Reader to Just the to Just the text of the last the last













Chargers
Votc Where They Go

Where They Go
After the Lights
Switch Off and the
Big Money Stops

On my desk is abook that contains the name of every man who ever played for the San Diego Chargers. Hundreds of names. Under each name are three lines of text, the historical remains of one player's career. I see the position he played, the years he played for the Chargers, and years played with other teams. I see where and when he was born, what high school and college he attended, how much he weighed and how tall he was. I've come to believe, although I hope this is not true, that those few years in the NEI, were the most important years of his life, a life now etched in eight point font, buried inside a three-inch thick reference yolume few people will read.

Story continued on page 24

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LETTERS

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Spurious Yin-Yang

You might want to dump your editorial copy of The Cassell Dictionary of Slang (Editor's re-sponse to "Y-I-N or Y-I-N-G?" letter, November 8). You quote it as saying the "link to Hindu yin and yang seems spurious."
The linking of yin and yang to Hinduism is what's spurious. Yin and yang are Chinese concepts, commonly referred to in Taoist and Confucian writings. They do not have their origins in Hinduism.

The quote marks around "Hindu" were inadvertently omitted — Editor

Paul Johnson

Guitar-God Mentality

Nentanty
Kudos to August Kleinzahler's
recent series on the blues, its
finest purveyors, and many
permutations. I hope that both
readers and contemporary
"blues" musicians are reading
along, discovering the genre's heritage and exemplary past performers. Mr. Kleinzahler's observa-

Mr. Kleinzahler's observa-tion that "white guys play too many notes" is actually too ex-clusive; this is a problem throughout modern blues, reeardless of the artist's skin color. The blues seems to be cotor. The blues seems to be awash in a "guitar god" men-tality with far too many players indulging in protracted solo-of excessive volume, while ac-companied by a panoply of contributors on horns, strings, even electronic effects, which serve only to diminish the whole. serve only to diminish the whole. Perhaps these current guard-ians of the "devil's music" could pick up one of the discs offered for consideration in Mr. Kleinzahler's series and learn that the music is best without such pretense, played with a necessary economy which builds the sense of tension and passion replete in the record-ings of Muddy, Wolf, and Skip lames.

Michael Hawkins La Mesa

Numerous Errors

This letter is to point out to you the numerous errors I have found in several of the last editions of the Reader, but first let me tell you that your publication has lost its zip since the fat lady sang her last song in City Hall, and it has ome a bore, and I no longer

Another aspect of the pub-lication that disturbs me is the inaccuracy in the restaurant critiques. I am glad that the septu- or octogenarian taste buds of Eleanor Widmer are no longer published; the only problem is that her replace-ment (Naomi Wise), whose years of masticating are un-known to me, takes too many pages to describe her experipages to describe her experi-ences in such-and-such place, with side comments totally un-interesting. I do not see how she takes so many pages to de-scribe something that can be accomplished in four para-graphs, or half a page at most. With respect to her side-kiek Ed Bedford, this guy is out

of touch with reality. For in of touch with reality. For in-stance, his review of the Tip Top Market by Palomar Air-port Road in North County is inaccurate, to say the least. The Big John breakfast he quotes at \$3.98 was really \$5.98 many months before he wrote it. His last goof was about the fine food at 1&R restaurant on Clairemont Drive. Where in the heck has he been? That restaurant went out of business at least three or four months be fore the article appeared in the Reader. Was he on duty in Reader. Was he on duty in Kosovo? Another thing, isn't there an editor that checks his work, or is he on duty in North Africa or someplace af-ter Kosovo. Pitiful, is my con-

Before I forget, the last time I got the Reader, Naomi Wise I got the Reader, Naomi Wise gave a bunch of stars to a place in Pacific Beach, Fronteira Brazilian BBQ, which seems to me was run by a bunch of teen-agers with their kids peering into the food containers. The food seemed to be recycled food seemed to be recycled from the previous day; every-thing was well done, meaning cooking time. Besides. I was charged 14 percent service charge — maybe a custom in the Amazon, but not here. This is proving to me that Naomi Wise and Eleanor Widmer came Wise and Eleanor Widmer came from the same palm tree. I have hac lunch at the other Brazilian place by Hortor Plaza, a fine experience in compari-son to Wise's pet in P.B.

I did go over the Reader's "Best 2001," and I would say that I disagree with 75 percent of the terms chosen. It would of the tems chosen. It would make a believer of me if you would make public the num-ber of and the total of voters on each of the selections judged the best. Why keep it a secret² It is my belief that the "Best Of" was another gimmick to get additional adver-tising dollars for the Reader's coffers at the expense of client-hungry businesses hoping that another ad will prevent, in computer lingo, the closing of a window. In my humble opinion, that edition should receive the onion award.

Ed Bedford's review of Tip Top Meats ran almost a year and a half ago ("Tin Fork," June 29, 2000). At that time, according

Reader

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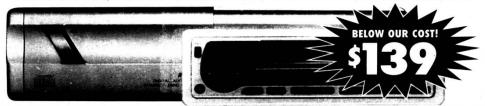
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An archive of City Lights stories can be searched on the Internet at

Hot Mafia loot from La Jolla Some stray uranium from La Jolla's own General Atomics, formerly known as General Atomic, has apparently found its way into the hands of the Sicilian Mafia, setting off alarms across Europe. The Guardian in London reports that Italian police are on the trail of seven bars of enriched uranium, which, authorities fear, may have been sold to terrorists. The nuclear material, consisting of enriched uranium 235 and 238, was part of an eight-kilo of enriched uranium. 239 and 238, was part of an eight-kuo stock sold to the government of Zaire by General Atomic in 1971. The uranium, part of the old "Atoms for Peace" program conducted by the U.S. government in the 1960s, was destined for use in an experimental reactor General Atomic was sup-posed to build in Kinshasha. But it was never used, and after the collapse of the Mobutu regime a little over four years ago, the stuff vanished. The bars surfaced in Europe in 1997, accordng to reports, after an investigation into a police shootout in France led to a ring of Seclian and Catabria matios, who had hooked up with a Roman gang known as the Magliana band. Police mounted a sting in March 1998, using an undercover agent disguised as an Arab in an attempt to buy the uranium for 20 billion lira but only managed to pick up one bar, which experts later concluded contained enough enriched uranium to build at least one "dirty bomb." "If terrorists exploded a dirty build at least one "dirty bomb." If terrorists exploded a dirty bomb in Villa Borghese gardens, they would create little more than a large hole in the ground, but the center of Rome would be contammated for a century, "Captan Roberts Fernol of the Italian finance police was quoted as telling La Republica, an Italian newspaper. Since the sting, police say they've lost all track of the crooks and their uranum stath." It's as though they had vanished into thin air." Captain Ferron is add. "We had ome indications of their presence here in Rome. Measure ments were made (with a Geiger counter), and certain zone howed anomalous peaks of radiation.

How rumors get started Arab News, which bills itself as "Saudi Arabia's First English-Language Daily" and is based in Jeddeh, is out with a report claiming that a San Diego film company is trying to recruit Saudi students here to play hi-jackers in a movie about the September 11 terrorist attacks on jackers in a movie about the September 11 terrorist attacks on New York and Washington. "Faras Al-Anazi, a Saudi student studying English in an institute, was surprised when represen-tatives of the company offered him the role of a hijacker in the proposed film. He was also offered \$200,000 for doing the role." Arab Novs says. "I rejected the \$200,000 offer as I do not trust companies that make movies which tarnish the image of Islam or my country. I don't want to be a party to it," Al-Anaz was quoted as saving. 'Muhammad Al-Ahmad, a student from was quoted as saving. Muhammad Al-Ahmad, a student from kinwait, and the firm's representatives with a similar offer ap-proached him. They asked him to play the role of a hijacker for \$20,000. But he too rejected this proposal outright. The paper added that "the film companies are still targeting the Arabas in the hope that some would accept their offer to play the part of a hisacker." Seither the San Diego chapter of the Sexual Actors Guild not the local film commission say they have ever heard of the project

rist threats and all the heightened security. But
Joan Kroc, the billionaire McDonald's



heiress from Fairbanks Ranch, had a differ heiress from Fairbanks Ranch, had a differ-ent kind of travel trouble last week. As she was preparing to board her personal execu-tive jet at the private terminal on the east side of Lindbergh Field, one of Krox's cocker spaniels, which was not on a leash, ran off across the tarmas, sending several burly han-dlers dressed in black scurrying around the busy runway in search of the errant pet. Af

been how busy runway in search of the errant pet. Af-ter a harrowing obtack, the animal was duly captured, and Kro-boarded her plane, dog in hand ... Actors Cliff Robertson and Disa Merrill, the daughter of Margoriet Merriveswher Post, haven't been married since 1999, notes an observant tipster. The 75-year-old Merrill, who used to reside with Robertson and their daughter Heather in La Ioda's tony Barber Tract, is now narried to movie mogul Tel Bartley. Roberts natil lives

Contributor: Matt Potter

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

Dot-Com Survivor

By Robert Kumpel

Bob Tommaso's view of the San Diego job market is grim. At 56, he is one of San Diego's many victims of the dot-com paid \$600 a week, a salary that doesn't quite reflect the value implosion, out of work since

of his background, "I have

some pretty extensive com-

puter training, but all of my

computer training is obsolete.

I was a d-base programmer

for quite a few years, and I

made pretty good money at

that, but now d-base is no

longer used. I had heard that

in computers you were just

September 2000. "I was working at a dotcom company in Sorrento Valley, doing programming. The company was going ough a number of financial squeezes. At first I was told that I was going to be able to keep my job, then I was told that it was not possible. I didn't feel too good just collapsed down to a very manageable level. I'll bet you that none of those busine closed completely; they're all just working out of bedrooms

A single man with no family. Tommaso has no sayings but no great debts either He is able to survive in San Diego by living with friends and working odd jobs on the side. "Fortunately, I only have to pay my operating expenses and I own my own vehicle. My unemployment benefits ran for about six months, but that ran out a long time ago. It was about \$130 a week 1'm still not even near finding a place of my own in San Diego. I don't think I'll last

here too much longer if I

another two months or so. I

started reeducating myself

last year as soon as I was laid

off, but a lot of changes have

occurred in the dot-com field.

If I don't get something soon,

Day labor is one of many

I'll do day labor."

don't get a job soon - mayb

moving, and I'm currently working as a bartender at cor porate picnics on weekends. These kind of things just keep money in my pocket."

CITY LIGHTS

One of Tommaso's more lucrative yet unstable experiences was working in the entertainment industry. "I've worked in the music business and the motion-picture busi ness. I was a road manager for rock groups for about 12 years. I went around the world with them, and I've spent a lot of time at the Whisky A Go-Go. About three or four times I worked with the biggest groups in the Steppenwolf, Three Dog Night, Ten Years After — the



about it because I've been unemployed in San Diego before, and this is not an easy town to find a job in. I was rather upset.

"I had the job probably four months. It brought me down from L.A. I've tried to come to San Diego a number of times, but I've found the job market extremely tough in San Diego, so L.A. would end up attracting me back. I was raised in L.A., but it's gone through a lot of changes and it just doesn't seem to be much like L.A. anymore, whereas San Diego still seems o have the Southern Califor-

nia lifestyle." His job in Sorrento Valley constantly retraining and retraining and retraining, and that's what I'm experiencing now. I'm getting more training now, learning CGI scripting, which is a language where Web pages can contact databases, kind of hooking them together."

His former employer, Netgram, was a small company, odd jobs Tommaso has daba fact that never gave Tombled with to help pay his exmaso any sense of job secupenses, "Ironically, I took on rity. "It was a lack of seniority a casual-labor construction combined with had luck. I job, participating in the de guess. I was working in what struction of my old office! I is called an 'incubator,' which couldn't believe it when I say is like a company that holds the order! I've done a lot of a lot of dot-com companies. I construction stuff. I was a judge in a teenage beauty don't think my company went out of business. They

late '60s, early '70s. Then I switched over to motion pictures and became a paralega in that business — a job I didn't actually like too much It turned out to be a lot more pressure-filled. In that kind of ousiness, you're out of work as soon as a project is over." His current year of unemployment is, however, a new record for Tommaso. His longest spell without a job before this was six months.

Tommaso's disillusion ment with the I. A. rat race led him out of the country during the 1990s. "I went off to Mexico for about eight years. I went to San Miguel de

continued on page 6

Illegal Confusion

By Justin Wolff

cles in the field and the one

that are available, especially

the Ford Broncos, are old and

unsafe. In a letter that ran in

ince its launch on October 1, 1994, Operation Gatekeeper has been hamstrung by protests from within the Border

Patrol system and from outcopters for runway space on side critics. In the latest salvo. Ream Field." agents from the Brown Field Local human-rights orgaand Imperial Beach Stations, nizations that monitor border both in the Border Patrol's activities, such as the Califor-San Diego sector, are chargnia Rural Legal Assistance ing that their vehicle fleet is in Foundation, based in Oceandire straits. The agents and side, and the U.S.-Mexico their union, Local 1613, say Border Program, based in San that there aren't enough vehi-Diego, are also concerned

the September 28 issue of the fatal accidents to bolster their Imperial Beach & South County Eagle & Times, senior The allegations are note-Border Patrol agent Mike worthy considering that Gate-Harris warned, "If the vehicle keeper is supposed to provide situation does not change for funding for new equipment the agents patrolling in and in the San Diego sector. Congress intended the new south of Imperial Beach, you may once again experience a program to supply stations in flood of immigrants running an Diego with, among other things, infrared night scopes, down your peaceful streets and competing with helielectronic sensors, and four-

about the Border Patrol's ve

hicle fleet. They charge that

the vehicles pose a safety haz-

ard to detainees and point to

wheel-drive vehicles. A special report issued jointly by the U.S. Department of Justice and the Office f the Inspector General in July 1998 outlined the objectives of Operation Gatekeeper. The aggressive anti-immigration program was intended to be implemented in stages. It would start at the Imperial Beach Station - the easternmost station on the Mexican border — and then move eas in an orderly attempt to seal

off the border. The repor stated, "The Border Patrol's initial goal was to gain control over Imperial Beach's territory — the first five miles of the border - and to shift traffic eastward. A principal element of the new strategy was a large increase in personnel.... Another important element of Operation Gatekeeper was a different deployment of personnel. The new strategic plan at Imperial Beach called for three tiers of agents. The first tier was deployed in fixed positions along the border.... A second tier of agents - located further north in corri dors heavily traveled by aliens — had more freedom

fic that made it past the firs line of defense. The third tier was charged with apprehending any traffic that penetrated the first two lines of defense. One aspect of this third tier is the checkpoint on I-5 just south of San Clemente. The report added, "The new strategy also called for significant infusions of additional equipment including new four wheel-drive vehicles that could traverse the rough dirt roads along the border." Operation Gatekeeper met with resistance almost imme-

and apprehending illegal traf-

diately, both from within and without the Border Patrol. The outspoken local Latino activist Roberto Martinez head of the American Friends Service Committee's U.S.-Mexico Border Program, denounced Gatekeeper as inhu mane soon after its launch. He claimed the program forced immigrants into dangerous mountain terrain, which led to an increase in migrant deaths. Claudia Smith, of the California Rural Legal Assis tance Foundation, echoed Martinez's charges; she, too, saw border deaths as a tragic consequence of Gatekeeper In 1999, her foundation and the American Civil Liberties Union of San Diego & Imperial Counties filed a petition with the Inter-American Commission on Human Rights, an agency of the Or





ganization of American States, based in Washington, D.C. It charged the U.S. gov ernment and Gatekeeper with human-rights violations. The petition stated, "The United States has organized and implemented its immigration and border control policies in a way that has knowingly and ineluctably led to the deaths of an ever-increasing number of immigrants seeking to en-

unforgiving and most dangerous terrain on the Califor nia-Mexico border." Though the commission refused to hear the first petition - citing a lack of jurisdiction - the group filed a new petition this past May.

jobs or family reunification

Operation Gatekeeper has

steered this flow of immi-

grants into the harshest, most

The foundation's current



FOCUS!

PER EYE

SAME DAY

Allende, a 500-year-old town. in 1991. I stayed there for two years, writing computer programs for bars and restau-

available.

rants — because that's all there is in San Miguel. A maior nightclub bought a program that I wrote for running bars, and I became the manager for their bar. I had to come to the U.S. in '93 because I ran out of money, so I

LASER VISION

elected to go to Texas, because California was having an economic downturn. I then went back to Mexico, this time to Guadalajara. I was down there until about 1998. A good job in Mexico pays, like,

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about \$80 a week but that's an expensive town. I made \$100 a week managing a club. As far as the Mexicans were concerned, that was a fabulous amount of money, but as far as an American was

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ran out of money. When I went back to Los Angeles, it was just one huge traffic jam.

Dulleul, James Eichel, Ernic Grümm, Mary Grimm, Suyr Hagstrom, Lenne Houst, August Kleinzahler, Thomas Larson, Deirider Lickona, Matthew Lickona, Thomas Lux, Susan Luzzard Meltzer, Max Nash, Linda Nevin, Aber Opiacar, Barbara Palimer, Ingeli, Aber Spring, Parka Shaibury, Ionathan Swille, Jerny Shaid, Jeanne Schnitch, Duncan Shepberd, Jeff Smith, Ledie Venolia, Namur Wase, Justin Wolff Wenolia, Namur Wase, Justin Wolff

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concerned, that just kind of

dampened my outflow. Liust

Tommaso describes his discouragement with surprising calmness. "So far, I've continued on page 8

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conservative neck of the

woods, and the guy that in

cap on down to his eyes! He

terviewed me had a stocking

looked about 20. That was the

office style. It was a luxurious

office, but the work force in

side was extremely casual.

They seemed to be implying,

We're casual, but we don't ex-

pect you to go home before

9:00 at night. You might as

well be comfortable because

you're going to live here!' I

think they don't want to hire

you when you're older, be-

cause they figure you're going

to stand up for your rights

the risk to life."

one, is funnel people to their

deaths.' What we're saving is

there is no right to maximize

But it is discontent from

within the ranks of the local

Border Patrol system that has

led to criticism of Gatekeeper

U.S. government — criticism

that continues to the present

day. The 1998 special report

issued by the Department of

Justice summarized allega-

ions of fraud and miscon

duct related to Gatekeeper.

One of the charges outlined

in the report alleged that in-

operable vehicles had been

towed to the border to im-

press visiting congressmen.

More recently, a report issued

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and say, 'Hey, look. I gotta looking software firm in Ran cho Bernardo in an extremel

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"I've been in the work force for quite some time, and I've never seen it this hard to find a job. I do go through the second-guessing of whether it was smart for me to come to San Diego or whether I would have been better off staying in LA I think LA is a much easier job market. But last summer, dot-com jobs were hotter than flames. I can tell you that when I took the job, and I came here, and the place I was working had all these dotcom firms, it just seemed like magic. It seemed like everybody was into something that would turn into a fortune, but suddenly it turned. I'm really

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have a life somewhere else. That's not what they want.

tally it turned around. I'm very happy to have a dot-com credit on my résumé, and tha is what brought me from Los Angeles to here. I read in the paper the other day that San Diego is the sixth most expensive U.S. city to live in, but it's like the 21st city in terms of salary. I've taken a lot of jobgetting seminars, and I've learned that over 50 percent of the companies in San Diego are five people or less, so it's a different kind of job place. It's a huge market of ery, very small firms. That probably means less stability, and I'm not sure if that hin ders me or helps me. I've tried to break the job market here many times before,

surprised how quickly and to-

and I was always unable to do it. It's decidedly harder than Los Angeles." .

Illegal confusion

complaint insists that the commission has legal authority to investigate a situation that continues to claim lives. Smith told me recently, "I'm very hopeful this time around. Basically, our argument ha been one of abuse of right. I recently sent a letter to the head of the INS, and I said. 'Look, if you want to seal the entire border, be my guest. But what you cannot continue to do, even if you cast the issue as a national security

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by the General Accounting Office on August 2 concluded that the only discernible change from efforts to fortify the border with more agents and sensors has been to shift illegal immigrant traffic away from patrolled areas to tains, "While migrants have always faced danger crossing the border and many died be-

fore INS began its strategy, the strategy has resulted in an increase in deaths from exposure to either heat or cold," the report said.

From the beginning, Border Patrol agents expressed confusion with the new rules set forth by Gatekeeper. The program represented a massive shift in the operational paradigm for the field agents. instead of taking whatever ac tion they could to apprehend illegal migrants, they were told to remain in fixed posi-

told that fewer seizures was the objective. Many agents disliked these new methods: some found their new duties boring while others believed that the new strategy would be ineffective. Some agents suspected that their supervisors' orders to remain in fixed positions were part of a political ploy to reduce apprehensions. Soon, word of report falsifications began to spread,

which led to the Department of Justice report. Though it's one small part

nsions, agents were now of Gatekeeper's enormous shortcomings, the vehicle situation has emerged as a symbol of all that is wrong with the program. The poor condition of the vehicle fleet has led to objections from field agents as well as detained migrants. The first round of the most recent complaints about the vehicles appeared in the Greenline, the official publication of Local 1613. The August issue included a report written by Chris Bauder, a vice president of the union, detailing mechanical problems with Ford Broncos driven by field agents. Bauder reported that several Broncos had cracks in the pillars that support the driver's compart-

ment. He also reported that

inspections revealed that some of the cracks had been

I spoke with Keith Weeks, also a vice president of Local 1613, about the condition of vehicles in the San Diego sec tor. "We've had cracked frames and cracked supports and all-around unsafe conditions," he said. "In the first two years of Gatekeeper, they bought a lot of new vehicles, but now that the emphasis has moved further east, we're not getting any vehicles. We probably need 500 new vehicles right now, and over the past few years, we've gotten a few here and a few there, at best. We're still driving '94 and '95 driving some Chevy Tahoes as well, but not enough. With these weak pillars, the cab of Soon after Bauder's report,

Mike Harris submitted his let-I asked Harris to elaborate on his charges. "With the exception of a couple of trucks," he vehicles at the Imperial Beach Station in two years. A vehicle that takes the kind of beatpolice keep their vehicles for some of the value. We drive continued on page 14



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welded or covered up with Bondo, against recom tions from Ford. "In one rollover with a Bronco," he wrote, "the passenger pillars were torn from the vehicle."

Ford Broncos that have basically fallen to pieces. We are the truck can crash in during

senior Border Patrol agent ter to the Imperial Beach & South County Eagle & Times. ing we give them deteriorates tty quickly. I'm sure the two or three years, then sell them so they can recoup New Rate Plans with Mobile-to-Mobile, 150 Anytime Bonus Minutes, Unlimited Free Nights & Weekends and Nationwide Long Distance **BUY 1 PHONE, GET ANOTHER PHONE FREE**









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our vehicles until they're dead and then cannibalize them for parts. We do that until there are trash heaps."

Harris did say, however that he's more concerned about the number of vehicles available to field agents. As a senior agent, he gets to drive

at the station, but that's a rare perk. "We're not able to deploy very well," he explained. Our comfort and ability to relieve field agents are diminished. The vehicles are run ning 24/7 and we have to shuttle agents to and from the field. What we have is a situa tion where agents leave their positions unattended so they can get vehicles back to the station for oncoming agents. That's happening, or else they wait there for someone to pick them up after their shift has ended. And due to our over time rules, agents can't really complain about it. We're put in a tight position. The solution is simply to purchase more vehicles. Our supervisors are well aware of the problem, but everyone passes the buck. The history of the Border Patrol is that unless something really screams out, it's overlooked and ignored." I repeatedly requested a

comment from officials at the San Diego sector, but my calls and faxes weren't answered. Meanwhile, the field agents wait for new vehicles. I asked Weeks if he had any hope that some were on the way. "No," he said _ Smith and Martinez argue

that the vehicle situation affects detained migrants as well. "Gatekeeper has been very long on high tech and very short on human decency," Smith told me. "I've raised the issue of the vehicles many times. I've been concerned with the conditions of detention since the beginning. One of the things that was o concern to me was the overcrowding in the cells and the

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vehicles. There were no writ ten norms for custodial care when Gatekeeper started, and though it's better now, it's still spotty. I once counted 119 people come down from a bus that had a passenger capacity of 63. It was the end of a shift, and they just didn't want to make another trip. The money simply isn't going to improve custodial care.

Martinez argues that the poor conditions of the vehicles are a mere inconvenience for the agents but a safety hazard for migrants. "In terms of the conditions of these vehicles," he said, "that's something the agents create. They wear down those vehicles bouncing around the hills, then they transport migrants We've had a lot of complaints of people getting injured. These vehicles weren't designed for human beings, but they pack them in and bounce around in the hills without restraints. They're supposed to use the Broncos to transport people to vans, but I've seen six or eight migrants packed into the back of the Broncos. They just throw them in the back like they were luggage. We've heard that even the vans don't have seat belts. People get killed when these things roll. Do you remember the accident up on Tecate Mountain when the Bronco rolled over a couple of years ago? There were eight people, believe it or not, in the back of that Bronco. The agent and two or three migrants were killed." (Martinez was refer ring to the accident in which Border Patrol agent Stephen Sullivan and three of his seven passengers were killed when his Bronco rolled on Tecate Peak in March 1999.) "We've also had complaints about agents intentionally braking real fast." Martinez added "These vehicles can be used for abuse as well. How can the

provide new vehicles? Harris believes that the mplaints of the agents and observers like Smith and Martinez go hand in hand, "If agents are forced to operate under conditions like this, it causes some anxiety that might impact the aliens," he concluded. "The more fluid things go, and the more quickly we can get agents in the field with new vehicles, the better it will be for the

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If you like geory reading, forget about Stephen King. Try a history of the mortuary industry. Until sometime in the 1800s, before the advent of metal coffins and burial vaults, bodies were sometimes haphazardly buried in shallow gaves, since of the size of the source of the source of the source of the size of the source of the size of the s

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"I'm really glad you called about this." Professor Lawrence (Dr. Dog Nose) Myers apparently has been poised with his hand over the phone, hoping someone would check in with just such an inquiry. Dr. Myers is a recognized expert in canine olfaction. He's a researcher in the Institute for Biological Detection Systems in the school of veterinary medicine at Auburn University. They

an inquiry, Dr. Myers is a recognized expert in canine olfaction. He's a researcher in the Institute for Biological Detection Systems in the school of veterinary medicine at Abumru University. They work mostly with bomb- and drug-smifting dogs, but what he knows would apply to your unemployed pooch as well.

200,000 itimes better than humans? Where do these numbers come from, and what's the real 200,000 itimes better than humans? Where do these numbers come from, and what's the real number? Says Dr. Myers, if you't realkings hard science, there is no real answer. No one has ever done a well-controlled study comparing a dog's olfactory threshold with a human's. We know something about dogs, But any hard numbers generated by comparing the data are unreliable. The data for humans and for dogs were gathered under different tent conditions, so they few not comparable except in a casual, anecdotal kind of way. And until we can teach dogs under test conditions to any, "es, now I can smell kind of way. And until we can teach dogs under test conditions to any," es, now I can smell inference from behavior or brainwave readings.

Olfaction in dogs is what vision is to humans. It's their memory system, their primary sense in dealing with the world. As you might tespect, then, the physiology of a dog's smeller is much larger and more complex than ours. Dogs have 20 times more scent receptor cells than humans, and the accent-processing section of their brains is larger than ours. Where we might say, "Mmmmm, burger?" a dog would say, "Mmmmm, firef ground cow mucke, gratle, and supplies in a tomato-based sauce, all touched by the hands of a human that I know and who we quantify that?"

win give in country that the problem of reducing the scent stimulus to small-enough quantities to get good readings. Dr. Myera doesn't deal in parts per million of olor, he's usually talking about parts per million or oquintillion. In some cases, the doe's none is a harper than the technology. Other variables are the type of odor, air temperature and humdity, and the physiological condition of the dog (or human).

Dr. Myers has been quoted as saying dogs can smell a million times better than humans he says that was a speculative (but possible) number he used in an interview to illustrate a new point. The reporter picked up the figure as science and quoted it out of proper context. So where does this leave you and Unde Carary Guess you're both wrong and oboth right, depending on the dog, the human, the odor, and circumstances. Nobody, not even Dr. Myers, can prove otherwise.

But, hey, Uncle Crazy, a scientist in Michigan has discovered that the best smellers in orld are fish. A thousand times better than dogs, he says. Lay that one on Alex at cocktail ime and see what he says.



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SportingBox By Patrick Daugherty

You Be The Judge

Infortunately, it's a matter of continuing his-torical controversy. I'm talking about Charles Bennet and his 1897 patent of the jockstrap, Said controversy doesn't concern Bennet's patent, but a deeper and more sinister question: whether or not Charles Bennet actually invented the athor not Charles Bennet actually invented the ath-letic supporter. As things stand now, vast sections of America's unemployed intelligentsia splatter Charles Bennet with praise while well-paid cor-porate mouthpieces claim his was a lawyer's achievement, namely, that Mr. Bennet's sole accomplishment was getting his paperwork to

the patient office first.

Who's right You be the judge.
Who's right You be the judge.
Who's right You be the judge.
Who what 23 years before Bennet posted his patent application to Federal City, the Bike Web Company, now known as the Bike Athletic Company, and adhries supporters to young reachines, called bicycles, over the rough, cobbletone streets of Boston. For Bennet partisans who may be reading this, let me say that there are receipts, records, and diary entries that document both machine and undergarment. Addiate receipts, records, and diary entries that document both machine and undergarment. Addiate in disputably authentic.

Mass delusion or a criminal conspiracy? You be the judge.

Mass delusion or a criminal conspiracy? You be the judgement dispuists, many holding tenure at private universities, have researched from the properties of the properties of the final results of their long-running project do not appear to strengthen Benne's case. Said scholars report that shortly after the Bike Web Company began selling athletic supporters, new phrases—phrases never before to appear in print, You want specific, don't you!

heard on the North American continent—began to appear in print. You want specifics, don't you? All right, phrases such as "bike jockey strap," and jock strap," and, used among society's intelectual vanguard, "jock."
Now, it's true, the Engligh had a slang word for penis, "jock," which was current at the time. Also, during that period, the British used the same slang word, "jock," to mean, "a man who erences bicycles or, for that matter, allopoly

Coincidence or evidence of fraud? You be

Coincidence or evidence of traud? You be the judge.

Bennetites never fail to point out that the number-one-selling song in 1897 was, "There'll Be a Hot Time in the Old Town Tonight." But, they don't mention that 1897 was also the year Sears introduced the Improved Morton Sup-porter to their mail-order customers. The Improved Morton was made of Canton flannel and featured

Morton was make of Canton flamed and featured a lace-up front. The item sold for 25 cents and each supporter was sent in a separate loss of the desired from the Beamet camp's point of view, Sean followed on, five pears laster, with the Ideal Jockey Step Suppersoney, Sean claimed that 'for swimming, atthetic exercises, bicycle riding, etc., this Jockey Step Supersoney has no causal.

Catchy jingle or wartime propaganda? You

Catchy ingle or wartime propagamas 1 vo-bet the judge.
Yes, yes, but where do we stand today! Well, time moves on. Your collegistic dictionary of 1927 defined jockstrap as an-athletic supporter, a supporter for the genitals wom by men par-ticipating in sports or strenuous activities. See protective gear, athletic cup, nut cup, scrotal supporter, belt, strap, pouch, harness.

Hopelessly out of date or final authority? You be the judge.
Confused? Let's try a definition cooked fresh in the Second Millennium by the newest word-master on the block. Folks, let's give it up for the Rap Dictionary!

"(1) sock (n) Crotch. Being on someone's

"(1) Jock (n) Crotch. Being on someone is jock means trying to get involved with someone for his money or his status etc. The best defini-tion can be found on Ice Cube's Kill at Will, in the full version of the song, "Get Off My Dick and Tell Yo Bitch to Come Here."

Remove the unwelcome weight from on top of my sexual organ, or, won't you please join

Even hard-core Bennetites feel a warm glow in their tumnies when they learn about the sen-sational progress being made in the jockstrap industry. Everyone can enjoy, may I be bold to say, "our," victory. Come on, let's gather in a circle, clap our hands, and cheer for jock thongs,

The Vegas Line

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NEW ORLEANS	5	47 1/2	Indianapolis
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Seattle	3 1/2	39	BUFFALO
CINCINNATI	1 1/2	40 1/2	Tennessee
GREEN BAY	10 1/2	NL	Atlanta
TAMPA BAY	5	35	Chicago
BALTIMORE	7 1/2	33	Cleveland
OAKLAND	9	45 1/2	San Diego
PITTSBURGH	5 1/2	36,1/2	Jacksonville
DENVER	8	43	Washington
ARIZONA	2	39	Detroit
St. Louis	8	47	NEW ENGLAND
Monday			
monday		1100	202222

leather jocks, rubber jocks, wrestling singlets, football girdles, compression shorts, hard cups, dance belts, defense cups, sace laye, and all protective cups made of high density polyerhylene, austonia-blad designed and mipset tested to protective cups made of high density polyerhylene, austonia-blad designed and mipset tested to protective cups made of the designed and made cup, said cup engineered for maximum comfort in order to give excellent genital coverage and protection when participating in ice hockey, baseball, soccer, football, and the designed composition of the designed

and martial arts.

Heaven on Earth or One World Government? You be the judge.

I'll leave you with this. Something special

I'll leave you with this. Something special-happened nine years ago this week. Something very special. This is what Sports Illustrated had to say on November 16, 1992. "Last week the 300-millionth jockstrap—it will be bronzed, to commemorate the occasion—rolled off the pro-duction line at the Bike Athletic Co., the Knoxylle, Tenn., firm that lays claim to having invented this particular article of apparel."

Media hype or portent of things to come? You be the judge.

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Extraordinary .

been home to a small but significant Arabic ministry "You have to understand that, in the country I'm from, conversion from Islam carries a

try I'm from, conversion from Islam carries a death sentence. People from the Word on't understand this. If you wouldn't understand this. If you wouldn't understand this. I'm on cot eaggerating. I'm not being dramatic.

Rancho Bernardo Presbyterian has 2400 members and is like a village. Its four Sunday services are filled to capacity. The Arabic service meets in a small side chapel. Forty or so people sit in a high-ceilinged room bemeath a large crescent-shaped window. Reverend Modif Wasef. a 37y-are del Egyptian perio. He to differ. They went never lymms, contemporary hymns. So I decided to let a young person led the service. I said OK to a few contemporary hymns. But, you know,

SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Presbyterian Church USA Address: 17010 Pomerado Road, Rancho Bernardo

Year founded: 1996 Senior pastor: Reverend Mofid Waset

Annual budget: not available Weekly giving: not available Singles program: no Diversity: Middle Eastern Dress: dressy-casual to dressy

"Don't use my name. Don't give my nationality or my educational background. Don't describe how I look or what I do for a living. Don't give

now1 fook or what I do for a living. Don't give any details about me."

Last Sunday morning the sky was very blue.
The person sitting next to me in the entrance hall of Ranche Bernardo Presbyterian Church spoke in a soft rapid voice. The person spoke in Amer-

ican-accented sentences "If you gave any details about me, there's a

chance that someone might recognize who I am. And that could make things difficult for my family back home." Rancho Bernardo

Presbyterian is an enor-mous Mission-style complex. Beige leather couches and armchairs sit to one and armchairs sit to one side of the entrance hall. I counted three dozen long-stemmed roses in an arrangement of asters

and lilies. "I left Islam, I con-verted from Islam, because of the violence. The constant threat of violence And so, to me, the non-violence of lesus, the paci-fism he advocated, seemed remarkable."

Our discussion seemed remarkable. Since the mid-19th Century the mid-19th Century Presbyterians have been the strongest Protestant presence in the Muslim world. The Presbyterian translation of the Bible into Arabic remains the Arab world's King James equivalent. Bresbyteri-ans built schools, uni-

ans built schools, universities, and hospitals.
Presbyterian mania for education played an important role in the formation of Arab nationalism. Arab nationalism played an important role in the formation of Islamic fundamentalism. Since 1996, Rancho Bernardo Presbyterian Church has been made to the control of the present the pres

Sermon contentdelivery.....

congregational ...

Liturgy Music

Very good ...

...(in Arabic)**no fiturgy

the thing that sets us apart as Presbyterians in the Arab Protestant world is that we have a liturgy. An order of service. I'm not going to let go of that." Reverend Wasef is funny. He communicates

Reverend Wases is turny: He communicates many levels of irony with a glance. "You know," he told me, "a week or so ago another journaistic arme to see me. And, you know, Americans always surprise me. So, we spoke for 30 minutes. He asked me all kinds of questions. And at the end, he turns to me and says, 'So, are you a Muslim?

a Muslim! Reverend Wasef laughed so hard he started

"I don't think I'm ever going to get away from it. Even here in San Diego, so far from Egypt." From the Board Wasef told me about being a Chris-

tian in Egypt.
"The masses, Muslim Egyptians, have no "The masses, Muslim Egyptians, nave no memory of the country's pre-Islamic past. For them, for the government, Egyptian means Mus-lim. Ther's no memory of Christanity. Pople know the word Coptic, as in the Coptic Church. They don't understand that Coptic comes from the Greek word for Egypt. Egypt was once a Christian.

country. Islam was imposed upon this Chris-tian past. "What no one in

the West understands is that the Golden Age for Protestant missions in the Arab world, which was the 1920s, was also the time that the Muslim Brotherhood was born Brotherhood was born in Egypt. I know this because I wrote about it. I went to Westminster Seminary in Escondido and I did the research. They have all these missionary magazines from the 19th and early 20th Centuries The librarian Centuries. The librarian told me I was the only one to have looked at them. And what's inter-esting is that Egypt's Mus-lim Brotherhood, which gave birth to many Islamic fundamentalist move-Koran studies modeled after the Bible studies that Presbyterian missionar-ies were doing. "But that's the past.

There is no future for Christians in Egypt. Chris-tians of any kind. They're

tians of any kind. They're only 10 percent of the population. The majority belongs to the Coptic Church, which is very similar to the Orthodox Church. There are only 200,000 Presbyterians. There are 67 million Egyptians. And they say the Presbyterians are losing ground. Why? It's the Arabic we use in the pull-th. Presbyterians use formal Arabic beautiful. pit. Presbyterians use formal Arabic, beautiful Arabic. They say we've lost touch with the aver-

Arabic. They asy not we lost touch with the average Egoptian.

Less than a dozen of the people who attend

Less than a dozen of the people who attend

Less than a dozen of the people who attend

Less than a dozen of the people who attend

Less than a form of the people who attend

Less than a form of the people who attend

Too must believe me, "the person who

spoke with me, their comfort is qualified.

Too must believe me," the person who

spoke with me said. "I know it doesn't sound froat

a foult in the country force from

the behaseled. Literally, They'll chop his head off,

Someone who lesser Islam is wore than a kuff,

an infield, a non-Muslim. Someone who chooses

less the same and the person who chooses

less than a surfaul, which is even wore."

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Esteemed Readers,

This week I received two letters seeking advice on when to speak up and when to hold one's

Dear Aunt Trudy,

Over the past year or so, a colleague of mine, Mike, has confided in me a great deal about his personal life and specifically that his marriage is in trouble and that it's likely his wife of nearly 30 years will leave him. He's been distraught, and I'm pleased that I've been able to be his friend. Recently, another friend. Bob, has asked me if I know anything about what is going on with Mike. I've dodged the questions because I don't want to betray any confidence Now it looks like the marriage will break up and news will be out. I'm concerned that Bob will want to know what I knew and when, and I don't know how to handle these inquiries. I don't want to lie, but I don't want to reveal anything either. How should I answer?

CAUGHT IN THE MIDDLE IN CARLSBAD

Dear Caught,

The honorable thing to do is to tell Bob that Mike spoke to you in confidence and that you intend to keep that confidence, regardless of breaking news stories. Period. What kind of a person isn' going to respect that? If Bob wants to satisfy his curiosity so badly about Mike's life, why doesn't he ask Mike himself? Better first-hand information than second-hand gossip. Respectfully suggest Bob get the skinny from the horse's mouth Then Mike can decide whether he wants to spill his guts or tell Bob that his marital woes are none of his beeswax. And you get a whole row of gold stars on your karmic report card for not contributing grist to the already clogged office rumor

Dear Aunt Trudy, I'm a 30-year-old guy who has become friends with a man I work with, "Scott," and also with Scott's college-age son, "Ed." Ed is an avid surfer. as am I. We started a routine of getting up at the crack of dawn on Saturday mornings and catching some waves Scott doesn't surf or even like the water. Ed is going to school here in San Diego, so he lives at horr Lately when I go out with Scott, he asks me a lot of estions about how his son is doing. Is Ed smoking a lot of pot? What's on Ed's mind lately? Do I think depressed? Is Ed paying enough attention to school? I like Scott a great deal and know his ques kind of queasy about answering them. I don't want to seem like I'm spying on Ed when we're together and then reporting back to his dad. On the other hand, I don't want Scott to think I'm hiding things from him. Louess you can tell I'm kind of torn What's the right thing to do in this situation when

Scott starts giving me the third degree OCEAN BEACH FAMILY FRIEND

Dear Family Friend,

I'm going to assume that Ed isn't a minor, since he's a college man. If that's so, my response to you is sim ilar to my advice to the correspondent from Carlsbad above. Express your affection for Scott. Tell him you wouldn't dream of setting yourself up as a go-between here. No one knows better what's up with Ed than Ed. That's who Scott should conduct his fatherly interviews with. Tell him so. Gently and politely refuse to be out in the untenable position of being messenger or interpreter for those two. That's not a safe or healthy place to be. Whatever they want to ask each other or accuse each other of should be done directsame house, for God's sake, Father and son can go out for a beer and have a man-to-man chat. And there's no need for you to referee.

Here's a reader response to "San Carlos Cinderella," whose letter in a recent column expressed frustration with her charming but slovenly prince:

Hi, Trudy

Being a slob is not a gender issue. It is learned behavior. That woman's husband was never taught to pick up after himself. His mother probably picked up after him, too, and accepting his behav ior just perpetuates the problem. I believe people like him are the same ones that litter our beaches and toss bits of trash and cigarettes out their car windows. It's okay if she wants to con picking up after him; some people thrive on that kind of thing. Personally I've had enough roommates and live-in boyfriends to know that neatness counts in my house. I get messy too, but I was taught to be self-reliant.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803. San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to

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Here's Volney Peters. He was a defensive tackle on the 1960 Chargers team. Peters was born in Minneapolis, Minnesota, on January 1, 1928. He'd be 73 years old now. Is he alive? Is he strapped to an oxygen tank, confined in the indigent ward of a South Florida retirement home? Or is he living large in San Francisco, happily two-timing his 32-year-old girlfriend? Here's Danny Colbert. He was a defensive back on the 1975 Chargers team. Did he marry and have kids? Maybe his oldest son went to prison, or, maybe, he became a psycho-analyst. What did Danny do after football and was it fun? Here's Todd Spencer. He was a running back, played three games with the 1987 Chargers. How did it end for him, was he released or injured? Almost no one, no one at all, ever leaves the NFL on his own terms.

Sit in front of this list long enough and you notice little things, like how frequently, in this fractured age, people return to their hometowns after they're done with football, and especially, how brutally short a typical NFL career is. Going in I thought the average career was four, four and a half years. Now, I see two, two and a half years is about average. Going in, I thought regarding a professional football team as a reflection of a city, as anything other than a business, was delusional. Turns out, teams are less connected to the town they play in than I imagined. Nobody stays with

managers. Very few people on this list stayed with the Chargers for more than two seasons. For every Dan Fouts you have 30 Danny Colberts.

After a while you understand there are no San Diego Chargers, San Francisco 49ers, Dallas Cowboys, Chicago Bears, or New York Giants. There is only the Republic of Football; its citizens go from one franchise to the next to the next and repeat. Loyalties are to the republic, not some slammed-together football team in a strange town where you live in a furnished apartment for six months out of the year, for a year or two, on the way to another apartment in another strange

Going in I thought a lot of players would 10, 20, 30 years after retirement, have a limp or a stiff shoulder or a bad knee. I didn't know that most of the men I'd contact would still suffer from serious football-related injuries. I thought an NFL Players Association pension would be enormous. I remember reading about O. J. Simpson's \$25,000a-month pension check. Turns out, O. I.'s pension is approximately \$25,000 a year, and he, like all retired players, receives a check but no medical

What else? Every NFL alumnus I talked to was smart. I'd put them up against a random selection of doctors. Every player said he would do it again and meant it. And, every player knew, very early on, he would play in the NFL one day.

Finally, you may notice I did not contact any one who played for the Chargers during the last ten years. I wanted to talk to men who had been out of the game long enough to become whatever it is you become after the lights go off and the big money ends.

Position: punter, placekicker Played for Chargers: 1989 San Diego Chargers' Record: 1989 (6-10)

Current Residence: Boalsburgh, Pennsylvania Born February 3, 1953, in State College,

Pennsylvania

High School: Neshaminy High School

(Langhorne, PA) College: Penn State Height: 5' 10"

Weight: 170 Drafted Round 2 by Cincinnati in 1978

NFL Career

Cincinnati Bengals: 1976, 1977, 1978, 1979 Oakland Raiders: 1980, 1981

Los Angeles (Raiders): 1982, 1983, 1984, 1985, 1986, 1987, 1988

San Diego Chargers: 1989

"I'm doing a story about former Chargers players: what they're doing now, where they're liv ing, and whatever else I can get." Bahr laughs. "Well, I'm here

"Let's see, you did four years with Cincinnati. nine years with the Raiders, and finished with the Chargers in '89. Did you think, at the time San Diego was going to be your last stop

"It was coming towards the end. We had a fairly decent team in San Diego, but we let a number of games slip. I'm still pretty good friends with lim McMahon and Dave Archer | quarterbacks on the 1989 Chargers team]. We were 6 and 10. Of the 10 losses, we led or were tied in 8 of those games with under four minutes to play. Then they brought in Bobby Beathard as GM, and he decided to rebuild. He went youth everywhere.

"I thought I might be able to catch on some-where, but it didn't happen. Towards the end, you get the feeling you don't have too many games left in you; you're just not sure when it's going to

I wonder how that works for a kicker, "How does that work for a kicker? Does accuracy go first or legs or what?

"Used to be, a coach would think a guy was at the end if he was losing some leg strength. He'd say, 'Okay, it's time to go with somebody younger. I think coaches are starting to learn you keep a kicker as long as he's productive. Look around the league today, there are guys kicking who are in

"You don't know how a young guy is going to react to things. I think a lot of coaches like older guys, because they know what they're going to get. If they miss, it's not out of fear, they just ppen to miss. So kickers are sticking around a little bit longer.

"Is there a magic number of misses that would cause a kicker to say to himself, 'I'm gone'?'

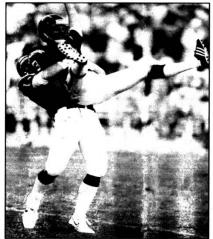
kicked seven field goals to win 21-18. Basically, those games are identical."

I...don't...get...it."Being a kicker seems like a good football job. You can be a normal-sized person, and usually, the no-necks aren't jumping

Bahr laughs again. "That's the good part." "How about the practice part? I assume you

doing a golf tournament or an outing, people tend to ask, so you wear them or bring them along, but otherwise, no.'

"What have you been doing since football?" "Well, I worked as an attorney for a short time, got out of that. I've been in financial services for the past eight years. I have an invest-ment firm with two other guys. We handle professional athletes, try to get them out of the game





"I don't know if it's that, Right now, they're not kicking as many long field goals, so the percentages for kickers have gone way way up. It's easy for a team that doesn't play we to say, Well, we missed that 49-yard field goal in the first quar-

ter. Had we made it, we would have won. "They look for little things to blame. It's pretty obvious kickers take a lot of heat. With better teams, coaches look at what you do in bigger situations and ask themselves, What kind of an effect does this have on the outcome of the sea son?' and not so much on what your percentage is. You can kid yourself with percentages. I'll give you a prime example. We had one game we kicked

weren't out there doing two-a-days?

"A little bit of that. By the same token, there were a lot of guys who liked that part of it but didn't like kicking on Sunday. All of a sudden it counted.

"Kicking has a lot of ups and downs. You're very physical every time you do it. You're out there by yourself. There's no question whether you succeeded or failed. It's an unteresting job, like a

Bahr played 210 NFL games. "You must have a Super Bowl ring since you were kicking for the Raiders during most of the '80s."

"Right, two of them. I never wear them. My brother has a couple rings too, and he's the same way. If we're going to speak somewhere or we're

with a little bit of money in the bank.

Bahr enrolled into Salmon P. Chase College of Law (Highland Heights, Kentucky). He was playing for Cincinnati at the time. He earned his law degree 51/2 years later from Southwestern University School of Law (Los Angeles), while kicking for the Raiders. "Do you miss football?"

'Initially. I'll tell you what you miss — and you'll probably get the same response from every-body — you miss the camaraderie of the locker room, of being that close to 45, 50 guys."

Ladies, this is a guy thing. "What is it that you see or feel while you're playing that the rest of us don't see or feel?"

"One thing people don't understand, even

"I KNEW HOW VICIOUS THEY WERE, BUT YOU DON'T FEEL IT IN THE STANDS."

"I remember the day I noticed it the most. My brother was a rookie with the Steelers. I remember sitting in the stands during the [1979] AFC Cham pionship game. Pittsburgh against Houston | in Pitts burgh |. There were some hits during the game. I knew how vicious they were, but you don't feel it in the stands. Without the sounds, you don't understand."

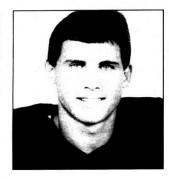
"Is it annoving to see the kind of money players are making today?

"No. I'm all for it. The money is there. The one thing I've said for 25 years is, 'No one ever held a gun to an owner's head and said, "You have to pay me this amount of money. they choose not to.

There was a hierarchy when I played. If you were a starting offensive

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lineman for five years, you

generally made more than

the guy who started for

three years. Now you get a

kid coming out of college

who is making more than

somebody who has played

for seven or eight years

You have a disparity

between the high-priced

guys and the low-priced

guys. You've got a two-tier

He didn't deserve a nickel. He's done nothing to earn a penny, and he's probably set for life." "I think San Diego fans will tell you they hope Ryan

Leaf handles his money as well as he handles the football." "Guys like that, they

gave him so much money and he never amounted to anything. I don't know if he

ever will. I don't mind giving signing bonuses to kids, but those big salaries, for people who have never proved themselves, are ridiculous."

Ralf Mojslejenko Position: punter Played for Chargers: 1985,

1986 1987 1988 San Diego Chargers' Record: 1985 (8-8), 1986

Current Residence: Bridgman, Michigan

Born January 28, 1963, in Salzgitter, Germany High School: Bridgman High School (Bridg

(4-12), 1987 (strike

year, 8-7), 1988 (6-10)

man, MI) College: Michigan State Height: 6' 3" Weight: 209

Drafted Round 4 by San Diego in 1985

NEL Career San Diego Chargers: 1985, 1986, 1987, 1988 Washirtgton Redskins: 1989,

San Francisco 49ers: 1991

"What are you doing nowadays?"

"I live in the town I grew up in. After football got into sales with a guy who started a trucking company. I went to college with him at Michigan State. We're an expediting com-pany and go all over the

"Big change from football."

"Very much. I got a degree in teaching but never

A wise move. Every public school teacher I've ever known hates his job and drinks too much. "Are you still a bit of a celebrity. or is it 'That was then. This

"Some people remem ber me in this town, a little bit, maybe. Not like a Rolf Benirschke | Chargers kicker 1977-1986] or some-





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"You were playing after free agency kicked in [February 1989], Salaries must have been good."

"I wish my career would start now and go seven years. But for a single guy, I made decent money. I enjoyed the game until it became a business for me, until it was more than just fun. That was happening over my last couple of years."

Ralf went to Michigan State. His first field goal attempt was a 61-yarder against Illinois. He drilled it. "Could you see the end?"

"I could see it coming. I had some bone spurs in my heel, which caused a lot of pain. I couldn't practice as much as I did earlier in my career. And I lost the desire a little bit. I was sick of traveling, sick of having my family travel to wherever I was going to be playing next year.

Did you call it a day after '91, or did you try to



make a team in '922" Nobody quits the NFL.

"I went to the Dol phins' mini-camp and did really well. They had a start ing kicker at the time. They said if he got hurt, I would be the guy they'd call." "Was it on to the truck

ing business after that?" 'I looked into teach-

ing." Another good man puts his soul in peril. "I've got a secondary teaching degree. I was going to teach and coach and live the happy life. But my friend started his own business When I signed on we had 7 trucks, now we have 120. I own a little bit of the business, not much, but a lit-

tle bit is better than nothing." "Do players talk about the party coming to the



Tyrone Keys

end amongst themselves?"

