model year, will be on
exhibit 3525 Seventh Avenue: 619-298-3142 (HILLCREST) House of Pacific Relations, Inte Vacation, migration, and the

Golden State are examined in "Cal-ifornia, Here We Come!" The most is the Old Plank Road, originally built in 1912 of wooden planks nailed to crossties. The primitive road carried drivers across a six-mile stretch of sand dunes between Yuma and San Diego. Other featured high-ways include El Camino Real, Pacific Coast Highway, and historic 101. Make this trip through Sunday, tember 23. Although he disappeared from this "drive-through pioneer" is on view through Sunday, September 16. Visitors are greeted by an authent box, menus, photographs, uniforms from the '60s and '70s, and more,

posts atop drive-through boxes in 1980, Jack's back! To commemorate

the 50th anniversary of Jack In The Box, an exhibit of memorabilia from

Benz, described as "the first car ever built." Each of the (over 20) vehicles on display reveals a large step in the

progress of the automobile. Find the museum at 4233 Park Boulevard. For more information, call

619-296-3112. (UNIVERSITY HEIGHTS)

Marine Corps Recruit Depot Mu-

eum, housed in a historic building

lleries with artifacts, uniforms, v

hicles, weapons, and photographs depicting Marine Corps history. The

MCRD, just inside Gate 4, off Pacific Highway. 619-524-6038. (MIDWAY)

Parsonage Museum of Lemon

realistic" paintings of U.S. military history, and he's currently painting

a six-part mural in the chapel of the Veterans Memorial Center in Balboa

Street: 619-460-4353. (LEMON GROVE)

Reuben H. Fleet Science Center,

f exhibits from the Exploratorius

30 exhibits designed to make science, math, and technology engaging and fun. These interactive exhi volve learning about hearing, speak-ing, seeing color, electricity, and tism and continue on display

A range of topics including com

munication, problem solving, and gen der stereotypes are explored in "Psy chology: It's More Than You Think.

Over 17 interactive experiments are in luded in the exhibit, addressing fun

Over 1/2 interduced sequentisms are in-dimental questions about how people behave, learn, and develop. Delve in through Findig, January 4, 2002. Ongoing exhibitions include Technovation (through 2001). Should face, and "Speages." The experimental face, and "Speages. The experimental face, and "Speages. The experimental face, and "Speages. The experimental face, and "Speages." The experimental face, and "Speages. The experimental face, and "Speages." The experimental face, and "Speages. The experimental face, and "Speages." The experimental face of the experimental face, and the experimental face of the experim

ough lune, 2002.

Find the museum at 7715 Church

rum is located in Building 26 a

the museum features five perman

motorcycles from horseless carriages to future prototypes are included in m near the Starligh Bowl: 619-231-2886, (BALBOA PA

San Diego Historical Society Mu-seum, created in 1905 when an irrigation project backfired, the Salton Sea has had a "boom and Salion See has had a "boom and base" history. Developers in the 1996 and 1906 dubbed this desert area. "California" New Mediter-rancen, "envisioning a tourist increased dramatically in recent years, driving away many of the tourist and boaten." In Search of El Dorsdor The Salton See Testure Of Dorsdor The Salton See Testure Christopher Landis, digitally re-produced by Nash Editions. See these haunting works through Monday, December 31. The measure is located in the The measure is located in the California of the California of the 200 August 1997 2016 (200 August 1997 2016).

San Diego Hall of Champions, the museum — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 Pan American Plaza. Call 619-234-2544 for information. (BALBOA PARK)

San Diego Maritime Mus San Diego Maritime Museum, ex-amples of ships from the 14th Cen-tury to the present are included in cious Collection of Tiny Yachts.

of India, the 1898 San Francisco ferry steam yacht Modos. There are also na tical exhibits, ship carpenters, model building, ships in bottles, woodcarvers,

ONE MORE BY MARK HALPERIN

Starting to leave a country feels like abandoning a lover — or being abandoned by one. Lethargy overwhelms you at night.

excuses for a look of distance that will follow you, the part you left behind. Maybe it's someone else, and you sense his ghost-like limbs, their phantom pain. You practice loneliness with a convert's blind devotion. There's nothing left but to resign

and its absence, long walks and sighing

From Near and Far: Poems by Mark Halperis

When words seem evasive, you insist

excuses for a look of distance

vourself to fate, to love

are included, ranging in size from three inches to three feet. The exhibit,

continuing through Monday, Decem-ber 31, also includes ships in bottles.

Rare original paintings by Willarts, van de Velde the Younger,

Backhuysen, and Porcellis are fea-tured in "Art of the Sea: 17th-Cen-

tured in "Art of the Sea: 17th-Cen-tury Dutch Masters and Their Legacy," on exhibit through Tues-day, September 11. The lasting influ-ence of these masters over the ensu-ing three centuries of European art is reflected in the other art included

WINDING DOWN

and a complete research library The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

San Diego Museum of Man, spiri tual paintings, vivid sequin banners and papier-mache, wood, and iron sculptures are included in "Voodoo Spirits in Haitian Art." The exhibi Spirits in Hatian Art." The exhibit features a variety of objects relating to the voodoo religion, which evolved from a mixture of African religions and Roman Catholicism. See the show through Sunday, Jan-uary 27, 202. Skeletal remains reveal fascinat-

stories from the past in "The es Don't Lie: Stories from the tion techniques to uncovering ev dence of nutrition, disease, and trauma, to the use of skull and bor imagery in popular culture. The ex-hibition includes hands-on learning and interactive displays.

Rare rock art from eastern Calfornia is explored in "Echoes of An tiquity: Rock Art of the Volcanie and," an exhibit of color pho ography on display through Jan ary 6, 2002. The show feature ork by San Francisco photogra pher Jean Allsworth highlighting un-petroglyphs of the southwestern edge of the Great Basin north of Bishop. Some of these rare petroorth high

eage of the Creat basin forth or graphy in any data base to early ar-chait times, perhaps as much as 1,000 years ago. Feishes are careed objects re-revered by American Indians and others for their beauty and power. The exhibit "Zoull Feish Carriege Past to Present," available for viewing person of the Company of the Company of the temporary feith carring Expect to learn about feith history, symbol-ism, process, and materials. For more information, data for 252–252 (20) (aspects to the con-traction of the contraction of the contraction of the con-traction of the contraction of the con-traction

San Diego Railroad Museum 80 pieces of vintage railroad equip-ment are collected here. Among the witchers, old freight cars and caused on troop trains during World War II and Korea, and a variety of passenger cars. The museum also offers train ad-

every Saturday and Sunday/from the Campo Depot at 11 a.m. and 2:30 p.m. Find the Campo Depot off Highway 94 and Forrest Gate Road. For information, call 619-595-3030 or 619-478-9937. (CAMPO)

San Pasqual Battleffeld State His-toric Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dra-goons, bolstered by sailors and volunteers from San Diego, and Cali fornia militia. A narrateo slide-show screens throughout the day, telling the story of the war in Mexico and California. A selfguided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found a 15808 San Pasqual Valley Road. Call 760-737-2201 for additional details (ESCONDIDO

Villa Monteruma, built in 1887 for musician Jesse Shepard, serves a ooth a historical house museum and cultural center. Find the museum a 1925 K Street (at 20th Street). Cal

William Heath Davis House Museum, said to be the oldest surviving structure in the new town area downtown San Diego, the house is a well-preserved example of a pre-framed lumber "salt box" family home shipped from the East Coast to California by boxt around Cape Horn in 1850. Guided walking tours Horn in 1850. Guided walking tour focusing on the history and architecture of the Gaslamp Quarter depart the museum each Saturday at 11 a.m. Find the museum at 410 Island Avenue (at Fourth Avenue), 619-233-4692. (GASLAMP QUARTER)

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Bonita Museum and Cultural Cen-ter, the museum highlights the his-tory of the Sweetwater Valley from the mid-1800s, with historical pho-tographs; artifacts, tools, and farming implements; the district's 1953 fire

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national Cottages are open every Sunday from noon to 4 p.m. to present the history and traditions of 3 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations o

619-538-4069 (BALBOA PARK

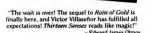
J.A. Cooley Museum, an eclectic col J.A. Cooley Museum, an ecletic col-lection of items — including displays on nickelodeons, phonographs, and beaded purses — is featured at the museum. The grand attraction, through October 2001, is an exhibit

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There Is No One to Take His Place

The intensity seemed to be communicated to the rest of the program. him play in person (it was always an exalting ex-perience), as well as those who were not so lucky, have an enduring access to Golub's art through these CDs. Every one of them is valuable, but I would single out the following as some of my

n exceptional SummerFest concert was dedicated to the memory of pianist David Golub, who for over a decade performed brilliantly in the festival, and for whose prema-ture death last year many of us are still in mourning. The one item on the Sherwood Au-

ditorium program that unmistakably expressed this mourning was the slow movement of Brahms's C Minor Piano Quar-REVIEW JONATHAN SAVILLE tet, played in isolation to indicate

Lin, violist Paul Neubauer, and cellist Gary Hoffman — were all long-time friends of this great artist, and their radiant playing pulsed with heart-felt emotion. The movement itself is one of Brahms's most poignant expressions: in partic-ular, Gary Hoffman's initial statement of the infinitely sad and consoling theme seemed to carry with it the full weight of grief, resignation, and the peace that passes understanding.

What remains to me from my contacts with David Golub is the afterglow of dozens of his per-formances that I heard and reviewed, the memory of numerous good conversations we had together (for I had the honor of being one of his many devoted friends), and a rich collection of his ecordings. Music-lovers like myself who heard

Concerto and Rhapsody in Blue (both are peerless); the Mozart C Minor Concerto (his last recording, made August 3, 2000, at Aspen - a transcendent perfor mance, exquisitely expressive of heroism and stoicism at once).

With the Golub-Kaplan-Carr Trio: the

Brahms Trios, the Tchaikovsky Trio (no group has ever played it better), the

With Gary Hoffman: the Debussy Cello Sonata (on

the indispensable three-disc set of Debussy's cham-

ber music performed by the Chamber Music Society of Lincoln Center, with which Golub had a long

Solo recordings: the collection of "Humoresques" by

Schumann, Dvořák, and others; the early piano works of Richard Strauss (it took a pianist as intu-itive as David Golub to bring out the quality of these

unappreciated works); a Schubert CD with stunning

performances of the Wanderer Fantasy, the D. 840 Sonata, and (most glorious of all) the Three Piano

Performances with orchestra: the Rachmaninov Po-

Recordings of opera (when he died Golub had only begun what would have been a fabulous conducting career): Haydn's L'Isola disabitata; Traetta's Ippolito ed Aricia (an amazing contribution to the current overy of 18th-century Neapoli-

mance at the Golub commemorative concert seemed to be communicated to much of the rest of the program. Schub, Hoffman, and Mark Kaplan (violinist Hoffman, and Mark Kaplan (violinist of the Golub-Kaplan-Carr Trio) offered a sensational performance of Dvołak's "Dumly Trio, ferry, passionate, and filled with gypsy abandon. Mozart's Clarinet Quintet received a reading of remarkable grace and shapeliness (the performers were clarinetis John Bruce Yeh, violinity, Mark Takeway, and Cho. Liona Lin ists Kyoko Takezawa and Cho-Liang Lin, ists Kyoko Takezawa and Cho-Liang Lin, violist Cynthia Phelps, and cellist Gary Hoffman), although with certain rather disconcerting peculiarities. The ensemble seemed to be using a new edition of the work, in which the clarinet part was highly embellished (or perhaps the additions to the formular scene pers the contribution of day. familiar score were the contribution of clar-

The ornaments were tasteful, and played with finesse, but I was not convinced that



rFest: "A Tribute to David Golub" od Auditorium (La Jolla Chamber

Society)
Mozart, Quintet in A for Clarinet and Strings,
K. 581; Adolphe, A Thousand Years of Love: Brahms,
Andante from Piano Quartet in C Minor, Opus 60: Dvoták,
Piano Trio in E Minor, Opus 90 "Dumky"





they improved upon the mu-nic; on the contrary, I felt that they imparted at one of dighty frivolous roccoo display to a work whose directness of ex-pression is one of its magical virtues. Furthermore, while the custom of embellishing solo-works in historically grounded (and has been practiced with success in modern perfor-mances, such as Robert Levin's recordings of the Mozart keyrecordings of the Mozart key-board concertos), what ustification is there to do this with the clarinet part — and it alone — in a chamber quintet? I was also puzzled by violinist Takezawa's unusual way of playing the appoggiaturas in the minor-key section of the Menuetto, so shortened that they seemed like unaccented grace notes — a reversion to anachronistic practices that most performers gave up

decades ago.

The only unfamiliar work on the program was composer-in-residence Bruce Adolphe's song cycle, A Thousand Years of Love. In many ways, it was an attractive and impressive work - one that had no need of this talented composer's ha-bitually chatty, joking, introductory comments, which always make him seem the Seinfeld of the concert stage. The texts, from many cultures and centuries, were chosen with wonderful discernment; two of the best, including the witty parody of valley-girl speech ("I'm so like totally...He's like...Ah!...I'm like...Ah!..."), were by Adolphe himself, who evidently has a gift for light verse quite independent of his musical abilities.

musical abilities.

Adolphe's musical imagination — tonal, lyrical, expressively text-oriented was very French in style (one of the songs was actually in French, and could have been by an early 20th-century French composer). The elegant, inventive piano accompaniments, played by the composer himself (he is quite a good pianist), had a seductiveness all their own, in addition to providing support for the ingratiating vocal lines — which, however, could have been sung more ingrati-atingly. Although A Thousand Years of Love was composed ex-pressly for soprano Sylvia McNair, she did not seem the ideal singer to convey the ro-mance and humor of the songs. Her rather monochromatic

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voice and her tendency to re-main on the surface of emotions deprived the cycle of much of its inherent variety. Her rather effortful high notes — and a lot of the writ-ing was in that range — were ing was in that range — were invariably loud and therefore incapable of nuance. It struck me — perhaps because of the way McNair's vocal instrument got on my nerves — that this admirable composition might be more effective transposed so as to suit a darker voice. It would certainly benefit from a singer with greater interpretive

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"Hollywood U.S.A.," it's the theme when the San Diego Chamber Or-chestra's Festival Pops series con-cludes on Saturday, September 8. Highlights include tunes from Titanic, Star Wars, Raiders of the Lost Ark, Gone With the Wind, The Godfather, and The Sting, among others. The Marine Band of San Diego and the San Diego Pantomime Theatre's artistic director Jerry Hager join soprano N'kenge Simpson-Hoffman mezzo-soprano Susan Ali, tenor Robert MacNeil, and bass Philip Lar-

son for this program.

Gates open at 6:30 p.m., preconcert entertainment starts at 7 p.m., and the concert commences at 8 p.m. in the Horse Arena at the Del Mar Fairgrounds (2260 Jimmy Durante Boulevard). Tickets range from \$6 to \$85, available by calling 888-848-7326 x7. (DEL MAP)

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The concert begins at 7:30 p.m. in

The concert begins at 7:30 p.m. in Copley Symphony Hall (750 B Street). For reservations, call 619-235-0804. (DOWNTOWN)

"Frozen Music," it's the theme who "Frozen Music," it's the theme when the chamber ensemble Allegro per-forms at St. Gregory the Great Catholis, Church (11451 Blue Cy-preso Drive). Inspired by German philosopher freiefish von Shelling's description of architecture as "frozen music," Allegro continues this series "to let audiences bear musual music in unusual space." Fromethe mu-lero include fluitst Valerie Ugorski, school Chem Victor, aller Deep Eige. oboist Karen Victor, cellist Peter Far rell, and keyboardist Jared Jacobsen

The concert is set for Sunda September 9, at 4 p.m. An offering will be received. Questions? Cal 619-440-5324 or 858-653-3540 for

Chamber Music for Violin, Cello Gennaro Trio performs for the San Carlos United Methodist Church series on Sunday, Septen ber 9. Listen for a selection of work from "Around the World." The cocert begins at 4 p.m. Find the church at 6554 Cowles Mountain Boulevard (at Navajo): 619-464-4331. An offer ing will be received. (SAN CARLOS)

Guest Organist Jared Jacobsen pe forms for the ongoing concert series in Spreckels Organ Pavilion on Sun-day, September 9, at 2 p.m. Free. Call £19-702-8138 for additional informution (BALBOA PARK)

Classical Lunch, the Stauffer Duc oncert at noon on Wednesday, For information, call 619-594-6060.

"Slip, Sliding Away," the Velvet Bones trombone quartet performs for the Rancho Bernardo Public Li-brary Concert Series on Wednes-Auditions will be conducted at the brary Concett Series on Wednes-day, September 12, at 7 p.m. Bob Johnston, Sean Reusch, Louise Tit-low, and James Prindle will perform selections by "Bach, Haydn, Beethoven, Hoagy Carmichael, and others. Free. Find the library 17110 Bernardo Center Drive; 619-538-8163, (RANCHO BERNARDO) Academy of Performing Arts on Sunday, September 9. Dance call at 3 pm. Musicians by appointment only, 9:30 am-6:30 pm.

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GALLERIES

Focusing on a Few Main Medodies, "New Paintings by Manny Father are on exhibit through Saturday, Oc-tober 13, at Quint Contempora, Art. Father's "works typically present a family of objects scattered across a tipped surface." In this exhibition, several large putnings will anchor installation including smaller panels. The artists' works are said to The artists' works are said to The use grappling with gender, the signif-Focusing on a Few Main Melodies

icance of personal possessions, and even the cycle of life." Interested? Meet Farber at a re-ception slated for Friday, Septemception stated for Friday, Septem-ber 7, from 6 to 8 p.m. Regular gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. Find 858-454-3409 (IA IOLIA)

A Record of Human History A Record of Human History through the ways man has marked the Earth is documented in "Mari-lyn Bridges: Aerial Journeys," open-ing at the Joseph Bellows Gallery with a reception on Friday, Septemwith a reception on Friday. Septem-ber 7, at 6 p.m. Bridges is known for her black-and-white aerial pho-tographs presenting historical sights from ancient ruins to rural America. Enjoy the photographs through Fri-day. October 12. Regular viewing hours are 10 a.m.

September 7. See the selections through Saturday, September 22.

The Fall Season Gets Underway when the Boehm Gallery at Palomar College hosts "The Annual Art and Photography Faculty Exhibition." Over 100 original works in a variety of media by more than 50 Palomar art and photography department faculty is on exhibit beginning with a reception at 6:30 p.m. on Friday,

4 p.m. Tuesday, 10 a.m. to 7 p.m Wednesday and Thursday and 10 a.m. to 2 p.m. Friday and Satur day, Palomar College, 1140 West Mission Road: 760-744-1150 x2304.

Lakes in the Southwest Region of the United States created for the stor-age and filtration of water for human usage are the focus in "Reservoirs," a new series of oil paintings by Gail Roberts on exhibition at the David Zapf Gallery. The horizontal-forma oil paintings depict these "artificial bodies of water and highlight the artist's ongoing concerns about our fragile coexistence with the natural landscape." Meet Roberts during a reception set for Friday, September 7,

reception set for Friday, September 7, at 6 p.m.
See the show through Saturday, October 6. Regular hours are noon to 5 p.m. Thursday through Satur-day and by appointment. Find the gallery at 2400 Kettner Boulevard; 619-232-5004. (DOWNTOWN)

619-232-5004. (DOWITOWN)
"Nature' & Kaleldoscope," an exhibition of recent water-media paintage by Joan McKasson, opens with a reception at 6 p.m. on Friday. September 7, at the Artists Gley (7420 Girard Avenue). Regular hours re 10 a.m. to 5 p.m. Tuesday through Saturday. Call RSA-439-3644. kaleridoscope through Saturday. September 29, ILA JOLLA).

Artist Dorothy Amette shows "big charcoals, small paints, and recent works on paper" through September in the Bard Hall Gallery, Meet Annette at a reception planned in her honor on Friday, September 7, at 6 p.m. Find the gallery at the First

Front Street). Viewing hours are 8 a.m. to 4 p.m. Monday through

"Classic Aesthetic, impeccable craftsmaship, bold modern ap-proach"— all are said to be evident in the furnishings for HB by Barbara Barry, John Hutton, and Michael Vanderbyl on display at Divan Stu-dio. The show opens with a recep-tion on Friday, September 7, at 6 p.m. Regular viewing hours are 10 a.m. to 5 p.m. Tuesday through Saturday and by appointment. Fir the gallery 7661 Girard Avenu 858-551-0405. (LA JOLLA)

"Two Valions, One Landscape," an exhibition featuring oil and pastel landscapes by Carol Lindenudder and pleni are justing by William David Marvin, opens with a reception on Frishy, September 7, at Fall-brook Jim Carol Lindenudder and Lin "Two Visions, One Lands

Sunday (JALBBOOR)

"Alter Egon," an exhibition of work by five East Coast painters, opens with a reception on Firlday. September 7, 6 p.m., at the R.B. Stevenson Callery Painters showcard interest of Collection and Collection and Collection and Collection (Collection Collection) and Collection and Alexi Worth. The gallery is forcated in suite 103 at 2400 Kertol.

Wednesday, October 10, from 10 a.m. to 6 p.m. Tuesday through Saturday, 619-595-0558, (DOWNTOWN)

Dezzling New Works" by Elisa Susan Kinzig, Courtenay McGowen, Kimberly Keyworth, and Diane Dolan are featured during Septem-ber at Taboo Studio. Meet the artists during a reception planned on Fri-day, September 7, at 6 p.m. The made designs in gold, silver, and pre-cious stones.

cious stones.

Regular gallery hours are 11 a.m. to 6 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday. See the show through Friday, October 19, at 1615 1/2 West Lewis Street. Call 619-692-0099 for details. 045S0N/HLIS

A New Direction in the Course of the artist, plan a sampling of water colors that were preliminary studies for the works on display, are gathered in "lanet Cooling New Work." The show—on seve through Sunday, October 7, at the Earl and Birdle Taylor Library —opens with a template Library—opens with a real part Library—opens with a real part Library—free for the contrast of Artist Electric Lipra. "Delight ful visual surprises abound in the artist's adventurement just apposition of the abstract with the real." Cooling presents an artist's letter on Statutary, September 3.7 I and the contrast of the Cooling Presents and Proposition of the abstract with the real.

Cooling presents an artist's letter on Statutary September 1.5 I read the contrast of the Cooling Presents and Proposition of the abstract with the real.

Page 10. Proposition of the Cooling A New Direction in the Ocuvre o

September 8, at 2 p.m., at the Lillian Berkley Collection Gallery. During the reception scheduled on Saturday. the reception scheduled on Saturday. September 8, from 2 to 5 p.m., the Cross Creek Cowboys and the

> the artists will do life paintings of the See the show through Saturday September 15. Find the gallery at 128 East Grand Avenue, Gallery hour through Saturday, with hours ex-tended to 9 p.m. on Friday. To RSVP for the reception, call 760-480-9434.

Winchester Widows will be on hand

"Anything Goes," this show of work by 20 artists from the Lake San Mar by 20 artists from the Lake San Mar-cos Art League features a reception on Saturday, September 8, at 3 p.m., and continues through Thurnday, September 27, at the Olde Ramona Hotel Gallery, Find the gallery at 845 Main Street. Gallery hours are 10 a.m. to 4 p.m. Wednesday through Saturday, 11 a.m. to 3 p.m. on Sunday, 760-789-3682, (RAMOVA)

on Sunday, 760-789-3602, JAMOUNAI. Implied by Mountheblyam — Desinifully carred cedar kreene designed to allow women to see out while shelding them from men's cres—paintings and mange from the artist book Allogbi Carla Fretelten Sund ear are on etablish through Strattado, September 15, at the Athenseum Mus. and Arts Labera. Allog comost Sunday, and photographs, and photographs. Met Standers during a reception and book signing slared for









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R.B. King

CHARGERS

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ednesday, September 12, at 6 p.m Wall Street. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday, Wednesday until 8:30 p.r For additional details, call 858-454 5872. (LA JOLLA)

"Paradise Found," a "celebration of beauty and wonder" by Sidne Wildesmith, opens at the Del Mar Art Center with a reception for the artist on Wednesday, September 12, 6 p.m. Wildesmith "specializes in ro-mantic luminist landscapes and the natural world." Regular gallery hour are 11 a.m. to 8 p.m. Tuesday through Saturday, 11 a.m. to 6 p.m on Sunday, 858-481-1678. See the show through September. (DEL MAR



The Prevocative Art Installation farnot ("hyp"), created by Bay Area artist Sharon Sidni, addresses scale in Survey and the state of AIDS. The significance food has in our cultural upbringing is explored in Compter and Mandering. The historical role of women is explored in the Manure of Afm. and the focus of the final work is on language. Meet Sidni during the reception. Meet Siskin during the reception planned next Thursday, Septem-

ber 13, at 7 p.m., in the Gotthelf Art Gallery. The gallery is located in the Lawrence Family lewish Comm enter (4126 Executive Drive). Call 858-352-1140 for information. View ing hours are 11 a.m. to 5 p.m. Sun-day and Wednesday through Friday. See the show through Saturday, November 3. (LA JOLLA)

ART MUSEUMS

California Center for the Arts Museum, the new annual series "Public Projects" places temporary and semi-permanent sculptural installations on the center's 12-acre campus. Artists selected will include regional artists from San Diego and Los An-geles, plus national and international

goles, plus national and international artists working in a variety of media. The first sculptures in the series are those of San Diegan Kenneth Capps. Events metal sculptures can be viseed through March of 2002. They have been steed by the artist and the muonum cartout around the cen-ter and in aducent Grape Day Park. The six one of the largest deplays of Capps, see more consistent of the con-traction of the contraction of the con-traction of the contraction of the con-traction of t

North Escondido Boulevard; 760-839-4120. (ESCONDIDO)

760-839-4120. (ESCONDO)
Mingel International Museum of
Folk Art, coinciding with the artist's
88th birthday, "Eighty-Eight Turnings.— A Retrospective of Bob
Stocksdale," features the turned
bowls he's known for. Stocksdale began turning wood as a hobby on his
family farm, where he made baseball
hats boney dimpers, tops, and spinhats boney dimpers, tops, and spinbats, 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

bowls on his lathe Concurrently, view "Kay Sekimachi — An Intimate Eye — Wo-ven and Paper Objects," an exhibit of work by this fiber artist (who hap pens to be Stocksdale's wife). Both shows conclude on Sunday, Septem-Venini — Glass and Design in a

World Perspective" centers on the work of the Venini factory in Venice. The exhibition also contains art glass by contemporary artists and by Louis Comfort Tiffany, as well as examples Comfort Tiffany, as well as examples of onacine Egyptian, pre-Roman, Robenan, and Islamic glass. Art glass by Benjamin Moore, Marvin Lipofsky, and Dale Chihuly, all of whom have worked at the Vernin Eacop, are also included in the show, which closes on Sunday, January F, 2002.

The Mingre is located on the space with the state of the State o

Museum of Contemporary Art, Downtown, the diverse works of a Tijuana-based consortium of artists and designers whose work encom-passes fine art, architecture, clothing.

on nude figures" in "Connie Imbo-deur Beusy of Darkness," on exhibit-tionagh Sanday, September SA, dia of Imboden's photographs are un-sident for the second section of the 'Seen from above and below, the forms of Imboden's water images co-cupy varying relations to the surface of the water they are suspended in and are recreated through the trans-tage of the second of the s graphic design, and electronic music are gathered in Toroido Laborator and the second of the second ocsign. The exhibit leature envi-ronments, architectural models, clothing, design objects, and sound installations by architects and artists Raul Cărdenas Osuna, his wife Marcela Guadiana Cădenas, and

surface."

A midcareer retrospective span-ning more than two decades and sev-eral continents is offered in "Philipp Scholz Rittermann: Navigating by Light." All of the work included in the show is said to explore the ele ment of time; the artist is "particu-larly interested in the conflicting perlarly interested in the conflicting per-ceptions and perspectives of the eye and the camera." View the show through Sunday, October 21. Find the museum in the Casa de

Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK) San Diego Museum of Art, considered one of the preeminent Ameri

can painters of his generation, Fred erick Carl Frieseke is featured in a ings drawn from public and private collections. Chronicling his life and work, the exhibit reveals the full work, the exhibit reveals the full breadth of Friesche's graints through examination of the three phases of this artistic robutton, from 1897 to the 1930s. An expatriate, he built an international reputation on his light-filled paintings of women at lessure, indoors, and out-of-doors. Frieder-isk Cal Frieseke: The Evolution of an American Impressionist" closes on Sunday, November 11.

PEACE

Monda from Nepal are creating an original sand mandala in the muceum's Asian Court as part of the museum's Set and sense and sense and sense are sense as the sense and one artist from the Nepaleae Tuplen Choling Monastery are in residence at the museum creating a Set-Tre and mandala of Objecters and Set-Tre mandala of Objecters of the Set and Set-Treat (Set and Set-Treat Set). This touring program presents the first apportunity even if this court is not set to the set of the set of portunity even if this court is not set. The set of in both its three- and two-dimensional forms. The closing ceremony and dis-mantling of the sand mandala takes place on Saturday, September 8. The monks work every day until then to complete the mandala. The three-di-mensional mandala is not veit brough Sunday, November 11. "1-5 California: Four Decades of

"I-5 California: Four Decades of Contemporary Art* has been rein-stalled for viewing through Monday, March 18, 2002. The exhibit surveys art in California since 1960, with works grouped by media, thematic displays based on an idea, historical period or style, and a selection of works from the 1990s by artists who works from the 1990s by artists who have gained national and interna-tional attention, along with a space for viewing film and video.

The second rotation of Indian

The second rotation of Indian miniature paintings, gathered in "Kr ishna: Lover and Hero," picks up the story of the Hindu god Krishna (when the previous exhibition of Krishna) soma: Livet and receip policy in sony of the Hindu god Krohnu (where the previous exhibition of Krohnu's hiddhood left off). These painting set which was a summary of the control of man — as an amorous playmate, ar-dern husband, and a heroic countries in war "alled upon to manifest his driven nature." Enjoy these paintings through Sunday, January 27, 2002. For additional information, call 619-232-7931, (BABOA PARO)

TO OUR HOMES SCHOOLS AND COMMUNITIES

Married, Crazy, or Dead

It is perfectly possible to learn how to shape a play without ever learning how to write one.

nce a year I like to interview a dead per-son. In the past, this let me hang out with Anton Chekhov, Agnes de Mille, and Tennessee Williams, read every word they wrote and put the findings in an interview format. My for 2001; Walter Kerr

(1913–1996), was theater critic for the Commonwealth, the New York Herald-Tribune, and the New York JEFF SMITH Times. As I read his opus, he kept making astute comments about playwriting. So, instead of Q and A, here is Walter Kerr on how

to write a play, in his own words.

I wonder how long it is since a playwright really felt comfortable in the theater — with himself, or with his audience.

I wonder how long it is since a playwright wrote a play that was the kind of play he'd like to

George Tabori said, "Almost everything in our culture is calculated to please by pandering to current prejudices and myths, by giving the audience an easy catharsis as if to say: it's all right. We have given you some laughter, some suspensome tears. You've got a little involved, but it's all over. The problems of the play have been neatly solved; the protagonists are married or crazy or dead. You may go home and forget about the whole thing." This undoubtedly is the way to

about his audience, and he will shave his structure for the sake of an effect every time. But technical competence can also be deceptive. It is perfectly possible to learn how to shape a play

without ever learning how to write one. We need more slovenly playwrights, who are not so much concerned with the judiciousness of heir structure as with the sudden and stabbing flashes of simple observation. The greatest plays have the tang of life and the tautness of form. But the life comes first. Give off the vibrations of an event as it sings in time, and forget about the

The stage offers us a bounded open space

which men enter, cross, and leave. Between the time that men enter and the time they leave, the crossing changes them. The change is the action. Theater, if it is to be theater and not some

limp makeshift substitute, is honor-bound to cre ate a most particular tension, to ESSAY build up pressure as in a boiler...to breathe in danger un-

Calendar

THEATER

til palms moisten and scalps prickle. The pressure can't pri-marily be visual, as in films; there isn't enough space, and what space there is can only be pret-tied up here and there with pleasant clothes

arresting props.

The essential pressure is intellectual, poetic verbal; and this kind of intensity can be arrived at only where concentration, commitment, emo-tional and psychological attention are total, sealed off, in no danger of being dissipated. Jean-Paul Sartre recognized this principle. His best play confines three people to a room they can never leave. It is called, symbolically enough for our purposes, No Exit.

As any playwright will tell you, the process of putting true flesh and blood on an initial idea very often plays tricks with the idea. You can christen a baby but you can't always control its

The best thing a playwright can do is put off thinking as long as possible. Get it down while it's still alive, before you've thought too much about pular success. The hack writer is a shrewd writer, shrewd it. Let life do the talking. Let it move. You may be surprised — quite possibly delighted — at the odd and interesting way it does move. Hold that busy brain back; it wants only to label life and is bound to limit it. Work by touch as long as you

can. Calculation kills. I doubt that good drama, any more than good work in the other arts, ever begins in generalities. More likely it begins in a specific image, in some-thing actually seen or heard: an accidental brush with the texture and timbre of unclassified life-alive, dimensional, immediate, and intimate.

gathered the material. Arland Usher said James loyce was a "scavenger" of the ready-to-hand world. He had an "almost canine receptivity to

all its sounds and smells." At them may be anything that helps the play-wright to remember, and to nurture, his materials. It is a convenience, not a moral obligation. The experience of dramatists from Ibsen to Miller should convince us of one thing; it is better to make a man than make a point.

A good way to destroy a play is to force it to

prove something.

Howard Lindsay said that if you are going to Howard Lindsay said that if you are going to write a propaganda play, don't let your charac-ters know what the propaganda is. Sounder advice never came from mortal man. If there is anything to be added, it is that things will be better still when the playwright doesn't know what the pro-

Yeats said dramatic action should "burn up

its author's opinions."

When a better theater is sought and established by an intellectual minority, it tends to produce a body of work which is literate but bloodless. It speaks to men of an intensely ratio-Detail, detail, and more detail is what you're after. A summary can be made after you have

THE WORKS OF WALTER KERR

God on the Gymnasium Floor, 1971 The Silent Clowns, 1975 Journey to the Center of Theater, 1979

nal disposition, who have moved on to a some what rarefied preoccupation with techniques, theories, and theses

Truth is stranger than fiction? It is infinitely

stranger than theory.

The drama we have fostered seems to have nothing whatever to say to the folk who live in communities of less than 200,000. But a great theater comes into existence by first attending to the most primitive passions of its most primitive patrons. Molière, Shakespeare, Chaplin - these









other members of the collaborative

For this project. Torolab engages the idea of the "Via Futura Urbana" (Way of the Urban Future), creating

three ambient spaces. The show co

cludes on Tuesday, September 25.

time attoined space, or whole the surveying the depth and range of the museum's holdings, "Selec-tions from the Fernament Collec-tion: The 1970s," on view through Taseday, September 25, suggests the Taseday, September 25, suggests the Taseday, September 25, suggests the travelay survey of random the U.S. during this decade. It was a tume "dominated by a spirit of radical investigation centered on expanding the definitions of what a capanding the definitions of what a capanding the definitions of what a work by artists regarded as leading figures in the period of the 70s. Find the museum at 1001 Ket the Roulevard of the Tool. First Boolevard of the Tool. First Boolevard of the Tool. First Roulevard of the Tool seeds are seen to present the period of the Tool. First Tools of the Tool seeds are First Tools First First Tools First Tools

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SAN DIEGO REPERTORY THEATRE

History suggests that the audience can rise to any heights of which the playwrigh can take it. The working phras here, though, is 'take it.' In or der to take the audience must first embrace it. He must know it intimately, must honor its intelligence, must welcome its partnership. He will never manage a joint ascent unles he has shown the audience clear affection and honest re . It is not going to trail spect. It is not going to trail after him on a lonely and privileged solo flight.