"I remember people talking about what they wanted to do. When you start talking about how much money you need to retire, then your mind's not in the game. I found myself thinking, 'Well, let's see, if I have this much money, I don't need a good ioh.' But, bottom line, you

don't want to sit around

2 pair **5**

all your life - you've got to find something you like to do.

"Is there a moment in San Diego that comes to mind?

"I made the Pro Bowl after my third year there. That's something that sticks in my mind. But I remember college more than pros. I remember beating Michigan at Michigan in front of 105,000 people, and they were 19-point favorites.

Tyrone Keys

Played for Chargers: 1988

Current Residence: Tampa,

Born October 24, 1959, in Jackson, Mississippi High School: Callaway High

School (Jackson, MS) College: Mississippi State Height: 6' 7' Drafted Round 5 by New

York lets in 1981

NFL Career Chicago Bears: 1983, 1984,

Tampa Bay Buccaneers: 1986, 1987 San Diego Chargers: 1988

"You mean what I'm doing

"Yeah."

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"I've been running a collegiate mentoring program for first-generation college-bound students and students who have extracurricular talent they would like to pursue beyond

high school.

I take a deep breath. I always have this reaction when it takes more than 3 syllables for someone to describe his job. I'm comfortable with teach-er. plumb-er, writ-er, car-penter, me-chan-ic, bank-er, bar-tend-er, pros-ti-tute, and so on. Keys's job is 43 syllables long. "How did you find that...thing that

"I was injured in the last preseason game of 1989. I was looking for something to do, thought my career was probably over. and started working in a halfway house in San Diego I began as a part-time coach in the evenings. From then on, I was hooked."

who have been injured, 'Was it worth it?' and the always say, 'You bet it was,

"You like to look at your life as if it's nothing but a journey. Had I no been injured that year... look at the number of youth who have been helped by our organization, and I can trace my time out there in that got me started."

disk in my back. That was

1988 and that was the injury

I couldn't come back from.

But for the first three plays

of the game, I either hit

Montana or sacked him. I

felt like it was going to be

a rare day for me, and I

ended up getting disabled.

That was the end of my

career right there, sacking

tana's career ended by way

of a sack. "How did the

"When you're injured...it's

not like the Chicago Bears.

I played on the Bears' Super

Bowl team [Super Bowl

XX - Chicago 46, New

Chargers treat you?"

Six years later, Mon-

Keys laughs again.

loe Montana."

you do?" "I've asked ex-players

England 10]. Those guys get together. We had three "Tell me about a game you played in San Diego." outings this past year. With

the Chargers, guys were "My last game was the 13th game of the year. It coming and going, there was in San Diego against the 49ers. I think the Niners was no cohesiveness. "After you got hurt, was it one of those Where's went on to win the Super Bowl that year [Super Bowl What's-His-Name?' " "Oh, yeah, definitely." XXIII - San Francisco 20, Cincinnati 16]. We were This is said with authority. all fired up for that game "What happens when On the second play I sacked you get a career-ending loe Montana. I missed him injury? I assume it's no bullshit, somebody pays on the third play, was blindsided and got a herniated your salary and takes care of your medical bill."

"No, that doesn't happen, man." "You have to pay your fight and claw for what-

you're injured you're sup

are not guaranteed."

single bill?

"Yes."

Craig Bingham

Position: linebacker

Played for Chargers: 1985

own medical bills? San Diego: 1985 (8 games) "Basically, you have to

about the Chargers?'

ever you get. But, yes, when posed to get the rest of the year's salary. But, a lot of times, different things come into play. Football contracts had in Pittsburgh. Pitts burgh was more physical. "Is it like my HMO. you have to argue over every weren't as intense in

(8 games) San Diego Chargers' Rec 1985 (8-8)

Current Residence: Carnegie Pennsylvania Born September 26, 1959, in Kingston, Jamaica High School: Stamford

High School (Stam College: Syracuse Height: 6' 2" Weight: 218 Drafted Round 6 by Pittsburgh in 1982

NFL Career Pittsburgh: 1982, 1983, 1984, 1987 (3 games)

"What do you remember

Bingham makes a pleasing chuckle. "The format after practices was a lot different than what we We used to beat up on each other. In San Diego, they

"Pittsburgh was a very physical team, defensively and offensively. That's not to say the offensive line

men in San Diego did not lem, we're both doing our have that linemen men jobs.' He didn't care for tality, because they did. I that so we got into a little can recall looking at a couple of the guys in San Diego and they looked like biker back and waited to see who guys. They're going to come at you." Bingham takes a

for going too hard in prac

tice and hitting people. In

Pittsburgh, that wasn't a

'Going too hard in

Kellen Winslow were inter-

esting. The attitude in

Pittsburgh, where I came

from was it doesn't mat

ter who you are, you go

hard in practice. I went

hard against Kellen the

first few times, and he

didn't care for it. He

expected to get off the line

of scrimmage and go out

and do his pass routes. My

thinking was, 'Well, that's nice, you have your job to

do and I have my job to do.

you from getting off the

line freely. If there's a prob

lem, well, there's a prob

and my job is to prevent

"What do you mean

"The battles with

thought

practice'?"

I can hear Bingham's moment to think. "Let m mind work. "They watched to see how everything was sum it up this way: I was going to flow." yelled at by Coach Coryell

"Can you remember a game from your time in San Diego?'

"And the coaches stood

"Yes, the game I got my ankle rolled on. It was a special teams play. I was tackling someone at the two-vard line and someone rolled on my ankle That was the end of it."

Pardon my wince "How long did it take to heal?

"Took ouite a while I

tried to tape it. Didn't work. "I've talked to retired players who have had horrendous injuries, injuries that have lasted their entire lives. I've asked them if they had it to do again, would they play pro football."

"And you're asking me the same question?

"Right."

"What is it about foot-

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And the rest of us are modern-day Romans. "You were with the Chargers in '85. How was the money

Bingham laughs. "The money train had not yet gotten on the tracks." "How did your career

"My decision to get out of the game was pretty much that, it was my decision. When I ended up in San Diego, my family was back here [Pittsburgh]. I

had a young kid then. My heart was back here.' "You decided to qui

after the '87 season? "Yeah." "That's an unusual way

to go out, isn't it?" "That's what my agent said. He called me one day I told him, 'That's it, I'm done.' He said, 'What, are you crazy?' I said, 'I don't know, but it's time to move

"What made you

standard answer is "Injury or "I was released." Usu ally players are released because of an injury.

"Additional injuries Not so much getting an injury, but that they were lingering."

"Get out of the game before you got hurt and stayed hurt?"

"Yeah. When you go out and play with one injury, you tend to compensate to satisfy that injury, and in doing so you make vourself open to other injuries. That's what started to occur."

"Do guys talk about this? 'I'm always playing injured. I'm going to pay for it later on.' 'No. It wasn't a

thought. I recall Mike Green who was an inside linebacker in San Diego. For most of the week Mike could not practice, because of severe back pains. And, as the week

went on, he would feel good enough to go through the walk-throughs at the very end of the week, and ther he would be able to play

on Sunday, and then the whole process would start again. The following year the

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"Yes. I was regroup-

ing, trying to get well from

an injury that occurred

in Chargers' mini-camp

that spring. I blew out a

the club say adios, or are

"What happens? Does

Chargers released him because he did not pass the physical, which is...a bit of irony. Here is someone who went to bat for them every

Sunday, playing with an injury that should have kept him out of the game." Mike Green lasted three years in the NFL, all of them

you on the payroll until you're healed?" with the Chargers. "I see Bingham laughs the same laugh I heard from you missed the 1986 season.

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Pittsburgh and I returned came back to San Diego or the next training camp. Obviously, I wasn't 100 per cent, because it takes a while to get a hamstring healed properly. To be able to play at the level you need to play at, you have to take care of hamstring on a regular basis, Living in Pittsburgh I didn't have the luxury of going to the training room every single day as I would had I been living in San Diego. So when I went back out for training camp in the summer of '86, it still wasn't 100 percent. We went through drills and I knew it was coming. You can always tell. I accepted it."

gone. What happened in

What do you mean, 'I knew it was coming'?' "I wasn't participat

ing at the level I would have liked. I can recall to this day, Phil Tyne [Chargers conditioning coach| had a bunch of us running sprints. I was running with linebackers and defensive backs. I tried to kick it into another gear and felt it go."

The phone line is silent

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Sounds like football to me. "I've talked to other Chargers who played in the mid-'80s and they said San Diego was, to put it harshly, a dumping ground. Players would show up for a year or two at the end of their careers"

"I don't know if it was a dumping ground; it did seem like a revolving door. There were all these play ers coming in and players

Lask about his family. Bingham mentions he has a 16-year-old son. "Does he play football?"

"My son is gravitating towards football, although tried to keep him away from it for a while. He had his first full year last year.

"What would you say if he decided he wanted to play in the NFL?"





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1986, 1987 San Diego Chargers' Record: 1985 (8-8), 1986 (4-12), 1987 (strike

Current Residence: Indianapolis, Indiana Born January 8, 1959, in Cincinnati, Ohio High School: Carmel High School (Carmel, IN)

College: Purdue Weight: 200 Drafted Round 4 by Denver in 1981

NFL Career Denver: 1982 Baltimore (Colts): 1983 Indianapolis: 1984, 1990,

1991, 1992 San Diego: 1985, 1986, 1987 Los Angeles (Rams): 1988,

"What have you been doing?" Herrmann tells me

ing for the Indianapolis Colts Radio Network. "Is it frustrating, sitting in a booth, calling a game, and not being able to play?" No, I enjoy watching

he's a broadcaster, work-

and commenting on it."
-"Was broadcasting hard to learn?"

"I had on-the-job training. I was confident I knew what I was looking at. The job is conveying that to the listeners and sound ing halfway intelligent."

"Tell me about a game you played in San Diego.' "There were a couple

of them. The Kansas City game. I started at home when Dan Fouts was hurt. We ended up winning and we won pretty convinc ingly. I had a pretty good game, over 300 yards. That was probably one of the highlight games. We also played a Thursday-night me against the Raiders. I came in during the second half, brought us back to put the game into overtime. We eventually lost,

but it was pretty darn "How did you deal with being a backup to Dan

Fouts? Did you figure, 'I'm lucky to be in the NFL, or ere you thinking, 'When is this guy going to move

Herrmann lowers his oice."I felt very fortunate. He was a Hall of Fame quarterback, a guy I admired a great deal. I tried to learn everything I could from him. When I first came into the league, I was in Denver and we had to face the Chargers twice a year. In

the early '80s they were, definitely running on all cylinders. So I felt fortunate to be part of that offense and throw to the caliber of talent we had. Those were by far my three most enjoyable years in the

"How did it end?" Was it the knee or ankle?

"The way it ended was a big shock, because I was with the Colts. I started the opening game in 1992. We played Cleveland and won. It was the first home-oper ing victory the Colts had since they moved to Indianapolis. Life was good. and then, the next day, Herrmann laughs, "I was released. It doesn't get any worse than that." "Why?

"One of the guys, Jack Trudeau | Colts quarter back], was coming off the injured list. I went into lim Irsay's office thinking we were going to talk about next week's game, and all of a sudden he says. "Thanks for yesterday, but we're going to have to release you.' They decided to go with younger players."

"Did you try to get picked up somewhere els Everybody tries to get picked

"I talked with Seattle and the Cardinals but didn't feel comfortable in either situation. I was dismayed at that point. But if you have to quit after a game. that wasn't a bad one to quit on."

"So there you were out on the street. What did you do?

"Fortunately, I grew up in Indianapolis. I knew would eventually settle down here. I took a little time off, didn't jump into anything for six months Eventually, I let bygones be bygones and joined the Colts Radio Network. I've

been pretty happy ever

"Married kids?" "I am married; we celebrated our 20th anniversary. I have three children, a boy and two girls."

maine Johnso Position: wide receiver Played for Chargers: 1985,

San Diego Chargers' Record 1985 (8-8), 1986 (4-12)

Current Residence: Baton Rouge, Louisiana Born November 16, 1960,

in Bogalusa, Louisiana High School: Baker High School (Baker, LA) College: Grambling State Height: 6' 1" Weight: 196

Drafted Round 6 by San Diego in 1983

NFL Career San Diego: 1985, 1986 Buffalo: 1987, 1988

"I see you played for the

Chargers in '85 and '86."
"Yeah." "How was it?"

"It was pretty good. It

could have been worse. But I didn't get a chance to play like I wanted to. In regards to San Diego's offense,

was in the right place with the right system, right quar terbacks, right players, but they had too many weapons. They had too much talent at one time. got caught up in the Johnson held the Grambling State career reception record for 18 vears. "What was your best

"I had some good games against the Kansas City Chiefs. My former roommate Abby Lewis played with the Chiefs and was exciting to play against him. I had a couple good games against Miami and made some good plays against the Raiders. I was

"But you had Charlie loiner and Wes Chandler I was looking for those guys to move on, but they we moving fast enough for me. I wasn't getting any passes thrown my way, and was coming out of the USFL | United States Foot ball Leaguel, leading the

a nickel receiver at the time

league for three years in receptions and touchdowns Then I'm in San Diego and not getting much playing

Johnson is annoyed about events 15 years removed. I understand per fectly. Starting with Game 3 in 1986 and continuing through the '87 season, I lost every bet I made on the Chargers. Didn't matter if I bet for them or against them. Didn't matter if I bet over or under. The wounds still bleed as I write this "Not much you can do about playing time."

No Charlie Joiner he's a Hall of Famer. Wes Chandler, he's, maybe, a future Hall of Famer. They were both Pro Bowl play ers. Then you had Gary Anderson, you had Lionel James, you had Tim Spencer, you had all these tential Pro Bowl play ers. Then you had myself was a Pro Bowl player And you had Kellen Winslow. They didn't have enough balls."

You must have walked into camp that first day and thought, 'What are all these receivers doing here?



"I was looking forward to the challenge. The opportunity to play, opportunity to compete. I was denied that opportunity. But what can you do about it? I'm in the offense, I'm running clear-out routes and never get the ball thrown my way. That was something I

couldn't control." "Can you be more spe cific?" After a while friends would call asking which vay I was going on the San Diego game so they could

load up opposite my bet. "It's the system. You study your opponent all week and try to predict what he's going to do. We ran a timing passing offense. The quarterback does his cadence and reads the cov



erage. We led the league five years in a row in total

And I would tell those lice-ridden warthogs my bet, because I didn't believe it was possible to lose on San Diego one more time Where did you play before San Diego?"
"I started with the USFL

in the spring of '83. I played

there through the fall of '84. San Diego drafted me while I was under contract with the USFL in the event I decided to switch leagues. Went to San Diego in '85 and '86, went on to Buffalo in '87 and '88, and then Canada in '89 and '90.'

"Long career." And I would lose and the nightmare would repeat the fol-

lowing week in exactly the same way except for my despair and rage, which grew dramatically as one Sunday turned into the

"Yeah, I kept moving around. The USFL folded; then I got to San Diego, things didn't work out there, and I went to Buffalo, Had an opportunity for the Super Bowl there and won the Grey Cup in Canada.

What happened in Buffalo? Were they loaded with receivers too?" Pretty soon, friends of friends people I'd never heard of.

"They had Reed and Burkett. I think I was right there with those guys. I guess it was just a political thing. I don't want to say it was favoritism. Let's say I learned how the other receivers felt when I was catching 125 passes a season. I got some of the same when the ball was going the other way although I'm wide open down the field." Johnson laughs. "There's still only one football."

"That must be frustrating since more catches mean you'll be a starter

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"It's something you work so hard at — to per fect yourself, to be skilled at your position — and all you need is the football to excel, and that's something you can't control." And I'd tell them m

San Diego bets, knowing my streak had to end, an when it did, they would lose and come to know a microscopic morsel of what I was living. "So when you showed up on day one in San Diego or Buffalo and looked at the playbook, you could tell right away you were going to be cut out of the offense?"

"I won't use the words 'cut out.' I would say I was there when they needed me. I think I could have achieved a lot more if I'd had more balls thrown my way. I could have helped

"When was your last year of pro ball?" "Ninety I had a cou-

ple of injuries, back-to back injuries. I had torn cartilage in my left knee. I rehabilitated that and then

I ripped a hamstring. After at, my wife was about to have my first child, so I made a decision it was time to move on and do something else

"Did you have a plan?" But I never won, not one time. Every football buddy I knew, plus his friends, was making money betting against my San Diego picks.
"I had an idea. I owned

a ranch in Mississippi. was racing horses and raised beef cattle. I was excited about that It's a 310-acre ranch with 100, 150 head of cattle and 10 racehorses I'm doing that part-time and I have a private inves tigating company - we do insurance fraud, workman's comp cases, that's my day job.

Cattleman/private detective. Now that, I like. 'How come a PI?"

thing to do after football outside of the farm. I took a couple civil service exams and, you know, word of company, MisLou Investi-gation — that's short for Mississippi-Louisiana. I'm

One football budds bought a car. Another spent three months in Italy. I'd go to the library and read the sports pages of every news paper I could find. I lis tened to the radio, watched all the games and bet with cold facts. Then I'd bet opposite what the cold facts had to say. "Not many people have played in the USFL, NFL, and the Canadian league. How would you compare the three?"

"The USFL was new. I played with George Allen on the Chicago Blitz. They drafted me first round Then we became the Ari ona Wranglers, played out of Arizona the second year. After that, the Oklahoma Outlaws bought out the Arizona Wranglers franchise. So it was a new ownership, new coaches, every

before I moved to the NFL.

but I was ready to play in

the NFL when I left college."

vear. That was a distraction. "Was it fun?" "Just looking for some "Yeah, it was fun. Everybody was new. The league was new, I was learning. I was young. I got some professional experience

right on the border.

"How was the money?" I tried, literally, throwing a dart at a piece of cardboard. I'd drawn circles on the cardboard and hung it over the kitchen door. Each circle indicated a type of bet. There was the game-spread circle, game over/under first-quarter circle, over/under circle, halftimespread circle, and so on.

"Pay was competitive for first- and second-round draft choices. The USFL had a lot of free agents from the NFL; in fact, the majority of the league was made up of NFL players. And the USFL was getting all the high-round draft choices."

"Did you think at the time, that the USFL was going to make it?" "Well, they were sign-

ing all the players. They appeared to be pretty strong, but we were playing in the spring. When they tried to go to the fall and compete with the NFL, that didn't come out too good. I think that's why the league folded."

I tried aiming the dart and not aiming the dart. I tried throwing the dart with my eyes closed. "Do you remember the moment

when they told you it was

"We heard rumors. The fans weren't coming out, the league was start ing to fade, guys were looking elsewhere to get picked

Nothing worked. I never beat it. After being flogged for two years, I stopped betting San Diego games. This is a practice e continued to this day As far as I know the evil lives on, in fact, is lurking outside this building, patiently waiting for me or, possibly, for you. "If you could do it again, what would you change?"

"I would probably go straight to the NFL I would hate to move around as much as I did. I'd prefer to stay with one team throughout my career. To sum up I think I was denied the opportunity to perform and compete in the NFL That's the only thing I regret."

. . . Ty Allert

Position: linebacker Played for Chargers: 1986, San Diego Chargers' Record: 1986 (4-12) 1987 (strike year, 8-7)

Current Residence: Dripping Springs, Texas Born July 23, 1963, in

Rosenberg, Texas High School: Northbrook High School (Houston, TX)

College: University of Texas Weight: 233 Drafted Round 4 by San Diego in 1986

NEL Career San Diego: 1986, 1987 (3 games) Philadelphia: 1987 (7

games), 1988 (10 games), 1989 (7 games) Denver: 1990 (7 games) Seattle: 1990 (1 game)

"How was your time in San Diego?

"It was good. Pretty interesting team. We had a lot of older guys and a lot of younger guys and a lot of in-between. There were a bunch of guys who had a bunch of years in the league: Kellen Winslow. Dan Fouts, Ed White, Donnie Macek, and Wes Chan dler. Then there was a lot

of us who were one-, two , and three-year players. "Tell me about Chargers' training camp."

"It's an experience. Training camp is not any fun...at all. It's a lot longer than college."

Were you confident you'd make the team?" "You knew you had to

go out there and prove vourself. If you're not one of the first- or secondround guys, you had to show you could play." Allert made the 1987

All-Madden Team, Among his teammates were lo Montana, Walter Payton, Reggie White, and Lawrence Taylor. "You were with Denver in 1990, which was your last year. You must have been injured."

"Yeah, I blew my knee out in '89 with the Eagles. I signed with Denver and played seven games. I was constantly having to get my knee drained every week. It really bothered me got to where I couldn't get ound on it anymore "How is it now?

doesn't bother me as far as

everyday stuff. If I go ou and work in the yard and overdo, it gets sore, but as far as everyday walking around, it doesn't bother me. I mean, it's part of the game. I broke my jaw in high school. Had my shoulder operated on in college. had my right knee oper ated on three times. It's

My right knee begins to ache. "Was the money getting pretty good, say, from 1986 to '90?

"It was starting to get good. That was the very beginning of Plan B free agency. The money has gone up considerably since then. I looked at this year's draft and saw what the guys were signing for. There was a fella who signed with San Francisco the other day never heard of him. He said he got the minimum con tract for a five-year player. It was \$477,000." Albert laughs, "Yeah, it's changed."

According to the NFI Players Association, the average NFL salary in the vear 2000 was \$1,169,470. "What was your best money

"About \$275,000. football?"

"I coached for a year

at UT | University of Texas |

Then the head coach go

fired. I had a chance to go

to another school, out o

state, but I was tired of

moving and I'd just got

ten married. So I didn't do

anything for six or eight

months. I ended up meet

ing a guy: we became

friends. He owned a busi

ness. I invested some money

"Players usually don't have a plan for what they're going to do after the NFI Their careers end either by being released or by injury. How was it for you?

"Same way. Because you don't ever know. The NFL career is so much shorter than other profes sional sports."

in it. We customize trucks and Suburbans for newcar dealers and retail cus tomers. Been doing that for ten years."

"Do you see any of the NFL players you played

"I talk to some. There are a handful of guys I still talk to, occasionally, but as far as getting together, I don't. A friend of mine played with Philadelphia. I hadn't seen him in five years, and then he and his vife moved to town abou seven miles from us. I thought, 'Ahh, I'll see him all the time," "Allert laughs We see each other about once a month, maybe, I'm busy - I get home from work, play with the kids and put them to bed. I'm

tired, go to bed, wake up, and do it all over again. "You played long enough to get vested in the players union?

"Yeah." "Are benefits fairly

"No, they're horrible As far as retirement, for every year you play you get \$10,000 as a one-time payment. So if you play one

two years you get 20, play three years you get 30, and play four years you get \$70,000. That's why it's a big deal to get four years." (Miki Yaraf-Davis of the NFL Players Association benefits department explains that retired players receive benefits according to the contract then in force while they were playing. On occasion, active players have voted to increase benefits for retired players.)

vear you get \$10,000, play

"Because at four years you get...what?" "You get \$40,000. You're getting 10, 10, 10,

and at four years you get 40 "I see, you get \$40,000 for four years' service plus another \$30,000 as bonus which makes \$70,000 altogether."

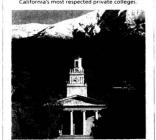
"Right. After the four years it goes back to 10 a vear until however long you play."

"Do they cut you a check and say, 'Here's the \$70 grand, see ya'?"

Yeah, you got that right. You have to sign a paper that says you're retired and mail it in. They pay you within a year. You ge

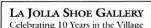


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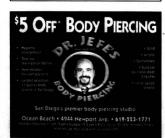
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that, and then you get \$150 a month for every year you played once you turn 65. "Do you get medical?"

"No medical?"

"No. Now, I went back and filed a workers' comp claim on my knee. Filed it in Philadelphia, where I originally got the knee injury. Had to go down there and go to court and won. Basically, that will over anything I have to

have done to this knee

Hard way to acquire medical insurance. "Everybody who ever played in the NFL has some kind of an injury; many have injuries that will be with them the rest of their lives. Are they screwed unless they go to court like you did?

"Pretty much, yeah. They're not out there trying to go out of their way

to help you."
"I thought if you busted your knee playing for Philadelphia, the club



doctor said, 'This guy is fine now."

"Let's say you hurt your knee in the fifth game of the year. They've got to pay you the remainder of your contract for that year. I think the next year - it could have all changed by now - but back then if

you were still burt the following year, they had to pay you half your salary then after that they didn't have to pay you anything Like I said, if it's a careerending injury, you can go for a regular workmen's comp award, go before the

board, and argue your case



just like anybody can do. Want a doctor? Get a lawyer. "I know things have

changed, but I wonder how much I talked to a man who played for the Chargers in the '60s. He was rem iniscing about training camp, specifically about lunch. He said they had a

your little tray and you're going down the lunch line and there are the fruits and there are the breads and the salads and there is a big bowl of painkillers."

cafeteria setup and you got

"It wasn't like that when I was there I'm not saying it didn't happen. I know with my knee I'd take anti-inflammatories the whole season. When I was with Denver, they released me the week before the last game because San Diego had released somebody and Denver wanted to pick him up. So I got my stuff together and drove home. Well, by the time I got there, Seattle called. They were fixing to go into the playoffs and they needed help on special teams. They flev me up there and I signed

"You got to take a physical anytime you go some where new. Seattle couldn't believe, as bad as my knee was, that Denver released me. Seattle made me sign a waiver," Allert laughs, saying if I hurt my knee during the time I played with them, they would not be responsible, because my knee was already done in.

I...don't ... get ... it "You said they were shocked Denver released you. Wouldn't every team want to release an injured player?" "The rules say they're

not allowed to release you if you're injured. Now they can sign off by getting their doctor to say, 'He's fine. When I went to Seattle. their doctor looked at my knee and went, 'Oh, God.' The minute I got there I told him 'Really if you'll just go ahead and drain it now, it will feel a lot better. I'll be fine."

"Do players talk about injuries, something like, 'I'm going to be fucked up in another 10 or 20 years'?

"No. You're young." And dumb, "Do you remember a game you played with the Chargers?" "Not really. We were an average team."

19704

Raiph Perretta Position: center/offensive

guard Played for Chargers: 1975 1976, 1977, 1978, 1979, 1980

San Diego Chargers' Record: 1975 (2-12), 1976 (6-8), 1977 (7-7), 1978 (9-7), 1979 (12-4), 1980 (11-5)

Current Residence: Encinitas, California Born January 30, 1953, in Rockville Centre, New York

High School: Holy Trinity High School (Hicksville, College: Purdue Height: 6' 2" Weight: 252 Drafted Round 8 by San

NFL Career San Diego: 1975, 1976, 1977, 1978, 1979, 1980 (5 games)

New York (Giants): 1980 (5 games)

Diego in 1975

plies for the last 20 years

"I've sold medical sup-

"Did you plan for

"You're very unusual. You that? "I wasn't trained to do were drafted by San Diego and played your entire it. I was trained to teach career with them save five and coach. But your outgames. I don't know if that look changes from the time happens anymore. What you're in college to the time did you do after football? vou're done with football ness a try. I had a neighbor who was a recruiter. He thought ex-ballplayers would be a natural in sales because of their ability to work and cooperate as a "Were you making

and have to go to work. I

thought I'd like to give busi

good money when you left the NFL?"

"My seventh year in the league I was gonna make \$57,000 and I walked from that, because it wasn't worth it anymore.

According to Economic History Services of Miami University, \$57,000 in 1981 has the same pur chasing power as \$111,442 in 2001, which is less than 10 percent of today's average NFL salary. "Very few players leave the NFL because they decide it's

time to go." "I sensed the jig was up for me. I had six years , and I didn't have a good feeling going into my seventh year.

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"Had you lost a step? "I definitely felt like I







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did. I wasn't, physically, at my best. I was 29 years old. In football years, you're starting to get on the down side of the slope. I played offensive center and a little guard. I was the kind of a player who had to fight every year to make the team. It seemed they were trying chased the football club and changed its name from to replace me every train Titans to lets. ing camp. That kind of "The Titans were in wears on you. You only

1960s

Position: offensive tackle Played for Chargers: 1962 San Diego Chargers' Record: 1962 (4-10)

have so much fight in you.

Current Residence: Chester. Pennsylvania Born December 5, 1932, in Chester, Pennsylvania

High School: PMC Prep (Chester, PA) College: Widener Height: 6' 4" Weight: 260 Drafted Round 18 by L.A. Rams in 1956

NFL Career

New York (Titans): 1960, Wismer put almost every-1961, 1962 (3 games) body on waivers. I was San Diego: 1962 (3 games) claimed by San Diego. I knew Sid Gillman." New York (Jets): 1963 Houston: 1964 Wismer was a radio and television sports com-

"I see you were with the Chargers in 1962.

Yes sir, that was the vear. Prior to that I'd been in New York with the Titans - that's before they ican Football League

it was the middle of New York franchise in August of 1959. The Titans' August — if they could please first game was played the take me in December, but they wouldn't do it. So I following September, Two years later Wismer failed joined the Marines and spent three years at MCRD [Marine to meet his payroll and the eague assumed the team's Corps Recruit Depot] in bills The following March San Diego." a five-man syndicate pur

turmoil. Checks were

bouncing. I remember play-

ing an exhibition game

gainst San Diego in San

Diego. We stayed at the Star

dust Motel. We had a prac-

tice at the University of Sa

Diego. After practice the

bus driver wouldn't drive us

back to the Stardust because

he hadn't been paid. So we

valked back. We were cut

ting through people's back

der pads and helmets."

gear?"

happy day."

in the NFL?

ards, carrying our shoul-

"Oh, yeah, sure."

to play with the Chargers?

That must have been a

mentator during the 1940s

and '50s. "Let's back up.

When was your first year

1956. I played a couple exhi-

bition games with them and

then I got my draft notice.

asked the draft board -

"I was with the Rams in

You had to carry your

"How did you come

"As I remember, Harry

"So you got out of the Marines in 1960, played for the Titans that year, the following year, and part of were traded to San Diego?

"Right, I came out at the end of October, maybe November [1962]. It took me a while to learn the system. I lived with Hank

"I said, 'Coach, I can't sign that, I can't even walk.' And he screamed and cussed - little old lovable Weeb.

Paul Zimmerman of Sports Illustrated wrote, Henry Schmidt was the greatest wedge buster I've ever seen." Who, dear reader is your favorite wedge buster? "Can you remem ber a game from the '62

"Vaguely remember a game with Denver Den ver won 23-201. I'm try ing to remember the defen sive tackle's name. I remember having an altercation with him. I was the left offensive tackle. I knew Ernie Ladd and I knew Ror Nerv from having played against them, so I wasn't a

camp without a contract and made the team, but I got the bad end of the stick I hurt my knee the next to the last game of the season Learne back to the lets' camp in '64 and was the listed starting left tackle. We were playing New England in

total stranger to the Charg

ers. I remember — what was the kid's name? — they

had to cut somebody to

make room for me. They

made us go one-on-one.

All the guys were rooting for him to bust me and it

didn't happen."
"The next season you

were back in New York.

Did you go into San Diego

with an understanding you

would be going back to the

[Gillman] and say, 'I'm an

East Coast guy. I want to go back to New York.' He let

ne go. I went to the Jets

"No. I had to go to Sid

the second or third preseason game and I got hurt I was 32, 33 years old, and it was taking a while to heal. "Tackles were coming in and out of camp all the time. Chuck Knox was line coach then. Weeb [Weeb Ewbank, Jets' head coach 1963_'731 Weeh called me into the office one day and gave me a piece of paper to

sign. It said, in essence, that I released the lets organi zation of all responsibility for my injury. "Sweet guy."

"I said, 'Coach, I can't sign that. I can't even walk. And he screamed and cussed - little old lovable Weeb. He said, 'You'll never get your pension.' And I was pushing for that year, because you needed five years to get wested. Emoionally, it really hurt me because I loved that team. I made the coach's All-Pro Second Team the year before. But I was traded to Houston halfway through

the season. "Did you sign the paper?"

"No, sir, but it came back to haunt me. After I was traded to Houston had to go through the same thing there as I did in San Diego. Houston had to release somebody when I came on board, and he'd been there from the beginning playing at guard. They all loved him and he was the guy they were releasing. We got into it one day at practice. Anyway, I gimped

through a year in Houston. Now, what I'm going to tell you. I didn't find out until two years ago. See, each year the Jets have a three-day homecoming and I'd go to it - it's great to see the guys. So I was there and John Schmitt lets center | told me, 'Winston Hill |Jets offensive tackle l and I met with Weeb after Chuck [Knox] went to coach the Lions, and we

airport, they were going to asked him to bring you back as line coach. He wouldn't do it.' " One heartheat passes "I could have gotten a Super Bowl ring. So I don't know had I signed that release, if

it would have made a difference or not.' The New York Jets beat the Baltimore Colts 16-7 in Super Bowl III. "Your last season was 1964."

"I ripped my adductor muscle. I think that's what it's called. I tore my leg vay from my body. A cou ple years later I'd be in bed still yelling from the pain I had adhesions and a lot of bleeding in there."

"How was the AFL when it came to medical care?"

"I remember when Howie Glenn died [Howard Glenn was 26 years old when he died]. He was an offensive guard for the Titans. I was on the team at the time. We played the Oilers in Houston. I think he got hurt when the third quarter began and he sat out on the bench. After the game we ran into the locker room and showered. He came out of the shower. I remember him sitting on an old metal chair. He started shaking and went off and hit the ground. John McMullan [offensive guard] screamed, 'Somebody get a doctor!' We had no doctor. Houston's doctor came in and started giving him needles, Sam Baugh [Jets head coach 1960-19611 told us, while we were get ting on the bus to go to the

leave Howie in Houston overnight for observation We were at the airport wait ing and waiting to leave. Baugh got on the plane and said, 'Howie's dead,' Man. did that take it out of us. I don't know what our record

was at the time, but I don't think we won another game that year." "Every man for himself?"

"Yeah, especially in New

York in the beginning. You'd be in training camp and they'd bring in 20 guys in the morning and 20 guys in the afternoon just to look at 'em. Run them in and out. I remember hurting my back and the trainer saying. 'The doc can give you something that'll straighten you right out.' And, I swear, the needle he stuck in my back looked like it was three feet long. I think he told me sone. It felt like I had not

one other time. That prac tice is pretty widespread." "Do you remember

what the Chargers paid "Probably \$6000 or \$7000. My first contract was with the Rams. They offered me \$5000 and I held out for \$5500. When I made Second Team All-

Pro I made \$11,000." Economic History Ser vices says \$11,000 in 1963 dollars has the same purchasing power as \$63,873 in 2001. "Was that considered good money?"

"Naw, Don Maynard played flanker, wingback, offensive end, and halfback for the Jets; Hall of Fame inductee! was making \$18,000 or \$19,000. Larry Grantham Hets linebacker was making \$18,000 or



lack Kemp, 196

"That's exactly how it

team in Pottstown, Penn sylvania, the Firebirds. I was their offensive line coach. And I was a substitute teacher. Then I got a

sales job in sporting goods. Then I started a company with a friend of mine and lost everything. I had some tough years, my life was completely turned around "What do you do

"I work at a Christian based homeless shelter in

got the usual things, I guess

The little finger and ring

finger on my right hand

are numb from bone spurs

in my elbow pressing on a

nerve. I've got a stiff neck

I have trouble turning, got

a lot of pain in my neck, but

"Looking back, would you

minute And I'd do it bet-

ter and I'd do a lot of things

Everybody feels great.

Klotz laughs. "In a

I feel great."

do it again?"

San Diego Chargers' Record: my hometown." 1960 (L.A. Chargers "How are your knees? 10-4), 1961 (12-2), "Well, I had arthro 1962 (4-10) scopic surgery in January. Current Residence: Bethesda, I have no cartilage there and I have a lot of pain. I

Maryland, and Vail, Colorado Born July 13, 1935, in Los

differently. I mean, to get

paid to play a game, come

on, holy mackerel."

Position: quarterback

Played for Chargers: 1960

(L.A. Chargers), 1961,

Jack Kemp

Angeles, California High School: Fairfax High School (Los Angeles, College: Occidental

Height: 6' 1" Weight: 201 Drafted Round 17 by Detroit in 1957

Pittsburgh: 1957 Los Angeles (Chargers):

"What did you do is. Well, let's see, I scouted when you got out? There for New England for a while you are, and suddenly it's The NFL in the late '60s, had injured my back. I did that farm teams. They had a **NEW & USED FITNESS EQUIPMENT** TRUE **PRICES SLASHED Treadmills** Super silent & smooth **EVERYTHING** Heart rate control Gym quality Silent & smooth - Ultra durabl SPECIALS FITNESS DIRECTION.









1960 San Diego: 1961, 1962 Buffalo: 1962, 1963, 1964. 1965, 1966, 1967, 1968,

Jack Kemp is speaking Well, I'm not able to do it right now. We're going to a birthday party and then they were in L.A. and the we're going back to Vail L.A. Times were fans of the tomorrow, so I'll call you Rams, Sid was an NFL from Vail next week. coach, Barron was an NFL owner, albeit not vet, but

"Okay, I'll give you my number 'Yeah'

I say the phone number "Hold on

I say the phone num That gave off a sense of her again professionalism that was What's your name? inmatched by any of the Leive him my name. other football experiments

and, as good measure, give him my phone number "I'll call you Monday."

Kemp returns my call. from Vail, on Monday Famous people never return your call on Monday Famous people don't return Wednesday Thursday Fri day, Saturday, or Sunday

This may explain why. when I pick up my phone Monday morning and hear "Hi, Pat" followed by "Is this a good time?". I have no idea who is talking. But, eventually, I find my first question. "Do you remem ber much from the 1960. season, when the Charg-

ers were playing in L.A.?" "Oh, yeah, I'll never forget it. Barron Hilton and Sid Gillman and the late Don Klosterman, my dear

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I remember Jack Murphy friend, ran an NFL franchise in the AFL. The Charg of the San Diego Union and Herb Klein, he was a friend ers were first-class. I don't So I knew something was think they scrimped on one thing. Barron was far up, because I was working for the Chargers in the offsighted enough to know that ultimately the Charg season. They treated me as ers would have to compete part of the family." with the NEL even though

the whole thing was world

if we were going to play

the Rams in two weeks

the USFL, or whatever. We

didn't quite have a world-

class team, but we had a

who came out of the NFL,

myself included. There were

Howie Ferguson and Ror

Waller. We signed Ron Mix,

which was a huge coup over

the NEL Ronnie Mix was

All-American tackle and

one of my best friends, still

is. Paul Lowe could have

made it on any NEL team

So I don't think anybody

had any feeling that we

weren't going to be a first

because I was close to man

agement. It was pretty obv

done. Barron got a tremen

dous offer from San Diego

vou surprised?"

"The Chargers moved

"We had a lot of guys

good team.

"Sid did everything as

"What were you

"The first year I went around and talked about the new league and the Chargers as a PR agent for the league. I must have given 150 speeches about this new league and wha the possibilities were. My wife and I had one child and one on the way when

ON ONE THING."

we moved to San Diego.

For us, it was a blessing,

because we got to move to

Point Loma. I worked for

the Union-Tribune in the

off-season. I felt very much

at home in San Diego. And

of course, it was one of the

great sports franchise moves

like that, speaking for the

club? Was it like that in

"Has it always been

in modern history"

high school?"

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Occidental, I was captain of the Chargers..."
"So that role wasn't

new for you?"

..and I was captain of the Buffalo Bills. So I guess, as a quarterback and a captain — and, as you may or may not know, I was president of the foot ball association for five years

"A couple of the play ers I've talked to mentioned you started the players union. Is that right?

"Yeah. Me and Tomm Addison of the Patriots and Tom Flores of the Raiders and Lance' Alworth from

"THE CHARGERS WERE FIRST-CLASS. I DON'T THINK THEY SCRIMPED

> he certainly represented the Chargers. We realized the NFL. He probably that AFL players had to be represented, not in a milbut eventually, thanks to." itant fashion, but in a responsible, corporate way les, "ironically, Al Davis, and, in large part, the new I was president for, I think six years, until we merged contract we got from NBC, with the NFL." Lance Alworth was

inducted into the Hall of Fame in 1978. "Was it difficult to set up the players "Not really. The com-

missioner of the NFL was Pete Rozelle. The com missioner of the AFL was loe Foss. There had been a lot of trouble back in the 50s. There were no strike but the players weren't well organized, they didn't get "Oh, yeah, real nice

Rozelle, who was not only

the greatest commissioner

of the 20th Century but a

progressive in knowing

responsibility but the mora

authority to be represented

in collective negotiation

and marketing. But you

had to separate the indi-

vidual contract of a player

of the players. He was wise

enough, and so was Joe

Foss, to recognize players

and player reps were no

out to be militant. It go

militant later, when the

NFL players union turned

its fortunes over to a lawyer

out of Wisconsin, Ec

players would say the same

thing about Pete Rozelle

as I have, but I thought he

knew what was best and

wanted to wipe out the AFL

Kemp's gravel voice chuck

we were taken very

merged with the All-Amer-

ica Football Conference.

adding the Baltimore Colts

Cleveland Browns, and San

Francisco 49ers footbal

Pioneer

In 1949 the NFL

seriously.

"I don't think the NFL

Garvey.

from collective bargaining

players not only had

"He had bad knees and went to arbitration about his medical bills. This is back in the '60s. He said he had to go to the league to see if they were going to cover his bills. The issue was voted on by three own ers and three players who sat on some kind of a com mittee. I asked him, 'Are you sure an owner would take the time to vote on one player's injury?' "

"The AFL contract was the exact parallel of the NFL contract, and any player injured in a season was automatically guaranteed his salary."

"Yeah, for that year but after that it had to be football related..."

"Oh, I see, later on, after you retire."

"Say you busted up your leg in October, you'd be paid for the rest of that year, but after that, if you weren't healed, then the owners would say it was not a football-related injury." "Okay. In those days,

I think they had a com-

mittee and it was made up of players and owners. field." Kemp is quiet, "I'm pretty close to Gene Upshaw [NFL Players Association exec utive director), and the have an organization within People loved it."

So I called Gene. They called the fullback and he's going to get a heart transplant

What happens if you don't have Jack Kemp as a buddy? "Would you do it

"You might do things differently. In those days you'd say, 'I'll play hurt.' I remember when I broke my finger playing for the Chargers, which eventually led me to being sold to the Buffalo Bills, I had Hadl John Hadl, Chargers' quarterback 1962-1972 behind me and I didn' want to come out of the game, because I didn't want anybody to think I was going to give up my position that easily. So I played the whole game with a dislocated finger that kept dislocating with almost every snap of the ball, thinking I was a tough guy. We wor the game, and the next day my finger was swollen to the size of a baseball. I couldn't

on injured reserve, and ended up in Buffalo." "That doesn't seem to have changed. Joe Montana and Steve Young played hurt because they didn't want their backups on the

play great games, was put

"Yeah. Earlier you asked me about the old L.A. Chargers and San Diego Chargers. We only got an average of 25,000 people in the L.A. Coliseum and a little more in Balboa Stadium, but it was wide-open football - we'd throw 50 times a game.

Time to go. "What's "I'm no longer active in politics. I joke I'm a

recovering politician. Bill Bennett, the drug czar and education secretary, and I and Ambassador Jeane Kirkpatrick founded Empower America. That's our think tank in Wash ington. I'm on the board of 18 companies, including Oracle. Do a lot of venture capital work. We have a home in Vail, a home in Washington, and we're building a home in Montana. Life's good. I'm 66,

good athletes. What more can an old man...

have 4 children, 14 grand-

children, all healthy, all

going on nowadays?"

"I've been mightily blessed. I had a good foot ball career, a nice political career, and now I'm a venture capitalist. My grandon calls me an 'entrepre manure'

Richard Hudson Position: offensive tackle,

offensive guard Played for Chargers: 1962 San Diego Chargers' Record: 1962 (4-10)

Current Residence: Paris Tennessee Born July 30, 1940 in Memphis, Tennessee High School: Grove High School (Paris, TN)

College: Memphis Height: 6' 3" Weight: 272

in 1962

NFL Career San Diego: 1962 Buffalo: 1963, 1964, 1965, 1966, 1967

"What do you want to know?" Hudson's voice sounds steady, calm, matter-of-fact.

"Well, how are you and what have you been doing? "Well. I was a school idministrator for 30 years.

High school. I'm retired from them and I'm retired from the National Foot ball League. Right now, I run a rural water district in Paris, Tennessee."

"Did you know wha you were going to do after a happy chuckle.

The man is a quadruple threat. "Do you remember any games from the '62

"When we played Buffalo in San Diego. I think that was the first or sec ond game I started. I started at left guard. I remember

What was it about that particular game that makes it stand out? Was

"I remember how goo he was. I had a good ballgame, but he was some

Tom Sestak was a defensive tackle for the Bu falo Bills from 1962 through 1968. He died in 198 "Where did you live while

"You know, I can remember the address. It was 3969 Bob Street, a apartment complex." Hud on laughs. "Amazing, isn't

Yes, there is a Bob Street in San Diego. I checked. "Was it a big deal to be in the AFL back in 1962?"

"Did you know in high school that you were very, very good at football?

"I was big, that helped. I thought by the end of my iunior year I would play

the end was at hand?'



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"I'd gone to school in

the off-season. I had m

administration when

master's degree in school

retired from football. I

taught one year and went

into coaching and admin-

istration. I stayed in coach

ing for three years and

stayed in administration

until I retired. This is m

third year since I've been

retired, but I have another

ways. You're going to be

depositing Social Security,

NFL, school district, and

"You're retired

"Well, I'm retired-

"Let me count the

playing against Tom Sestak.

Sestak that good?"

kind of tough."

you were in San Diego?

"Sure. I was a country

I did pretty well in college pro football."

"Buffalo was your last team, and your last year was 1967. Did you know

"I had two bad knee injuries. That was the rea

son '67 was my last year In '68, I was on the roster, but I didn't play. I hurt my knees the first time in '6. against Oakland. And then again in '67. It was one of those deals when you plant a foot...vou lose it.

"What is it...about football?"

"I don't know. One of my friends here, one of the local doctors who played at Ole Miss the same time I played at Memphis State. sked me that same question the other day Both of us were gimping around I'm looking at two total knee replacements now

"Is playing in the NFL worth it?" He's going to say

"Oh, yeah." "Could you play today?

"Well, the game is so different. I was bigger than most people — I played at 270 as offensive linemen. I have a son, he was the

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Philadelphia the lets, and

then last year he was picked

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long snapper for Baltimore up by Baltimore. He was this past year. He's been up there 11 years, played with

"He weighs 280 and is

a long snapper?"

"He's been a backup lineman and long snapper ever since he's been up there. People are so much



LIMITED TIME

bigger now. Maybe I could have gotten that big, I don't 280 and wasn't big enough know. You've got to under-stand, I never lifted a weight until my third year of pro football. It's a different

game now, people are so much bigger."
"How about the

> nuts to see how much they're making now?"
> "No, not really. My son, this past year in the playoffs, made more money than I made in an entire

money, does it drive you

"Just during the playoffs?" "Just during the playoffs." John Hudson began his rookie year in 1991 "How did your son find

his way into the NFL?" "He was a good offen sive lineman, played at San Diego Chargers' Record 1961 (12-2), 1962 (4-10)

Current Residence: Asheville. North Carolina Born May 26, 1939, in

Spruce Pine, North Carolina High School: Lee H. Edwards High School (Asheville, NC)

College: North Carolina Height: 6' 1"

Drafted Round 7 by San Diego in 1961

NFL Career San Diego: 1961, 1962 Oakland: 1963, 1964, 1965

What happened after

Auburn, started for three

years. He was on two Sugar

Bowl teams. He was an

11th-round draft choice.

backed up the guard and

center there and did the

long snapping. Law of aver-

ages is what kept him in

the game so long. Last year he thought he was through,

but in October Baltimore's

snapper got hurt and they

called him. He played the

last half of the season

through the Super Bowl."

"Does he have a Super Bowl

Claude "Hoot" Gibsor

Position: defensive back

Played for Chargers: 1961,

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and ugly."

NewsNotes

Oh, this is excellent.

"Yup. That rascal is big

vent to Philadelphia and

"I went up to Boston and I was in Buffalo for Jack Kemp's last year, 1969. That was O. J.'s first year. Then I got the head coaching job at University of Tulsa in 1970. I was probably too young, but we beat Arkansawhen they were ranked sev enth in the country. UPI voted me national Coach of the Week, I had Drew Pearson, he played for me, and so did Steve Largent, and so did Ray Rhodes.

Pearson was a wide receiver for the Dallas Cowboys from 1973 through 1983. He is part owner of Drew Pearson Marketing and was vice president/gen eral manager of the XFL's New York-New Jersey Hit men. Largent was inducted into the Hall of Fame in

1995 while serving as a San Diego, a daughter born United States cong in Oakland, and a son born in Boston. My oldest daughgressional District. Ray ter who was born in San Rhodes is the ultimate NFL Diego, passed away a year lifer. Played seven years as She was a beautiful defensive back for the New York Giants and San Francisco 49ers, ending his career

at San Francisco in 1980.

Staved there as assistant

secondary coach and defen-

sive backs coach through

1991. Then, two years with

Green Bay as defensive

coordinator, Back to San

tion. Lasted one year. Made

head coach with the

Philadelphia Eagles in 1995.

Stayed three years. Moved

back to Green Bay as head coach in 1999. Lasted one

year. Moved to Washing-

ton as defensive coordina

tor. Lasted one year, Two

thousand one finds him at

Denver as defensive coor-

dinator Sooner or later

he'll find work in San Diego.

"What happened after

came back to within 20

miles of my hometown to

an NAIA [National Asso-

ciation of Intercollegiate

tist school. They're an NCAA

Mars Hill College, I loved

it. I was there ten years and

was the athletic director

too. We were 5 and 6 our

first year, but they'd never

had a winning season. I

think in '78 we broke even

We got in the national play

"had a daughter born in

Gibson is married and

offs in 1980."

Athletics | school, a Bap

Division II school nov

"When I left Tulsa, I

Tulsa?

Francisco in the same posi

"I'll tell you an inter esting thing. My wife went into the hospital in San Diego to have the baby. The team was getting read to fly to Houston. Jack Kemp asked Sid Gillman if I could stay in San Diego, see if my wife was going to have a baby that night, and fly to Houston the next day Gillman said, 'Hell, no.' Gibson chuckles. 'Tell me about Kemp.

"He's really been a dear friend. When I was head coach at Tulsa, he was a freshman congressman. He came out and spoke at my banquet. I happened to be in New York when Kemp was getting ready to run for president and he had a \$1000-a-plate dinner. He had three days of fundraising; the big one wa Saturday night. Ice Namath. Roger Staubach, and Bob Lilly were there. O. I. walked in with Nicole. That was

six months before the murder. "How was the happy

couple?" "O. J. would light a room up. I was shocked he wasn't with somebody pret tier. Nicole didn't look good that night. I talked to her for 15 or 20 minutes What people don't realize, she vas going with him on all those trips right up until the

Mexico with him. She seemed a little bit nervous talking to me. I said, 'I'm just his old coach, relax. She seemed a little anxious "Did O. J. ever show a dark side?"

"No, I never saw hin lose his temper in a football game. Of course, I abso lutely don't believe he did it. I used to tape the trial and play it back. I can defend the verdict. I'm convinced

outfit. if he was involved he wasn't by himself. I'm convinced they planted evidence too. When you take somebody's blood and you keep it for 24 hours, 23 hours, before you take it to the lab...they left themselves open.

George Belotti

Played for Chargers: 1961 San Diego Chargers' Record: 1961 (12-2)

Current Residence: Covina, California Born November 29, 1934, in

Los Angeles, California High School: Oxnard High School (Oxnard, CA) College: University of Southern California

Height: 6' 4" Weight: 250 Drafted Round 8 by Green Bay in 1957

NFL Career Houston: 1960, 1961 San Diego: 1961

"The first team I went with was the L.A. Chargers in 1960. Before the season started I got traded to Houspart of '61, and then I came back to San Diego." "How did that go

down?" "Got me."

Great answer. "Did somebody tap you on the shoulder and say, 'Pack your "That's what they do.

'You've been traded.'"

"Jack Kemp says the

Chargers were a first-class "Oh, yeah." Silence "You know, Jack Kemp and

all of us went to boot camp up in Fort Ord. Eisenhower came out with that sixmonth program | National Guard |. You could do your military between football seasons, so you wouldn't

and Del Shofner, Joi Arnett, a whole group of players.

elected to the College Foot-

ball Hall of Fame on April

20, 2001. "Did the National

Guard put all the football

joined the 40th Armory.

(The 40th Armored Divi

sion of the National Guard

was located on South Hope

"Naw everybody

players together?"

Del Shofner played for the Los Angeles Rams and New York Giants from 1957

through 1967. He was the three-time Pro Bowler, Ion Arnett's ten-year NFI career ended in 1966. Arnett was

Street in Los Angeles.) "What was Kemp like in boot camp?" Silence "What was his MOS | mili

tary occupational special ties i.e. job classification 12 Belotti laughs. "Our MOS was 'Don't Do

Anything," Same one I had. "When you first got word you were traded to Houston, it must have been disappointing. There you were, with the L.A. Chargers, all settled in, know everybody, and

"Oh, veah. But then you think, 'Maybe I can make some more money.' "Maybe you were lucky. Houston played the L.A. Chargers for the championship, and Houston

"Yeah. In Houston." "Did they have a ring for you guys?

won 24 to 16."

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"No. The colors of Houston Oilers. I forget what the stone is. It's a pretty

The Houston Oilers vere AFL champions in 1960 and '61. The franchise has never been to a Super Bowl "Was it as much of a big deal to be a pro football player in 1960 as it is now?"

"It was for us in Houston, because that was the first professional team that city ever had. They [the Houston Oilers] won the championship in their first vear. The first year was outing football, people liked

"Do you remember how much money you made that first year?

"It wasn't much." "Did it seem like a lot at the time? Or was it 'I'm having fun and the hell with

"At the time it was pretty good money. My

abition, when I got out of college, was to make \$1000 a month. That was good money Make that and you were doing really well."

"You played two games in 1961 and that was it. I of an injury?"

"In 1961?"

One heartbeat, Two heart beats. "Well, congratulations." Belotti laughs. "Right, thanks." "Did it take a long time

to get over the cancer?

"Oh, veah."

From all over the cou

I was on the first AFL Cham-

"So you never reached a point, two or three years later, of saving, 'Well, I can

"No, I could never go back. I went from 270 down to 160 pounds. And as a center, that doesn't work Current Residence: West-

"Are people still impressed once they find out you played pro football? It's amazing. People still send me my picture and ask for an autograph

Jimmy Sears
Position: halfback, defen-

Played for Chargers: 1960 Los Angeles Chargers' Record: 1960 (10-4)

pionship team."

lake Village, California Born March 20, 1931, in Los Angeles, California High School: Inglewood High School (Ingle

College: El Camino College, University of

Southern California Height: 5' 11" Weight: 183

Drafted Round 6 by Baltimore in 1953 NFL Career

Chicago (Cardinals): 1954, 1957, 1958 Los Angeles (Chargers): Denver: 1961

"Do you remember your first football game?

"High school. Then I went on to college. I thought I'd never make it. I guess you grow that year, or grow the next year, and you do what you have to do to make the

"You played against some great football players." Well, James Brown and Y. A. Tittle.. "Frank Gifford?"

"Frank was a teammate of mine. In fact, I named my youngest son

Frank Gifford was season?" inducted into the Hall of Fame in 1977, "What kind

of guy is he?"

"Frank was a terrific guy. He ran around in our little crowd. I was in awe of him, but we were still buddies, Frank, Al Carmichae and myself and Johnny together. Good times in

"You played with the L.A. Chargers in 1960. What do you remember from the

Sears laughs. "I remember we played for the championship and lost by a few

"I have your stats here. Before coming to the Chargers, you played for the

"I realized when they traded me I was on my last legs. They knew too." Chicago Cardinals from 1954

through 1958. [Abbreviated franchise history: Chicago Cardinals 1920-1959. S Louis Cardinals 1960-1987.

Arizona Cardinals 1988 to present | Where were you when you learned you'd been

traded to the Chargers?" "I was an assistant

college coaching career fin ishing in 1953 as Notre "You left Chicago in Dame head coach. While a 1958 and coached at USC Notre Dame, his teams had six undefeated seasons and

man became the Chargers'

coach. He talked me in

it. I made twice as much

money as I could at SC. It

earned five national cham-

was all a money deal."

football?

"Why go back to pro pionships. "So you're in a new league, on a new team. Did you feel like playing after me, and then Sid Gillfor the Chargers was a ste

down from the NFL?" "The Chargers were very good team. I'll tell you dinals, which was a second-rate NFL team at that time to the Chargers I'll put it this way, the Chargers had brand-new un forms: they were a firstthe first few preseasor

Reader Matches Success Story

MAKE ME LAUGH, then dazzle me with your wit, then romanon me with your siyle — and fin yours. Lat's go for long willes, marine each other, meditine, custine up with a good book and practices tissing. Tim 5.77, 40s. acknowledges, loning more, wacher, You're 37-49, professional, happy.

Sandy Galper: My parents didn't think much of this advertising thing. My mother told me I should go to bars and find men the old-fashioned

Jim Burski: I also took out ads in Phone Matches. I'd read the "women seeking men" section beforehand, to help me figure out what women were looking for. My main criteria was

someone really bright — not just a brain, but someone with the soul of

Sandy: I used Phone Matches more extensively than Jim. I advertised for about a year and met a lot of guys. My ads got more specific and so did my phone message. Instead of getting 30 responses, I'd get 2 or 3. But they were quality responses.

and my son is seven. On our first date, we were going to take the kids to the Family Fun Center. But my son went over to a new friend's house and never told me. I was frantic. Sandy offered to come over and help look for him,

Jim: Sandy has a nine-year-old boy

Sandy: After that, we got together for a Chargers exhibition game. The conversation wasn't contrived or strained. We really laughed a lot.

Jim: One of the things that impressed me about Sandy was that she wasn't lazy. She had a pet-sitting business and was trying to get an errand service going, too.

Sandy: I was substitute teaching at Sandy: I was substitute reaching at the time and wasn't happy with that. Jim had just retired from the military and was going to cooking school. So we said, "Let's do something together."

Do you have a Reader Matches "Success Story" to share?

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Sandy: On October 22, we opened the Kensington Village Cafe. I take care of the front of the restaurant and Jim is in charge of the kitchen. Jim: We're here 12 hours a day, six

Jim: We're here 12 hours a day, six days a week. We figure if we can survive this together, we can do just about anything. I'm a typical chef. I can be high-strung but Sandy doesn't let it bother her.



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in '59?"

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games, I thought everyoody felt we were capable of holding our own. I never thought it was a step down I always thought it was a good step up. "Do you remember

how much you were paid?' "I sure do."

"I know this is going

"How about \$16,000?" It hurts. "Was that considered pretty good bucks? "It wasn't that good."

"Then you played for Denver in 1961." "That turned into a

fiasco. That really hurt. I was the captain of the Chargers team that year, I played defensive safety and was the signal caller. But I threw my shoulder out after the 1960 season and wasn't able to hit as well. I got traded to the Denver Bron cos. I realized when they traded me I was on my last legs. They knew too.

"I played four or five games up there. At that time there were a couple teams in the league like the Denver Broncos. They were similar to the Cardinals in



ing a payroll. Denver had three or four young guys who were on the defensive corners. So they took a long look at it. 'Here's Jim, he's 30 years old, 31 years old. and we can get a guy who's 25 or 24 years old.' They

were looking at their pen nies. They were not like the Chargers. They were not first-class." "So they said, 'See you

around'?" "Right."

"Did you try to get back with San Diego?" He's



"Have you had any

"It's funny. The Den-

contact with the Chargers

since 1960?" He's going to

ver Broncos, every year,

send out a letter to the peo

ple who played for them.

going to say "Yes." Yeah, I did. But no deal. So I figured, 'I'm 31 vears old and I know a few people in the car business. went into the car busi-

ness with Fletcher Iones. Turned out very good as far as money. I retired in

letter in the mail and I get a letter in the mail, and it said, 'Well, the 1960 team wants to be reunited on the field.' I would have liked to have gone back; they were gonna pay for everything and have me go on the field. Same thing with Al. "I was talking it over

Al Carmichael was a buddy

of mine, he played for the Denver Broncos the very

last years he played pro foot-ball. As a result, he gets a

with him, and he said, 'You played for the Chargers in 1960 I played for Denver in '60.' So that was the end of that. But you know, I never heard anything from the Chargers. Never heard one word? Sears is silent. "I wasn't

going to tell you this, but I just got home from the ospital two days ago. I had surgery for some urethra problems, and as a result I got off on a whirl and had real low blood pressure. They thought I was going to pass away. So I'm really glad to talk to you." .

- Patrick Daugherty

Corpus of Joe Bailey

Corpus of Joe Bailey, published in 1953 and reissued in 1984, chronicles the life of Joe Bailey, beginning with his boyhood

in Mission Hills at the start of the Depression. Denounced from San Diego pulpits for being too sexy, Oakley Hall's novel provoked Mission Hills residents to speculate who among them was the model for the haughty Con Robinson, the political Uncle Dick, and the tormented hero, loe. As author Herb Gold wrote in the 1984 introduction to Corpus, the novel recalls a time when folks could "remember what it was like to think of going to the beach during the last days of summer vacation, to steal sexy magazines from newsstands...to dream of automobiles and girls and heroism in war. to try to imagine parents in a different life."

As Chapter Two opens, 12-year-old Joe wants his old life back — the one he had before his mother died in a car accident. Why did his father want to send Joe to live with Aunt Sylvia in La Mesa, anyway? Aunt Sylvia would never be his mother! And Joe couldn't leave Mission Hills! Didn't his father know he'd run away? Living downtown with Uncle Dick didn't work either. Uncle Dick used to be his favorite, but now loe wasn't sure. Could Mrs. Diaz, with her chipped nails and red lipstick, really be Uncle Dick's girl? Connie Robinson thinks so, and Con's always right.

Nothing's right about Joe's world except Con. And that's about to change too....

i At one o'clock loe and his father drove down to the Athletic Club to pick up Uncle Dick. It was Joe's 12th birthday, and they were going to Ruth's house for dinner. He wished they could have stayed home today, with just Uncle Dick over, but his father said Ruth had asked them, and besides, they would have a lot of fun.

Ruth lived on Broadway, a little way up the hill from downtown, in a tall old white-shingled house where you could always hear the streetcars running past and the horns honking on Sundays when traffic was heavy. He and his

father had been several time to eat with Ruth and Mr. and Mrs. Bentley, who were both old and fat. For the last year he and his father had been going out somewhere to dinner with Ruth at least once a week, usually on their housekeeper's day off. Or Ruth would come over and cook dinner and afterward

for him to go to bed. Uncle Dick had an oblong package under his arm, done up in white tissue paper with white twine. He winked at Joe as he got in and slammed the door, and

the three of them would play

blackjack until it was time

when the Studebaker started on down the hill he slapped Joe's leg. "Well, how does it feel to be 12?"

"Fine," Joe said. He wanted to ask what was in the package, but he knew Uncle Dick would only tease him. Now, when Uncle Dick teased him, he could not keep himself from getting mad. Uncle Dick acted as though that night Joe had run away had never happened, and Joe found that most of the time he too could almost forget it, except when he had to go up to Uncle Dick's apartment, or when Uncle Dick teased him.

"Was this Ruth's idea today, Tom?" Uncle Dick asked. His father nodded, "She's cooking up a lot of fried chicken. Her folks have gone out to the country for the day. "She's quite a cook." Uncle Dick said. "Isn't she, loe?

Sure," Joe said. He moved his shoulders restlessly; his coat cut him under the arms. The last time he had worn this suit, the one Uncle Dick had bought him to wear to his mother's funeral, Hickey Wallace had said, "Hey, Joe, when're you going to give a party and ask your shoes up to meet with

I'll Show You the Blood



squeaked and rattled as it crossed the streetcar tracks was almost three years old. His father had sold the Packard after it had been wrecked, and they hadn't got a new car because of all the trouble with the stock market back in New York. But hardly anyone else he knew had a new car now either. "Listen to the birdies," Uncle Dick said. "If the lousy city

His father turned left on Broadway. The Studebaker

would spend a little money to get some streets repayed, a man's car wouldn't fall to pieces on him."

"Aw, why don't we get a new Packard?" Joe said. "The Packard never used to squeak."

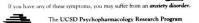
Uncle Dick glanced down at him and grinned. "Well, it's the old exponent of conspicuous consumption talking," he said. "You don't want to hold your breath between Packards these days, Joe."

His father parked in front of Ruth's house. The March sky was flat and gray with a high fog. There were dandelions

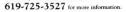
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AL FIRST WHAT

Ruth's house looked almost as old as Aunt Svlvia's. and it was dim inside, too, with high ceilings and dark, thin-legged furniture. He pretended not to be look ing when his father kissed Ruth, but immediately Ruth leaned down a little to press her cheek against his. Her cheek was warm, and she smelled of fried chicken. "Happy Birthday, Joe," she said. When she stood her face was bright red. He saw Uncle Dick watching them, sucking on his pipe

"That chicken smells good, Ruth," his father said. Smell that chicken, loe? "How's school?" Ruth

"Shall we sit down?" Ruth said. "I've got a little Mexican beer if -

"Ah," Uncle Dick said. "count me in on that."

They moved into the living room. Joe sat down in a green chair with little lace things on the arms and back. He wished his father wouldn't kiss Ruth every time he saw her. When Ruth came back with the beer. Uncle Dick raised his glas and said, "Here's to loe and a happy 13th year," and his father raised his glass too. They were all watching him. Uncle Dick without expres sion, Ruth pink and smil ing pervously, his father look

"I hope it's a good year



she were going to cry.

"Joe," she said softly.

He nodded. Then sud-

denly he knew what she

was a football, Uncle Dick had put his hand around the end of the football to see if he could hold it to pass, and said he'd be another Red Grange yet if he kept on growing the way he had been. loe thanked Uncle Dick and Ruth and his father and sat holding the football while

they had another cup of

He was getting sleepy

sitting in the green chair and

listening to them talk about

like to go and play a round

would be fine, but when his

Joe, will you wait a minute

for me?" She took his hand

and stepped back into the

and she looked as though

the stock market, when h

meant. It was something he and felt he had to fight, but he had not known how to go about fighting it, like his father's failing to buy a new car. He knew what Ruth was going to say.

"Joe," she said, "your

you like me?"

father and I are going to be married." He nodded again,

father asked him if he would "When?" "Next month, we think," of midget golf. He said that Ruth said. She had on a gray dress cut low at the neck, father and Uncle Dick started and her arms were bare to the shoulder. The flesh out for the car Ruth said. beneath her chin looked soft and loose and trembly. He membered that he had living room, pulling him liked her at first, when she was only his father's secre

tary but then, as he had come

RESEARCH STUDIES

to realize what was going to happen; he had liked her less and less. Now he didn't like her at all. He didn't see how his father could afford to get married to Ruth if money was so tight.

'Say, that's fine, Ruth.' he said weakly.

She made a faint hoarse sound and embraced him. He tried not to strain away "Joe, we'll get along won derfully, won't we?" she

"I know I can't ever be anything like your mother. but I don't like the sound of stepmother, do you? I'll try never to be like a stepmother loe. If we both try to be friends, even if it's hard some times, we'll be all right. Won't "Sure" loe said. He

remembered Aunt Sylvia telling him that she would be his mother, now that his mother was dead. At least Ruth was better than Aunt Sylvia. He tried to rememher what his mother had been like, but she had become very hazy in his memory She had been small and neat in appearance though, and not big like Ruth. He won dered what he was supposed to say now. He had been looking forward to April because Con had been telling him about the party she was going to have on her birth-day, the 13th, but now Ruth and his father were going to get married in April. He couldn't look at Ruth as she said in a frightened, shaky

voice, "loe, it is all right, isn't

"Sure" he said turning away from her. "I think it's swell." She would be coming to live in their house, chang ing everything around and making everything different, when he had tried so hard not to let anything change. But it was his father who had betrayed him again "I guess I'd better go get my birthday presents," he said.

ii Joe and Peter walked down the hill in the warm spring darkness, their heels tapping together on the sidewalk The windows of the Robin sons' house were all brightly lighted. The three windows above the front porch were those of Con's room. In their light the birdbath on the front lawn pointed a long shadow toward him and

His stomach was caught in a tight excited knot as they neared the house, where two cars were parked and where, in the Robinsons garage, he could see the gleaming dark rear of Mrs Robinson's Packard. Con's birthday party would be the first big party to which he had ever gone; everybody in Mis sion Hills who counted was coming, and there was going to be an orchestra.

He nodded and straight ened the package under his arm as Peter said, "We're way too early." The party was no to begin till 8:00, but at 7:30

they had left Peter's house He was staying with "Oh, stuff, Pete. Let's go "It's too early."

"Aw, we've been walk around for a long time It's 8:00 by now. Come on.

A maid Joe had never seen before opened the door. She was dressed in black, with a white apron, stiff white cap, and black stockings Inside, the floor was be and gleaming with wax, and along the walls. Five men in tuxedos were standing around the grand piano, and the drummer was setting up his drums. The big drur had "Cliff Clardy" painted on it, above a round orange Mrs. Robinson swept

into the room and veered toward Joe and Peter. "Hello, loe dear! Hello Peter!" she said, hurrying up to them. She always seemed to be in a hurry. She was tall. Her black dress fitted tightly and left her arms bare, and her almost fat above the elbows She smiled an automatic kind of smile and held out a limp hand, which they shook in return.

Would you like me to

take those?" she said. She

bent her neck to pat the back

like Con's but with a streak

of white on one side. She

extended her hands for their

presents, "I'm sure Con

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looked up at the windows above the front door. "Friday the 13th," Peter said. "We better step on al the cracks when we go around again." "Oh, that's stuff," he said

Peter while his father and

Ruth were on their honey-

moon. They had gone to Del Monte after the wedding last

Sunday. They had been mar

ried in Ruth's house. Uncle

Dick had been there, Mr

And Mrs. Bentley, a few

of his father's, and the peo-

ple from the office. Aun

Sylvia and Uncle Drake had

not come. No one had paid

afterward, when everyone

was drinking punch in the

dining room, his father, who

had an ugly smudge of lip-

stick on his mouth had acted

very silly. The whole thing

had been silly and shabby, and

he had been able to stand it

about Con's birthday party

more and more slowly as

they circled another block

and came back up Balboa

Drive. But finally they were

again in front of the Robin-

sons' house, which looked

huge and impressively onu-

lent in the darkness. He

He and Peter moved

on Friday.

nds of Ruth's a few friend

scornfully. "We ought to go around

and step on the cracks for Con's sake," Peter said.

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stance will love what you've

brought her. You're both very

Mrs. Robinson said Cor would be down in a moment. and would they like to wait in the library? Their feet slipped pleasantly as they rossed the polished floo They sat down on the couch in the library. "Say," Joe said, "Evelyn Hamil's going to be here. She's a pretty good girl,

when she used to wear those bands. She was really awful when she used to wear those old bands on her teeth."

"She looks all right now She's got kind of pretty hair.' "I don't know," Peter said quietly. "I guess I just don't like girls very well." "Aw. I don't either." loe

The saxophonist was playing, the drums shuffling. There was a sound of heels and Con came in. She

and turned on the lamp that stood on the end table. She wore a pink dress that reached to the floor and made her look tall and grown up, and her hair was done in a new way and tied at one side with a pink bow. He and Peter

rose silently. "Hello," Con said and smiled, and, as he and Peter said hello, he felt very proud. "You look swell, Con." he said. She smiled again

and rested her hand on the shade of the lamp, where the light made it look red and transparent.

Mrs. Robinson hurried in, put her arm around Con's waist, and touched the pink bow. "You look so nice, dar ling," she said, smiling and ooking her neck.

Joe felt awkward, stand g there. Con hadn't looked at him again. When she had come in and smiled, he knew it had been just for him, but now she didn't even seem aware of him. He saw Peter staring at her. Peter seemed to feel Joe's eyes; he moistened his lips and looked

"I wonder where Char lotte is!" Mrs. Robinsor exclaimed "Surely that train is in by now." She hurried out, pulling Con after her.

Someone said, "Hev. happy birthday, Con!" and presently Hickey Wallace and Bryan DuBois came in "Hi, guys," Hickey said. He sat down on the couch with loe and Peter and began picking at his nose with his handkerchief. Bryan had on a tuxedo. Joe scowled at him;

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for all of us," his father said.

his presents. There were two

one-dollar hills in an enve

lope from Uncle Drake and

Aunt Sylvia; from Ruth a

leather case containing two

stiff hairbrushes with silver

horseheads on the backs

tied with brown string. In

it was a new suit, blue like the

one he had on, but double

back. He tried to hide his

disappointment. He had

expected to get a new suit.

but not as his birthday pre-

sent. He had hoped his father

would give him a BB gun

This Christmas had not been

very good either. Everyone

seemed to be talking abou

the Depression, and his father

was always saying now that

money was getting pretty

Uncle Dick's present

reasted and without a belted

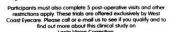
m his father a flat box

After dinner he opened

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"Where'd you get the monkey-suit, Bry?"

Bryan laughed and crossed his legs, leaning against the wall by the book cases, Bryan's head was always cocked a little to one side as though he couldn't make up his mind whether to laugh at you or not "Mother raised the roof when I tried to sneal out in my suit," he said. "I guess she saw the invitation r something.

"Oh, sure," loe said "Say, Joe," Hickey said,

"you going out for touch

football next term?"

"I guess so. You?" "Oh, sure. So's Herm.

"I don't know if my grandma'll let me," Peter

Joe scowled again at Bryan, who had been runner-up in the San Diego junior high-schools tennis tournament. He wondered if Con liked Bryan. He had seen Bryan talking to her in the hall at school once.

Hickey was leaning back on the couch, his hands clasped on top of his head. He had grown faster than the rest of them. He was tall and thickset, with short colorless hair and a friendly,

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ugly face. "This is some np," he said. "How come Joe gets to go with a girl's got a big old palace like this?" Joe looked at him closely,

but Hickey was grinning. "First come, first served." As they all talked, Joe

felt more and more strongly the sense of belonging. He had been a little jealous at the comparison of his own birthday party to this, ashamed of the inferiority of his father and Ruth's wedding to this. But the jealousy had gone, and now, with Hickey Wallace and Bryan DuBois and Peter in the library of Con's house, he had a swelling feeling of certainty and safety as

picked it up. "Just a moment," she said. "I'll call her." When she had hurried out, holding her skirt up off the floor, Peter and Hickey lolled back on the couch, laughing. "You heard her, Joe,"

ugh this room, in which

red in the doorway,

he had sat alone with Con

so many times, were the heart of Mission Hills. And as Con

and Hickey and Bryan and

Peter glanced toward her,

and dance!" Con whispered

loudly. "Joe, you ask Chris-

Con —" he started to say,

but the phone rang. Con

tine Boothby to dance"

she was his girl.

was sure they all knew

"You boys get out there

"Oh, for heck's sake,

Bryan said, and Hickey said, "Oh, what a lucky guy! They all rose as Mrs.

Robinson swept in. "There are several girls without partners in the other room, boys, Mrs. Robinson said, look ing at Joe sternly. She picked up the phone. Joe followed Hickey toward the door. wondering if Mrs. Robinson had told Con to make him dance with Christine

Mrs. Robinson screamed. It was not a loud sound, but it terrified him. He bumped into Hickey. His head jerked around. Mrs. Robinson's mouth was open, and she was staring at the phone as though it had hurt she whispered, the sound fading until her mouth was working silently.

Peter caught loe's eye and grimaced.

"But why?" Mrs. Robinson whispered. "Why?"

Joe heard the sound of

the phone being replaced. He looked back through the doorway, Bryan and Peter were holding Mrs. Robinson up. He moved toward them, stopped, moved for ward again; he hurried to help them, feeling sweat start down his back. Then he saw Mrs Robinson's face. It was grayish white, and her eyes eemed to have been pushed deep into her head. Her

"We better get her onto the couch," Peter said, but Mrs. Robinson seemed to recover a little. She gasped, and then she wasn't leaning on them anymore.

mouth kept shaping the

"I'm all right," she whispered. "I'm all right. Please. Please!" She pulled her arm away from Bryan and pu her hand over her cheek and eye, as though someone had hit her there "Maybe you'd better lie

down a minute, Mrs. Robinson," Peter said.

"Maybe you'd better," Joe said.

Mrs. Robinson stood erect "No. No. thank you. Please, I'd like to talk to Joe alone for a moment." He felt Peter's and Bryan's stares. They backed toward the

When they had gone Mrs. Robinson said, "I have to go downtown. It's very important. It's —"She shivered and ran her hand up and down her arm.

"Yes, Mrs. Robinson?" loe said.

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"I don't want to upset Constance. You see - Will you tell her something unex pected has come up but that will be back later? Later. Maybe you could help her a little with her party. But I'm sure it will be all right." She put her hand down suddenly to lean on the table "Dear," she continued hoarsely, "be sure not to let her worry, Just tell her something unexpected came up and I had to - "She turned

toward the hall door. "Oh "Say, is there anything else I can do?" Joe said. "Is

God!" she said.

Mrs. Robinson shook her head, raising her hand to clutch the frame of the door. As she disappeared her white hand still clung there the tendons in it straining sharp and taut, and the rin on her finger flashing brilliantly in the light. He stood staring at the hand, hearing the music bump-bumping and the undertone of voices and shuffling feet from the other room, until slowly it

pulled loose and was gone. Peter, Bryan, and Hickey were standing in a row against the wall when he came out

of the library. "Say, what was the matter with her, Joe?" Bryan whispered.

"Maybe something happened to Mr. Robinson," Hickey said.

"I thought she was going to faint there for a minute "Did you hear her yell

"Maybe Mr. Robinson went broke," Bryan said. loe looked uneasily at Now Beautiful Body Contour s Finally AFFORDABLE



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the girls standing and sitting along the wall opposite them. "She said we were supposed to help Con with her party. I guess I better go dance with that darn old Christine." "Attaboy!" Hickey said.

Yeah, and you go get Marge Grayson," Joe said, and dispatched Peter to Eve-lyn Hamil and Bryan to break up the boys standing by the door. Then he hurried across the floor toward Christine. who was sitting with her knees sticking out to either the fattest girl he knew. 'Muvave this dance?" he

It was a long time before he got a chance to cut in on Con. Con looked as though she was having a good time; her face was flushed, and a lock of black hair had fallen loose and curled against her cheek. Con didn't shove him around the floor as did most of the other girls. She said. happened to Mother."

He didn't answer right away. Their feet bumped, and then they ran into another couple. He stopped abruptly and snapped his fingers as though he had just thought of it. "Oh, say, Con, I forgot to tell you. She said something unexpected'd come up and she had to go downtown for a while

"Why?" Con demanded. "What happened?" "Oh, just some little old thing, she said. She said she'd

be back later." "It must have been about the ice cream." Con's

They began dancing again, but he was feeling tired and his shirt was stuck wetly to his back. "Say, it's pretty hot in here," he said. "How about going outside for a couple minutes, Con?" "All right," she said. She

took his hand as they went through the French doors into the back patio. A couple was already in the swing out he couldn't make out who it was in the darkness He and Con walked slowly across the grass, swinging their clasped hands. Music drifted faintly from the house and the light from the French doors threw a plaid design onto the patio behind the swing. He was going to ask Con if she was his girl or not. He was going to ask her

"It's a keen party, Con,"

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He didn't know how to say what now he was moved to say: that so much more than she could ever be his girl, he belonged to her. He could

afraid of stumbling into ess; he started to say, "Well, happy birthday—"but with a quick motion Con put her hands up to his cheeks and kissed him. Then she tried to move away, but he caught her arm and pulled her back. "Eleven more," he said huskily.

After a while her lips became warmer, and damp and her body pressed softly against him so that he began to feel lazy and strange and he knew he shouldn't hold

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Con against him anymore He turned a little to one side. pecked at her mouth three more times, and then let her go. She took his hand and squeezed it as they walked back to the house. He put his free hand into his pocket and hitched up his pants. When they went in, the maid was just starting to serve the cake and ice cream.

Mrs. Robinson still hadn't returned when Conopened her presents, nor at 10:30, when the party was

supposed to be over. The nt hall was full of people milling around and thanking Con, and the maid was helping the girls on with their coats. The boys talked loudly and whispered jokes and slapped one another on the back. Joe thought he saw some of them look at him enviously, but he pretended not to notice anyone but Peter, who stood beside him. The front door was open

and many cars were parked

in front, their headlights on.

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From time to time one of them would honk The DuBois' LaSalle drove up, and Hickey and Bryan rar down the walk.

When at last the hall was empty he and Peter and Con walked back into the living room. There was an ashtray full of cigarette butts on the piano. He helped himself to another slice of cake, out of the corners of his eves watching Con wandering around the room. He primaged at Peter who shook his head unhappily. In the dining room the maid was stacking dishes on a tray. "We ought to go," Peter

whispered.
"Well, I guess we bet ter be going," Joe said loudly, and Con came back toward them, fingering her pearl necklace. Her forehead was creased with the perpendicular line. "Would you want us to stick around till your mother gets back, Con?" "No," she said. "Bu

thanks for helping. Both of

"That's okay."

"It was a swell party, Con," Peter said. "Thanks a

"Good night," Con said She went with them to the door and stood watching them go down the walk. She looked scared. They had reached the

corner when a car with blaz ing headlights swept down e hill, passed them with a rush, and squealed to a stop before Con's house. It was the Robinsons' Packard, A man got out and ran around the rear door. "It's her," Peter whispered.

They watched the chauffeur help Mrs. Robinson out Her head was bent down. The man had his arm around her, and they moved slowly up toward the house

A shaft of light fanned wide as the front door opened. Con ran out, hold ing her skirt up off the ground. The three figures merged into a dark mass, and Joe could hear Con's oice, shrill and insistent. He couldn't make out what she was saying.
Peter pulled at his arm, and they hurried on up the

"Jesus God," Joe said in a hushed voice.

"lesus," Peter said. "I'll bet something awful's happened," Joe said.
"I'll bet something really

awful happened."
"Yeah," Peter said. They didn't look at each othe again or speak as they walked along the dark sidewalk under the trees toward Peter's house

Monday morning at school they found out. Bryan's father had seen it in the paper and had showed it to B

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school that day. She didn't come to school all week. . . .

and Mrs. Gorman were finishing lunch. All Joe could tell Peter was that Con wanted to see him, and he ran down to the canyon nearest Con's house, where she'd asked him to meet her. At the end of Serra Street, Missi dropped straight off, and little canyons descended between brown ridges to Mission Valley. He went to the left of the sign at the end

lowed the side of the canyon.

The day was warm, the sky

very bright, and his appre

hension faded a little as h

climbed up off the trail and

sat down on a patch of grass

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of the street that said. "No Dumping, Order of the PD," Charlotte was dead. She and down the trail that fol-

had taken poison on the train coming down from Los Angeles and had died in the County Hospital, Reason for her suicide was supposed to be ill health. Miss

where he could watch the He was picking the burrs

Con hadn't come to out of his socks when he saw Con. She was running, but she slowed to walk as she passed the no-dumping sign and came along the trail with iii Con phoned the next her head bent down. He stood up and waved, but she Sunday, just as loe and Peter didn't wave back. She seemed no longer in a hurry. "Hi!

> Her eves were strang and dark, and her forehead shone with perspiration. She was panting as she stood for a moment looking at him, then abruptly she sat down on the grass, pulling her skirt tight around her legs. He sat down beside her, following her gaze out across the brow canyon and the bright and shadowed valley and the

"We're going away," she

said. He said, "Oh." Con was silent. "Where?" he said. "To Washington."

"Tuesday."

He knew Con expected nething of him, but he felt numb and sick. He pulle at a clump of grass between his feet. The grass came up in his hands, attached to a

ball of hairlike roots and

earth: he crumbled it between his fingers.
"Why?" he said. "Why

do you have to go?" "Because." "Because why. Con?"

"Oh, because of mother She's afraid of what people will think." She paused

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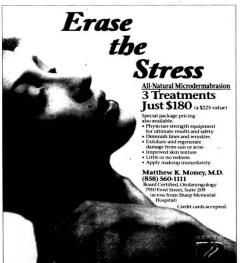


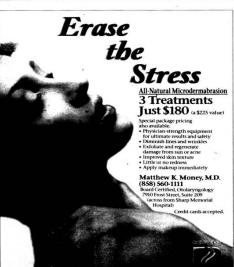
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"Charlotte was going to have

He flung the ball of earth savagely away from him. Charlotte had been going to have a baby — and she wasn't married. She had done wasn't married, like Uncle Dick and Mrs. Diaz. All the secret, tainted, only partially comprehended meanings swirled up and beat in his head, "Oh, goddarn it, Con!"

"I don't want to go, Con said in a thin grating voice. "I hate it!" she said through her teeth. "Damn

"Are you - aren't you ever coming back, Con? "No," she said. "I don't

know." She rubbed the back of her hand across her forehead. "Aren't you going to say anything?"
"Oh, goddarn it!" he

said "Goddam hell!"

She rose, brushing off the back of her dress. She stared down at him with cloudy, angry eyes. "I've got to go back, Daddy's home." He got up too and tried to take hold of her hand. She snatched it away. "Con," he said, but she

turned and walked down to the trail, her head up, her body held very straight. Con!" he yelled and rar after her. "Wait a minute. darn it!" He caught her arm, and she stopped and turned slightly toward him, her face expressionless. "Listen, we can't just - You don't hav to be back right away, do

"Not right away."

He had scarcely thought of it before he said it, and as they circled the rise where the grove of tall shaggy-trunked eucalyptus stood and then descended the trail to the fort, he pulled her along

When he crawled in through the secret passage to see if everything was all right he found that the rear wall had fallen forward so that a layer of earth and pebbles covered more than

half the floor. The chairs "It's in pretty bad shape, remained, although the table all right. I guess nobody's been down here for a long had disappeared, and on the front wall between the windows was a three-year-Con moved over to one

old discolored calendar.

showing a picture of a fish-

erman landing a trout. In

one of the front corners of

the room was a pile of crum-

pled wax paper and brown paper, as though left from someone's lunch, and a torn,

filthy sock. The floor swayed

come inside and helped her

up through the trapdoor.

She looked around curi-

ously, brushing the dirt from

the front of her dress. "What

a terrible place," she said.

He called to Con to

dangerously.

of the chairs to sit down. It was the broken chair; he called, "Hey, watch - " but the chair collapsed. Con cried out as she fell, and he knelt and grasped her hands to pull her up. Then he stopped. A shaft of light from one of the windows caught the lower part of her face and made the skin look smooth and glow ing, and from the way she gazed up at him he thought she had hurt herself. Awkwardly he put his arms around her and instantly her arms were locked around

his neck and her face pressed inst his. He bent forward. Con

urmured something, and he thrust the pieces of the brolying half on top of her now with his knees forced painfully against the floor. Con moved her face so their mouths were together. He could feel the hard shape of her teeth behind her lips.

When he felt the stiff. ness come he tried to roll to one side, but he could not get free. Her hips pressed ag his and he knew she knew and did not care. An angry and righteous and lordly demand began to swell in him, and he felt his body



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move with the demand. Con's swift, uneven breath mingled with his, and she was straining against his own straining body. Her mouth pulled away, and close to his eves he could see the deep line creasing her forehead like a wound. She made a sound that was both cry and fright ened laugh, and her fingers clawed at his back, sharp and painful, until, suddenly furious, he thought he would have to hit her to make her let go. But he was caught in as Con cried out again his knees scraped against the floor, and in a swift spastie rush of whiteness something enormous and exquisite was

Con's hands still clutched him, but he pulled away. His head was pounding. Rising to his knees, he could se Con's thin white legs; her dress was crumpled around her thighs and one knee was raised showing the pink of her underpants. The sight shocked him profoundly and he did not know why it her completely naked in Mis sion Valley at the pool. He started when he heard Con catch her breath; it was the wrong kind of sound. Quickly she rose on one elbow, staring at the win dow. He heard a scraping

"loe!" Con whispered "Someone —" She jumped to her feet. The head and shoulders of a man appeared in the opening of the trap-door. He loomed there, dark, with tangled black hair and a stubble of beard like grease stains on his cheeks. His dungaree jacket had copper buttons that caught the light and shone like red eyes.

Con's fingers bit into loe's arm as the man put his hands on the edge of the floor and climbed in, grunting, his heavy shoes grating the sand and pebbles.

"Let a man show you how to do that," the tramp

Con gasped. Joe thrust himself in front of her "You better leave us alone, mister." His voice sounded shrill and too loud.

The tramp grinned as he moved toward them. Joe stepped back and

trod on Con's foot, and Con creamed. The man shoved him aside and rushed at her Stumbling away, Joe felt the floor sway under him. He





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saw Con duck under the man's arm. The tramp cursed, and his feet crashed on the broken chair as Con ran screaming for the trapdoor

He could only watch in frozen horror the instant punishment for what he and Con had done. Con was

pulled back. Her face jerked oward him for an instant, her mouth still open and screaming, her eyes on him. He flung himself blindly toward the tramp, striking out. Something crashed against the side of his neck, and his knees gave, and he

lurched against the wall. The fort felt as though it were going to fall over. He flung himself forward again to tackle the tramp, but the legs his grip was broken. He cried out as one of the feet struck

He felt the sharp edge of the broken chair under his side. He pulled it out and staggered upright and raised it above his head. The tramp had Con pushed against the wall. She was kicking but made no sound, a dark hand clamped over her mouth.

He slammed the chair leg against the man's back with all his strength.

and stumbled back. Con

had jumped through the

infinite as he advanced and

swung the chair leg down

on the hands that were pro-

tecting the black head. The

hands fell away; he swung

again; the tramp groaned

and slid sideways along the

wall and dropped heavily to

the floor. Joe was panting

and sobbing and the chair leg

was a fierce pain in his hands

His strength seemed

trapdoor.

There was a howl. The tramp swung toward him, shielding his head with a bent arm. He shrank away as the man advanced. He saw the fist draw back; suddenly he jumped forward packing boxes. and thrust the chair leg like a spear into the contorted face, tore it away, and swung his arm and searched his it down. The man screamed

"Did you kill him, loe?"

"I don't know," he said hoarsely. Exhaustion swept over him; his hands were scratched and bleeding, and his leg felt as though the flesh the bone. He was ashamed that Con should see he had been crying. There was a greasy smudge over her mouth, and the sleeve of her

as he hammered on the tramp's shoulder and side.

Joe!" Con screamed at him from the trandoor, and midstroke When he had dropped into the opening beside her he hurled it back at the huddled shape and crawled out between the Outside Con grasped

> face with wild eyes. "Did you kill him?" She shook his arm.

from the fort.

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ideal therapy for your skin. eanses pores, increases blood circulation and lightens hyperpigmentation. Gives you amazing skin with a warm, healthy holiday glow. dress was torn. He looked down at his smarting, shak-

He heard a whining sound, a scraping, then a low, terrible cursing. Con had already started to run, and he followed her up the path. He passed the white posts of the wire barrier and came onto the end of the sidewalk; he thought his leg would fail at every heavy

Con was peering back over the shoulder. "My house," he called, and he mopped at the spit that shook from the corner of his mouth.

He got the key from under the flowerpot beside the back porch and inside the house took up a post at the front window, where he could watch the street.

"Do you think he'll come after us?" Con asked

He didn't answer. The visible portion of Balboa Drive, the vacant lot, the intersection, were empty and innocent in the sunlight. He knew they were perfectly secure in the refuge of the house, but they should have been safe in the fort in the Dick" he said "His num ber's on the inside of the phonebook cover."

He didn't look at her. He was afraid to look at her. But he had protected her. even when the tramp had knocked him down and kicked him. He had saved Con, knocking out the tramp a grown-up man, a villain. But the pure, proud inti mation of heroism was suffused with the enormity of what had happened on the floor of the fort before the tramp had come.

Con had not moved "I'd better not," she said. "He'd want to know what

we were doing down there.' He had already nodded. More than anyone else he could not call Uncle Dick He could not even think of Uncle Dick and Mrs. Diaz in connection with this, or of Charlotte. And then the realization came to him that there was no one at all to call. There was no one to depend on now - not Unde Dick, not his father, not Mrs. Robinson — no one. There were only himself and Con.

He sucked his breath in

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"He smelled awfully, and he kept pushing himself against me. His hand — he was awful. I want to take a shower."

He scowled at her, but dimly he understood. It was not merely that the tramp had been dirty, nor even the knowledge of what the tramp had meant to do. It was wha they had done. Suddenly he thought of Charlotte, and he felt cold and sick.

"Con, you don't suppose you're going to - to have a baby or anything?' "No," Con said, "That's

not...you have to —" She stopped, and he flushed painfully. He knew that much. "I have to go," Con said. She moved very slowly toward the front door. She opened it and turned. "Good-

"Good-bye, Con." Through the window he watched her go down the steps, turn at the sidewalk. and raise her hand in a ges ture of farewell. He made

no sign in return, and she turned again and walked on up Dana Street and out of

When he went back to the Gormans', Peter was sitting at his work table, carefully painting the black crosses on the wings of a Fokker D-7 model. He told Peter he had fallen down and skinned his hands and didn't feel very well. When he had taken a bath he put mercurochrome on his hands and lay down on the bed

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with his back to Peter. After a while he heard Peter tiptoe out and downstairs.

It was growing dark when Peter returned and quietly began to change his clothes for dinner. Joe turned over and said, "Go ahead and turn on

"Goddam!" Joe said the light." through his teeth. "I did so! Peter flipped the switch I'll take you down there and "Say, what's the matter, anyshow you the blood and all. way?" he asked anxiously you don't believe it. You just "Where'd you take the flon? ask Con." I thought you were going to But he realized Peter

was trying to believe him.

He told Peter about the

tramp. While he was speak-ing Peter watched him out

of the corner of his eyes, and

finally Peter said, "Aw, you

didn't really knock out an

old tramp, not a grown-up

Peter turned as a door "Listen," he said, "I know it clicked shut and there were sounds like I was making it up. But no kidding, Pete. He light footsteps in the hall was a pretty big guy, but -Peter rose but loe though well, maybe he wasn't so he'd better not get up with strong, and I kept hitting just his BVDs on. him with this hunk of wood "Did you have a nice

nap, Grandma?" Peter asked. "Very satisfactory, thank you." One of her hands held the other loosely, as though she were carrying it. "Is some-

thing wrong, Joseph?"
"I guess I wasn't feeling very well. I'm okay now. Her keen, cold black eyes inspected him. Peter cleared his throat. Ioe said reluctantly, "Well, the Robin

sons're going away. You know."
"That's too bad," Mrs. Gorman said. "It was Mrs Robinson's fault, of course. Letting that girl run wild like that. I hope the younger one doesn't turn out the same way."

He stared straight at her, but she turned and was gone. He could hear her slowly descending the stairs. He swung toward Peter, breathing hard.

"Aw, don't mind her. loe," Peter whispered.

He kept silent, hating Mrs. Gorman. Old biddy he thought. Damn old biddy

Robinsons really going "They're going to Washington. They're going day

He looked down at his scraped hands. "Charlotte was going to have a baby and she wasn't married or

Peter didn't say any thing for a long time. When he did speak his voice was so low loe could hardly hear be like that."

Peter should even have men tioned it. He said, "Goddam it. Goddam it, Pete, I don't see why they have to go away "They'll come back, Peter said.

Monday night after din ner loe walked alone down to the corner above the Robinsons' house All the windows were brightly lighted, as they had been a Con's birthday party, and a long furniture van was backed

HEALTH AND BEAUTY

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anything. So she — That damn Charlotte."

"Con sure wouldn't ever It irritated him that

up to the front walk. Two men were carrying furni ture out, wrapping it in pads, and stowing it inside the truck He watched them carry out the dark shape of the library couch, where he and Con had sat so many times, and once he saw Mrs. Robinson in the doorway. talking to one of the mov

The light was on in Con's room, and he thought if he waited long enough he might see her shadow there, or she might even come to the front door. Standing next to the telephone pole, he could smell the creosoted wood and hear the buzzing of the insects around th light that was suspended over the center of the intersection. The buzzing of the insects was a lonely sound. and the light seemed cold. He stood there desolately vaiting to see Con's shadow

in the windows of her room. Reprinted with permis

by the author, Oakley Hall. Next week: Leaving Mission

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Look! Lookit! This's where

he booted me one!" He pulled

up his BVDs to show the

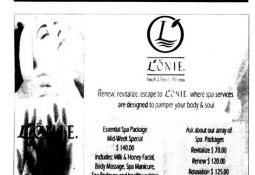
silently

eat purple bruise on his

Peter shook his head

Joe said, "It hurts like

heck, I could hardly run."



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sight, was \$3.98 on the menu, HEALTH AND BEAUTY

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which is where Bedford looked. The price was raised to \$5.98 this year. J.R.'s Café California eed out of business whe Bedford's review appeared on

August 2, 2001, as the Reader noted in the letters-to-the-editor section on August 16.

students from Brazil, Fronteir students from Brazzi. Fronteira Brazzilian BBQ's owner asserts that the restaurant does not have a service charge, nor was Wise charged one. Over 2000 ballots were sub-

section of the Best 2001 Is-sue. Although we don't have precise tabulations, the public is welcome to review the spread-sheet of ballots at the Reader office. — Editor

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Naomi Wise gave Fronteira Brazilian BBQ two stars in her Brazilian BBQ two stars in her review of August 16. According to Wise, the restaurant's well-done meat is an authentic rep-resentation of South American cooking, and many of the "teenage" waiters are college

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Calendar

Bloodless

Turkey-Free Thanksgiving Potluck

vegan for under a year, Jennifer vegan for under a year, Jenniter Campos has yet to taste her first tofurkey, although she has heard that the tofu-based dish is designed to resemble a turkey. "It supposedly has that 'look,' " says the Hillcrest resident

that 'look,' " says the Hillcrest resident who is helping to organize a turkey-free potluck on the weekend before Thanksgiving.

Thumbing through vegan cookbooks, the 26-year-old Campos still can't decide what to bring to the dinner, which is sponsored by local chapters of EarthSave and Last Chance

for Animals.

LOCAL Campos has brought carob-covered

ought tofu salad, which is meant to

page 72 mimic egg salad. Dairy-free, it consist of diced tofu bound with Vegenaise, a Art Museums mayonnaise substitute sold by a company called Follow Your Heart. For Campos, being a vegan is meant to effect a cure. "I've had arthritis since I was 16. That was the original reason I turned vegetarian eight years ago. Then, when I quit all dairy, I elt the biggest change in my health." Who suggested it would make a difference? "Lots of books, lots of mayonnaise substitute sold by a & Galleries

page 75

Local Events page 61

Classical Music

Pop Music

Restaurants page 107

difference? "Lots of books, lots of reading that I did to find a way to help myself feel better." Erik Marcus, author of Vegan: The New Ethics of Leating, will speak at the potluck. He is described as "a big name in the field" and "a good 'catch' " by EarthSave San Diego cochair Carol Scherbaum. Scherbaum. Scherbaum, who lives in the Casa de Oro section of Spring Valley, hasn't yet eaten tofurkey, either, but she knows that both commercial and homemade ones are stuffed. She will homemade ones are stuffed. She will contribute a vegan lasagna to the dinner. "It's made with regular noodles and meallest most stuce, but instead of cheese, there's a mixture of tofu, spinach, and nutritional yesst." Formerly "a big meat cater," the 4-year-old Scherbaum became a vegetarian in 1985, because she didn't like how animals were treated. "I onsidered myself a moral vegetarian. considered myselt a moral vegetarian. But three years ago, when I got a computer, I started reading online about all the cruelty involved with chickens and cows in the production of milk, cheese, and eggs. I realized I hadn't been moral after all. Overnight, I

went vegan."
Vegans must be vigilant. They
shun not only meat, fish, and dairy, but
animal products like honey and gelatin.



Please refrain from using soy cheeses, say the potluck instructions on the EarthSave website. EarthSave website, "as most contain casein, a dairy derivative."

As rigorous as the vegan diet is, the raw-food diet is more so. "Those people eat only raw stuff all day, all night," says Scherbaum. "They make whole meals out of it. I don't know how they do it.

out of it. I don't know how they do it.
I'm interested in learning, so I invited
Denise Mari to set up an information
table at our potluck."
"Raw foods can be gourmet, even
decadent," says raw-foods educator
Mari, who will bring to the potluck a favorite dessert, coconut cream. "It can lavorte dessert, coconut cream. It coconut cream. It coconut proper filling. The ingredients are the meat of a young Thai coconut, coconut water, organic fresh vanilla bean, and dates.

Everything is blended. For extra richness you can add avocado, or you can make it chocolate by adding fresh

Mari works for David Wolfe Mari works for David Wolfe, founder of Natur's First Law of El Cajon, ("Cooked food is poison," says is raw-foods website.) She also gives lessons in raw-foods preparation. On he day after the potluck the will be showing people how to prepare dishe for Thanksgiving. To judge from her website, even raw bread in t beyond

Vegan Dani Dennenberg of La

Iolla regrets that she will miss the lolla regrets that she will miss the potluck. Instead, this member of both sponsoring organizations will be at the Farm Sanctuary, in Orland, 100 miles north of Sacramento. "I'll be spending my time with the turkeys and other farmed animals that have been rescued from agribusiness," says Dennenberg, who lectures on animal and

environmental issues to students (grade environmental issues to students (grade six through college) in San Diego County. On Thanksgiving she'll return to Orland with her family. "I'll be with my parents and twin sister. Afterwards, we'll do the traditional dinner with a tofurkey. I just bought one yesterday that serves four and was \$7.99, so it's that serves four and was \$7.99, so it's reasonably priced. It's meant to look like a turkey; to me it looks more like a giant bun." It comes with "drumettes" — flat drumstick-shaped cutouts made

Dennenberg's decision to become a vegan five years ago, at age 21, was "100 percent ethical." Her sister became "100 percent ethical." Her sister became a vegan at the same time. The two have been vegetarians since tenth grade. As for their parents, Dennenberg says, "Last year they stopped eating chicken, which is huge — an incredible change. They're progressing toward more compassionate living with every choice they make."

Scherbaum, however, is careful to

perfect, including me. So I do this one perfect, including me. So I do this one thing pretty well, but maybe somebody else does something better than I do. Maybe they do more volunteer work." It's her hope that anyone will feel free to attend the polluck, "no matter where on the food chain they'eat,"

Second Annual Turkey-Free Second Annual Turkey-Fr Thanksgiving Potluck Saturday, November 17. Dinner, 5:00 p.m.; Lecture, 7:00 p.m.; Ocean Beach Women's Cl 2160 Bacon Street, Ocean Beach EarthSave or Last Chance for Animals memit free; without, \$3 Nonmark without, \$5 Info: 619-692-9326 or sandiego.earthsave.org/ turkeyfree.htm Food Preparation Class: "Basics of Entertaining: Raw Holiday Feast" Sunday, November 18, 1:00–4:00

p.m. 7142 Sue Rich Lane, \$50 donation

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In

GETAWAYS

Friday, November 16. The festival concludes with a concert by Chamin Correa and Los Tres Caballeros from

Correa and Los Tres Caballeros from Mexico on Saturday, November 17. Concerts begin at 8 p.m. except where noted. Find the Tijuana Cul-tural Center at Pasco de los Héroes and Mina Street in the Zona Rio, For reservations and other information, call 011-52-66-46-87-9600, (TJUANA)

Words on Books, Julian Heber and Words on Books, Julian Heber and Andrés Ramirez discuss Liuis Hum-berlo Crosthwaite's novel Idos de la Mente on Friday, November 16, at 7 p.m., at the Tijuana Cultural Cen-ter (at Pasco de los Héroes and Mins Street, Zona Rio. Call 011-52-66-46-87-9600 for information. (IJUANA)

"La Clave Morse" will be discussed conducts a reading and signing of Friday, November 16, at 7:30 p.m. at the Casa de la Cultura (Avenida Paris #5, in Colonia Altamira). For additional details (in Spanish), dial 011-52-66-46-85-6382, (TUJANA)

lunch at a Bohemian restaurant, and

then travel south to the sea spout known as La Bufadora. The \$79 fee for nonmembers includes bus trans-

Omnimax Films, currently showing Oaus in the Sea. featuring treasures of the Sea of Cortez and the Baja California Peninsula; Dolphins, 3-D Mania, and All Access—with concert footage of B.B. King, Carlos Santana, Sting, and others. Get to Know Ensenada when the San Diego Natural History Museum hosts a field trip for adults on Saturday, November 17, 8 a.m. to 8 p.m. Partic-The center is located at Paseo de los Heroes and Mina Street in the Zona Rio. For showtimes and other informamants will discover the historical tion, call 011-52-66-87-9600. (TIJJANA) houses and buildings, taste win

OUTDOORS

The Fremont Cottonwoods along the San Diego River in Mission

portation and lunch. To reserve a spot, call 619-232-3821 x203. (ENSENADA)

A Concert is planned by Lila Downs on Sunday, November 18, at 7:30 p.m., at Salon Mezzanine, 17017 Boulevard Insurgentes. Tickets are \$13 and \$18 U.S. For more information, dial 011-52-66-46-21-3936, (TUJANA)

Rephael presents a concert on Sunday

Look, Up in the Sky, head to the Ti

The center is located at Paseo de los

Héroes and Mina Street in the Zona Rio, 011-52-66-46-87-9600, (TUUANA)

Gorge are now snowing timer oest tawny foliage. You can park at the Old Mission Dam historic site (west of Santee) and explore the river area on fost by scrambling along the river banks, or by walking, bike riding or skating along the bike path above the river's south and east banks. Large San Diego County backcountry, in

Gorge are now showing their best

cluding along the Sweetwater Rive

The Leonid Meteor Shower peaks this year on the night of Saturday-Sunday, November 17-18. See this issue's "Roam-O-Rama" column for specific information on what might turn out to be a truly impressive shower or "meteor storm." Peak hours for the Leonids are normally 11 p.m. to 5 a.m. There will be no interference this year by monotialnear Cottonwood Golf Course, and in Cottonwood Valley, east of Pine Valley along Interstate 8. Atmospheric Ice-Crystal Effects are however, it will be necessary to these optical effects is the 22'-radius cape the light pollution of the urbar halo, or ring, around the sun or the area to obtain a good view.

noon Meet the trip leader in th inconspicuous optical phenomena. All of the optical effects mentioned are a parking spaces just past the Joslyn Se-nior Center (18402 West Bernardo Drive). 619-280-7710. Expect con refracting through or reflecting from the tiny facets of ice crystals in cirrus siderable hiking of a moderatel strenuous nature; bring a scope and a field guide. Free. (RANCHO BERNARDO) and other types of high clouds.