Jane Bowles said "There is no point in writing a play for your five hundred goony friends. You have to reach

more people."
I'd say to every playwright:
allow that the audience, too, has an intuitive capacity for recognizing what is true. And that this truth exists not in the dramatist's mind alone, nor even in the audience's mind

human behavior itself...think of it as public property, not private income.

Try to see what the audi-

ence sees and is inarticulate A play is not only about a

contest, it always is a contest between author and audience Truth-seeking needs checks and balances; even delight needs a devil's advocate. In deed, without this sort of contention there would be no excitement in theater at all. Excitement is the result of risk. It comes of trying out the new knowing that the new may crash in flames. It thrives on the suspense of waiting to see whether this rather reckles dramatist will get away with all the chances he is taking.

Opening nights are always cliffhangers. Who will surren-der — the audience, or the poor fellow who's dared to put his evesight on the line? At a good play there is a delicious noment when the audience fi nally gives in. At a bad play there is a shame-faced moment when the author does. Not to we this uncertainty would be fatal to the fun of theatergoback you up.

ing. Sitting only through secure plays — in which the worst could not possibly hap-pen — would be like seeing Macbeth five times a week for the rest of our live volvement is key. It generally begins with the senses (so that attention may be swiftly seized), graduates to the

Then there's the rea

may be sustained), and at last touches the intellect. Every successful work of art will ask that the spectator commit himself — in some way and to some degree — sensuall emotionally, and intellectual

Serious drama is forever trying to achieve deep in-volvement without cheap rigging and ultimate tears without any sort of sentimentality

I am myself a failed creative writer. By the time I was 27 I had a fine flop on Broadway By the time I had an agent, I asked him in a moment of mild despair how many flops I'd have to get through before I could expect a hit. He said twelve. Your first play may, but

probably will not, get you the word of mouth and word on paper you need to push further. You have to risk it and go on. But all the time you're failing, you're learning (you may even learn that wisdom says, "Get out"). And if you've got anything, you'll be getting better, getting closer. In time you'll have the evidence to

In the earliest stages of his career, a playwright needs what philosophers call docility: a ca-pacity for being taught. He needs to listen to an audience and hear why it is coughing. He needs to listen to a suggestion as though it were not necessarily a cunning trap.

get done, when it happens, it's noticed — very quickly, even if it takes place at the Long Wharf or the Arena or a school gymnasium. People are apt to come running at the first whisper. And at that point the agent purposed deserve and est will you need, deserve, and get, will

not be a fairy godmothe But then again, you will al-ways need tenacity because a play is something written to performed, which means it the experience of performa It cannot be otherwise. Until a play is exposed to an audience, adjusted and readjusted to achieve its right and maximum effect, it cannot be called a

playable play.

Anyone who hopes to write for the theater must hear what his work sounds like in a theater. That line that he loved on paper may instantly make him cringe as he stands at the back of the auditorium and hears it with a hundred or so other people.

A play trying to find its

shape in rehearsal and performance is doing nothing more than going through, in public, the editing that a novel goes

through in private.

The most successful play-wrights, suddenly in trouble in Philadelphia, are the first to grab a phone and badger ac-quaintances into hurrying down to give them a "tough opinion." They may not really want a tough opinion, but they have learned to ask for it

Playwrights have always

THEATER LISTINGS

seethed and always fixed.

This is not horrible, though the labor involved may well be. The play is the playwright's, we all agree. Everything that can be done for the playwright to make the battle at least bearable, unaburd, should be done. Theater listings and commentary by Jeff Smith. Information is accurate according to material gi us, but it is always wise to phone theater for any last-minute chan and to inquire about ticket availability. Many theaters offer discounts to students, senior citize and the military. Ask at the box office. But the play that comes to us is born of a battle. The battle goes on inside the playwright as he measures what he can have

Amelia Earbart, Lost & Fuund Fans of his Schhesterscene's com on the Internet know that Dale Morris is one of local theater's most ardent supporters. And it was great news of the produce, among others, San Diego play-wrights. His first production shows his commitment. For Tim West's commely drams, the set (Stewart's commely drams, the set (Stewart's while), and expectably sounds (Todd Reischman fills the sky with planes and drops a tech-chattering atom boils) are top quality. The play, howeve, begins with an in-thinking, in 1937, Amelia Earbart disappeared during a record-threading a record prediction.

it's the Enemy Mine formula in

which differences eventually meld-into common understanding. So

acts. Second problem: Earhart thrived on adventure; wouldn't she have gone nuts in captivity? Why does she acquiesce? To force his fa-

there's very little tension for two

to thank in secret the acto who has salvaged a key scene or the director who has in vented one, while the playwright whose play has not disappeared during a record-break-ing flight around the world. In 1962, a single Japanese soldier sur-rendered. West's theatrical "fable" urvived it can only rage, truthfully "No it's not mine " and take a paintbrush, or an axe, asks, what if the two were togethe to the scenery. on an otherwise deserted Marshall We don't have to praise this Island atoll, from '37 to sometim condition of life. We do have after 1946? One problem: you know the outcome from the start

goes on within, and with, his many colleagues as a group

mind comes into being to make public what has hitherto been

private. It goes on, and with, the audience as the experience

is tested to see whether a thou-

And when all of this rough-and-tumble is finished, the

playwright whose play has sur

vived it can sit back and gasp

sand minds will hold it true

to recognize it for the un-avoidable contest it is and cry accordingly.

But why should becoming a playwright be easy? If, how

ever, you feel that writing plays - that nervous charge - is in your bones, ble to work, West dodges obvious questions. His staging also doesn't serve the play. The actors rarely speak above a whisper and have lit-tle to do — which frustrates because Robin Christ looks a lot like Earhart and has her kind of neryous energy, and Robert Dahey is wonderful as Toshi, the unconditionally loyal soldier.

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BER 16: THURSDAY THROUGH SE

The Boys in the Band

The Boys in the Band Volumes have been written about Mart Crowley's "out-of-the-closet" got comedy-dram: how it's dated, persuaise low self-esteem, etc. "The play that started it all." the first play that started it all. The first had such a profound impact that joundits ever since, to eleviate they one status, have tried to shoot it down and hundriches of play-wrights have turned its structure when the started its structure in the started its structure. The structure of the structure is structure in the structure of the struct about how the play unfolds. It's a crashed party. With some of his best work to date — and with a avage, raw nerves exposed, chil ing performance by Michael Dos las Hummel — Irving has caugh the rhythms and mood-swings o n evening that doesn't go accoring to plan. Sharp detail — little touches, like hair creeping past short, vicuna v-necks, music by Donovan — and strong ensembl ting create a vivid sense of live acting create a vivid sense of lives lived in real time. The production evokes an era, the "liberated" fols in which many Americans never

Critic's pick.

Chalk It Up to Murder
In HIT Productions newest mystery dinner-theater show, Texas
Ranger Slate Montana must find
te truth. Did Butch Spikehorn k
Hank Anderson, as people have
long believed, or was it someone
else?

rine: Shirley's Kitchen, 7868 el cajon BOULEVARD, LA MESA, OPENENDED RUN; SATURDAY AT 7:00 P.M. FOR IN FORMATION CALL 619-561-8673

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THEATRE

comedy-mystery, written by Beta-and Scott McNellen, is set in Texas You survived a stampede, Lucy

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nusical — book by Scott Went rorth, lyrics by Marion Adler. score by Craig Bhomier — based on The Guardsman by Ferenc Mo nar. Michael Donald Edwards di LOWELL DAVIES FESTIVAL THEATRE. 5

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Free finded meers.

Ever morning Claire finds a stack of Word Seek puzzles on the night stand. I how search as word puzzles, the stand puzzles of the stand remember. A whole ago, he of brain armess. Whe legan seal research as word puzzle, and a stand from scatch. Her world looks like a vast search a word puzzle, and her penal tip just broke. Alice tumbles in the Wonderland. Claire awakes in Dystunction wile, where amenica, Judju morn— the tittle is kidopeak for the "funne mirrors" of a funhouse — asks can people kidspeak for the "funny mirrors", a funhouse — asks can people change! The playwright hasn't a clue. He'd rather write a warped, entertaining show, which he does well, than face the questions it raises. The North Coast Rep's seemic design wiz. Marty Burnett, turns the stage into vizzas and diturns the stage into zigzags and d agonals, a melange of crazy angles that resembles a completed search a-word puzzle. Director Sean Mur ray's assembled a sayvy cast: Dan Gruber's hilarious as Richard, who flits from Jekyll to Hyde, and back. Sandra Ellis-Troy makes Gertic a hoot. She talks in "stroke-speak," which is like getting e-mail in the



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I Love You, You're Perfect,

Now Change The longest running off Broadway ing from the cusp of despair (song marriage ("Wedding Vows"), to se nior singles meeting at a funeral ("I Can Live With That"). Directed with a

ographed with seamless fluidity by Javier Velasco and backed up by the ano and violin, the San Diego Rep' rsion is a light-hearted, albei lightweight, crowd-pleaser (they hould move the show next door, to the Lyceum Space, and run it all mmer). Most of the show's 18 vinettes are generic 1-can-relate-to-hat stuff, and the characters are litagging behind, or too far ahead, of ove's eight ball. Some of the show's lagging betind, or too tar afread, of look ve sight half-some of the dows' copin that Some of the dows' capamat the norm, as when Leborah-Van Vallenburght crown a country daily in three quarter time. "Absars a fredemand," and concludes marke it am't such a batd concludes marke it am't such a bat down concludes marke it am't such a bat three descriptions of the control of the con

ple that marriage isn't a life sen-tence. (Note: due to popular de mand, the Rep has extended the show's run several times.) Worth a try.

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Into the Woods
The Moonlight Amphitheatre presents the 1988 Tony Award-winner that asks, "What happens after they lived happily ever after? Kathy Brombacher directed, with choreography by Lee Martino. MOONLIGHT AMPHITHEATRE, THROUGH SEPTEMBER 9; THURSDAY THROUGH SUNDAY AT 8:00 P.M.

It's My Party (and I'll DIE if I

want to)
H.I.T. Productions' new interactive mystery takes place at Ted Ster ling's birthday party. But ask his wife: Ted hasn't been all that ster ling, "and now he must pay HOLIDAY INN. 2435 JEFFERSON, OLD TOWN, OPEN-ENDED RUN; SATURDAY AT OO P.M. FOR INFORMATION CALL

Joey and Maria's Comedy Italian Wedding The Culy Theater hosts "not-so-or as Joey and Maria tie the knot. CULY THEATER, 338 WEST SEVENTH AV ENUE, DOWNTOWN, OPEN ENDED RUN FRIDAY, SEPTEMBER 28, AT 7:30 P.M. FOR INFORMATION CALL 800 944 JOEY.

25th Anniversary Party Dillstar Productions presents a se quel to its interactive dinner the ter show locy and Maria's Comedy Italian Wedding (Note: the show plays one Friday a month. CULY THEATRE, 338 WEST SEVENTH OWNTOWN, OPEN ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL

comedySportz changed its name, but its methods (and madness) re-



car uniforms and compete on Ac

played a "challenge match" against

mce, they played "I motional Sym

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layers from the San Jose tranchise

oTurf. The night I caught the

MARQUIS THEATER, 3717 INDIA stone's TheatreSports (artistic d rector Gary Kramer says the two DUN TRIDAY AT BOND M SATURDA ompare like "rugby and American AT 7:30 P.M. AND 9:45 P.M. FOR INFOR MATION CALL 619:295:4999 football"), resembles an athletic vent more than an improv. Teams

A Raisin in the Sun

Community Actors Theatre stages Lorraine Hansberry's classic drama about three generations of the Younger family, their dreams and onthets, Jennie Hamilton di

COMMUNITY ACTORS THEATRE FRIDAY BIDAY AND SATURDAY AT 8 OO P M MATINEE SUNDAY AT 3:00 P.M.

Shear Madness

dinner theater minus the meal. The longest running nonmu sical in American theater history is set in a unisex bair salon in Mis ion Hills. In an upstairs apa ment, someone stabs erstwhile ni mist-diva Isabel Czerney with clipping shears. Whodunit? Up to this point the cast — performing a if on second base, unmiked, at if on second base, unmiked, at Quakcomm Stadium — overkills every word, gesture, and 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 phones are down, a storm's out-side, and they're suspects in a mulotivation to make you que nit, Mystery Cafe Dinner Theatre's latest has a relatively loose script and a cast adept at comedy and zinging ad libs. James Pascarella, one of the funniest people in San Diego, again reigns supremo multiple roles (audiences be warned: Think you're witty? This

frey and Sperus, behive-b

guy's all-pro). Her hair an orangis d not found in nature - m on Mars - Diane Thrasher's a cream as Petals, who never met trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle how rolling, even when th

Worth a try. MYSTERY CAFE, OPENENDED RUN; FRI DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1600

longevity, lies in the give-and-take between cast and audience. During

angeony, then in the gove and take the interrugation the actors become re-actors. They ad-lib and trounce becklers, Although many ad-libs sound scripted ("You don't have a butter! How do you cate"), the cast-especially fack backs as top cop Wish Collection of the comparison of the

Thins?). The show bills itself as

more. But some local refere

hind the production.

Worth a try.

mindless fun. Much of it is, and no

negative remarks about Lakeside

raise nagging questions about the

nything for a laugh mindset by

THEATRE IN OLD TOWN, OPEN ENDE

Shotgun Wedding Anniversar or, Who Wants to Murder a Multimillionaire? Let's get this straight: Basil and Petals Wilcox Smythe will renes their wedding yows on their 25th

and Paradise Hills, for example

6 RMS RIV VU
The Mira Mesa Theatre Guild presents Bob Randall's cornedy about a river-view apartment for rent and trapped prospective tenants.
MIRA MESA THEATRE GUILD, THROUGH SEPTEMBER 15: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT

The Sopranos' Last Supper Dillstar Productions presents an evening with the notorious Bari-tone families "cambling dinner

tone family: "gambling, dinner, dancing, and good old mobster

CULY THEATRE, 33B SEVENTH AVENUE

AT 7:30 P.M. NOTE: THE SHOW PLAYS TWO FRIDAYS PER MONTH, FOR INFOR-

Stepping Out Full Circle Theatre Company presents Richard Harris's con about "a talent-challenged tap dance class of social misfits." Walt

Stewart directed.

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BER 9; FRIDAY AND SATURDAY AT

8:00 P.M. MATINEE SUNDAY AT

Terentere! Terentere

The music's great. It's by Arthur Seymour Sullivan. The lyrics, by William Schwenck Gilbert, are comic genius. And Lamb's Players perform both with skill, color, and comic genius. And Laims is regression, and consistent of the time comes from a song in Pirates of Penamero begins at a brick-walled retherata hall. Through a long flashback, it was the constraint of the constra Richard D'Oyly Carte, and each other. Even with gobs of exposi-tion, we never get near G. nor S. (just a rehash of the basic at-tributes, but little depth, or how

possibly the greatest musical col-laboration team of all time func-

THU AT 7:30 • FRI AT 8 • SAT AT 8 • SUN AT 3

tioned together). Bicked by inde-fatigable Cris O'Bryan on piano, the production's worth seeing, and hearing, even though the book, at best, is one-note. Worth a try.

LAMB'S PLAYERS THEATRE, THROUGH SEPTEMBER 23: TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SATURDAY A

4:30 P.M. AND SUNDAY AT 2:00 P.M.

comedy and Family Feud. Improv comedy and Family Feud. Improv, making up a funny scene as you go along, is tough enough. Add com-petitive scene-making, with the au-dience awarding points to the win-ning team. Purists might balk at

sness of co Theatresports' "game show" is a hoot. The 90-minute evening us hoot. The 90-minute evening uses various formats. The show I caught had "Team Sports" — two pairs of players competed, taking suggestions from the audience; and "Gorilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit." Some attempts went nowhere (1 repeat: prov is tough; 1 did it in my, as prov is tought. I did it in my, as hindight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their grant, Keith Johnstone, has written one of the few brilliant books (Iringo) I vec ever read about making theater. And they put his pearls to good use. Their motor: "Rememory and the second of the pearls to good use. Their motor: "Rememory and the pearls to good use. Their motor: "Rememory and the pearls to good use. Their motor: "Rememory and the pearls to good use. Their motor: "Rememory and the pearls to good use. Their motor: "Rememory and the pearls to good use. Their motor: "Rememory and their motors and their motors and their motors." The pearls are their motors and their motors." The motors are the motors and their motors.

REHEARSAL ROOM THEATRE, MARY I AND HOTEL 644 F STREET DOWN TOWN, FRIDAYS AT 8:00 P.M. FOR IN Triple Espresso: A Highly Caffeinated Comedy Hugh Butternutt's done his lo

Caffeinated Consedy
Hugh Butternut's done his lounge
act at the Triple Espresso Coffeehouse 20 years to the day. While
patrons sip a house blend—
"Grape," "Scandinavian Blizzard,"
or "Mokoko Cocoa Mocha"—
Hugh plays '70s tunes on the piano. He and his companions, here
to celebrate Hugh's anniversary. to celebrate Hugh's anniversary, got stuck in the '70s. The trio use

Bean, a comedy group that never went far. They're "losers," they ad mit, but not "ordinary" ones. And hey, their reunion could help them face searing issues from their

far too talemted to play inept characters. One's a whitz at the piano. Another's a fixt-rate mime, and the third's a crackerjack magician. The trio is no talented, when the plot has them complain of difficult test to overcome, you wish they diguit trumping up the possible drama and get on with this highly entertaining, if lightweight show. Note the original cast members, Note the original cast members (Note the original cast members).

HORTON GRAND THEATRE, 444 FOURTH VENUE, GASLAMP QUARTER, SAN DIEGO, OPEN-ENDED RUN; WEDNESDAY ND THURSDAY AT 7:30 P.M. FRIDAY A 8 OO P M SATURDAY AT 5 OO AND OO P.M. FOR INFORMATION CALL

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mediocre pasts. A formulaic story line? Yep. Straight from Forever

Plaid. There's also the Forever Plais

problem: the three comedians are

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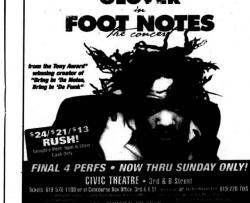
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promote his events on their stations. Clear Channel owns all the rock stations in

"They blackballed us,"

said Star 100.7 promotions and marketing director Champagne Luu about Street

the inside track

all 11 local Clear Channel stations, which does not include Star 100.7.

Street Scene for ten years, now they won't even return his calls," said an employee of the Califormula radio group which owns Z90, another radio station no longer included in Street Scene's lineup. T.J. is Mark Lindman, Z90's promotion director. Other stations excluded

from participation in Street Scene are KYXY, the Planet

Sets 102, and the independent

looked at their packet and saw that only stations in the Clear Channel family could Star 100.7 eventually decided "to just let it go." But

classic rock station the Planet took a different tack. For the second year in a row, they will use unapproved guerilla , marketing at Street Scene by "T.I. worked with the hanging a 30- by 30-foot Planet banner from the side

of the Clarion Hotel "They are definitely not happy with us," said a Planet employee, "We are definitely getting some feedback from Rob Hagey. It's definitely

Clear Channel stations (91X, KGB, KOGO, the Mix 95.7, Rock 105, KJOY, KSDO

alternative rock station 92.1. Luu said, "I was initially

exclusively get to have their banners stages. Only Clear Channel DJs can bands Only Clear were given Street Scene tickets to give

out over the air.

An executive of another non-Clear Channel station thinks that Hagey was simply given an offer he couldn't

him and said, 'Here's \$50,000. In return we want no other radio stations involved, and we'll use our clout as concert bookers to help you [get acts] If you don't, you get no mentions at all from our 11 stations. So do we have a deal or not? You can be our partner, or you'll twist on the

Entertainment is the largest concert promoter in the ountry. It was just sued by a he can no longer effectively promote concerts because

KPOP, Magic 92.5, XTRA Sports 690, Channel 9-3-3) get to have their logos on all Street Scene advertising. Clear

Z90 XED FROM STREET SCEN When I ask Hagey about

the charge that he got up-front money from Clear Channel, he said, "Whoever said that is absolutely incorrect. And nobody [from Clear Channel] has helped me clear Channel] has helped me get bookings." He said the Street Scene's close ties with Clear Channel is anchored by its long-standing relationship with 91X and KGB, who have supported the event from the beginning.

"I have seen a real peration and commitmen from Clear Channel to make this event successful," said Hagey, "There is no question that Clear Channel's dominance in the market cannot be overlooked. But it isn't politics. It is strictly a

blackballing at all. There was no arm twisting.... There is no question that Star [100.7] no question that Star [100.] as well as Sets 102 want to

as well as Sets 102 want to take ownership [of Street Scene]. Sometimes that's not always possible." Regarding the Planet's hotel-banner hanging, Hagey said, "It is something that has not been approved, and we do not support it." Street Scene takes over the Gaslamp this Friday, Saturday, and Sunday

- Ken Leighton

"I had no idea," says TVT Records publicist Robin Becker about Pearl Jam vocalist Eddie Vedder doing a surprise appearance at the Casbah's August 24 sold-out show for the Wellwater Conspiracy — an instrumental rock band featuring Pearl Jam drummer Matt Cameron and ex-Monster Magnet guitarist John McBain.

"They're supposed to tell us," said Becker. "We said it would be great if he had the time to do it. I guess it could help sell the record.... San Diego is definitely the first city he's showed up in. possible appearance leaked

contributed vocals under the name Wes C. Addle ("West 'Felicity's Surprise" on the Wellwater Conspiracy's new



VEDDER VISITS CASBAN album The Scroll and Its inations. At the Casbah Vedder sang that song plus "Red Light, Green Light," a track from Wellwater's 1999 album, Brotherhood of Electric tional Directive

to be some heightened ness on our part and the club's part, but I thought it went off great," Cameron says. "There were a couple of annoying drunk babes, but that's to be expected."

- Troy Johnson

The Slipknot show at the Del Mar Fairgrounds back

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in April 2000 was cut short after three songs due to technical problems. The band promised to make up the show. That has yet to happen.

"I actually had a chance to speak with Mick Thompon — he's number so said local Slipknot fan Scot

Members of Slipknot wear gruesome facemasks and bear a number. Wood said he met the guitarist, known as Number 7." at a Morbid Angel show at Brick by Brick. Wood said he asked Thompson about the prom the band made to Slipknot fans that they would make good on the botched show. "He was very cool, but he

was saving that as a hand nember, he couldn't do management decision.

Slipknot manager Steve Richards and agent Dave Kirby had promised that there would be a makeup date for all the local fans who held ticket stubs to the aborted concert. Maria Gonzalez of Records said the makeup

show would happen by the

show would happen by the end of 2001.

Now the Slipknot camp is giving conflicting statements about the makeup date.

Slipknot headlines the "Pledge of Allegiance" tour, which comes to SDSU's Cox Arena September 30.

be a makeup date but that "Their agent [Kirby] has all the details."



Kirby said. "Are there still

kids holding tickets? I thought everybody got refunds. Kirby then said it was the responsibility of the original promoter of the Del Mar fairgrounds show.

The promoter of the [canceled] show is the same promoter of the [September 30] show. That would be House of Blues Concerts and [talent buyer] John Wojas. I would have to think it would be the responsibility of the local promoter."

local promoter."
A call in to Wojas to see if HoB Concerts would ho the old ticket stubs at the September 30 show was not returned.

longth album, commonly referred to as "The Buddha

Tape," was put out in 1994 by Filter Records, a one-man

record company run by the band's friend, Patrick Secor.

The tape's liner notes say, "Thanks to Pat, who paid for

everything." Since they were

they simply split the profits. blink sold hundreds of copies

getting signed to Cargo Records, who quickly released

an album of mostly rerecord-

ed Buddha songs. Shortly after relocating to

suggested that they put Buddha on CD, but the band

stalled, saying that they didn't know where the masters were

Fans, looking for copies of Buddha, would track down

Filter Records' website, ever

though the tape had been sold out for years. Original tapes are sold on eBay for more

than \$100. Secor had made a

handful of copies of the tape

the Bay Area in 1994 (long

before the band went

of the tape at shows before

all just high school friends

there was never any legal agreement between them,

album on blink-182's official website. Here is how the site had previously described the album's release: "Meanwhile, Hoppus and - Ken Leighton blink-182's first full-

for fans who found him

online, but he was eventua served a cease-and-desist order, which stopped him

DeLonge befriended the Orange County punk rock group the Vandals, whose tiny label, Kung Fu, released blink's cassette-only debut recording (titled Buddha) in 1994."

The album was actually



BLINK IGNORES

released on CD in 1999 by Kung Fu. Neither Secor nor Filter Records is mentioned anywhere on the CD. Kung Fu's website says the Vandals let blink open shows for them when they were just starting and so blink "rewarded" the

Vandals' label by giving them Buddha. The blink-182/MCA out, so Secor will never see money from the release. It has sold over 200,000 copies.

Secor eventually stopped using the name Filter Record ied as an online label and music store at http://www.11345.com

of the corporation holding the little guy down," says Ben Osgood, manager for local North County teen punk band F.O.N.

band F.O.N.
Osgood is talking about
how the lawyers for corporate
toy and game giant Hasbro
Inc. wrote a letter of "cease
and desist," forcing F.O.N. to
abort the album artwork and
title of their second selesse at title of their second release at

"It was a nightmare from the beginning," Osgood says. "We got this letter during the We had to rehire this guy with money we didn't have. We gave him 400 bucks and a case f beer [the first time]. He second time| because he felt bad for us."

The worst part, Osgood says, was that "we didn't have CDs for our CD-release party because we got this letter.'
The band had wanted

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something fun and frivolous for the title of their new EP, so they called it *FONopoly*, an intended parody of

noposy. The band had hired a friend who was a graphic designer to do the artwork. "It took about a month to get that all together because, to comply with copyright laws, we couldn't scan the Monopoly board," Osgood says. "We had to create it from scratch.... We changed the logo, but we also changed the signature old man to a punk rocker with a short-sleeve shirt instead of a

According to the letter sent by their lawyers, however, Hasbro felt the artwork "violates the federa trademark laws by creating likelihood of confusion with respect to Hasbro's authorization of sponsorshi of or association with F.O.N.'s

Such association, the letter contended, "is likely to dilute the distinctive quality of MONOPOLY..."

Wayne Charness, vice president of corporate mmunications for Hashre Inc. explains that "as a obligation to our customers and our shareholders to certainly protect the integrity of our intellectual property, which we believe was infringed by the unauthorized





SAN DIEGO'S LARGEST FREE MUSIC EVENT

"We were shocked and flattered at the same time that 'they had heard of us," Osgood says. "I called the law firm. They were extremely rude. Basically, they...hung

up on me." The letter also demanded that F.O.N. turn over all related artwork and products containing FONopoly and that the Hasbro company "will then be in a position to discuss monetary compensation for F.O.N.'s unauthorized use."

"[That's] ridiculous because they can't prove any loss," Osgood says. "Since we never manufactured the album, we didn't make any money...[but] we asked then if we could pay in Monopoly

- Troy Johnson

"Some guy was wearing the tightest shirt I've ever seen," said Tony Laguna, a.k.a.

trio Down Low. "It looked like it was painted on. When he just walked by and ignored us [selling CDs], I said, 'Dude, you're deflating right now. This CD could help you pump back up.' " Laguna and "Ku the

Amoaku) support themselves by selling Down Low's CD Vegetables for Your Noodle on the street for \$5. Laguna says it's the people outside the hiphop culture who buy it. He says when they are out selling Vegetables and they get ignored, they have some

ignored, they have some parting shots for those who "don't give us no love." "When guys ignore us who are losing their hair, we tell them our CD promotes hair growth. One guy at the mall for some reason was walking around with socks but no shoes. We told him to

> "We were trying to sell our CDs at North Counity Fair [mall], and the security came up and escorted us out," said Laguna. "They said, 'Keep in mind, we're gonna let it go this time, but it's a misdemeaner to solicit on the misdemeanor to solicit on the

"On good days we sell

OVERHEARD IN SAN DIEGO COORS AMPHITHEATRE JAY ALLEN SANFORD







their band, relying exclusively on the money they make from selling CDs to make a living. (Third member Freddy "Thinx Thunderbarker" Laguna, Tony's brother, sells CDs too, but he has a real

job.≱ "We were trying to sell call. We kept calling. I used different voices to request the song. I used a girl's voice, a country voice, Ghandi's voice. I never heard back from After struggling as a band

that three consecutive times. and not a hip-hop station will and not a hip-hop station will play us? It's the same thing with people who buy our CD. It seems like the people who listen to Z90 are just in it for the next trend. They care more about their cubic zirconium chains than good music." We sell more when we're all there together."

What Down Low cannot

accept is how the local hip-hop station ignores its homegrown talent. "We took our CD down to Z90 a long time ago," said Freddy Laguna. "No one would answer or return our Down Low appears September 20 at Brick by Brick and September 27 at Jolt'n Joe's in Escondido.

- Ken Leighton CD review: Happy Hour, Someday, Kamikaze Records KZE8255

Like most other folks, sometimes I get lost and confused, dunno which way is up — down — left — right — sideways — and right now I am wodnering, no, I'm wondering: what year is it,

19637 Is it 1965? 1970? 1980? 1984? 1985? 1983? 1982?

1968? 1974? 1979? 1973? 1999? 1975? 1976? 1977? 1978? 1967? 1991? 1992? 1993? 1994? 1995? 1996? 1997? 1981? 2050?

'Cause after listening to this fantabulously incredible two-song EP, containing nothing but the most TIMELESS of professionally wrought rock-roll boy-girl "music," I scratch my head and I pick my nose 'cuz I just...DON'T KNOW

- Richard Meltze

CONTRIBUTORS Jennifer Ball (editor), Rob Aikins, Russell Bauder, Kristen Collier, Ed Decker, Dave Godd, Randy Hoffman, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Eilene Zimmerman

premises.' We also got kicked out of Horton Plaza. We were cool at the Carlsbad mall." for six years, Laguna says things are finally turning around thanks to an alternative DJ. "Rick Savage of the Go Malls can be unfriendly, but Palomar College has beer accommodating to Down come back 'cause 'our CD will knock your socks off too. Loco show on 92.1 is the first Laguna said he and Ku gave up their jobs to push more than 50 CDs " said one to play our music. Why is

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Chicken-Lickin' Lyrics

"You know who's the ultimate dyke-con icon? Dolly Parton."

t's Saturday morning in Santee, and a dozen women walk single file into the visiting room at the Las Colinas Detention Facility. Some of the women being held at Las Colinas are await-ing trial or serving short county-jail sentences, others are convicted and will soon

outers are convicted and will soon be sent to serve longer sentences (from one year to life) at state prisons for women, such as VSP (Valley State Prison) in Chowchilla.

I'm seated at window number nine, and a I'm seated at window number nine, and a Walkman is placed next to the phone with a cassette wound and ready to play for my fiancée "Danielle." It's one of her favorites, "Black," by Pearl Jam. She'd called me, collect, from the jail's Pearl Jam. See of calcume, conect, from the Jah's day room earlier in the week to request it. This would be our last visit in Sante before her relo-cation to Chowchilla, a six-hour drive north, to serve a sentence that will likely keep her incarcerated until sometime around 2014. I'm allowed to bring the Walkman into Las Colinas, but music can't be carried into the visiting room at VSP. where she's headed, so this will be our final chance to look each other in the eye while we listen to one of "our" songs. That is, at least until she's paroled and we've finally reached the end of what

parolel and we'e infally treached the end of when seems to be a blocally long and starless right.

"At VSP." Damilel cells me, "I'll be able to have a lap dock or a CD placer my room, but I'll have to but it from the prison commission. Miter that, fear have appeared Desent in to me, but their long-ten be brain diese and seeled And I'll me of a dissection by get from pedages as easily a combine timble and have many types of the prison of the seed of the prison of the dissection of the prison of the seed of the prison of the priso

get to pick what we watch or everyone decides to watch a video, so a long time can go by where we don't hear [any] music. It's hard to keep up, and sometimes the only way we know something new

is out is [because] we see an ad for it in a magazine.

"A lot of times, we'll have
VHI, which is usually lame-lop
shit. But if sone hella fine bitch SANFORD

sint. But it some bella fine bitch
like Janet Jackson or Jennifer
Lopez comes on, all the dykes are
drooling...you know what I mean? Dude, this
place is full of dykes."

What, in her observation, seems to set off this

drooling, etc.?

"Lots of 'back.' Big, meaty butts or fat, juicy lips. Even bitches who say they're straight would do Britney Spears, or Li'l Kim. Or any of those hotties in Destiny's Child. I'm not a lez, but I'll notices in Destiny's Child. I'm not a lee, but I't talk some shit since you ain't pulling my card [using my name]. I hate the way she sings, but I'd tear into Christina Aguilera, 'cause I like how small she is with her little baby tits. Most girls don't like skinny little matchstick bitches, but

Of the four girls interinct heat specials. Of the four girls interview, it "c insist they're "not lesbian" but express same-sex fust, usually with an explanation worked along the lines of only while I'm locked up. "The fourth, "Fanny," only while I'm locked up. "The fourth, "Fanny," a heavyset black woman who looks to be in her 30s, declares herself "a hardcore dick-biting dyke. finger lickin' the chickens. Straight girls, if they're doing six months or less, they II flip into lip-tick lesbuars. That s a homegal who does a girl gul hookup just to get through her time, for protec-



to each other, and they out [the performer] as a closet case. A girl pretending to be straight — but the clues are there in the song. The singer wants to cruise some crack, dip into some honey pot, wants to be whisked to no-man's-land! I've been wants to be whisked to no-man s-tand: I ve been saying Mariah Carey's full-blown bottom butter for a long time, and then she got divorced, put on the sports bra, and proved me right. You know she's smacking some lady slips in the end's locker.

Rosey" is tall, thin, white, and speaks very

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are big at girl-on-girl get-togethers. A lot of them grind each other, you know, friction fuck, to Donna Summer, 'I Will Survive,' that kind of thing. Even the gay-guy stuff is gonna be popular if it's got a good, grinding beat. I've seen four or five girls at a time going at each other to 'Shake Your Booty' or the Village People, the Bec Gees, you know — the original stuff that raged. 'Hey. this music's about being queer."

"Samantha" says that she can get any musi-sent in to her, including homemade iam tape forbidden at most prisons (which instead to

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Ouch

"Bushkin was always a narcissistic player but perpetually carried a respectable jazz kick even when pleasing the diners."

his is the last in a series of the British poet/jazz pianist Roy Fisher's takes on this large, stun-ning collection of jazz piano (seven CDs) recorded in 1950-'51 by Columbia Records as part

of its fledgling long-playing record series of popular music and jazz. At the time, the only one of the pi anists who was a verifiable money-maker — at least as the popular music buying public was concerned — was Erroll Garner, whose driving beat and "rhapsodizing" ballad-playing had won for him a measure of crossover ap-peal, an appeal that was to crest with his later recording of "Misty. With Garner as the hook, the pro along a number of other players, some of them renowned jazz greats

such as Earl Hines, Teddy Wilson, and Art Tatum and some of them not very well known at all. I'll le Mr. Fisher pick it up from here:

Eve always been interested in tracking down the under recorded musicians who stayed
around Chicago after the Goodman krup Freetran-Spointer-Tough
bursh and Iddie Condon's New
Vork cigle: one of them was Max
Miller, sometimen praised but clauses on record. Hearring him at last, I was disappointed. His set runs to
rather heavy, rink y paintels to these arter Trace also
have, or ten years back from it, there are the remains
of a to Super, but that was not what he was about in this
collection.

The occupational hazard of studio musicians is that

we do of LEREIN S.

San Freeman plays jazz quite often during his eight numbers but does some terrible things in between. This set's instruction the flight at through back on the temptations facing keybourd players in the days before wheelesters took over the temptation business and symbolisms and some statement of the set of th The excapational learned of studie musicians in that although the sair dear of all determines per paid, and keep in wonderful lechnical shape, they geend their lives actually listening to the garbage they play, and it gats into the bloodstream. Weed plays defity and agree-shape, but it is background music foregrounded, and the patterns on the is a find, a splendid executant who dealls out good standard tunes with an obvious care for piano sound and a contained sense of taste. He reaches for the side of th whole thing sounds like a piano company

Ouch. But fair enough, unless you're ol' Stan. I've never been crazy about bad or indifferent reviews of my books, but I know my thing is not for everybody and don't really get apoplectic when someone intel ligent presents a well-reasoned argument that ligent presents a well-reasoned argument that something I put years into, with all my heart and soul, is garbage. I don't leap into the air, kicking my heels together, but I snarl and take it. It's calumny

from the jackasses that makes me bray and gnash my teeth and vow revenge. Would that there was mor clinical treatment of this kind in criticism of the arts, but you'll rarely encounte a writer of Fisher's level with a lifetime filled with his particular knowledge combined with no inclina tion whatsoever to be

In the early fifties Erroll Garner, Ahmad Jamal, and Jo

off deal — but I wish we had a volume of Fisher's

and a outwards smooth era, orano-toernity and pack-aging held the keys, with residencies, concert tours, and Songbook albums taking the place of ballroom one-nighters, jukebox singles, and jam sessions. It was a time of high-class novelties — the Gerry Mulligan Quartet, the Dave Brubeck Quartet, the MJQ, the Artie Shaw's restless innovation of a generation ear-lier. The solo pianists didn't lean so much towards

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American humor, except for the broad dance-hall va-nety of someone like Benny AUGUST KLEINZAHLER Hill. But clearly this is not the gaga com mentary one would get in a Ken Burns survey. Another Brit poet who wrote abou jazz was Philip Larkin, also capable of tart ness, but usually reserved for players of th

more modern bop idiom. Larkin actually had a jazz column in a large newspaper that lasted for years and has been collected in a volume called All What Jazz. Fisher doesn't really write about jazz - this is a one

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Audra McDanald: Colfornia Center for the Arts. Friday, September 14, 8 p.m., 340 North Excendide Boulevard, Excendido, 800-988 4253 or 760-839 4100.

The Royal Crown Revue (976) and the Decre Johns: The Cosboth, Friday, September 14, 8:30 p.m., 2501 Kethers Boolevard, midtown. 619-232-4355 or 619-220-8497 blink-182 / 158 j. New Found Glory /304 j. and Sem 41 / 188 j. Coors Amphificette, Saturdoy, September 15, 2050 Entendament (lide, Chulo Viste, 619-671-3600 or 619-720-8497.

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Andy Irvino (854): Holy Tijpily Episcopol Church, Sunday, September 16, 7:30 p.m., 2083 Suncer Cliffs Boulevard, Ocean Beuch. 858-689-7266.

Megadeth /598 t. 4th & B. Monday, September 17, 345 B Street, downtown. 619-220-8497 or 619-231-4343. Lodysmith Black Membazo (961) and the Billed Buys of Alabama (967); Hamphrey's Concerts by the Bay, Sunday, September 23, p.m., 2241 Shitter Island Dave, Shelter Island. 619-220-8497 or 619-523-1010. 6192/DR47 of 019231-393.
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Ravi Shushar (992) and Association Shushar: Humphray's Concerts by the Boy, Tuesdoy, September 25, 7-30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Buckcherry and Leanner: "Cotes Bor and Grill, Wednesday, September 19, 3105 Ocean Front Wolk, Mission Beach, 858-488-1780.

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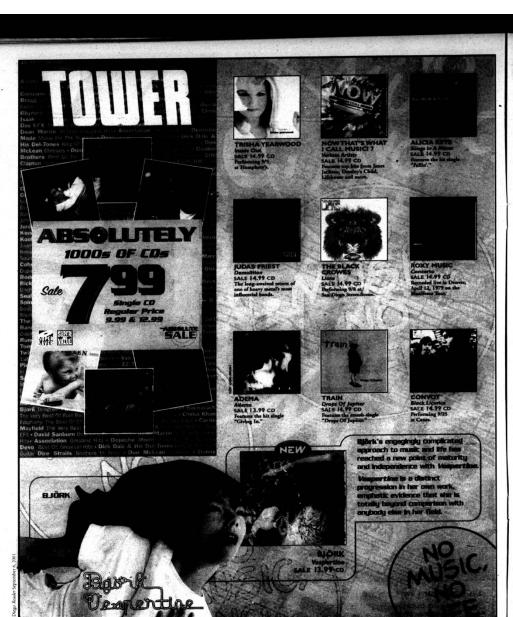
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Alexames (564), I the Samb, for Bitzers (565), in Polantine (962). In June Thomas Georgie, for Calmbrer, Lorin Sazz Sartie, Calmbrer, Lorin Sazz Sartie, Calmbrer, Lorin Sazz, Sazzie, Orqueste Bissicalis of Bitmin, for Bitzer Index, Tomard Courtmay & the Bitze Daire; 1975, and Polantine Courtet, Fred Bitmin, Tarket Bitmin, 1984; John Sazzie, Sazzie, 1985, and 1984; Oranti, Polantine, Balde Bankal, 1984; John Harth Guerre, Salzen Lamadas, oral Japanes, Salzen Sazziele (1984), and Japanes, Salzen Sazziele (1984), and Sazziele (1984), Sanziele (1984), S

Sineary, normal magnis. 838472-0076.

Rick Springfield (5792; Viejas Casino Concerts in the Park, Sunday, September 30, 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

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OCTOBER Besement Jexx: 4th & 8, Monday, October 1, 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

Stevie Micks /580 toors Amphitheone, Wednesday, October 3, 2050 Ententionment Circle, Chule Viste. 619-671-3600 or 619-220-8497.

Anne Morray (605): East County Performing Arts Center, Wednesday, October 3, 7:30 p.m., 210 East Main

LA COSTA

TOURNAMENT



Street, El Cojon. 619-440-2277 or 619-220-8497.

Jim Brickman (827): Humphrey's Concerts by the Boy, Thursday, October 4, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Eddle from Objec lava lor's Caffeehouse, fluxday, October 4, 9 p.m., 1956 Boron Street, Ocean Beach, 619-523-0356.

James Taylor /826 t. Cors Amphitheetre, Friday, October 5, 2050 Entertainment Circle, Chule Vista. 619-671-3600 or 619-220-8497.

Delbert McClinton (941): 4th & B. Friday, October 5, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Jone Monheit and Helly
Hofmann (684): Californic Center for
the Arts, Friday, October 5, 8 p.m., 340
North Escondide Boulevard, Escondide.
800-988-4253 or 760-839-4100.

Daisy Berkowitz (from Marilyn Marson): Brick by Brick, Seturday, Octobe 6, 1130 Buenes Avenue, Bay Park. 619-275-5483 or 619-220-8497.

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The Yeung Dubliners (438): Belly Up Toven, Fridoy, October 12, and Schustey, October 13, 143 South Cades, Avenue, Solane Beach, 858-481-8140 or 619-220-8497.

Gordon Lightfoot /906.: Humphroy's Concents by the Boy, Sunday, October 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

"Athenceum Juzz" fecturing the Lee Konitz Guertet: The Necrosciences Institute, Wednesday, October 17, 8 p.m., 10640 John Jay Hopkins Drive, La Jolio. 858-454-5872.

Amby M. Stowart / 996/ and Gerry O'Belme /894/: Holy Trinity Episcopal Church, Sunday, October 7, 7:30 p.m., 2083 Sunset Cliffs Boulevard, Ocean Beach. 858-689-2266. Ellis Paul (890) and Sessan Werne-Jave Jor's Coffeehouse, Wednesday, October 17, and Thursday, October 18, 9 p.m., 1956 Boton Street, Ocean Beach 619-523-0356. The Black Eyed Peas (459): Bely Up Tovern, Ivesday, October 9, 143 South Cedius Avenue, Solano Beach. 858-481-8140 or 619-220-8497.

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Yousson M'Dour: California Center for the Arts, Friday, October 19, 8 p.m., 340 North Escondido Bouleverd, Escondido. 800-988 4253 or 760-839 4100.

Serial: First Unitarion Universalist Charch, Schuday, October 20, 7:30 p.m., 4190 Front Street, Hillott, 619-298-9978. The Fred Mander-son Teles Sprice Sheet Forum, Schuday, October 20, 8 p.m., 301 Soruce Sheet, Banker's Hill. 619-295-0301.

The Jon Spencer Bloos Explosion (126): Cores Bar and Grill, Sunday, Oxbor 21, 7:30 p.m., 3105 Ocean Front Wellt, Mission Beach, 858-488-1780.

Julia Infesiors (629): California Centre for the Arts, Wednesday, October 24, 8 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 or 760-839 4100.

Konik Pack: Spruce Street Forum, Friday, October 26, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

George Bonson /604); Colfornia Center for the Arts, Thursday, November 1, 8 p.m., 340 North Escandido Boulevard, Escandido, 800-988 4253 or 760-839 4100.

"Plaback CD-Release Party": The Epicente, Schurdey, November 3, 8450 Mira Mesa Boulevard, Mira Mesa. 858-271-4000.

Heil Diamond (616); Cox Areno, Thursday, November 29, 7:30 p.m., SDSU compus, College Area. 619-220-8497.

Kevin Burke /864): Holy Trinity Episcopal Church, Sunday, December 16, 7:30 p.m., 2083 Sunser Cliffs Boulevard, Ocean Beach. 858-689-7266.

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192 ... The Fiction Engine: The Cashoh
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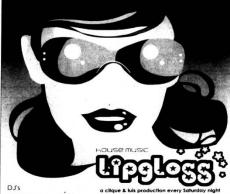
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If you would like to have your underground dance club or event included, fax information to 619-881-2401, attention Scott Ellis; e-619-651-2401, attention scott Eus, e-mail scotte®adnc.com, or call 619-235-3000, ext. 261, night or day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Chive: Fridays, DJs Parallel Mechanics, downtempo music. 9 p.m. to 1 a.m. 358 Fourth Avenue downtown. 619-232-4483; info line, 858-831-1820.

Cleen: Therapy and Brick By Brick present a Haujobb side project featuring Cut.Rate.Box, State of the Union, Noise Process, and Dis Bryan Pollard and DMNR. Tickets on sale at Therapy events. Brick By Brick, and Therapy events, Brick By Brick, an TicketMaster, Saturday, Septembe 29, Brick By Brick, 1130 Buenos Avenuc, San Diego, 619-275-5483; information, 619-465-5827.

Club '80s: Thursdays, Dfs Bryan Pollard, Kurt Heilige, Miss Katie, Richard D, Todd, and Zero Out spin the best of '80s mussic, new wave, synthpop, and new romantic; 21 and up. Shooterz, 3815-30th Street, San

and BCZAR spin the best of Brit pop, new wave, mod, '60s, and indie rock along with BBC and Brit pop videos. No cover. Shooterz, 3815 30th Street, San Diego. 619-574-6744. www.popneir.com/clublondan.

Club 911: Fridays and Saturdays, Top 40, house, and trance. 2000+ capacity multi-level venue: 18 and up. Red Mill Entertainment Complex, 1340 Broadway, El Cajon. Recorded info,

Club Retro: Tuesdays, DJ Dementia and Esoterica spin the best of '80s and '90s new wave, synthpop, industrial dance, and more. The Brass Rail, 3796 Fifth Avenue, Hilkrest, 619-298-2233, www.synthclubs.com.

Club Rio Nilo: Saturdays, on first dance floor, DJ Mikee and Junior spin hip-hop, old skool, and more; second dance floor, banda cumbia music with DJ Petersen alternating with live band. All ages, 4945 Home Avenue, San Diego. Recorded info, 619-903-7480.

Club Tropics: Thursdays, Fridays, and Saturdays, Dis Kool T, Stiffy, and guests spin hip-hop, Latin, old skool, and reggae. Wednesday, October 31, Halloween jam. 740 Nordahl Road, San Marcos, 760-737-9402.

Club Ultrus Saturdays, superstar gues DJs, balcony seating, smoking terrace, laser light show, 33,000 watts of sound, and a "mastedonic" 7000-square-food dance floor, 4th & B, 345 B Street, downtown. 619-231-4343.

Crazy Burro: Tuesdays, Wednesdays, and Thursdays, DIs spin popular dance music. Fridays, karaoke outside, hip-hop inside. Saturdays, DI events. 6996 El Camino Real, Carlsbad



Over the past few years, the Sacramento band Cable has had a number of hits with goody, ironic, little songs. They aren't all jokes, but you wouldn't be off base in calling them novelty songs. Usually novelty act' is with "rotal failure." So how has Cable manged to — as one of the band's abut mittee put it — prolong the major? It's not because called in overlines are so original. Cable's deedgan reading of "I will Survive" just had not so the call of the called the cal

sounds as if it wants to be Soul Coughing. But Cake is better than a ripoff act. I think a big part of its success lies in the band's

arrangements: minimalis-tic guitar parts, solid bass lines, good drum-ming, and great horn parts, all recorded in a neat, tight sound. Band leader John McCrea's

leader John McCree is
ronic lyrics and vocals may poke fun at the
whole rock in roll mythos, but, the fact is,
ris backed up by a good rock in roll band.
Or used to be. His guitarist and bessist
left after the second album. McCree once
said that three albums was enough for any
load, but now he's back with a fourth. And
this time, his drumner has left. I imagine by
album five, rumper bayer Vincent Differe

will have moved on, and McCrea will still be trying to deconstruct rock 'n' roll without realizing that his band has deconstructed

CAKE, Street Scene 2001, Friday, September 7, 9 p.m., Ford Stage, 619-220-8497 or 800-260-8988, \$35; two-day pass \$80; three-day pass \$75.

(across from La Costa Theater) 760-438-3373.

Durkwave Garden: Fourth Saturday of every month, DJs Dragon, Todd, and Tom King spin gothic, pop., and darkwave, 21 and up. 9 pm. to 2 a.m. the Hole, 2820 Lyston Street, Loma Portal. 619-226-9019; information, 619-465-5827. www.klubs.com.

dfb: Mondays, Club Vinyl, DI Ialil,

Avenue, Solana Beach, 858-481-8140; Wednesdays, nonstop hip-hop with Dls Jalil and Lamont, 10 p.m. to 2 a.m., Neimans, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. www.dfhpresents.com.

Dragon Lounger First and third Friday of every month, the finest in breaks and drum 'n' bass. Brick By Brick, 1130 Buenos Avenue, Bay Park. 619-687-5779; info line.

Bether Fridays, international, national, and local Dls spinning house music; 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Lytton Street, Loma Portal, 619-226-9019.

The Plamer Sundays, Fiesta Latina Night, DJ Frost spins salsa and merengue. Mondays, Spin Out, amateur night, all DJs welcome, 9 p.m., no cover. 3780 Park Boulevard, San Diego. 619-295-4163.

Fresh: Mondays, DJs Chad Fortin, Jared Joseph, and Eric Diaz. The Bra Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.



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electronic music. Room 1: DIs Puppeteer, Box, and Agent J. Room 2: open turntables and pool table; 18 and up. Club Xanth, 4225 30th Street (at El Cajon Boulevard), North Park. 619-584-2720. www.clubxanth.com.

GLO: Fridays, superstar guest DIs, percussions Antonio Sacca, and go-go dancers fill the main level with progressive house. '70s and '80s in the Ultra Lounge; R&B and rap in the Gallery Bar. Broadway Event Center. 615 Broadway, downtown. 619-231-0011.

Ice House Young Adult Dance Club:

Indi'n Joe's: DI events every Thursday. Ewo locatione: 717 N. Evoushdo Boulevard, Escondido, 160-743-7663: 8076 La Mesa Boulevard, La Mesa, 619-466-2591. Karma: Thursdays, hip-hop from

salsa and merengue in Room 2. Tuesday, Tuesday Night Fever, dance to rotating world famous DIs under-tuil color laser show, resident DIs tull color laser show, resident DJs Omar E and Andy B spin the best in disco and house, while the 40-foot domed rotunda comes alive with colored laser beams, aerials, and a

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SEPT. 6 BAYOU BROS.

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Pacific Beach, 858-539-8661

Red C Lounge: Thursdays, Milkerate Mathematics, hip-hop and reggae.

Subbūt: Naturdays, DIs Eric Hart, Marc Brueland, and Adam Atom. Dark electro, gothic, darkwaye, industrial, and fetish. Shootery, 9

three rooms, five bars. DIs Eez One and Vinny, Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

and COCOBILLI

BY DAVE GOOD

Imp. Long Basech Dack Allesters are Sciclime, minus the purch five and oddball full limited and the large regularity of the strength of the st

lime the movie, LBDAS the sequel. While Sub-lime's first show at a Long Beach club one Fourth of July sparked a fracas that resulted in the Peninsula Riot, the Alistar's became regulars on the establishment skater tours, When Sublime performed, they sometimes expressed the new rage — along with bands like Green



trolled substances), they produce first-rate

LONG BEACH DUB ALLSTARS, Street Scene 2001, Sunday, September 9, 3:20 p.m., Ford Stage. 619-220-8497 or 800-260-9985. \$35; two-day pass \$60; three-day pass \$75.

Sevilla: Fridays and Saturdays, Lutin-Euro Honoe with DIs Valo and Guerrero, 555 Fourth Avenue, downtown, 619-233-5979. rare groove. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

"The Southern California Goth/Industrial/Synthops/ Powernoise Music Festival" featuring 10 bands and 10 DIs from San Diego. 10 Angeles, and Palm Springs. The bands: Shimmer 3, Down in the Lab, Drone Theory, Skonig, Ma?bd, IVolaniel, elysium downtown, n/9 233-2579. Kleis Lounge Thursdays, Salui Freer, salus and mercogue with DJ Charler. "El Pecare Pena, Fridays, DB group spins, Parry Mix, old skood to current dance hits. Saturdays, Salus Feere with DJ frany Ramirez, and fose 'Ole' Velasquez, Four Points Hords. Shezano, San Diego, 8110 Aero Drive, Shezano, San Diego, 8140 Aero Drive, San Diego, 834, 277-8888, x708. Skomg, Ma?ioi, IVolatiel, elvsium, Frank the Baptist, (plessuresisk), and Wailing Wall. The DIs. Marc. (from Subbat), Insommac (from Domination), Cybian (from Lumina), Therapy), Phantom (from Debut), H-Bomb (from Das Banker), Melody (from Domination), Mark Spatter) of Deathrock.com), Dekay (from Underworld), Doomie (from)

Violaine, Eternal), and DJ Dragon (from Darkwave Garden). Club Xanth, Saturday, September 1, 4225 30th Street (at El Cajon Boulevard), North Park, 619-584-2720. www.clubsanth.com. Studio 5th Avenue: Fridays. DI

Dementia spins outrageous disco, funk, retro, and glam music. Decad

and five rooms, with three separate smoking patios. International guest DJ superstars weekly, 9 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midstown. 6294-9590. www.srh.com.

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LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, the week prior to publication. To send weekly or monthly schedules, fax to Lynne Houts at schedules, jux to Lynne Houts at 760-788-029 or mail to Reader Music Scene, P.O. Box 85803, San Diego CA 92186-5803. Upcoming concerts, underground club listings, or performances that are not at a club should be directed to 619-235-3000, ex 261; e-mailed to scotte@adnc.com; or faxed to 619-881-2401.

The Beach House, 2530 South Highway 101, Cardiff 760-753 1321 Highway 101, Cardiff 760-753-1321. Performances begin at 7 pin; except Sunday, 5:00 pm. Thursday, Rick Ross jazz. Friday, Trio du Jour, jazz. Saturday, the Instin Brothers, scoustic Wednesday, Semis & Fulabrida,

reggee.

Belly Up Tavern, 14.1 South Cedros
Avenue, Solans Brach, 858-481-9022.
Thursday, 7.30 pm, Ledward Kaspana,
Cyril Pahinin, and Ulu Pono, Friday,
Swingin' Kings, Blundsiders, and Real
Mazic, Saturday, 8 pm, Gilliam Welds
and Scott Picland Tuesday, 7.30 pm,
Ivus Lim and guests. Wednesday, call
club for information.

Big Jim's Old South Bar B Q, 190
North Coast Highway 101, Encinitas.
Saturday, noon to 2 pm, Nathan
James, 3 pm to 6 pm, Whitey Conwell
of the Tone Kings, blues, Sanday, noon
to 2 pm, Steew White, folk, 3 pm to
6 pm, Blue Large, blues.

The Book Works/Pannikin Cafe, Flower Hill Mall. 1-5 at Via de la V Del Mar. 858-755-3735. Friday, 8 p the Southcoast Guitar Duo, jazz.

The Camelot Inn, 887 San Marcos Boulevard, San Marcos, 760-744-1332. Friday, the Strange Woods, Celtic folk, Saturday, Gene Warren, folk.

Carvers, 11940 Bernardo Plaza Drive Rancho Bernardo, 858-566-2400, Friday, Hut Sut Rubton, reggae.

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The Alley, 421 Grand Avenue, Carlsbad, 760–434–1173. Performances are trom 9 pm to 1:30 am. Thursday and Friday, the Rhythm Dogs, pop. jazz. Saturday and Wednesday, the New Beeel Band, pop. BROTHERS FROM AMOTHER PLANET Thursday.
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Billy Watson, 740 pm to 104 pm, Billy
Watson, 6 pm to 105 pm, Billy
Dans 5 pm to 9 pm, Rogge Wooge
Thus 5 pm to 9 pm, Rogge Wooge

Sept. 25

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday. 8 pm, David Maldonado, rock. Flamenco. Saturday, 8 pm, Derek Duplesie, country rock. Bub's Whiskey Dive, 301 Pier View

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The Filling Station, 9522 Miramar Road, San Diego, 858-578-0757, Friday and Saturday, Cool Band Luk Fogerty's Pub, 1260 West Valley

Henifin's Irish Pub, 13314 Poway Road, Poway, 858-486-0764, Frida

Hennessey's Tayern (Carlsbad), 277 Hennessey's Favern (C., Roosevelt Street, Carlsbad, 760-729 1095). Friday, Dr. Phonebone, rock.

Imari's, 1234 South Santa Fe, Vista Sunday. 5 pm to 9 pm, Susie Burns and Billy Fowler, jazz.

Inn L'Auberge, 1540 Camino Del Mar, Del Mar. 858-793-6460. Sunday 6 pm to 9 pm, the Mike Woffard/Holly Hofmann Juzz Quartet. Jammers Java, 218 A North El

Jolt'n Joe's, 717 North Escondido Boulevard, Escondido, 760-743-7665 Friday, User Friendly, Slumpbuster, F.O.B., and 7 Hills Saturday, Shedd;

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Highway (at "D" Street), Encintas, 760-943-9101, Thursday, Psydecar, reggae, funk, Tuesday, 6 pm, the David Pattone Quartet, jazz. McCabe's Beach Club, 1145 South Tremont, Oceanside, 760-439-6646 Call club for information

Second Avenue, Ewondido. 760-489-8890. Thursday and Monday. Dixieland jazz. Friday, Two of Us. contemporary. Saturday. Three Mind, jazz. Wednesday. open mike.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff, 760-943-7924, Friday, 7:30 pm to 10:30 pm, Tom Greigenber, Saturday, 7:30 pm to 10:30 pm, Lisa Campbell, folk, Sunday, 10 am to 1 pm, Linda Sargent, folk.

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BY RICHARD MELTZER

For a fat moment in let's say 1966, early 67, before Hendrix at Monterey, before the full exposure of San Franciscans like Herry Garcia, James Gurley, and John Cippelina. Important gatarst in rock, or in applying, He was "the shift," as they say, His 12-string licks with the Brytisk were perhaps the definition of the shift, as they say, His 12-string licks with the Brytisk were perhaps the definition of the shift of the shift, as they say, His 12-string payche-cilic missic—both rock-hyphenate and in general—not to mention regarders. and in general - not to mention raga-rock

(and also, though slightly later, and to somewhat lesser degree, country-rock), After the Beatles/Stones/Dylan tri-

The rest of those mentioned aren't.
Roger lives to (at least) tell a tale.
Judy Collins, Richle Havens, and umvirate, the Byrds, for much of that same

fat moment, were pretty much IT — the next in the cosmic pecking order — and fans would debate whether would debate whether McGuinn's intro to "Eight Miles High" or his solo at the end of the LP (or even the 45) version of "Why" was his hottest recorded whiz-out.

recorded whiz-out.

He was still JIM
McGuinn then. (I won't
get into that one.)

The Byrds ceased
to be in '73, and while
much of what he's done
since then has been
pleasant enough, noth-

pleasant enough, nothing has come close to being as turch-held-high MOMENTOUS as his work with that band. Hey — that's the way rock-roll qua history operates, y'know? Is James Gurley still alive? Uh...veah.

ROGER McGUINN

Beaches

Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Thursday, the Revelations, reggae. Inursday, the Revelations, reggae. Friday, Harmony 24, Brothers from Another Planet, and Blow Up Betty, alternative/rock. Saturday, INI, Freestyle, and Fryday, reggae. Sunday

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0007. Friday, 8 pm to 10 pm, Frank Alves, jazz.

Neimans Bar and Grill, 300 Carlshad Village Drive, Carlsbad. 760-729-4131. Call club for information. 858-792-1553. Sunday, 11 am to 2 pm, Lisa Campbell, folk.

The Raintree, 755 Raintree Drive, Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm, the Justin Brothers, acoustic

Solana Beach Coffee Company, 437

2 pm, Lisa Campberl, tota.
Surf N'Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Friday.
South of Houston, rock. Saturday, the Feer Range Chickens, rock. Tomiko Bar & Grill, 87 Encinita Boulevard, Encinitas, 760-633-35

Boulevard, Encinitas. 760-633-3587 Friday, 7 pm. Ben Powell, blues, or Andy Villas-Boas, Brazilian jazz.

Court, japanese koto musse. Valentino's, 11828 Raricho Bernardo Road, Rancho Bernardo, 858-451-3200, Friday, 6:30 pm to 10:30 pm, and Saturday, 6 pm to 10 pm, Donnie Finnell and Company East, jazz. Wildwood Restaurant, 1433 South Mission Road, Fallbrook. 760-731-

Wednesday, 6 pm, Kate Monreal classic/Flamenco gainer or Reiko Obate, Japanese koto triusic.

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Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomat Courtney & the Blues Dusters, blues. Friday, Paul & Shirleen Nichals, blues. The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 858-459-0541 Saturday, 8 pm., the Mike Woffurd/Holly Hofmann Iazz Quarter. Wednesday, 7 pm to 10 pm, Dejablu, 472.

Lean and Blue Spring, alternative Monday, Rock Star Barbecue and Severely Misunderstood, rock, Tu C.J. Hutchins. Wednesday, Jam Sandwich, rock.

Sandwick, rock.

Channe Bar and Grill, 3105 Ocean
From Walk, Mission Beach, 854-4881700. Music in reach alternative unless
1700. Music is rock and Corporate
Avenue, Friday, Emusic, Dikkall,
1700. Mission State (Sandard, Friday, Frontline, Sippiak,
1700. Music is rock and La Drogs
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Cannibal Bar, at the Catamaran

Hotel, 3999 Mission Boulevard, Mission Beach, 858-488-1081. Thursday, call club for informat

nursday, call club for information. Friday, Siers Brothers. Saturday, Rockola. Sunday, Theo and the Zydeco Patrol.

Data Street, 2128 Basion Street, Ocean Street, 2128 Basion Street, Clean Reach 619 222 8 HJ. All shows start at 8 pm. Music is alternative/risk. Thurday, Fondline Friday, the Allida Didder Flugheys, Grand Didder Flugheys, Grand Didder Flugheys, Grand Didder Flugheys, Allida Didder Street, Grand Street, Grand Street, Grand Street, Grand Street, Grand Street, Grand Chamilto Dev Nouley, Liquid Rador Nove, Sone Song Fatal Echic and Chamilto Dev Nouley, Liquid Rador Nove, Sone Song Fatal Echic And Chamilto Dev Nouley, Liquid Rador Street, Grand Street, Grand Street, Grand Street, Grand Street, Grand Fore Creen.

and Five Crown.

Galoka, 5660 La Jolla Boulevard, La Jolla, 858-551-8610. Thursday and Friday, call club for information.

Saturday, Electronic Animal. Tuesday, the Christopher Adler Tro, jazz.

Wednesday, Forward Funk.

Hennessey's Tavern (PB), 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Friday, Solreel, rock. Saturday, the O'Brien Brothers, Irish folk.

The Hyatt Islandia, 1441 Quivira Road, Mission Bay, 619-224-1234. Friday and Saturday, 7 pm to 10 pm, and Sunday, 11 am to 2 pm, Rick Ross, jazz piano, vocals.

lava Joe's Coffeehouse, 1956 Baco Street, Ocean Beach. 619-523-0356 Friday, 8 pm. Peggy Watson and Deborah Liv Johnson, foik.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. Thursday, and Sunday through Wednesday, 6:30 pm. Barry Levich, piano variety. Friday and Saturday, 7:30 pm, Kristi Rickert, piano.

Moondoggles, 832 Garnet Avenue, Pacific Beach, 858-483-6550, Friday the Joey Bowen Band, rock and sou Shooters Bar and Grill, Radisson

Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Pollack, piano. Tuesday and Wednesday, Stephen Knight.

The Tavern, 1200 Garnet Avenue, Pacific Beach, 858-272-6066. Tuesday, 10 pm, Wonka Bar, acoustic.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Thursday, Agave, Friday, Jeremy Kay, acoustic, Saturday, Lot 13, rock, Sunday, Chris Kelly's open-mike night.

night.
Winstens, 1921 Bacon Street, Ocean
Beach, 619-222-6822. Thursday.
Havalema, rock, Friday, Bliss, 8 Ball
Rack, and Ladwig- rock/alternative.
Saturday, Cabaret Dissa, Latin dance.
Sunday, Food Mondly, the Electric
Watte Band, rock. Tuesday, Karl
Marx, rock. Wednesday, the Last Exit
Band, alternative.

San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday 5:30 pm, the Jaime Valle-Bob Magnusson Duc. Brazilian-Latin jazz



Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033. Thursday, Friday, and Saturday, Tony Club Hollywood, 1320 Fifth Avenue, downtown, 619-232-2102. Call club for information.

Borders Books and Music, 1072 Camino del Rio North, Mission Valley. 619-295-2201. Friday, 8 pm. the Kathy Burg Band, acoustic.



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Epicenstre, 8450 Mira Mesa Boulevard, Mira Mesa. 838-271-4000. Music is alternative/rock. Friday, Los Machos, Nature's Mistake. Metmorphosis, Birdzilla, and special guests. Saturday, Population Zero, Thru Being Cool, No Harm Done, Dex-03, and Bub. General

OA. and Bob's Garage.

Etta's Place, 6179 University Avenue
at College and University), 619-5826730. Friday, 9 pm, Baby Dehoxe, rock.
Saturday, call Cub for information.
Sunday, 4 pm to 8 pm, Laaby Star 6the Bustin' Loose Blues Band.

Four Points Hotel/Sheraton San Diego, 8110 Acro 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 Biersch Brewery, 5010 Mission Center Road, San Diego. 619-688-1120. Music is blues/swing unless otherwise noted. Friday, the timal Tone, Saturday, Len Rainey & the Mulinght Players.

Henry's Pub. 618 Fifth Avenue, downtown, 619-238-2389. Thursday

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Saturday, 9:30 pm, Makai, disco,
dance. Sunday, 7:30 pm, Calvin
Frommure, jazz, Wednesday, 8:30 pm,
Rockola, classic rock. cray, and Reason to Believe. Sunday, Savatage, Nevermore, Cage, and Tea-Bag. Tuesday, Gnolis Run, Glissando, Andromeda, and Fixt. Wednesday, Viking Pacific, Vocoder, Cain, and Loduf.

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525, Wednesday through Saturday, Sean McVicker, dance music.

The Inn Suites, 2223 El Cajon Boulevard, San Diego. 619-296-2101. Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

Joh'n Joe's, 8076 La Mesa Boulevard La Mesa, 619-466-2591, Friday, Jolly Llamus, Saturday, F.O.B., Shift, Mice, and Beer Mutt

and Ber Mutt
Kelly's Pub, 6344 El Cajon Boulevard,
College Area, 619-286-0400.
Thursday, the Marinators, pop. Friday,
Evaru, acoustic, Saturday, live music,
Wednesday, Tommy Price, acoustic.

The Kensington Club, 4079 Adams Avenue, Kensington, 619-284-2848 Saturday, the Dangermen, alternativ

King's Fish House, 825 Camino De La Reina, Mission Valley, 619-574-1230. Friday, Whites Conwell & the Tone Kings, blues, Saturday, L.A.

Lestat's Coffeehouse, 3343 Adams Avenue, Normal Heights, 619-282 0437. Music is acoustic/folk unless

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otherwise noted. Thursday, 9 pm 10 11 pm, Bill Foreman with J.L. Porter Friday, 8 pm to 10 pm, Russel Hayd Saturday, 8 pm to 10 pm, Deborah Dean. Sunday, 8 pm to 10 pm, Bill Horist, Wednesday, 9 pm to 11 pm,

North Park Dell & Coffee, 3823 30th Street, San Diego. Saturday, 8 pm to 11 pm, Tony Taravella, acoustic folk. 11 pm, Tony Taravella, acoustic to O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park 619-276-5637. Friday, the Blues Invaders. Saturday, the Hoochie Coochie Men.

The Ould Sod, 3373 Adams Avenue. Normal Heights. 619-284-6594. Friday, Gene Warren, folk. Tuesday. Irish jam session, Wednesday, the Hatchet Brothers, folk.

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday. Jump Jones, blues. The Playhouse, 4746 El Caion

Sante, 7811 Herschel, La Jolla. 858-454-1315. Friday and Saturday.

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Second Wind, 8515 Navajo Road, San Carlos, 619-465-1730. Music starts at 9 pm. Friday and Saturday, live rock and roll.

The Tin Fish, 1706 Sixth Avenue downtown, 619-238-3800. Sunds 5 pm to 8 pm, Donnie Finell and Company East.