Support Your Local Reptiles, ranger

crescent shape low in the southwes

The Leonid Meteor Shower peaks

Mars in the southern sky.

crescent shape low in the southwest about one half hour after sunset. On succeeding evenings (after nightfall) observe the moon's thickening cresent and its increased prominence in the sky as the days go by. By Wednesday, November 21, the nearly half lit moon howers near the reddish planet November 17, at 2 p.m. Participants will learn about snakes of the county, conservation laws, safety, and more. Find the park on Espola Road, one-half mile north of Lake Poway Road, For information, call 858-694-3049.

The Wonders of Bats will be di The Wonders of Bats will be divulged when leanne McKinney from Project Wildlife presents a slide-il-lustrated lecture at 6:30 p.m. on Sat-urday. November 17, at William Heise County Park (4945 Heise Park Road). Free, For more information, dial 858-694-3049, (JUJAN)

Find Grassland Birds when Bryan walk in Mission Trails Regional Parl waik in Mission Trails Regional Park on Saturday, November 17. Join the group in the dirt lot at the corner of Bushy. Hill. Drive. and. Father Junipero Serra Trail, 619-668-3275. Free. (MISSION GORGE)

More Plants, native plants are green ing up with the cooler weather. Nat ing up with the cooler weather. Nat uralist and botanist James Dillan-leads a moderate 3.5-mile walk it Boulder Loop trail in Daley Ranch on Saturday, November 17, at 8:30 a.m. Join the group in the main parking lot (on La Honda Drive), with water and hiking boots. For de-tails, dial 760-839-4680. Free, No park (FEGERSPO)

Bird Watchers and Nature Lovers

ned by the Friends of Famos planned by the Friends of Famosa Slough on Saturday, November 17. The easy walk promises a good view of a variety of birds and the salt marsh habitat. Meet at 1 p.m. at the intersection of Famosa Boulevard and West Point Loma Boulevard. Bring binoculars if you have them Free, 619-224-4591, (POINT LOMA)

Free. 619-224-4591. (POINT LOMA)
Boots and Paws, take a ranger-led
interpretive walk with your dog in
Mission Trails Regional Park on Saturday, November 17, at 8 a.m. and
learn about the importance of dog
care. Bring water for yourself and
your canine friend, along with a bag to pick up after your pet. Join th group in the Kumeyaay Campground parking lot, Two Father Junipero Serra Trail. Dial 619-668-3275 for details. Free. (MISSION GORGE)

ber 17, from 6 to 8 p.m. Find the park at One Father Jumpero Serra Trail: 619-668-3275, Free, MISSION GORGE Birding the Marsh, the Chula Vista

Nature Center hosts a guided bird-watching hike around the Sweetwa-ter Marsh National Wildlife Retuge on Saturday, November 17, at 8 a.m. For reservations and directions, call 619-409-5905. Free, CHULA VISTA)

Tree Time, Offshoot Tours offers its othly hour-long guided tour

highlighting various Balboa Park trees on Saturday, November 17, at 10 a.m., starting from the park's vis-itors' center, Free. Dial 619-235-1121 for additional details. (BALBOA PARK) Don't Expect to Find the Sphinx!

Don't Expect to Find the Sphinal Explore the Egyptian District, the Vermont Street Bridge, and Gill ar-chitecture and find a few surprises when Patty Fares leads a 2-3-mile Urban Safari on Saturday, Novem-ber 17, at 10 a.m. The fee is \$10. For reservations and directions to the starting point, call 619-944-9255, maLCREST. Time and Tide Permitting, it's time

Time and Tide Permitting, it's time for the Long. Long Beach Walk hosted by Jerry of Walkabout. On the 21st annual installment of this adventure, participants walk surf-side from La Olla to Encontras — it's a 32-shour. 14-plus mile isaunt, set for Saturdax. November 17. Meet the group at the bus stop in from of the Vertrans Hot. November 18. Meet the group at the bus stop in from of the Vertrans Hot. Published the Contract of the Art Hot. I allow the visitors both at 21.5 pm. Walkers, both & to the statutes point after the bus show to the statute or pm. after the ous back to the starting point after the walk at around 4:45 p.m. (or after dir ner; bring money). For more infor-mation, call 619-443-4661. (A JOLIA)

The Monthly Beach Cleanup hosted mation, call 619-758-7743. Free.

from 7 to 10 p.m. Find the center at Valley Parkway), Free, Call 760-835 4119 for information. (ESCONDIDO)

Learn to Track Bobcat and Covote Canyon Preserve. The walk starts at 8 a.m. at the Ranch House in the pre serve. To reach the spot, take Canyonside Park Drive off Black

The Black Oaks Are Changing Colstoring up food for winter. Visit the mountains for an easy hike in William Heise County Park with the

Explore Beautiful San Pasqual Val-Sunday, November 18, at 9 a.m. Par ncipants will hear some history of the

DANCE

Bellydancing and live Middle East ern music is promised at Claire de Lune coffee lounge tonight. Thurs-day, November 15, at 8 p.m. Featured dancers include Aleia. Aria, Nora, and Rose, accompanied by John Bilezikjian, Admission is \$5. Find the coffeehouse at 2906 University Avenue: 619-688-9845, (NORTH PARK)

ReinCarnation Building, 520 Lth Avenue: Tickets are \$18 general: Thursdays are pos what you can, with no minimum ticket price: For reservations, call 619-235-8468. DOWNTOWN

A Festival of Music and Dance from

rounding brain and behavioral health Performances begin at 8 p.m.

on Friday, November 16, at the Neu-rosciences Institute (10640 John Iay Hopkins Drive). Tickets are \$10 gen-eral. The evening begins with an open dialogue at 6:50 p.m., and the Investigate the Potential of Con-tact Improvisation when Carolyn Stuart leads dance workshops on Sat 18, 10 a.m. to 1 p.m., at Sushi Per-formance and Visual Art. Portland icert starts at 8 p.m. Call 858-534 4830 for more information, (LA JOLLA Touchmonkey Project. All level Distributions are commemorated when MiraCosta College's Dance Arts Ensemble performs in diverse styles including modern, isaz, tap, ballet, and world dance for concerts November 16-18 in the MiraCosta College

Learn West African Dance Moves in classes planned by teacher, chore ographer, and dancer Youssou

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by master drummer Mohamed Ca mara. The fee is \$15 per class, or \$25 for both. For information, call 858-793-0178. (ENCINITAS, MISSION VALLEY)

It's Salsa Time, David and Espie lead a Salsa Brava workshop on Saturday, November 17, at the Dance with Me Academy (1020 Eighth Avenue). The workshop and "showcase workshop" includes ten hours of classes on a wide includes ten hours of classes on a wide range of topics. The fee is \$555 for the workshop, or \$15 for the showfparty only. The workshop runs 10.30 a.m. to \$15 p.m. with a party and show fea-turing DI music at 8 p.m. For informa-tion, call 619–364 6946. (DOWNTOWN)

Jump, Jive, and Swingin' Live, the Lami Thomas Big Band performs for

for Saturday, November 17, at the Champion Ballroom (3580 Fifth Av-

GETAWAYS

Go Beyond the Bellydancing Stereo-

is presented on Sunday, November 18, at 4 p.m., at the San Diego Woman's. Club (2557 Third Avenue). Tickets are \$18 for adults, \$5 for children 10 and

Calling All Swing Dancers, the Rocked Swing Dance Club convenes every Tuesday, including Novem-ber 30, for wing, booge, Lindy, and Jazz dancing. The party takes place at the Portugale Hall (2818 Avenida de Portugal, just off Rosecrans) from 9 p.m. to middipht, Beginning swing Jesons start at 9:30 p.m. Admission is 50 general. For information, call 619-291-3775, POINT LOMO.

FILM

Who Will Make Surfing History Premieres take place at 7 p.m

The Panchen Lama Was Kidnapped in 1995 by Chinese author

Calling All Swing Dancers, the

the Influence is said to "highlight a new breed of surfers" under the age of 23 Premieres take place at 7 p.m. fornight, Thursday, November 15, at the Pacific Beach Bar and Grill (860 Garnet Av-ceuce; 858-945-1275); at 7 and 830 p.m. on Monday, November 19, at La Paloma Theatre (417 South Cossi Highway 101; 760-146-5754); and at 7 p.m. on Tuesday, November 20, at 1538EV Montevirum Hall, Takete 55, 1940HD BEACH, DOMERS, SDSU

ities and has not been seen since. Ti-ber's Stolen Child focuses on the now-12-year-old religious figure and boasts interviews with Nobel laure-ates and "luminaries" including the Dalai Lama, Archbishop Desmond

Tutu. Elie Wiesel, Jose Ramos Horta Mairead Maguire, John Hume, and others. The film frames the China-Tibet conflict in relation to struggles

Tibet conflict in relation to struggles around the world:

When the film is shown on Friday, November 16, at 7215 p.m. (doors open at 6:00 p.m.), writer/director Robin (arthwait will be con hand. The event takes place in hand, The event takes place in Manchester Hall at the University of Sm Diego (5998 Akala) Jark). Take secretal reservation, call of 19 082-7188, (JIMOA VSTA).

Cine Mexicano, the Mexican film se-ries concludes with Del Olrido al no-me Acuerdo (1 Forgot 1 Don't Re-member). This 1998 film 'composes a delicious poem of identity and memory as a son journess to recon-struct the life of his lather," screening. struct the life of his father," screening November 16-22 at the Mann Haz-ard Center? theaters. An opening reception is planned on Friday, November 16, in honor

on Friday, November 16, in homo or visiting director hant afton Rollo-son of Mexican syster Juan Rulto-the reception runs 30 to 7: 10. Club Max in the Doubletree Hortel. The \$20 tislet includes a secential of the film. Screenings began at \$15, 7: 40, and 10 p.m., with additional screen ings on the weekends (at 1248 and 3 p.m.). Tickets \$7: 50 general. For

more information, call 619-230-1938. (MISSION VALLEY)

The International Film Series con-tinues with the German film Run Lola Run on Friday, November 16, at 7 p.m., in room 3601 at MiraCosta College (at One Barnard Drive). For more information, call 760-795-6612. Free. (OCEANSIDE)

Rude, Crude, and Completely Lewd, these may well be accurate de-scriptions for the short films on offer in Spike and Mike's Sick & Twisted Festival of Ammation. This year's fer-visal boasts 18 "brand new" short an-imated films including Behind the Many This Short and Short Music That Sucks, Bad Phone Sex, and

Eat, among others, The festival concludes at AMC's The festival concludes at AMCS, La Iolla 12 (found on Nobel Drive at 1-5) on Friday and Saturday, Novem-ber 16 and 17, at 11-30 p.m. For in-tormation, call 858-558-256. Tickers are \$8-50, available altrough Ticket-master (619-220 TIXS). Vesever must be at least 18 years old. II.A JOLIA)

How About a "Piercing Examination of American Journalism"? The Academy Award nominated docu-mentary Tell the Truth and Run: George mentary Tell the Truth and Barr George Selales and the American Press chroni-elss the life of muschraking reporter George Seldes, Ponder questions about the recorded history of the 20th Cen-tury when this film screens for the Sun-day matinee at the Sun-Diego Publis. Library on Sovember 18, 2 p.m. S1SU, profesor emeritus Henry Janssen leads brary at 820 E Street, Free, 619-236-

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The Surreal Setire Wanted by Harald Sicheritz follows a surgeon who loses a patient and slips into a deep depress sion, eventually escaping into vivid fantasies of the Wild West while living in a sanitarium. The Austrian comedy from 2000 screens for the Film Forum at the San Diego Public Library on Monday, November 19, at 6:30 p.m. Find the library at 820 E St

619-236-5800. Free. In German with English subtitles. (DOWNTOWN) Englah subtiles, (DOMOTOWN)

Reabon III. Fleet Science Center, see

The Reiling Stones at the Max when

the film a cream Friday through Sun-iday, November 16-18. Tickets to the

90 minute concert film are \$15. Call

for showtimes.

Experience the challenges and
countless mysteries of great animal mi-grations in Amazing Jasarages. Their

film follows monarch batterfless, birds, mi-restring whales. The need enable of their

grating whales, the red crabs of Christ-mas Island, the great migration of ze-

mas Island, the great migration of ze-bras in Africa, and Massas warriers on their travels. Take the journey through Sunday, March 31, 2002. Travel back in time in China: The Parala Adventure. The film is set in 1936, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to 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.

this film through the end of the year.
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often unexplored frontiers. The latest Mac Gillivray Freeman Films offer-ing follows "extreme scientists" Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. Gnes continues through December. For ticket prices and showtimes,

call 619-238-1233. (BALBOA PARK)

LECTURES

"Talk of the Community: Muslims Religion, Culture, History, Islam" is being offered at the Malcolm X Li-brary. The community program is designed to "sensitize people about the culture and traditions of Arabicspeaking peoples and Muslim com-munities, both abroad and in the United States."

Take in a panel discussion on Take in a panel discussion on 'Malcolm X, African-Americans, and Islam" tonight, Thursday, November 15. Shalanda Davet on the UCSD ethnic studies department and Adam leffers from SDSU will participate.

"9-11: Its Consequences in the United States" is the topic for a town hall meeting slated for Tuesday, November 20, Roberta Alexander, November 20, Roberta Alexander, Martin Educ Lond Hallis Gorea.

Martin Eder, Dan Hallin, Fouran Wali, and George Lipsitz will discus civil liberties, religious tolerance, me

LAS VEGAS

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Scams, Personal Safety, and the lo PRI NORTH PARK Go Wild, when the Sierra Club gath

Go Wild, when the Sterra Chin gain-ers on Friday, November 16, Gooff Smith and Camille Armstrong will present "Kayaking and Hiking in Alaska," The multimedia program commences at 7:30 p.m. in the audi-

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ride at regular .

PANORAMA BALLOON TOURS

...

GETAWAYS

torium of the San Diego Zoo's Otto Center (left of the zoo's main en-trance). Call 619-299-1744 x1040 for information. Free. (BALBOA PARK)

Whaddaya Know About Vikings Learn all about "Vikings: The North Atlantic Saga" when William Fitzhugh speaks on Friday. Novem-Fitzhugh speaks on Friday. November 16, at 2 p.m., in the Don Powell Theatre at San Diego State University. Fitzhugh is director of the Arctic Studies Center, National History at the Smithsonian Institution, and curator of an upcoming exhibition in Los Angeles on the Vikings.

The lecture will be illustrated with disks from the exhibit.

with slides from the exhibit, and a tendees will hear excerpts from the Viking opera" Frithiof and Ingeborgs (1898) by Swedish-American comgian male chorus) and soloists Merideth K. Clark and Michael El-liott. Admission is free and a recep-tion follows. For information, call 619-594-6143. (SDSU)

"Landmarks: Twenty Years of the

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will take you to the wildlife.

"Evolution vs. Creation" is the subject Twodutes w. Creation* is the subject for a seminar planned by author and scientis Bert Thompson for the Busto-nia Church of Chrisi November 16-18. The seminar starts on Friday at 7 p.m. at the Town and County-hotel (500 Hotel Circle North), resumes at the hotel at 2 p.m. on Sturday, and concludes at 8 a.m. on Sunday at the church (1244 Summer Avenue). Call 619-442-1938 for information. MINISTRUMENT 16-1938 [See 116].

"Terrorism and America: United "Terrorism and America: United We Stand in the 21st Century" is the subject when the San Diego World Affairs Council hosts a town hall meeting on Friday, November 16, at 10 a.m., at the Coronado Library (640 Orange Avenue). Panelists include Sanford A. Lakoff, Hekmat Sadat, and Donald M. Gragg, M.D. Free, Call 619-325, 8200 for information of the Property of the P Your Life's Myth and lung's "from

the configurations of the stars at the moment of birth "provide the fodder when astrologer David Shephard speaks for the Friends of Jung on Fri-day. November 17. The meeting starts at 730 p.m. at St. Peter's Episcopal Church (334 14th Street). Admission ails; dial 858-587-4651. (DEL MAR

Fold It Up, V'Ann Cornelius con

"The Natural History Museum Ex-pansion: A 70-Year-Old Dream" is discussed when architect Richard Bundy speaks for the Friends of San Diego Architecture at 9:30 a.m. on Saturday, November 17, at the New School of Architecture (1249 F Street). For information, call

619-287-0050 or 619-235-4100. A \$3

Autumn Toplary is the subject for Autumn Toplary is the subject for an adult program planned by the San Diego Natural History Museum on Saturday, November 17, at 10 a.m., at the Tecolote Nature Center (5180 Tecolote Road). Participants will make a 14" topiary with preserved oak leaves and wheat bound in raffia. The fee for nonmembers is \$45.0 (619-232-3821 x 203 to register. CLABRIMMOR!) Break It Down, learn to improve you

Break It Down, learn to improve your soil and turn yard clippings into compost when a representative of the San Diego Master Composters leads a composting workshop on Saturday. November 17, at the San Diego Zoo, Fere; to make the required reservations, call 760-436-7986. (BALIDA PAIN)

Exploring the Solar System, Dorice Odell from the Jet Propulsion Labo-ratory will present information about the "Mars Odyssey: 2001 Probe" on Saturday, November 17, at 2:30 p.m at the Reuben H. Fleet Science Cen at tingreather H. Fret Science Cen-ter, Guests will see glimpses of Mars and other planets in the solar system. The lecture is included in Science Center admission, For information, call 619-238-1233. The program is suitable for those seven and older.

"Wedding Electionals and Matri "Wedding Electionals and Matri-mony Destiny" is the subject when astrologer April Kent gives a lecture for the National Council for Geocos-mic Research on Saturday, Novem-ber 17, 1 pm., at the Kearny Mesa-Parks and Recreation Center (3170 Armstrong Street). Kent is described as a specialist in relationship astrol n is \$20 for nonmem more information, call 619-443-7581, (KEARNY MESA)

Birch Aquarium-Museum offers a gyotaku (fish and nature printing) workshop at 9.30 a.m. on Saturday, November 17. Artist Margie Durkin will lead the class wherein fish, sea-

Gain Peace of Mind when the Unar

ius — Love in Action" on Saturda mber 17, from 1 to 4 p.m. Find the academy at 145 South Magnolia Avenue. Free. Call 800-475-7062 for more information. (EL CAJON) "Prepare Before a Crisis Occurs

or Aging Parents" is the subject on saturday, November 17, 8:30 a.m. to 4:30 p.m., at the Silverado Senior Liv lude legal and financial issues, ag ing sensitivity exercises, effective

The fee — \$40 per person, \$55 for two — includes lunch, a detailed workbook, and copy of Jacqueline Marcell's Elder Rage, or Take My Father, Please. To make the required reservations, call 619-284-9281. To the Moon with Ellen, head to the

How Do the Fears of the Disabled and the fears of the "right to die" sup-porters stack up? Find out when the Hemlock Society hosts a panel dialogue with David Mayo from Death with Dignity and the Hemlock Soci ety and Stephen Drake, analyst for Not Dead Yet. The meeting takes supplies. For reservations, call 619-668-3275. (MISSION GORGE) Mummy Bundles, Grave Goods, and mortuary practices — learn about these intriguing topics when archae-ologist and education specialist Trisha Biers discusses her fieldwork in Peru

"Rembrandt" provides the top Museum of Art on Sunday, No ber 18, at 2 p.m. The lecture is in cluded in regular museum admir sion. 619-696-1966. (BALBOA PARK)

They Were Forced! Learn to for

which bulbs do well in our climat

when Aenne Carver leads a class of

the Mission Trails Regional Park vi-itors' center (One Father Juniper

Get the Scoop on Publishing when Sharon Bay of San Diego Family Magazine speaks for the San Diego Writers/Editors Guild on Monday. "Our Unity Is Our Strength"—this "movement-building workshop" hosted by the San Diego Coalition for Peace and Justice is slated for Sunday, November 18, from 1 to November 19, 6:30 p.m., at the love Beers Community Center (1230 Ver mont Street). Admission: \$5 for non-7 p.m., in the Santa Fe Room of th Balboa Park Club (on Presiden tion, discussion, and planning to Please Pass the Ceanothus, when learn from the past and build st the California Native Plant Society gathers on Tuesday, November 20 gies for "our new peace and justic movement." Free, but call 619-263 9301 for reservations. (BALBOA PARK

ultural ecologist Lisa Chaddock wil Meet the Computer That Taught It self to become an expert checker The meeting 30 p.m. in room 104 of the Cas self to become an expert checker-player when David Fogel, author or Blondie24: Playing at the Edge of Al presents a demonstration on Sunday "Stopping the Violence" is the sub-ject for family enrichment seminar-being offered at the Atonement Lutheran Church. "Forgiveness within the Family" is the subject at ovember 18, at 1 p.m., at th Reuben H. Fleet Science Center. U ing a "graphical user interface on Fo

he lecture is appropriate for paits, "older school age childre

biers discusses her heldwork in Peru on Monday, November 19, at noon, at the San Diego of Man. Admission to "The Puruchuso Project: Bioar-chaeology of the Central Coast of Peru" is \$6 for nonmembers. 619-239-2001. (BALBOA PARK)

IN PERSON

An Awareness of Jewish Literature

Jonathan Netanyahu: The Comman-der of the Entebbe Rescue Operation. A booksigning follows. Tickets are \$15. For reservations and other information, call 858-362-1348. Find the Lawrence Family lew-ish Community Center in Mandell

Weiss Eastgate City Park, at 4126 Ex-ecutive Drive. (LA JOLLA) Patterns in Nature and Human Re Patterns in Nature and Human Re-lationships offer a recurring theme in the works included in the Playwrights. Project's "Plays by Young Writers 2001." This year's plays include Funny. Through the Window, Dennis, and The Pount of You. The playwrights range from 14 to 17 years old. Performances take place at the Cassius Carter Centre Stage at the

Old Globe Theatre through Su November 18. General admission is \$12. For performance times and other information, dial 619-239 8222, (BALBOA PARK) A Classic Adventure, enjoy the

A Classic Adventure, enjoy the adventures of Tom Sawyer, Huckle berry Finn, and Becky Thatche when the Metropolitan Education. Theatre Network presents Big Rive The Adventures of Huckleberry Fine November 16 and 17 Performances begin at 8 p.m. or

iday and at 7 p.m. on Saturday a Fresh Sounds, the Fresh Sound Musi

"Morir de Amor," Saul Sanchez pro

ents a dramatic program of romanic soetry by Pablo Neruda, Federic sarcia Lorca, Luis G. Urbina, and oth gart/City Heights Library Performan Slam! The Mat Month Erulay Night

(3797 Park Boulevard) is set for November 16, at 7:30 p.m. (sign-ups start at 7). There are slams on the Fri-day closest to the 15th of each month. Free. 619-294-2920. (HILLOREST)

Fantasy, Chivalry, and Magic wil fill the stage when the Carter Family Marionettes present *The Yellow Dward* at the Minge International Museum of World Folk Art on November 17 and 18. Armor-clad knights battl and 18. Armor-claid Knights battle smoke breathing dragons to win the affections of a proud and brave princes in this opera de pape, the tra-ditional marionette theater of Sicily. Performances begin at 11 a.m. and 2 p.m. on Stutrday and at 2 p.m. on Sunday. Admission, which includes the museum exhibitions, is 95.90 gen eral, 55.50 for children, seniors, and

square with the San Diego Museur of Art and the Timken Museum o Art. For reservations, call 800-449 4479. (BALBOA PARK)

Three Poets, One Night! Head to D.G. Wills Books on Saturday, November 17, when Rae Armon trout (Vell: New and Selected Poems). Catherine Wagner (Miss America and Chelsey Minnis (Zinconia) re from their work at 8 p.m. Admission is free. Find the book shop at 7461 Girard Avenue; call 858-456-1800 for information. (LA JOLLA) Asian Martial Arts, Shadow Pu

Reuben H. Fleet Science Center, Au ence participation will be encouraged through improvisation and the use of masks. The performance is included in

"Enriching the Community: Ex People" may be heard when poet, as thor, and educator Ross Talarico p sents a reading and talk on Satur

Blowin' in the Winds, the Four Winds will perform for San Diego

Folk Heritage on Saturday, Noven For terriage on saturday, sovem-ber 17, at 7:30 p.m., at the San Die-guito United Methodist Church (170 Calle Magdalena). Jim Hannibal, Victor Peralta, and Roy G. Robinson utilize handcrafted instruments to make their music. Tiskets \$10. Call 858-566-4040 for reservations.

Enjoy Some Contemporary Persia Enjoy Some Contemporary Persian Music when Mahwah Arhiy presents a concert with Stein Brothers Music on Saturday, November 17, at 8 p.m., at the Neurosciences Institute (10640 John Jay Hopkins Drive). You'll hear "memorable melodies, lively thythms, and enduring poetty." Tickets are 515 in advance or 518 at the door, Call 619 688 6088 for in Q: Can You Name Two of the Fun-

Q: Can You Name Two of the Fun-niest People Allive (according to In-tertainment Workly) who are also vis-ting a scholars at MTP. Penn and Teller bring their brand of magic and bumor to the California Center for the Arts, Excondido on Saturday. November 17, at 8 p.m. Tiskets range from \$19 to \$49. Find the center at 540 North Escondido Boulevard (a Valley Parkway), Call 800 988-425

"Tales of Thanks Giving: Improve may be enjoyed when San Diego Platback Theatre performs improvi-sation on Saturday, November 17, at 8 p.m., at Christ United Methodist Church (3295 Meade, at 33rd), Admission is \$8. For information, 619-298-1207, (NORMAL HEIGHTS)

692-298 (207; 50080M2 offication).

"Superstitious," this evening hosted by 91 fart will include "art, Isahon, noise, dance, and folkore, "as well as a group art exhibition by 13 local artists and an appearance by lown Smatra—a. Irredide Mercury, Isans Smatra—a. Tredide Mercury, Jan. 600 State (Apr. Mov. 1997). The Adv. November 17, at the 4-dardide Dinner Theater, Joseph and the 21 and older, \$6,99. For informatio dial 619-839, 3885, (SPORTS ARENA) Big Bash Literacy Signing, head to

Suzanne Forster, Elda Minger, and Suzame Forster, Elda Minger, and many local romance writers will sign and discuss their books. Buy a book and meet the authors at the book store, which is found in Parkway. Plaza, 755 Eletcher Parkway. For more information, call 619-464-6340. (EL GAION)

Tellabration! This celebration of tellers of San Diego at 7:30 p.m. on Saturday, November 17, in the audi-torium of the Manchester Confer torium of the Manchester Conference Center on the campus of the University of San Diego. Expect to hear humorous tales, folklore, and stories that "touch your heart."

The program is suitable for adults and children over 12. Tiskets ere 57, USD is found at 5998 Alcala Park, Dial 619–491, 900 to re 19–260.

4584 for reservations, (LINDA VISTA

"You Can't Kill Radio," this colle "You Can't Kill Radio," this collec-tion of old-time radio skits and orig-inal scripts may be enjoyed when the Del Mar TV Furndation performs on Saturday, November 17, at 7 p.m., at the Del Mar Studio (at 10th Street and Carmin del Mar, Below the city hall parking Iot). Admission is a 55 donation. For information, call 838-881-2182. The show sell be taped live for a future broadcast, (DEL MAR

ets Sandra Mooser and Nancy Willard created with artist Michele Burgess over the last ten years will be read from by Alcosser during the opening recep-tion for "Michele Burgess: Markings of Time" on Sunday, November 18, at p.m., in the Scuss Room of the Geisel Tibrary at UCSD: Alcosser directs the MIFA in creative writing at SDSU. Free For information, call 858-534-2533 (IA 881A)

America Sings! It's the theme for a concert planned by the Paris Festival Choir of the San Rafael Catholic Church on Sunday, November 18, at 3 p.m., at the Immaculate Concep-tion Church (2540 San Diego Av tion Church (2540 San Diego Avenue). The program includes patri otic songs as well as songs of American heritage and "those ex-pressing friendship and harmony." An offering will be received. For more information, call 858–487– 4344. (Op 1089):

Artists for Kettet, singers, actors, and dancers will be performing for this New York benefit slated for Sunday. November 18, at 7 p.m., at the San Diego Center for the Moving Arts (3255 Fifth Avenue). Special guest Nectarine will be playing. The requested donation is \$15. For more d donation is \$15. For mon nation, call 619-298-2687 (MILLCREST)

Open-Mike Poetry is promised at Open-Mike Poetry is promised at the Fish Connection on Sunday, November 18, at 7 p.m. Find the restaurant at 36 North Euclid Av-enue, suite F. For information, call 619-263-8899. Free. (NAHONAL CITY)

"Great Scott!" Peter Gach performs piano music by Scott Joplin for the Seagate Concert planned on Sunday. November 18. The lecture concert will celebrate the life and works of will celebrate the life and works of loplin and the musical style he championed, known as ragime 1s, peet to hear loplin rags and waltres from Gach's CD Euphonin Sound-and less often heard loplin pieces. The music starts at 2 p.m. at the San Dieguitte United Methods San Dieguitte United Methods Church, 170 Calle Magdalena. Tak-tes are \$15 perioral, \$10 for severa early increased sound since and molitary, \$5 for children and sin-

dents, a family rate of \$25 is offere least one child. For reservations information, call 760-456-8744 (ENCINITAS)

Jazz That Swings, the jum ses and band performance hosted by th Jazz. Artists. Guild. on. Sunday November 18, runs from 1.30 to Local 25 (127) Moreira Boulevand. The featured bands of the Holfs Hot main, Mike Wotford Quartet, with Rob Horsen and Durna, Moore, Missians are amount to bring their instruments to jain, the W. ox Cin thia Hammond, Admission: S8 for nonnembers, S3 for first functs, full 229 1610, asis pains.

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Stuffed: Adventures of a Restaurant Family



you're stuffed.

you're stuffed. Patricia Volk's family is as American (background: Austrian-Jewish) as "Rhapsody in Blue." They came to these shores determined to make their mark; each of them is a piquant morsel of history. Great-grandfather Sussman Volk

brought pastrami to the New World. Grandfather Jacob was known as "the Most Destructive Force on Wall Street" and was memorialized by E.B. White at "the graetest wrecker of all time" for his innovative method of demolition. Uncle Albert was the first man to stir scallions into cream cheese. The last of Grandfather Herman Morgen's 14 restaurants was a famous garment center hangout. One grand-mother won the 1916 trophy for "Best Legs in Atlantic City." The other was a 300-pound calendar girl. Ms. Volk's handsome,

Alfred A. Knopf, 2001; 242 pages;

FROM THE DUST JACKET: In a restaurant family, you're never just hungry — you're starving to death. And you're never full —

brought pastrami to the New

demanding restaurateur father invented the Six-color Retractable Pen and Pencil Set and the Double-sided Cigarette Lighter (so you never have to worry which end is up). For three generations, just about every Volk and Morgen (with the exception of Unice Al, who had an I1-year affair with Aunt I1 and then refused to marry her because she wasn't a virgin) has, no mater what the circumstances, exhibited a terrifyingly positive attitude. With a cosmic disdain for the status quo, all of them—the tyrants, de pooders, lovers, marrys, and falses—lived at ABOUT THE AUTHOR: Patricia Volk was born in 1943 in Man

ABOUT 111E AU HOOR: Patricia Volk was born in 1943 in Man-hattan and grew up in an apartment on Riverside Drive and a house on Long Island. ("When I was 12," Volk writes," we moved to Kings Point, one of nine villages forming a town called Great Neck. It was a suburb where girls got their hair done every Saturday.") She graduated from Syracuse University, cum laude, with a BFA. Mar gaduated from syracuse c meeting, right initiating with a reparents to meet da an otiolary goologist, Volk on the rhusband are parents to two grown children. Volk worked in advertising for almost 20 years, winning many awards. She named a Hersheys candy bar, the "Whatchamacallit," and was involved in the naming of Hershey's "Hugs." She has taught in warrous colleges and universities and been a columnist for New York Nowsday. Her articles have appeared in a variety of magazines and newspapers, and she is author of several novels, including White Light and All It Takes. She makes her home in Manhattan

ABOUT THE BOOK: Since September 11, I have wanted to go back in time before that morning when a couple, hand in hand, like lovers on the way to their wedding, threw themselves out a window of the World Trade Center. I have wanted to read books set in a New York City on which not even a shadow of the events of September 11 fell. I find these books comforting. For at least

a few hours, they allow me to forget what's happened. Cost-cutting has cut from many books the offerings of pho-

tographs and illustrations. Not so in Stuffed, whose pages are filled with photos of Volk's family, including Sustman Volk, "the man including those culled from the notes of Mattie, the Volk family's black maid (Volk's mother could cook only bacon and scrambje's black maid (Volk's mother could cook only bacon and scrambjed eggs)— Mattie's Chocolate Cake and Mattie's Chocolate Cike and Mattie's Chocolate Ling and Mattie's Steak Also, there's Morgeri's Seasoning Stilt.
Although Shriffed introduces readers to New York City when

there were still "the three B's: Best's, Bonwit's, and B. Altman's. and to Volk's extended family, it is her movie-star handsom and to York's extended ramily, it is nor movie-star handsome father who is the presiding genuts, the reigning spirit of the book.
Stuffel is as much about Yolk's deep affection for her father and his for her as it is about anything else. Yolk's father died in the summer of 2000. (The New York Times obituary headline reads:
"Susman Yolk, Restantateur and Golget Inventor, 80, Dees." Stuffels final pages record the forbearance Yolk showed during his last days' suffering. So eloquent and also down-to-earth is Volk's witnes to her father's long life's end that I think of these last pages, in copy after copy of Stuffed, as tear-stained

In his room Dad is lying with the covers pulled under his chin. His eyes are chosed. You can see his teeth a little. We sit with him. We can take a lew munites with himalone. We keek him, His eyes deal, take a lew munites with himalone. We keek him, His eyes deal, the second of the least the l

A CONVERSATION WITH THE AUTHOR: On the morning that we talked. Volk lamented the wounds suffered by the city where she was born and raised ("September 11th," she wrote in The New York Times several days after we talked, "will define my particular time on earth more than Kennedy's assassination or ma

walking on the moon."). The odor of the fires that burned deep beneath the World Trade Center sometimes eached as far uptown as Volk's neighborhood. She turned back on hose days from her daily walk in Central Park. Her friends and her Central Park. Her Iriends and her neighbors were fearful. She had ordered gas masks from Israel. Her father, who during his lifetime was a master of gracious hospitality at Morgen's, his West 38th Street garment-district restaurant, wo have been downtown, she said, helping out, serving meals.

I asked why Volk, who'd writ-

ten two povels, turned to ponfiction

ten two novels, turned to nonfiction.

"I couldn't bear the idea of our family history being lost. No one else in the family seemed very interested. So while there were people still alive who could answer questions, who knew some of the people, I wanted to get it down. And now, no matter who comes after me, they'll know what they came from. Beyond that, I miss the people in the book. Writing about them was like being at my

the people in the book. Writing about them was like being at my gradmother's table again."

Asked if she has a favorite story of her family. She does.

"My great-grandfather, Sussman Volk, brought pastrami to the New World. He'd been a miller in Vilian, but in 1887 New York didn't need millers. So Reb Sussel became a tinker, selling pots and pans off his back. One morning, while praying in a stable, he had an epiphany. He tore his hair and said, 'My life lacks dignity!' Being a religious man, he knew how to butcher meat. Reb Sussel opened a small butcher shop on Delancey Street. One day a Roma-nian friend came in and asked if he could store a trunk in Reb Sus-

you give me?" 'If you let me store my trunk, I will give you the recipe for pastrami. Sussman sold it by the hunk. Then by the slice. Then he put it between two slices of rye. The first New York

deli was born."

Volk mentioned that while she was working on the pieces that became Stuffed, she followed the advice of a historian who that became Stuffed, she followed the advice of a historian who suggested that people might go to buildings where their relatives once lived and look for traces of those relatives in those buildings. In the basement of the building where Reb Susset worked, Volk found the tiles that were there in the 1880s. 'It was amazing,' she said, 'to just stand and look at what he had looked and when the had looked to look for a when the had looked to look for a when she went to look for a when the when the went to look for a look for a look in the look of the look o

bench for her father. She wanted a place where she could sit, every day, and talk with him. Each bench, she explained, is give every day, and talk with him. Each bench, she explained, is given a number, which is placed on the back of the bench. "You can telephone the Conservancy and give them that number, and if no one else has adopted the bench, you can buy it and have an engrawed plaque put on the front of the bench." The bench that Volk first chose was one of a group of benches that belonged to the painter Helen Frankenthaler, who had given the Conser cv \$100,000. Volk said that she finally found two benches vancy \$100,000. Voik said that she finally found two benenes that weren't spoken for. She made her choice between the two. She said that the views from the bench she chose "are west, where we lived; east, where I live now; and the bench faces downtown, where Dad worked."

FROM Stuffed: "When I was growing up, I had three hobbies. I collected stamps, tropical fish, and bugs. All three are micro-cosms. Stamps are miniature portraits, landscapes, and histori-al reenactments. Washington Crossing the Delaware an inch big is a defining moment in history smaller than your toe. A tropi-cal fish aquarium is a universe complete the properties of the conevolution, all right on top of your dresser. And bugs, how they evolution, all right on top of your dresser, and bugs, now may move and behave, how they interact, what they do to survive, and how they plod on no matter what, are microscopic role models. Microcosm Sacinate because they tell big stories on an accessi-ble scale. They are worlds you can hold in your hand. Now I collect snow globes, three-inch cities in perpetual blizzards. But my most interesting microcosm is the one I was born with, family. Family is what we first know of the world. Family is the world your very own living microcosm of humanity, with its heroes and victims and martyrs and failures, beauties and gamblers, hawks and lovers, cowards and fakes, and lovers, cowards and fakes, dreamers and steamrollers,

know of the world...

your very own living microcosm of humanity,

with its heroes and

victims and martyrs and failures..."

and the people who quietly get the job done. Every behavior in the world is there to watch at the dinner table. You study them. You learn. You see how them. You see how they change and how they stay the same. But if you think you can really know them, you're missing the point. The point isn't how well you know somebody. The point is this: In a family you don't come from nowhere You enter the world

already part of something. The myths and behaviors are all there to model yourself on or against. You are who you came from. There is no escape, but there is transmutation. Family is how you become who you will be. It's through family you learn there are no limits on ideas, nothing is strange if it seems right, and if you believe in what you do, who cares what anybody else thinks? Knowing so much about them, how open-hearted can you bear to be? You were born with the chance to love them. You might

Play Time, the Carlshad Playreaders present Night of the Iguana on Mon-day, November 19, at 7:30 p.m., in Schulman Auditorium at Carlsbad Schulman Auditorius (1775 Dove Lane). Ad-mission is a \$5 donation, For infor-mation, call 760-729-3383. (CARLSBAD)

Music and Dance of Africa may be Diego State University. Tackets are \$10 general. Call 619, 594, 6031 or 619, 594, 6020 for further informa-

Bookstore (1040 North El Camino Real). Author Lee Silber will also be

the Creative Person. Free. Call 760-943-6400 for information. (ENCINITAS)

formance of the CSU San Marco African Ensemble on Tuesday 7 a.m. at the California Center for the Arts, Escondido (340 North Es-condido Boulevard). Tickets are \$5. Dral 760-750-4366 for information. (\$5000000)

Quirky Surprises, Comedy, must and poetry are promised when Bridge Way Books hosts an "open mike with a twist" on Tuesday, Nsivember 20

Catch Some Excitement, the Van ake place on Friday and Saturday. November 16 and 17, at 8 p.m. each night, at the San Diego Sports Aren.

SPORTS

Walk, Run, Skate, or Bike during

The Art of Navigation through ur

on Saturday, November 17. Beginners are encouraged to attend. Registration and instruction begins at 9.30 a.m. and continues until around noon.

Take 1-8 one mile east of the Prine Valley exit, and go north on Surnise Highway (S.1) toward the Laguna Mountain Recreation Area (6.3 miles to Kitchen Creek Road, just past the carri

(Junior) Surf's Up, the International Surf Federation's Junior High School team competition is slated for Satur day, November 17, from 7 a.m. t

holiday turkey trot on Saturda ovember 17, at Lake Murray (on the north side, of Golfcrest and Jackson). The 3k starts at 7:30 a.m., while the 10k steps off at 8:30 a.m. For infor-mation, call 619-698-3565. (LA MESA)

Bonsall Blast, take a "lowland ride" 80 mile ride starts at 8.45 a.m. at Dovle Park (8175 Regents Road), Bring money for food. For more informa-tion, dial 858-277-7499, (LA JOLLA)

lar season ticket information 877 CHARGERS Games can be heard in English on KEMB (700 AM) and in Spanish on XEXX Radio (1420 AM).

Back Roads Ride, the Knickerbikers are Carlsbad bound on Sunday.

ing back roads on this 40-mile outifor intermediates. Join the group a.m. on San Andres Drive (c block south of Via de la Valle, east of Flower Hill Mall and 1-5). Brin money for food during the adven ture. Questions? Call 619-255-289 for information. (DEL MAR)

Search for the Mystical Reptile for merly known as the "green" sea turtl when the San Diego Natural Histor In Search of the Black Sea Turtle

higher for single kayaks). To registe call 619-232-3821 x203. (CHULA VISTA

8-268-1250. (CORONADO)

oopin' It Up for Sundevils, Mount armel High School staff members ke on Sundevil alumni in the gym avez, starting third baseman for me kland Athletics. Find the school a 50 Carmel Mountain Road: cal 8-484-1180 x3109 for more infortion. (RANCHO PENASQUITOS)

SPECIAL

Le Beaujolais Nouveau Est Arrivel Yes, the new Beaujolais has arrived nally released at one Athletes Helping Athletes, the Silve Strand Half Marathon — proceed ast midnight on the third Thursday

to celebrate during a special tasting and dinner planned tonight. Thurs-day, November 15, at a Taste of Eu-rope (1733 South Coast Highway). A ial menu is being offered, along with a tasting flight of three two-or glasses of the Beaujolais and Frenc opera songs performed a cappella by Rita Sweeting. For reservations and prices, call 760-722-7006. (OCEANSIDE.

Don't Miss the Liquid Nitrogen Ice Cream! Explore "Inner Space(Outer Space" during San Diego State Univer-sity's College of Sciences open house on Saturday, November 17, from 2 to 8 p.m. SDSU faculty will give lectures and host interactive activities including and host interactive activities including telescope viewing, open computer labs, and use of the electron microscopes. Free. Find the physical sciences building on Avenue of the Arts, on the east cor-ner of the campus, Call 619-594-4523 for information. (SDSU)

Be Quiet! Some very old books and the silent book auction planned Bidding hours are 9 a.m. to 5 p.m. on Saturday and 1 to 3 p.m. on Sun 760-434-2881. (CARLSBAD)

"After 911: Finding a Center" is a exhibit of archetypal clay relief works by sculptor Brad Burkhart, along with poems about the work by local poets and artists' sketches for the work. The show opens with a recep-tion on Saturday, November 17, tion on Saturday. November 17. from noon to 3 p.m., with a poetry reading at 1 p.m. at the South Chula Vista Library Rosemary Lane Galeria (189 Orange Avenue). See the show through November. For viewing hours, call 619-585-5775 or 619-521-0303, (CHULA VISTA)

Step Inside a Studio, the second an nual Julian Open Studios tour take place on Saturday, November 17 Participants may visit as many as 12 studios and one gallery along quiet lanes and back roads. The trip begins Pine Hills, and Whispering Pines not normally open to visitors.

normally open to visitors.

Studios will be open between
10 a.m. and 4 p.m. Maps are \$3,
available from the Julian Chamber of
Commerce and the Santa Ysabel
Gallery. For more information, call
760-765-1857. (JULIAN)

All Manner of Used Books and mag-azines will be offered at the Lemon Grove Library's book sale on Saturday, November 17, from 9 a.m. to 3 p.m. The library is found at 8073 Broadway; 619-463-9819. (LIMON GROVE)

He's a Horse "Gentler" and author of The Man Who Listens to Horses, and on Saturday, November 17, the Monty Roberts World Tour 2001 hits the Del Mar Fairgrounds for a demonstration of Roberts' "loin-Up" techniques on at 7:30 p.m. Genadmission is \$27. For more informa-tion, call 888-826-6689. (DEL MAR)

A Colorful Parade of Decorated Bed Race USA takes place on Satur between K Street and Island As thetween K Street and Island Ac-terior, at 9 a.m. Throughout the day, teams of five will race their beds through the streets, showing off their speed and coordination as they race toward the finish line and maneuver through the obstacle course. For in-ternation or to register, call 619–233–5008. [GASLAMP QUARTER]

Guitars to Good Homes, the fourth Guitars to Good Homes, the fourth annual San Diego Guitar Show is slated for Saturday, November 17, from 14 a.m. to 5 p.m., at the Del Mar Fairgrounds. Admission is \$10. Call 408-225-2162. (DEL MAR)

To Sew or Not to Sew, the 13th an nual quiltathon is set for Saturday. November 17, from 9 a.m. to 4 p.m., at Quilt in a Day (1955 Diamond Street). There are jobs for those who sew and those who don't. At the end of the day there are usually 30 to 40

completed quilts, which will be denated to the Women's Resource Cen ter and St. Clare's Home. Bring. potluck dish to share for lunch. Fo

Tango in the Privacy of Your Own Homel Psychiatrist Leon Fajerman, M.D., hosts a radio show dedicated to Lange on Saturdays from 7 to tango on Saturdays from 7 to p.m. on Radio Frontera (102,5 8 p.m. on Radio Frontera (102.5 FM). The program features music and news related to tango. For infor-mation, call 011-52-66-81-3393 or 619-449-6553.

Explore the Romance and Wine of Tuscany at Belle Marie Winery from 1,30 to 3:30 p.m. on Saturday, November 17. "Taste of Tuscany" in cludes wine and handouts: the fee is \$20. Find the winery at 26312 Mes Rock Road; call 760-796-7557 to re serve a spot. (ESCONDIDO)



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Animals S.D. host this "turkey-free Animas S.D. nost this turkey-tree potluck event on Saturday, Novem-ber 17, at the Ocean Beach Women's Club (2160 Bacon Street). Doors open at 5 p.m. for the potluck, and Erik Marcus, author of Vegan: The New Ethics of Eating, will speak at

p.m. Admission is \$3 for nonmem Everyone is encouraged to bring a holiday dish free of animal products o serve six to eight people, ingredi

Dachshund Dash, head to Dog ach for the Wienerschnitzel ener Nationals on Saturday, wember 17. Time trials start at Lam (registration starts at 10:30 the ten top dogs with the fastest race times advance to the regional finals. For more information, call 619-283 BUS. (OCEAN BEACH)

tured: pay \$20 per reading. The shop is located at 3545 Midway Drive, suite G; 619-298-3422, (SPORTS ARENA)

Gallery, David Zapf Gallery, and oth local restaurants will offer samples. and wineries will pour their wares. Tickets are \$60, Call 619-299-3270

Shop on the Street, shopping and Shop on the Street, shopping and entertainment are promised when the Poinsettia Street Festival Lakes place on Sunday, November 18, from 9 a.m. to 4 p.m., between D and J Streets. There will be 400 vendor booths, three stages with live music, ant flood and beverages. Admission is free, 760-943-1950, (ENCRITAS)

Classic Cars of the Pffifes — hot ordo, custion cars, and rock and roll are promised during the San Diego Stadium Auto Swap on Sunday. Nivember 18, 6 a.m. to 2 p.m., at November 18, 6 a.m. to 2 p.m., at Oper the Hill Gang is co-sporosing the event, and the Deason Club will be present with their rods and customs. View vehicles on display and for sole, along with "acres of parts and accessories." Admissions is \$3 \text{ season} \text{ seas Classic Cars of the Fifties - hot 9342. (MISSION VALLEY)

What's Sumi-E Ten? Find out when What's Sumi-I. Tenf Find out when Washo-Kai presents the Zoth annual sumic ten Japanese brush painting exhibition on Sunday, Nivember 18. from 11 a.m. to 4 p.m., in room 101 of the Casa del Pradio. Organizers promise sumic demonstrations from 1 to 4 p.m., a demonstration by Washu at 120, koto music perfor-mance (1:50), a fashion show of the certable art (2 m.m.), and floral arand Syogyoku schools of ikebana Admission is free, 619-286-8203 (HALBOA PARK)

Take a Gastronomic Adventure when the Westgate Hotel hosts its third annual San Diego's World of Food and Wine through Sunday. November 18. Organizers promise various food and wine events, livucational programs. The Westgate is

found at 1055 Second Avenue. For 3802 or 619-557-3622, (DOWNTOWN

High School Culinary Arts Students, chefs from Cohn restaurants (including Prado, Kemo Sabe, Corvette Diner, and Blue Point), and local leaders are hosting a Thanks-giving luncheon on Tuesday, November 20, 11 a.m. to 1:30 p.m., at Prado Restaurant (in the House of itality, 1549 El Prado). The \$20 fee benefits Garfield High School and its restaurant and hospitality programs. For reservations, cal 619-525-2059 x1112. (BALBOA PARK)

vations, call 800-221

The Three-Part Installation Bird Hub by artist Daniel Wheeler is on view through March 5, 2003, at the San Elijo Lagoon Nature Center. With the Bird Hub, Wheeler aimed to create an artistic sene similar to what could be described as an airport with birds, precessed as the "air". with birds perceived as the "air

FOR KIDS

Cold-Blooded Creatures, learn how Colo mooded Creatures, tearn now reptiles are different from mammals and then discover some estuary species with the Innier Rangers at the Tinama Riser Istuarine Reserve today, Thurs-day, November 15, at 815 p.m. The free program takes place at the re-serve's visitor's center (301 Caspian Way) for kids 7 to 11 years old. e13, 575, to 3. Joneton Langers 619-575-3613, (IMPERIAL BEACH)

Enjoy Some Comical, Magical Ven-

Bum, a story written by the late Marie Hitchcock based on the true story of San Diego's "official town dog, Bum" and his adventures. The Padre Puppeteers present these shows November 21 and 23-25 (the

Patrice Puppercies: present inea-shows November 21 and 23-25 (the theater is dark on November 22). Performances begin at 10 and 11:30 a.m. Wednesday through Fri-day and at 11 a.m., 1, and 2-30 pm. on Saturday and Sunday. Find the the-ater near the Aerospace Center. Ad-mission is \$3 for adults, \$2 for chil-lates under 12 Fee more information. dren under 12. For more informat call 619-685-5045. (BALBOA PARK)

He Was Always Curious, meet Curious George when the loveable simian visits Barnes and Noble Bookstore for stories on Friday. November 16 at nter, 5500 Grossmont Cente ive: 619-667-2870, Free, IA MESA

Children's Discovery Museum of ardboard playhouse for "an en chanted little holiday village" at the

anted little holiday village" at the useum on Saturday. November 17, om noon to 2 p.m.=The activity is r kids three to ten years old. "The World of Sound" offers in-ruments from a variety of cultures di activities focusing on the science sound, sound waves, and how und travels. The museum is designed as an educational env ment through art, science, and social activities for children 2 through 12. activities for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and renovated children's marketplace. Find the mu-seum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

HOURS!

Celebrating Harry, head to the Chil-dren's Room at the San Diego Public Library for a Harry Potter party Joe Mystic the Magician performs at 10:30 a.m.; fun at Hogwarts School of Witchcraft and Wizardry begins at 1 p.m., with magic wands, wizard

ber 18, at poon. There will be game a costume parade, prizes, and re-freshments, Find the store at 1040 North El Camino Real, Call 760-943-6400 for details. Free, (ENCINITAS)

older, Free, (LA JOLLA)

robes, and hats. Free, but reserve "rain forests of the sea"? Children "rain forests of the sea"? Children grades one through three will find out during this class planned at the Birch Aquarium-Museum on Sun-day, November 18, at 9-30 a.m. Ac-tivities include building a coral reef. The fee is \$20. The aquarium is lo-cated at 2300 Expedition Way. For the required reservations, call 858-534-7336. (LA JOLLA) tions are required (619-236-5838). Find the library at 820 E Street.

Children's Museum of San Dieg ing Community through Cultu Awareness." Continuing exhibits clude "The Book Stop." "Impr Theater," and "Cora's Rainhous Find the museum at 200 West Isla Avenue. Dial 619-233-8792 for a

MUSEUMS

Antique Gas and Steam Engine

lude locating, collecting, do menting, and preserving hist ment related not only to ag culture, but to the general deve ment of America. The collecti made up of equipment used in lum bering, mining, oil drilling, and con struction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitcher and parlor, a steam-operated saw mill, and 1/3-scale train. Find the eum at 2040 North Santa Fe A enue. For further details, cal 760-941-1791 (vista)

Barona Museum, in conjunction with Native American Month, th museum features: "Those Who Served at Home and Abroad," or view through February 2002. The exhibit pays tribute to the Barona Native Americans and Barona commun nity members who served in prewars, five of whom received the Pa ple Heart. Guests will see historic tifacts and individual contributi

Kings

LUTHER VANDROSS 19/3 DWIGHT YOAKAM 12/4

AARGARET CHO 19/7

LION KING LA

Ronita Museum and Cultural Cer

1930s of the Chula Vista Star New Find the museum at 4035 Bonita 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-ing a statue of Confucius, a waterfall. stream, and a large Chinese gate Find the museum at 404 Third Av enue (at J Street); 619-338-9888

(DOM/TOWN)

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

trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more infor-mation, call 619-448-0900 x231. (SANIEE)

George White and Anna Gunn George White and Anna Gunn 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 Heb-bard and Irving Gill, the Marston house design is in keeping with the early 20th. Century American Arts and Crafts period, which emphasize simplicity, function, and natural materials. The museum is located at 3525 Seventh Avenue: 619-298-3142

House of Pacific Relations, Int national Cottages are open every Sunday from moon to 4 p.m. to pre-sent the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every onth, from 11 a.m. to 3 p.m., and Children Around the World video are shown in the Hall of Nations or the fourth Tuesday of every month 619-538-4069, (BALBOA PARK)

J.A. Cooley Museum, an eclectic collection of items — including displays on phonographs, clocks, electric trains, and 20 other types of collec-— is featured at the ma The current featured attraction is ar "Industrial Product Collection," with examples of the historical progression of auto technology from 1886-1915

tive, the parallel paths of these fiery pinpoints create the illu-sion that the meteors are origi-nating from a single "vanishing point" in the sky, called the shower's radiant. All Leenids radiate from Leo, a constella-tion that at this time of year lies above the horizon from about 1.1 or convention.

about 11 p.m. onward According to a detailed article appearing in the November 2001 issue of Sky and Telescope magazine, the favored night for West Coast

favored night for West Coast observers this year will be November 17-18. (Satudday night-Sunday morning), with a distinct peak in activity morning, with a distinct peak in activity morning, with a distinct peak in activity likely decline somewhat. Observers several more cores to be never a shot at observing a second, probably larger peak in activity during the peakes house at that sin activity during the predicts mouse at that sin during daylight on Sunday morning and there for will be unobservable.

The same calculation: that are predict ing the year's second activity also progradults and the second peakes and the progradults of the full the progradults of the progradults of the full the ful



it urban area, but any serious meteor-watch-ing must take place well away from the city at dark mountain or desert locales. No teledark mountain or desert locales. No tele-scope is required: simply lie back in a warm sleeping bag at any site with an unobstructed lew of the whole sky. If there's not much activity going on (due to obscuring clouds or a failure of the predictions) and you'd rather get some step; thy setting an alaim every hour or so to monitor the shower's progress.

the museum's permanent collection Find the museum near the Starligh Bowl: 619-231-2886, (BALBOA PARK)

San Diego Hall of Champions, the recognizing, and preserving athlet

about hearing, speaking, seeing color electricity, and magnetism and con-

tinue on display through June 2002. A range of topics including com-munication, problem solving, and gen

munication, properts sorring, and a-der stereotypes are explored in "Psy chology: It's More Than You Think. Over 17 interactive experiments are in cluded in the exhibit, addressing fun damental questions about how peop!

damental questions about how people behave, learn, and develop. Delve in through Friday, lanuary 4, 2002.

Ongoing exhibitions include Technovation" (through 2001).

'About Faces," and "Skyscapes," The

"About Faces," and "Stowages." The permanent exhibitions present a va-riety of hands on exhibits illustrat-ing scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as lasers, flashing lights, wave, forms, and more Films are shown daily in the IMASV theater. For fur-ther information, all [619-38, 1234.

San Diego Automotive Museum

1959 BMV Isetta, a Frat 600 Mult

pla, and a 1958 Metropolitan, a 1959 Swift Cat, and 1949 Crosley Hot Shot.

among others. See these vehicles

BALBOA PARK

nation, call 619-238-123

galleries with artifacts, uniforms, ve gatteries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway, 619-524-6038. (MIDWAY)

Parsonage Museum of Lemon Grove, vintage photographs, books, desks, cafeteria menus, and other chool paraphernalia are on displa in "From Barn to Cyberspace: Lemon Grove Schools Evolve." The urrent Lemon Grove School Distric

Center in Balboa Park. Also on exhibit, "Fruit, Frui





Reuben H. Fleet Science Center, "Ex-ploraZone 2," the newest round of ex-hibits from the Exploratorium in San

Francisco, boasts more than 30 exhibits

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The Science of Sound, make a sound-related science project — such as a "straw oboe" — to take home when the Reuben H. Fleet Sci-ence Center hosts a family science to 3 p.m. The workshop for all ion. Call 619-238-1233 for in formation. (BALBOA PARK) eard when June Cotner shares the ology Amazing Graces on Satur-November 17, at 11 a.m., at nes and Noble Bookstore (1040) orth El Camino Real). The collectio

ides works by Bros includes works by Browning, Emer-son, L'Engle, and others. Free. Call 760-943-6400 for details, (ENCINITAS) Busy on Saturday? Cotner visits the Barnes and Noble in Grossmont

Space Trek, to the Moon! There are November 17, at the Reuben H. Fleet Science Center, Want to know what grades two through five can take part in the "Space Trek Science Certificate Program" from 12:30 to 2:30 p.m.

real-life science, technology, and math problems. The fee is \$15. To register for either class, call 619-238-1233 x853. (BALBOA PARK)

Hello to Harry, celebrate the screen

6400 for details. Free, IRECRIMAS).

Have No Fear! The irrepressible star of Dr. Seuss's Cat in the Hat visits. White Rabbit Children's Bookstore for story-time fru on Sunday, November 18, at 2 p.m. Find the shop at 7755 Girard Avenue; 898-454-4518. For children three and older feer and A Old Alexandria.

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DIAMOND

Will the annual Leonid meteor shower deliver a last hurrah this year and next or fade toward insignificance sooner rather than later? By analyzing new data provided by the observed performance of the shower in the last several years, expents are favoring the ner.
Here are the facts: The Leonid shower

Roam-O-Rama

Here are the facts: The Leonid shower rises to a crescende on or near November 17 every year, delivering a modest display of about 10–15 visible "shooting stars" per hour for a string of about 30 years. Then, on a cycle of roughly 33 years, the Leonids roar to life with meteors appearing at the rate of hundreds to thousands per hour in a single year or in several consecutive years.

numeries to mouseands per nour in a single-year or in several consecutive years. The meteor streaks appearaged over the sky during the shower are general over swarms of small dust and ice particles shed from a comet called Tempel-Tuttle. The chance of the Earth bumping into a particular-ity dense strand of Comet Tempel-Tuttle by dense strand of Comet Tempel-Tuttle ever that comet passes near Earth — once every 33 years. The parti-cles of debris collide with Earth's upper atmosphere in paralle! streams. Each particle disthrough the air at more than 100,000 miles per hour, appearing and disappearing from view in a fraction of a second, By perspec-

pioneer in the local fruit-growing in-

Heyday" examines the rise of the cit

pioneer in the local fruit-growing in-dustry, offered his barm in 1893 as a schoolroom, and a district was born. The work of marine and aviation painter Richard DeRosset is on ex-hibit as part of the museum's ongo-ing "Noted Regional Artists Series." The Lemon Grove artist is known for his epic, "super-realistic," paintings, of U.S. military history, and he's cur-Heyday" examines the rise of the cit-rus industry that gave the town its name and claim to fame, along with the fruit labels that once adorned the boxes of oranges and lemons. "The Parson's Study" is a decorated late-victorian room with original fur-nishings, including a piped "Choris-ter" organ, evoking the museum's origins as the town's first church.

rently painting a six-part mural in the chapel of the Veterans Memorial

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His manner may be cheerful and easygoing. but he is at heart a musician of great seriousness.

manuel Ax led off the La Jolla Chamber
Music Society's "Piano Series" at Sherwood Auditorium. Ax is a much loved
artist, with an amiable disposition. His fellow
performers admire and respect him and enjoy ollaborating with him in cham-

His technique is REVIEW ber music. His technique is formidable, to the point where everything seems easy for him. He is an intelligent and sensitive musician, with a sympathetic understanding of avariety of steles. His interpretive approach is comfortably middle-of-the-road, without co-

centricities and without self-promotion. He never makes a mistake: no fumbles, no mis-judgments. He can always be depended on for a solid, sturdy, conscientious, musically astute

performance. Why, then, is he so frequently dull? Why do his performances so rarely quicken the pulse or excite the imagination? Why was so much of his Sherwood recital as gray as his hair?

Or is this assessment — as many in the en-thusiastic Sherwood audience would no doubt

thusiastic Sherwood audience would no doubt protest — merely the result of one listener's defective taste?

If you are an Ax fan, perhaps you might test yourself to see whether you would find any of the following critical comments plau-sible. "Emanuel Ax played the first book of Debussy's Images with a dazzling display of color and sensuality. "Emanuel Ax's perfor-mance of Bach's Paritia No. 5 was brimful of darting exuberance, with detail after detail il-luminated, and a pervasive tone of irrepressible vitality." "In Liszt's Sonetti del Petratea, which will be a subsection of the color of the color of the statisty." "In Liszt's Sonetti del Petratea. Emanuel Ax allowed himself to be carried away on flights of passion, achieving an identifica tion with the music so heartbreaking that on tion with the music so heartbreaking that one seemed to be listening to a great singer and one could almost perceive the words." "Emanuel Ax's zestful rendering of Lisxt's gloriously ostentatious paraphrase of the quartet from Rigoletto had all the brilliance, flamboyance, and vulgarity of a performance by Liszt himself." "Emanuel Ax's amazing performance

RENT AN

INDIAN

of Schubert's late C Minor Sonata, D. 958 grasped the listener's attention and never let it go, bringing out the dizzying strangeness and originality of this profoundly self-contradictory composition." "Emanuel Ax plays Debussy like Walter Gieseking

or Arturo Benedetti Michelan or Arturo Benedetti Michelan-geli, Bach like Glenn Gould or NaVILLE Martha Argerich, Liszt like Gyorgy Cziffra or the young Al-fred Brendel, Schubert like Wilhelm Kempff or Maurizio Pollini. It is as though one were hear-ing each piece for the first time."

Even the most ardent Ax groupie would find these descriptions absurd. Similarly, even those oncertgoers most indifferent to Ax's virtue concertgoers most indifferent to Ax's virtues would have to agree with the first paragraph of the review you are currently reading. The real question is whether those virtues — real and valuable as they are — are sufficient to give the listener a fully satisfying musical experience.

From my point of view, the performance that came closest to such an experience was that of the Schubert sonata. Ax's manner may that of the Schubert sonata. Ax's manner may be cheerful and easygoing, but he is at heart a musician of great seriousness, introspective, thoughtful, and emotional—and all these qualities are to be found in abundance in D, 958 (as in the two sonatus that rapidly followed it in Schubert's final year of life). Even without the isolation of effects, underlining of oddities ssolation of effects, underlining of oddities, changes of pace, and surprising reversals one hears in Kempff's idiosyncratic but peerless reading. As managed to outline in a powerful way the large-scale thrusts of the music. His sobriety, sense of form, and steady rhythmic drive proved particularly useful in the taran-tifle-like final movement, which needs a steady hand at the helm if it is not to seem overlong and even incoherent. And if Ax resolutely avoided extremes of any sort — in tempo, dy-namics, articulation, or the shaping of individual phrase — there was a comforting authority in this balanced approach, creating the conviction that one was hearing the score

2001

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bert too, after all, was making heroic ef-forts to hold devastating feelings of grief and anxiety under the con-trol of classical form, to keep chaos at bay.

In contrast, Liszt's music is all about excess — excess of

emotion, excess of exemotion, excess of ex-pression, excess of virtuosity, excess in the very personage of the composer-per-former. Look at the poem Liszt chose to set as the first of his Peset as the first of his Pe-trarch songs, which he later arranged as solo piano pieces (Ax played two of the three): "Peace I do not find, and I have no wish to make war;/ And I fear and hope, and I burn and am ice:/ And I fly above the heavens and lie on the above the heavens and lie on it ground; ... I feed on pain; weep-ing I laugh..." It is not that Ax does not know this; and he may very well empathize with the inner conflicts of anguished, unrequited sionate, erotic longing. But he is not ormer who wears his performer who wears his heart on his sleeve, and while the sheer beauty of his playing was impres-sive (one element of his technical command is his limpid, floating tone), the essential human drama of relatively veiled and

Ax's Debussy — but you know, I think I've made my point (whether you agree with it or not). and there's no sense in pur

and there's no sense in pur-suing the issue further. It was certainly not dislike of Emanuel Ax that kept a considerable segment of the ex-pected audience away from this recital (he usually fills the house). Empty seats, alas, have become the norm at concerts of serious music this season - a matter of money, perhaps, and of the national mood. This is a distressing de-

Debussy, Images, Book I; Bach, Partita No. 5 in G, BWV 829. List, two Soi del Petrarca, mid Rigoletto — Paraphrase de concert: Schubert, Sonata in C Minor, 1). 958.



Emanuel As

Emanuel Ax, piano Sherwood Auditori ium (La Jolla Chamber Music Society)

velopment for an organization like the Cham-ber Music Society, which even in the best of times can cover the costs of its first-rate pre-sentations only with the aid of munificent donors (the Ax recital was generously under-written by Tom and Nell Waltz). Music lovers

CLASSICAL LISTINGS

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ideration. Do not phone. Send a complete description of the event, including the date, time, cost, the including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code) and a phone number for public information to READER (CLASSICAL MUSIC, Box 85803, Sra Diego CA 92186-5803, Or fax to 619-881-240. You may also submit information online at

ww.SanDiegoReader.com by licking on the events section clicking on the events section.

One of America's Greatest Living
Composers is said to be Walter S.
Hartley, Members of the Spectrum
Quartet and Loie Flood will present
a concert in Hartley's honor at 7 p.m.
rompht, Thursday, November 15, in
Smith Recital Hall at San Diego State
University. The program includes
los, duos, trios, and quartets by Hartkey Recorder Players are invited to join

who will be on hand for the cital. Admission is free. Call 9-594-6020 for information.

rondheim Soloists perform on Fri-ity, November 16, for the La Jolla hamber Music Society's Celebrity ries, The program also boasts "The our Seasons" by Vivaldi.

our Seasons" by Vivaldi.

The music begins at 8 p.m. at
he San Diego Civic Theatre (202 C.
street). A preconcert lecture for
ketholders begins at 7 p.m. Tickts range from \$20 to \$100. For
eservations, call 858-459-3728.
DOWNTOWN. A Festival of Music and Dance

from India is taking place at UCSD. The festival concludes with an evening of Odissi Dance by the Patening of Odissi Dance by the Pat-kik Sisters on Friday. November 16, the Neurosciences Institute 06-40 John Jay Hopkins Drive). okets are \$10 general. The evening gins with an open dialogue at 0 p.m., and the concert starts at p.m. Call 858-534-4830 for more ion (LA (OLLA)

ostakovich's "Famous Answer to the Stalin Regime is one of his most well known works," and you can hear the "Symphony No. 5" when the San Diego Symphony continues its Mas-terworks Series with concerts November 16-18. Acclaimed pianist lon Kimura Parker joins conductor lung-Ho Pak and the orchestra for these concerts, which will also in-clude Prokofiev's "Piano Concerto

The concerts begin at 8 p.m. or riday and Saturday and at 2 p.m. or unday, in Copley Symphony Hal 750 B Street). Tickots range from 115 to \$70. For reservations, call 19-235-0804. (DOWNTOWN)

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DAY PASS

Studies/Experimental Practices pro-gram present an evening of original musical performances and scholarly work on Friday, November 16, a 8 p.m., in the Recital Hall at UCSD's Mandeville Center. Free, Call 858-534-4830 for information. (LA JOLLA)

480 for information, 0.4 NGAI

An "International Concert" may be enjoyed when the New City Sinfonia performs on Friday, November 1.6.

The program includes Italian consequences of the Concerts, the "Symphony No. 2.2 (Oxford Symphony)" by Austrian Composer Fazur Gooph Haydra, and the "Symphony No. 1." by French composer George Bitter, man the First Unitarian Universalist Church (4190 Front Street). Call 619–522–4457 for information. Admission in First Unitarian Universalist Church (4190 Front Street). Call 619–522–4457 for information. Admission in First Unitarian Chiral Control Contr

Recorder Players are invited to join the San Diego Country Recorder Society when the group meets for instruction and playing on Friday. November 16, at the Tierrasmatt Recreation Center. Recorder bases begin at 6:40 p.m., with a guest conductor leading the group from 7:20 to 9:45 p.m. of the group from 7:20 to 9:45 p.m.

east of I-15). For information, call 619-466-6058. The first visit is free The Pipe Organ Concert Series at

The Pipe Organ Concert Series at the First Church of Christ Scientist continues with a concert by Jack-son Borges on Friday. Novem-her 16, at 7:30 p.m. Borges is or-ganist at the Torrey Pines Christian Church in La Jolla and is a student of fortmer civic organist Robert Plimpton, Find the church at 8262. Allison Avenue (at Palm). Free 619-442-8201. (LA MESA)

Revelle Series, founded in 1964, the Guarneri String Quartet has circled the globe countless times to play in the world's prestigious halls. The group performs for the La Iolla Chamber Music Society on Saturday. November 17, at 8 p.m. The quarte will play Beethoven's "String Quarte in A Major No. 5," Lutoslawksi "String Quartet," and the Dvořák "String Quartet in C Major," The concert takes place at Sher-

Faculty Voice Recitals are planned ember 17 and 18 in Shile on November 17 and 18 in Shiley
Theatre at the University of San
Diego. Janelle Rollinson and
Stephanie Sabin will perform on Saturday at 8 p.m. Free.
Mezzo soprano Rollinson, joined

Mezzo soprano Rollinson, joine soprano Michelle Latour and pi ist Darlene Lawrence, returns for cert at 2 a m. on Sunday (\$1 general). The program includes works by Schubert, De Falla, Barber, and Britten. Find the USD campus.

riion Ave. • San Diego • 858-586-7572

NI SOOR ATI-TIS PROP KIN THE TOTAL TO

Organ and Soprano Concert, so Prano Pauline Tweed and organis Robert MacLeod plan a recital o works by Bach, Buxtehude, and Jew ish composers at 8 p.m. on Saturday November 17, at Saint Paul's Cathe-dral (2728 Sixth Avenue, at Fifth and Nutmeg). An offering will be re-ceived. 619-298-7261. (MIDTOWN)

Works for Piano for Four Hand are promised when pianists Mar Barranger and Diane Snodgras present a concert on Sunday present a concert on Sunday.

November 18, 47 p.m., in Light
Hall at the First United Methodist
Church of San Diego (2111
Camino del Rio South). The program boasts music by
Mendelssohn, Schubert, Rach
maninoff, and Warlock, Child care
is available by recervation. The requested domation is \$10.2 called the 10292-4366 for information.

A Really Big Show! Award winnin A Really Big Shord Award swinning instrumental enembles from Mount Carmel High School well preform music for organ observations of the Shool well preform the Shool well preform the Shool well preform to Shool well be shool with the Shool well be shool which the Shool well be shool with the Shool well will be shool will be shool will be shool will be should be

Mainly Mozart is hosting a cham

Mainly Mozart is hosting a cham her music concert on Sunday, November 18, at in Schulman Au-thorium at the Carlsbad City Li-brary 11725 Dove Lanel. Voolmust 1725 Dove Lanel. Voolmust Deleres Stevens for Bach's "Sonata No. 6 for Violin and Cembalo." The "Sonata in D Minor" by Schumston, Mozart's "Six Variations on an An-dantino," "Romattic Pieces" by Deviala, and the "Second Blospools, opened, 31 if or seniors, available by general, 31 if or seniors, available to general, \$14 for seniors, available t calling 760-434-2920 or 619-239 0100. (CARUSBAD)

A Benefit Concert for Monarch High School — seeking to provide an environment where homeless and at risk teenagers "can reclaim their lives and achieve their dream of a lives and achieve their dream of a normal productive life through education"— is slated for Sunday. November 18, at 7 p.m., at Saint Paul's Cathedral 12728 Sixth Avenue. at Fifth and Nutmegl. The program beasts a performance by the Millennia Connort and guest artists with the Normarch High School Steel Band, 619–298-7261. Admission is a 313 donation. (10ºTOM).

A Harpsichord Recital is plant A Harpsichord Recital is planned by Kathleen Scheide on Sunday, November 18, at 4 p.m., in the Grossmont College Fine Arts Recital Hall #220. Listen for Gouperin's Troisième Ordre, "Pavan and Gal-liard" from Tisdale's Virginal Book, the "Suite in D Major" by Kerll, and the "Sonte in D Major" by Scarlatti. Tickets are \$10 general. Find the campus at 8800 Grossmont College Drive; call 619-644-7254 for information. (EL CAJON)

mation, CL CADON
The Fall Concert for Pacific, Cam-erata is scheduled for Sunday,
Nosymber 18, at 3 p.m., at the
Church of the Nativity (6509 El
Apois Road). The 20-voice chois will
perform seasonal selections by
William Byrd, Michael Practorius,
Peter Philips, Ian Pieterson Sweelsuck, Palestrian, and others, Tickets
are \$10 general. Call 619-327-4457
for information, mowiched Sudvita Peterson

piano music by Scott Joplin for the Seagate Concert planned on Sunday November 18. The lecture-concert will celebrate the life and works of Joplin and the musical style he chan

Jophin and the musical type he cham-pioned, known as ragtime. Expect to hear Jophin rags and walters from Gach's CD Euphonic Sounds and less-otten-heard Jopin pieces. The music starts at 2 p.m. at the San Dieguito United Methodist Church, 170 Calle Magdalena. Tick-ets are \$15 general, \$10 for senten-tion of the pieces of the pieces of the latest and the pieces of \$25 is offered to the pieces. dents: a family rate of \$25 is offere dents, a family rate of \$25 is offeed for two adults accompanied by at least one child. For reservations and information, call 760-436-8744. (ENCINITAS)

Memorial Concert, dedicated to the victims of the September 11 attacks, the St. Mark's Masterworks Chorale performs on Sunday, November 18. performs on Sunday, November 18, at 7 p.m. The program includes 1.5. Rach's "Requirem" and "A Mighty Fortress" by W.A. Mozart, Admission is free, but an offering will be received to be donated to Septemper 11 victims and their familles). Find St. Mark's United Methods Church at 3802 Clairemont Drive. For details, call. 458: 273-1480. (CARIMMONT)

Civic Organist Carol Williams pre-sents a concert in the Spreckels Or-gan Pavilion on Sunday, Novem-ber 18, at 2 p.m. For further information, dial 619-702-8138. Free BALBOA PARKI

Free (BARDA PABM)

"Intel Americans," this concert by
red fish blue fish includes: "Limit Fye"
with solo cell and four percussion
ists the "Anval Chorus" with Morris
Palter (solo percussion); and "Ane
You Experienced," composed and
narrated by David Lang with music
by John Cage, Carlos Choeve, and
Tark Carrowed.
The Carrowed Sperced, Cash the
fish at 8 p.m. on Sunday, November
18 in IN CASP, Mandevall Rectail
Auditorium, 836-334 5004, AR MAN

The Chamber Concert Series at the continues with a concert by the Peabody Trio on Monday, Novempeabody Inio in Nobilary, November 19. Ensemble members Violaine Melançon (violini), Natasha Brofsky (cello), and Seth Knopp (piano) will perform Robert Schumann's "Fantasiestuecke in A Minor," the "Trio" of Alfred Schmittke, and the "Piano Trio in B Major" by Johannes

Brahms. The recital begins at 7:30 p.m. at 1008 Wall Street. Tickets are \$25 for nonmembers. For reservations, call 858-454-5872. ItA JOLIA!

Expect Indian Music when Kartik Sheshadri leads a class concert on Monday, November 19, at 8 p.m., in UCSD's Mandeville Auditorium. Tickets are \$5 general. Dial 858-534-4830 for details. (LA JOLLA)

Duo-Piano Winter Festival and Due-Piano Winter Festival and Competition winners Enrique Lom-brozo and Betry Roth will perform works by Clementi, Guastavino, Dvořák, Fauré, Grieg, and Piazzolla for the San Diego Mini-Concert on Monday, November 19, an noon. Free. The muic, last-approximately 50 minutes in the Lyccum Theatre at Horton Piaza. For more details, call 619-236-1980. (DOWNTOWN)

Early Music may be heard during the faculty recital planned on Tues-day, November 20, at 7 p.m., in music-113 at San Diego State Uni-versity, Free, Call 619-594-6031 or 619-594-6020 for further informa-

New Music with Lunch, the New Music Ensemble performs at noon on Wednesday, November 21, in Smith Recital Hall at San Diego State University. For information, call 619-594-6060. Free, (SDSU)



Masterworks

November 16 & 17, 8 p.m. November 18, 2 p.m

Jung-Ho Pak, conductor Ion Kimura Parker, pianist

The internationally acclaimed and spectacular pianist Parker performs Prokofiev's Piano Concerto No. 3, his most popular work of the 20th century.

Coming up... 2001: A SPACE ODYSSEY **EXTRAVAGANZA!**

November 29, 8 p.m. California Center for the Arts

November 30 & December 1, 8 p.m. December 2, 2 p.m. Copley Symphony Hall

Filmmaker Stanley Kubrick made these brilliant classical works the sonic landscape for the groundbreaking film 2001: A Space Odyssey.

CALL 619.235.0804

GALLERIES

"Women of the Book: lewish oth the Gotthelf Art Gallery and the Athenaeum Music and Arts Library Curated by Judith A. Hoffberg, the

Opening receptions for the planned at the Gotthelf Art Gallery the Athenaeum on Friday, Nover at the Athenaeum on Friday, November 16, both parties begin at 6, 80 p.m. The Gotthelf is found in the Lawrence Lamily Jewish Community Center, 4126 Executor University Methodacum is located at 1008 Wall Street, Call 88, 452, 1400 or 88, 444 S822 but in formation and vaccing hours. See both shows through Saturday. December 8, (A. 2011A) The "Dream-Inspired Paintings"

well beword the Traditional tech-inques of artists. "Sulpted Paint-ings by Beck Brown are on exhibit through Sattaday, December 8, in the Beekim Gallery at Palomar Col-lege. Says Beck Brown, "Teletris-grinders and propane torches are now as important to me as my paint brushes." Meet the artist during a re-cention are to the Legislan. We omber to

seption set for Friday. November 16, at 6, 30 pm.
Gallery hours, are 10 a.m. to 4 p.m. Tuesday, 10 a.m. to 7 p.m. Wednesday and Thursday, and 10 a.m. to 2 p.m. Friday and Saturday. Palomar College, 1140 West Mission Road, 760 741 1150 x2304 Helping at Home, the 101 Artists'

an,Diego

& LIMOUSINES

their works for a benefit art show. The show starts with a reception on Friday, November 16, at 6 p.m., and continues through Thursday, November 22. Twenty percent of the sales will be donated to the Encinitas Community Resource Center. Find the gallery at 25 E Street.

Regular gallery hours are 10 a.m. to 6 p.m. Monday through Thursday, 10 a.m. to 7 p.m. Friday and Saturday, and 10 a.m. to 5 p.m. Sunday. For more information, call 760-632-9074. (ENCINITAS)

The Holiday Accessory Show at Park Boulevard Art Works continues with a reception for the participating artists and craftspeople on Friday, November 16, at 6:30 p.m. The show features furniture designed by leatures furniture designed by Michael Borrelli and landscape paint-ings by Blair Thornley. See the work through Monday, December 24. Find the gallers at 4421 Park Boulevard: 619-692-1770. UNIVERSITY HEIGHTS: The Third Annual Juried Exhibi-

Gallery at the Carlsbad City Library is a juried exhibition of artists who live

a juried exhibition of artists who live, work, or have a studio in San Diego County, beginning with a reception at 5 p.m. on Saturday, November 17, lurors Margaret Porter Troupe and Betti-Sue Hertz selected 62 works by 31 artists for inclusion. The show continues through Sunday, December 30. Viewing hours are 11 a.m. to

5 p.m. Tuesday, Thursday, Friday, and Saturday, 11 a.m. to 8 p.m. on Wednesday, 1 to 5 p.m. on Sunday. Find the gallery at the Carlsbad City Library, 1775 Dove Lane; 760-602-2021. (CARLSBAD)

Over 40 Original Etchings demon-strating the artistic genius and dra-matic use of light and shadow by Rembrandt are on exhibit through Desember at the Fingerhut Gallery. 5-90 p.m. on Saturday, November 17, with a lecture at 4-90 p.m. by Susain Nagy-1 ulss and at 1-30 p.m. on Sun-day, November 18, with a lecture by Nagy-1 ulss at 2-30 p.m. Find the gallery at 1205 Prospect Street, Call 8-58-456-99/2 to RSVP for the re-ceptions or lectures. (LA JOLLA)

"Duck," featuring art by Dustin Gilmore and J.W. Caldwell, opens at Gallers Now with a reception for the duo at 8 p.m. on Saturday. Novem-ber 17. Find the gallery at 8053 Broadway. Viewing is by appoint-ment through Desember. Call 619-469-0775 for information (IEMON GROWE) Ten Years of Artist's Books and two

Press are featured in "Michele Burgess: Markings of Time," which opens with a reception on Sunday,

Alcosser will read from her work. Free. For information, call 858-534-2533. See the work through Sunday, February 10, 2002. (LA JOLLA)

More Than 80 Artworks in a wide San Diego Mesa College Student Art "San Diego Mesa College Student Art Exhibition," opening with events on Tuesday, November 20. The open-ing reception starts at 5 p.m. in the art gallery (D-104), with announce-ment of the Purple Chimney Acqui-sition Award winner at 6 p.m. The student art sale runs 4 to 7 p.m. in the gallery patio.

gallery patio.

The exhibition continues until The exhibition continues until Friday, December 7. Regular gallery hours are 10 a.m. to 3 p.m. Monday through Wednesday, noon to 8 p.m. Thursday, and Friday by appointment. For more information, call 619-388-289. Find the campus at 7250 Mesa College Drive. OKARRY MESA)

ART MUSEUMS

California Center for the Arts Museum, over the past four decades, land are explorations, space probes, and land based telescopes have given in dazeling images of the earth, the planets and moons, distant galaxies. "To the Moon and Stellar murseries." To the Moon and Beyond: As tronomers and Photographers Explore the Hexwens" features more than 75 photographs, ranging in date from the 1969 Apollo. 10 mission to more recent images from ground-based observatories and orbiting

pasce observations and orbiting spacecraft.

The exhibit includes a selection of 19 large scale black and-white and color digital photographs from San Francisco artist Michael Light's book. Full Moon: Apollo Mission Photographs of the Lunar Landscape. The works of astrophotographer David Malin (View of the Universe) are also represented in this show.

Our vision of outer space was shaped by popular valure long before Neil Armstrong took his first steps on the moon. More than 100 examples of pop culture's most interesting representations of outer space and space toys are gathered in 18da toll Space. Tows and the American Imagination. The tows, made of the first moon landing), reflect America's fascination with space traval and exploration. Both exhibitions close on Sunday, January 13, 2002.

2002.

It's time for Eloy Tarcissio's annual sire-specific installation Muerte de todos ofrenda de participación/
Death Comes to Everyone: Participatory Offering. The installation consists of more than 100 wooden. crosses, clay bowls — filled with grains, beans, and other organic ma-terials symbolic of Mexico's pre-His-

With Seating from 1 - 32

San Diego (619) 225-8466 SoCal.1-800-808-8466

which viewers are invited to light. This installation remains on exhibit through Friday. November 30.

The first sculptural installations in the ongoing "Public Projects" series are by San Diegan Kenneth Capps. The 20 metal sculptures can be viewed through Sunday, March 10, 2002, sited by the artist March 10, 2002, sted by the artist and the museum curator around the center and in adjacent Grape Day Park. This is one of the largest displays of Capps's minimalist works. The museum is located at 340 North Escondido Boulevard. For information, call 760-839-4120, (ESCONDO)

Mingei International Museum of

square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art, Downtown, artist Alexis Smith and poet Amy Gerstler are exhibiting

"The Sorcerer's Apprentice." The exhibit includes sculpture, collage, wall text, and dozens of brooms, addressing themes such as fairy tales and their archetypal characters; witchcraft and folk beliefs, and their relationships to sexuality; domestic life and drudgery; how women and girk laye been cast as the custodiams. The Sorcerer's Apprentice." The ex

meanings of the word "sweep" and related metaphors. See this collabo-

related metaphors. See this collaborative culpitral installation threative scale principal fuerday, Jamuary 22, 2002.

Surveying the depth and range of the museum's holdings, "Selections from the Permanent Collection. The 1970s," on view throught Tuceday, January 22, 2002, sugary 22, 2002, suga

tion. The exhibit includes works by

sculptors and painters associated

sculptors and painters associated with minimakium, such as Donald ludd and Robert Mangol, as well as conceptual art pieces by Barry Le Va- and Bruce Nauman.

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America.

Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

ntation and innova

Art of the 1990s' highlights the sig-nificant works the museum has added to its permanent collection over the last decade, Approximately 40 new paintings, sculptures, pho-tographs, installations, and video-tupes trace the museum's engage-ment with the art of our time in the exhibit. A special selection of works from featured in UCSD's Stuart Collection are on view in "Cross References Celebrating the Stuart Collection." year, the Stuart Concetton is a remowned group of 15 site specific commissioned works of public art lo-cated on the UCSD campus. Both shows close on Sunday, January 13, 2002. Find the museum at 700 Prospect Street. 858-454-3541. (A 201A)

Museum of Contemporary Art, La Jolla, entering this new millennium, contemporary art is more diverse than ever before. Newly accessible in-formation and communication tech-

nologies have provided fresh mate-rials for artists. "Lateral Thinking: Art of the 1990s" highlights the sig-

Mingel International Museum of Folk Art, "Venim — Glass and Design in a World Perspective" centers on the work of the Venim Isatory in Venice. The exhibition also contains and be Louis Comfort Tiffany, as well as camples of anisent Egyptian, pre-Roman, Roman, and Islamic glass with the Comfort of the Comf factory, are also included in the show, which closes on Sunday, Jan-Museum of Photographic Arts, as

Museum of Photographic Arts, as-embled mostly from viruge prints taken from the '40s through the '60s, 'Bill Brandt.' A Betrospective' con-tains 155 of the most well-known im-ages by this master photographer. The period encompasses his edge documentary side of the '50s, in interest he developed under the guid-ance of Man Ray during his time in Paris in 1929; and a selection from Brandt's "Perspective of Nudes" series. The artist demonstrates the reries. The artist demonstrates the re-lationship of photography to sculp-ture and modernist abstraction in these works created with an old wooden plate camera (which is in-cluded in the exhibit). See this exhi-bition through Sunday, January 6, "Truth, Beauty, and Lies: A His

tory of Photography," the third in stallment in "The Visual Classroom Exhibition Series," focuses on the identifiable subject matter in photographs while also stressing th tographs while also stressing the mystery and beauty of images. The photographs included are drawn from the museum's permanent collection. Visit the "Classroom" through Tueday, January 8, 2002. Find the museum in the Casa de Balbas building, at 1649 El Pardo. For information, call 619-238-7559, mass not some

(BALBOA PARK)

(BALDOA PAINS)

Oceanside Museum of Art, Caldecott Medal winners David Diaz and Erra Jack Keats are featured in "Snowy Day and Smoky Night," opening on Saturday, November 17. Keats authored and/or illustrated more than 85 books in his lifetime. more than 85 books in his lifetime; Diaz, who began his career right here in the pages of the Reader, has illus-trated numerous children's books. The exhibition continues through Sunday, January 6, 2002, at 704 Pi View Way. For more informatio call 760-721-2787, (OCEANSIDE)

San Diego Museum of Art, the powerful medium of etching is the focus for the exhibit "The Age of the Common of the Age of San Diego Museum of Art, t

" on exhibit through Sunda July 28, 2002. During this periothere was a tremendous vitality of the arts in Europe. The exhibit il lustrates how artists' personal state-ments expressing outrage at the hor-rors of war are among the strongess images in the history of art. The works included in the show "reveal how images of incredible powers and beauty could be born out of cata-dymic change, intellectual ferment, physical and psychological disloca-tions of the properties of the country of the "1.5.5 differing from 1.5 by cades on "1.5.5 diff

tion, and social discord."

"I. S California: Four Decades of Contemporary Art." has been rein stalled for viewing through Mondas March 18, 2002. The exhibit survey art in California since 1960, with works grouped by media, thematinglays based on an idea, historica period or style, and a selection oworks from the 1996s by artists, who have gained national and international attention, along with a space. for viewing film and video. The second rotation of India

The second rotation of Indian miniature paintings, gathered in "Krishna: Lover and Hero." picks up the story of the Hindu god Krishna (where the previous exhibition of Krishna's childhood left off). These paintings tell stories of Krishna's as an amorous playmate, ardent hubsand, and a heroic counselor in war "called upon to manifest his divine nature." upon to manifest his divine nature. Enjoy these paintings through Sun day, January 27, 2002. For additional information, cal 619-232-7931, (BALBOA PARK)

Timken Museum of Art, the museum's permanent collection in cludes European masters, 19th-Century American paintings, an Russian icons. For information, dia 619-239-5548. (BALBOA PARK) >

Vicious Circus

"It doesn't seem like a play...the things they're saying are forever shocking.

Who's Afraid has too much life for abstractions. As you watch George and Martha turn their "dump" of a house into a battlefield, you don't have time to formulate genêralities. Your senses are too involved, moment to mo-ment. You're the fifth guest at a late- night party where booze flows, masks drop, and things, as George says with breathtaking understatement. get pretty bouncy."

"get pretty bouncy."
Albee squelched symbolism hunters, years after the play's 1962 opening. George and Martha aren't the Washingtons, he confessed. That they share first names is "a small irony, not a large truth." They're just George and Martha. We don't know their last name, nor have we heard of the New England college — New Carthage — where he's an associate professor of history. They're mall potatoes. But in Albee's hands, their cor tion assumes the size of ancient Carthage's

frontation assumes the size of ancient Cartnage's Hannibal and Aeneas and Dido. Nick's a new biology professor, a genetic en-gineer avant la lettre. While he's on tenure track, it behooves Nick to make contacts, and possible

SANDIEGOR EADER.COM

Calendar

his limited abilities. She's caged by an idealized father and impulses that roam outside his aegis. So they're stuck. But look again. Look at how they vent. How they channel frustrations into games. How passionately they play them, like great actors with every emotion set free great actors with every emotion set free day he married her, and the day be came to the college. "Ill make you sorry you ever let you reld down."

"I'll make you sorry you ever let yourself down."
George and Martha are adept at pushing each
other's buttons. And even though he denies their other's buttons. And even though he denies their expertise ("a couple of middle-aged types hack-ing away at each other, all red in the face and winded, missing half the time"), Nick disagrees: "Oh you two don't miss...you two are pretty Critics label Who's Afraid. But George loves

to "peel" labels away, and not just to the bone but "to the marrow, and that's what you gotta but "to the marrow, and that's what you gotta get at." George and Martha are so expert, they need an audience to keep score. In no time, how-ever, Nick and Honey become collateral damage.

se, Peter Friedrich, Carla Hartig in Who's Afraid of Virginia Woo

Who's Arriad of Vigriau Wood? by Janut Albe.
San Digas Royerton Phasthr. "I form Place downton.
Directed by Todd Salovey; out. Elier Craeferd, Peter Friedrich, Mile Genevec, Carla Harrig, seem, and
costume design, Guide Craer Person (lyptim, Jerry Somenberg, sound, Todd M. Reinhaus
Playing through November 23; Tuesday and Sunday at 700 pm. Wednesday through Saturday of
230 pm. Matters Sunday (and Saturday, November 24) at 240 pm. her information at 81 et 93 44 1000.

stripped of illusion you wonder if they'll sur-

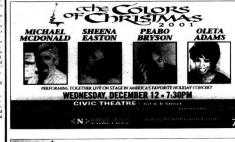
vive their long night's journey into day. Another thing about George and Martha. They know when the games must cease. Dysfunctional? Sure. But like chaos theory, a smidgen of order may lurk in the marrow of their love.

Alan Schneider's original staging turned Broadway's Billy Rose Theatre into Armaged-

don. Uta Hagen's Martha chewed scenery, and Arthur Hill's George exuded Spenglerian decline. Stagings since — especially Albee's in 1976 — have seen more in the play than mere venom. It's hilarious. Todd Salovey's version for the San

Diego Rep also takes this comedic tack.

The Rep production is solid, and certainly worth seeing, but feels a mite mechanical: go here,









say this, do'this, and you'll have this effect. After directing the movie in 1966 and later playing George in 1980, Mike Nichols made an observation that should hallmark all produc-tions. "It doesn't seem like a movie in 1966 and later pl play...the things they're saying are forever shocking, not beare forever shocking, not be-cause of the anger or violence, but shocking because they're so alive," Who's Afraid, in other words, demands absolute spon-taneity. The Rep production could leap forward if the cast approached the play as a three act improvisation so on-the-spot that even the rules can

change. Albee wrote Martha with Bette Davis in mind, even re-ferred to the play as "Bette Wolf" (when Davis didn't get cast for the movie, she "really wanted to kill somebody"). Katherine Hepburn turned down the role, saying she wasn't good enough. Martha is one of American drama's highest, most daunting peaks. In her early scenes, Ellen Crawford pushes for the size of Davis (and Liz Taylor in the film). She's acerbic and brassy but also mannered and verging on shrill. By play's end though, Craw-ford rings true as the psychologically spent Martha. George and Martha have

been married 23 years. So have Crawford and her husband. Mike Genovese, who plays George as the party's liquor-bestowing straight-man. It's tempting to speculate if they've been typecast, but the ways they work together - how much they give, as actors - are prob ably more revelatory. They perform like a crack comed eam, like Laurel and Hardy

As Nick, the biology pro fessor (and proto-fascist?), Peter Friedrich is competent, though he backs into happen-ings rather than diving headlong with ambition. This feels due, in part, to the director's stress on comedy. The Rep's production must get a red laughs but has trouble reaching the other side of Al-bee's "drawing room comedy of horror."

Carla Hartig does the best

job of combining both. Her Honey begins as a cipher and closet lush (some say she's a Martha in the making, but Honey has neither the staying power, nor a George, to get that far). Hartig gives us a guided tour of a passive victim, in the end bereft of comfortable illusions. Honey has been seen through, a fact she struggles to

accept. Hartig embodies Honey's pain. Lighting designer lerry Son-nenberg scored a double this week: warm, then creepy, wee-hour moods for Who's Afraid; plus equally subtle, gobo-rich effects for the Playwright's Proeffects for the Playwright's Pro-ject at the Cassius Carter, Julio Cesare Perone's costumes, highlighted by Martha's tiger-striped toreador outfit, define character with precision, but his set creates a problem. It's his set creates a problem. It's symbolic. George and Martha's living room has ancient Greek columns — Corinthian capi-tals with Ionic fluting — and huge bookcases, and everything is off-white, as if the space were is off-white, as if the space were etched in marble. It's appeal-ing, but not the "dump" Martha complains about, and hardly what a small college as-sociate professor could afford. "Dump" was the operative la-bel. In this instance, if not in others, the label fits,

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last minute changes

and the military. Ask at the box office

Babes in Arms
San Diego City College presents
Rodgers and Hart's popular musical. Songs include "My Funny
Valentine." "Where or When," and
"The Lady Is a Tramp."
SANILE THATHE, SAN DIGGO CITY COLLICZ. THROUGH HOVEMER 18. PRIDAY AND SATURDAY AT 8:00 P.M. MATINEE

SUNDAY AT 2:00 P.M.

The Boy Friend
San Diego Comis. Opera presents
Sandy Wilson's musical that spoofs
the era of speakeasies, clocke hats,
and dresses with no waistlines.
J. Sherwood Montgomery directed.
CASA DEL PRODO THEATER, BAIRON
PARK VILLEGE PLACE ENT OF PARK
HOULEYARD. THERGUEN HOW WHITE 18. BOULEVARD), THROUGH NOVEMBER 18 FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Catskills Conspiracy Mystery Cafe's new dinner theater show takes place at Camp Skills in 1962, where some of New York's finest gather, and die. MYSTERY CAFE. OPEN ENDED RUN: FRI DAY AND SATURDAY AT 8:00 P.M.

Chalk It Up to Murder

In HIT Productions newest mys-tery dinner-theater show. Texas Ranger Slate Montana must find the truth. Did Butch Spikeborn kill.

THE TOTAL DISTRICTS SPICEFORD AS HARK ANDERSON, AS PEOPLE BASE LONG BELLEVIS, OF WAS IT SOMEONE CASE SHIRLEY'S KITCHEN, 7868 EL CAJON BOULEVARD, LA MESA, OFEN CINCED PRIN, SAURDAY AT 7.00 PM FOR IN FORMATION CALL 619 561 8673.

Christmas of '44

Octad-One Productions stages Wayne Alan Erreca's drama about "those who wait patiently by the hearth" during wartime. Erreca di-

INSTEEL.
OCTAD ONE PRODUCTIONS, FRIDAY,
NOVEMBER 16, THROUGH DECEM
BER 23, FRIDAY AND SATURDAY AT
BIOD P.M. MATINIE SUNDAY AT
2.00 P.M. NOTE. THERE WILL BE NO PERFORMANCE ON FRIDAY NOVEMBER 23

The Coconuts
The Pine Hills Lodge and Dinner
Theater presents the Marx Brothers' madcap comedy, script by
George S. Kaufman, music and
lyrics — including "Always" — by

Comedy Codependents
The Improv comedy troupe performs the first Friday of every nonth at the Creativity Centre in

Normal Heights. READVITY CENTRE, 4716-32ND CREATWITY CENTRE, 4716-32ND STREET JUST NORTH OF ADAMS AV ENUE), NORMAL HEIGHTS: FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8-00 P.M. FOR INFORMATION CALL 619-280-5177

The Complete Works of William Shakespeare (Abridged)

Shakespeare (Abridged)
Three actors sprint through the
Bard's opus. "3 gays. 37 plays. 100
minutes," in this spood by Adam
Long, Daniel Singer, and Jew Winfield.
AND PLAYHOUSE, 303 MAIN STREET,
VISTA, WIDM'SDAY, NOVEMBER 21,
HEROUGH DECEMBER 2, WIDM'SDAY
THROUGH DECEMBER 2, WIDM'SDAY
THROUGH SATURDAY AT 800 P M. MATINEE SUNDAY AT 2:00 P.M. FOR IN FORMATION CALL 760 744 1150 OR 760 724 2110

Death Rides the Stage HIT Productions new interactive contedy-mystery, written by Beth and Scott McNellen, is set in Texa

You survived a stampede. Luc Tyler is looking for your unde wear ... and there's a dead body in Dracula, the Musical The La Jolla Playhouse

AND SATURDAY, DINNER AT 6:30 P.M. CURTAIN AT 8:00 P.M.

by making you wonder. "How'd they do that?" or by wearing you down with frenetic sexes. The story changes borses in midstream, from horror to romane; et starts as Dracula and ends up Planton of the Operat. The Count, it turns and evils the high season true love like everyone else; lo effect, Drac-la, the Murial es smoke and mir-rors, dazzling smoke and mirrors, dazzling smoke and mirrors, the paing is so swift there's but vapid protectomics nonethe-less. The paing is so swift there's even a sting. Ferrorine behaves as if down with frenetic excess. The to room for marke of texture, or even acting. Everyone behaves as if hermetically sealed in warp speed (even Tom Hewitt, who gives Dracula an electrifying stage pres-ence). The music's stately, somber, and innocuous—and often in-trudes on the action (especially in Director Des McAnuff has assem bled an all-star team of designer The book's author, Christopher
-Hampton, is one of the best playwrights on earth. The team's in
place, but to get this show where
they want, their work has just be-

gun.
LA JOLLA PLAYHOUSE. MANDELL WEISS
CENTER FOR THE ARTS, THROUGH
NOVEMBER 25: TUESDAY THROUGH

Take a journey from the rockets, robots, and space toys of the 1930s to breathtaking photographs from today's Hubble Space

Exhibitions run through January 13, 2002

BIO NORTH, SAN DIEGO, THROUGH NOVEMBER 17, SATURDAY AT 8:00 P. FOR INFORMATION CALL G19:280-711: Equus
The Mesa College Theatre Company stages Peter Shaffer's drama
about Alan Strang, disturbed boy,
and Martin Dysart, his psychiatris

SATURDAY AT 8:00 P.M. SUNDAY AT

Dr. Faustus

Dr. Faustus
Lown'i be able to review the
Lamb's Players production becaus
Lyrote a feature about its stage
manager. Maria Mangiavellams. I
will say that Christopher Markow
Early produced tragely may be th
work that most haunted William
Shakepeare.
LAMB's PRAVIES THATBE. THROUGH
NOW MARIE STATUS THATBE.
NO

Etiquette for a Murder

Murder Mystery Players' nes teractive thriller asks, "Whic tient killed the popular Dr. A its?" He was head of Better M Health Through Social Grac-justment, Frances Palmer die

DAVE & BUSTERS, 2931 CAMINO DEL

APOLLIAD THEATRE, MESA COLLEGE.

THROUGH NOVEMBER 18: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN

MUSEUM HOURS Tues. - Sat.: 10 a.m. to 5 p.m. Sun.: 12 p.m. to 5 p.m.