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 Quartet. Twings Ten and Coffee Conspany, 4590 Park Boulevard, University Heights, 619-296-0616. Music is acoustic/folk. Thursday, the Phil Cody Band. Saturday, Dani Carroll, Revin So, and Parti Zuket. Sunday, 4 pm, the Celtic Entemble. Wednesday, open

The Bayon Bor and Grill, 329 M Street, downtown. 619-696-8747 Friday and Saturday, live bands.

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Thursd: Baryan, Bad Fish, and Bargain Mu Friday, diffost Saturday, the Disco Pimps. Sunday, Whitey Conwell. Tuesday, Spaceman Spiff. Wednesd the Revelations. The Casbah, 2501 Kettner Boule

wn. 619-232-HELL Music i midtown. 619–323-HELL. Music. is alternative frock unless otherwise noted. Thursday, Civilized Animals, Maled Blaster, and the Fixton Engine Maled Blaster, and the Fixton Engine Hatches Brethers, and the Catheries, Saturday, Ghoulepon. Maginte, Sturday, Ghoulepon. Maginte, Sondilgoul, and the Mits Meb. Stunda Congregation, Monday, Whiskey San the South Greens, Machine Gurt, and Bannan Sends. Tuesday, the Ayrlum Street Squarker. Wedneddy, Burning Street Squarker. Wedneddy, Burning Schools.

th & B, 345 B Street, downtown. 19-231-4343. Tuesday, Dickey Betti and and Kerry Kearney. Croce's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursda the David Patrone Quarter, jazz. Friday, Hollis Gentry's Neon, Saturd Prime, Latin jazz. Sunday and Monday, Glen Fisher con Alma, jazz. mmy Lové, 622 Fifth Avenue orner of Fifth and G), downtown. 9:395-0123. Thursday, NRG. day, X-Cel. Saturday, Roz and the recking Crew. Sunday, 6 pm to pm, Jazzmag featuring Tim Juglione. Monday, 6 pm to 10 pm.

Tuesday, the Shep Meyers Quartet, azz. Wednesday, the Jorge Cambero Quintet, Latin jazz.

onter, Latin jazz.

oce's Top Hat Bar and Grille, 802
th Avenue, downtown. 619-23355. Friday, Billy Bacon & the
rhidden Pigs, rockabilly. Saturday,
g Time Operator, big-band swing. Juke Joint Cafe, 327 Fourth Avenue, downtown. 619-232-SOUL. Saturday 7:30 pm, the Blues Brokers, Lady Star, and Saturday Night Special Sunday, call club for information.

ring Georgi Streetman and Phil ing, jazz/variety.

BEACH

Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-9100, Lands start at 8 pm. Thursday, Privan Journaln, rock and roll. Friday, aturday, and Sunday, Street Scene, Ello's, 125 Sixth Avenue, downtown 619-231-1969. Music is jazz. Friday, 7 pm to 9 pm. the Gilbert Castellanos Hammond B-3 Trio, Saturday, the Jim Krooskos Trio, jazz. Sunday, 11 am to 2 pm. the Rob Thorsen Trio, jazz. Martini Ranch, 528 F Street, downtown, 619-235-6100, Wednesday, 9 pm, the David Patron

io's Cucina Italiano, 801 Fifth venue, downtown, 619-234-3467, nday, 7:30 pm, Jerry Melnick, jazz, do Saturday, the Jerry Melnick Trio

Quartet, jazz.

Patrick's II, 428 F Street, downtown.

619-233-3077. All music is blues.
Thursday, the Bayou Breisbers. Friday, the Bayou Breisbers and the Blues.
Brokers Saturday, Aunt Kitzy'z Bayou and Terus Risatel & Cacebolli.
Sunday, the Texus Fusiers. Monday, Ref Laur. Tuesday, Blue Largu.
Wedinedday, Jonny Visus & the Blue Alliars.

DAYS

Roger's on 5th, 835 Fifth Avenue, downtown, 619-702-0444. Thursd and Saturday, 6 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979, Music is Latin. Thursday, La Conciencia. Tuesday, Orquesta Gysyao. Wednesday, Orquesta 8.8.

Tsunami Beach Club, 802 Sixth

U.S. Grant Hotel, 326 Broadway, downtown. 619-232-3121. Grant Grill: Friday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz Hotel Lobby: Friday and Saturday, 2 pm to 5 pm, Ping Hu, classical harpist and pianist.

classical harpist and pianist.

The Wyndham Emerald Plaza, 400
West Broadway, downtown. 619-239
4500. The Sidebar Lounge: Thursday
and Wednesday, 5 pm to 7 pm, for
Tarrantino, jazz piano, solo. Friday,
5 pm to 9 pm, Carrie Landsgaard an
Joe Tarrantino. Saturday, 6 pm to
10 pm, Stellina and Jee Tarrantino,
contemporary.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 619-234-1500. Friday, 5:30 pm to 8:30 pm, Quino, and friends.

South Bay/Coronado

The Butcher Shop, 556 Broadway, Chula Vista, 619-420-9440. Thursday

Confe La Mane, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Canonizado, and Burnett Anderson.

Avenue, Coronado. 619-435-6611.
Babcock & Story: Thursday and
Sunday, 4:15 pm to 8:15 pm, also,
Monday through Wednesday, 5 pm to
9 pm, Tony Lasley, jazz, Friday and
Saturday, 4:15 pm to 8:15 pm,
Jordanó, Flamenco guitarist, 8:30 pm,
to 12:30 am, Barbara Jamerson, jazz.
Palm Court: Thursday through

Palm Court: Thursday through Saturday, 5:30 pm to 12:30 am, Jame Parrish. Sunday through Wednesday 5:30 pm to 11:30 pm, John Cain. Alse Sunday, noon to 4 pm, Ramona Umpin Parrist

Sun Deck. Saturday, 2 pm to 6 pm, Ron's Garage, acoustic. Sunday, 2 pm to 6 pm, Rainmaker,

The House of Munich, 230 Third Avenue, Chüla Vista. 619-426-5172 Friday and Saturday, 6 pm, Gordon Kohl, Kjell Holmes, or Vicki Eriqat,

pean and ethnic accordi Fannie's, 9143 Campo Road, Sprin Valley, 619-698-2204. Friday, Really Big Shoe, rock. Saturday, the Ranch Island Sports & Spirits, 104 Orang Avenue, Coronado. 619-435-3456. Friday, the Stilettos, blues, rock. Saturday, the Stuettes, blues, i Saturday, Hot House, R&B.

The German-American Societies, 1017 South Mollison Avenue, El Cajon, 858-273-7283. Friday, 7:30 pt the Ray Barrie 12-Piece Big Band 619-424-4000. Cays Lounge: Friday and Saturday, 8 pm., the Jazz Trio. featuring Jo Dark and Saturday, 8 pm, the Jazz Trio.
McC² Julis² Dyba and Gell, 1700
Orange Averlue, Coronado, 619-435
280. Thursday, Nirot Express,
Country, Freday, Novithair, rock.
Saturday, Goupe de Ville, Diace.
Sanday, 5 pm, 107 pm, Joy Harris,
Roossic, 8 pm, Gere Warres, folk.
Monday and Wedgesday, Save
Brewer, ROUSTG. Tuesday, Ron's
Garage & ROUSTG. Tuesday, Ron's
Garage & ROUSTG.

Magnolia Mulvaney'a, 8861 Magnol Avenue, Santee. 619-448-8550. Friday Saturday, and Sunday, Hill Country.

Don's Cocktail Lounge, 13321 Business Highway, El Cajon. 619-443 2444. Friday and Saturday, George

On the Rocks, 518 East Main Street El Cajon. 619-579-3537, Friday, Souvenger, rock. Saturday, the Juzz Revenge.

Pine Valley House, 28841 Old Highway 80, Pine Valley, 619-473 8708. Saturday, Instice & Lyon,

Vlejas Casino, 5000 Willows Road, Alpine (off Interstate 8), 619-445-5400. Friday, 8 pm, the Bill Magee Blues Band, 10:15 pm, Chill Boy, blue Saturday, 9 pm, Stayrn' Alive, disco. Sunday, Bruan Bergen.

Online Club Coupons!

The following night clubs have valuable coupons in the Music Section of the Reader's Web site. a indicates North County.

Blind Melons 2 for 1 cover Brick By Brick 2 for 1 admission

California Express VIP Card Buy 1 card, second free 'Canes \$1 discount Saturday Cannibal Bar \$2 off admission

Club Hollywood 1/2 off regular cover Croce's Free cover with dinner

Dirk's Nightclub Free cover Dream Street \$1 off cover

4th & B 2 free comedy tickets O lolt'n joe's 1hour free pool

Juke Joint Cafe Free admission Thursdays © La Costa Champions Lounge

Martini Ranch 1/2 off martini O McCabe's Beach Club \$2 off admission

Moondoggies \$1 off cover Neimans \$2 off Tuesday admission

P.B. Bar & Grill 2 for 1 entrée ... Patricks II 2 for 1 cover

Second Wind Navajo No cover Sevilla \$2 off cover

Sham Rocks Shack 1/2 off cheeseburger combo Tio Leo's Lounge \$1 off club admission Tsunami Beach Club \$2 off VIP admission

Winstons 2 for 1 cover SanDiegoReader.com

For information on advertising your club online, call the Reader's Display Advertising Department at 619-235-3000

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DINNER ENTRÉE

on Sept. 7 or 8

Sea Cruise

Enough with fake boats and ogling other peo-ple's yachts. I wanted, needed, and was determined to take a cruise, and I knew where I could buy one' for exactly \$4 plus meals. I headed for that blessed isle, that Coronado, for a working vacation of ferrying and food-sampling. Both ferry landings boast glamorous destination restaurants within easy walking distance — along with Burger King outlets, counter-service fish joints, ethnic-lite eateries with gorgeous views and "come-as-you are" dress codes. Ooh-wee, ooh-wee baby, won't you let me take you on a sea cruise?

We started by driving over the bridge to the Coronado Ferry Landing Marketplace, where parking is free, rather than hassling with two hour meters or pricey lots on the city side. We booked our passage on the great ship Cabrillo. Sitting topside aft in the warm sea breeze, we were over joved to get an extra eight minutes on the water when the ferry made a stop at NASNI, Naval Air Station North Island, and gave us a peek at the island's mysterious military territory. This only happens on the weekday runs at 2:30, 3:30, and 4:30 (and their cognate runs back to Coronado). As we rode the waves (more accurately, the ripples), we thrilled to watch a group of speeding Navy patrol boats outracing the local jet skiers while a flock of Hueys soared overhead. The image took me back to 'Nam... Hold it, I never went to 'Nam; it took me to Apocalypse Now, redux.

At the Broadway Pier landing, there were At the Broadway Pier landing, there were signs pointing to the Bay Cafe to our left and the Fish Market on the right. Straight ahead was a benign shark school of pedicab drivers, hustling to pedal anybody somewhere, somebody anywhere "The Gaslamn?" one offered "New York? L. A?" another called out. Suddenly famished from the salty air, we took the short route to Bay Cafe an informal eatery owned by the Harbor Tours ompany. You place your order at the counter, pick it up when your name is called, and sit down to eat in the bare-bones interior or take your tray upstairs to a handsome bay-view ter race. The post-breakfast menu features burgers sandwiches, variations on fish and chips (the prawns look the best), and chili dogs (all served wifh generic fries), plus some entrée salads. Beverages include beer, jug wines, and serve-yourself soft drinks. The \$4 burgers are genuinely "have



Bay Beach Cafe, Coronado

it your way" — the kitchen will add extra ingredients (jack or cheddar, mushrooms, grilled onions, bacon, jalapeño) for 50 cents each, so for \$6.50 you can chomp a mile-high Dagwood-burger. We went for the enjoyable New England-style clam chowder — milky, clean, and not too thick (just the way I like it), with tenred-hot spenders, we had it served Fisherman's Wharf-style, in a

hollowed-out sourdough round (\$4.50; \$3.25 in a bowl). If we'd decided to head fur-If we'd decided to head fur-ther north, a short walk (or pedicab ride) would have taken us to a potential tour of the Star of India (Harbor and A Street), followed by a modest-priced meal at Anthony's or a first-class dinner next door at Star of the Sea, one restaurant that proves that, even well south of La Jolla, you can find a great view and great cuisine in a single loca

Instead, we headed down to Seaport Village. I figured, before my first year in San Diego is up, I ought to play tourist and visit some spots that

vacationers travel here to see. Twas seriously bril lig, and after outgrabing about 20 feet in the extreme sunshine. I asked a pedicab driver (purely out of curiosity) what the fare would be out of curiosity) what the fare would be. "Just for you," he answered in a French accent, "\$3 to \$5 a person, whatever you think it's worth." I hesitated. "Keep walking, you need the exercise," said my boyfriend, all too truthfully.

Ten minutes later, we found ourselves in a cutesy micro-town

Must... have...hat...in...sunshine. Ten minutes

But my mission was not to shop but to work meaning, eat. Seaport Village offers a plethora of outdoor food-stands and indoor-outdoor food-sits similar to Bay Cafe. (We were espe cially tempted by the aroma of the gyros as we passed the Greek Island Cafe.) There are also

boats zipped by at a fierce speed, followed by a destroyer and a phalanx of airborne wienermobile Sea Knights and sour-faced Apache gunships buzzing overhead. I felt as if I'd fallen into a video game.

1050 North Harbor Drive; 619-595-1083.

Bay Beach Cafe

Open daily, 8:30 a.m.-6:30 p.m.; inexpensive

Ferry Landing Marketplace, 1201 First Street, Coronado; 619-435-4900; www.baybnachaufc.com. Weekdays 11:00 a.m.-9:00 or 10:00 p.m.

(depending on crowd), Saturday and Sunday,

8:00 a m. =10:00 n m. or later: moderate to

Seaport Village, 861 W. Harbor Drive; 619-232-7581; www.edgewatergrill.com. Daily, 8:00 a.m., -9:00 or 10:00 p.m. (depend-

ing on crowd); high-moderate to very expensive.

NEED TO KNOW: More information abou

additional restaurants shown in boldface is avail-

able on our website at www.sdreader.com

Ferry leaves Coronado on the half hour, returns from Broadway Pier on the hour (until 9:00

p.m. weekdays, 10:00 p.m. weekends). All

with smoking permitted.

estaurants listed above have terrace tables

Difficult wheelchair access to terrace

The restaurant's fare centers on salads, seafood, grilled ters on salads, seatood, grilled steaks, pastas (most with shell-fish), and individual pizzas (a good choice for kiddies). Fin-fish dishes aren't printed on the menu but are listed on a card in a plastic holder. (If it's not on the table, ask your waiter for one.) There's a full bar and a California wines, with a few "safe" choices by the glass and handful of more into

tles well upstream.

The printed menu avers that the clam chowder contains orn. Our bowl didn't, not one and plump, the potato chunks fresh-tasting, and the garnish of fresh-chopped chives was delightful. This was, however, the thick, floury mode of por ridge-like chowder, which some like (I don't). Returning a few nights later for dinner (I don't ant you to think I ate two dinrs in one day, that's past the nits of duty and appetite), we ed button mushrooms stuffed vith crabmeat, powerful Ital n seasonings, and crunchy allion greens, all aswim in a obster cream sauce" that was uncanny reincarnation of a

shionable lobster Newburg of 53: It was a thick, sherry-lashed bechamel of a pale ich hue, as though at some int a lobster shell had done nother appetizer, an ahi carpac with velvety, gristle-free by-red ahi bathed in a strong, -quality extra-virgin olive il and scattered with capers. nced red onion, and a touch

Our entrées were less inter g. A grilled mahimahi steak sted like a beefsteak, or pork cak, or any nonspecific steak ou could name. that is, it ad almost no taste at all. We loved the accompanying cilantro-spiked tropical-fruit salsa and night have enjoyed the lively. implex pilat if it hadn't been dried out (as though brutally nuked to reheat). A New York teak with a sauce of lack Daniel's and roasted garlic sauce sounded appealing — I recalled a Madeleine Kamman recipe of imilar nature. The sauce turned out to taste much like steak ouse "au jus." The meat o medium. It was not great beef, in any case. Should I find myself seduced again by Edgeater's exquisite view, I think Il graze on appetizers, a pizza.

scafood Caesar. After the cruise-day's chow-r stop at Edgewater, we hoofed back north only as far as the ish Market, halfway between ort Village and Broadway before we were too ho nd hungry to proceed, so we opped in for a bite at the air-

A simple fish was a triumph and a relief. Among the day's catch was a teriyaki mahimahi, a thick, fresh, and lively hunk, perfectly grilled with a crusty exterior and translu-cent center. It came with a slightly sweet (surprise!) ginger beurre blanc that we quite liked. The fish panied by an odd rice pilaf that

tuned for more about the Fish

Market next week.) Trudging onward, we reached Broadway

in time for a twilight run bac

blown on the prow as the city's skyscrapers gleamed silver under

At Coronado's Ferry Land

of shops to shop around and

numerous eateries to snack or

dine at nearly all with outdo

or steaks in silly-spectacular aloha surroundings, to moder-ate-price Italian specialties at the Coronado branch of Il For-

naio, to a savory Greek sandwich

at Spiro's Gyro's. We chose a full-service restaurant with a

charming view of tots playing on the small sandy beach along-

side the landing. What drew us was David Rudder's lyrical

"Hammer" played live (but not by King David) on solo steel

pan: A private party on the upper terrace was just winding down. Lazy at lunchtime, the Bay Beach

Cafe, open a year and a half, was now hectically hopping, even without extra added par-

tygoers. The large room-with-bar

raucous when full, with

inclothed wooden floors and

tables and big sliding windows

that open all the way in warm

weather. For quiet, it's worth waiting for a table on the ter-race, where heat stanchions will warm you if the breeze comes

The dinner menu has Cal-

ifornia's typical world-appetizer

array, plus salads, pastas, grilled

meats, a few saute items, and children's plates. Your server will tell you about the day's fresh

fish selections. There's a full

bar, and yet another list (like Edgewater's) of California's blandest bottlings at affordable

prices (and a handful of more

interesting wines at higher prices). The restaurant is very family-friendly (full o' kids, to

be exact), with a menu that

appeals to the young-in-mouth appears that the chef has a weet tooth, since almost every

dish involves honey or sugar

starting with the table butter

complemented the warm house

chowders in one day, we went for the hat trick. The ingredi-

ents were excellent - fresh

unpeeled red potatoes, juicy clams, an appealing touch of

chowder was so stiffly thick

ened that the spoon stood upright in it. Returning to the

andy-theme were Island Swee

Ribs, a small slab of spare ribs

pleasantly marinated like Chi-nese char siu, with honey and sta

anise notes - but slathered at

serving with a glutinous sauce carrying the same flavors to extremes (perhaps it was the

marinade again, heated with

added cornstarch). A satay sam

pler (one skewer of shrimp-tweach of chicken and beef) wa

decently grilled and came with

a ginger soy dip — and a peanut sauce of jarring sweetness.

Having sampled two clan

skyscrapers gleamed silve a darkening cobalt sky.

frozen diet dinners. Here, too, we tried a "Jack Daniel's Steak," and it was not based on Madeleine Kamman's recipe. cither, although to its favor, it cost \$10 less than Edgewater's. The eight-ounce cut of tough, gristle-ridden "choice" beef (from steer-parts unknown and perhaps unthinkable) had been marinated in a tooth-skinning. shiver-me-timbers combina

tion of brown sugar, mustard, rosemary, horseradish, and hooch and was served with a port wine demiglace consider-ably sweeter than its wine. I guess somebody must like it —

maybe the kiddies. Dessert turned out sur ingly well. Rather than a printed menu, the server brings out a tray of the night's offering

chocolate cheesecake. And guess what? - it wasn't too sweet The last ferry of the

evening was docking. We could hear the captain cheerfully bidding goodnight over the P.A., and the late cruisers applaud-ing him as they walked the plank. Weary but refreshed we headed for our car and drove back to reality.

Restaurant coupons · · and menus at SanDiegoReader.com

Once online you may select by cuisine or area. indicates at least one North County location.

Anthony's Fish Grotto O Ashoka 50% off lunch or dinner Atoll at the Catamaran 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 The Boathouse 2 for 1 lunch or brunch 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

Chiba Japanese Food & Sushi Crabby Bob's Seafood Grill \$5 off lunch, \$10 off dinner

Dick's Last Resort
D'Lish Xpress 1/2 off dinner

El Callejon The Field Free lunch The Filling Station Free appetizer O Fifth & Hawthorn Free dessert Firehouse Beach Cafe 50% off dinner Forever Fondue

French Gourmet 50% off 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

Greek Village Free saganaki O

Hard Rock Cafe Free dessert Hob Nob Hill

Hollywood Star Grille 50% off 2nd entrée Hornblower Cruises \$5 off dinner or brunch II Strano

lamar Restaurant & Lounge lapasta 10% off dinne lewel Box Bar & Grill 2 for 1 menu item Juke Joint Cafe Complimentary dessert Karl Strauss Brewery Restaurants Kenny B's Memphis Style BBQ

Kikuva Sushi \$5 off Ki's 20% off dir 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 Taverr

Marrakesh \$10 off Moroccan cuisine O Mezzogiorno Free pizza entrée Mikko 50% off sushi O

Moondoggies Neimans © New Wharf Bar & Restaurant 50% off entrée ©

94th Aero Squadron North Park Deli Free coffee Octopus Garden Olé Madrid 50% off entrée

Pacific Beach Bar & Grill
Palomino Restaurant Rotisseria & Bar Free pizza Pampas Argentine Grill Free appetizer

The Parrot Grill 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 buffet Roma Mia Lobster or steak for 2 \$49.95 ©

San Diego Artisan Bakers O

San Luis Rey Downs 2 for 1 dinner © Sanfilippo's Pizza or lasagne for 2 \$10.99

Seau's Restauran Sevilla 57 off Paella Valenciana O Shanghai Mongolian BBQ dinner \$8.50

Shelby's \$14 off dinner entrée Star of India 50% off entrée 0 Su Casa 25% off entire check Sucasa 23% off entire check
The Surfside 1/2-price appetizer .
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Tamarindo Taste of Europe O Taste of Italy 1/2 off entrée

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Torreyana Grille Try Thai Cafe. Uno Chicago Bar & Grill Free appetizer

Vigiluccis Wild Note Cafe Q Yakitori II

REVIEW

gear. Magic gear. Hawaiian gear. Mugs, wind chimes, hammocks, hot sauce — each genre occu-pies its very own wee shoppe. Hats on clearance.

The one that captured us was the wrapare dedicated to novelty goods: One teeny store is dedicated to cat kitsch. Another to dog tchotchkes. Harley waterfront terrace of Edgewater Grill, with it astonishing panorama of the park, the bridge the island, the ferry and tour boats, and the nava action on the bay. The airy indoors features we action on the bay. I he airy indoors leatures were spaced wooden tables and a long black bar wit a brass-rail boundary to separate it from the low dining area (ensuring that no bar patron will top ple onto the diners). We settled on the table-packet later, my head wore a big, shady straw number terrace to spectate, as, a few feet away, two ru ber rafts of near-naked SEALs did maneuve the small cove formed by the curve of the par First they maneuvered their two rafts together, th they linked them. Then they took turns pla

Discover Spain. "Family Style" 4.12.18 \$15 Paella Madness 51195 ZARZUELA CARLSBAD **GASLAMP** cafesevilla com

I.B. Bounty

I'm into it like a starving cat behind a restaurant.

FORK

time surfers.

Stop the presses! Drop what you're doing! Jump on the 933 and get off at Palm and Seacoast. Is this the Sunday-brunch deal of the century or what! Not that Babs would spout it that way. She's

just, like, "Hey, this is IB, man, We're still human down here, ya know?"

Me, I'm standing in front of

her, jaw on the floor. Can't believe what I'm hearing, "Say that

again," I say.
"Okay," she says, like she's dealing with a slow child here. "I said you can have a six-ounce

steak — or an eight-ounce steak
if you want — with home fries and eggs. Pretty much as many as you want. Cost you \$5.95. How many do you want?

Yes. One, two, six, nine? Just tell me, hon." "For the same price?

"Same price." "Okay, five eggs." "And what size steak?"

'D'ah, for the same price?

"Same price."
"Okay, eight ounce."
"How d'ya like it?"

"Medium-rare." "See? That wasn't too difficult, was it? Now take this ticket to the bar and pick up your for-tified vitamin C drink. Bloody Mary, screwdriver,

salty dog, greyhound, or a Bud if you want... "Included in the same price?"

"The same damn price, man."

So, gulp, to recap: For \$5.95 you can get a six-or an eight-ounce steak, or six sausages (long, flat disk, Italian, or combo) or a slab of ham or

a pork loin, plus from one to, uh, ten eggs, home

fries, and a pick-me-up drink from the bar. Should

Screw the little guy to maximize profits for your shareholders?
Turns out this place has only one shareholder:

Al. "Oh, come on," he says. "How much do eggs cost? A nickel? Besides, most of the people here are our friends. It's just like a weekend treat." You feel this laid-back, don't-let's-put-on-

airs atmosphere as soon as you arrive. You walk

in past a couple of heavy-rope bollards into the bar. A low palm-frond palapa hangs over it. Puffer fish, mini brass divers' helmets, nets, fishermen's

colored glass floats, and lots of cards dangle from

it. Bunch of women and men sit around joking and chatting. Biker jackets, long Nitty Gritty Dirt

Band beards and shaved heads, suntanned long-

like, 11:30, Sunday morning. "What'll it be?" says the gal behind the bar. She looks a bit like Tony

Soprano's hippie sister, but prettier, and red hair

They're drinking, but they're not eating. It's,

I mention the price again? Five

ninety-five.

Oh. Coffee, you'll have to

pay extra. A quarter.
I mean, what's with these guys? What happened to the electricity robber-baron mentality?

You still have breakfast?" "Just," says another gal, Kat, sitting down at the bar with Butch, her boyfriend. "You'd better get out there now if you want breakfast."

"Out on deck. That's where we cook. I'm about

And this is where Babs and I have our conversation. Out on a deck with tables and trees versation. Out on a deck with tables and trees and green fiberglass protection. That's since three storms in the '80s sloohed right through the Plank. A seven-foot Captain Morgan stands peg-legged facing you. A tikl tottem pole looks south. So now I'm in the bar again, with my ticket, and deciding II I can handle a sality dog this time of day. Uh, maybe not. I ask for a Bud.

"Here you go, guy," says Babs with my break-fast. Oh man. A yellow sea. Half the plate's loaded with this soft-rock pile of scrambled eggs, and the thick, elbow-shaped steak squeezed in on the side. The home fries have their own plate. I'm smelling garlic. I'm smelling...A-1? I chomp in and, miracle! Chowing down's no problem. Even though two of my main molars are (still) missing. Tells you how tender it is. I'm into it like a starving cat behind a restaurant. 'Course, a fork-load of egg every second bite. Wouldn't like them to think my eyes are bigger than my stomach.

Pretty soon, conversation starts bopping back and forth across the bar. One of the shavedhead, bearded biker guys, Ed, turns out to be a customs guy. But if you've been a problem for him at the border and he meets you here, don't worry. "When I'm off-duty. I'm off-duty." he worry. When I m ont-duty, I m ott-duty. The says. Then there's Rusty, gal who played a hooker in an episode of 18 Wheels of Justice. And Steve, who's had roles in Renegade and Silk Stalkings. And it turns out that Nancy's brother, Vince Welnick, played with the Grateful Dead, man From 1990 to the end. "Put on 7805," she says.

"Here, get this man another Bud," says Den-Fiere, get this man another Bud, says Den-nis, a bright-faced guy with a long beard. He throws down a couple of bucks beside me. I can't get over the, well, generosity. "We're a kind of club," says Al, sitting down. "Like, we've

year.

Only one problem. By the time I finish, Dennishas gone. Can't reciprocate. Dennis, buddy, don't worry. I'll be back. ■

'It's Vince's new band. Missing Man

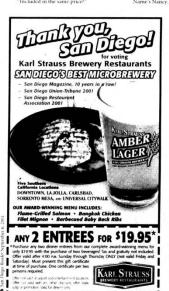
all helped put up a clinic down in Honduras. Or if someone has medical bills ... But we have funtoo. Every year we have a birthday bash. Drinks cost the pub's age. It opened in 1886, so this year it's 115. Price is \$1.15. Going up! A cent a

The Place: Ye Olde Plank Inn. 34 Palm Avenue, Imperial Beach (619-423-5976)

Type of Food: American

Prices: Standa Freshists: 6-or 8-oz. stock, all you-can cat eggs, home fres, beer or liques drink, \$5.95; hands crabe cakes (2) on toosed hun with frics. \$3.00; "KKK." three crab takes on 12-mid roll, frics. \$7.50; humburger, \$2.00;

cheeseburger, \$2.50; half pound hot dogs, \$2.00; Monday nights; fish and chips with six corn fritters, onton rings, cole slaw, \$5.95; Wednesday nights, cheeseburger and tries, \$2.50 Kitchen Hours: Saturlay, Sunday, and holiday breakfost hours, 6:00 a.m. to midday, lunches 1:00 p.m. to Monday and Wednesday night specials, 4:00 p.m. to 8:00 p.m. Bar hours, 6:00 a.m. to 2:00 a.m. seven day









Free-Run Juice

It's a long way from the beer kegs and glass carboys in which his first estate wines spent their developing years.

m moving north from the ideally situ-ated, third-of-an-acre south-facing slope at the back of home-winemaker Rod Rippel's lot — north beyond his house, across the covered patio and patch of lawn, and

through the door to his garage marked "Rippel Vineyards." In short, moving from my neigh-bor's ideal home vineyard to his

deal home winery.

Rippel has lined the walls of the two-car garage with insulation, and though he left the roof open, the space remains bearable, even in summer. "The remarkable thing

about these cedar shake shingle roofs," he says, gesturing upward, "is that this garage stays fairly cool. Also, we have a big tree on the west side that gives good shade." Once again, nature seems to have decided to lend a hand.

Winemaking equipment stands off to the sides, soon to be hauled into the spacious censides, soon to be named into the spacious cen-ter of the carpeted room for use during the crush. Hoses for transporting wine from here to there during its formation hang from the rafters, which also serve as home to a couple of old wooden fruit crushers. Empty wine bot-tles, donated by friends, pile up against the south wall, awaiting the rigorous cleansing that will render them fit for duty once again.

Across the room, along the north wall, a (wo-tiered wooden rack holds wooden barrels. Two are made from French oak, two from American; they hail from the Barrel Shop in American Canyon, near Napa. "The Barrel Shop takes used barrels and shaves them [to ex-pose newer wood] and cuts them [across the diameter)," then fixes the two end pieces todiameter], "then lixes the two end pieces to-gether to make a 30-gallon barrel from a 60-gallon barrel. The smaller size is better suited to most home winemaking endeavors (barrel's must be kept full during aging to pre-vent oxidation in the wine). Also, "The advantage is that they're kind of mellowed out already — they don't have that excess tannin already — they don't have that excess tannin that comes from a new barrel" and which might

overwhelm a wine of moderate intensity. Just now, the four used barrels contain es-tate Zinfandel, an estate Cabernet/Merlot blend tate Zinfandei, an estate Cabernet/Merlot blend backed with about a third Carignan from Pauma Valley, a Baja-sourced Barbera/Nebbi-olo blend, and Syrah taken from

a vineyard down in Dulzura Rippel's one great indulgence a brand-new Seguin-

Moreau French oak barrel - sits unused MATTHEW LICKONA worthy of such an ex-alted dwelling. It's a

long way from the beer kegs and glass carboys in which his first estate wines spent their developing years though he still uses kegs for racking and for his smaller productions, of-ten tossing in a few oak chips for a touch of vanilla and tannin.

Other improvements: in the beginning, Rippel simply placed a screen over his primary fermenta-tion barrel and rubbed the grapes across it, thus breaking them up suf ficiently to get things going. Now he owns a handsome hand-cranked crusher-destemmer, which mashes the grapes into a pulp while remov-ing the bitter stems from the resultant must. "We can put a ton through there in an hour and a half," marvels Rippel. The must goes into the bin for fermentation, after which, it is shoveled onto a filter cloth stretched over a homemade frame placed on top of a washbasin. The free-run juice (juice that does not have to be pressed off the skins by force) runs through the cloth, into the basin, and down the

drain hole, which is outfitted with a tube and pump. "I take suction into the pump, and I can pump directly into a barrel, where I can let the wine sit until it's ready for its first racking." (Racking is the process in which clear wine i

oved from the sediments it has

removed from the sediments it has dropped during aging.)

The drained must is then shov-cled into a basket press — another homemade affair, though you would never guess it by looking — which is placed within an imposing steel frame donated to him by the first people with whom he made wine in California. Car jacks provide the downward pressure on the per-fectly sized wooden disks he found at Home Depot, the disks press down on the must, and the "press wine" runs off between the staves of the basket onto a metal table he had made at Lemon Grove Sheet

经营业营业

pressed wine doesn't taste too awful or too harsh. Sometimes adding the press wine really helps the total, because the press wine has a little more bite [tannin] to it from being pressed against the grape skins - and flavor. But a lot against the grape skins — and flavor, but a lo of times it just comes down to the practical is sue [of storage]." The wine has to go somewhere, and there's room in the barrels "For 30 gallons, I think nine months to a year after it goes into the barrel is about right. Af-ter that, the wine is either bottled or put into the more neutral steel kegs to await bottling.

and the press wine segregated," he explains, "although sometimes I will combine it if the

Last year's harvest provided about 800 pounds of fruit, which generally yields 70 to 80 gallons of wine. Rippel hopes for as much as 1500 pounds to a ton when all his vines are mature. "I've just now gotten to the point where I can handle 200 or 300 gallons a year production." This year, besides his estate fruit 'I've got 600 pounds of Nebbiolo on order I'll probably pick up some Carignan and maybe go back for some Syrah from Dulzura. That'll keep me busy. It'll keep me in drink ing wine."

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into a bucket, and from there, it goes into what

ever Rippel decides to store it in, whether it be 5-gallon carboys or 17-gallon beer kegs — or even his precious barrels. "I would prefer to keep the free-run wine

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SanDiegoReader.com.

Price estimates are based on the latest information available for a mid-range entrée. Inexpensive below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive more than \$25. Please call restaurants in advance for

MULTIPLE LOCATIONS

ANTHONY'S FISH GROTTO For its

Boulevard, Chula Vista, 619-425-4200;

BULLY'S NORTH 1404 Camine BULLY'S NOXTH 1404 Camino del Mar, Bol Mar, 858-755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd, which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Steak, grimer this, hamburgers, friex, and fresh fish are favorites. Open daily, Moderate. Other locations. 3735 La Jolla Blvd., La Jolla, 858-459-2768:

CALIFORNIA PIZZA KITCHEN CALIFORNIA PIZZA KITCHEN Here's a good imaly restaurant where you can take your children and grand-children for stalds, pasta, or pizza. There are 28 pizza. The chieken tequila with spunch fettucine is great, as are vegetarian sandwiches. Same menu, unch and dinner. Open daily. Incepensive. 437–50uth Highway 101, suite 601, Solitan beach, 858–795. 0999. La Jola Village Square, 358–867–4222; and Carmel.

CLAIM IUMPER The portions are so CLAIM JUMPER The portions are so large they elicit gasps (the prime rib served weekends is 26 ounces). The food isn't memorable, just more than any one person can cat. Among the at-tractions every day are the huge salad bar, barbecued chicken, ribs, and 858-485-8370; 5958 Avenida Encinas, Carlsbad, 760-431-0889. — E.W.

Caribad, 786-431-0889. — E.W.
HOMETOWN BUPET 5881 University Avenue, University Searce, University Avenue, University Searce, U

JOE'S CRAB SHACK A seafood chain with a good Cajun corporate name (Landry's) based in southern Louisian wouldn's survive without some pluses besides a Bourbon Street parry atmosphere, Joe's is stilly with crab-hack ambiance (campy nautical paraphermalia on down to souvenir gimme caps) but the food's not be 1. One tasty starter is. the bood's not bal. One tasty stater is "Carbioli," fried sown to studied with cab and method cream chapte." Crash Rangoon." by another nime, but smoother!. Tou can choose bascless of stanner, bathevand, or garlic cab for various subspecies or go for fired or cramps subspecies or go for fired or cramps may prefer the pails to the rockin", causous interior. Full Bar, not much wine. Interpretaive to low moderate. 7:810 Hazagd Centre Drive. Mission Valley, 5:29-50.11114, 425: Ocean Boulevard, Facific Beach, 882-74-8-3474. — 488-274. Seather Beach, 882-274-8-3474. Seather Beach, 882-274-8-3474. Seather Beach, 882-274-8-3474. Seather

SAMMY'S CALIFORNIA WOODof the prize of th Same menu lunch and dinner. Con-tinuous service. Open daily. 702 Pearl Street, La Iolla, 858-456-5222; 770 Fourth Avenue, Gaslamp, 619-230-8888; 8650 Genesee, Costa Verde, 858-404-9898; 17925 El Camino Real, Del Mar, 858-259-6600; 1620 Camino de la Reina, Mission Valley, 858-456-5222. Inexpensive. — E.W.

NORTH COASTAL

CAFESVILLA CARLSRAD 3050 Pio Pico (off Carlshad Village Drive), 760-739-758. The atmosphere income and pleasant. Dire upstain for larger tables. Taps and Spanish specialised of secrage competence. Music will warm your blood. Lunch Monday through Friday. Dinner nightly, to midnight Fri-day and Saturday. Moderate to expensive.—By

CALYPSO CAFE 576 North Highway 101, Encinitas, 760-632-8252, Located 101, Encintas, 796-632-832, Located on the börder of Leucadia and somewhat difficult to find, this lively cafe serves French and Continental cuisines, and paella every Thursday. Unique recipes, modest prices, and live music Friday and Saturday. Noise is nerve shattering weekends, For a less hectic evening, dine weeknights. Drinner nightly, Inexpensive to moderate. — E.W.

EPAZOTE SOUTHWEST RESTAU-RANT 1555 Carnino Del Mar, Del Mar Plaza, Del Mar, 858-259-9966. Patrons frequently call this establishment the frequently call this establishment the New York Stock Exchange Because of its high energy, young crowd, and exciting atmosphere. Good dishes include southwestern style tapas and spir-casted items. Sunday brunch a la carte. Sister restaurant of Cilantros. This place is always crowded. Open daily, Moderate to expensive. — E.W J. TAYLOR'S L'Auberge Del Mar Ho-tel, 1540 Camino del Mar, Del Mar, J. TATLOR'S I. Auberge Del Mar Ho-tel, 1540 Camino del Mar, Del Mar, 858-259-1515. Early evening dinners, 5:00 to 6:00 p.m. nightly, offer a well-prepared bargain-priced four-course meal. Excellent value, good service, re-laxing atmosphere. — E.W.

lating atmosphere. — E. W.

KIM'S BESTAILAMENT'46 First Street,
Soite 10.1, Lumbers yard Shopping Centee, Encinitar, 2009-21-4816. For low cost and high quality, Kim's is the best Victamaner extravant in North County, From the overwhelming, et-grape leaves, stuffed cripes, whole roasted Cornish hens, Jemon grass chicken, etamed fish. The food in rein-shibity satisfying, Closed Monday, Open Tuesday Protopy, Stundey, Junch, and dismer. Continuous nervise. These

LE BAMBQU 2634 Del Mar Heights Road, Del Mar, 858-259-8138, Nou-Road, Del Mar. 858-259-8138. Non-velle Vietnamec cuisine is prepared here that's fresh, light, delicate. But the portions are small and two people should order three entrees for a statis-factory meal. Soups are outstanding and the imperial rolls, lemon grass chicken, soft-shelled czab, vegetarian rolls, and charbroided pork do well here. The wine list includes 40 items. Fast service and aestheris surroundings. day; dinner Tuesday to Sunday. Inex pensive to moderate. — E.W.

NEIMANS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard), Carlsbad, 760-729-4131. The peaked dining toom has been refurbished and looks like a circular country inn. All-you-can-eat buffet brunch with all-you-canPACIFICA DEL MAR 1555 Camino del Mar, Del Mar Plaza, Del Már, Se5-792-0476, Select the fresh fish prepared in the simplest manner and you II do fine here. The setting and view remain delightful and the service excellent. Wok items available. Open daily for lunch and dinner. Moderate to expensive. — E.W.

PARIOLI TRALIAN BISTRO 647 South Highway 101, Solana Beach, 858-755-2525, Italian dishes from ev-ery section of Italy are prepared with lowing care in time-honored tradition. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fish. Charm-

PISCES DELICACIES OF THE SEA iong-established and still-excellent restaurant is located at the spa itself, in a gorgeous room one flight down from the lobby. The menu includes fresh Maine lobster, lobster thermidor, and Dover sole. Abalone and Maryland soft-shell crabs are seasonal. Please call for directions. Open nightly for din-ner. Expensive. — E.W.

ner. Expensive. — E. W.

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daily, inexpensive. — E.W. VILLAGE MILL BREAD COMPANY 12845 El Camino Real, Carmel Valley (Del Mar Heights), 838-794-4994. Sixteen varieties of bread, all fine for sandwiches. Best bets are honey sunflower and cinnamon swirl, which makes excellent French toast. The bread is soft with soft crusts, bildren love it. Open daily. — E.W.

daily. — E.W.

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mers only. Expensive. — E.W.
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ATHENS MARKET CAFE 11640 Carmel Mountain Road, between Pac clamber Mountain Road, between Pac do Mountain 1822 (close to Rancho Bernardo (off.) 1, 8,854-675-222. The same rec specification of the same for the Market downtown asreem more lovingly prepared here. All em receivant woop or valad. Excellent possible, baked chaken, lamb keabs, Excellent value and tasty product.

Open daily. Inexpensive. — E.W.

CHICKEN PLUS GREEK 109 West Mission, Escondido, 260-480-1348. This pleasant little upot (mainlist for takeout) has multiple personalities. First, there's very basic rotized chicken. Then, there are parbuiled a primeral pattern of the properties of the pr lamb and beet), souvlakia (kebabs), dolmides, tyropita, and good gooey, spanikopita. Although the salad dress-ings and trattik (the cuke-yogurt gy-ros dressing) taste mass produced, you get a lot of wholesome food for little money. Lunch and early dinner daily.

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restaurant fashion valley mall rent menu. The long, smart wine list has minimal mark-ups, and there's a rare (for the genre) array of serious descents. Moderate. — N Id.

KARL STAAUSS BERWEIT GAB-DINS 9675 Scarcian Road, Sorrent Mes, 808 507-229 (behind shar Dogo brings). The state of the state of the brings, keip and and outdoor setting are major attractions for summer din-rated partitions are major. Try That chicken salide, oven-roasted salmon, salide, bright on the state of the salide partition and partition are assisted. Try That chicken salide, oven-roasted salmon, salide brunch average. Cloud Startady, Lunch weekdow; Cloud Startady, Lunch weekdow; Cloud Startady, Lunch weekdow; Columba Street Cheween B and Cheween Cheween Cheween B and Cheween Cheween B and Cheween C KARL STRAUSS BREWERY GAR-

MILLE FLEURS 6009 Paseo Delicias MILLE PLEURS 6009 Pasco Leticias, Rancho Santa Fe. 888-756-3085. One of the area's top destination restaurants, Bertrand Hug's beautiful room with beautiful food draws "the beautiful people" — Hollywood honchos, highbeautiful food draws an oppoper — Hollywood honchos, high-people" — Hollywood honchos, high-end high school graduation parties, and a steady influx of rarefied Rancho Santa Fe residents fluanting huge twinking rocks. The daily changing menu sports first-rate modern French cuisine (with first-rate modern French cuisine (with a few German touches) by long-time shef Martin Woesle. Order at will, ev-erything's flawless. The menu's most exciting on weekinghts, when crowds are sparser and the the kitchen has time to stretch. The wine list is fabulous but

MING COURT 12750 Carmel Country Road (Country Plaza Shopping Cen-ter), North City West (adjacent to Del Mar), 858-793-2933. Elegance de-scribes the interior of this restaurant. chicken, pungent shrimp, three-mush-room delight, tangerine beef, and item-on the Ming Court specialty list. Serv.

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and dinner. Expensive. — E.W.

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LA TAPATIA 340 West Grand Avenue. Escondido, 760-747-8282. Take a walk on the mild side at this family-owned on the mid side at this family-owned favorite, in business since the 1905. Vool II field standard Mexican fare in a comfortable during room or, in good walled pairs. The most celebrated dub is the "chees criego", a large totalst covered age shift i'm; oursidered, owned in bert chemis, and une thou find in bert chemis, and une thou fin sour cream over all. Many perparation (guilled statodock, cl.), are healthy, and veggies taste fresh. Seasonings are arbeit educated with the season of the season of the seasoning are arbeit educated whether is authlighted.

LA JOLLA

BARBARELLA 2171 Avenida de la Playa, La Jolla Shores, 858-454-7373. Don't miss this lively bistro that offers Don't miss this lively bistro that offers sandwishes, soup, pizza, entrees. Lively atmosphere. Bib salad and Max's pizza outstanding. Arrive early or late to avoid waif for tables. Open daily, lunal-and dinner. Inexpensive to moderate.

BERNINI'S 7550 Fay Avenue 858-454-5013. This cafe has full serv 888-454-5013. This cafe has full service and will provide you with breakfast, lunch, and dinner, Lunch and dinner menus are the same and offer four kinds of youp, several salads, including grilled chicken Caesar, and pasta dishes. A variety of desserts is available all day. Open daily. Inexpensive.

EW

THE BIRD ROCK CAFE \$656 La Jolla

this small cafe that serves delightful food. Dishes are divided into small, medium, and large plates. Try the free-range chicken, tuna, risotto, crab cakes, or salad. Unpretentious but worth seeking out, Patio available for outdoor drining. Dinner Tuesday through Sunday, Moderate to expensive. -E.W.

day. Moderate to expensive. — E.W.

CAFE JAPPSOO 5990 University Center Lane, Aventine complex,
SS-493-3935. The decor is smashing
and the Pacific Rim food — with influences from Japan, China, Hawaii,
Thailand, and California — is beautiful to behold. Outstanding preptizers
for entrees, try roasted duck with
cripy vegetibles or shrimp and scallops with spisy peanut stauce. The stabil
har is one of the city's best. Please make note of the prices — if you get carried away you may be in for a large bill Open daily. Expensive. — E.W.

DAILY'S 8915 Towne Centre Drive DAILY'S 8915 Towne Centre Drive, Renaissance Towne Centre, 858-453-1112. The restaurant is owned by a doctor + ho ha deviced a menu that slow-fat, low-calorie, low-sodium. The dishes look and taste wonderful. All items available for takeout. Same menu lunch and dinner. Open daily, Inexpensive to moderate. — E.W.

DONOVAN'S STEAK AND CHOP HOUSE 4140 Ls lolls stillage brive, 858-450-6866. Very noisy room and distracted service tend to make the ex-perience more stressful than relaxing. Average steaks and chops, though

HOPS! BISTRO AND BREWERY food of any brewery in San Diego. The same menu is served continuously from lunch to closing, Best dishes are spit-roasted chicken and penne with salmon and shrimp. All beers are brewed on the premises. Open daily for lunch and dinner. Moderate. — E.W.

hunch and dinner. Moderate. — E.W. MAITRE D' 5523 La Jolla Boulevard. 858-456-2111. Two separate dining rooms, an elegant ambiance, and the presence of the owner himself (for-merly with the Plaza Hotel in New York) contribute to a fine dining experience with faultiess service. The experience with faulties service. The half-lobster appetizer is a house speciality, and the rack of lumb or fresh fish are always outstanding. Excellent place for large parties and Russian specialties when available. Clored Sunday and Monday. Dimers only. Tuesday through Saturday. Expensive. — F. W.

MARRAKESH 634 Pearl Street (at Draper), 858-454-2500. The North

African fave of Moreocco is like no other in the world — influenced by Arab continues, but more with the best of the continues, but more with the continues, but more with the continues, but more with the continues of the contin

(You're the Sheik of Araby). A short list of entrées (a maximum of two choices per table, to be shared) features inc chicken (or lamb) with olives and preserved lemons; moist, falless duck; tamb with couscous; and rather dry fish. On quet weekinghts, you can request the dreamy lamb with honey, an extravaganza that includes fruits, almonds, seame, and cinamon. Dimere nightly, reserve for weekends. Moderate.—N.

Moderate. — N.W.

ROY'S 8070 Genesee (Costa Verde Center. across from UTC).

884-435-1616. Our own noisy outpool

884-435-1616. Our own noisy outpool

ever-expanding chain has elements of

cover-expanding chain has elements of

somewhat stunted by celeb-chef silli
stonewhat stunted by celeb-chef silli
to sell us on the place. (Cool out, gays
tis San Diego.) And it takes a few vis
its and coole Roy's Rules of Ordering.

medicace dimer and a very happy which make all the difference between a mediocre dimer and a very happy meal: 1. Steer clear of combination platters (for statters or mains) platters (for statters or mains) platters (for statters or mains) the same dishes come off much better when ordered separately. 2. You can get any element of a combo (including the vummy off-timen und in jede by dashing for it. 3. Don't waste your platter (or money) on weak umbrella dirinks, when the write list to brilliant. (17) the company of the platter o

"Loes is More" with seafood.) The menu changes daily, but some frequent tasty choices are pot stickers, *lumpia*. "Kahana" shutome (swordfish), or the chocolate souffle. Special dietary re-quests accommodated, including veg-etarian meals. Open nightly, Reserve, and hope for a table far from the rau-cous bar. Very expensive. — N. W. SADR/SIA SPAL STORA (SSSS), 10:613. SADAF 613 Pearl Street, 858-551-0643 You worry — those formal fixtures and black-tux waiters, the gold-encrusted paintings, and the crisp, pink table linens all scream "expensive!" Actually, prices are easygoing, especially at lunch. The appetizers are free: a basket of lavash (unleavened bread), and beside it, butter and a large sliced raw onion. Eating bread with onion makes you hungry, say the Persians. Then try skewers of chicken or ground filet migrion with rice or suled, or albulou pole (rice, dried cherries, and chicken). Pistachio-and-rosewater ice cream is a great finale. Nonspecials and evening meals cost more, but at any price this real Persian flood, with typical riotous herbage and sybaritic spicing, Inexpensive to moderate. — E.B.

penaive to moderate. — E.B.

SXY ROOM Too floor of La Valencia
Hotel, 1132 Prospect Street,
1132 Prospect Street,
The stunning ocean
view offers three essentials for a memorable evening privacy, instituacy, and
ruption of noise. The flood is a feast to
the eyes a well as the palate. Best bette
ablation and scallop steak appetiture, the
duly soup, diver scallegs, and looster,
weekends, Very expensive. — E.W.
STAR OF INDIA CLA IOLIA, 1100.

STAR OF INDIA (LA JOLLA) 1000 STAR OF INDIA (LA JOLLA) 1000 Prospect Street, 1884-489-3855. The Indian food is good. The best bet is the all-you-can-eat buffer lunch or the Saturday and Sunday champage brunch. The tandaor inches and tumb dishes are outstanding, and vegetable specialies are recommended. Somewhat pricey. Open daily, lunch and dinner: brunch Saturday and Sunday. Moderate. — E.W.

CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Balboa Avenue, Kearny Mesa, 858-565-4244. The menu offers omelets, gournet paneakes, waffles, and several different kinds of frittatas. Freshly squeezed fruit kands of frittatas. Freshly squeezed fruit juices are available, and for lunch there are burgers, salads, and a long list of sandwiches. Good value here. Open ap-proximately 0:30 a.m. to 2:00 p.m. In-expensive. — E.W.

HIDEYOSHI JAPANESE RESTAU-RANT Hazard Village, 9340-B Claire-nont Mesa Boulevard, Kearny Mesa, 858-569-9595. A delightful re 888-59-9995. A delaghtful restaurant tucked away at the far end of a small shopping center. Fine suish bar, and unusual appetizers. A feast named "Taiko special," for two or more, is worth ordering, Visually and gastro-nomically a treat. Closed Sunday. Lunch, Monday through Friday; dinner, Monday through Starday. Inspensive to expensive. — E.W.

The menu offers fine "down-home" Korean food, such as traditional mundoo(boet) dumplings, periopi bockloss, no raw crab, and poeknwe, a steak tartate worth risking. Make a meal from enormous appetizers like gul bosum (raw oysters, pork, and cabbage leaves). Open daily. Inexpensive to moderate. — M.N.

NEW SHANGHAI 4681 Conv Street, Clairemont Mesa 858-569-4833. New Shanghai is busy friendly, and draws a mostly Chinese clientele, because their Chinese food is n't "Americanized." Whatever you

SORRENTINO'S 4724 Clairer Mesa Boulevard, Diane Shopping Mesa Boulevard, Diane Shopping Center, 858-483-1811. Though the main restaurant has closed, Sorrentino's del continues to offer superb pizzas and excellent pastas. Open daily, Inexpensive to moderate. — E.W.

sive to moderate. — E.W. THAN HOUSE CUISINE 4225 Convoy Street, Kearny Mesa, 858-278-1800. In Not to be confined with Than House Point Loma, this attractive and well-decorated Thai restaurant server fine gournet. Thai specialises. Do try the Thai Boat filled with seafood. The appetize prepared from ground shring and chicken is a delight. Closed Sunday. Open Monday through Saturday of Lunch and clinier. Intervensive to future the Accessive 10 of Lunch and clinier. Intervensive to or lunch and dinner. Inexpensive ow moderate. — E.W.

TROPICAL STAR 6163 Balbon Av nue, 858-874-7827. A modest cafe and grocery offers Puerto Rican and Latin American food and groceries. Very modest surroundings; good authents, inexpensive food. Closed Sunday. Same enu all day Monday through Satur

WINE SELLAR AND BRASSERIE 9550 Waples Street #115, Mira Mess 858-450-9557. This is the sister restaurant to Laurel, and the food is a delight to the palate. Lunch on Saturday serve by itself or in conjunction with the win tasting. Call for directions and specifi hours. — E.W.

THE REACHES BALEEN Paradise Point Resort, 140

refined renditions, including gor-bus lobster bisque, salmon with a over hummus crust, herbed sea bass, d a hunk of free-range yeal. Servers charmers. The wine list is long and her steep at the bottom end with bet-values farther up the range. Reser-

HATEAU ORLEANS 926 Turquois reet, Pacific Beach, 858-488-6744. he interior of this Cajun and New Or-ans restaurant has rarely looked bet-r. All dinners include house salad, a r. All dinners include house salad, a ajun stuffed pastry, and popovers, he menu offers blackened prime rib, awfish étouffée, and Cajun-style sicken, fish, and pasta. Very large por-ons, excellent service. Closed Sunday, pen Monday through Saturday, din-risonly. Low moderate to expensive. E.W.

CONO'S 704 Garnet Avenue, Pacific ach, 858-483-1669. This inside-out le café is your prototypical California rier hangout. It's cream and green PBS: Pancakes, Bacon and Scrar eggs. Or the breakfast sandwich (chicken breast, green chili, pic). Best time: foggy mornings down on their patio on the pie

will GS BAR & GRILL 5083 Santa onna Avenue, Ocean Beach, 222-1101. A splendid ocean view, cool sushi bar, sprightly salads, and - COUPON -

5 Gasa

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Votid up to 6 people. 7 days a week, 1 check per table.

6738 LA JOLLA DLVD . (858) 454-0369 . AMPLE PARKING

Friendly service, Long flight of stairs to the dining room, with an elevator for wheelchair access. Open daily, Moderate to expensive. — E.W.

RISTORANTE MICHELANGELO 2806 Shelter Island Drive, Point Lorga 619-224-9478. The vast dining ro o good place for family dining, with children especially welcome. Pizza, pas-tas, and shrimp fare well here. Recipes cover the range of Italian cuisine. Din-ner only, nightly; reserve for weekends. Low moderate (pastas) to expensive.

— E.W.

SASKA'S 3768 Mission Boulevard Maska 3 3/08 Mission Boulevard, Mission Beach, 858-488-7311. Saska's is the perfect spot for insomniacs. Hearty breakfasts, which can include meat and eggs, are served Sunday through Thursday from 11:00 p.m. to through Thursday from 11:00 p.m. to 2:00 a.m; the dinner hour extends to 2:00 a.m. as well. Saturday and Sunday brunches offer Mexican specialties. Beachcomber atmosphere. Open daily. Breakfast inexpensive; dinner moderate. — E.W.

moderate. — E.W.
SUSHI OTA. 4529 Mission Bay Drive
(at Bunker Hill Streen), 858-270-5670.
What becomes a legend most! At its
Jest, this renowned usuhi bar offers fish
of exceptional quality, perfect tarnswert rice, tight wraps, and disciplined
creativity. These joys don't come caiity, First, find the place Driving south ity: First, find the place: Driving south from Balboa, look left, and pull into the mini-mall with the large 7-11 sign (opposite Rubio's). Sit at the sushi bar to snoop on your neighbors' choices, watching for off-menu extravaganzas. sugar or the irresistable "sushi sunda seat for an early dinner Wednesdays

WORLD FAMOUS 711 Pacific Beach Drive, Pacific Beach, 858-272-3100. Lo-cated directly on the boardwalk with an unobstructed view, this casual arant offers patio or indoor din

ing. Food preparation is straightforward—nothing fancy, but fresh, wholesome, and offering large portions. Thirty appetizers available in the bar. Combination dinners with steak and seafood are expensive. Brunch is served Saturday and Sunday to 300 p.m. Breakfast, lunch, and dinner MIDWAY,

OLD TOWN & MISSION VALLEY

CAFE COYOTE 2461 San Diego Avenue, Old Town, 619-291-4695. Cafe Coyote is a good pot for a light Mexican med with Southwest influence, here best is a criter are black bean chile, eased, critical, and Meigenria chicken. Herekfast includes blue corn pancakes and American dishes. Young adults gather here, Open daily, breakfast inuch, and dinner, Inexpensive. — E.W.

and a wide selection of exotic vegetar-ian meals. Copious all Fyou-can-cat buffet available at lunch or dinner in addition to the regular menu. Given 24 hours, this cafe will prepare an aston-nshing Lebanese feast at low cost. Open daily, lunch and dinner. Moderate. E.W.

IACK AND GIULIO'S ITALIAN RESTAURANT 2391 San Di nue. Old Town, 619-294-2074

2 FOR 1

Lunch Menu Only 11:30 am-4 pm

Dally

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are angel hair pasta, minestrone soup, and their famous scampi. Old-style chicken cacciatore always on the menu. Outdoor patio is one of the strong fea-tures. This is a low-cost family restauner nightly. Brunch Sunday. Moderate to expensive. — E.W. ARIGATO 5575 Baltimore Drive, Suit tures. This is a low-cost tamily restau-rant with fresh, casual food. Open daily-lunch and dinner; continuous service weekends. Inexpensive to upper moderate. — E.W.

moderate. — E.W.

PREGO Hazard Center, 1370 Frazec
Road Iat Friars Road), Mission Valley,
619-294-4700. In a stylish North Italian
restaurant set in a come-as-you-are
mall, amillion-dollar renovation at the
turn of our century has turned down
the noise level to match the pleasing,
casy-going North Italian cooking.
Good starters include the antipasto
hatter, snarkline salads, and westly. RAMON'S SMOKEHOUSE BBQ 1'X-A Alpine Boulevard, Suite 110, Alpine 619-445-1008. You're 2000 feet up to 19-445-1008. You're 2000 feet up wood burning under freeh-cut beer in beyond resistance. The severel Tearrecipe draws crowds. Go Sunday morn-apports dance around the fat spating fire, disappearing into the clouds of fat supting fire, disappearing into the clouds of fat of the fat spating fire, disappearing into the clouds of the around the fat spating fire, disappearing into the clouds of fat of the fat spating fire, disappearing into the clouds of fat of the fat spating fire, disappearing into the clouds of fat of the fat spating fire, disappearing into the clouds of fat of the fat spating fire and fat spating fire an platter, sparkling salads, and yeasty, fresh-baked rosemary-garlic bread (ac-tually a mini-pizza crust). Pastas (many featuring fresh seafood) are near-per-fect, but risotto can be risky. Entrées are mainly simple grilled or rotisseried meats and fish, but the nightly specials are where chef Josh McGinnis gets to strut his stuff. Service is warm and well-informed. Lunch weekdays, dinner wagon, Inexpensive. — E.B.

RODEO BAR AND GRILL 10109

Maine Avenue, Lakeside,
619-390-7996. Agnes and Ildikor are
the two blue-yeed Hungarian-born sisters who run this only in-Lakeside in
stitution. It's a low, red, grapevine-covered onetime produce barn near the

nightly. Moderate (pastas) expensive. — N.W. EAST COUNTY & STATE COLLEGE

ered onetime produce barn near the rodeo grounds. A dirt parking lot hide under the trees, and an old freezer doo under the trees, and an old freezer doo is the main entrance to the restaurant which has decor straight out of Dodg City. The menu has two sides: the A side features big steaks, while the B ALPINE INN 2225 Alpine Boulevard Alpine, 619-445-5172. If you're a bee Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on a Kaiser roll with steak fries. Stay with beef here. Dark interior with large booths. Very crowded for both brunch and dinner on Sunday. Early bird din side offers bargain prised sandwiche-like grilled barbecued beef or the Pony-burger, a flame-broiled quarter pounder with steak fries, barbecue-beans, and fixin's. On Thursday nights ner Monday through Saturday for \$7.95. Call for hours. Open daily

cial Hungarian dishes, depending or what the customers have asked for— so get on down there and vote! Inex-pensive to moderate.— E.B. pensive to moderate, — E.B.

TOSHI SUSHI 5943 El Cajon Boulevard, College Area, 619-287-3356. 17

appetizers, 20 items of sush, 19 specialty rolls— all excellent and exist ing — are served in a modest premise that seats 10 at the sushi bar and holds 12 tables. The hot mushroom special. the "5 of a kind roll," and the Tosh tempara roll are all worth the trip. 110, La Mesa, 619-469-3157. Here's plates which contain sesame of tempura, and gyoza dumplin vegetable and shrimp tempura standing. Closed Sunday. Lur dinner Monday through Satur-expensive. — E.W. tempura roll are all worth the trip Dinners are modestly priced, but watch cost of rolls. Lunch, Monday through Friday; dinners nightly. Inexpensive to upper moderate. — E.W.

CENTRAL SAN DIEGO ASMARA RESTAURANT 4433 FIG.

ASMAR RESTAURANT 44331(c.)
on Boulevard (at Eairmont)
(619-563-3666) www.asmara sil.com
The fare here is Eitirean (which proves
very similar to Ethiopian), and the
negu is long and uncommonly interexting. The ment combination platter is
a terrific array, including top-state to
the third in the third of the third in the third in the
Ethiopian menus), chicken and an egg
in a rich, dark suce, a similar odb with in a rich, dark sauce, a similar time with beef, gored-gored (lightly seared meat beef, gored-gored (lightly seared meat a stir-fry in a mild curry sauce. From the a la carte choices, consider 2d2n









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right hand). Meats are cooked (or not cooked) to your order and seasoned to your specifications (understand that "hot" means seriously spicy). Open daily; regetarian-friendly. Restrooms not wheelchair-accessible. Can be noisy on weekends. Cash only. Inexpensive

LAG & CHINESE CURSINE 4212 No. LAO & CHINESE CUISINE 2212 Pat-tional Avenue, Logan Heipt, 619-283-0914. This restaurant is aim-ple place. I arge and spare around formic tables, that serves uncompli-cated, home-style Lao cuinine. I highly recommend the lark, a spicy salad with poached minced beef, chicken, or pork and seasoned with lime jusic, hot pep-per, cilantro, oniosis, fresh mint, and ground toasted rice. This dish earthy ground toasted rice. This dish is earthy and wild, spectacular. Other tasty dishes include papaya pog-pog salad (papaya, chilis, and tomato), tom yum soup, and pha as-cw noodle dishes. Inexpensive. — M.N.

LUCKY STAR SEAFOOD RESTAU-RANT 3983 54th Street, corner of Uni-versity in K-Mart Shopping Mall 619-229-8228. The Cantonese and Mandarin menu runs to 225 dishes, no

o mention the dim sum lunches from mention the dim sum unches from ving carts bearing goodies. The huge om is perfect for large parties (call acad to reserve) or banquets. Not to missed are lobster dishes, steamed to missed are lobster dishes, steamed chole fish, Dungeness crab in special auxe, and frog legs. Open daily, lunch and dinner. Inexpensive to upper moderate. — F.W.

PAESANO 3647 30th Street (at Lan tures of Italian tourist attractions the walls, and the music is Italian indolin ditties. The food is tradi-

penitive. — E.B.
PEKIN RESTAURANT 2877 University Avergue. North Park, e19-295-2610. This old-time Chinece entery was founded in 1931 by an insertion of the control of the

Cloud Tundars Incepenser — Es. PHOENICIA 381 Adam Avenue, Normal Heights, 619-282-4100-To find this in prestatura — the longot, routing extery on Adams Arient — tree, and the control of expensive. - E.B.

UPTOWN

ADAMS AVENUE GRILL 2201 Adam arms around any of them. The dishes are often ambitious: a few soar, but many falter due to flaws in conception, execution, or both. Largely ho-hum wine list needs selections with enough sweetness to stand up to items featur-

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Breakfast

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Beach

ing Asian spice — where are the Ries-lings? Still, the place seems full of hap-piness and friendliness: yellow and or-ange walls, plently of smiles amid the bustle. Soups receive lavish attention, and sometimes live up to their and sometimes live up to their billing—the blood orange and roasted butternut squash soup is delicious, dark and complex. The generous, marvelous lavender-infused creme brûlee makes his a dessert destination—pause to suiff a spoonful before slipping it be-tween your lips. Inexpensive to moderate.—A.M.

BERTRAND AT MISTER A'S 2550 BERTRAND AT MISTER A'S 2550
Fifth Arems, 124th floor, 1982-297.
Bertrand Hug of Mille Pleurs has renprocessed that the second second

expensive. — E.W.

BOMBAY EXOTIC CUISINE OF INDIA 3975 Fifth Avenue, Hilkerea Cinmas complex, 619-298-13155. Don't
miss the elegant food, the lovely seting, the loving service. Owned by the
former proprietors of Monsoon. You
will find the food subtle and sophisticated. This Indian restaurant is a bless
ingto our community. All-you-can-eat ing to our community. All-you-can-ea buffet lunch \$7.98 daily. Open dail

COTTAGE CAFE 2321 Fifth Avenue (corner of Juniper), 619-696-0071. Home-style Russian, Ukraimian, and

EXTRAORDINARY DESSERTS 2929

event, keep this dessert cafe is mind. Baker-owner Karen Krasne preparse strausous cakes, starts, cookies, and all manner of chocolate goodies. Trea and offees are uniformly good. In summer, the patio is especially charming opportion weekly breakfut, weekly breakfut, weekly beakfut, weekly beakfut weekly weekly weekly weekly weekly weekly

weekends until midnight.—E.W. FIFTH AND HANTBOIN S15: Hawthorn, 619-544-6946. Excellent, very fresh fish and sested dimense are to be found here. The price of the entire includes soup or stade flest bet the bargain-price per couple prin fine (with a choice of entires) plus a bentil of wither A. ta crite choices are waitable, too. This restaurants in often freeparents by a ctors and writers, which can add cache to the evening, Open daily, funch weekdays, dinner nightly. Moderate.—E.W.

Moderate. — E.W.
ICHIBAN 1449 University Avenue,
619-299-7203. Is this Paris or Tokyo's
At night, the cale outside glows like a
Van Gogh painting, except the cusmorer are eating sush and drinking
green ise, not red wine. The best values
are at lunch, with weekday specials like
Bento combos (suth rolls, crab,
flowing with weekday specials like
Bento combos (suth rolls, crab,
flowing with weekday specials flow
flowing with weekday specials
flowing with weekday specials
flowing with weekeday had betten
misso soup (with every dush) made from
misso soup (with every dush) made from miso soup (with every dish) made from soy and scaweed is a great daily iodine fix. Number One — that's what "ichi-bun" means. Inexpensive. — E.B.

KAZUMI SUSHI 3975 Fifth Avenue, Suite 120, Hillcrest, 619-682-4054; sandiego citysearch com/E/A/SANCA/0 004/13/05/Lhtml. A simple neighbor-Kazumi san cold-smokes himself. For a family-style dinner, "The Ultimate Boat" (serving two or more) is an en-cyclopedia of Japanese specialties, a evelopedia of Japanese specialties, a huge platter of sushi, goza, assorted appetizers, yakitori, teriyaki, and ter-rific tempura. Need comfort food? The tempura also graces the top of a satisfying bowl of nabeyaki udon (noodle soup) with an onion-sweet broth. In-expensive to moderate. — N.W.

Sough with an omnote-sweet flows. In:

LOTUS TRAIL 75% Sixth America of Robinson). Hillicert. 619-29-4272. Ironically, the best disthes at this discharge of Robinson). Hillicert. 619-29-4272. Ironically, the best disthes at this discharge of the Robinson of Robinson of

MANDARIN DYNASTY 1458 University Avenue, Hillcrest, 619-298-8899. A splendid place to or-619-298-8999. A splended place to op-der a feast for a large party (giv at least four hours notice). Banquet dishes in-clude casserole soup, scallops in pep-per. General Tso's chi-ken, and shrings with over twenty items. Initiation chi-ken, beef, and pork prepared from your wheat gluten. Entrees from the menu may be Americanared and are of average competence. Open daily for lunch and dinner. Inexpensive.

THE MISSION NORTH PARK AND CITY BAKERY 2801-2805 Ur CHI DAKERY 2801-2805 University Avenue, 619-220-8992. The two win-ners are breakfasts and the adjoining bakery, especially for its Russian pecan bread and cinnamon rolls. Lunch and dinner offer California food with Asian der \$10.00. Open daily. Inexpensive to moderate. — F. W.

THE PARKHOUSE EATERY 4574 Park Boulevard, Hillcrest, 619-295-7275. A small house provides a charming setting for dining. The eclectic menu is prepared with average

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and dimer, inexposule to moderate.

— E.W.

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WHOLE PRODUCTION.

WHITE P

HE BLARNEY STONE 502 Fifth Ave-uc, Gaslamp, 619-255-8519. This andsome establishment, made of dark good from the Emerald Isle, includes moderate. — M.N.