ADMISSION \$5 adults \$4 seniors and active military \$3 students and youth FREE for Members and

youth under 12 LOCATION Only 20 minutes north of

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Astronomers and Photographers Explore the Heavens

heart? Evroke Dance Theatre's newest piece takes a tough yet lyrical book at women and mental health, and why only one in four receive accurate diagnoses. Ruber (Erika Moore, a maelstrom of energy) is 'One Woman' with several personalities or aspects. She does not stage are streen with same,' She makes extatic squeeks at the slight content of the streen with same,' She makes extatic squeeks at the slight. est joys. And uses mouthwash for est joys. And uses mouthwash for salad-dressing, And irons her face. Ruber's different, certainly marches ber own drummer, but insane? Dr. CEO, a police-state clown in ed shoes and erd nose (and a mask of President Bush on the back of his head), thinks so, He and the War-den punish Ruber's various selves, at one point with a plumber's at one point with a plumber's and a plumber of the plumber of the marches of the plumber of the plumber of the marches of the plumber of the plumber of the marches of the plumber of the plumber of the plumber of the marches of the plumber of the plumber of the plumber of the marches of the plumber of the plumber of the plumber of the plumber of the marches of the plumber mal" permit no in-between. Con-ceived, directed, and choreexived, directed, and choro-orgaphed by Cina Angelique. House of Hypteria combines dance move-ments (from Bustakovich to ments (from Shoutakovich to Kinks) and weaves a multi-lay-ered tapestry around the deliberate resource of a woman. The price is loose, in spots, and repetitive, but the latter enhances both the sys-tem's district of difference and Multi-commission to re-

SUSHI PERFORMANCE & VISUAL ART, THROUGH NOVEMBER 18: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN

Finger Painting on a Murphy Bed OnStage Playhouse offers David Paterson's romantic comedy about a brother, a sister, and a gentleman caller. E. Duane Weekly directed. ONSTAGE PLAYHOUSE. PHOLOGN DE-CEMBER 1; THURSDAY THEOLOGN SAT-AT 2:00 P.M

Solo Play in

Broadway

History!

Heaven Rocks
Jason Mershon's musical comedy
takes us to rock-and-roll heaven
where "all those lived-fast, diedyoung music greats have entered
the pearly gates."
CABRILLO DIPERT PHEATIEL, 2901

NIMITZ BOULEVARD (AT ROSEC NIMITZ BOULEVARD (AT ROSECRANS, IN THE QUALITY INN), POINT LOMA, OPEN-ENDED RUN: FRIDAY AND SATURDAY, DINNER AT 7:00 P.M., CURTAIN AT 8:15 P.M. FOR INFORMATION CALL 619-523-5656.

The Homecoming South Coast Repertory Theatre stages Harold Pinter's drama about a seedy house, full of a seedy father and sons, and the arrival of a third son with his attractive wife, who enjoys all the attention. Martin

The House of Blue Leaves

2:30 P.M.

The House of Blue Leaves SDSU's department of theater stages John Guare's comedy about Artie, whose lack of talent belies his dreams of becoming a songwriter. Caprice Woosley directed. EMPERMENTAL THEATER. SAN DIEGO STATE UNIVERSITY, PRODAY, NOVEMBER 16. THROUGH DECEM DAY AT 8:00 P.M. MATINEE SUNDAY NOVEMBER 18, AND SUNDAY, DECEM-BER 2, AT 2:00 P.M. NOTE: NO PERFOR MANCES THE WEEK OF THANKSGIVING

House of Hysteria

To make a salad, Rubee crushes a head of lettuce. Or was that her heart? Eveoke Dance Theatre's Rubee's persistent attempts to re-main whole. Note: House of Hyste runs only through this weekend. Worth a try. 8 PERFORMANCES ONLY! DECEMBER 4 - 9 CIVIC THEATRE . 3rd & B Street

SPECIAL READER OFFER!

8 PERFORMANCES ONLY!

NOVEMBER 27 - DECEMBER 2

COME OUT AND PLAY AT THE REP! A Fantasy Circus Spectacular for the Entire Family! Critic's Choice Must Close Nov. 25! EDWARD ALBEE'S WHO'S AFRAID December SAN DIEGO REPERTORY THEATR CALL 619-544-1000 Sandiegorep.com EREP

"A BLOCKBUSTER!"

THYSTERICALLY

BER 18: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. It's My Party (and I'll DIE

nystery takes place at Ted Ste

ling's birthday party. But ask his wife: Ted hasn't been all that ster-

Joey and Maria's
Comedy Italian Wedding
The Culy Theater hosts "not-so-ordinary interactive dinner theater,"
as Joey and Maria In the knotCHAY THEATER, 338 WEST SEVENTH AV
FAUL DOWNTOWN, DEPAIN PROED RUNTOIN MOTORATION CALL BOO 944 JOEY.

PLAYER

Joey and Maria's 25th Anniversary Party Dillstar Productions presents a se

ater show Joey and Maria's Comedy Italian Wedding. (Note: the show

The Last Night of Ballyhoo

The Last Night of Ballyhoo Moonlight at the Avo opens its winter season with Alfred Uhrey's Tony Award-winning comedy-drama. Kathy Brombacher directed. AVO PLAYHOUSE, THROUGH SATURDAY AT BOO P.M. MATINEE SUN NAY AT 2 OO P.M.

Life's a Dream UCSD stages Pedro Calderon de la Barca's reverie about a sheltered prince, a revenge-seeking woman, and the margin where fantasy and reality blur. Suzanne Agins di-

FLL WEISS FORUM LICST: THURS DAY, NOVEMBER 15, THROUGH NOVEM BER 24; FRIDAY AND SATURDAY AT 8 00 P.M. SUNDAY AT 7 00 P.M. MATI NEE SATURDAY, NOVEMBER 17, AT 2:00 P.M.

Contemporary theater loves to stage everything today, this minute Some say it's low budgets, though narcissism and no feel for history are also candidates. But often a subject, as in Rebecca Basham's drama, gains deeper understanding when set in a different era. Lor's Daughters takes place in an eastern Kentucky "holler," in 1944. As a love grows between them, Gertie and Susannah confront in-domitable barriers: a vice-like reli.

NOVEMBER 17: THURSDAY THROUGH SATURDAY AT 8:00 P.M. anywhere, for their behavior. They learn, at great cost, that sometimes the real sin can be "silence." Diverthe real sin can be "silence." Dive sionary Theatre can boast two of the year's best shows: Boys in the Band and now Lot's Daughters. Praise to director Rosma Reynold for a vivid, funny, provocative, ar deeply moving production. Prais to the outstanding cast: in partice lar, Kate Reynolds and Shannon

hypocritical: and no role models

Diana as the young lovers, Joe Powers as a Bible-thumping

Powers as a Bible thumping preacher from hell, and especially Deanna Driscoll. She's astonishing as Sister Rankin, a woman in such deep denial she implodes. The de-sign work is tops: a rusty/rustic look achieved by David Weiner's set, Liam Mathew O'Brien's load-collection costumes, and Shaoann Yo's early fall, then dead of winter

Appalachian foothill lighting. Di versionary's done it again!

Critic's pick.

Man and Superman Torrey Pines Theatre presents George Bernard Shaw's three-act romantic comedy. Janet Collins di-TORREY PINES CHRISTIAN CHURCH TORREY PINES CHRISTIAN CHURCH, 8320 LA JOLLA SCENIC DERIC, LA JOLLA, THROUGH NOVEMBER 18: THURSDAY THROUGH SATURDAY AT 8 OO P.M. MATINEE SATURDAY, NOVEM BER 17, AND SUNDAY, NOVEMBER 18. AT 2 OO P.M. FOR INFORMATION CALL

The Mystery of Irma Vep

La Iolla Stage Company offers Charles Ludlam's "penny dreadful" Bates directed.
LA JOLLA STAGE COMPANY, 5601 LA
JOLLA BOULEVARD. LA JOLLA, THROUGH
NOVEMBER 18. FRIDAY AND SATURDAY
AT 8:00 P.M. MATINEE SUNDAY AT

Naked Sacred Cows medians Don Victor and Allison

Riley offer "a heretical view of the human experiment," stripping the façade from "capital punishment, manifest destiny, religion, and hu

National Comedy Theatre

National Comedy Theatre
ComedySportz changed its name,
but its methods (and madness) remain the same. Improvisational
cornedy, making up funny stuff on
the spot, is difficult enough. Years
ago, however, Keith Johnstone
thought it'd be more exciting if
done competitively. He got the idea
from pro-wrestling ("where Terrible Tute, roughed 4 defined). ble Turks mangled defrocked Priests, while mums and dads yelled insults and grannies waved their handbags"). National Com-

stone's TheatreSports (artistic di rector Gary Kramer says the two compare like "rugby and Americas football"), resembles an athletic event more than an improv. Team event more than an improv. Teams wear uniforms and compete on Ac-troTurf. The night I caught the show, three San Diego comedians played a 'challenge match' against players from the San Jose franchise. Using suggestions from the audi-ence, they played "Emotional Sym-pathy," "Shakespeare," Billyin Line," and "Freeze Tag," with

Line," and "Freeze Tag," with judges awarding points to the best scenes. Klunkers and groaners got booed; quick wit, rewarded (one of the most refreshing parts of the contest; people acknowledged failure, abundantly, then forgot it). It made for a lively, often quite funny, evening, And Gary Kramer is one talented comedian. Worth a try.

The 1940s Radio Hour

The 1940s Radio Hour Lamplighters presents Walton Jones' popular tale of behind-the-scenes life at radio station. Jayscott Crosley directed. LAMPUGHTERS, THROUGH DECEMBER 9: FRIDAY AND SATURDAY AT 8.00 P.M. MATINEE SUNDAY AT 2.00 P.M.

The Night of the Iguana
The Carisbad Playreaders present a
staged reading of Tennessee
Williams' drams. Marc Overton directed.
SCHULMAN AUDITORIUM, CAR. SBAD UBRANY, 1775 DOVE LINE, CARL SBAD,
MONDAY, NOVIMBER 19, A. 77-30,
FOR INFORMATION CALL 760-729-3383.

Noetalgia South Coast Repertory Theatre presents the world premiere of Linda Coxon's drama about a mys-tery Sherlock Holmes couldn't solve: the death of his son. Juliette Carrillo directed. SECOND STAGE, THROUGH
DECEMBER 2: TUESDAY THROUGH SUN-DAY AT 7:45 P.M. MATINEE SATURDAY
AND SUNDAY AT 2:00 P.M.

she was 14! In one of his flashier pronouncements, Jacques Derrida argued that "perception does not caist." What he repent, well, Wormer's play shows what he meant. A ternaged character called Dennis that something happened to a girl "and one's seen her since." But in trying to explain, the Girl goes into the nature of explanations themselves, and how they can confound, and how time can Our Lady of the Shoulder of the Road Virginia Woolf said her two neces-sities for revision were "to com-press and to enliven." Judy Monnews not revision were to compress and to endiese. Took you may be present and to endiese. Took you could not not continue to the continue to too (does time extually resist!), and how moments jub, and how sometimes it's hard to distinguish tears from weart on one's cheeks. Amid the philosophizing, Wormer turns the excen into a "who's on-fins" comical consundrum. Direc-tor Delica Turner Sonnenberg (who is really good) enhances (who is really good) enhances (who is really good) enhances actors—Daily (ress, Derrik Travis, Collard, and lason Connons—fue tuto a single being, at times, and too (does time actually exist?), and Collard, and Jason Connors — fuse into a single being, at times, and scatter like leaves, at others. Trying to explain what they do will put you in the same boat as the Girl, which may be one of the Wormer's points. Furniy is one of four plays offered by the Project. For specific days and times of each, call 619-239-8222. Jeremy Nelson's sounds and Karin Filijan's lighting — and a cast that includes quality performances by Linda Castro, as an acerbic skeptic, and Fred Harlow, as a tow-trucker whose big heart gets put to the test. 61+0 PION HARTER, THROUGH NOVEMBER 18: THURSOMY THROUGH SATURONY AT 8:00 P.M. SUNDAY AT 7:00 P.M. Worth a try CASSIUS CARTER CENTRE STAGE, THROUGH NOVEMBER 18: THURSDAY THROUGH FRIDAY AT 10:00 A.M. FRIDAY

Plays by Young Writers, '01
The Playwrights Project's festival owinning scripts from the 17th annual California Young Playwrights
Contest, as always, offers sharp, probing work, But don't tell me
that San Diego's entrant, Rachael
Van Wormer, wrote Funny when
she was 14! In one of his flashier
terroprosecurement, Increase Derrice Profecia
Testro Milagro stages a bilingual
benefit performance of a drama
about the year 2012 and the approach of an ancient Mayan
prophecy. Proceeds benefit Activis
San Diego and Schools for Chiapas
WORLD BEST CENTER, 2100 PARK AV BER 18. AT 2:00 P.M. FOR INFOR

Ravenacroft
Scripps Ranch Theatre presents
Don Nigro's comic mystery "in
which five alluring women offer
bewildering contradictions in a
murder investigation." Natalie
Sentz directed.
SCRIPPS RANCH THEATRE. THROUGH
DECEMBER 2 - TROMY AND SATISHOM
DECEMBER 2 - TROMY AND SATISHOM
DECEMBER 2 - TROMY AND SATISHOM

Redwood Curtain Lyman never heard of Rambo. If Lyman saw the movie, he'd go nuts watching Sly Stallone terrorize

watching Sly Stallone terrorize Vietnamese villages, slaying hun-dreds, and never running out of ammo. Lyma served in that war and now hides out in the redwoods near Arctas, California Between 3000 and 8000 Vietnam veteram have done same, preferring life behind a "redwood curtain" to marching home with Johnny. Lan-ford Wilson's darma explores letford Wilson's drama explores let-ting go of, and reconnecting with, legacies. Geneva and her husband are selling theirs: thousands of acres of redwoods, which will get clear-cut before the ink in dry. Ly-man is homeless. Geri; a Viet-namese orphan, has a La Jolal home, but seels her true father. In couching — if a times are the companies of the country of the property of the country of the country of the property of the country of the country of the property of the country of the country of the property of the country of the country of the property of the country of the country of the property of the country of

Director Robert Dabey and the Director Robert Dahys and the Asian American Repertory Theatre have done a fine job with this soft-spoken play. Git Lee's set, white silk curtains, behind which suspends a pianotop, provides abstract correlatives for Wilson's locales. A multi-prodigious Geri (a geni and musical genius; Wilson didn't skimp on her talents). Anne Tran locups the character human, and her and the state of the stat thus believable. Sandra Eagve doe

come of her best work ever as the crusty Geneva, as does James Webb as the reclusive Lyman, as unbending as a sequous until Geri works her charms. And Dahey proves Diego's better young directors. Worth a try.
SAN DEGO ASMN AMBRICAN REPER TOWN THATME, HEIDSEN MEDDONALD MORE HEID FROM AND THE STATE THEOLOGY HOUSE HEID FAIL STATE THEOLOGY HOUSE HEID FAIL STATE TOWN AND THE S

Richard III
There are times when Sledgeham-mer Theatre makes the Bard's grim history play resonate. This is a massive enterprise, a modernized version full of splashy multimedia effects — with the media as villain-ous ar Richard. More often, howcour as Accidant, more others, indus-tions, with fake emphases. Also, during key speeches, there's usually omething dee going on—or things; visuals plus too load music—that upstep the speech ing the audience and doing. Shake-seave were superate phenomena. (director Kirsten Brand appears music more comfortable with the production's load than with the most pronounced when Priscilla Allen performs as Margaret. Allen is no human, so doquent, as one of England's most wronged women the company of the company of the theory of the company of the com-traction of the com-tractio ever, actors speak in near mone

THANKSGIVING DAY SPECIAL

TRACEY A. LEIGH

AMY LOVE

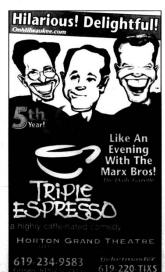
JOAN VAN ARK

THE MONOLOGUES **EVE ENSLER**

"SNORT-OUT-LOUD FUNNY. HORRIFYING, TOUCHING &











NOVEMBER 20-25

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king. Richard has cartoonish qual ties, but Seitchik keeps him that way throughout, more nuisance than menace, more glib jester that a mangled Faustus for whom eva mangled Faustus for whom ev-erything goes right — for a spell. He never makes us his co-conspira-tor or commands the stage with his theatricality, nor does he reflect the hange when Richard turns from change when Richard turns from predator to prey. The production has major plusses: Todd Blakesley's grower business and the discount of the programment of the discount of the SATURDAY AT 6 00 P.M. SUNDAY AT

Caveman For one week only, Broadway's cor one week only, Broadway's longest-running comedy comes to San Diego. Rob Becker explores the gender gap for "mature audiences only."

The School for Wives
Grossmont College Theatre Arts
Department stages Molière's comedy about Anolphe's fears coming
true, by his own hand. Henry Jordan directed.
STAGEHOUSE THEATRE, GROSSMONT

COLLEGE, THROUGH NOVEMBER 17: THURSDAY THROUGH SATURDAY AT 8 00 P.M. MATINEE SATURDAY AT 2.00 P.M

The Seventh Annual Welk Musical Christmas The Welk Resort Theatre cont its holiday tradition with an evening of Yuletide song and dance. The Welk also offers a din-

TANGO

ANNIVERSARY

TANGO

ner-theater package, beginning at 5:30 p.m.
WELK RESORT THEATRE, THROUGH JAN-UARY 3: TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Shear Madness Mystery dinner theater minus the meal. The longest-running nonmu-sical in American theater history is set in a unisex hair salon in Mis sion Hills. In an upstairs apar sion Hills. In an upstairs apart-ment, someone stabs erstwhile pi-anist-diva Isabel Czerney with clipping shears. Whodunit! Up to this point the cast — performing as if on second base, unmiked, at Quakomm Stadium — overkills every word, gesture, and joke. Then in a volte faire, the house lights come up, and the audience be-somes the detective. The show's

core, and obviously the cause of its longevity, lies in the give-and-take between cast and audience. During the interrogation the actors become re-actors. They ad-ith and trounce hecklers. Although many ad-libs sound scripted ("You don't have a butler? How do you eat?"), ore, and obviously the cause of its

the cast, especially Rick Meads as top cop Nick O'Brien, is at its best in this format. Shear Madness began in 1978. Along with physical gan in 1978. Along with physical comedy and malaprops (one char-acter gets labeled a "genital liar"), the play derives humor from topi-cal and local references. Several topical references need updating (when was the last time you equated Sandy Duncan with Wheat Thins?). The show bills itself as nins!). The snow bills itself as nindless fun. Much of it is, and no more. But some local ref tive remarks about Lakeside and Paradise Hills, for example raise nagging questions about the anything for-a-laugh mindset be-hind the production.

THEATRE IN OLD TOWN, OPEN ENDED 8 00 P M. SUNDAY AT 7:00 P.M. SATUR

The Sopranos' Last Supper Dillstar Productions presents an evening with the notorious Bari-tone family: "gambling, dinner, dancing, and good old mobster

Ten Human Beings
This piece developed by UCSD's
Charlie Oates, with actors and de-signers, doesn't feel like a finished
product. Leads need tracking
down, opportunities get missed.
But approach it as a work-inprogress, as a beginning, and the
Brimtuse show has promise. It's
1947, a time for reexamining goals

Ten people come to northern New Mexico — 30 miles from nothing — some to find themselves, others to leave did selves behind a mile port will distillution of the did not be a second miles be a fine of the did not be a second miles be a fine of the did not be a second miles be a fine of the did not be a second miles and the did not be a second miles a strands intersect. Two features make the show worth seeing: the actors craft memorable characters from scratch and perform, in groups and as individuals, with ele quent physicality (the piece is as much about the body as the soul, twofold reaction to one of history most momentous events); then there's Liam O'Brien's set, which has 700 to 1000 "witnesses" ne- to three-foot-tall brown sculptures, heads and torsos, as mute as Easter Island's statu that bleacher up the walls. Unfo

gettable.

Worth a try. MANDELL WEISS FORUM STUDIO UCSD, THROUGH NOVEMBER 17: THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Theatreeports
A cross between improvisational comedy and Family Feud. Improv. making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the audience awarding points to the winning tram. Purviso might balk at high propersors." Fagine show" is a hoot. The 90-minute evening

uses various formats. The show I caught had Teem Sports — two pairs of players competed, taking suggestion from the sedience, and ton's invented scenes, using the other four as actors. The winner got a banana, the lone a Tontett. Some attempts were nowhere if may, as hindship reveals, callow youth). Others made amazing twists and turns. The group is taken the cloudy found to make the country of the country o

Their guru, Keith Johnstone, ha written one of the few brilliant books (Impro) I've ever read abou making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny.

it's art."
Worth a try.

Triple Espresso: A Highly Cafficiated Comedy Hugh Butternut's done his lounge act at the Triple Espresso Cofferact and the Triple Espresso: Cofferact and the Triple Espresso: Cofferact and the Triple Espresso: A Highly Saminerary, to be Maswell, Butternut's and to be Maswell, Butternut's and triple Espresso: A Highly Saminerary, to be Maswell, Butternut's and triple Espresso: A Highly Saminerary be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're "losers," they ad went tar. They re "losers," they ad-mit, but not "ordinary" ones. And, hey, their reunion could help them face searing issues from their mediocre pasts. A formulaic story line? Yep. Straight from Forever Plaid. There's also the Forever Plaid problem: the three comedians are far too talented to play ept characters. One's a whiz at the piano. Another's a first-rate mim and the third's a crackerjack mag and the third's a crackerjack magican. The trio is so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this highly entertaining, if lightweight show, (Note: the original cast members have been replaced.) Worth a try.

HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO, OPEN ENDED RUN; WEDNESDAY

8:00 P.M. SATURDAY AT 5:00 AND 8:00 P.M. SUNDAY AT 5:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL 619:234-9583.

Twelfth Night Palomar College Performing Arts Department stages Shakespeare's mighty comedy about mistaken identities, mistaken genders, and love's lunacy. Michael Mufson di

rected.
HOWARD BRUBECK THEATRE, PALOMA
COLLEGE, FRIDAY, NOVEMBER 16.
THROUGH DECEMBER 2: THURSDAY
THROUGH SATURDAY AT 8:00 P.M.
MATINES SUNDAY AT 2:00 P.M. NOTE:
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Losell Davies Festival The
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entre, ent College Dr., El Cajon

CIVIC THEATRE

ARTS TIX

The Vagina Monologues For one week only, Tracey A. Leigh and Amy Love perform Eve En-sier's provocative drama, based on hundreds of interviews with

The View from Here
PATH Theatre Company presents
Margaret Dulany's comedy-dram
about Southern eccentrics "and th
pain that hope carries with it." Al
Valletta directed. OLD MILLPOND THEATRE SPACE, 360 NORTH MIDWAY, ESCONDIDO, FRIDA NOVEMBER 16, THROUGH DECEM

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"He jumped off a monitor and injured his knee," said Stone Temple Pilot's spokesman Gail Fine about Scott

the inside track

Weiland's stage accident in Hartford. The STP lead singer and Coronado resident will go in for knee surgery the week after Thanksgiving, said Fine. "He'll be immobilized for them sucks and the he is for two weeks and then be in physical therapy two weeks after that."

The injury was particularly bad news to 91X, which was hoping to feature STP at its fourth annual Frosty the Showman Christmas show at 4th & B

December 8. "I heard they offered [STP] a huge amount to play their show," said one insider. Last week 91X unveiled its Frosty lineup including Coldplay and Jack Johnson, with more artists to be

San Diego-based beavyweights blink-182 and P.O.D. will be playing Los Angeles's KROQ's Christmas

show December 8 and 9 but

ST PILOT SINGER THOUGHT HE COULD FLY

will not be available for their hometown station. This will be the third year that blink has opted to play for KROQ instead of 91X.

"I hear 91X is now asking 91X show. Regarding whether Cake was being added to the bill, Cake to play," said the insider. "Cake always does 91X program director Bryan Shock said, "I am not at liberty to say." He said he understood that P.O.D. and blink-182 already had other stuff for 91X when they are in Cake performed at the 91X Christmas show two commitments on December 8. "I was told that

years ago.

A Cake operative said the P.O.D. was not available." He band has a very healthy relationship with 91X, which said STP was indeed set to

has played most of Cake's alterna-hits. But at press time the Cake confidant said the band had not firmed up the

About blink-182, he said, "blink has been incredibly good to us over the years. We did not want to overextend our welcome and ask them to play this time. This is a charity event. The bands basically play for their - Ken Leighton

Union-Tribune reade south of Del Mar and

Poway got a "Night & Day" section November 1 with a cover of the local hip-hor group the Icons. Those in North County got a cover about a Day of the Dead celebration in Oceanside. "I was not

should have been," said Celio Skilz, who lives in Escondido and marketing vonder why the Icons aren't good enough for the North County."

"We've done separate covers for months," said "Night & Day" editor Mike Crowell, "We started

Crowell. "We started flopping covers four or five months ago."

Crowell said the decision had nothing to do with the perception that North County might be more white bread than metro San Diego. He said it was all about serving each area's own

"My understanding is the Icons were based in the South Bay. The Day of the Dead was in North County. We want to bring North County events to North County readers, My goal is to swap covers every week... I'm sorry they are disappointed. We disappoint people every week who don't



get on the cover." The Icons appear Tuesday at the Belly Up and November 26 at the Vortex

near SDSU. - Ken Leighton

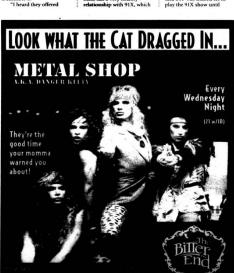
"There was an e-mail sent to the Home Grown Music Network," says freelance music journalist Lee Abraham. "It said that Home Grown should not support Wise Monkey Orchestra

'very violent.'"

Lee Abraham is a writer
for Relix magazine, High
Times, Las Vegas Weekly, and lambands.com. He also write for, and consults with, the Home Grown Music Network (homegrownmusi

net).
HGMN is an online
promotion and distribution
network consisting primarily network consisting primarily of independent, psychedelic, and jam-oriented bands. Wise Monkey Orchestra is a member of that network. I phoned Reed Stewart, manager of WMO, and asked for their cide of the action for their side of the story.
"It was one of those craz

nights," says Stewart, who is nights," says Stewart, who is talking to me on his cell phone from Breckenridge, Colorado. "We were playing a club called the Breckenridg Brewery, which is at almost 10,000 feet altitude. It was Halloween. I was eating Pez candies soaked in liquid acid.





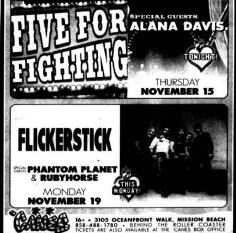




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It was the first full moon [on It was the first full moon lon
a Halloween ji n 46 years.
[CNN.com agreed and gave
the year as 1955.] And a blue
moon as well."
"What's does 'blue
moon'"
mean?" I ask.
"It means

"It means that there's gonna be a fight."
A "blue moon" is the second full

moon in a month. Stewart

continues,
"After the
show I saw a girl dressed as
Wonder Woman being
harassed by an Australian. He called her the C-word a couple of times.... I asked him to leave her alone. He him to leave her alone. He said, 'Do you want to fight?' I told him I haven't been in a fight since the third grade, and I'm not gonna get in a fight over this.... We were facing each other during the argument. When I turned away from him, I turned left,

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SUN OF AMERICA - LITTLE KNOWN FACT - OFF BY ONE

1

the side of my face. He hit my right eye as I turned... "I followed the guy

"I followed the guy outside and A.G. [Andy Geib, Wise Monkey trombone player] followed me. The guy turned around as soon as he got outside, and I clubbed him about three times. A.G. broke us up. Then the guy went after him.

"A.G. said, 'Oh, you want

some of me,' and grabbed the guy by the back of the hair and threw upper cuts into his chin. Then Brucy [the band's drummer] came out and

head-butted the guy and

broke a bottle over his buddy's head. We beat the

shit outto them A.C. had bloody knuckles at the end of the night, and I have a nice

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DEICIDE

"He told us he wanted...to be in a wanted...to be in a band that's working." said Fenix TX singer Willie Salazar about why Pivit guitarist Chris Lewis decided to

oin Fenix TX in the middle of its tour. Fenix TX is

band P.O.D. on a U.S. tour that began Octo-ber 17 and continues until December 4. Fenix TX lost their guitarist.
"James [Lowe]

shiner."
"I didn't know trombone
players could fight," I said.
"Hell, yeah," says Stewart. "We call Andy 'the Bulldog. The funniest part is the guy who started it all is married. He told his wife that he got

jumped by Wise Monkey Orchestra. He must have left out the part where he was harassing the girl and that he blindsided me."

blindsided me."
A representative from the
Home Grown Music
Network had this to say:
"We have no intentions of
dropping Wise Monkey
Orchestra. That woman is
just one individual. Wise

Just one individual. Wise Monkey is a great band." Wise Monkey tour journals are available on Lee Abraham's website: www.mrlee.com. — Edwin Decker

opening for fellow San Diego

decided he wanted to go back to school," said Salazar about Lewis's predecessor. "He said

he was not happy with

touring anymore."
Via cell phone two weeks ago, Salazar said Fenix TX was en route to Syracuse, was en route to syracuse, where they would hook up with Lewis, who was flying out to join them for the rest of the tour. He said if Lewis worked out, Lewis would be

worked out, Lewis would be considered as a permanent Fenix TX member. But two weeks ago, just as Lewis was about to join the tour, Pivit singer Chris Moore said that Lewis was just filling in and that when the P.O.D./Fenix TX tour was over, he would return to the

"He's just helping out," said Moore. "That's all it is, I don't think anybody is concerned that he's joining



them permanently. We're not worried about it. We know where his heart is."

Pivit, perhaps best known for its skate/surf video soundtracks, has been performing locally for five years. The band just recorded years. The band just recorded an album in San Francisco with producer Ryan Green (NOFX, No Use for a Name). Moore said that the 12-song, unnamed album has no label signed up to release it. Originally from Houston, Penix TX moved to San San Diego two years ago at the ground of the control of

182 bassist
Mark Hoppus.
"Mark told us
that he would
be our manager.
He goes, 'I
might not be
perfect, but I'll
be there for be there for you.' It was kind of like a friendship pact. Then Enema of the State took off, and he didn't have

didn't have
much time for us after that.
Mark is still in the loop, but
[blink-182 manager] Rick
[Devoe] has been taking care
of us ever since."

Drive Thru/MCA released

Lechuza by Fenix TX in May.
A friend close to Pivit said
it would be hard for Pivit to continue without Lewis. "He wrote all their songs," said the friend.

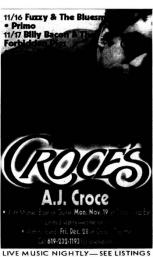
"Monster trucks of the dress world" is ho Jackie Jones of Nectarine

Jackie Jones of Nectarine describes the prom dresses that Nectarine wore at a recent gig. "These things weigh more than our cars." Jones co-founded Nectarine, an all-female San Diego rock band. They don't always wear dresses, but they recently started coordinating

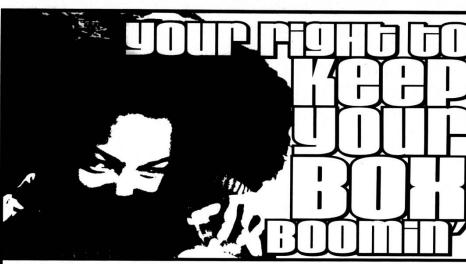


NECTARINES WANT BOYS TO PULL THEIR HAIR

their look. They plan to perform dressed as Catholi-schoolgirls, nurses, Girl Scouts, and the Village Scouts, and the Village People. Perhaps the infatuation with dress has something to do with their love of boys. They have a "Boy Medley" that includes parody of the Beastie Boys











Will Ackerman

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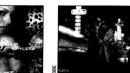
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song "Girls":

Boys, all we really want is y We like to watch them play

with toys And hear them make a lot

of noise
We like the way they fight
And when they spit it's

outta sight And when they don't wear pants too tight And when they say they

will, they might
I met one at a Streisand play I axed him out, he said

okay I should have figured he

was gay, Boys, all we really want is

Nectarine's influences are Chrissie Hynde and Joni Mitchell, and they have that fun, chick-band feel like an R rated Josie and the Pussycats Iones started Nectarine with Coleen Moniz, They've

known each other since they were nine. "Coleen and I both went

ballad" Jones wrote (with Moniz)— about smoking, Jones started smoking back in junior high school. "I've quit several times, but I'm still smoking....! was withdrawing from nicotine and very frustrated. I felt so powerless over these little tiny pieces of dead leaves."

In your shiny black boots Packin' 19 friends in their skinny white suits Now I'm cold and lonely

I gave up my love Wrap you in cellophane And burn you on the stove

"Pull My Hair" is a song Jones wrote "to cheer myself up after getting dumped." If I've been cold And you've been lonely

And you've been looking at And you we been tooking a girls everywhere Drive on over You know you only gotta Tug my attention, baby Pull my hair

Nectarine plays Thursday. November 15, at Winston's (\$5 cover) and Friday. ember 16, at O'Connell's

- Jennifer Coburn

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Eler 619-990-TUD Wednesday, November 21 MY FRIEND'S BAND FINITE • MEAT WAGON

"Demon Lover" is a "love ballad" Jones wrote (with THROUGH THE WHOLE Skinny white Naz

in the nation, among the larger metropolises, but it probably doesn't seem like that to Ron Fountenberry of

the Incredible Moses Let the Incredible Moses Leroy.
The local musician has
been hit twice in the last
month, most recently at the
Casbah Halloween party. The
band was getting ready to
start their set at 9 p.m. when
they noticed that something s missing: Fountenberry's

was missing: Fountenberry's G4 laptop. "It runs the visual end of our shows. We don't need it to play, but that soured my mood. We were there to have fun on Halloween," says Fountenberry, who was fuming that night but has since become more philosophic. "Maybe the person who stole it needed it

3

negative? We have insurance, and I'll get something else."

to be more than a little ticked

to be more than a little tickee off. He says the laptop theft comes just three weeks after his house was broken into. A Sony Playstation 2, games, and another laptop was stolen. The Halloween party

just added to Fountenberry's frustration, but he holds no grudge against organizers Tim Mays and Harlan

"I have nothing but praise

for those guys," says Fountenberry. "There would be no scene without the

Casbah."
In the meantime, Mays sent out a mass e-mail offering a \$500 reward for the return of the computer. In

T NON'T WANT

MAN M SAN MEGO: COX AND

IF WE LEAVE NOW

WE'LL AVOID AN HOUR

everyone for making the Halloween party a "great time" but said that the theft

of the laptop cast a "bit of a cloud over the event." Anyone with information on the whereabouts of the laptop is encouraged to e-mail Mays through the club's website, www.casbahmusic.

- Russell Baude

CD reviews Fat Cat, Music with a Groove Don't know about you, but my third or fourth

favorite place to catch a good rockin' band is at a wedding, party, or corporate event.
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JAY ALLEN SANFORD

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Nights." Or "Oye Como Va," y'know, that Santana thing. That they got from Tito For further information

contact Fat Cat at 760-944-9853. Another six words will bring us to 100...oh, we're already over.

- Richard Mel

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"The very nice artists don't make it. Willie John was a headache."

and pieces: In the mid-1950s, with Bits and pieces: In the must be white American youth listening to Pat Boone and about to crank it up a serious notch or two with Flyis Presley

notch or two with Eivis Pressey and his 1956 big hit, "Heartbreak Hotel," one of the stars of the largely black charts and "chitlin" circuit" was a natty little African-American man with a smooth face, tailored suit, and homburg hat named Little Willie John hat named Little Willie John. Convicted of manslaughter in January of 1965, Little Willie was sentenced to eight to ten years in the penitentiary at Walla Walla, Washington, where he died under suspicious circum stances in May of 1968. The death certificate listed heart at

death certificate listed neart at-tack resulting from pneumonia as cause of death, but Little Willie being Little Willie, it's likely a guard or prison inmate or some combination thereof beat him to death. Born in Arkansas in 1937 and raised in De-

troit, Willie was trouble from the get-go. Like so many black

was the first in a succession of employees to un load Little Willie after having it up to here with his temper and erratic behavio

There is no shortage of bad behavior out there, on the part of musical performers and

otherwise, but Little Willie had a huge voice, impassioned delivery, and a real way with the blues; he also had large ambitions. Not long af-

had large ambitions. Not long al-ter getting canned by the Williams band, Willie somehow cornered Henry Glover of King Records and managed to get an audition that very same day. He would work for Glover, recording exclusively for the King label, for the next eight years. Little Willie's first session

Little Willie's first session for the label was in June of 1955, covering Titus Turner's tune "All Around the World," bringing his own distinctive soulfulness to the original, with his urgent shouts and ululations of love. The song

and ululations of love. In reached number six on the R&B charts and stuck around for some 16 weeks. Little Willie enjoyed sub-sequent success with "Are You Ever Coming Back" and "Need Your Love So

is raw power; in its own way, it is every bit as con-vincing as Ms. Lee's version. Little Willie John has a dynamite voice, steeped in gospel and the

blues, and it's no wonder that any number of his Successors — Otis Redding, Wilson Pickett, James Carr, Sam and Dave, among others — were listening hard to his series of hits on the King label from the mid-'50s to 1961 or so. How good was Little Willie in live perfor-

mances for black audiences? Let me put mances for black audiences? Let me put it this way: James Brown and His Famous Flames were his opening act. Bobby Schiff-man, who managed the Apollo Theater in Harlem, said, "Willie John, in my opinon, was the best male singer I ever heard. He used to send chills up and down my spine, and I never met a singer who had that kind of emotion in his songs. "Henry Glover of King Records, who recorded every Little Willie session (no small task given Willie's evil nature), said of the externative through the said of the strift. "That blove came on putual to him. artist, "That blues came so natural to him that he was just a master at that, and no one living during that day could touch

Glover also goes on to say a few things about Little Willie's character, which was never good but with large success became dangerously worse: egotism, alcohol, drugs, and the trouble a star R&B artist can get into did nothing to extend his career. In August 1964, Willie got busted by Miami police for going after someone with a broken bottle. In October of the same year, at an after-

the same year, at an after-hour joint in a private home, Willie stuck a shiv in another man's back after first getting him-self punched in the mouth. Charged with murder, Willie posted bail and continued his bail and continued his club dates but was sent to prison in July of 1966, where there was little chance he was going to come out whole. Henry Glover

artists don't make it. Willie John was a headache I think his whole life explained the same." And his greatest fan, the King of Soul, Mr. James a soul singer before anyone thought to call it



about the series is that it turned countless people on to jazz. The next best thing is the turnult and shouting it has precipitated among jazz fans and critics. One of my

The Ken Burns Jazz se-ries on PBS is still generating lots of con-

versation, months and

months after it was first

aired. The best thing

Goldberg, evinced some righteous indignation in a recent issue of the excellent Berkeley quarterly the Threepenup Review. The target of Goldberg's indignation is principally Wynton Marsalis, the jazz trumpet phenom and one of the commentations or 'talking heads,' in the series. I'll let Mr. Goldberg take it from here: The first track of the CD set (a package available

The first track of the CD set [a package available in stores that is a commercial offshoot of the series in stores that is a commercial offshoot of the series of the seri the course of the music as Mr. Burns sees it and it almost certainly how Mr. Marsalis sees it — as

Fever: The Best of Little Willie John (Rhino R2 71511) Jimmy Rowles and Ray Brown, Jimmy

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long tradition leading up to and culminating in himself— but it hardly is the only view, or even the majority view. As jazz retreats from the night-clubs and enters the academy, these tapes are going to be-come a ubiquitous teaching

Speaking of jazz, there are some fabulous reissues avail-able out there that I don't just recommend. I beseech and in recommend, I beseech and in-sist you take notice of. The two great duo sessions of pianist Jimmy Rowles and bassist Ray Brown recorded by Concord in the late '70s are now available as a two-CD package. This is the record of a brilliant conversation between two jazz greats, the sort of conversa tion one might have heard at 2:00 in the morning at Bradley's in lower Manhattan

25 years ago. Nat "King" Cole's After Nat "King" Cole's After Midnight sessions from 1956 have been remastered with 20-bit super bit mapping by Ron McMaster (good name for the job) and made avail-able on the Capitol label. These are rare sessions, non-nareil smoothing, music or pareil smoothing music or pareil smoothing music or for listening on your own, with guest spots by Harry "Sweets" Edison, Willie Smith on alto sax, Juan Tizol, and Stuff Smith. Some mas-terful playing by Nat and his trio of the time. I play Collins trio of the time: John Collins on guitar, Charlie Harris sharing the drum assignment with Lee Young, and Jack Costanzo providing a taste of the Latin on the congas and

fact best, is Herbie Nichols's Love, Gloom, Cash, Love, reis-Love, Gloom, Cash, Love, reis-sued on the original Bethlehem label, with George DuVivier on bass and a slightly bewil-dered Danny Richmond on drums, the latter on loan from the Mingus ensemble. This 1957 date is Nichols's last recording, at least as leader, and is definitely desert-island and is definitely desert-island material, one of the great piano trio sessions in all of jazz, re-mastered to provide excellent sound. Grab it and don't let go, the others likewise.

Warner Music International Warner Music International has opted to close two of its distinguished classical music labels, Erato Disques in Paris and Teldec Classics in Ham-burg, an action that took effect this past May. Erato had been run by the French for 50 years; Teldec by the Germans for 40, the former specializing in rare 17th- and 18th-century works as well as modern work by contemporary masters such as Olivier Messiaen and Henri Dutilleux. Teldec was a pioneer in the recording of m on original instruments, long before it became fashionable. Once again quality and vari-ety succumb to the bottom ety succumb line. R.I.P. =



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Soudet Türküz and Eyvind Kang: Spruce Street Forum, Friday, November 16, 8 p.m., 301 Spruce Street, Banker's Hill. 619-795-0301.

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The Sepersechers (367), the Humanum, and fluid (493); the Cabah, Monday, November 19, 8:30 p.m., 2501 Eather Boulevard miltown. 619-232-4355 or 619-220-8497. Gregory Page /186± love loe's Coffeehouse, Saturday, November 17, 9 p.m., 1956 Boson Street, Ocean Beach 619-523-0356.

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How Found Glery /304/, H2O (281) and the Rx Bandits: Canes Bor and Gell, Schuldy, November 18, 8 p.m., 3105 Ocean Front Wolk, Mosion Booch, 558-489-1780 or 619-220-8497. TUESDAY Teri Ames /468 ± Copley Symphony Hell, Tuesday, November 20, two shows, 7 p.m. and 10 p.m., 750 B Street, downtown. 619-220-8497.

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Milke Peters (from the Alorm): Dream Street, Tuesday, Movember 20, 2228 Boxon Street, Ocean Beach. 619-222-8131 or 619-720-8497.

The Revolutions (732): Belly Up lovern, Wednesdoy, Hovember 21, 143 South Cedors Avenue, Solene Beach. 858481-8140 or 619-220-8497.

Flickerstick, Pleaston Planet, and Ruby Herse: "Cones Bor and Gril, Monday, November 19, 8 p.m., 3105 Ocean Front Walt, Mission Beach. 858-488-1780 or 619-220-8497.

Milchar Costre (601) and Milcrande Lee Richards: "Cones Bar and Grill, Friday, November 23, 6:30 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497

Stercolab (301) and Robecca Gates: Belly Up Tovern, Friday, Nov 23, 9.15 p.m., 143 South Cedros Av Solene Booch: 858-481-8140 or 619-220-8497.

Mike Wett /140 h The Casbah, Saturday, November 24, 8:30 p.m., 2501 Kettner Boulevord, midtown. 619-232-4355 or 619-220-8497.

Vesser: Tio Lee's Lounge, Saturday, November 24, 5302 Napa Street, Bay Park, 619-542-1462. Robin Trower /400): 4th & B, Tuesday, November 27, 345 B Street

downtown, 619-220-8497 or 619-231-4343.

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Neil Diamond /616 t Cax Arena, Thursday, November 29, 7:30 p.m., SDSU compus, College Area, 619-220-8497.

Natellie Merchant (424): Copiey Symphony Holl, Thursday, November 29, 8 p.m., 750 B Street, downtown. 619:220-8497. Blues Travelor (467): Virios DreamCatcher Show Room, Thursday, November 79, 8 p.m., 5000 Willows Road, Alpine. 619-445-5400 or 619-220-6497.

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Rosie Flores: To Leo's Lounge, Schirday, December 1, 5302 Napo Street, Boy Park, 619-542-1462.

December 1, 8 p.m., 4441 Park. Boulevard, University Heights. 858-454-5872

Luther Vandross: Copley Symphony Hall, Manday, December 3, 7 p.m., 750 8 Sheet, downtown. 619-220-8497.

TSOL (298): The Cosboh, tenight, Setunday, December 5, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619-232-4355 or 619-220-8497

Manchelm Steamroller /992): Son Diego Sports Areio, Thursdoy, December 6, 7:30 p.m., 3500 Sports Areio Boulevord, Sen Diego. 619-220-8497

Robert Earl Keen /784 t Belly Up Invent Thursday December 6, 143 South

"Jingle Ball 2001" feetung he Baresoked Lodies, Alonis Morrisette, Segor Ray, Stevie Micks, and Blondie: (ax Asna, Indoy, December 7, P.m., SOSI compus, Callege Area. 619-220-8497.

"Latin Legends Xmes Party" feathuring Tierre, Sope, and Bobby Espineze (of El Chicare): 4th & 8, Friday, December 7, 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

Charlie Hunter /653/ and the Jacob Fredd Jazz Odyssey: The Casteth, Fridey, December 7, two shows, 7 p.m. and 10.30 p.m., 2501 Kemser Boulevard, midtown. 619:232-4355 or 619:220-8497.

The Robert Cray Band /926/ cnd the James Harmon Band /910½ 4th £ 8. Sanday, December 2, 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

Dwight Yookom (783): Viejos DreamCatcher Show Room, Tuesdoy, December 4, 8 p.m., 5000 Willows Rood, Alpine, 619-445-5400 or 619-220-8497

Artero Sendoval: Poway Center for the Performing Arts, Saturday, December 8, 8 p.m., 15498 Spoke Road, Poway, 8587480505.

The Michael Schenker Group /514): 4th & 8, Wednesday



Five For Fighting, November, 15, "Cones Bor and Grill

Elton John /507 h Cax Arena, Sunday, December 9, 8 p.m., SDSU campus, College Area. 619-220-8497.

Diane Krall /654/± (alfornia (enter for the Arts, Tuesday, December 11, 8 p.m., 340 N. Escendido Boulevard, Escendido. 800-988-4253 or 619-220-8497.

800-988-4253 or 619-220-8497.
"The Colors of Christmes" fecturing Michael McDonald, Peabo Brysoe, Sheene Easten, and Oleta Adams: Ovr. Theate, Wednesdey, December 12, 7.30 p.m., Bird Avenue at 8 Street, San Dego. 619-570-1100 or 619-220-8497.

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Bluke Shelton: Show Police, Wednesdoy, December 12, 1527 Mission Avenue, Oceanade, 760-439-1100 or 619-220-8497.

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John Hiert /827£ Bely Up Tovern, Fridoy, December 14, 143 South Cedius Avenue, Solone Booch, 858-481-8140 or 619-270-8497

7:30 p.m., 2083 Sunset Cliffs Boulevord, Ocean Beach. 858-689-2266.

Social Distortion (SOP): "Cares Bor and Grill, Manday, December 17, and Luesday, December 18, 8 p.m., 3105 Ocean Frant Wolk, Mission Boach, 858-488-1780 or 619-220-8497.

The Paledins (962) and Deke Dickerson & the Eccafonics: The Casbah, Friday, December 21, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355. "El Vez Christmas Show" /826): The Castah, Saturday, December 22, 8:30 p.m., 2501 Earmer Boulevard, midtown. 619-232-4355.

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The Rugburns /263 £ Bely Up Tovern, Monday, December 31, 143 South Cedros Avenue, Soleno Beach, 858481-8140 or 619-220-8497.

The Watts Prophets: East County Performing Arts Center, Friday, January 25, 7:30 p.m., 210 East Main Street, El Cojon 619-440-2277 or 619-220-8497.

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RT'S LONGBOARD GRILL FRIDAY, NOVEMBER 16 . 9PM - IAM 1466 GARNET AVENUE, SAN DIEGO, CA

POPPY'S SPORTS BAR SATURDAY, NOVEMBER 17 . 9PM - IAM

RT'S LONGBOARD GRILL SATURDAY, NOVEMBER 24 · 9PM - IAM

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight. Press the the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to heer. (Performers without codes currently do not have recordings.)



Kensington Club Pablio LaRosa: 4th & 8 Loguna: Corvers Loaf: Dick's Last Resort

Ian Moore: The Casbah Jeff Moore and the Witchdoctors: The Kroken Myron & the Knyptions:

Etra's Place Nectorine: Winstons, O'Connell's Pub and Nightclub Nemesis: Second Wind (Sa The Nickel Project: Bird

Night Shift: Di-mond Jim'

inst Resort The Noise Boys: McP's lish

Pub and Grill
Nova X: Back By Back
Powerhouse: Hennessey's

The Rx Bandits: 'Cones Bor

Saturday Night Special: The Roothouse Sorinus Guiser Second Word

Serious Guise: Second Wind (Son Colox), Second Wind (Sontee).

Siren: Phenoessy's Towen (PB), Birk By Brak.
Skid Roper: Suf N'Soddle.
Smoking Guns: The Traken.
Songs Obie: The Coston.
South of Houston: Suf N'Soddle.
N'Soddle.

Steal Dawn: Herry's Pub The Tall Dudes: On The Rock: Chris Torres Band: Mertin The Ventilators: Coyate Bar

and Guill Waterfront: Dan's Cocktoil White Folcon: The Cosboh Y3K: Fogerty's Pub

EXTENSION 4004 POP/TOP 40

PLANISTS

FOR SALE 619.287.8222

RIDAY, NOVEMBER 1

It's Cary's Birthday!!! No Cover!

Ether

18 Bonez

Three Foot

Mercury Legion

D.J. Miles: Fork Rottom

JAZZ/ BIG BAND The Disco Pimps: Buffolo Joe's 80's Enough: Rock Bettern Agua Duke: Blind Melons Frank Alves: Widwood The Ray Barrie Big Band:

The 80z Allstors: Buffalo loe's 80s and Gentlemen: Jimmy

Donna & Michael Hill: The Imperial House Jungle Boogle: Rock Bottom (Gordone)

(basiomp) **Stephen Knight:** Shooters Bar and Grill and Grill
Downy Lopez: The Butcher Shop
Makai: Humphrey's
The Marinators: Kelly's Pub
Sean McVicker: The Imperial House Mystique: Jimmy Love's NRG: Dick's Lest Resort.

The New Breed Band: The The New Breed Orchestra:

Belly Up Levern North Star: Coyote Bar and Grill Nova: Winstons Jack Pollack: Shooters Bar and

Gell
The Rhythm Dogs: The Aley
Rising Stor: Humphrey's
Robberecht the Planoman:
The Westgate Hotel, Roger's
and the The Smooth Hounds:

Super Diamond: Belly Up Two of Us: The Metrobor EXTENSION 4005

Jazzmag: Jimmy Love's Barbara Jamerson: Hotel del

The Boogle Woogle Due: Juke Joint Cale, Coyote Bor and Grill

Grill
Susie Burns: Imaxi's
John Cain: Hotel del Coron
The Jorge Camboros
Quintet: Croce's Jazz Bor
The Gilbert Castellanos Hammond B-3 Trio: Lio's The Gilbert Castellanos Quartet: Juke Joint Cafe The Cradit Union: Neicrans Bor

and Grill

A.J. Croce: Croce's Jazz Ber
Jo Dark: The German-America Societies
Disneer Jazz: Cele Melodia
Diversiti: The Restree
The Edge: Jammy Love's
Andrew Elstob: Dizzy's
Fattburger: Humphrey's
Donnie Finnell & Company
Fest: The To Fish

East: The Tin Fish Glen Fisher con Alma: (race's

Jazz Bar Billia Fowler: Iman's Eric Fuller: Dizzy's Hollis Gentry: Crace's Jazz Bar, Cayote Bar and Gell Cynthia Hammond: Jake Jost Cate.

Holly Hofmann & Friends: | Taylor's at Del Mar

Corocado, Juke Joint Cate
Bob Johnston: Dizzy's
Jim Krooskos: Dizzy's
Carrie Lossel Wyndham Emeroid Plazo Tony Losley: Hotel del

Jennifer Lee: Dizzy's
Tim Maglione: knon's, imm

The Shap Mayers Quartet: Croce's Jozz Bor Larry Moore: Cernical Bor Sue Palmer: Juke Joint Cafe, Blind Melors Sue Palmer: Juke Joint Cafe, Sue Palmer & Her Swing Quartet: Neimon Ror and Grill The David Patrona Quartet: Mortin Rock (Goderne), Martin Ronch (Goderne), Martin Ronch (Grindres) Primo: Belly to Inven. Croce's azz Bar Dave Pschaida: Dizzy's

Quiet Storm: Humphrey's Rick Ross: The Beach House, The Idn at the Park, Maray's Rick Ross - Piane: (annhel

Bor
Sombajazz: The Catypso Cate
The San Diego Concert Jazz
Band: The Ion Suites
Reggle Smith and the
Pressed For Time Band:

Peter Sprague: Dizzy's Gianni Staiano: Dizzy's Chris Standring: Humpiney's Stellita: The Wyndham Emeroid

Joe Torrantino: The Wyncham Emeral Plaza Andre Stevens Thomas:

The Tami Thomas Big Band: Viejas Casino The Rob Thorsen Tria: Lifo's Trio du Jour: The Beach House Uncle John's Big Roll Band:

The Joine Valle-Bob Magnussen Due: Arthony's Stru of the Sea Unartet: Lutto More: Andy Villas-Boos: Tanke Bor

Earth Ride: Henry's Pub Lifted Roots: Victor's Restaurant & Bor 740 ... Psydecar: Victor's Restaurant &

Bar, Blind Melons 732 ... The Revelutions: Belly Up House Tippo Irie: Nermans Bar and Grill

EXTENSION 4007 COUNTRY

> Mulvaney's Elijah Clark: Borders Books and Music (Mission Valley) Music (Mission Volley)
> Hillbilly Noise: The Del Dies
> County Store Nitro Express: McP's Irish Pub

EXTENSION 4008 ACOUSTIC/ FOLK

Jim Beggs: Jammers Java Berkley Hort: Java Joe's Coffeehouse Steve Brewer: Blamey Stone

Pub
Joe Byrnes: The Ould Sad
Collina: The Book
Works/Pannikin Cafe, The
Routtee, Dizzy's
Doni Carroll: Barders Books &
Music (El Cajon)

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NAVAJO * Sunday Tucakay at 9 pm. Houred by Jerry Holer (Sunday), Robert Eyler (Merslay & Tucakay)
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MONDAYS

Alternative Latin Music

TUESDAYS, WEDNESDAYS & THURSDAYS

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10

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O'CONNELL'S **PUB & NIGHTCLUE** FRIDAY, NOVEMBER 16

NECTARINE SATURDAY, NOVEMBER 1 BLUE BELLY

FRIDAY, NOVEMBER 23 BLUES **INVADERS**

SATURDAY, NOVEMBER 17 The Yucks SATURDAY NOVEMBER 2 TOMCAT The Shitgiveits COURTNEY

Solis NO COVER KARAOKE

Societies Victim Bookings: 619-287-8222 Mon.-Fri. 10 am-10 pm



Downtown's Best After-After-Hours Club

'The Tunnel"
eaturing Hip-Hop and R&B
9:30 pm-close

18 and up Hip-Hop and R&B 9:30 pm-close

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loppy Meat Eaters MON-FRIL 4-7 PM
SUN-THURS, 10 PM-CLOSE
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1/2-PRICE APPETIZERS BAR ONLY 801 4th Avenue G A S L A M P Info: 619-615-7625 www.hardrock.com

Hard Rock 30 cars 1/2 Price Appetizers RIDAY, NOV. 16 · 10:30 PM (4pm 'til midnight) WHISKEY \$2.00 Drink Specials MEXICAN FIESTA TUESDAYS DJ Kingsley spinning Hiphop Funk & House WEDNESDAY COMEDY & CRAB NIGHT New Scene Affitude!



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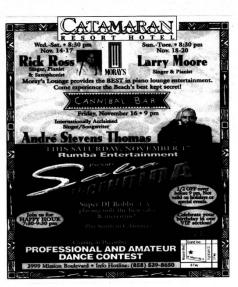
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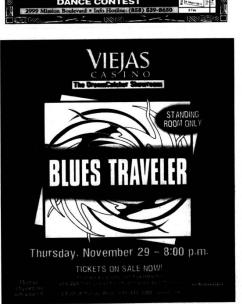
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21 & older w/valid ID BOX OFFICE OPEN
7 DAYS A WEEK
10 AM-5 PM ALL SHOWS ON SALE



Bad Boy Bill: Friday, November 30, 9 p.m. 4th & B, 345 B Street, downtown. 619-231-4343. lowntown. 619-23

Mechanics, downtempo music, 9 p.m. to 1 a.m. 558 Fourth Avenuc, downtown, 619-232-4483; recorded information, 858-831-1820.

the best of '80s music, new wave, synthpop, and new romantic; 21 and up. Shooterz, 3815 30th Street, San Diego, 619-574-0744; recorded information, 619-465-5827, www.klubs.com.

Cub Plax: Thursdays, Dls Mylar, lecs, Dubz, Marlino, Rage, Style, and guest Dls spin the best of hip-hop an R&B. Weekly givensway. No cover before 10 p.m; 21 and up. The Blue Lattoo, 835 Fifth Avenue, downtown. 619-238-7191; recorded information.

Club 911: Fridays and Saturdays, Tor Club 911: Fridays and Saturdays, 1 op 10, house, and trance. 2000+ capacity multi-level venue; 18 and up. Red Mill Entertainment complex. 1340 Broadway, El Cajon. Recorded information, 619-441-1800.

Club Pulse: Saturdays, local and nationally known DIs spin the best in house, trance, drum 'n' bass, and hip-hop. Room 1: ages 18 and up. Room 2: ages 21 and up. 'Canes Bar & Grill, 3103 Ocean Front Walk, Mission

Club Retro: Tuesdays, DI Dementia and Esoterica spin the best of '80s and '90s new wave, synthpop, industrial dance, and more. The Brass Rail, 3796

SNTE

BY RICHARD MELTZER

Oct. 29, 1:30 p.m. Theft - An envelope with

Oct. 29, 1:30 p.m. Theft — An envelope with 446.62 in checks and cash was taken from a conference room on the first floor of Jurgenderger Hall. The room was unsattended. Mov. 1, 9:36 p.m. Tiespass — Two supporting the properties of the properties of the properties of the properties of counterfell cafeteria vouchers. Both were careful by the properties of counterfell cafeteria vouchers. Both were careful by the SDPD and issued campus trespass notices. Nov. 3, 10:17 a.m. Theft — A jacket

and a set of keys were taken from a class-room on the second floor of the Hedgequiff Arts Center while class was in session. Total value placed at \$170. Nov. B. 11:02 p.m.
Drugs — A suspect was found sleeping behind Grimson Field, with a used syringe in the immediate wcintly. Suspect was issued a treepass notice.
Nov. 12, 2:13 p.m.
Assault — An assault took place outside Dolly Flager Auditorium, with witnesses able to separate suspect.

able to separate suspect and victim. The SDPD was called, a check revealed out standing traffic warrants. and the suspect taken into custody. A trespass notice

custory, A frespass notice was also issue.

1.08 (1.08



Regin spins Party Mix, old skool, house, hip-hop, and Latin pop. Saturdays, DIs Juan and Beto spin en español and Latin Top 40. Four Points Hotel/Sheraton San Diego, 8110 Aero Drive, San Diego, Recoi information, 619-596-9777.

LOCAL MUSIC

760-788-0329 or mail to Reader Musi Seene, 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, es 261, faxed to 619-881-2401, or e-mailed to scotte@adn.com.

Beaches

TORI AMOS, Copiey Symphony Hall, Tuesday, November 20, two shows, 7 p.m. and 10 p.m. 619-220-6497, \$40.

Fifth Avenue, Hillcrest, 619-298-2233.

Club Tropics: Thursdays, Fridays, and Saturdays, DJs Kool T, Stiffy, and guests spin hip-hop, Latin, old skool, and reggae. Wednesday, November 21, Thanksgoving Jam. 740 Nordahl Road, San Marcos. 760-737-9402.

Club Ultru: Saturdays, superstar guest Dls, balcony seating, smoking terrace, laser light show, 33,000 watts of sound, and a "mastdomic" 7000-square-foot dance floor, 4th & B, 345 B Street, downtown, 619-231-4343, www.4thandb.com.

BLUES

FRIDAYS

...JOINT

(across from La Costa Theater) 760-438-3373.

Darkwave Garden: Fourth Saturday of every month, Dis Dragon, Todd, and Tom King spin gothic, pop. and darkwave; 21 and up. 9 p.m. to 2 a.m the Hole, 2820 Lytton Street, Loma Portal, 619-226-9019; recorded information, 619-465-5827. www.klubs.com.

Electric Avenue: Wednesdays,

680 San Marcos Boulevard, San Marcos. Info line with directions, 760-825-5600.

Fresh: Mondays, weekly residents Chad Fortin, Eric Diaz, and Jared Joseph. No cover before 10 p.m. T. Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Hillcrest. 619-298-2233.

GLOF Fridays, superstar guest Dla, percussionist Antonio Sacca, and go-go dancers fill the main level with progressive house. "70s and '80s in the Ultra Lounge; ReB3 and rap in the Gallery Bar. On Broadway Event Center, 615 Broadway, downtown. 619-231-6051.

www.obcv.tr/html/culerndar.html.

Therapy Dis Piyan Pollard, DMNR and special weekly guests spin industrial. EBM, fetish, gobb, fetish, gobb, fetish, gobb, eand darkwave. First Friday of every mont at Clab Vorses, 5215 Adobe Falls (1-exit Waring Road), 619-858-8885; remaining pridays at the Flame, Fall Committee of the Committe Vince Lawrence and Saka: Friday. November 16, 9 p.m. to 2 a.m. San Fe Train Depot, 1050 Kettner Boulevard, downtown. www.obec.tr/html/calemlar.html.
Hellywood Star. Saturdays. hip-hopand R.B.B. Sundays, Private Stock, hip-hop- and R.B.B. Sundays, Private Stock, hip-hop- and R.B.B. Wednesdays, house music with Underground Life. All events 9-10 pm. to close; Staturdays and Sundays, After After Hours, house music 6 a.m. to 10 a.m. 120 Fifth Avenue between A and Asla downtown. 619–232-2102, when hollywoodstargrille.com. Voodoo Lounge: Fridays and Saturdays, house, trance, and club music spun by Dls Kazy, Sandman, and guests, Dance, drink, and smok on the rooftop terrace. 10 p.m. Redfish, 731 Fifth Avenue, Gaslamp, 619-234-7226.

Jolt's Joc's: Different DJ events every Thursday. Two locations: 717 N. Escondido Boulevard, Escondido, 760-743-7665; 8076 La Mesa Boulevard, La Mesa, 619-466-2591. www.joltnjoes.com

Karma: Thursdays, house music from 10 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midtown. 619-294-9590. www.clubmontage.com.

Blind Melons, 710 Garnet Avenue Pacific Beach, 858-483-7844. Thursday, Ten Pound Brown and special guests. Friday, Clyde's Ride, funk. Saturday, Mower, Droid, Over the Border: Fridays and Saturdays, DJ Luis Armas mixes the best of rock and pop en español and house; alternating with rock en español bands. 3008 Main Street, Chula Vista. 619-427-5889.

The Room Fridays, deep house/world music with Duane, Johnny Knight, and international guests. Saturdays, Dls Ml, Edison, and special guests spin house, retro, and '80s. If Forno Bistro, 909 Prospect Street, La Jolla, 888-459-5010, www.iflyrnobistro.com/theroom.htm.

Latin jazz.

**Canes Ber and Grill, 3105 Ocean
Front Walk, Mission Beach, 834–838
1720, Music is rock/alternative unles
otherwise noted. Thursday, Five for
fyilting and Alama Davis. Friday, cal
club for information, Saturday and
the Kis Bandhis. Monday, Filekernic,
Sounday, New Found Glory, HZO, and
the Kis Bandhis. Monday, Filekernic,
Phantom Planer, and Raby Horse.
Tuesday, Zwan, Wedinedday, Save
Ferro, Lauky 7, and Limit Point. Canalbal Bar, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 858-488-1081. Thursday through Saturday. Rick Ro Friday, Andre Stevens Thomas. Sund. through Tuesday, Larry Moore.

BOB WEIR . ROB WASSERMAN JAY LANE . MARK KARAN JEFF CHIMENTI . KENNY BROOKS

4 th & B 345 B St. (Downtown San Diego)

Thursday, December 27 Tickets available at all TicketMaster outlets (220-TIXS) and the 4th & B box office (619) 231-4343.

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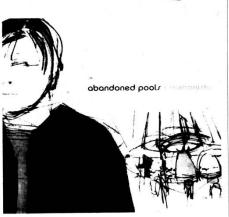
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> Oceanside 2110 Vista Way 760.439.3120

Monday through Saturday 10 am-9 pm, Sunday 11 am-6 pm

Online Club **Coupons!**

The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.

o indicates North County Blind Melons 2 for 1 cover Brick By Brick 2 for 1 admission

California Express VIP Card 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

Il Forno Bistro Free cover with dinner O jolt'n joe's 1hour free pool

Juke Joint Cafe Free admission Thursdays O La Costa 1/2 price admission

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

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LATIN A GO-GO

CLUB

BISTRO 7-11 PM

Dragon Lounge: First and third Friday of every month, the finest in breaks and drum "in bass. Brick By Brick, 11.00 Botenox Avenue, Bay Par 619-687-5779; recorded information 619-220-4944. www.mergelifeandmusic.com.

ce House Young Adult Dance Club-ridays and Saturdays, DI Dizzy D Tridays and Startogs, DJ Dazy D
and guest Dis spin hip-hop, R&B, and
Lain house, DJ Bantle and Shakes
Lain house, DJ Bantle Bantle
Lain house, DJ Bantle
Lain house,

619-427-5899.

Red C Lounge: Thursdays, Milkrate Mathematics, hip-hop breaks and regge, Fridays, house music. Saturdays, House, deep house and hip-hop, Sundays, PM Sessions, downtempo, Never a cover, 756 Fifth Avenue, downtown (beneath Alambres), 619-233-2830.

Sabbatt Saturdays, DJs Bric Hart, Marc Brueland, and Adam Atom. Dark electro, gothic, darkwave, industrial, and fetish. Shooterz, 3815 30th Street, San Diego. 619-574-0744; information, 619-296-130.

Turn On the Fun

Blue Disters, blues.

Dresm Street, 1228 Bacon Street,
Ocean Beach, 619-222, 8131, All
shows start at 8 ppr. Thursday, Parim,
Dark Reigs, and Fortres, Friday,
Earthing, Element, 8 Ball Rask, and
Flipsysle, rock/groove, Saturday,
Channel 3, There Fool, Let 13, and
Dogmatic, alternative, Tuesday, Wike
Feets: Wednosday, My Friend? Band,
Finite, Mart Wagon, and Exhibit E,
punik.

Hennessey's Tavern (PB), 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Friday. Siren. rock. Saturday, the O'Brien Itrothers, Irish folk.

II Forno Bistro, 909 Prospect Street (next to the Hard Rock Cafe), La Jolla. 858-459-5010. Call club for information.

Street, Ocean Beach, 619–523-0356. Fridav, 9 pm, Berkley Hart and Chinck Pele Saturday, 9 pm, Gregory Page, alternative, Sundav, 8 pm, Steve Politz, Monday, Wendy's open mike night.

Monday, wendy sopen mike might La Valencia Hotel, 1132 Prospect Street, La Jolla. 888-454-0771. Thursday, and Sunday through Wednesday, to 30 pm, Barry Levich, piano variety. Friday and Saturday, 7:30 pm, Kristi Rickert, piano.

Moondoggies, 832 Garnet Avenue, Pacific Beach, 838–483–6550, Friday, the Fat Beat Saund, funk.

Morey's Lounge, at the Catamaran Hotel, 1999 Mission Boulevard. totel, 3999 Mission Houlevard, fission Beach, 858-488-1081, hursday, Friday, and Saturday, 30 pm to midnight, Rick Ross, iazz iano, saxophone, and vocals.

HURSDAY, NOV 15 • 9:30 PM

Quiet Storm

NovaMenco CD Release Party

Pacific Beach Bar & Grill, 860 Garne Avenue, Pacific Beach. 858-272-7278. Club Tremors, call club for

Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla 858-453-5500. Thursday, Frinday, and Saturday, Jack Pollack, piano. Tuesday and Wednesday, Stephen Knight.

Tiki House, 1152 Garnet Avenue. Pacific Beach, 858-273-9734. Thursday, Scottie Blinin & the Tiki

Typhoon Saloon, 1165 Garnet Avenue, Pacific Beach, 858-373-3444, Thursday, 10 pm. Beoryleious

Winaton's, 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursday, Nectarries and the Smooth Heunds, 1904. Friday, Slightly Stoopiel, Pepper, and Zweban Saturday, Sudarcaker, Nova, and Persalid, alternative. Sunday, 4 pm to 7 pm, the Shelltown Horns, blues, 8 pm, Memu Sutra, Monday, the Last Ecit Band, 1904. Tuesday, Deadline Friday, Wednesday, Flesting Stoophers, 1904.

San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday. 5:30 pm. the Jame Valle-Bob Magnusson Duo, Brazilian-Latin jazz Borders Books and Music, 1072 Camino del Rio North, Mission Valley, 619-295-2201, Friday, 8 pm, Elijah Clark, country/rock.

Flijah Clark, countryFrock.

Pirk by Blick, 1150 Bueron Avernac,
Iay Park 619-275-LIVE, Music is
alternative/rick, unless otherwise
noted. Thursday, San of America.
Little Known Fatt, and Off by One
Friday, Sarah Harmer, Ludwig, and
Norw Today, Suruday, King's X, Moke
Seventiani, and My Muddle Finger.
Loeddy, Atternat Monia X,
Wednesday, Siren, Festebili, Midday
Shadow, and the Mal People.

Club Hollywood, 1320 Fifth Avenue downtown, 619-232-2102. Call club-for information.

Boulevard, Mira Mesa, 888-271-4000, Music is alternative/rock. Thursday, the MadCaddies, Fabulava Disaster, and the Ibountown Strutters. Friday, Fresh Off the Boat, Heavy Trevy, Running Lite, Three Times Linky, and Jink's Taxx.

Etta's Place, 6179 University Avenue (at College and University), 619-582-6730. Friday, 9 pm, Avalanche, rock Saturday, 9 pm, Myron & the Knyptions, rock. Sunday, 4 pm to 8 pm, Uncle John's Big Roll Band.

8 pm. Under John's Bog Koll Band. Four Points Hotel/Sheraton San Diego, 8110 Aero Drive, San Diego. 858-277-8888. Skies Lounge: Friday and Saterday, 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. Friday, Big Duddy & the Money Shakers, swingin blues. Saturday, the Boogiemen, blues.

Henry's Pub, 618 Fifth Avenue, downtown, 619-238-2389. Thursday, Steal Innen, classic rock. Tuesday, the Stiletto, rock. Wednesday, Earth Ride, roggae, 1822, Latin funk.

reggee, 1027, Latin tunis.
Humphreyk, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island,
1019-224-357; The Backstage Lounge;
Thursday, 9-30 pm, Quaet Storm, jazz
and blues: Friday, 9-30 pm, Rising
Star, pop. Saturday, 4 pm to 8 pm,
James Armstrong, 9-30 pm, Makai,
pop. Sunday, 7-30 pm to 11:30 pm,

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Rising Star

SATURDAY, NOV. 1

CORONA'S BACKSTAGE BLUES

James Armstrong

Makai

VOTED

*BEST LIVE
**BEST LIVE
USIC VENUE

2241 Shelter Island Drive = (619) 224-3577



Judy Henske is making a comeback nearly 40 years after she launched her career as a singer back in the '60S. A fold sarist tagged "Queen of the Beatniks" by Rolling Stones producer Jack Nitzsche. Henske displayed enough raw brass — she is a big woman, six feet tall — verve, and lather to work up a devoted following, including Frank Zappa. Woody Alten, Bette Midler, Bluce Cookburn. and Shel Silverstein. Crime novelist Andrew Vaches puts her in his best-selling novels. She talked to a reporter about that once: She talked to a reporter about that once: "Vachss has me singing in his books, and he makes comments like, "If Linda Ronstadt is a torch singer, then Judy Henske is a flametriower." Things like that." The singer is a single single single single to the single single single single to the single single single single to the single single

ing ordinances went into place. Henske is origi-nally from a small town in Wisconsin, where the record-of-the-month club turned her on to a range of artists from Harry Belafonte to Cannonball Adderley, It shows: she is folk - if you also includ lounge, jazz, blues, torch, and cabaret. Her first instrument? A banjo. Henske is an original with a no-nonsense approach.
She creates moods by chasing them out of hiding; dainty gestures in a Henske recording or performance are kept to a minimum.

Henske lived here briefly before head-ing to Los Angeles. In San Diego, she played the Zen Coffee House and Motorcycle Repair the Zen Coffee House and Motorcycle Repair Shop, in L. A., she opened for Lenny Bruce on the Sunset Strip. Henske recorded some highly original albums for the Elektra label in the "60s and then, on the verge of a career, and the strip of the first, the child is grown and, second, over the



years she has written enough songs for several albums. The songs would not let her rest, apparently, and so she is back where she left off, singing them in coffeehouses

(To hear a sample of **Judy Henske**, call 619-233-9797, wait for the prompt, then punch in ext. 4627.)

Blarney Stone Pub, 502 Fifth Avenue downtown, 619-233-8519, Thursday through Sunday, and Wednesday, Steve Brewer, acoustic.

Steve Brower, acoustic.

Buffalo Joe's, 600 Fifth Avenue,
downtown, 619-236-1616. Thursday
Jeff Barringer, Friday, the 80z All-Sue
Saturday, the Disco Pimps, Sunday,
Whitey Conwell & the Tone Kings,
blues, Monday through Wednesday,
call club for information.

call club for information.
The Cashab, 2501 Kettner Boulevard
midtown, 619-232-HELL Music is
alternative/rock unless otherwise
noted. Thursday, Jan Moore and
Mernsk. Frialsy, Canvoy, Rochelle
W. Canvoy, Abandered Pools, and Artic
Farm. Surday, Shamore Wirght, Songo
Ohia, and White Falcon. Monday, the
Supersuckers, the Hangmens, and fluf.
Tuesday, Aspera, A.M. Vibe, and
Waterline Drift, Wednesday, call club
Waterline Drift, Wednesday, call club
Waterline Drift, Wednesday, call club

for information.

Creace's Jazz Barr, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, Gen Fisher con Alma, 1222. Friday and Hollin Gentry, jazz Hon Barr, 1800 Fifth Control, 1800 Fif

Croce's Top Hat Bar and Grille, 80.

OUT

serve you

619 298 3990

Chris Standring, jazz. Tuesday, 8:30 pm, 5 O'Clork Shadow, blues, jazz, swing, Wednesday, 9 pm, Fattburger, jazz.

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525. Thursday, Donna & Michael Hill, standards, oldies, and classic rock. Friday, Saturday, and Wednesday. Sean McVicker, dance music. Live Wire, 2103 El Cajon Boulevard, Hillcrest, 619-291-7450, Saturday, the Dangerman, alternative.

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.

The Inn at the Park, 3167 Fifth Avenue, Hillcrest. 619-296-0057. Monday, 6:30 pm to 10:30 pm, Rick Ross, jazz piano, saxophone, vocals.

Kelly's Pub, 6344 El Cajon Boulevard, College Area, 619-286-0400. Thursday, the Marinators, pop. Friday, Evans, acoustic, Saturday, live music, Wednesday, Tommy Price, acoustic.

The Kensington Club, 4079 Adams Avenue, Kensington, 619-284-2848. Friday, Deadholf and the Knuckle Busters, rock. Saturday, the Sootch Greens and 44 Double D. alternative.

Lestat's Coffeehouse, 3343 Adams Avenue, Normal Heights, 619-282-0437. Music is acoustic/folk. Thursday, 9 pm to 11 pm, Deborah Dean, acoustic: Friday, 8 pm to 10 pm, Elijah with Michael Vegh.

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2001

UNDAY, NOV. 18 • 7:30-11:30 PM

7 981 Lites Out Jazz

Chris

Standring

TUESDAY • NOV. 20 • 8:30 PA CLASSIC ROCK

Five O'Clock

Shadow

NESDAY . NOV. 21 . 9:30 P

Fattburger

93 410

Saturday, 8 pm to 10 pm, Kev. Sunday, 8 pm to 10 pm, Teagen McClain, Tuesday, 9 pm to 11 pm, Jason & Jane, pop, Wednesday, 9 pm to 11 pm, A.K. Skurgis.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park

The Ould Sod, 3373 Adams Avenue, Normal Heights, 619-284-6594. Friday, Joe Byrnes, Irish folk, Tuesday, Irish jam session, Wednesday, the Hatchet Brothers, folk.

ardens, 619-286-7873, rriusy am, aturday, Jump Jones, blues, swing,

The Playhouse, 4746 El Cajon Boulevard, San Diego. 619-284-8802. Call club for information. Sante, 7811 Herschel, La Jolla. 858-454-1315. Friday and Saturday. Bill Beyer, variety, jazz.

look

VOTED *

Hair Salon

For 4 years

Paul, Lindsay,

Andrea. Carrie, Carol.

Jan, Themis,

Angela, Emily, Megan, Alison, Sandra,

Cassandra

& Racheal

Bumble & Bumble Gift

The Scene, 7514 Clairemont Mesa Boulevard, San Diego, 858-505-9111. Music is alternative/rock. Thursday, Wick, Gnoils Run, Heroe, Valentine, and Fist. Friday, Clusterfunk, rINGuNDERGROUND, Harmony 24.

Second Wind, 8515 Navajo Road, San Carlos. 619-465-1730. Music starts at 9 pm. Friday and Saturday. Serjous Guise, classic rock. Tuesday and Wednesday, Nemesis, rock. Sham Rocks Shack, 7059 El Cajor

The Tin Fish, 1706 Sixth Avenue, downtown, 619-238-8100. Sunday, 5 pm to 8 pm, Donnie Finell and Company East.

Company East.

Tio Leo's Lounge, 5302 Naya Street.

Lat Morena Boulevard), Bay Park.

oly-542-1462. Thursday, Hot Rol.

Limole Friday, Vermon's Burnit
Chicken, blues, Saturday, Parl

Flammer, Ho Mad Popple, Parl

Flammer, Ho Mad Popple, Parl

Flex and Lost Americanes,

alternativerioes, Sanday, Jonny Viau.

Monday through Wednesday, call

cub for information.

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 838-397-1188. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Juzz Quartet.

Twiggs Tea and Coffee Company, 4590 Park Boulevard, University Heights. 619-296-0616. Friday, 8 pm, to 11 pm, Tany Taravella, acoustic folk. Sunday, 4 pm, the Celtic Ensemble, Wednesday, open mike.

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friendly staff

going

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Richard Nader's Original '50s Doo-Wop Reunion



Two Shows: 2 pm and 7:30 pm Friday, Nov. 23

Shirley Alaban Recree, original lend singer of the Shirelles



9-1KJOY Jay Siegel, former lead singer of The Tol

For tickets, call or Box Office at (619) 440-2277 or visit our website at www.ecpac. Performing Strts Center 210 E. Main St., El Cajon, CA 92020-3983



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SUPER

11/16817 [31523] \$18

GLENN

WED 11/28 BROOK \$12

INDIA.ARIE

SPARKLEHORSE

THUR 11/15 8:000PM \$10

SEMBE

1.1

SAT 11/24 PHISTON \$12

GILBERTO

W. 7

STEREOLAB

FRI 11/23 9452M \$15

BILAL

2 life

THUR 11/29 93009M \$8

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DE SURE TO CHECK OUT OUR GREAT RESTAURANT DEFORE THE

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2002 HARLEY-DAVIDS
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\$2 BUDS • \$3 JACK DANIEL'S Tons of givenways • T-shirts • Music by Jeff Barringer Proceeds to benefit 911 police and firefighters fund. LIVE MUSIC BY JEFF BARRINGER

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S150 DOMESTIC PINTS - \$2.50 IMPORT DRAFTS
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FRIDAYS @ 10 PM FLASHBACK TO THE '80s 80z ALL-STARS win DJ JEFF BARRINGER



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SUNDAY

UNDAYS 4.0 PM LIVE BLUES B-11 PM ALL YOUL CAN EAT RIBS WHITEY CONWELL

MONDAYS & NOXION MONDAY NIGHT FOOTBALL HEADQUARTERS HAPPY HOUR TILL 9 PM GIANT 1/2-PRICE SELECT 8'x 10' TV 12 TVS 11 TVS

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WITH THE ESPN 2 MINUTE DRILL

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8 PM TO MIDNIGHT SIGN-UPS REGIN

AT 7 PM

BLUE FROG **BLUES JAM** \$3 Coronas

WEDNESDAY NOV. 21 PRE-THANKSGIVING PARTY RETROACTIVE

FLASHBACK THRU THE AGES With members of 80z All-Stars

All the best '70s, '80s & '90s with DJ Jeff Ba

BOOK YOUR HOLIDAY PARTY WITH US. PRIVATE PARTY ROOM AVAILABLE. LARGE GROUPS WELCOME.

600 FIFTH AVE - GASLAMP - 619.236.1616 NAPPY HOUR MON-SAT: 44 PM



Pick up Songs:Ohla's album Ghost Tropic. The cover is black — blacker than that Metal-lica album, blacker than Spinal Tap's Spinal Ta album ever made, and you haven't even got

to the music yet.

How dark is it? Well, after listening to
Ghost Tropic you may want to lighten the
mood by playing a little Cat Peeer.

And the notoriously moody Cat Power is a good point of compansion. Like Chan
Marshall, who records and performs as Cat.
Power whether she's solo or with a band,
Songs-Ohia is the musical name of one

Jasen Mollan. Throw in other one-person indie folk-rock projects like Conor Oberst's Bright Eyes and Will Oldham's Palace (or whatever name he's using this week) and you've got the makings of

a movement. What kind of move-ment, I'm not sure. It's ics, though. My friends Daz and Squid say they pretty much worship

So, maybe it's just me. Molina's stark, So, maybe it's just me. Molina's stark, jagged instrumentation and macabre lyrics make me feel as though I'm snowed in for the winter in a house without enough food or firewood. Daz says you have to see Molina live to appreciate him. Maybe so. It's proba-

bly easier to take one of his harrowing songs if you can see him finish it, smile, and say

NDIEGOREADER.COM Calendar MUSIC SCENE

4353. Friday, Fuzzy & the Bluesmen. Saturday, Billy Bacon & the Forbidden Pigs, rockabilly.

Dick's Last Resort, 345 Fourth Dick's Last Resort, 485 Fourth Avenue, downtown. 619-231-9100. Bands start at 8 pm. Thursday, Privata Johnmin, rock and roll. Fredday, NRG, high-energy dance. Saturday, Jong, rock. Sunday, Hen's Olive, rock. Monday, the Soul Persunders. Tuesday Night Shift, classic rock. Wednesday, Private Domain.

Dizzy's, 344 Seventh Avenue, downtown, 858-270-7467. Thursday, 8 pm to 11 pm, Andrew Elstob, Eric Fuller, Jake Blackshear, Bob Jonston, 8 yan Meagher, Jim Krossko, Guanni Staiano, and Dave Pschada, jazz. Staiano, and Dave Pschaida, jazz.
Friday, 8:30 pm, Judy Henske, folk.
Saturday, 8:30 pm to 11 pm, Jimmp
Patton and Calma, acoustic, Sunday,
2 pm to 10 pm, Jennifer Lee, Peter
3 prague, and lide Maganuson, jazz.
Wedinesday, 8 pm to 11 pm, Amber
Whitlesk, Bully Thompson, and RobWhitlesk, Bully Thompson, and RobWhitlesk, Bully

The Field, 544 Fifth Avenue, downtown, 619-232-9840. Sunday and Wednesday, live traditional Irish

Jimmy Love's, 672 Fifth Avenue, downtown, 619-595-0123. Thursday, Mystique. Friday, 805 and Gentlemen. Saturday, NRG. Sunday, Jazzmag featuring Tim Maglione. Monday, Reggis Smith and the Presed Far Time Band. Tuesday, Mystique. Wednesday.

Juke Joint Cafe, 327 Fourth Avenue, downtown, 619-232-SOUL. Bistro. Thursday, 7 pm to 11 pm, the Gilbert Castellanos Quartet, 1atin jazz, Friday. S pm to 7 pm, Sue Palmer and the Boogie-Woogie Duo, swing, Standay, 6 pm to 10 pm, Barbara Jamerson, jazz. Wednesday, Cynthia Hammond, Kinda Blue Room: Friday, Solle, blues. Saturday, Black Mambo.

tillo's, 1125 Sixth Avenue, downtown. 619-231-1969. Music is jazz. Friday, 7 pm to 9 pm. the Gilbert Castellanes. Hummond B-3 Trio. Sunday, 11 am to 2 pm. the Rob Thursen Trio, jazz.

Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, call club for information

Wednesday, call club for information Patrick's II, 28F Street, downtown, 619-233-3077. Music is blues. Thursday, Jonny Visu & the Blue Allitars. Friday, the Blues Brokers. Saturday, Nick Sharpe & the Luky Stiffs. Sunday, the Small Town Heros. Monday, Blue Largo, Tuesday, the Bayou Brothers. Wednesday, Blue Four.

Rock Bottom, 401 G Street, Gaslamp, 619-231-7000. Thursday, D.J. Scooter, pop rock. Friday, Jungle Boogie, pop. Saturday, 80's Enough, pop. dance.

Roger's on 5th, 835 Fifth Avenue, downtown, 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Tsunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

The Westgate Hotel, 1055 Second Avenue, downtown, 619-238-1818. The Plaza Bar: Thursday, 5 pm to 7 pm, Leslie Gold, Friday, Monday,

and Wednesday, 5 pm to 7 pm, Robberecht the Pansaman. Also Thursday, Firaday, and Saturday, 8 Fran Loskota, piano and vocals. Monday, 8 pm, Julio de la Huerta, guitar and vocals. Tuesday and Wednesday, 8 pm, Karen Giorgio, piano and vocals.

The Wyndham Emerald Plaza, 400

South Bay/Coronado

The Butcher Shop, 556 Broadway, Chula Vista. 619–420-9440. Thursday through Saturday, and Wednesday, 8 pm to midnight. Danny Lopez.

Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista. 619-585-7325. Friday and Saturday, Night Shift, classic rock.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. Babcock & Story: Thursday, Sunday, and Wednesday, 5 pm to 9 pm, also, Friday and Saturday, 4:30 pm to 8:30 pm, Teny Ludey, jazz. Friday an Saturday, 8:30 pm, Barbara Jamesson

1822.

Palm Court: Thursday through
Saturday, 5:30 pm to 12:30 am, James
Parrio, Sunday through Wednesday,
5:30 pm to 11:30 pm, John Caim.
Prince of Wales: Thursday and
Sunday through Wednesday, 6:30 pm
to 10:30 pm, Daniel Jackson, jazz.
Friday and Saturday, 6:30 pm to
10:30 pm, Jim Trotesdale.

The House of Munich, 230 Third Avenue, Chula Vista, 619-426-3172 Friday and Saturday, 6 pm, Gordon Kohl, Kpil Holmes, or Vicki Eriqut, European and ethnic accordion.

Island Sports & Spirits, 104 Orange Avenue, Coronado. 619-435-3456. Avenue, Coronauo. ... Friday, Ron's Garage, acoustic Saturday, Furball, rock.

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-5280. Thursday, Nitro Express. country rock. Friday, the Noise Boys.

East County

Borders Books & Music, 159 Parkway Plaza, El Cajon. 619-593-5119. Saturday, 8 pm, Dani Carroll, acoustic rock.

Dirk's Niteclub, 7662 Broadwa Don's Cocktail Lounge, 13321 Business Highway, El Cajon, 619-44 2444. Friday and Saturday, Waterfront, classic rock.

Fannie's, 9143 Campo Road, Spring Valley, 619-698-2204. Friday, Alteres Time, rock and roll.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 619-561-3015 Friday and Saturday, the Bayou Brothers, blues. The German-American Societies, 1017 South Mollison Avenue, El Cajon, 838-273-7283. Friday, 7:30 pm the Ray Barrie 12-Piece Big Band featuring Jo Durk.

Joli'n Joe's, 8076 La Mesa Boulevard, La Mesa, 619-466-2591, Friday, CBGBs, Nakol Lunch, and the Mawgs, Saturday, Nihilist, Voodso Temple, and Wither.

On the Rocks, 518 East Main Street, El Cajon, 619-579-3537, Friday, Tall Dudes, rock, Saturday, Kettner & Rockwell, rock.

Second Wind, 8528 Magnolia Avenue, Santee. 619-596-8350. Friday and Saturday. Full Xposure, classic rock. Wednesday, Serious Guise, rock.



Love the Ones You're With

One of my friends is going home (all of 25 niles) for the holidays this year, but with his arents in their 90s, Thanksgiving dinner is efinitely "eating out." And many of us will ust be staying put wherever we are, happy to e thanks in the company of people we've osen ourselves. "Urban tribes," the New nosen ourselves. Orban tribes, the New ork Times calls the phenomenon, although is not exactly a new trend. When our birth-in are distant, dwindling, scattered, or nattered, then we roll our own families and ve the ones we're with.

But without the old social roles, who's

ng to spend three days in kitchen-purdah going to spend three days in kitchen-purdah preparing the feast? Many of us will just have to wing it — but happily, there are plenty of restaurants ready to rescue our sacred right and duty to gobble a gobbler on the third Thursday of November.

You'll find restaurant turkey dinners in nearly every neighborhood and price rangs; this list in't cahauttive. Most eateries that

this list isn't exhaustive. Most cateries that are cooking Thanksgiving dinner will also be open Christmas Eve and Christmas Day, with equally festive feasts at similar prices (so save this list, we won't repeat it). Nearly all of them require reservations — even those that nor-mally take drop-ins — so pick your favorite and grab the phone right this minute; they're and grab the phone right this minute; they're filling up fast. They're arranged below in two categories: First are neighborhood places offer-ing a community atmosphere and waller friendly "destination" restaurants and deluxe hotel dining rooms. Note that price listed do NOT include beverages, sip, or tax. Except as noted, children's prices apply to ages 4–12; at most children's prices apply to ages 4–12; at most play with their food) for free.

HOSE DARING YOUNG MEN

WITH THEIR FRYING BLCOWNEY.

Last year, the question that popped up the most on my e mail was: Who's got fried turkey?

This Cajun-style treatment gives the bird famously crips pakin and juicy meat—but only the few, the brave, and the stark raving bonkers are willing to taskle it at home. Mean, difficult, and expensive those gallons of cook-

ing oil!), fried turkey is cooked outdoors in a special electric turkey fryer. (Hefting the cooked bird out of the machine is liable to create a major hot-oil spill, not so cool on a busy kitchen floor.) But the bad news about

fried turkey is - it's an imprac since the machines (unlike

But if you and your friends want to cook the rest of the feast yourself, you can get a fried bird "to go." Maranto's Mardi Gras Cafe, 3185 Midway Drive (near Rosecrans). Cafe, 3185 Midway Drive (near Rosecrans), Loma Portal, 619-223-5501, starts by inject-ing the birds with a special cau de bayou (i.e., a savory marinade) and then frying them up in traditional Cajun fashion. Price is \$4.50 per pound. The regular menu of Nawlins spe-cialties is available, too (for instance, a few sides. of dirty rice sausage — boudin blanc — might stand in for dressing), but you'll have to make your own gravy for the gobbler. If you've got

the space and the nerve to fry your own, you can buy the frying machine and marinater as it lable to a single to a

NAOMI WISE Highway 101 (two blocks north of Encinitas Boulevard), Encinitae 760-635-1166. Call ahead to order, and pick tas; 760-635-1166. Call ahead to order, and pick up your bird between 10:00 a.m. and 2:00 p.m. on Turkey Day. Fried gobbler costs \$60, smoked costs \$50, giblet gravy is \$6 a quart, and the rest of the fixin's are up to you.

OTHER SPECIAL TAKEOUT TURKEYS

East County feasters can pick up a smoked bird — plus cornbread, gravy, ham, what have you — the day before the holiday at Barnes you — the day before the holiday at Barnes Bar-B-Que, 2623 Lemon Grove Avenue (at Cypress, tucked in the back of Liquor Mart Square), Lemon Grove; 619-462-9206. Call

read to order. The birds are \$1.25 per pound ahead to order. The birds are \$1.29 per pound. You can pick up your choice of a smoked or a roasted gobbler at **Randy Jones' Big Stone Lodge**, 12237 Pomerado Road, Poway; 858-748-1617 or 858-755-6003. The catered feast will run you \$99 and feed six to eight thanks givers. Call ahead to order

Every Wednesday there's a bargain-price Every Wednesday there's a bargam-price Thanksgiving lunch at The Big Kitchen, 3003. Grape (at 30th Street), Golden Hill: 619-234 5789, Turkey and fixin's are just 57-50 per plate, 11:30 a.m.–2:00 p.m. The restaurant is closed Thanksgiving, but you can take the goodies home ous afternoon and get a head start on your Turkey Day leftovers.

NO TURKEY DAY (VEG FEASTS)

NO TURKEY DAY (YEG FEASTS)

A second common question is where to get a vegetarian or vegan holiday meal. If you're lacto-ovo-vegetarian and don't mind the company of carnivores, any of the hotel-restaurant buffets should feed you amply rom their vast arrays of meat-free side dishes Many luxury restaurants (including Pam-Many luxury restaurants (including Pam-plemousse and Azzura Point) offer vegetarian entrées, and most others are happy to accom-modate special diets; inquire when you call for your reservation. Two strictly vegetar-ian restaurants will be open for Tofu Day, Reservations are essential at either of them; Galoka, 5662 La Jolla Boulevard, La Jolla. Galoka, 5662 La Jolia Boulevard, La Jolia, 888-551-8610, will serve an organic vegan five-course communal dinner including wine at 6:00 p.m. and 9:00 p.m. for \$100 per cou-ple. At Jyoti Bhahsa, 3351 Adams. At Felton J. Normal Heights, 619-282-4116, fat Felton J. will be \$151, from 1:00 to 4:00 p.m.

NEIGHBORHOOD RESTAURANTS. NORTH TO SOUTH (UP TO \$30)

Mimi's Cafe, locations in Temecula, Oceanside, Mira Mesa, and San Diego, www.mimiscafe.com. At this New Orleans-themed chain, three courses including turkey are \$13.756 kids. 8.00 a.m. 72.00 p.m. Some tables will be available to drop-ins. but expect a wait

Quail's Inn Dinnerhouse-Frolanders, 1035



CHARLIE MORSE -One of San Diego's best performers. You can catch him every Friday & Saturday night from 7-10 pm.





6690 MISSION GORGE ROAD For reservations please cal: 619.234.5874



(619)523-0356 www.JavaJoes.org

Bonita Drive San Marcos 760 turkey, ham, all the trimmings, and a great lake view. No reser vations, so come early

The Fireside, 439 West Washington (Centre City Parkway), Escondido, 760-745-1931, noon-8:30 p.m. A la carte, turkey and trimmings at \$15. cozy fireplace atmosphere.

Herschel's Deli Restaurant.

tas; 760-942-9655, 6:00 a.m.-8:00 p.m., \$13 for three courses, or you can split the entrée and get an extra salad and dessert for an additional \$8. If you saw the awesome size of the portions here, you'd understand.

The Shores, Sea Lodge Hotel. 8110 Camino del Oro (Avenida de la Playa), La Jolla: 858-456de la Playa), La Jolla; 858-456-0600, 11:00 a.m.-8:00 p.m., buffet \$30/\$15 kids, with tra-ditional favorites and a wide choice of desserts, overseen by Marine Room executive chef Bernard Guillas, with view by Mother Nature.

910 Restaurant, Grand Colo-nial Hotel, 910 Prospect Ave..

La Jolla; 858-964-5400, 6:00-9:00 p.m. Three-course Thanksgiving menu, \$26-\$30, from renowned chef Michael Stebner, in a chic setting

Shelby's, 6737 La Jolla Boule-vard, La Jolla; 858-456-6660. noon-8:30 p.m., \$14 for the

Lamont Street Grill, 4445 Lamont (between Garnet and Grand), Pacific Beach; 858-270-3060, 3:00-7:00 p.m. Turkey feast \$18/\$9 kids; also regular à la carte menu, in a Victorian house with a fireplace on the patio.

94th Aero Squadron, 8885

Highway 163 and I-15), Kearny Mesa; 858-560-6771, Rearry Mesa; 858-500-67/1, 11:00 a.m.-8:00 p.m., Buffet \$20/\$15 kids, free under age 3. This lively "farmhouse" offers a close-up view of Montgomery Field.

El Fandango, 2734 Calhoun treet, Old Town; 619-298 2860, is serving family-style whole turkey for each table (plus doggie bags of all left-overs, including "trimmings") for \$22.50/\$15 kids (6-12).

AJ's, Shelter Pointe Hotel and Marina, 1551 Shelter Island Drive, Shelter Island: 619 221-8000, champagne-brunch buffet, 11:00 a.m.—4:00 p.m., \$26/\$14 kids, with a choice

of turkey, beef, ham, halibut plus seafood assortment and trimmings

The Atoli, Catamaran Resort, 3999 Mission Boulevard, Mission Beach; 858-539-8635, 10:00 a.m.-3:00 p.m. brunch, \$30/\$15 kids, includes complimentary pad-dle-wheeler cruise to Bahia and back. Dinner 5:00-10 p.m., \$25/\$15.

Bahia, 998 West Mission Bay Drive, Mission Beach: 858 539-7635, 11:00 a.m.-3:00 p.m., buffet \$27/\$11 kids under 12, free under 5, includes complimentary pad-dle-wheeler cruise to the Atoll

Thee Bungalow, 4996 Wes Point Loma Boulevard Ocean Beach, 619-224-2884 Ocean Beach, 619-224-288-1:00-8:00 p.m., three course \$30, with choice of roa goose, turkey, rack of lamb smoked tenderloin, salmo with crab in a charmin neighborly atmosphere

Pine Valley House, 2884 Old Highway 80 (off High way 8), Pine Valley 619-293-7088, 8:00 a.m.-9:0 p.m., à la carte \$7-\$17, with turkey dinner, ham, or primrib for \$15. Vegetarian
"meat" also available. At the
foot of the scenic Lagun.

998 West Mission Bay Drive



Wiggly Gulp

"We first thought of calling it Dot the Lazy Eye, after a beautiful girl I knew."

imme an effin' beer," says Hank.
"Yeah, and let's have the effin' works
while you're about it," I say.
Heh heh. This is Effin's, see? Where you come

after a hard day's hittin' the books at nearby tate. It's a low-brick, Wild West-looking place down at Col-ege and El Cajon. "SDSU's #1 College hangout!" says the sign. Ac-ually, Hank and I had been at the FORK ollege looking for some extra work. leard mold had closed a residen-ED BEDFORD

ial high-rise on campus. Needs ED BE tripping, drying out, redoing. So we made inquiries and then, naturally, needed made inquiries and then, naturally, needed mewhere to talk over our business prospects. Inside Effin's it's a cavern with lots of spoke ck wooden chairs and tables and bare-wood oths. But you can see from the wear on the floor hat this place is usually standing-room-only. A big bright mural covers one wall, a parade of figes in the Irish countryside. The ceiling

ares in the Irish countryside. In Ceiling is a pare-wood rafters, with a few fans. Things flail azily out from the fan blades as they turn. "All right," murmurs Hank. "Bras." Thursday night seems to be when they fly. Signs dlover shout." Thursdays! Party with Steve Langdon! It's an Effin' Tradition!"

'Course this is Tuesday. Not exactly crowded. We sit up to the five-sided blond-wood bar. One uy munches away around the other side. Erica the arkeep sits on a stool studying a schoolbook. She looks up. "Get you something?"
I see they have Newcastle brown ale on tap.
Ooh. Love that rich dark stuff, "How much?"
"Four dollars."

"Two fifty."

"Two fifty."
"Bud," I say.
"Coors Light," says Hank.
"And pizza. I feel like pizza." Erica
hands us the menu. Pizzas range
from "The Artery Clogger" to
"Hangover Heaven." All around,
ulp, 15 bucks.
"Try these tacos," says the

"Try these tacos," says the lone guy. "Buck fifty each. I had three. Two would have been enough." I see a separate menu. "In-House Specialis: Taco Tuesday, Great big Effin' Tacos, 31.50." They also have "Monday Madness: X-large pizza with domestic draft pitcher, 39.95." And "Wing Wednesday: hot & spicy wings, 12 cents each. Natch, Thursday through Sunday they don't need incentives to pack 'em in.

"Pizza," says Hank agair "Yeah but three Lincolns?"

"Yeah, but three Lincoins?"
I look around. Two people chow down at a tall stool table. I go over. First guy, Javier, is into buffalo wings. Chicken-leg drumsticks with celery sticks, \$5.5. "Twe been coming in here ten years," he says. "These are my favorites. See how big they are?" Christian's a first timer. He munches into their "world famous" Philly cheese steak. Pile of beef slices in sauce

'shrooms, cheese. Looks wicked. And, in between, a splay of thin-stick french fries, \$6.75. "It's not the best Philly I've owe had," he says. "But nearly." Meanwhile, Erica's pouring Guinness into three glasses already half-filled with Sprine. "Effits radiation," she says. "I's called a 'Wiggly." Tean see why. Where the black Guinness meets the clear Sprine, the legul wiggles and squirms. "That's the rule." We all gulp together. And guess what 'That Sprine takes the bitter kick out of the Guinness. For the first time, I can honestly say! Guinness. For the first time, I can honestly say I

Guinness. For the first time, I can honestly say! enjoyed the sacred black stuff.

So I'm glassy-cycd and feeling good. "OK," I say to Hank. "Pisza. But if we do it, I want the Effin' Works, OK?"

Hank looks at the menu. "The Effin' Works. Extra cheese, pepperoni, Italian sussage, mushrooms, onions, green peppers, and olives."

"Effin' A." he says. "But, \$16.95?"

"Effin" A," he says. "But, \$16.95?"
"Don't worry," I say. "I've just remembered.
Card's still good. Two-hundred-dollar limit, dude!"
It takes a white, but when that I rinch pizza armes
on its stand, with a couple of thick red-rimmed plates,
and a whole paper-towed roll, I have to say if sworth. In fact, I have to say if s' the richest, best danged pizza!
on remember enting. The flings covered with a metoor shower of sucusper balls. If has a generous gaing of
others, others, green papers, and 'throoms. And

yes! — the crust is stuffed with sauce. Of course, we don't even make it halfway through.

"I know pizza," says Hank sonorously, as Erica hauls off the rest to doggie-bag it, "and this has greatness in it. Also a tasty sauce."

greatness in it. Also a tasty sauce."
The guy who cooked it comes out for a breather.
Name's Piotr. Polish. And, boy, he's super-qualified. He went through a four-year cooking college back in Poland. "Pizzas are kind of new back there," he admits. "But I learned. Plus John Gower — he died recently, but he started this place — he had a big heart. 'Always be generous,' he said. So we have for three months to get it right. It has garlic, black

for three months to get it right. It has garlic, black pepper, oregano..."
Works for me. By now the place is comfortably fill-ing. "Tomorrow night we'll be packed," says Piotr. "Mostly students. They come for the 25-cent buffalo wings. I cook 1500 of them on a Wednesday night."

Turns out Friday's stand-up comedy night and local band try-out night. Two guys munching a "basket o' fries" (\$2.75) ask Erica if they can come

we know? We're just a couple of wannabe mold

The Place: Effin's Pub'n Grill, 61st BL Cajon Boulevard, College Area (619-229-9800)

Type of Foods: American

Process Philip Koene stack with carametized onions, peppers, machrooms, fries, 56,75; bufful wings with celery

stacks, 53,75; Hangsver Heaven pizza (menthalls, peppersis, gathe), 514 95; Artery Clogger pizza (prepress), Italia

susuage, Canadian boun, mentabla 1; 575; the vegetarian with 'hirroom, onione, green pipers, otion, ammunia

susuage, 11475 (all pizzas ensuple for two!) Tuesdays, 51:09 large tatos; Weshendays, bot wings, 25 cents each

Houses 400 p. m. 2020 am. Monday vi shurday

Bustest 1, 15, 115

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im Jenkins, owner of the newly established
J. Jenkins winery in Julian, is surrounded
by an air of great mildness, perhaps acquired from his years as a pediatrician. So it's
surprising to hear him make a statement about
his own wine as forthright as this

his own wine as forthright as this one: "I've tasted a lot of Pinot Gris from Italy and Oregon, and I can honestly say that this Pinot Gris from last year is the best Pinot Gris I've ever tasted." He says it with an air of wonder and admits that there is an element of mystery to the excellence he

He is, however, able to articulate the par ticular quality that inspires his praise. "I think the Pinot Gris is absolutely unique. The nose is absolutely unique — it's like a New Zealand Sauvignon Blanc. So much of wine, as far as I'm concerned is nose. It's not only that -I'm concerned, is nose. It's not only that — there's mouth-feel and acidity and balance — but it's just the nose...it's complex, it's inter-esting, it's herbaceous. So many wines, life Chardonnay — people will say, 'Apple nose.' Well, okay, my apple cider has an apple nose, too. It's actually fairly easy to achieve. But on the other hand. I think some of the wines that ous nose are so interesting intriguing. It's almost like being able to drink

perfume.