EL ZARAPS 6042 Park Soulevard,
University Heights, 619-692, 1652. This
tylish little Mesican restaurant on a
tony stretch of Park Boulevard is prod
that roat all taco hosp food is equal. Try
a shredded beef or chicken taco or
tostada and youl know what we mean,
with their generous mounds of juicy,
solw-cooked meat. Many enjoy their
unusual scallop burntos, vegetarian
porato-filed burntos and roble tacon,
sould meat. The production of the concooked mort. El Zarape is dependable. large, good-looking separate dining com that opens when the dining pub-ic forms a critical mass, or around 8.00 p.m. Like most local Irish pubs, 100 p.m. Like most local Irish pubs, he menu is mainly American and pringo-Mex snack foods, including an Irish quesadilla" (corned beef and heese on a flour tortilla). The three vannabe Celtic dishes are an indiffer-int corned beef and cabbage, "steak corned beer and caobage, "steak dare" (a tough, mushroom-smoth-d rib eye), and "fish and chips Lif-," which aren't noticeably different m, say, fish and chips "Thames" or fton " or even "Missouri." Open serving Mexican with solid, hom-made, handmade flavor. Inexpensiv

culent pork slab) and wok d ghtly dressy; noisy weekends ad live music; long and busy oderate to expensive. — N.W.

SELLA LUNA 748 Fifth Avenue, aslamp, 619-239-3222. The chef rings expertise in Italian regional ooking. When available, try shrimp

alad, crepe stuffed with salmon, and aily risotto dishes. All breads baked n premises. Best bets are grilled half hicken or daily fresh fish. Inexpensive expensive. — E.W.

LUE POINT COASTAL-CUISINE

Fifth Avenue (at Market), 233-6623. Very classy atmosphere menu — mostly fish and ood — to match. You can eat ap-ters at the bar, but best bets are

hillers at the bar, but best bees are ghtly fish entrées or steak and crab kes served with lots of organic veg-ables. A welcome addition to down-wn. Dinner only, from 5:00 p.m. pensive. — E.W.

DOWNTOWN

A LA CARTE ON SIXTH AVENUE

COMAL 2455 Imperial Avenue, crman Heights, 619-231-9023. No rder compromises here — just great me-cooking from Michoacan, Gueralisco, and Oaxaca, prepared by

supper clibb, but the gorgeous young staff — clad in Calvin Klein, no less — are sweet and skillful. The fare is a puzzieling melange of Mediterranean roasting. American grilling, and pan-Asian working, aimed to satisfy all appetites. Preparations vary unpredictably safest before are refilled means (enocally the besides are refilled means (enocally the adobada (pork, melted cheese, and gua-camole inside two tortillas) and have a glass of Nuez (a refreshing walnut drink). Inexpensive: — E.B. CROCE'S RESTAURANT AND IAZZ

CBOCES RESTAURANT AND JAZZ
BAR BOZ Fith Avenue, downtown,
619-233-4355. If you enjoy premises
with doors open to the street and
nightly jazz in the adjoining room, reforming the street and
nightly jazz in the adjoining room, reformed to the prepare excellent
apoetizers, pastas, saleds, and entrees,
thomas change seasonally, Outdoor as
well as indoor seating, Nightly jazz.
Dinner only, Moderate to expensive.
— E.W.

— E.W.

DB MEDIC 815 Fifth Avenue, down-town, 619-702-7228. Eighteen new fish and seafood dishes have been added to the menn. The seafood chef does ex-cellent work, making this Italian restau-rant one of the best fish houses in the city. Open dinners only. Moderate to expensive. — E.W.

expensive. — E.W.
THE FIELD IEISH FUB AND
BESTAURANT 344 Fifth Avenue.
Gashing, 643—239-60, This spirite,
colorful abson, physically transpared
delicious infin munic lev most nights,
and also attempts serious frint cooking— with some suncise. Froger their
dried-out corract beef and cabbage
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dried-out correct beef and cabbage
their correct beef and cabba here with a huge, carnivorous Irish breakfast. Open daily. Low moderate. — N. W.

THE FISH MARKET (SAN DIEGO) 750 North Harbor Drive, downtown, 619-232-3474. The Fish Market's sushi bar is one of the best, and least known, in town. Despite its lack of popularity, it's tough to get a seat here. The place it's tough to get a seat here. The place is small. But persevere and you can enjoy their fresh, clean-tasting raw scafood, like yellowtail sashimi or highly recomended oysters. This sushi bar is a place for sushi purists. Moderate. — M.N.

LE FONTAINBLEAU Westgate Hotel, 1055 Second Avenue, 619-238-1818. Best bets: wild salmon, beef tenderloin, next of lamb; seared scallops and ravi-oli with wild mushrooms for appetiz-ers. Lunch. Monday through Friday. Dinner, Monday through Saturday. Friday evening, all-you-can-eat seafood

buffet. Sunday buffet brunch, 10:00 a.m. to 2:00 p.m. Closed Sunday. Expensive. — E.W.

Expensive. — E.W.

LA GRAN TAPA 6.11 B. Street, 619-224-8272. Here is a good spot for alight med. specially before or after a cultural event. Tapas. Spanish appetitures, are prepared hot or cold, and the seafood, such as shrimp in sherry sauce and fresh octoput, is always fine. Try norfille repartele (cold potato and egg pre) and pagit. Lively, causal atmosphere of the cold present o **GREYSTONE STEAK HOUSE 658**

Fifth Avenue, Gaslamp, 619-232-2225. This elegant three-story building with a romantic top floor serves more than steaks. Fish, including Dover sole and live Maine lobster, as well as pasta.

the Monta Indicate, a well as pasts, populary, and game musts make levely dinners. Food is well prepared, but conto can easily some. Enclosed service, strongly urged. Expensive. — E.W. HUFFMAN'S BARS — QUE 5091 imperial Avenue, 619–566-3115. This cofe has a huge multipenerational following and produce of the populary of the contour of links, ham, and chicken. Other fine ea imus, ham, and chicken. Other fine eati include the catfish sandwich and half-pound rib tips. Open seven days, lunch and dinner, to 3 a.m. weekends. Inex-pensive. — E.B.

lumbia Street (between B a rets), 619-234-2739. The sta tractions here are the ales and beers brewed on the premises. Up to a dozen beers may be available. Food includes burgers, pastas, soup and salad, fish and chips, grilled suusage. During weeching the noise can be shartering, but if is fun. Lunch and dinner daily. Inexpensive to low moderate. Another branch at '867'S Scratton Road, Sorrento Valles, Sorrento Valles.

the sweetish mase published com-bination with beans, rice, and chicken. The mole sauce has raisins, peanuts, chocolate, plantain banana, and four different chiles in it. Open daily. Inex-pensive. — E.B.

and louche. You go to Morten's for great steak. Their Neberska bet'is aged and meticolously grildet to your agec-and meticolously grildet to your agec-half-or three-pound porterhouse, which will be juscie, marbled with flavorful fat. You can also get good fish at Morten's. The big, golden sations fishorten's. The big, golden sations fishorten's, The big, golden sations fishorten's, The God'est Louche and Company of the product of the theory of the steak. Expensive.—M.N. of the product of the steak Expensive.—M.N.

go for the steak. Expensive. — M.N.
PETE'S QUALITY MEATS 1742-1/2
India, Little Italy, 619-234-1684. Pete's
Meats was just a butcher's shop until
Pete's daughter and sister-in-law got
the idea to set up a grill there. Now afficionados line up for Sicilian specialities
like Italian-sausage sandwiches, steak
sandwiches, and especially grifni —
veal rolled around two cheeses, onions,
consistent sine pure current over level.

veal rolled around two cheeses, onions, tomatoes, pine nuts, currants, parsley, prosciutto, and breadcrumbs. Pete tuffs all of that into a hot bun with marinara sauce, sautéed peppers, and onions as packing. Nuff said? Inexpen-sive. — E.B.

pensive. — E.B.

REI DO GADO 319 Fourth Avenue,
613-702.8464. This new Brazilian
restaurant is fun, in a mysterious way.
Unless you already know how a Brazilan steak house works. No instruction
here, other than try the fejisada, slowcooked black beans and pork, and
farofa, manice meal with onions and
hazon, which Brazilians town to enterfaroja, manioc meal with onions and bacon, which Brazilians love to scatter atop the frijoada. The grill delivers all-you-can-eat pork, then chicken, then beef, with the skirt steak and "top sirloin cap" being the tastiest. If you su vive the meat parade, hit the sumpt ous fruit table, and then snag a fe

Brazilian chocolates. Moderate. —

M.N.

ROYALI BRASSERIE 224 Fifth Avenue. Gailamp, 619-237-490. Like a home pick for notable avening for bygone fobornian Paris. Royale vere-case of the property of the proper accompany the feast, the wine-by-the-glass choices are super-savy. Often very noisy; heated patio; reservations necessary, Moderate to very expensive. — N.W.

— N.W.

RUTH'S CHRIS STEAK HOUSE 1355
North Harbor Drive, 619-233-1422. Six curs of stata in are available, all cooked in a special broiler at 1800 degrees. The curs daily. They ref shalutous, but nothing is on the plate except the piece of meat. Vegetables and eight styles of fish, thicken, and chops also available. Goggeous view and service. Open nightly for dimer. Recevations re-vance on weeklay. Call a week in advance on weeklay. Call a vance on weekdays. Call a week in advance for weekends. Expensive. — E.W.

SADAF 828 Fifth Avenue (E Street), Gaslamp, 619-338-0008. Vegetarian-friendly, Quiet and relaxed weekinghts, the room becomes an ear-splitting mob-scene weekends (even before the restaurant goes disco at 9:30). The hearty but sophisticated Persian fare centers on well-marinated kebabs and berb-rish tews, served with various savory rice dishes. There's excellen vory rice dishes. There's excellent spinach boran. sieved yogur relish with cucumbers, lamb chop kebah and a vibrant, sweet-sour fetenjan (pomegranate-walant sauce with chicken). But the Gaslamp branch's latchen a wildly inconsistent. e.g., your feenjandumped on dry kebah instead of mingling with simmered poultry. Desserts are always dreamy—'try tose-Desserts are atways dreamy — try rose-water ice cream and/or pudding, or bamich, a delicate ladyfinger soaked in (what else!) rosewater syrup. Moderate. — N. W.

— N.W.
LA STRADA 702 Fifth Avenue (at Fifth and G), 619-239-3400. The setting is lovely, but the Northern Italian food preparation may be uneven. Stay with pasta dishes and low-priced items. Open daily for lunch and dinner, con

TAKA 555 Fifth Avenue, 619-338-0555. This restaurant is a knockout. Gorgeous food and beautiful setting. Entrées, which combine Asian and Continental elements, can be ordered in half portions. Don't miss linguine and seafood, filet mignon,

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BINO'S EUROPEAN COFFEES AND CREPES 1120 Adella Avenue, Coron-ado, 619-522-0612. This little round-the-corner cafe has to be good: it's a fa-vorite retreat for local chefs. Bino bakes his own breads and croissants daily and his own breads and croissants daily and creates great crunchy sandwiches. Try the Brie Fantasy (chicken breast, coasted marinated perpers, double cream Bric cheese) or the roast beef and jack cheese. Even the veggie sandwich squishes with luscious eggplant, and the crepes are delicious and filling too. Bino's wife a kustrian and makes great Viennese-style coffee. Inexpensive. — E.B.

returement nome across the road, and the visiting public. But this place is run by a Marriott spin-off. And what meals! Beef burgundy with stuffed potatoes and seasonal vegetables, plantation pork loin with fruit and run tuhuney, baked fish with lemion sauce. ... Break-iests are forgetable — lunch and din-fer are where it's at. The menu changes daily, but you can call absent or sake

cyly dinner. Inexpensive. — E.B.

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HANAOKA 1528 C Sweetwater Road, National City, 619-477-5173. Mr. and Mrs. Hanaoka's Japanese restaurant has the feel of those country inns you read about in a James Michener novel.

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cos. Inexpensive. — AE. M. MCDINT's 10 Sea th Street, Na-tional Ciry, 619-474-6771. A historic, synthega law with a diversie, melion and synthega law with a diversie, melion and companies of the control of the con-ting, playing good, corving up to the all-encompassing platfors, or smoking ing down on industrial grade pub grad-made largely of restaurant-supply beed. National speckaged hami, But the feel vegatables are surprisingly good, so choose something that includes the tage to the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the con-trol of the control of the con-trol of the c

M.W.
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Mulligan stew served in a hollowed
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Integrenive to moderate. — N.W. YW \$57 Orang Averue, Coronado, 619-435-6917. You may have to get over the feeling you're intrinding on a private dub bere, but boy, it is worth properties of the properties of th

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SOTANICA BY PARASIS Avenida Nicos Herces. Berves 1 and 2nd streets, Figura Health food! This place has everything from bening berte to curative roots to box annules. They concern the contract contract

CHIKI JAI 1388 Avenida Revolución (corner of 7th Street), Zona Centro, 683-4955. The new dining room, con-structed from the ground up, is lovely to behold and offers old favorites as well as new Spanish dishes. Best bets are fresh cod, fresh nightly fish, paella. All dinners served with hot rolls, Roquefort cheeve, soup or salad,

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beautiful at night. The roasted labe goat and roasted qualit. And the Chlesuberland (for two) are all worth-plet with firm music or Fedgys and Saturdays. Take Revolución until il Callente. Proceed on agus Callente part de la companya de la companya de side de la companya per la companya de la companya de

E.W.

PALM GRILL Cantamar (halfway to Ensurand), 614-1203. The A-frame building looks like a batched he are that has two interior floors and an apportance, and the state of t

BL ROBO (1977 Bld. Salinas.

18. ROBO (1977 Bld. Salinas.

18. 6065-600. Steak brews will have a fleid where well have a fleid where well have a fleid where well a warriery of cuts, some cooled right at your table. The accompanients are wenderful an appetitum of the sevent in included in the price of the entert in chindred in the price of the entert in th

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Is it possible there's a splotch on the picture of perfection?

njection of reality. The Vertical Ray of the Sun, the new film from Tran Anh Hung, was screened for the press in late June, at which point it had been scheduled to open at the Hillcrest Gimems in mid-July. It finally surfaces this Friday for

a standard one-week REVIEW booking at the Ken, inbooking at the Ken, in-dicating perhaps lowered expectations at the box-office. (Not that expectations for **DUNCAN SHEPHERD**

a quiet, peaceful, intimate little Viet-namese import could ever have been high.) Positive though I am that this is one of the two or three best things to appear all year, it has had a lot of time to fade. And it in fact has done a lot of fading. Were I the type of person who went straight home from a screenwho went straight home from a screen-ing and sat down to write about the experience for the sheer joy of it, rather than the type of person who will hold off until compelled to write about it, I would have said unequivocally that it was one of the best two. Felice Felice, something I saw in early April in the San Dieso International Film in the San Diego International Film Festival has somehow faded less

What can I recall, or reconstruct rom my notes, after all this time? The Vertical Ray of the Sun - an off-

putting title, I quite agree: my own translation of the original in French, which can't be any more inaccurate or infelicitous, would have been At the

Height of Summer — is set in present-day Hanoi, by all appearances a sleepier burg than the Saigon of Tran's previous films, The Scent of Green Dapaya and especially Cyclo. The action, to

use the term loosely, centers around

three grown sisters (thoughts of Chekhov begin to form) and the sev-eral men in their lives. Two of the sisters are married to a blocked nov elist and to a still photographer who prefers plants to humans as subjects: "There is a tranquility you can't find in a face."The unmarried sister, though married in real life to the director shares an apartment and sometimes a bed with her older brother, a struggling actor. (Intimations of incest go no further than the broken-off re hearsal of a lovers' farewell kiss for an upcoming role.) Relationships are in some cases a little slow to come clear. and there is not much in the way of narrative incident to propel momen tum: just a series of moments strung between two family milestones



month apart, the anniversary of the mother's death and the anniversary of the father's.

offspring. The mother had been one month older than the father; the father had died one month after the mother: perfect. But at the memorial celebration at the start of the film, someon-resuscitates the mystery of a premar ital crush, or something, that the

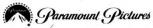
nother had had on another mar What was that about? Is it possible there's a splotch on the picture of per fection? Would it be better not to know? The blocked novelist, with nothing more pressing to do, decides to investigate. Meantime, the imper-

A mystique of perfection, a veritable legend, now surrounds the memory of the parents' lives together, a standard against which to measure the lives of the

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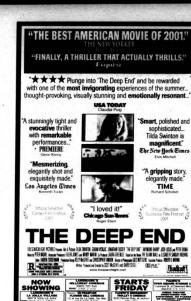
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the most important thing in life is showing up





MOVIES

are brought to light: secret affairs, dou-ble lives, unfulfilled longings. The emerging theme would seem to have to do with the imperfection of life as a rule. Imperfection, that is, except in fleeting moments, brief snippets from the time-line, frozen photographs for the memory album-e.g., the artfully lit, composed, colored arrangement of fish for sale in jars and plastic bags, flat against the plane of the screen, two-dimensional as a pressed leaf. A little nibble, that, to feed the human hunger for beauty, balance, harmony, per

us in another place, another tempo. The opening scene of the brother and sister slowly waking up (in the same bed, yes) and going through their morning routines of stretching, pull-ups, tai chi, etc., draws us into a far-away fictional world as deeply and as mag-ically as any descent down a rabbit hole or any forward leap in a time ma chine. (The accompanying cool pop song of the sort found on the sound-tracks of Wim Wenders films — the Velvet Underground, is it? — doesn't hurt, either.) This and countless other moments of comparable size — smoking a cigarette, toying with a grasshopper, working in the garden, washing hair in a goldfish pond, teaching a child to float — are played out with-out shortcuts and without impatience. They are the opposite of the greased-pig moments that Hollywood dispenses in mortal terror of serenity, re-pose, focus, and other such natural enemies of mindlessness and soul lessness. They cultivate the art of noticing and appreciating. They are examined at length and at leisure. The filmmaker holds on to them, as the saying goes, for dear life. And the ra-diant cinematography, the observant and appreciative cinematography, is as much the "point" of his film as is any larger "theme." The cameraman, please note, is Mark Lee Ping-Bin, the regular photographer for Hou Hsiaohsien (Flowers of Shanghai, at last out on video, incidentally) and the cophotographer on Wong Kar-wai's In the Mood for Love, another of the year's

best two or three films. The Vertical Ray... may get no where near the meaning of life. But it gets the feel, the texture, of life. And it gets this in the context of - in con ast to - between the two bookends — death. If you think nothing much happening on screen, you're miss ing the obvious. Life is happening. It is happening right in front of us, in imagery of the utmost sensuousness and sophistication; and it is happening all around us, outside our field of view, in the ambient sounds of insects birds, a rooster, a baby, a motorbike. And let's be clear: to my mind the movie is immeasurably less dull and uneventful than such greased-pig ex-travaganzas as *The Fast and the Furious* and *Rush Hour 2*. If it has by now faded from memory, that's a reflection only on the evanescence of life and the inpossibility of holding on to it. I'm dying to see it again.

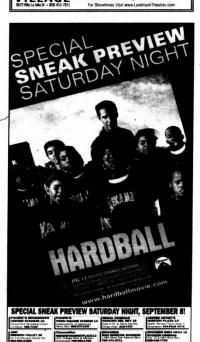
MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars



VILLAGE STARTS FRIDAY, SEPTEMBER 7

David Ansen of NEWSWEEK writes



d antipatines vy svies are for now unreviewe ist reviews sorted alphabetic lease and by rating, are ava anDiegoReader.com.

All over the Guy — Gay romantic comedy, not to say lighthearted and jovial especially, about an imperfectly matched uple (one's all-time favorite movie is Gone with the Wind, the other has never seen it: he doesn't like black-and-white) who make doesn't like black- and-white) who make repeated and painful attempts to fit together anyway. The original stage play by co-star Dan Boacinsky evidently dealt with a heterosexual couple. But the recasting of the play has not, contrary to the press notes, produced something, "radical" in gay cinema. The moviet treis in a modet and ordinary way—a sort of Nora Ephron way—to document genuine emotional ordinary way—a sort of Nora Ephron way—to document grautine remotional upheaval in a self-consciously gibt, chipper appropriate and a self-consciously gibt, chipper, and with a conventionally and uncommicaging hopeful ending. (Nice specificity in the two debates over the ment of he and Cut, and the single debate over t of he and Cut, and the single debate over to he and cut, and the single debate over the self-consciously with the self-consciously debates over the self-consciously with the self-consciously debates over the self-consciously deba impression, too, whereas her opposite half the muzzy Adam Goldberg, makes a negative one. Richard Ru standards, a hunk. Directed by Julie Davis. * (HILLCREST CINEMAS

American Outlaws — Hagiographic portrait of Jesse James, minus the ultimate artyrdom to burn you out. For the parched Western fan, staggering for months and years across the wasteland of the genre, it amounts to a canteen of sand. The first





gorge-rising moment comes early, when pretty-boy Colin Farrell (the blackes brown since Grouch Mari) borrows Rooster Cogharry reins in seeh risk from for Cogharry reins in seeh risk from for the control of the contro

mimicies of his father James) and All Latter (the premanent sucer). And if Timothy Dalton is indeed doing a Sean Conners accent — one former Bond tipping his hat to another — is this really the Plate for if you can hardly expect any new one to be directed by a specialist on the level of a Henry Hathaway or a John Sturges, but you could hardly expect any new one to be directed by a specialist on the level of a Henry Hathaway or a John Sturges, but you could hope for someone slightly more suitable than the director of Flabber and Ensira Man, Les Myrield. 200.

1. (1) A Charlow NULLI, 13. Place INFOMENDAC 24. nimicries of his father lames) and Ali Larter

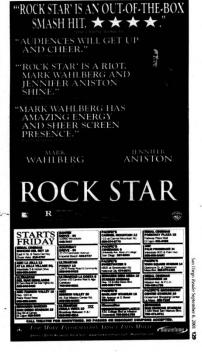
(Jason Biggs, Shannon Elizabeth, Chris Klein, Tara Reid, Seann William Scott,et al.), directed by J.B. Rogers. CARMEL MOUNTAIN; CHULA VISTA 10; DEL MAR IGHLANDS B: FASHION VALLEY 18: GASLAMP 15. POSSMONT CENTER: HAZARD CENTER 7: LA COSTA 6: LA JOLLA 12: MISSION ARKETPLACE 13: MISSION VALLEY 20: CEANSIDE 16: DAI M PROMENADE 24: PARKWAY

An American Phagosoly — Hearlielt and personal but musclin and advarrad account of the maladjamment of a six year cold Hungarian emige in Eisenhower era America. It gives from a had foot with some remedial first person nargation, corroborative merved, footage, and a black-and-white flashback that arbitrarily turns to color after a quarter of an hour. It aim yet good foot, either, when the sullen Sarielt lobansson takes over the role, an hour into good not, either, when the state is samen johansson takes over the role, an hour into it, without a hint of an accent. Nastassja Kinski, Tony Goldwyn; written and directed by Eva Gardos. 2001. * (LA JOLLA VILLAGE, THROUGH 9/6)

America's Sweethearts — An alternative-universe Hollywood where a married pair of superstars — it will not be helpful to think of Cruise and Kidman, Burton and Taylor, Bogart and Bacall have appeared together in nine consecutive boffo blockbusters (the samples we see of their work are on a par with the standard big-screen sendups of TV soap opera); where the female half has met with a ing public and two-straight flops since their breakup; where two years after

the split there somehow remains an unreleased joint effort directed by a three-time Oscar winner who, looking like the wild-haired Ben Gunn of Treasure Island, is editing the project in Kubrickian secrecy inside the Unabomber's transplanted Montana cabin; and where the head of th studio must wait to see the final cut with th national press corps at the junket. Julia Roberts, just to open a can of Whiskas in the overall atmosphere of fishiness, plays the part of Catherine Zeta-Jones's wallflower part of Catherine 2eta-Jones s wannows sister (wearing a fat suit in flashback for substantiation), though that doesn't cut down on her usual quotas of teeth and tantrums. Both actresses could sue the down on her usual quota of terth and Lantrums, Both a Artreases could use the included and the contract of the contract lobb Causal, insufer as he's supposed to the recovery from a mental hreadown, has shakier grounds for linguiston. And Christopher Walden, as the an horitical Crystal, as the unprincipled publicist Lantology, to be unril, vortix very hard and handly on the assembly line of gim-rask lobes. The dever volume of place would be dock. The dever volume of place would be compared to provide the contract given name shaped his destiny.) Joe Robit, a given name shaped his destiny.) Joe Robit, a former studue, belt himself at lox and director's chair to lengthen his brief and director's chair to lengthen his brief and undistinguished lost of credits (Sreets of Gold, Revenge of the Need. 2. Comp de Villey, bould certainly have his subject to distintentation and Arazia, Satally Fusci. Alan Arkin. 2001. • (745800) VALLY 18. PORMY 10)





Apocatypes Nov — The biggest asset of Francis Ford Copposits hirthy-million dollar Viernam War movie is the curiosity it street up while keeping the public cooling its bresls for four sear. Without that, there would be intelled to proper the severe through this desilitors up - river excursion, unmagnaturely patterned after loseph. Contrad's Heart of Darkness, bogged down dought the way by a failed of photography that can best be described in words out of the guttern's lexicon (cuttled, garged, bloated, glutton's lexicon (stuffed, gorged, bloated, heavy, chock-full, and brimming over) and y a first-person narration written in the ard-boiled idiom of the fictional private eye ("Charging a man with murder in thi place was like handing out speeding tickets at the Indy 500"; "It was a way we had over here of living with ourselves. We'd cut 'en in half with a machine gun and give 'em Band-Aid. It was a lie"; and so on), and capped off by the ghostly appearance of Marlon Brando, carrying permanent and impenetrable shadows around his shaven head wherever he goes, like the planet Vencarries clouds, and whispering with his last breath his mystical insight into the Vietnam experience, "The horror, the horror" — a eneral-purpose insight which served Dark Continent, and which should se Dark Continent, and which should serve it moviegoer as well, as be staggers out of the dark theater where he has witnessed this movie. With Martin Sheen, Robert Duvail, and Dennis Hopper, original screenplay by John Milius and narration by Michael Heritage.

Atlantis: The Lost Empire — Imitation lules Verne adventure yarn, spun from the Disney animation factory, about a pre-WWI expedition in search of the legendary sunken city. Sketchily drawn (in a deliberately retro style) and swiftly paced, but slowed down eventually by moral-mystical-politicalanthropological grandiosity. With the voices of Michael J. Fox, James Garner, Cree mmer, and Leonard Nimoy; directed by Gary Trousdale and Kirk Wise, 2001 * (GASLAMP 15; MISSION VALLEY 20; PALM

(HORTON PLAZA 14)

Bread and Tulips — Licia Maglietta, a more loosely wound and comfortably

ROMENADE 24: VOGUE)

upholstered Natalie Wood, warm and womanly, with a lived-in face and loody but an undimmed upsirk, plays a Peccar bousevile and intermittent Mutz who gets required from beet our group, including experted from the tour group, including an earting out of the right the state of the right to the state of the right to the state of the right to the right t womanly, with a lived-in face and body but 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 trenchcoat, is conventional as well, and he take away too much time from the beroine. But director Silvio Soldini keeps the movie ligh on its feet, with a fill-in-the-blanks met of narrative that makes judicious use of of narraive that make; judicious use of hakeous and ellipses, and doorn'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 scene-with a smoothness and seamlessness that surpass Fellin and approach Bunuel. Bru Ganz, Giuseppe Battiston. 2000. ★★ cCOV()

inasmuch as nice-guy Colin Firth is taller, arguably better looking, financially better

off, not to mention an all-around better

humanitarian), than shitheel Hugh Grant;

human being (i.e., professional

why the book, paddling around as it was in a pool of common sentiments, might have rallied the troops. The boiling-off of many of those sentiments on screen, however tends to expose the thinness of the incident We appear to be witness to the entirety of the relationship between the heroine an Darcy, and honestly there's not much to it.
Which leaves the troops with less to rally round. Excepting, of course, Renée Bridget Jones's Diary — Sh Maguire's pale and wan visualization of the unfunny non-novel by Helen Fielding, about the plight of the average, over thirty, over so slightly overweight. Zellweger (plus a few extra pounds, nowhere near Raging De Niro numbers), a very ever so slightly overweight, overdrinking, and oversmoking "singleton" woman in a world — or in a United Kingdom, at least – of male "fuckwits." Attempts to punch up near Raging De Nirto numbers), a very "revaling" actress, sending out second-by-second updates on the least little fluctuation of the emotional weather vanc, expertly orchestrating the audience response. She prevents the character from becoming a generalized spokesperson for "singleton," and corners our sympathies for herself alone. With Gemma Jones, Jim Broadbent. 2001. the humor to big-screen proportions are totally wasted, although the actual fisticuffs that crupt (not in the book) between omantic rivals give us a good, disapproving, deglamorizing feminime viewpoint on this masculine pastime — up until the hackneyed slow-motion crash through a plate-glass window. The rivalry demands no (FASHION VALLEY 18) ompromise on the part of the heroine

Captain Corolli's Mandolin - Scenic World War II romance between a Greek island beauty (the Spanish Penelope Cruz, with her unaltered native accent) and a nusic-loving Italian officer (Nicolas Cam with an unsteady Italian one). Shades, shimmers rather, of Mediterranea — thoug it ultimately turns much darker Slow



a better sense of humor in the bargain. The somewhat soggy, but rewarding in modes oharacter's name of Darcy, furthermore, drops a heavy hint, to the literate, of the Jane amounts: some complexity of character and emotion; some interesting discomfort and Austen fairy-tale destination. One can see open conflict between Axis "allies." Bases on a novel by Louis de Bernières; with John Hurt, Christian Bale, Irene Papas, and David Morrissey: directed by John Madden, 2001 * (CARMEL MOUNTAIN: ENGINITAS 8: FASHION VALLEY 18: FLOWER HILL 4: GALAXY 6 GASLAMP 15: GROSSMONT TROLLEY: HORTON PLAZA 14: LA COSTA 6: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: TOWN SQUARE 14) The Closet - Avaricionsly of

The Classet — to articular commercial French control of the type that treds to be remained to the type that treds to be writer and director, amounts practically to a one man factory of the type. And it's hard see what could stand in the way of a remained of this one, a PC face about a nebboth in the accounting office of a condone plane in decounting office of a condone plane in drudge — who, to save his job, flouis a rumore that he is job, those string himself up as a potential marriy in the eyes of the company's best customers. (The strategy is devised by his new neighbor, an aging devised by his new neighbor, an aging devised by his new neighbor as a psy, bow times change!) The consciousness resisting via in this is not too bothersome. Rather more so is the crust streak the presumption that it is quite all right, quite resumption that it is quite all right, quite presumption that it's quite all right, quite just and proper, even quite PC, to torture and torment a macho homophobe into a nervous breakdown. Neither the consciousness-raising vein nor the cruel

Glenn Kenny, Andrew Johnston,

OUTRAGEOUSLY

buke to everything crass th lywood is bombing us with Neve Buscemi at his best."

"UPROARIOUSLY FUNNY!"

FUNNY!

streak is a boon to the mirth, which strapes along at the subsistence level. The thing, neverthelest, that elevates The Closer glove medicority, the thing that makes it worth looking at, is himply — how else to put it? — that it's a thing worth looking at, a thing of beauty, even. More specifically, a thing of beauty, even. More specifically a thing of beauty of its prings not from the obvious and conventional source of training the camera no beautiful things calendar art

the camera on beautiful things: calendar-art scenery, Architectural Digest interiors, and the like. And not from the cameraman's osmetics case of beautifying tricks: "painterly" light, pea-soup atmospherics. But instead from the beauty of the colors But indicato room to elective of the course per se has come and lustrous, rich and control of the control of th per se: luscious and lustrous, rich and The Curse of the Jade Scorpion

The Carea of the Jack Scorplen-Long grav Wood, Allen crine comedy, down a couple of notcher from Small. Tra-Crosk, Mandantan Marlae Mystery. Tra-tal the Money and Run. It concerns an ac-imation of the Money and Run. It concerns an ac-imation with the Money and Run. It concerns an ac-tivation of the Money and Run. It concerns an ac-tivation of the Money and Run. It con-test that the variable when the should be for in himself. If that tounds like a metaphor of self discovery low, the desent ruly has would be giving the thing too much credit. The investigation first typends very inite time investigation first spends very inite time investigation for set spends when the spends and the spends of the spends of the spends of the formation of the spends of physical form is no less funny, and often nore sympathetic, to look at, his delivery of lines is monotonously shrill. Then again, he doesn't have much of value to delive desperation and panic may have crept in. The 1940 period, so scrupulously documented in the sets and costumes, adds no flavor to the dialogue, wherein modern anachronisms abound. (The hero is guilty of "opening up" to a woman, making her "uncomfortable.") And the soft, luxurious, peach-toned photography — by the Chinese master, Zhao Fei, once again — doesn't create a springy platform for light

Bob Streues, Gene Seymour,

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and he even turns out, against first impressions of Heathcliffian gloom, to have CRITICS ACROSS AMERICA ARE HAILING REDUX AS: "ONE OF THE GREATEST FILMS OF ALL TIME! "A MAJESTIC EXPLOSION OF PURE CINEMA. "BRILLIANT! A REFURBISHED MASTERPIECE. "SURELY THE FILM TO BEAT IN 2001! 1 OFTON PLAZA 14 DE NOW SHOWING

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comedy, It creates something more like a plush overstuffed sofa in which the comedy gets swallowed up. Dan Aykrov(, Charlize Theron, David Ogden Stiers. 2001. **CARMEM, MOUTANNE, FASHON VALLEY 18: **LOWER HILL & GASLAMP 15: GROSSAMONT TROLLEY; LA COSTA 6: LA JOLIA 15: COSLANDE 16: PARRIVAY PLAZA 18: TOWN STRUME 14:

The Doop End — The lady in distress storyline, unspooled on a smallness of scale that could nowadays be maintained only in an independent film, is agreeably oldfashioned, as you would expect when you know that it's a remake of a top-drawer 1949 melodrama by Max Ophuls, The Reckless Moment. The introduction of an explicit homosexual angle might seem not so old-fashioned, yet the portrayal of one of the homosexuals as a total and thorough devenerate is nevertheless old-fashioned to a ree just not quite as old as the Forties Collaborative screenwriters and directors. Scott McGehee and David Siegel have come long way toward level-headedness from the jokey mistaken-identity hijinks of Suture the jokey mistaken identify hijithke of Sume identify hijithke of Sume identify hijithke of Sume identified in his dark and white), even though they're still prome to touche of the arty and the fancy a sharacter's entrance into a kitchen captured in a drop of water from the fauct. The image in general if crisp and clear and cool, if a tad decorative, and the scenery around Lake Taloe shows more than the local Board of Tourism would approve. Tidda Swinton, whose pale papery skin, rodenty

little teeth, and vaguely death's-head visage can have an unnerving effect in any context, gives a rigorously controlled performance in a part that could easily have slooped over the top: a Navy wife who, with her husband away at sea but her fussbudgety father-in-law underfoot, stumbles over the corpse of law underfoot, standbles over the coppe of the adolescent sort say bower, price as a anchor out of his chest, makes the missake measuragion that her on planted it there, agd stars it upon herself to dispose of the control of the price of the price of the con-cluded of the control of the control of the control of table, paying of blackmallers with an X-rated video of the victim and her control of the control control of the parts amusing, absorbing, and exasperating. Or to put it a different way, the overall thrust is debilitatingly disunited. Becau she's so much alone, we don't have full ccess to her thoughts on the crisis, and these seem gapingly open to second-guesses. Nor do we learn as much as we'd like about the blackmailers' relationship to the victim — how did they ever come into it? or to each other. None of this detracts from the therapeutic usefulness of the film as an illustration of why parents and their

children should talk. "Honey, you can tell children should talk. "Honey, you can tell
me. I promise! won't be mad. But have you
possibly murdered anybody lately?" Goran
Vinnije. Jonathan Tucker, Peter Donat. 2001.
** #: (FLOWER HELL 4: GROSSMONT TROLLEY.
FIJOM 977: HILLERST CINEMAS, LA JOLIA
VILLAGE: TOWN SQUARE 14, FIJOM 977.)

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JAMES VAN DER BEEK & CHRIS ROCK!

Cheets of Mars — Space opera by John Carpenter — a tatty patchwork of his previous films, most prominently Assault or Precinct 13, The Fog, The Thing (a line of the script even quotes the title of the original short story, "Who Goes There?"), Prince of Darkness, and Vampires. It has a choppy plotline (flashbacks after flashbacks, as well s flashbacks within flashbacks), a dark, dank, moldy image, and dialogue on the order of: "Who you calling scumbag, motherfucker?" Natasha Henstridge, Ice Cube, Jason Statham, Clea Duvall, Joanna Cassidy, Pam Grier, 2001.

Choost World — The heroine, out of a comic book by Daniel Clowes, is someon a critic could bee. Not only a critic, real saured. Fresh out of high school — or produce an equal seer for the wheelshair-bound valedictorian (*High school is like training wheels for the bitych of fired life") and for the hip-hopping black cherefulaeds who follow: A tirteless cherefulaed with offlow: A tirteless capethager, a walking carp detection produced the compensation of the comp reacting, resisting, judging: Little Miss Raincloud. And yet the moyie, directed discreetly if none too fluidly by the crstv arist Terry Zwigoff (most notably Crumb, profiling a real-life outsider, the and cartoonist R. Crumb), never

toom sight of the fact that she is still just a tentager; it never first to pull the rup into a self-worshipping Lara Corfe cult figure, much less and il-knowing Susan Sontag-arbiter of tase. (It the band at the post-section of the control of the control of the good, or it is to be data tig gots say beyond good and back to bad again! How's a girl to know! The focus of the epsteds, action to the cursions alliance with a foreyals that the control of the control of the control of the cursion alliance with a foreyals with sharped shoulders, a had back, flat harin no social life, and the face pulling first name of Seymout (Sever Busceriu, surreptitionaly brilliant in the parti, whom a personal and a grantical place. What he plainly has in common with the heroone, for loses sight of the fact that she is still just a

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Greenfragers—"Impired by actual cevents," the story tells of a select group of long term converts who take up gardening long term converts who take up gardening take in all the way to the minimum, and take in all the way to the minimum, and take in all the way to the minimum, strong arming underdog stuff, equally soft heartful and soft headed, as cutery woods heartful and soft headed, as cutery woods heartful and soft headed, as cutery woods work of the soft headed in the soft heartful and heartful and headed in the soft heartful heartfu

Hedwig and the Angry Inch — W director-star John Cameron Mitchell adapts his own off-Broadway musical (songs by tephen Trask), a voyage of self-acceptance for an East German immigrant and transsexual glam-rocker (or "transexual" according to a mock tabloid headline on display), with a botched sex-change operation that has left him a seventh of a nan. The transplant to the screen is also butchered: cheap, garish, and shaky. 2001

The Hitcher - Extremely unpleasant suspense film. C. Thomas Howell, drowsy at the wheel of a Chicago-to-San-Diego drive-away, pulls over and picks up a rain-soaked hitchhiker, Rutger Hauer (pretty unpleasan)

right there, you might think, but there's more). The passenger's conversation, occasionally practuated by weichblade, consists of stuff like. "You wanna know the passenger's properties of the properties of the properties of the passenger of the film levels of violence. 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., AND 9/8, 9:45 P.M.)

Incknot - Brutelly boring road movie

Jackspat — Bottally boring road movie receiving around a fekticke starelise singer (Jon Gries), his unbeneficial manager (Garrett Morris), and a sententious unseen narrator (Patrick Bauchan). "Observation Mark and Mickael Folish, the two in borthers responsible for Twin Falls, Kalabo (co writing with Michael allow was directing it, which look that look the time in paying homage to the borther of the start of the particular of the start of the particular to the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the particular of the significant of the particular of the significant of the particular of the significant of the particular of the particular of the particular of the significant of the particular of the particular of the particular of the particular of the significant of the particular of the particular of the particular of the particular of the significant of the particular of the Jeapors Creapars — Sophomoric horror show about a couple of college kids — a bickersome brother and sister — terrorized by the bogerman, no less, on a lonely country road that connects to an incongruously populous there and police station. Limited means and imagination, though a surplus of let's post on-a-show enthusiasm. With Justin Long and Gina 19,000, with Justin Long and Gina 2001. not-bad digital video, but not-good, either With Daryl Hannah, Peggy Lipton, Crystal Bernard, Anthony Edwards, 2001. • (LA JOLLA VILLAGE, THROUGH 9/6)

Jay and Silent Bob Strike Back

but with the titular slackers (Jason Mewes,

disturbingly not) brought in from the margin, where they had dwelled in all four,

and situated instead front and center. The

Chronic, a project greenlighted without their consent, to say nothing of their profit

participation. En route, they fall in with a

uartet of hot-bod cat burglars - Charlie's Devils, as it were — and one of them even falls in love with one of them, and (dream a little dream) vice versa. Some of the

O (20)

comic-book personas, Bluntman and

premise: they are on their way to Hollywood to derail a Miramax film based on their

disturbingly credible, and Smith himself,

2001.

■ (CARMEL MOUNTAIN: CHULA VISTA 10.

CINERAMA 6, DEL MAR HIGHLANDS 8:

ENCINITAS 8: FASHION VALLEY 18: GALAXY 6:

GROSSMONT CENTER: HORTON PLAZA 14: LA JOLLA 12: MISSION VALLEY 20: MISSION MARKETPLACE 13: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10 RANCHO DEL REY 16; SWEETWATER 9: TOWN Inbred 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 Dolferty, Joey Lauren Adams, Brian O'Halloran, etc. — but with the trialor advented.

insiderium is accessible by general-interest iffin buffs (Giu Na Sant pottraped as too busy counting his money to be bothered with the nots and holos of directing. a Good Will Huming sequel), but that isn't to say it's commerce, age. Ben Alleck, in a regress of his former or, the first proper of the commerce of the section of the commerce of the co

knows it, does not make it more commendable. It makes it less. With Shannon Elizabeth, Eliza Dushku, Ali Larter.

CINERAMA 6: ENCINITAS 8: FASHION VALLEY 18:

ING WIII PETTEII. 2001. T (CARMEL MOUNTAIN; CHULA VISTA 10;

FLOWER HILL 4: GASLAMP 15: GROSSMON

ROLLEY: HAZARD CENTER 7: LA COSTA 6:

HISSION VALLEY 20: OCEANSIDE 16: PALM

PROMENADE 24: PARKWAY PLAZA 18: POWAY 10

RANCHO DEL REY 16: SANTEE DRIVE IN: SOUTH

LA JOLLA 12: MISSION MARKETPLACE 13

BAY DRIVE IN: SWEETWATER Q. TOWN

and Will Ferrell. 2001.

Jurassic Park III - Elementary and elemental spectacle of ravening dinosaura and edible humans. Beyond that, it pretty much eludes criticism or comment. A smal objection might be raised at the way dinosaurs, for live-action purposes (which is to say live-action humans, but computer generated dinosaurs), have bee nopoly of the Jurassic Park franchise This makes for a stifling sameness, an unhealthy constraint, although on the other unhealthy constraint, atthough on the ouse, hand it allows the action to get rolling in a hurry: no need to lay any groundwork. Another small objection, specific to Part III, could be raised over the ease of identifying could be räued over the ease of identifying the disposable humans and the speed of their disposable humans and the speed of their disposal. The preciousness of the remaining humans (most of all William 11. Mays, Tea Leoni, and, after string outs the level of asspected. Any child — the target viewer, after all — will know full well that nothing too bad is going to happen to them any time soon. Aside from its other menus of stack food, the moves has lost little in transferring the controls from Severa Synchrog to be followed:

baggage. (Even the dinos no longer seem able to cause the earth to quake with every step.) A well-paced hour and a half could not nowadays feed the Spielberg ego. 2001 ** # (FASHION VALLEY 18: MISSION VALLEY 20

Kine Me, Stupid — Unbuttoned Billy Wilder bedroom comedy, set in Clim Nevada (joke). Kim Novak, a sinfully undervalued actress, is very touching as a small-town chippie with a bad head cold and some flattering blouses. Dean Martin winkingly kids his "swinger" image, and Ray Walston and Cliff Osmond overplay Walston and Cliff Osmond overplay abominably. However, the dullsville locale, spread out in black-and-white Panavision, has a uniform bleakness that maintains ous stability. 1964. * * * (MUSEUM OF PHOTOGRAPHIC ARTS, 9/13, 7 P.M.I

Lara Croft: Tomb Raider — The daughter of Sir Richard Croft inherits a daugner of Sir kenard Croft innerits a sacred mission from her late father, who seems to have known when she was eight years old that she would grow up to be a militant extremist of Girl Power, and kno militant extremist of Girl Power, and known too that she would discover the hidden clock and his written instructions about it within one week of a once-every-five-thousand-years planetary alignment — the long-awaited moment when the secret society of Illuminant would attempt to reunite the two dates of the Trainge of Light, Yeing them the Power of God. (Motre powerful, even, and the Control of the Control of Contr than o'm rower), 'ngenina joue, as tiev
video-game adventuress, joins an outsizedattitude to her already outsized kisser and
knockers. With Iain Glen, Noah Taylor,
Daniel Graig, and Jon Voight (Jolie's actual
father) as Sir Richard; directed by Simon West. 2001. ● (VOGUE)

Logally Blonde — A wish-fulfillment fairy tale, more voguishly known as an empowerment myth, concerning a So-Cal sorority sister, Fashion Merchandising major, and Miss Hawaiian Tropic runi ip (Reese Witherspoon, in her mile-wide ein of mockery) who gets herself admitted into Harvard Law School to chase after her ex-boyfriend — and oh by the way, outrun him to the head of the class. Some of the fetails, if you allow maybe a hundred yards of slack for knowledge of how the work works, are giddily inventive: the admission "video essay" (directed by an ispecified Coppola) delivered in a issortment of swimming pools and bikinis, or the pet Chihuahua named Bruiser, or the or the pet Chibuahua named Bruiser, or pink pompom at the top of her classroor pen. Ready as we may be, however, to applaud the discovery and cultivation of human brain, willing as we may be to believe that this can occur in the airiest of heads, we might balk nonetheless at the t food sempistor hat it's risingle or casts, we might balk nonetheless at the two faced assumption that it's as simple as turning on a fauct. The idea of growth without change goes against nature. Like the idea of staire without tech. Luke Wilson, Matthew Davis, Selma Blair, Jennifer Coolidge, Raquel Welch, directed by Robert Lukeit. 2001. Luketic, 2001.

(DEL MAR HIGHLANDS 8: FASHION VALLEY 18: HORTON PLAZA 14: MISSION VALLEY 20;

Lamantha — Messy docudrama on a messy subject, the unrest in the newly independent Congo and the martyrdom of its first prime minister after two months in office. Rasul Peck, the Hairian director, had treated the subject in an all-out documentary nine years earlier. (Valerio Zurlini, freed by false names and unencumbered by facts, once made a unencumbered by facts, once made a stronger film on the subject, Black Jesus.) Eriq Ebouaney, excellent iq Ebouaney, excellent, portrays the life-ted if shadowy title figure. 2000. Memonto — A tale of revenge told in reverse. To put it like that is not to suggest

the movie goes literally in reverse motion, with people walking backwards and saying

"Olleh" instead of "Hello," although that is

"Colles" intrased of "Fiellio." although that in fact is the method of the opening scene a Polaroid snapshot gets sucked back into the camera. and a speed carriedge jumps up into gives the movie its initial push backwords in time. After that, the scene (in normal forward motion) are arranged in opposite order of occurrence. a bit remissions of other other of the camera of the camera of the Rerespia of the earlier Elizabeth laze. Howard novel, The Eng View. Once big difference between this and those is that Memeran is a triller, not a relationship thing. Knowing here in Elizabeth laze Howard novel, The Eng View. Once big difference between this and those is that Memeran is a triller, not a relationship thing. Knowing here in Elizabeth laze supperatures, as we all know, can be deciving, Another big difference is that the action here is squeezed into a tighter time. action here is squeezed into a tighter time frame, with each of the scenes ending at the precise point — with perhaps a second or two of repetitive overlap — where the previous scene started. Events, in others words, have been broken up arbitrarily in nid-course, so that we join them in media res and must wait until the ensuink scene to ind out how we reached that point. Still another difference, slightly soiling the purity of the concept, is that the scenes are separated by black-and-white interpolation (for explanatory purposes, mostly) of indeterminate chronology, and there's a heavy dose of verbal recapitulation right before the finish. This narrative technique proves to be a true test of your powers of centration: a good thing in and of itself You have to pay close atte ion. And you lack Thompson. 2001. • (GASLAMP 15; MISSION VALLEY 20; PALM have to do what the hero himself is unable o do: to remember what came before. The trick of the thing — the inspiration and justification for the ass-backwards order of toke of the things—the importation and procedure—a the horr's peculiar procedure proce

year, after Save the Last Dance); and the troublemaker, an envious teammate, is Hugo (Josh Hartnett), son of the coach, n as Duke. The foreordained ev have a forced-march tedium common to a out the freest of Bardic adaptations (Wes Side Stery, Throwe of Blood, Ferbidder Planer), and the police of both mechanics (e.g., the pillered kerchief) spically tend to seem more grinding without the lubricating—poetry. The basketball details, apart from the carbon seem of the poetry of the carbon seem to be considered to carbon, and the carbon seem to be c Side Story, Throne of Blood, Forbidde

PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9:

Original Sin — Angelina ("Fat Lips") Jolie debarks in horse-and-buggy Havana, a mail-order bride from Delaware, bearing a trace of her British accent from Lara Croft: Tomb Raider as well as a ready explanation for why she looks in person nothing like her homely photograph: it's because she didn't want a husband who was interested in her for only her beauty. This sounds plausible enough to her beauty. This sounds plausible enough to the would-be bridgeroom, Antonio Banderas, who had represented himself as a tobacconist's clerk, instead of as a coffee baron, because he didn't want a wife who would be interested in him for his money. Nor, in their extended honeymoon Nor, in their extended honeymoon (extended at least in part thanks to slow-motion), does her grotesque vampery tip him off that something's amiss. Writer-director Michael Cristofer has re-set the director Michael Cristofer has re-set the Darkness (previously filmed by Truffast under the name of Mississippi Mermadi), in a more exotic locale in hopes, evidently, of making the unbelievable more believable. On the hopes that the redentless Latin rhythms of the soundtrack will cast a spell should all sets fail. The total effect is hyportic solely in the sense of supportific. With Thomas Jane, Jack Thompson, 2001.

hose already accounted for: the resider family of three — minus its MIA head — and a reduced staff of three. Not every nook and cranny of the narrative can stand up to the light shed at the end. Yet there are, at a minimum, three legitimate skin-prickling frights throughout the course of the meticulous and measured unfoldment. Those are in the bag before the final twist.

** (CARMEL MOUNTAIN: CHULA VISTA 10 DEL MAR HIGHLANDS 8: FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER: HAZARD CENTER 7; LA JOLLA 12: MISSION MARKETPLACE 13: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14)

Poor! Harbor - WWII history according to Michael Bay (Armageddon, The Rock), a three-hour lesson. To some extent the usness of the subject — 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 But to sit up and fly right. Or at least try to Much of that seriousness comes down to a flig-waving and safer-rattling piery that would have been easter on exusor in the years 1942.

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6. And the years 1942

(GASLAMP 15, MISSION VALLEY 20, PALM PROMENADE 24)

Planet of the Apes — The "unique personal vision" of Tim Burton comes down here to the burgeoning field of science-fiction graphics: a new illustrated edition of

old familiar classic. (Rather dark and rky illustrations, too, with a forest-neval feel to deepen the timeless hicality of it all.) Sure, the ape makeu, we are him of the best heattle armor. myuncany oir air, Jouec the age massay, to say nothing of the beetly battle armor, is an improvement over the 1968 screen treatment, but so what? (Myth doesn't demand versismilitude,) Mark Wahlberg, meanwhile, whose notion of heavy emoting ists of breathing through an open mouth, is the farthest thing from an latter, content these days to be a joke, has as unbilled cameo in a monkey mask, reprising the curtain lines of the original.) The mor sententiousness, even in the absence of Rod Serling on the screenwriting team, remainry much the same. As does the lameness of the humor: "Extremism in defense of apes is vice;" "Can't we all just get along?" and ncept of an evolutionary inversion talking apes and caged humans — is too much a novelty to bear a remake, just as it couldn't bear four sequels. And the new and different surprise ending is apt to wring from the viewer a befuddled "Hub?" where he old one wrung an "Ah!" Helena Bonham "arter, Tim Roth, Michael Clarke Duncan. matti Estella Warren 200 FASHION VALLEY 18: MISSION VALLEY 20:

The Princess Diaries - Fairy-tale omebody, minus any desire or effort, mor like a lottery prize. More exactly like an mexpected inheritance: the throne of evia (pear capital of Europe), by subterranean bloodline. What a surprise for a friezy-haired, four-eyed, fifteen year-old San Franciscan misfit! The transformatic of the Ugly Duckling ("If Brooke Shields married Groucho Mars, their child would married Groucho Mars, there shid would have your explorons 'falls a long way sho of a miracle, and nothing shy of a pitch for the beauty pattle. Shee before she a detrizere defuzed, and despectacled, the filmmaker, have a hard time hading the physical blessings of Anne Hathaways, and to pat fee with Heather Matanziro as best friends tends to raise her up rather than drags her down. Notwithstanding the troupersh contributions of Heter Elizondo (if s' a role instead of the Eliza Dolittle)



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STARTS FRIDAY, SEPTEMBER 7 VÎLLAGE

The Musketeer — New version of the Dumas swashbuckler, with Justin Chambers, Tim Roth, and Catherine Deneuve, directed

Joe Pantoliano; written and directed by Christopher Nolan. 2001. ★★★ (LA JOLLA VILLAGE, THROUGH 9/6)

MISSION MARKETPLACE 33: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10; RAMONA TWIN: RANCHO DEL REY 16; SOUTH BAY DRIVE IN; SWEETWATER 9: TOWN SQUARE 14: FROM 9/7)

O — Or: I Was a Temage Othello. The tragic hero is now named Odin (Mekhi Phifer), a basketball phenom at an otherwise white prep school in Charleston; his steady griffriend, daughter of the dean, is called Desi (Julia Stiles, in her third Shakespearean update, after Ten Things I Hate about You and Hamlet, not to mention her second interracial romance within one calendar

(embation an extraordinary) and experience the wo n an incredi Science

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CHINA: THE

eopening the door to an old-fashioned

around among the Spanish writer and director (and musical scorer!) Alejandro

tricksy Open Your Eyes; his compatriot

cinematographer Javier Aguirresarobe, working so close to monochromatic

darkness as to argue vehemently against waiting for the video; Nicole Kidman, in bounce-back performance after the boop

Portrait of a Lady in specific, an Isabel Archerian) quivering tautness: Alakin

boop-a-doopery of Moulin Rouge, re-tuned now to a Henry lamesian (or, from The

Portrait of a Lady in specific, an Isabel Archerian) quivering tastness. Alakina Mann and James Bentley as her puckered-browed, pasty-faced children; and Fionnula Flanagan as a formidable latecomer to the long screen tradition of screepy housekeepers. Set entirely in and around a gothic Victorian mansion in the Channel Islands at the close of the Second World War, the story awakens gradually to other possible presences in the house, beyond

low-tech, thick-atmosphered ghost story. There remains plenty of credit still to spread

Amenábar, heretofore known for the overly

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CINEMASTAR

Rat Race — Half a dozen Vegas Ruft Race — Half a dozen Vegas vacationers are picked at random, for the private betting pleasure of high-rollers, to chase down the two million dollars in a locker in Silver City, New Mexico. Bargain-basement Mad, Mad, Mad, Mad World, sharing shelf space with Sourenger Hant and Million Dollar Mystery. The opening credits — animated cutous of the cast members with oversized heads - are cutand peppy; and the closing credits - actual cast members diving into the crowd at a rock concert - are fun, too. The in-



Two Can Play that Game

between — with plenty of animal abuse for "dark" and "edgy" humor — is a desert. Rowan Atkinson, John Cleese, Whoopi Goldberg, Cuba Gooding, Jr., Seth Green Ion Lovitz, Breckin Meyer, Kathy Najimy

Amy Smart: directed by Jerry Zucker, 2001 VALLEY 18; GROSSMONT CENTER; HAZARD CENTER 7; HORTON PLAZA 14; LA JOLLA 12;

SIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

Rock Star - Mark Wahlberg as a pop wannabe who gets a shot at the big-time; with Jennifer Aniston; directed by Stephen

CARMEL MOUNTAIN: CHULA VISTA 10: ICAMBE, MOUNTAIN: CHILUL VISTA 10; CONTRAMA 6: DE LAMI FEDERATION BE: ENCENTRAS 8: FASHON VALLEY 18: GALALY 8: GASAMP 15: GROSSMONT CEDITER 1.A COSTA 6: IA JOLA 12: MISSION MARPETIPLOCE 13: MISSION VALUE 70; COEMISSIO 15: PAUM PROMEMBLE 24: PARMAY PROMEMBLE 24: PARMAY PAUM 11: PROMEMBLE 24: PARMAY 10; SWEETWATER 8: TOWN SQUARE 14: FROM 9/7]

Rosemary's Baby — Roman Polanski's Hollywood debut, and his deepest dive into commercialism. These working conditions serve mainly to point up his shortcomings a storyteller. He slides right over some of the cues for spine-tingles, as if he simply misse them in his reading of the trashy Ira Levin novel. And his ext with its distorting lenses and furtive apartment locale into a sort of undulating

intended shock effect of situation dem intended shock effect of situating demonitum in a cozily mundame etting. The scring doesn't add any stability, what with John Casaweth's jd. adding, Ruth Gordon's birdlike squarking, Mis Farrow's precarious teetering behind a pumped up behy, and behadles stand-in used for Mis's nucle shots. A better, more earthbound movie on devil worshippers in New Tork City is the Val worshippers in New Tork City is the Val worshippers in New Tork City in the Val Worship of the City of the City of the Worship of the City of the Worship of t

Rush Hour 2 — Genial, self-satisfied, moderately dull sequel on the unending and unchanging chemical reaction between mismatched Hong Kong and L.A. cops, lackie Chan and Chris Tucker. Tucke continues to be a sore spot for his refusal a any point to resemble a cop. He is nevertheless nearly as funny as his co-star. after trying ten times harder. Strong suppor from Zhang Ziyi (strong opposition, rather) and very briefly Don Cheadle. Brett Ratner gain directed, if that's the word. 2001 (CARMEL MOUNTAIN; CHULA VISTA 10: INERAMA 6: DEL MAR HIGHI ANDS R ENCINITAS 8: FASHION VALLEY 18; GROSSMONT

MISSION MARKETPLACE 13; MISSION VALLEY 20; PALM PROMENADE 24; POWAY 10; RAMONA TWIN; SANTEE DRIVE IN; SWEETWATER 9; TOWN

The Score - The score is excellent - the Screen, but that's because, primarily, he takes up so much of the screen even in long shot, and secondarily because of our morbid fascination in searching for the slithering sex object of One-Eyed Jacks inside the body of a whale. And in any case, he's not on screen for long. That leaves us, for most of the way, with De Niro and Norton, and a by-the-numbers heist plot whose main virtue is avoidance of excess. Comedy and fantasy director Frank Oz (In and Out, The Indian in the Cupboard, etc.) is concerned more to change his pace than to top his past efforts. 2001.

2001.

** (HORTON PLAZA 14; PALM PROMENADE 24)

Benefath Charles (1997) and the Benefath Charles (1997) and the Benefath Charles (1997) and the Gent theme — the chival's quart of a londy, touchy, Scots accented oper and his volunteer sidelick, a a continuous continuou

lock step with Disney's Aladdin, Hercules. HORTON PLAZA 14; TOWN SQUARE 14)

Soul Survivors — Steve Carpenter's tale of the supernatural, with Casey Affleck, Wes Bentley, Eliza Dushku, and Luke Wilson. (CARMEL MOUNTAIN; CHULA VISTA 10; DEL MAR HIGHLANDS 8; FASHION VALLEY 18; GALAXY 6; GASLAMP 15; GROSSMONT TROLLEY LA JOLLA 12: MISSION MARKETPLACE 13: MISSION VALLEY 20: OCEANSIDE 16: PALA PROMENADE 24: POWAY 10; SWEETWATER 10; TOWN SQUARE 14: FROM 9/7)

Summer Catch - Romantic comedy with SANTEE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

Togother — Life at a commune of Swedish hippies in the mid-Seventies: free love, the Revolution, vegetarianism, TM, cannabis, shaggy hair, the works. Frothy nostalgia laced with facile condescension and zoo pingpony, herky-jerky camerawork. Best bit: two kids "playing torture," taking turns being Pinochet. Directed by Lukas Moodysson. 2000. O (I A IOLIA VILLAGE, FROM 9/7)

Tortilla Soup — Change of locale, and of cuisine, for Eat Drink Man Woman: now Los cuittee, for fait Draid Man Woman row 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 remaide. The change here works well enough, designed the Inroad acting and ell congule, designed the Inroad acting and Elizondo, lacqueline Objediors, Elizabeth Perfa. Tamars Melho, Paul Rodriguez, Nikolai Kinski, and Raquel Weich: directed by Martin Ripoli. 2019.

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(1082,000.81) 05.00053000 THOLLY:

by Mark Brown. (CINERAMA 6; FASHION VALLEY 18; GROSSMO! CEMTER: HORTON PLAZA 14; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; SWEETWATER 9; TOWN SQUARE

Under the Sun — The farmer takes a housekeeper. A pretty one, too, in a feline kind of way. And she drives a wedge between this illiterate, celibate Swede and his best friend, a young Americophile with a rock-and-roller's pompadour and a two-toned convertible. Essentially a threetoned convertible. Essentially a three-character piece, heavy on Goseups, slow-moving, almost inert. But pretty, too, in a buttery and syrupy kind of way. With Rolf Lassgard, Helena Bergstrom, and Johan Widerberg (son of Swedish filmmaker Bo Widerberg); directed by Colin Nutley, 1999.

The Vertical Ray of the Sun — Reviewed this issue. With Tran Nu Yen-Khe. Nguyen Nhu Quynh, and Le Khanh; written and directed by Tran Anh Hung. *** (KEN. 9/7 THROUGH 13)

Two Can Play That Game

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DOWNTOWN

Gaslamp 15 701 Fifth Avenue: (619-232-0400) America's Sweethearts (PG-13) Fri. -Thu. (1:50) 7:45: American Outlaws (PG-13) and Silent Bob Strike Back (R) Fri. Su

5, 9:35; Mon. Thu. (1:10, 3:20, 5:40) 7:45; 5; Two Can Play That Game (R) Fri. Sun

9-55; Rock Star (R) Fri. Sat. (1:20, 2:30) 4:45, 340, 7:15; Rocg, 9445; 10:45; Son. (1:20, 2:30) 4:15, 5:40, 7:15; Rocg, 9445; Bi-45; Son. (1:20, 2:30) 4:15, 5:40, 7:15; Rocg, 945; Mon. Thu. (1:20, 2:30, 4:15, 5:40) 7:15; Rocg, 945; Soul Survivors (PG-13) Fri. Sat. (2:15) 5:45; Rocg, Rocg, 10:20, Sun. (2:15) 5:45; Rocg, Rocg, 10:20; Sun. (2:15) 4:45; Rocg, 10:15; Sun. (2:15) 4:45; Rocg, 10:15; Sun. (2:15) 4:50, Rocg, 10:15; Sun. (Horton Plaza 14 9-234-8602

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2. The Others; Rush Hour 2

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MIRA MESA

4:45, 7:00, 9:20; Mon.-Thu. (1:45, 4:45) 7:00, 9:20; Pearl Harbor (PG-13) Fri.-Thu. 8:15; Planet of the Apes (PG-13) Fri.-Sun. (1:40) 4:25, 7:10, 9:55; Mon.-Thu. (1:40, 4:25) 2:10, 9:55; Rock Star (R) Fri.-Sat. (1:20, 2:30) 4:15, MISSION VALLEY Fashion Valley 18 America's Sweethearts (PG-13) Fri.-Sun Fri. Sun. 12:25, 2:50, 5:15; Mon.-Thu. 2:10 (5:10); Jay and Silent Bob Strike Back (R)

475 Horton Plans (6) 9.248-8022 Apocalypse Now (R) Fri. Thu. 8:00, 10:55, 3:00, 2:10; Captain Corelli's Mandolin (R) Fri. Thu. 10-40, 1:30, 4:30, 7:25, 10:20; Jeepers Creepers (R) Fri. Thu. 10-43, 1:30, 3:20, 5:35, 7:50, Joris Ghosts of Mars (R) Fri. Thu. 11:30, 1:30, 4:15, 6:40, 9:05; Legally Blonde (PG-13) Fri. Thu. 12:10, 2:30, 4:50, 7:15, 9:45. the Apes (PG-13) Fri. Sun. 1:40, 4:30, 7:15, 10:05; Mon. 1:40 (4:10) 7:16, 10:00; Tuc. 1:40 (4:20) 10:00; Wed. Thu. 1:40 (4:50) 7:10, 10:00; The Princess Diaries (5) Fri. Sun. 11:10, 1:55, 4:45, 7:30, 10:10; Mon. Thu. 1:50 (4:35) 7:25, 10:10; Rat Race (PG-13) Fri. Sun. 10:45, 1:00, 3:15, 5:30, 7:45, 10:00; The Score 0ft Fir. Thu, 11:03, 1455, 4:45, 7:35, 10:25; Shrek (PG) Fir. Thu, 11:20, 1:45, 4:10; Sum-mer Catch (PG-13) Fir. Thu, 11:40, 2:15, 4:45, 7:20, 9:50; Two Can Play That Game (R) Fir. Thu, 11:50, 2:10, 4:35, 7:50, 9:15 (438) 7200, 1003; Rock Star (R. Fr. Sun. 1200, 240, 355; 810, 1043; Mon Thu. 220, 2415; 750, 1020; Rush Hour 2 (FC 13) (515) 750, 1020; Rush Hour 2 (FC 13) (515) 750, 1020; Rush Hour 2 (FC 13) (516) 750, 1020; Rush Li, 1020; Rush Rush Li, 1020; R LA JOLLA

Cove 7 '10 Canad Avenue: 858, 159 5 8041 Bread and Tulips: 195 (13) Fri. 4-80, 7-00, 9:10 Sut. Sun. 200, 4-80, 7-00, 9-10; Mon. Thu. 4-30, 7-00, 9-30

American Pie 2 (R) Fri, 11:35, 2:00 (4:40) 7:25, 9:50; Sat. Sun. 11:35, 2:00, 4:40, 7:25, 9:50: Mon. Thu. 11:35, 2:00 (4:40) 7:25, 9:50; Jay and Silent Bob Strike Back (R) Fri. 11:50, 2:30 (5:00) 7:20, 10:00: Sat. Sun. 11:50, 2:30, 5:00, 7:20, 10:00; Mon. Thu. 11:50, 2:30 (5:00) 7:20, 10:00; The Musketeer (PG-13) La Jolla Village 8657 Villa La Jolla Drive (858-453,7831) The Deep End (R) Fri. (2-05) 4-40, 7-20, 9-50, Sata-Sun, 11130) 2:05, 4-40, 7-20, 9-50, Mon. Thu. (2-05) 4-40, 7-20, 9-50, Greenfin-gers (R) Fri. (2.15) 4-40, 7-20, 9-50, Sata-Sun, 15,007-20, (800, The Musketeer (PC-13), 151, 121, 123, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 125, 124, 1

Hazard Center 7

Mira Mesa 18 10733 Westnew Parkway (858-635-7700) Call theater for program information Mission Valley 20 1640 Camino Del Rio North (858-558-2262)

The Musketeer Rock Star Soul Survivor Iwo Lan Play That Game: Jeepers Creepers; Pearl Harbor: O: Atlantis: The Lost Empire; Summer Catch; Ghosts of Mars; Bubble Boy; Jay and Silent Bob Strike Back; Rat Race; Captain Corelli's STATE UNIVERSITY

oox, Saar (R. Fri., Sat. (1:0), 353) 7:05, 9:05. Sim. (1:0), 353) 7:05, 9:05. Mon. Thu. (2:0), 4:55 7:40. Rush Hour 2 (PG-13) Fr., Sat. (1:40) 415, 7:25, 9:25, sm. (1:40) 412, 725, 455. Mon. Thu. (2:40, 5:03) 7:25, Smmer Catch (RC-13) Fri., Sac. (1:30, 1:50) 7:25, Mon. (3:00) 7:25, Mon. Thu. (2:00, 4:00) 5:50) 7:35

4001 Adams Avenue (619-283-5909) Lumumba, Thursday: The Vertical Ray of the Sun (PG-13) Fri. 4:30, 7:00, 9:30; Sat. Su 2:00, 4:30, 7:00, 9:30; Mon. Thu. 4:30, 7:00, 9:30

UPTOWN

Museum of Photographic Arts 1649 El Piadó, Ballese Park (619-238-2559) The Hitcher, Thursday, 7:30 p.m., and Satur-day, 9:45 p.m.; Rosemany's Baby, Saturday, 7 p.m.; Ocean's Eleven, Wednesday, 7 p.m., and next.Enday, 7 p.m.; Kiss Me, Stupid, next Thursday, 7 p.m.

Reuben H. Fleet Science Center 1875 El Prado, Bulboa Park (619-238-1233) China: The Panda Adventure (Not Rated) Fri. - Sun. 12-00, 2-00, 4-00, 6-00, 8-00; Mon. 12-00, 2-00, 4-00, 6-00. Tue. - Thu. 12-00, 2-00, 12:00, 200, 4:00, 6:00; 1:02-1 Fai. 12:00, 2:00 4:00; Journey Into Amazing Caves (Not Rated) Fri.-Sun. 11:00, 1:00, 3:00, 5:00; Michael Mon.-Thu. 11:00, 1:00, 3:00, 5:00; Michael

Jordan: To The Max (Not Rated) Fri.-Sat.

EAST COUNTY

LA MESA

Grossmont Center

Grossmont Trolley 8555 Fletcher Parkway (619-466-1401) Captain Corelli's Mandolin (R) Fri. (1:30) 4:20, 7:95, 9:50; Sat. (1:00) 4:25, 7:05, 9:50;

EL CAJON Parkway Plaza 18 405 Parkway Plaza (619-401-3456) American Outlaws (PG-13) Fri. Thu. 7:50, 10:25, American Ple 2 (R) Fri. Thu. (12:28, 4:15) 7:200, 9:45; Bubble Boy (PG-13) Fri. Thu. (12:20, 2:40, 5:00); Captain Corelli's 105.0 pp and Slient Rob Strike Back (1)
11. The (125.0 p. 225 8.00), 106.0 perperen Chepter (10) Fir. Thu. (125.0 p. 235 8.00), 106.0 perperen Chepter (10) Fir. Thu. (125.0 p. 236, e. 50)
125.3 (105.5 paralle Fir. Hill (107.4))
125.3 (105.5 paralle Fir. Hill (107.4))
125.4 (105.1 Thu. (107.2), 240, 510)
126.4 (105.1 Thu. Thu. (121.0 p. 240, 510)
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126.4 (105 (PG-13) Fri.-Thu. (12:45, 4:00) 7:15, 9:50 Two Can Play That Game (R) Fri. Thu.

Rancho San Diego 15

7:10; The Deep End (R) Fri. (1:40) 4:30, 7:15, 9:35; Sat. (12:30, 2:45) 5:00, 7:15, 9:35; Sun.

IMPERIAL REACH

NATIONAL CITY

Harbor Drive In 32nd and D (619-477-1392) Bubble Boy; The Princess Diaries

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10990 Weodside Avenue (619-448-7447) Rock Star and Jay and Silent Bob Strike Back; Rush Hour 2 and Summer Catch

Catch (PG-13) Fri.-Sat. 7:35, 9:35; Sun. 7:45; Mon.-Thu. 7:20; Tortilla Soup (PG-13) Fri. (1:50) 4:40, 7:25, 9:40; Sat. (12:35, 3:00) 5:10, 7:25, 9:40; Sun. (12:35, 3:00) 5:10, 7:35; Mon.-Thu. (1:50, 4:40) 7:30

SOUTH BAY CHULA VISTA

SANTEE

Santee Drive In

Chula Vista 10 555 Broulway (619-338-4214) American Pie 2 (R) Fri. Thu. (10:00, 12:15 245) 5:15, 7:45, 10:15; Jay and Silent Bob Strike Back (R) Fri. Thu. (10:30, 3:30) 8:00 8:15, 10:45; O (R) Fri.-1 Int. (12:15) 30:0. 10:00; The Others (PG-13) Fri.-Thu. (11:15, 2:00, 4:3077:00, 9:45; Rock Star (R) Fri.-Thu. (10:00, 12:30, 3:00) 5:30, 8:00, 10:30; Rush Hour 2 (PG-13) Fri.-Thu. (10:30, 11:30, 12:45, 1:45, 3:00, 4:00) 5:15, 6:15, 7:30, 8:30, 10:00. 10:45; Soul Survivors (PG-13) Fri.-Thu. (10:00, 12:00, 2:15, 4:15) 6:15, 8:30, 10:45; Summer Catch (PG-13) Fri.-Thu. (10:00, 2:30) 7:15

Palm Promenade 24
770 Democry Road. San Diego (858-558-2262)
The Musketeer. Rock Star: Soul Survivors;
Two Can Play That Game, Jeepers
Creepers: Pearl Harbor; O. Atlantis: The
Lost Empire: Summer Catch: Ghosts of
Mars: Bubble Boy; Jay and Silent Bob
Strike Back: Torvilla Sours. American Out-Mars, Buoble Boy; Jay and Shert Bob Strike Back; Tortilla Soup; American Out-laws; Rat Race; Captain Corelli's Mandolin; The Others, American Pie 2; Rush Hour 2; The Princess Diarles: Original Sin; Planet of the Apes; Jurassic Park III; The Score

Rancho Del Rev 16

Ranctive Seas H Street, Tierra Del Rey (619-216-4/0/)
The Musketeer, Jeepers Creepers; O. Summer Catch: Jay and Silent Bob Strike Back;
Rat Race, Captain Corelli's Mandolin;
American Pie 2: The Others; The Princess

Vogue 226 Third Avenue (619-425-1436) Atlantis: The Lost Empire, Jurassic Park III: Lara Croft: Tomb Raider

South Bay Drive In 2170 Coronado (619-423-2727) 2170 Coronado (619-423-2727) Call theater for program informa

Sweetwater 9 Sweetwater 9 Sweetwater Road (619-474-8571)

NORTH INLAND BONSALL BONSALL Calary 5

Algebra 7: Ann Mission Road (700-94-8-794)

Algebra 7: Ann Mission Road (700-94-8-794)

Algebra 7: Ann Alman Road (700-94-8-794)

Algebra 8: Ann Al 4(15) 7-90; **Rock Star** (R) Fri. (12-45, 3:15) 5-45, 8:15, 10-55; Sar. (10-15, 12-45, 3:15) 5-45, 8:15, 10-45; Sun. (10-15, 12-43, 3:15) 5-45, 8-15; Mon. -Thu. (12-45, 3:15) 5-45, 8-15; **Soul Sur-**w/wors (PG-13) Fri. (1:00, 3:15) 5-15, 7-45, 10-00; Sat. (10-45, 1:00, 3:15) 5-15, 7-45, 10-00; Sun. (10-45, 100, 3:15) 5-15, 7-45; Mon. -Thu. (1:00, 3:15) 5-15, 7-45; Mon. -Thu.

CARLSBAD

La Costa 6 6941 El Camino Real (766-599-8221)
American Pie 2 (R) Fin: 1100, 31301 e.m.
830, 1044 Sat. 1103, 1100, 31301 e.m.
830, 1044 Sat. 1103, 1100, 31301 e.m.
830, 1044 Sat. 1103, 1100, 3101 e.m.
830, 1044 Sat. 1103, 1100, 3101 e.m.
830, 1045 Sat. (1013, 3301 e.m.
830, 2045 Sat. (1013, 115, 415) 715, 1015, 531, (1015, 115, 415) 715, 8101-Thu. (113, 415) 715, 8101-Thu.

(PG. 13) Fri. (1215, 2-6) 515, 7-45, 10.15, 5st. (1000, 123); 243 515, 7-45, 10.15, 5st. (1000, 123); 243 515, 7-45, 10.15, 5st. (1000, 123); 243 515, 7-45, 5st. (1000, 123); 243 515, 7-45, 5st. (1000, 1216); 243 515, 7-45, 5st. (1216); 243 516, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45, 7-45,

Plaza Camino Real 2.885 Marron Road (780-729-7147)
The Others (PG-13) Fri. Sun. 2004. 420, 6:50,
9:655 Mon., Thu. 3:15, 7:30; Rat Race (PG-13)
Fri. Sun. 1:30, 4:10, 4:40, 9:20; Mon., Thu.
5:20, 8:60; Rock Star (R) Fri. Sun. 1:40, 4:30,
7:00, 9:40; Mon., Thu. 5:10, 7:50; Rush Hour 2
(PG-13) Fri. Sun. 2:10, 4:40, 7:10, 9:30;
Mon., Thu. 5:00, 7:40

CARMEL MOUNTAIN

Carmel Mountain 11620 Carmel Mountain Road (858-674-9770) American Pie 2 (R) Fri. Sat. 425, 1025; Sun. 425, 9-40, Mon.-Thu. (425) 9-40, Captain Corell's Mandolin (R) Fri. Thu. 705, 9-50, Jeepers Creepers (R) Fri. Sat. (119, 3-40) 5-30, 8-00, 10-15; Sun. (1-30, 3-40) 5-50, 8-90. 0-00: O (R) Fri. Sat. (12:35, 35) 5. The 7.50, 10:20. Sun. (12-80, 3.10) 5:35, 7:50. 10
Mon.-Thu. (150, 3.30, 5.85) 7:50, 10:09. Th
Princess Diaries (G) Fr. Sun. (14:0) 415.
7:50, 9.25, Mol. Thu. (14:0) 415.
7:50, 9.25, Mol. Thu. (14:0) 415.
7:50, 9.25, Mol. (14:0) 7:10, 9.25
Rat Race (M. 13) 7:0, 4:00 7:10, 9.45, Mol.
Star (R) Fr. Sun. (12-83, 3:10) 5:30, 7:50, 10:10.
Star (R) Fr. Sun. (12-83, 3:10) 5:30, 7:50, 10:10.
Mon.-Thu. (12-50, 3:10, 5:30) 7:50, 10:10.
Rush Hour 2 (19C-13) Fr. Sat. (1:00, 3:20)
5:30, 7:40, 9:55, sun. (100, 3:20) 5:15, 7:40, 5:30, 7:40, 9:55; Sun. (1:00, 3:20) 3:13, 7:40, 9:55; Mon. Thu. (1:00, 3:20, 5:15) 7:40, 9:55; Shrek (PG) Fri.-Sun. (12:55, 2:55) 5:00; Mon. Thu. (12:55, 2:55, 5:00); Soul Survivor (PG-13) Fri. Sat. (12:50, 2:50) 5:10, 7:30, 9:46; Sun. (12:50, 2:50) 5:10, 7:30, 9:46; Mon. Thu.

(PG-13) Fri. Sat. (12:50, 2:50) 5:10, 7:30, 9:40 Sun. (12:50, 2:50) 5:10, 7:30, 9:30, Mon. Thu (1:15, 3:15, 5:10) 7:30, 9:30; Summer Catch (PG-13) Fri. Thu. (1:50) 7:20; Tortilla Soup (PG-13) Fri. Sun. (1:10) 4:30, 7:15, 9:30; Mon.-Thu. (1:10, 4:30) 7:15, 9:30 POWAY

POWA 1
Poway Road (858-646-9423)
America's Swyetthearts (PG-13) Fr. (245)
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RAMONA

Ramona Twin
626 Main Street (760-789-3422)
The Musketeet (PG-13) Fri. 7-00, 9-30, Sat.
100, 3-30, 7-00, 9-30; San. 1-00, 3-30, 7-00,
Mon. Thu. 7-00, Rush Hour 2 (PK-13) Fri.
7-00, 9-30, Sat. 1-00, 3-30, 7-00, 9-30, Sun. 1-00, 3-30, 7-00; Mon. Thu. 7-00

SAN MARCOS

San Marcos 18
West San Marcos Boulevard at Old California
Walk (760-471-3711)
Call theater for program information

NORTH COASTAL

DEL MAR Del Mar Highlands 8 12:45, 3:00) 5:15, 7:45, 10:00; Sun.-Thu. (10:30, 12:45, 3:00) 5:45, 7:45; Soul Survivors (PG-13) Fri.-Sat. (10:00, 12:00, 2:00, 4:00)

and Silent Bob Strike Back (R) Fri.-Sat. (10:15, 12:45, 3:15) 5:45, 8:15, 10:45, Sun. Thu. (10:15, 12:45, 3:15) 5:45, 8:15

ENCINITAS

Encinitas 8 220 North El Camuno Real (760-942-5544) American Pie 2 (R) Fri. Sat. 1:40, 5:20, 8:05 American Pr. 2 (R. Fr. Ss. 118, 5.20, 687)

1048, San 140, 550, 807, Mon. Thu 140

150.9 (8.95, 8.97)

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La Paloma La Paloma 471 South Court Highway 101 (760-436-7469) Tortilla Soup (PG-13) Fri. 6:30, 8:40; Sat. Sun. 4:00, 6:30, 8:40; Mon.-Thu. 6:30, 8:40; The Rocky Horror Picture Show, Fri

OCEANSIDE

Mission Marketplace 13
431 Callege Bendevard (760-806-1790)
Anticach Pet 2 (R) Fin. Thu. 1:10, 4:10, 7:1
10.10, Jay and Silent Bob Strike Back.
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Oceanside 16
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ONE FREE CLASSIFIED SO JOE WAS A CHARGE for their services.

INTERNET: Free ads can also be placed online at INTERNET.

MAIL: Ads must be printed clearly on 3x5 cards or postcards the and are limited to 25 words. Additional words cost 60°c axh. Add must arrive at our PO Box by 7 and, Monday, Mail all das to instructions on placing online ads that also appear in the pelow for most arrive at our PO Box by 7 and, Monday, Mail all das to instructions on placing online ads that also appear in the pelow for most arrive at our PO Box by 7 and Monday Mail all das to instructions on placing online ads that also appear in the pelow.

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Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone name characteristic fields and ending with the phone name characteristic fields are proprietable. Each phone number counts as one word, also were 25 words.

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OFF THE CUFF by Sue Greenberg

Laborer Escondido Probably working at a movie the-ater. I didn't even finish the day. They had me at the cash register; I just couldn't handle it. The peo-ple—they were so rude. I just left; after six hours. I just rook off



General Manager, Appared Zone
Ocean Batch
T twould have to be assistant manlager at 10d Navy, because of the
"corporate overhang," If you're not
loud-haired and blue-eyed, you're
not getting anywhere in the company. That corporate mold was not
for me.



Clerk Hillcrest

I'd have to say a diner called Jericho's that had 39 meals for \$3,99 or less. That pretty much says



What was your worst job?

South San Diego

Burger King, High school. Fast
food sucks. Hated getting off
really early in the morning, like 1:00.
Hated how I smelled after working

EMPLOYMENT SERVICES

Assistant Manager, Studio 1220

University Heights University Heights
T've been pretty lucky, but I did
I have to work at TciFridays once.
I didn't like singing the "Happy
Birthday' song, Sevring was all right,
but it was also the matter of attirethe buttons, the shirt... I wan't
there very long, to say the least.

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ATTRACTIVE, VOLUPTUOUS

blonderblus, 52, seeks honest; confident attentive, degreed, successful, sinceru, selective; over 58°, special man for long-term relaborating, 09/19) 27°0776.

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TO 70766

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COURAGEOUS TRUTH-SEEKER life/ro-mance I'm 45, white Catholic fit

THE WEAKEST LINK IS STILL strong

PROFESSIONAL, HISPANIE, father (2 young boys), 42, 510°, 165lbs Love kids. You: Hispanic, 35-40, proportion/height, love kids/hun. Disneyland to Hawaii, with kids/without, (9/12) 127/0291

haddwithout (N12) \$7.70291
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TALL TEOP EAR, 54, Novel, Carring, Novel, Carr

100" (9119) TUROUSE
MAPPY, MUNOROUS, WHITE degreed
male, 58, 71" (1658s Love dance, music
romantic walks Seeking Assan lady with
same qualities. Laughter and happy face
awats you (91/2) "\$7705"
6000-LOKUNE WHITE MALE, 5.7", looking for a rich, pretty well-built female is terested in being my dreamboat. Let's e joys life and do it all (9/12) \$\oldsymbol{\sigma} 70264

TO 70056

WANTER CHOOCATE ON varials Hand-some, sim. Innancially sociale engineer selenty Black, swy. Curvaccust. open-selenty Black, swy. Curvaccust. open-dieign deniens, super his flestyle (91/2) TYSO18

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TOOS. Looking for outgoing semi-tive, attractive, compassionate princes for fun everings, adventure, romance, to fun everings, adventure, romance, 1775001.

TT90041

BALBOA PARK AREA. Wanted Smart upbeat woman, 54*, curvy, 120tbs, by smart, upbeat man, 40, 510*, 180tbs, athletic, bir, Like tennis, happy hour, ro-mantic times (9/12) TT80028 BIG, TALL, 41-YEAR-OLD white male together relationship is all this S1 lid rice guy is looking for! Is this still ble? Take a chance! (9/12) fit was the process of the process o

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102.72 100 Easygoing, kind Seeking ma normal canng lady, 25-35 Looking

caring, stable. Music beaches untains dimners out. Active lifestyle mantic, enjoys life. Black tie, jeans meowner. North County Inland. (9/12)

TP80019
ASIAN LADY sought: 35-46, slim-average, attractive, healthy lifestyle, Me. 49, t. 175lbs, white, slim, handsome very rice, norsincker, semivegetanan inancially stable professional. Let slake (9/19) 1780128

TIRED OF CAMES? Good-looking white mate 29 loves film, music, good times Seeking gorgeous female, 24-33, who a yonest and relationship midded, for fulfilling Juure (9/19) 12790056.

CLASS ACTI Cool cat: 31. Jewish in movies, hiking, walks on the beach a swimming. Seeking honest, sincere male for freendship and new adv bures. (9/19) \$\overline{2}\text{-}30108

DALLY HIP MALE seeking a part crime interests. The arts, tennis ner in crime interests line and okes, yoga KPBS radio, class themselvy communication. See

outside, (9):191 TEROO74
ATTRACTIVE HARLEY MAN, Fam 39
62" 1858s, white mais Seeking attigc
the slendfill widthan 25 to 35 for Harley
rides, adventures romance and
tun (9/19) TEROO57
SHORT SKIRT, HIGH HEELS, nonstroker ractive. Hispanic, nome unus. playful. You. One virtue re years 5:10", 170lbs, bionditure. Vista Seeking lasting relationshillowing caring easygoing woman (9/12) \$\infty\$80017

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are Better Lovers! If so, you're my kind of gat. Call Johnny (8/19) \$2780084 how you call sonery controlled the second controlled th YOU ARE TALL, sim, attractive, int gent, educated, unencumbered, act vegetarian and have celebrated betw 40 and 57 birthdays. Me too. (9, 2270292)

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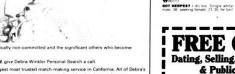
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cream for furnithlendship. Fired of cene, so let's talk. This is my first-intle. Call met (9/19) 22-80066

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1. Ph.D. hurdles

6. Where Indians live 0. Was indebted to

14. Latin singer Cruz 15. Curse 6. Loathsome

7. Benny's line to Lionel Hitampton just before a 19. Overly obsessive

20. Without reservation 21. They may be boosted 23. Airport posting: Abbr. 24. Bic, et al. 25. Bill or Hillary, to Chelsea

27. Gluttony, e.g. 28. Cork locale: Abbr.

29. ___ and hers 30. Get the picture 31. Ground digger 32. Cut's partner

32. Cut's partner
34. Companion magazine to l
36. Benny's line to Gene Kra
when he's lagging behind?
39. They'll help you sweat
41. North Pole workers
42. Pitcher's stat
43. Reduce the fare?
46. Cap. Hill employee
47. O, at the end of a letter
50. Swiss mount

of Benny

63. In the Red? 64. V-formation fliers 65. Ibsen heroine

66. Cheekines

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12. Joy 13. "A Taste of Honey" playwright 18. Someone who can do

55 wpm 26. About

29. Bumpkin 32. Prefix with owned or occupied
33. Barely make, with "out"

5. Kind of stop or boy 36. You'll fall for it 37. Other '38. "Still..."

39. Canadian P.M. 1963-68 40. Magic place? 44. Sunny hellos

45. Mother 47. Bike rider's safety equipment 48. Discomfort

49. Artillery soldier 2. Mantel pieces

50. Swiss mount 51. Sixth-grader's age, maybe 53. Restaurant reading 54. "Totally awesome!" 55. Copperfield's bride

67. Take up, as a leg-

. Tentacled ocean dwellers

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2. Geim
3. One of a hydrocarbon series
4. Encumbrances
5. Go in the Red?
6. Nabokov novel
7. Wood cutter
8. Reproductions
9. "Who wants to answer that question?
10. Some germ cells

53. Runway figure 57. Forum wear 59. Lifting device 61. Tank filler

55. Copperfield's bride 56. Lifted, so to speak 58. Haughty one 60. What Lionel and Gene think

shopping, bus, Balbos Park, Walking dis-tance to downtown. Pets OK, Park Boule-vard Apartments, 3525 Park Bivd. Call for appointment, 619-692-0461. Visit: www. sdreader.com/ent/1087.

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6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.

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Of the 83 entrants, 71 were correct

by David Levinson Wilk

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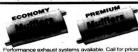
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Julie: "Open your wallet!"
"Please, take anything you want!"
"Quick. Call my mother." "Right." Laughter.
"Say everything that she needs to hear or I can't be yours."

Krevet picks up an imaginary phone, dials. "Tabitha?" He is speak-ing into the phone. "Your daughter is the most wonderful woman in the world, and I want to marry her." Pause

"Julie!

"Under very strange conditions."

"What?" This is Julie again, or "X-ray. Uh... the X-ray."

Krevet and Fox-Rice manage to imply a weird, hopeless relationship between a beautiful nut and a wealthy and ter-

minally ill love-struck schlub.

"Love, Love, I..." Or something

like that, the audience laughter buries "Must marry you." — I think that's what he says. Whatever it is, it covers

"You're sick? What are your nces?" Holding his palm over the nonex-

istent telephone. "Zero to one week, The performers are back to the letter A. The audience is dying as much

from relief as reaction to the brilliant. lightning-like skit dancing.
"And you mock me about love?"
"But I do love you!"

This could only be funny if she were singing on helium and the audience was dosed with nitrous oxide.

By John Brizzolara

"Can you not ever lie?" The players look at each other confusedly and shrug, then to the audience whose laughter indicates acceptance of this gram-"Kneel when you speak to me."
This is how the conversation starts.
Actors Jamie Fox-Rice and Lee Krevet matical gaff. "Don't accuse me of lying." are given the premise to improvise dia-logue alphabetically, starting with J, proceeding to Z, then A through J again. The team seems to lose track and flub E, but my Japanese tape recorder and 99 Cent Store tape were wobbling pretty badly here. The next line I catch Preferably, this is all to make sense

"Give me the money back." "I can't."

"I can't."

Kreet turns away, defeated, "...jerk." The audience is satisfied as if the acrobats had just made it safely off their respective trapezes.

The Arts in San Diego may have hit on a method to induce fans to their
events. San Diego Theatresports and Peetry Slam teams in national competitions with other cities (with coaches, play-offs, indegs, point scoring, and finals,
at home and away) seem to be leading the way.

Theatresports is held every Friday night at 800 p.m. at the Rehearsal Room
Theatre in the basement of the Maryland Hotel located downtown at 644 F Street.

Theatresports is the brainchful of Wilo Shapiro and Andy Barrett, who were
trying to appeal to San Diegans' love of bone-crushing, hard-charging competition
at the stadium, the love-hate relationship with witners and losses on the disat the stadium, the love-hate relationship with winners and losers on the dia-monds of summer, and the higher, cultural sensibilities of television viewers that make TV shows like Survivor the talk around the watercooler. "Two tribes compete to survive improv immunity challenges and tribal council," so the

program reads.

"Say goodbye to scripts, sets, and stuffy theatre. Say 'Hello' to the excitement, spontaneity, and hilarity of IMPROV! Every story, skit, and song you see tonight will be created on the spot, without a script and without a net!"

Three actors are called on stage to sing a madrigal about...anything the audience wants. When asked for the name of a household item someone shouts out. ence wants. When asked for the name of a nousenoid item someone should be "Blender!" I see no point to this exercise nor its potential for humor and yet the three players manage to pull off a convincing parody of trained, Sunday Brunch Singers, missing only a dull harpist behind them, singing rounds about, "purec... Singers, missing only a dult narpist benind them, singing rounds about, pure-chop... blend blend... mess., on how I love my blender. "And a musi-cal recital, each taking turns of the names of vegetables and fruit, protein pow-der, and, I think, beer — though I may have heard that one wrong. I was strain-ing for the word "bass" after the famous Dan Aykroyd Bass-O-Matic routine), but did not hear i. In a bizarre copinties way I was impressed. Had you asked me and two of my friends to do the same thing and put a gun to our heads,

you'd have three corpses.

Another skit is three characters in a doctor's office. This one invol Brail again, Krevet, and, I believe, Mark Jennings. The bit starts out with Krevet as the doc puzzled by Brail's x-ray results. "I'm x-ray proof" she tells him smugly. Krevet seems relieved. "That explains it, your x-rays were all blank!" The hus-

band enters stage left, worried. It seems, in light of this information, the fertility doctor advises having his stamen removed. He begins immediately to the protests of the harried husband while the wife looks on coolly. The entire premise of the skit is repeated twice more. Each time, the participants switch roles or are seen from a different point-of-view. Brail flirts with

a nervous doc while hubby seethes, etc. I forget the other version, but they all end up with poor Jennings having his "stamen" forcibly removed. A Freudian laff-riot. I found the part of the M.D. to be consistently portrayed with verve. and Brail, as sultry vixen, mystery woman, or poignant hysteric, may well be our next thinking man's Pia Zadora.

our next thinking man's Pia Zadora.

Not everything works well, I groaned in sympathy, for example, when Fox-Rice was called upon by the audience to improvise a country song "about paickle!" An audience member with the wit of that same vegetable insists. Fox-Rice is stuck with it, and she's a sport. With the plucky aid of electric painsis Glenn Kramer, she muddles through some bad rhymes with a cornabil, Hoe-Haw accent, but this could only be faunty if she were singing on helium and the audience was doned with nitrous oxide.

audience was dosed with nitrous oxide. Theatresports will indeed make an edgy fun Friday for sadists, optimists acting, comedy students (all of which are probably the same thing, come to think of it), or anyone looking for something "different" on a Friday night in this town. The show runs every Friday evening in the bowels of the Maryland Hotel. Be prepared to laugh, groan, shift nervously in your seat, or think to yourself, I bet this one goes on to make it big. You may call them at 619-465-SHOW.

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-EVE KELLY

My taste buds and bloodline disagree. No doubt the Irish and German blood pumping through my veins cries out for the salty/sour richness of corned beef and cabbage, sauerkraut and bratwurst. But I dislike both. Given my druthers among comfort foods, I would choose cheese ravioli in marinara sauce. And while the kiddies make it difficult to escape to secluded little Italian restaurants, I have not

given up my attachment to ravioli.

Determined to find the most comforting version of this comfort food, I scared up five varieties of cheese ravioli from the usual grocery-store haunts. Judging a book by its cover (a ravioli by its casing), I began to fear some pretty lackluster results, so I hit Little Italy in search of a little vitality in my pasta. Like a pin-ball bouncing between pylons, I bopped along India Street, from Filippi's Pizza Grotto to Assenti's Pasta to Mona Lisa Italian Deli catessen, snatching up all the cheese ravioli I could find. Finally — I didn't

want to miss a possible stand-out — I sailed north to Pacific Beach, there to obtain whatever cheese ravioli the folks at Lotsa Pasta (a fresh pasta

restaurant and market) were offering.

Later that evening,

RAVIOU we commenced our sampling. I plopped the first two candidates, the Buitoni Four Cheese Ravioli (\$5.79 for 20 oz. at Ralphs) and Safeway Select Verdi Cheese Ravioli (\$3.76 for 20 oz. at Vons) into a big pot of boiling water. Both were from the cold section of the grocery store; both cooked up in five minutes; both were busts. Patrick winced when the filling of the Buitoni, which

With eager forks, we plunged into the spoils

of my raid on Little Italy.

hit his tongue. The Safeway Select struck the opposite note; the filling was bland, with a texture reminiscent of smooshed Wonder Bread. While both pasta doughs were thin — a feature Patrick admired — they were also We moved down the line of ravioli pack.

ages to the grocery store frozen varieties: Rosetto (\$4.17 for 25 oz. at Ralphs), Safeway Select Verdi Five Cheese Ravioli (\$3.35 for 20 oz. at Vons), and Whole

Ravioli (\$4.49 for 12 oz.). The Verdi bombed out with an overly gooey cheese filling and gelati-nous pasta that offered no resistance to the teeth. Rosetto's thin pasta disap-peared as we chewed —

Patrick's preferred style - and the filling was creamy, but there was too much salt. Whole Foods' paper-thin pasta had body and was chock full of flavor. The sharp parmesan flavor in the filling

was too powerful for my husband, but he granted that someone else might dig it.

With eager forks, we plunged into the spoils of my raid on Little Italy, hoping to find a gem. We started with the three brands of ravioli sold at 1 Filippi's: Maria's Italian Feast (\$3.79 for 12 large ravioli, 13 oz.), Filippi's Seviroli (\$3.79 for 16 oz.), and Mama Lina's (\$2.99 for 48 small ravioli, 18 oz.). None of them would make the motherland proud. The pasta of the Maria's Italian Feast yielded subtly to the teeth, but Patrick called the ricotta filling sand because

vor. Seviroli turned the tables with a ricotta vor. Seviroli turned the tables with a ricotta filling dusted with grainy particles and pars-ley bits amid a creamy sea, but the pasta was rubbery and chewy. Mama Lina's was also plagued by imbalance: the pasta was eggy-rich, but the filling was too bland to stand up to its wrapper.

I found some treasures in the next few

samplings. Assenti's Pasta featured not only the classic Cheese Ravioli (\$4.75 for 14 oz.), but also Gorgonzola Ravioli (\$5.75 for 16 oz.), but also Gorgonzola Ravioli (\$5.75 for 16 oz.) and Smoked Mozzarella Ravioli (\$5.50 for 16 oz.). The smoked mozzarella was the largest of the three; the springy texture of the near translucent pasta made it Patrick's favorite

"It's like a sheet instead of a pillow,"
. he smiled. We both adored the smoky, rich flavor of the smoked mozzarella filling The pasta of the smalle

cheese ravioli and gor gonzola ravioli was m pillowy, but still deli cious — tenderness com-bined with body. Flecks of parmesan rolled across my tongue in the classic cheese filling, while the gorgonzola ravioli reined in the pun-

gent cheese enough to keep it in balance with the pasta. The plump, round ravioli from Mona Lisa (\$5.50 for 16 oz.) reminded me of over stuffed beggar's purses. The lush, slightly grainy texture of the seemingly endless filling complemented its strong creamy-milky fla-vors. (The clerk had told me the filling was

made from ricotta and mascarpone cheeses.)
We delighted in the rich egginess of the pasta,
but found it a touch gummy at the finish.
Happily, under the influence of a little marinara sauce, the gumminess became undetectable Last, we tried the dearest of the hunch Lotsa Pasta's Feta Cheese Ravioli (\$6.95 for 16 oz.) Their classic Cheese Ravioli (composed of ricotta and parmesan) is not avail-able every day. It may be purchased with a 48-hour notice and a five-pound minimum order. Lotsa Pasta did a bang-up job, with a

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thin pasta and a balanced, flavorful filling that somehow evaded the heavy saltiness that sometimes accompanies feta.

The next day, I spoke with Roberto Assenti, owner of Assenti's Pasta, to get the skinny on his pasta mastery. "We formulate our pasta with whole fresh eggs that are all hand-cracked — we don't buy a precracked frozen-egg mixture. We blend flour and durum semolina — that's a winter grain flour. It's a hard durum grain; if we used pure durum semolina, it would require a much longer mix and would create a tougher dough The enriched flour makes it silkier, smoother. For the larger ravioli, because the ravioli machine doesn't create the desired thickness, I blend the dough a little softer. It has more flour than semolina in order for it to cook up similarly to our smaller ravioli, which are a little more delicate.

"For our cheese ravioli, we blend three cheeses: ricotta, parmesan, and an imported romano. Then we sheet out the pasta dough and put two

rollers on a ravioli machine irollers on a ravioli machine: one for the top and one for the bottom. The fill-ing is automatically dispensed singularly into each pocket that's formed by the carriage on the rayioli machine."

I had long been curi-

14s ous about the variation in the shapes of pasta is primarily regional. What one region might call a ravioli, another might call a pansoti or agnolotti." I perused a book Roberto showed me; each region claimed its own shape. Ravioli, with its square shape, hails from Tuscany; round pansoti from Liguiria; half-moon agnolotti from Pied-mont; and hat-shaped tortelli and cappel-

1. Rosetto ravioli

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BY ANNE ALBRIGHT

Mommy's Time Away

went to a wedding in L.A. last Saturday. By myself. At 12:30 Saturday afternoon, I tossed my bag into the car and kissed my children good-bye. Rebecca, eight, squeezed my neck too hard. "Can I go with you?" she wheedled.
"No, sweetie," I answered.

"This is Mommy's time away. Angela, who is six, whis-pered her mantra into my ear. "Good-bye, Mommy. I love you. Have a good time. You're the first nicest Mommy on earth and the first beautifulest Mommy on carth.'

Four-year-old Lucy and three-year-old Johnny hugged me hard then ran off to finish a game they were playing with trucks and dolls. Baby Ben waved his fat white hand and said, "Da da daaaaaa," from where he perched in my husband Jack's arms.

lack kissed me last, "Have fun," he said. "And good luck. Tell Sandy 'congratulations

n me. My friend Sandy is the youngest of four My friend Sandy is the youngest of four children. When I was 27, I was engaged to Sandy's brother Steve. When I was 27, Steve seemed like the most perfect man I'd ever met. Smart, funny, warm, affectionate, handsome. Steve taught English and history and coached volkyeball at a private school in LA. Like his entire family, Steve had graduated from Stanford. English and history and the steve of the standard of the Because I was living and working in San Diego, Steve and I saw each other on weckends

and talked every night on the phone. We went to Catalina in the summer and spent Christmas vacation in Mammoth. About a month before my 28th birthday. Steve committed suicide my 28th Dirthday, Steve committed suicide near his parents' home in South Pasadena. The letter he left me displayed all the classic signs of undiagnosed clinical depression. He'd spi-raled down too quickly for anyone to catch

In the year after Steve's death, I spent a lot of time in his parents' house. One afternoon, I sat at lunch in the kitchen with his mom and some family friends. A young woman told the group about the trouble she was having choosing a china pattern for her upcoming wedding I excused myself from the table and stepped

out into the backyard. Leaning again on the porch, I wept for all the wedding details I wouldn't share with Steve.

Last Saturday, I stood on the same porch and leaned against the same pillar. Tables dec-orated with pink tablecloths and baskets of roses and freesias and lilies dotted the lawn. In the yard's center, rows of white folding chair faced a bower. I sat in one of the chairs and watched Sandy marry a man she met last year. Sandy's two brothers walked her up the aisle. Her father, a retired Superior Court judge

officiated.

After the wedding, I talked to Sandy's parents, her brothers, and their wives. I caught up with people I hadn't seen for 11 years. I show everyone pictures of my kids. During dinner, one of Sandy's sisters-in-law mentioned Steve. The man seated beside me, a close friend of the The man seated beside me, a close friend of the family's who worked at the private school with Steve, leaned over and grasped my hand. "Those were the darkest days of my life," he whispered. "To be grieving for Steve and to deal with all those kids who looked up to him as a hero." He paused and shook his head then looked back at me. "I'm so glad you're happy now."

"Me, too," I whispered back. Late in the evening, when many of the guests had left, I pulled Sandy aside. "I know Miss Manners says I'm not supposed to do this," I said, "but would you mind opening my

"Sure," Sandy answered. We held hands as we walked into the house. Of all Steve's fam ily, Sandy has remained the closest to me. She came to my wedding. She has met some of my kids. We call or write a few times a year.

In a room off the kitchen, I found the long rectangular box in among the other pre-sents. Sandy tore open the silver paper and opened the box. As she lifted the tissue paper inside, I told her, "When Steve was traveling before he met me, he bought a hand-embroidered tablecloth and napkins in Thailand. He gave them to me as an early wedding present when we got engaged. At first, I didn't know what to do with them after he died. Then I decided I

do with them after he died. Then I decided I would save them for you so I could give them to you on your wedding day.

Sandy fingered the exru linen and the fine white stitches. She wrapped her arms around me, and we both cried for a good long time.

When I left Sandy's parents' house a half-bour later. Litrusy slowly down the long tree-

hour later, I drove slowly down the long, tree lined street. I thought about Steve and about Jack and about how nobody's ever as perfect as you think they are. I thought about Rebecca's quick wit and how Angela always ends the day with her sweetest hug even if she's mad at me. I thought about Lucy and Johnny asleep in their beds and Ben's jack-o-lantern smile. I thought, "If I hadn't already paid for a night at a hotel I would point the car toward San Marcos and keep driving till I got there. I just want to go home

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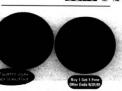
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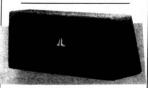
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