Asked about the causes of that quality — at least the ones he can name — he begins with the place. "I think it's the weather conditions. We're at 4000 feet altitude. It snows ten times a year, rains 40 to 60 inches a year. In the summer, it's 85 during the day, 55 at night. The grapes like that." This year, the fruit came in with what

looked to Jenkins to be ideal levels of sugar, pH, and titratable acidity, levels that would make for a wine of balance and longevity. The resulting wine — 75 gallons of it — sits in a stainless steel variable capacity (dropping lid) tank in the cooling room of his winer/yapple barn, slowly make interpretable to the cooling room of his winer/yapple barn, slowly make interpretable to the cooling room of his winer/yapple barn, slowly make his cooling room of his winer/yapple barn, slowly make his cooling room of his winer/yapple barn, slowly make his cooling room of his winer/yapple barn, slowly make his cooling room of his winer/yapple barn, slowly make his cooling room of his winer/yapple barn, slowly make his cooling room of his winer/yapple his cooling room of his winer/yapple his winer/yappl to a considerably larger quantity of Syrah made from purchased

or syran made from purchased grapes.)

As for his part in the process, Jenkins feels himself temperamentally suited to the demands of making white wine, that is to say, obsessive. "I listen very carefully to my wine. I'm as receptive as possible to my wine — where it is, what it is capable of, where it wants to be. I try to lead it in that direction. I know it sounds to lead it in that direction. I know it sounds kind of weird, but it's true. I've probably got more lab stuff than any other amateur besides Lum Eisenman, and people say, "Gosh, Jim, you're always wanting to measure things." It's true, but I do that to keep myself from making bad wine. To make excellent wine, you have to be perceptive and try to figure out what the grape is capable of early on — try to figure out what to do."

what to do."

With this year's vintage, "At first, there was some fruit I couldn't understand, but that's dropped away. I'm beginning to smell the herbaceousness — that's good. I taste it, and the acidity pretty well attacks the mouth. It's too much. So the wine is telling me that I'm going to have to cold-stabilize it, drop some of the acid out. But also, if you leave a white wine on

the yeast lees for several months, during the pro-cess of autolysis," when the yeasts die and break open, something is re-leased into the wine that "tends to soften the mouth-feel. That's what I'm trying for right now in the tank. I'll probably oven stir the lees a few times. The other thing that you get from that is more complexity; you al-most get a nose that's similar to a wine that's been in toasted oak you don't get the oak, but

you associate with it. At any rate, this wine is telling me that it needs to be on the lees for a while."

He siphons out a taste for me, first deflat-ing the ring that seals the adjustable lid against the sides of the tank (thus keeping the wine's contact with oxygen to a minimum). The odd the sides of the tank (thus keeping the wine's contact with oxygen to a minimum). The odd fruit he mentioned is still there at the outset, surprisingly sweet and ripe for a Pinot Gris. But it blows off after a moment, revealing what smells to me like asge and stone. The wine is indeed acidic, but it isn't as harsh as Jenkin's description led me to believe. I am not an expert at judging unfinished wine, but it seems

promising.

Several months from now, Jenkins will put
this first commercial effort of his on the market, hopefully through a small-winery website,
www.winesplus.com. (He may also employ his
children's and in-laws' business connections. "I'll do whatever it takes," he smiles.) And so he will be faced with every first-time seller's question: What to charge?
"I took one of my bottles of Pinot Gris back to a friend of mine who is a winemaker in Mis-

RESTAURANT LISTINGS

Reader's Guide to Restauran

nates are based on the sive: \$20 to \$24; very sive: more than \$25. Please

LOCATIONS

NTHONY'S FISH GROTTO For it seafood salads, its fish and chips to daily fresh fish specials. An "s still goes to the head of the class ibility of product, good-sized por-time-honored preparation, and out. Open daily, lunch through souri. He said, 'Jim, you need to charge 40 dol lars for this,' and he was serious. I said, 'Com on, that's ridiculous. I can't do that.' " Stil "Some people are charging 12 bucks a bott for their white wines. My wine is worth mo than that; there's just no doubt about that." than that; there's just no doubt about that.
Why? "Uniqueness; I think that's basically
the bottom line. If you make a wine that is exceptional and in some way unique, you're going
to be able to charge pretty much what you want.
But at the same time, you know, I have certain

ULLY'S NORTH 1404 Camino el Mar, Del Mar, 858-755-1660. Es-

ALIFORNIA PIZZA KITCHEN re are 28 pizzas. The chisken tequila s upinach fettuccine is great, as are etarian sandwiches. Same menu, th and dinner. Open daily. Inexive. 437 South Highway 101, e 601, Solana Beach, 838-793-0999, tolla Village Square. 3363. Nobel ve. 858-457-4222; and Carmel

HE FISH MARKET 750 North Har-ter Drive, downware, 169–225, 247, to three, downware, 169–225, 247, waded, noisy ever-multiplying staturants—manely, mesquire od fin fish and shellfish, plos pission onders, pasta and saleds. Prepara-ns are greedly. When the sales of the sales was, and truck the earth to its var-rent on species as "load," it doesn't gli mean nearby waters, but rather, in the downtown breach, products we slightly fresher than most su-tep fish market icap. Point Long pf fish market icap. Point Long pf fish market icap. Point Long d in the dining room, the oyster and at Top of the Market. But

there is pristine and preparation is careful and sometimes creative. The "Ichiban Hamachi" (also available in the dining rooms) is outstanding— and for a truly sexy treat, share a pair of "Honeymoon Oysters" with your honey. No reservations, but the space is year, so waits are brief. Bestauran

Moderate to expensive. Also in Del Mar; mini-branch near Fashion Val-ley. — N.W. (9/01) HOMETOWN BUFFET SASI Univer HOMETOWN BUFFET 5881 Univer-sity Avenue, University Square Shop-ping Center, 619-583-7373, If you're a nostalgia buff and long for cooking as it existed 50 years ago, try this all-you-can-eat buffet. Menus change daily Massive amounts of food that's fresh but not low-cal/low-cholesterol. Not

out not tow-cal/low-cholesterol. Not for gourmet diners, but fun. Open daily. Other branches located through-out the city and suburbs. Call 619-583-7373 for locations. Inexpen-sive. — E.W. JOE'S CRAB SHACK A seafood chair

steamed, barbecued, or garlic crab (of various subspecies) or go for fried or grilled seafood or steaks, or valads. Grownups may prefer the patio to the rockin', raucous interior. Full bar, not much wine. Inexpensive to low moderate. 7610 Hazard Center Drive. Mission Valley, 619-260-1111; 4325

ROCKIN' BAJA LOBSTER 401 Bonta Road, Jonia, 6194-79-3537, At the birthplace of San Diego's Rocking Baya Lobter restaurant chain, the decor is Puerto Nuevo lobster house. All palm frond thatch, green wood-slad bar, sup-port poles with green painted iguans, climbing them, signs on the ceiling joints like "Viva Bonta!" and "Work to for people who don't surf." The menu's tillas, and a Caesar salad. And wraps are great. Try the Chinese chicken wrap; grifted chicken, salad gerens, and ornetal deressing in a "salatte tor tilla". Open seven days. Friday happy hour free butter 350 p. m. to 700 p. m. Incapensive to moderate. Other Issa. 19: 234–6333, 3900 Troiggo, Old 19: 19: 234–6333, 3900 Troiggo, Old 19: 19: 245–6333, 3900 Troiggo, Old 20: 19: 245–2433, 390

UNO CHICAGO BAR AND GEILL. The 1943 born Uno chain made its The 1943 born Uno chain made its The 1943 born Uno chain made its Andrews of the 1943 born of the 1943 born of Chicago S better Anome sparts (along the 1943 born of Chicago S better Anome sparts (along with Oprah and steaks). Now Uno does seroou steak too, with variously useful Angas to put the 1944 born of the 1944 bo

NORTH COASTAL

CALIFORNIA BISTRO Four Seasor Wednesday night, an all-you-van-cut French buffer is available for 525 bev-erage not included), half price for kids 1½ more. California cuisme than French, but there's lots of fresh food and the beardful laurious room car-ries the evening. 5:20 to 9:00 p.m.; please make reservations. Moderate to expensive. — E.W. (7/00)

THE ENCINITAS CAFE 531 South THE ENCINITAS CAFE 3.1 Society Highway 10.1 Encinitas, 760-652-6919. This American cafe serves breakfast from opening to closing, with egg dishes, biscuits, and gravy for breakfast, sandwiches and salads for funch, and American entries for dinner. Fast, excellent service. Open daily, three meals. Inexpensive. — E. W.

IL FORNAIO CUCINA ITALIANA 808:752-8876. Il rómaio offers a stun-ning, unobstructed view and its out-door and indoor seating are gorgeous. The grilled tiems tend to be uneven-but the stuffed fo accia, angel "not posta, soups," and salads are always good. Always crowded: Lunch and can adverse, "Landing, 619-437. 4911. Moderate to low expensive. — E.W.

LA BONNE BOUFFE Town and rack of lamb, frog logs (when available), duck in peppercorn sauce, and Dover sole in lemon-butter sauce are the sta-ples of this French provincial restau-rant. Dinners are à la carte. Charming room and sensitive wine list. Dinner Tuesday through Sunday, Reservations for weekend dinners advised. Moderate

LA ESPECIAL NORTE 664 N. Highway 101, Leucadia (1-9 to Encinitas Boulevard: turn right on 101), 760-942-1040. Specializes in Mexican

NOBU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this 858-755-0113. The menu at this goarmed lapance resaturant offers 170 sush items, 20 stunning and unique appetizers, and a long list of entrees. Two dining rooms are available; the fuelers in at the sush that. Especially on the weekends, arrive early to avoid waiting for a table. Reservations advised for dining room, not accepted for usuch bar. Open daily for lunch and dinner. Moderate to expensive. — E. W.

POTATO SHACK CAFE 120 West 1 Street (off South Highway 101), Encu tas, 760-436-1282. If you love potato you'll discover heaven at this break! sou Thisower heaven at this breaklas and lunds def You may have American fires. French fires, bladed potatoes covered with various toppings. American fires are and all you-can-est treat. The omelets are also fine and so are the hot-cakes. One hotseke covers an entire plate. Every stem is fresh and interesting and it's agrar place for children. Lots of fun. Arrive early weekends.

Open daily. Inexpensive. — E.W. SAMURAI JAPANESE RESTAU-RAN 1979 Lomas Smita Fe Drive. Lo-mas Smita Fe Plaza, Soliana Beach. 858-881-0032. This restaurant boasts the largest Colffornis suitables," as well as a menu of over 100 items. The food in artistically prepared and presented, the saids uniform suitables with the saids uniform. You can eaa artistally prepared and presented, the sub-uniform fine. You can expert the sub-uniform fine. You can expert the sub-uniform fine. You can expert the sub-uniform fine sub-uni

TRATIORIA POSITANO (CARDIFF-BY-THE-SEA) 2171 San Elijo Avenue, Cardiff-by-the-Sea, 760-632-0111. If you're tired of Italian restaurants, you'll be revitalized by this one. Original recipes, Io pastas; wonderful fresh fish, nightly specials; excellent lamb. Very

— E.W. (0/98)
WHEN IN ROME 1108 South High-way 101, Encinitas, 760–944-1771. This legant restaurant offers three dining areas and a menu with outstanding ap-petizers and pasta dishes. There are many unusual preparations of chisken, fish, and meat. Gorgeous presentation. loving service. A winner, Open for dinnoving service. A winner, Open for d ner nightly. Moderate to expensive. E.W.

NORTH INLAND

ASHOKA THE GREAT 9474 Black ASHOKA THE GREAT 9474 Black Mountain Road off Miramar Road), 858-059-0749. Seek out this splendid indian restaurant. The setting is lovely, the service excellent, and the food first-rate. Don't overlook the transfooring dishes. Numerous selections are available for vegetarians. An all you-can eat lunch buffet is served daily, Open daily, lunch and dinner. Inexpensive. — E.W.

BOLSA VIETNAMESE CUISINE RESTAURANT 9225 Mira Mesa RESTAURANT 9225 Mira Mesa Boulevard, Suite 118, 858-693 1663. Try this fine Vietnamese cafe with an enormous menu. Especially jolly week-ends. Open daily for three meals with

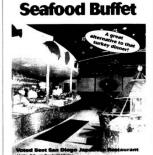
CHIEU-ANH VIETNAMESE CUI CHEU-ANH VIETNAMESE CUI-SIME 1670 Bernardo Centre Drive, Suite 10. Brancho Bernardo, Suite 10. Brancho Bernardo, Frenchi rollución de la companya de Frenchi rollución, como de la con-prenchi rollución, como del vietnamento, prenchi rollución, como del como de grancia con como del como del grancia como del como del como porte del como del como del como porte la como del como del como das del como del como del del como del como del como del das del como del como del como del como del das del como del como del como del como del das del como del como del como del como del das del como del como del como del como del das del como del como del como del como del del como del como del como del como del como del del como del como del como del como del como del del como del como del como del como del como del como del del como del como del como del como del como del como del del como del como del como del como del como del como del del como del como del como del como del como del como del del como del del como del del como del del como del del como del del como del del como del como del como del com

EL GALEON 503 West Mission Ave P.L. GALEON 503 West Mission Ave une, Escondido, 766 746 9931. Mexi-can seafood, along with the usual dishes, is featured in a bright coffee-shop atmosphere with constortable booths, big windows, a lank ounter, and a salid bar shiring and singorine. T-squat lobset. In fishermers stems are the bone speculier, at more little markin, tan i somerer, some loss outsides. treated. Also consider an intense little marlin taco (squeeze some lime onto this rich, strong fish), or the savory albondigar soup (lime it up, too.) Open daily, breaklast through dinner. Inexpensive (standard dishes) to moderate (seafood). — N.W. (5/01)

EL TAQUITO MARISCOS 500 Non EL TAQUITO MARISCOS 500 North-Escendida Souleved 1 feet 1782 a. north-Escendida Souleved 1 feet 1782 a. north-Escendida Souleved 1 feet 1782 a. north-Escendida Souleved 1 feet 1783 a. north-Souleved 1783 a. north-Souleved 1783 a. north-let 1783 a. north-let 1784 a. north-let 1784 a. north-let 1784 a. north-escendida 1784 a. north-es

THE FIRESIDE 439 West Washington Avenue (Centre City Parkway), Escon dido, 760-745-1931. The Fireside bills in dido, 760-745-1931. The Fireside Duts it self as "North County's Finest Steak House." It also seems to be the area's community center, a rambling building with a karaoke bar, nightclub, pool-

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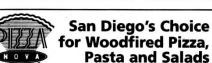
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feelings about wine. It's meant to be drunk, r

worshipped. I don't want to cheat people,

g so that I can live in a comfortable fa living so that I can live in a comfortable fash ion. I think the price of the wine is going to b determined by the overall expense, what the in come turns out to be. I'll be charging more that 12 dollars, but less than 40. If I could get up to

at the same time. I want to make er

7500 gallons [the limit set by his peri

make a decent wine. I'd probably be able

make a decent living. That's all I want out o life — to do something beautiful, something love to do, and earn a living at doing it." ■

Beautiful Dining Atmosphere with Fireplace 6737 La Jolla Blvd. • Reservations call (858)456-6660 • Open until 9:30 pm THE FRENCH MARKET GRILLE THE PRENCH MARKET GRILLE
15717 Bernardo Heights Parkway at
Pomerado Road, Ralphs Shopping
Center. Rancho Bernardo,
858-485-8055. Don't miss this small
but shic French restaurant. The
chef (so owner, originally from Brittany, produces superb noavelle cusine,
with a menu of fresh dishes changing
eassnalls. Britaskfast served Sunday. lunch and dinner served daily. Reservations strongly advised. Expensive.

West Mission Avenue, Escondido, 760-489-6420. This morning freasure house is large but Swiss style cute, its

brick walls festooned with knicknacks (for sale), and silent wind chimen hang-ing from every wooden rather. This is the place on Sunday mornings, when three place on Sunday mornings, when three places on Sunday mornings, when there breakfasts, Omerica et al., which is the property of the place of the pl

and a dozen-odd potato casseroles, Whatever you choose will carry you de-liciously through until dinner. No reser-vations, so expect a wait on weekends. Open daily, breakfast-lunch (until 2 p.m.), Moderate. — N.W. (5/01) ISLAND BOY GRILLE 10066 Pacific Heights Boulevard, Sorrento Mesa, 858-452-7708. If you've been searching for Hawaiian and South Pacific food, you'll love the cooking here. Best bets: Kalua pig, Kahuna shrimp, mahi mahi, lumpia. Open daily for lunch. Inexpensive. — E.W.

Incapensive. — E.W.
LUNGER BROTHER'S PIZZA AND
KARAOKE 29.000 Lilac Road, Valley
Center Road, Escondido,
760-749-2346. This way-out-in-thetulies Italian restaurant is a great place
to sing karaoke because 11 mobody
knows you and 21 this w. country. Just
suck up your spaghetti and relax with

was once the cooler room of a turkey farm. The combo of spaghetti with regplant parmigiant (around 56) in excellent, generous, and includes garlic bread and soup or stalle. Wash it down with the house's gutty red wine. Other specialties include metablal sandwiches, lasagna with spaghetti, and mini pitzas. Inexpensive. — E.B. (11/00)

E.R. (1/10) MAATS 6.118 Paseo Del Norre, Caribbad, 760-438-260. This greanium-splashed blue-and-white Bravanichdels more than a butcher's the passes of the passes of the passes of the norre. There thereophy the bulging del and listen for the thoust and clatter of seveng linker. Lost for the "Ear Wan-derbad" again over the counter. To Gen-folds and the passes of the passes of the sausage, between, or ham breakfast with three gaps, bome firs, and teast. Or the sausage plate britevarts. Sank-posters out and the passes of the pas wurst, and smoked Polish with German potato salad and traditional stuffed cab-bage. Owner Big John is a heavyweight Olympic boxer from the former East Germany with an MA in meat sciences,

VALENTINO'S 11828 Rancho

you of Beverly Hills, Valentino's has a lovely interior, good salads and pastas, and fine entrées which include chicken Vesuvio and homemade cannelloni. A separate room holds a pizzeria. Lunch, Monday through Friday. Dinner nightly. Moderate. — E.W.

LA JOLLA

ALFONSO'S OF LA JOLLA 1251 Prospect Street, 858-454-2232, Both the Prospect Street, 858-454-2232. Both the pation and the dining room are lively, crowded, noisy, and festive. The house specialty is carner assida, and the quesadilla Mercedes (shrimp over a quadratic stabilla) is outstanding. Extensive menu offers combination plates, chilar reflenos, speps, and flautus. Open daily for lunch and dinner. Moderate. — E.W.

and dinner. Moderate. — E.W. COME ON 1811 1030 Torrey Pines Road. 888-559-1003. Delightful 30-seat restaurant in mini-mall serves excellent Euro-bistro food. Open for breakfast, unch, and dinner. The dinners are best bets with first-rate soups, pasta dishes, rich fish. Try the daily fresh fish or gnockn in Bolognees sauce. Or select nightly own pines saled. One sell deve mightly own pines saled. One sill deve

RABRET'S COPPES SSOP 7945 Girard Avenue, R94-54-7381. This landmark coffee days in south for its bradiant, soften days in control for its bradiant, soften days in control for its bradiant, southern days and the smale from scratch, and egg combinations are all generous and well pre-marked for the smale from scratch, and egg combinations are all generous and well pre-marked for the state of the laily, breakfast and c.30 a.m. to 2:30 p.m. F.W

LA TERRAZZA 8008 Girard Avenue, 858-459-9750. This pleasant Italian cafe provides a loving and festive atmos-

MANHATTAN OF LA JOLLA 77
Fay Avenue, Empress Hot
858-459-0700, If you're searching for

MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Stree 858-454-0771. The room has been redecorated at a cost of \$1.2 million. It dazzling, Dinner entrées start at \$18.0

OCEAN KITCHEN 5525 La Jolla Boulevard, 858-459-3993. The dishes at this Mandarin and Cantonese restau rant contain no MSG, nor are there

CLAIREMONT &

daily. Inexpensive to moderate. — E.W.
P.F. CHANG'S CHINA BISTRO 4540
La Jolla Village Drive, 858-458-9007. The decor and ambiance carry the weight bere. Chinese food is only average. This is a place to see and be seen. Open daily, lunch and dimner. Dinner menu available from opening to closing, Inexpensive to moderate. — E.W. ANDRES' PATIO RESTAURANT PIATTI RISTORANTE 2182 Avenida Italian restaurant serves admirable Italian dishes with hight sauces and moderate prices. Not-to-be-missed items are the daily soups, rotisserie chicken and garlic mashed potatoes, vegetarian lasagne with zucchini, and ravioli with lemon sauce. Saturday and

SHABU SHABU JIN SANG 7614 Far Ourstanding gournet preparations Open daily, lunch and dinner Moderate. J W.

HUNGRY STICK 4664 Clairemont Mesa Boulevard, 619-272-1412. "Life's too-short to drink cheap beer," says the sign. They must mean it. At Happy TOP OF THE COVE 1210 Prospect LORNA'S ITALIAN KITCHEN 191

NIJIYA MARKET 3860 Convoy

DIREYANA GRILL Hilton La Jolia purpe Pines, 1995 Torrey Pines Road, 88-450-4571. Best seafood buffer in ty, served Friday nights, 6-00 to 600 p.m. At least 21 stems, most of em fresh seafood and fish plus New witk cut beef and chicken. Pines is 8:895, \$10.95 for children. Add \$10.00 or one and a quarter pround fresh chaine lobster steamed to order. Excel-THE ORIGINAL PANCAKE HOUSE cl. 1132 Prospect Street, 858-454-0771. Now open after extensive renovation with an expanded menu. They offer heir usual specialites, including puells. Open daily for lunch and dinner, doderate to expensive. — E.W.

ORREYANA GRILL Hilton La Jolla orrey Pines, 10950 Torrey Pines Road,

Moderate to expensive. — E.V.

ZENBU 7606 Fay Avenue (at Kline),
828-434-430, It was a natural for fisherman -restaurateur Matt Rimel to
open a such bar fish house, featuring
sparkling fresh each, much of a firm
his wan boats. Sashimi and the simpler
rolls, which can be fundate. Don't miss
selve a better fore than the big parr
yolls, which can be fundate. Don't miss
served on its shelf most weekens,
cowled fish entrees feature equally PAMPAS ARGENTINE GRILL 8690 ng seafood, sometimes in almo y elaborate preparations. N stions: 10-minute wait likely o ends. Sushi bar is up a short stair dining room and patio tables ar mones or pesticides, arrives overcooked Closed Sunday. Open lunch and din ner, Monday through Saturday. Inex sensive to moderate. — E.W. (8/00) noices. Full bar, good sake list, er nightly. Upper moderate to sive. — N.W. (6/01)

SEOUL B.B.Q. 4344 Convoy, Kearny

réstaurant means sitting before a siz-aling cast iron grill, sipping hot saix, the amel of grilled beef, grilled onions, and fresh garlie in the air. Try the 'Ko-cran B.B.Q.' marinated short ribs (song galls) or thick marbled slaces of sirions (beef gail.) One il enjoy all the accom-panting diseased and the accom-panting diseased saids, radishes in articky tomato sauce. slow-cooked articky tomato sauce. slow-cooked

TOFU HOUSE 4646 Convey, Kearmy Mena, 619-76: 6413, Alou at 3005 Fish Acenue, Hilderea, 104-7524 4460. This Acenue, Hilderea, 104-7524 4460. This rive that our city has matured for its specialty white, foods. Toful House at Korran restaurant serving up specialty to disches. Flavorish Leahthy foods. In the Convention of the Convention o

CHINA INN 877 Hornblend Street

Lamont Street Grill

Maloney's Tavern

Moondoggies

Octopus Garden Olé Madrid 50% off entrée

The Parrot Grill

Las Cascadas

THE BEACHES

BLUE BAY CAFE 3780 Ingraham Street, Pacific Beach, 858-581-0200

Pacific Beach, 858-483-6680. At least Pacific Beach, 838-483-6680. At least 118 items appear on the menu, which offers Mandarin and Szechuan special-ties and includes sweet-and-pungent shrimp. Mandarin pork rib, duck in or-ange sauce, and shrimp in garlic sauce. Simple setting; outstanding food. The dinner is always preferable when Andy dinner is always preferable when Andy Kam, the chel/owner, is there. Ask his advice about dishes. Open daily, con-tinuous service, lunch and dinner. In-expensive to moderate. — F.W.

CUCINA FRESCA 1851 Bacon Street Ocean Beach, 619-224-9490 or 619-224-9470. Here's a good place for very tasty Italian food at low cost. The

San Diego's Most Loved Pizza

Voted "Best Pizza" 1994, '95, '96, '97, '98, '99, '00

Voted "Best Gourmet Pizza" '99, '00



5 COMPLIMENTARY CERTIFICATE

Happy Hour every day!

Daily • 4:306:30 pm

Sake, beer and sushi specials

orders of all \$5.00

50% off three or more nigiri and maki

pieces of nigiri sushi with order of

2 free

Sun -Thurs. • 9:00-11:00 pm

Free karaoke



850 WEST MISSION BAY DRIVE (Corner of W. Mission and Mission

MADE TO ORDER. UNLESS YOU WANT IT SMALL



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Restaurant coupons and menus at SanDiegoReader.com

Coupons also available at Sa

.com Lahaina Beach House \$1 off appetizer

Marrakesh \$10 off Moroccan cuisine O Marrakesh 10 off Moroccan cuisine (1)
Mikko 50% off sushi (1)
Mizu Sushi 20% off all sushi and food orders
Montanas American Grill Free dessert

Neimans ©
North China Free cream cheese wontons
North Park Deli Free coffee

Pampas Argentine Grill Free empanada

Passage to India 50% off dinner ©

Pasta Espresso \$4.75 pasta Raw Mana \$5 off hip-hop sushi

Pacific Beach Bar & Grill
Palomino Restaurant Rotisseria & Bar Free pizza

Lips Restaurant 50% off dinner Lotus Thai 25% off entrée

AcQuaro 1/2-price bottle of wine Anthony's Fish Grotto ©
Ashoka 50% off lunch or dinner Aswan African Cafe Free gumbo brunch Atoll at the Catamaran

Atol at the Catamaran Aubergine Gille Shains Cale Perime rib feast \$14.95 Beach Gill of Coronado \$1 off breakfast entrée Big jims Bar 6 Q Free pork or chicken sandwich O

Blumbergs bei 1/2 ort entree The Boathouse 2 for 1 lunch or brunch Bollicine Free lunch or dinner entrée Bombay Exotic Cuisine of India Brians' American Eatery

Broken Yolk Cafe \$2 off breakfast or lunch Buffalo Joe's 2 for 1 dinner
'Canes \$3 off breakfast

Canes 35 off breakrast Cappy's Coffee House Gourmet meal \$5.95 Casa Machado Margarita Sunday brunch \$7.50 Casa Sanchez Free appetizer

Celadon Free ice cream dessert Chateau Orleans 2 for 1 Cajun/Creole entrée Chiba Japanese Food & Sush D'Lish Xpress 1/2 off dinner

D'Lish Xpress 1/2 off dinner
Dublin Square
El Callejon 50% off entrée & free margarita
The Field Free lunch
Fifth & Hawthorn Free dessert
The Filling Station Free appetizer ©

Forever Fondue
French Gourmet 50% off dinner French Gourmet 30% of 11 anner Galoka Free dessert with dinner Giacopellis New York Dell. 31 off any sandwich Girza-Sushi Sushi dinner for two 514.95 The Good Egg Gospel Cafe 50% off blended coffee or smoothle

Gospel Cale 50% off blended coffee or an Craft Grill Craft Grill Gringos 50% off Mexican Sunday brunch Hajii Baba 50% off dinner Hard Rock Cale Free dessert Harney Sush 2 for 1 entrées Henry! Pub Hob Nob! His Craft | S0% off 2nd entrée Craft | S0% off 2nd entrée | S0% off

Hob Nob Hill
Hollywood Star Grille 50% off 2nd entrée
Hornblower Cruises 55 off dinner or brunch
Il Forno Bistro 510 off dinner

India Palace Japasta 10% off dinner Jewel Box Bar & Crill 2 for 1 menu item Juke Joint Cafe Complimentary dessert Karl Strauss Brewery Restaurants Ki's \$6.95 breakfast special © La Dolce Vita \$2 off breakfast or buffet lunch

ndicates at least one North County location.

Redfish Grill 50% off second entrée Rock Bottom Free appetizer Rolfy's Bistro \$3 off any buffet Roma Mia Lobster or steak dinner \$22.95 © San Diego Artisan Bakers © San Luis Rey Downs 2 for 1 dinner © Sanfilippo's Pizza or lasagne for 2 \$10.99 Saska's 2 for 1 entrée Seau's Restaurant Seau's Restaurant
Sevilla 37 off Paella Valenciana O
Shanghai Mongolian BBQ dinner 38.50
Shebby \$14 off dinner entrée
Star of India 50% off entrée O
Station Subil \$5 off O
Su Casa 25% off entrée Co
Su Casa 25% off entire check
The Surfiside 1/2-price appetize
The Surfiside 1/2-price appetize
TD, Hay 20% off breakfait & lunch entrées
Tamarindo Taste of Europe © Taste of Italy 1/2 off entrée Taste of Thai © Thai Cafe Tio Leo's Free dessert O Todai 10% off lunch or dinner Tofu House 1/2 off second entrée Try Thai Cafe Uno Chicago Bar & Grill Free appetizer

Yacht Club

THE FISHERY 5040 Cass Street, Pa-cific Beach, 858-272-9985. Half fish market, half casual fish menu, it offers fine fish and chips, salads, and fish sandwiches. Same menu lunch and dinner. Open daily 11:00 a.m. to 10:00 p.m. Inexpensive. — E.W.

PROMITERA BRAZILLAN BRO 9778 Ingrahum (et a Playa), Pacific Resch. 808 501 0.000. Live large at the ploat-808 501 0.000. Live large at the ploat-se playable procession of rotuserie guilled meats and poultry-addressing a near endless procession of rotuserie guilled meats and poultry-trach table there's a swooden come to blue green. Turn the green sale up to blue green. Turn the green sale up to start the servers parading to your table, offerings out native, cut from long spits that the processings, numerous cuts of beet, even sharing. I turn the come red beet, even sharing. I turn the come red spits of the processing the processing spits of the processing spits spits of the processing spits spi FRONTIERA RRAZILIAN BRO 1778 side up to take a break from the protein parade. The gargaritum spread also in fudes a U-shaped buffer with a changeable array of alluring side dishes, salash, fruit, and such intriguing hot entrees at beef with okts or oxalah with paratism, with costs but oddly home; theolar, there's always a portful off-theolar, there's alway

N.W. (800)

KARINYA THAI RESTAURANT
4473 Mission Boulevard, Perific Beach,
888-270-9050. The impressive menu
boasts 80 tents, of which 21 are appeted to the property of the state of the state
seating. Best best here are fire-tracker
shrimp, spicy fish cakes, stuffed chicken
strings, and any tem from the list of
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THE MISSION CAFE AND COFFEE HOUSE 3795 Mission Boulevard at San HOUSE 3795 Mission Boulevard at San Jose Place, Mission Beach, 858-488-9060. Gourmet and Latino bradiates service in funky surround-ings. Outstanding are cinnamon French toast, blackberry-banna pan-cake, and roast beef hash with rose many potators and regs. Chino-Latino lunch stems. All dishes plus fabulous brads, coors, runffins, available for take out. Open daily 700 a.m. to 300 pm. Inexpensive. — E.W.

RANCHOS COCINA 1830 Sunset Clifts Boulevard, Ocean Beach, 619-226-7619, 4705 Point Loma Ave-nue, Ocean Beach, 619-224-9815. Also muc Chean Beach, 619-224-815, Mos at 101-308h Street at University, at 101-308h Street at University, at 101-308h Street at University, and Tidal Beachity, creative Mexicus, will find beachity, creative Mexicus, will find beachity, creative Mexicus, and the street of through dinner. No reservations, bu call ahead for large parties. Inexpen-sive. — N.W. (6/01)

TIN FISH Imperial Beach Pier, 910 Seacoast Drive, Imperial Beach, 619-628-8414, www.thetmfish.net. At a table by this fish shack at the far end of - "WE'VE GOT HUEVOS!" - - you dig into huge portions of simple sealood, appetited by the sea air. The discontinuous properties of the sealood se daity, breakfast (to 10-30 a.m.) through early dinner. A second branch at 170 Sixth Avenue, Gaslamp, 619-238-8100, open daily lunch and early dinner, of-fers patio dining across from the Con-vention Center. Inexpensive to low moderate. — N.W. (7/01)

OLD TOWN & MISSION VALLEY

BERTA'S LATIN AMERICAN RESTAURANT 3928 Twiggs Street (at Congress, diagonal to Rockin' Baja Lobster), Old Town, 619-295-2343. Sampling the whole range of little-known cuisines from Guatemala down Sampling the whole range of little-known cuisness from Guatemal down to Patagonia, Berta's Tengthy menu reads like a culinary Pick Ints: Int of each country's best flavors, typically Some outstanding dishes include sweet savory Chilean paint de rhoid casserole of beef, chicken, and com-pudding from Berta's homeland, spicy cevishe and suble seco de confere (cir-tus flavored lamb stew) from Peru, carthy Gustemaln, ohlemal (culation-carthy Gustemaln, ohlemal (culationearthy Guatemalan, chilemal (cilantro-laden pork stew), aromatic beef curry from Trinidad, and a sensuous vatapa (seafood in coconut sauce) from Brazil's African, influenced Bahia coast. Vegetarians will find many meat-and-fowl-free options. Lunch and dinner. Moderate. — N.W. (401)

BLUE FIN GRILL 3770 Hancock Street, near Kurtz, 619-692-1410. This

Arena. It's crowded on Swap Meet weeknish, nearchil during the week. woods, with a large partial former on the well. Try breathers specials like free; and teach rine light batter, milk horackes, two usuage links, and are ga. But the light one in fresh kerrenith horackes, two usuage links, and are ga. But the light one in fresh kerrenith borackes, two usuage links, and are ga. But the light one in fresh kerrenith borackes, two usuage links, and the links and garden free, and teach free has deep to the links and links and

expensive. — E.R. (1100)

CAFEPACIFICA 2414 San Diego Avenue, Old Town, 619-201-6666. Superior standards always prevail here. The cooking is clean to the palute and burst-good with freshness. For appetizers: Dungeness crab cakes or mussels seamed in chardonnay. For entrées, daily fresh fish, lamb chops, pasta. Everything is memorable. Not be missed. Dinner nightly. Upper moderate to expensive. — E.W. HORSE AND COW BAR AND GRILL

HORSEAND COW BASE AND GRILL 2754 Lytton Street. Lump Portal, 619-224-6409. This hard to spot place runs deep. If like the customers it serves — submariners. Here is where the "Silent Service" lets off steam monthy. The HAC has probably the trine memorabilis Subir hamers, bells, lighters, even the deepest flush tolet in the world (in belonged to the USS Dal-phin). The vub-like interior is dark, with walls painted camoullage blue-black Sinacks include morazerelt strick. fried mushrooms, onion rings, chicken nuggets, and wings. If you're hungry, the flop-over the edge steaks and burgers with fries are generous. Not that it matters. What you're really digesting is the atmosphere. Open daily, inexpensive to moderate. — E.B. (JVD)

EAST COUNTY & STATE COLLEGE

ANTONIO'S HACIENDA 700 N. Johnson (corner of Arnele), El Ca-N. Johnson (corner of Arnele), El Ca-jon, 619-442-9827. Fine place for chil-dren, parents, grandparents. The food is not regional or gourmet, but stan-dard items are fresh, generous in size, and inexpensive. Sopaipillas, a deepcomplimentary with meal. Open daily, hunch, dinner, and Sunday brunch. In-expensive. — E.W.

espensive: — E.W.

D.Z. AERYS Abrardo Piaza, 6930 Alvarado Rodo. State College area,
619-265-0218. Surely the best Jevish
delexatessen in San Drego. Songs are
wonderfol, and so are the 110 sand
mother of the properties of the same are
mother and chopped liver easily rival
Mother's Excellent breakfasts and out.
standing, fully stocked bakery. Open
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HIMMET'S SUS-SMIRMER, LOSSE SUSMAR, InHIMMET'S SUS-SMIRMER SUSMAR, INHIMMET'S SUSMA

seven days. Inexpensive. — E. R. (11/00).
IONINY BY 32-736 Fourth Street, La
Meta, 619-464-7465. This "Burgers and
Brew" bar is a real 1950-p blace, with
burgers to die for and good bar macks,
including a zesty jalaperto dip, Playpool, watch West Wing, hide from your
con the smoker's patio out back. On
Sundays (2:00 to 7:00 p.m. only), their

10-oz. New York steak, fries, beans, a salad is a must-eat at a rock-botte price. Inexpensive. — E.B. (10/00) LA MESA OCEAN GRILLE AN

MARIO'S DE LA MESA 8425 La Mesa Boulevard, 619-461-9390. The man on MARIOS DR LA MESA 64:5 1.5 Mesa Mesa Mesa 1 who was a menul holds two flags, those of Mesa and Mesa and Mesa and Mesa and Mesa and Mesa 1 was a menul holds two flags, those of Mesa and Mesa 1 was a menul holds two flags, those of Mesa 1 was a measurement of the Mesa 1 was a wa

PEARLS OF THE SEA Sycuan Casino, 5469 Casino Way, El Cajon, 619-445-6002. In a quiet refuge from the bustle of the casino, you'll find refined

style. The menu ranges from low-priced noodle bowls (including a dynamite Cantonese take on Filipino parasi) up to live Maine lobster and excellent Peking Duck served with beautiful little Man-Dack wered with beautiful little Man-darin buns. The rest of the restaurant boasts live tanks, and if you love good adouted, do to phose to the choice your fish, which can be sentirely returned, pers-ception of the control of the control of the which can be sentirely returned, pers-licitly, a shoule fash to lead tableful using less than a skimpy filler at any fancy returnared. Since man against less was to golde and run, tell the server menda-tionary course, lead to the found deserved. No alcohol, Reterre for weekends or large groups, lenespense, with a few large duples and specialises at moderate for the control of the control of the control of the large duples and specialises at moderate

PHO HOACALI 4126 University Ave PIOU MOACALI 1/12 Ciniversity Avenue. City Heights, 99:245–2620. This place int i glumorous, but there's an itypicate in ity glumorous, but there's an itypicate into glumorous, but there's an itypicate in the place in the plac

ROCKY MOUNTAIN FOOD JUNCcountry air, but Rocky Mountain Junc-tion's food tastes sharp and fresh in the mornings. Check out the "Macho Man" breakfast: three eggs, two bacon strips, two sausages, two pancakes, country potatoes or fries, and toast. Or the "Big Honkin' Omelet", six eggs.

ham, turkey, bacon, sausage, beil pepper, mushroom, tomato, onion, country potatos or French fries, and toast. On the lunch menu: the lunction Burger—with or without cheese—big and juicy. Also good: "old fashioned" BLT sandwich and chunky chicken breast salad. Early breakfast through lunch, Tuesday through Saurday, Inexpensive. — E.B. (8/01)

urday, Inexpensive. — E. &. (801):
SHMOOZER'S KOSHER DAIRY
RESTAURANT 5:506 EI Cajon Boulztrand, 619-58-31-580. Gerat for vigans!
This Kosher eatery promise "all renrelies's cheese, vegetarian food, no
ment, no animal fat, certified Kosher,
100% fresh ingredients." Everything's
prepared under the supervision of the
"Va ad Haraboonium of San Dego"
menning, the restaurant a myesced
every few day by an Orthodox adhition."

10767 Woodside Avenue, Santee 619-562-7878. This is for Cornbelt folks, plus wannabes who enjoy plain-speaking, plenty-of-it lowan tood. Take the morning special "lowa Breakfast".

salad, or steak fries) or the "lowa Beefers" (seasoned ground beef sim-mered in chicken broth, piled into a burger bun). Open three meals, seven days. Inexpensive. — E.B. (8/01)

CENTRAL SAN DIEGO

JYOTI BIHANGA 3351 Adams Avenue, Normal Heights, 619-282-4116. Low-cost, tasty, and fresh vegetarian dishes with international influences. The mildly Indian ones include a dif-The mildly Indian ones include a dif-ferent curry every other day. Soups, sal-ads, and nightly specials are good bets. Simple dining room. Saturday brunch, all you can eat. Hours change often, so phone before you go there. Open daily, Inexpensive. — E.W.

Inexpensive. — E.W.

KENSINGTON GRILL 4055 Adams
Avenue, Kensington, 619-281-4014
This new addition to an old neighborhood proves change can be good, delivering intelligent, inventive cuisine
Salads are well prepared, as is the savory

University Avenue, City Heights, 619-280-4204. This is as near as you'll come to eating breakfast in Phnom Penh or lunch in Vientiane. Cambodi-ans come in the morning to talk poli-

tics and play Cambodian chess. At lunch, Lustians replace them, Marpol Valley, and the Cambodian chesses of the Cambodian chesses of the Cambodian Chemens unduded Chinese, Khmer, and Londriese Internoling ask to "jul ion soften dat for "Internolinga" and Londriese Internolinga ask to "jul ion soften data for the Cambodian Cambodian Cambodian Cambodian Cambodian Tench, Ishame broadstat. Later in the day, you might try pun-fried modifies with thoscoid and beef or shrimp and the control of the Cambodian Cambodian doubt, ask for Kathy, who speaks Chi-nese, Khmer, Lon- and English, Open 8.00 am to 8.00 pm. seven days. Inex-

VESUVIO GOURMET 3025 El Caio Boulevard, North Park, 619-282-7040 Wonderful Southern and regional Italian food is served here. The interior Italian food is served here. The interior is gorgeous, the service sweft, and the servings huge and tempting. Open nightly for dinner. Inexpensive to upper moderate. — E.W.

UPTOWN

ANTICO TOSCANO 1288 University

ARRIVEDERCI 3845 Fourth Avenue. Hillcrest, 619-299-6282. The chef has cooked at major European horels and the food is outstanding. You won't go wrong with any of the pastas, and you

Open daily for lunch and dinner. In-expensive to moderate. — E.W. CALIPORNIA CUISINE 1027 Unive

CALIPORNIA CUISINE 1027 University Avenue, Hillicrest, 109-54-3, 0790. This Hillicrest restaurant has been around forever, has a durable reputation and an established clientele. Per haps the Bawbew suitstaff working their deek, calm dining room is the reason why. The menu is sensible, but the preparations uneven. The appetieres are interesting, but don't live up to their promise. In scaliformia cuisine's clienter stage, and the sense entires that endury despite their sense are the sender of despite their sscentrees that endure deeplie their menu's excessive range. I recomment the New York steak or lamb loin, as companied by one of their clever sal ads. If you appreciate life's finer things California Cuisine is a place for a goo meal. Moderate to expensive.— M.N. (5/99)

EL INDIOMEXICAN RESTAURANT

SUSHI & CALIFORNIA COASTAL CUISINE

EXOTIC IMPORTED JAPANESE FISH · KING CRAB · LOCAL LIVE LOBSTER & SHRIMP

- The Lurfside -

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Dinner Sun.-Thurs. 5:30-10:30 pm, Fri. & Sat. 5:30-11 pm
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CHICKEN TATUTA '3 • SEAFOOD EXPLOSION '3 • ICHI-BOMB '3 CHICKEN SKEWERS 13 . FRIED BARY SOLE 14

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Half-Price Sushi Rolls

magician who enjoys entertaining his diners. This neighborhood favorite is comfortable and the oblong bar at the center of the room seems straight out of Cheers, for Stunday branch, it is stosup between the "Mission Hills Onteier" (snow crab suited in butter, sherry, and tarragon, with dailed hollandase suice and the "Coldifient Ometel" (Candian basion with suited machrooms; comme, and hollandase suice: Open comme, and the comme comme

seven days, three meals. Inexpen GULF COAST GRILL 4130 Park

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HOB NOB HILL 2271 First Avenue, Banker's Hill, 619-239-8176. This restaurant has always led a double life For breakfast during the week it ap-peals to professionals who make deals

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Lamb Shank Lemon-Peppered Fresh Catfish Filet

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For dimmer try steak fresh fish. Areas
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JOE'S GRILL 3537 Eath Avenue (in-side Nunu's Cocktail Lounge), Hill-crest, 619-293-2878. Nunu's is a bar-with a history. It has always been a tuna creek, 160, 595-2506. Souths is a last creek, 160, 595-2506. Souths is a last fishermen's happan't you still flower flathin and Portuguese in the merit may find the still the s



Children under 12 for \$9.95 Three seatings 2:00 pm. 4:00 pm. 6:00 pm.

Make your reservations today! 619.297.0722 1421 University Avenue Hillcrest

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ONO SUSHI AND PACIFIC SPICE 1236 University Avenue, Hillcrest, 619-298-0616. If you are searching for huge portions, fresh tasty food and rea-sonable prices, don't overlook this col-orful Japanese/Pacific Rim café. Excelorful japanese/Facific Rim cane. Excel-lent specialty rolls, entrées, appetizers. Very crowded weekends; lively young crowd. Dinners nightly: open for lunch Saturday and Sunday. Inexpensive to moderate. — E.W. (11/98)

touches and fowering heaps of gar-nishes. All the edible frou-frou deco-rating the appetizers can wear you out, but most entrées are more focused and friendly. Good choices include a starter of mussels in a seductive chilputic cream sauce, and entrées of spicy, sveet sour layered "jerk" chicken or the signature "Skirts On Fire," a miraculously ten-der grilled skirt steak imbued with a pi-cure marinade. Descrets he Sharon.

der grilled skirt steak imbued with a pi-cante marinade. Desserts by Sharon Bristol follow the housestyle — sky-high, ornate, complex. Casual atmos-phere, very noisy. Heated patio. Reser-vations strongly advised. Prices moderate. — N.W. (1700)

MISSION HILLS CAFE 808 West

MISSION HILLS CAFE 808 West Washington, Mission Hills, 619-296-8010. Here's a good bargain felt-activation from the restaurant for dinner. There are two dining rooms with the atmosphere of a casal neighborhood restaurant—nothing fancy, but good value for the money. Closed Monday, Open Tuesday through Sunday, Breakfast, Iunch, and dinner. Breakfast items available until 4:00 p.m. Moderate. — E.W. (6:099)

MIXX RESTAURANT to 21 Fith Ave-ure (at Pennsylvania). Hillerest, 619-299-6499, A med her recembles, 619-299-6499, A med her recembles, 619-6499, and a pennsylvania of the diministration of the pennsylvania of the first pennsylvania of the pennsylvania of the quettes, and writty paintings on the sails. The mem is an international badgepodg of whatever shed owner with the pennsylvania of the pennsylvania of the first pennsylvania of the pennsylvania of the first pennsylvania of the pennsylvania of the sail the mem of the pennsylvania of the sail the pennsylvania of the pennsylvania of the pennsylvania of the sail the pennsylvania of the pennsylvania of the pennsylvania of the sail the pennsylvania of the pennsylvania of the pennsylvania of the sail the pennsylvania of the pennsylvania of the pennsylvania of the sail the pennsylvania of the pennsylvania of the pennsylvania of the sail the pennsylvania of the pennsylvania of the pennsylvania of the sail the pennsylvania of the pennsylvania of the pennsylvania of the sail the pennsylvania of the pennsylvania of

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MONTANAS AMERICAN GRILL

619-29:-07:22. At this Southwestern American cale you can easily make a meal from the first courses plus one of several salads. Pasta dishes are good choices. Smoked or grilled items in-clude barbecus salmon, ribs, and skew-ered lamb. Venison chili or steak sand-wich always a good bet. Pleasant atmosphere. Excellent service. Open

MIXX RESTAURANT 3671 Fifth Ave

moderate. — EW. (11789)
PARALLES J3-74 West Wahington
Steert. Mission Hills, 619–260.0023.
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PICASSO SPANISH RESTAURANT 3923 Fourth Avenue (near University). Hillcrest, 619-294-3061. Interesting draw a casual neighborhood crowd. The regional style is Basque, from Northern Syain, but these arreit the inn y neuson of that area — in Eat, these times are larger than usual, style grent clude chicken statel emperatuallic, budy evit in garlis, succe, stuffed green ign muscles, and an outstanding peatle (available as both a tipu and cutter). A bone's workmank surgiat (rank-with Livingston Calaris Burgandy) in the pa-tron's favorite beyong. It is a construction of the co

SHAKESPEARE PUB & GRILLE 370 town, named after the most revered writer you've never read. The Bard's brew house beasts bare-board floors, damond lead-glass wendows, and au thentic Brits sitting around the bar quaffing all efrom their own pewter mugs. Pub grub is bluff and plain-spo-ken. Stephend's pic, banger and mash, ploughman's plair the pickled owns and cheese. Sorch egg, and Branton and cheese. Sorch egg, and Branton

TERRA 3900 Vermont (Uptown Cen-ter), Hilkerts, 619-293-7088, www.ter-rasd.com. Co-owner Jeff Rossman, for-merly in charge of the front of the house, has moved into the kitchen to serve as chef at this comfortable neigh-horhoodserve as shef at this comtorable neigh-borhood spot, serving rentaresons, if uneven, tropical-influenced American influenced American could be served to the service of the could be served to the service of the service of the service of the service to the service of the servi all major holidays. Good wine list with several flights available, full bar with tropical cocktails (Pisco Sours, Caipir-inhas, et al.), Reservations advised, es-pecially for weekends, holidays and special events (e.g., Sunday "blues and

TRATTORIA POSITANO 142 Uni talian food but also for loving atme

Moderate to expensive — E-W. (5999). THE VEGET ARRIVA 700N: 2049 Fish Avenue, Fishers, 639-289. The Avenue, Fishers, 639-289. The the earth "So, sorrey — no meat, no bleached white flour, white or brown to be about the sorrey of the earth "So, sorrey — no meat, no bleached white flour, white or brown to be a sorrey of the earth "So, sorrey — no do early "Get from chemical preservatives or years," Spranch mushroom lasagas and vex "Spranch mushroom lasagas and sorrey" — prest. Even deserts can be summy, including a three-layer carrot cake and a cocomist pudding, Inexpense — E. B. (11900)

DOWNTOWN

ACQUA AL 2 322 Fifth Avenue, Gaslamp District, 619-230-0382, www.acquaul2.it. Despite its monicker, this sin 1 a sedood trattoria, but a near-fubless branch of a restaurant in Flo-ernec that won success by exchesing the standard Florentine menu, while maintaining Tuscan purity of style. Chef owner Martin Gonzales trained there, and serves as charming host of

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BANDAR FINE PERSIAN CUISINE 825 Fourth Avenue, Gaslamp, 619-238-0101. The best Persian food city is prepared here. It's sensu-low fat, and a blessing to the sight ous, low fat, and a blessing to the sight as well as the palate. Try stuffed grape leaves, yogurt, eggplant, charbroiled filet mignon, lamb, or chicken. Order all three kinds of rice. Enchanting in-

E.W.

BAY CAFE 1050 North Harbor Drive, 619-595-1083. If you're hungry at the city ferry landing, you can eat in the bare-bones interior or take your tray upstairs to a handsome bay view terrace upstairs to a handsome bay view terrace (with no wheelchair access). After a chilly crossing, try the enjoyable New England-style clam chowder, which is milky, clean, and not over-thickened. dishes, burgers, sandwickeds, variations on fish and chip's including prasms, and shift dops (all served with general tries); plus some entree salads. The burgers are genuinely "have it your war — for a few extra cent each, the kinchen will add extra angredents (lack or Cheddar, mushrooms, grilled noisso, bason, jidapeño). Open dialy, bræklast to pre-dinner, Inexpensive.—N.W. (801).

Street (at Third Street), 619-696-8747. Bayou has the most expansive (and expensive) Louisiana-style menu in the Gaslamp. Their best dishes are terrific — for instance, their red beans terrific — for instance, their red beans and rice (the washday treat is the area's sole authentic version, meaty and with a rich deep heart. Egopland dishes shine, too, as do seafood pastas and a huge pook chop with dressing. Ala, though, too many dishes are faux-Paul Prudhomme, with incoherent spicing and, at times, too much cayenne added too late in the cooking to cory up to other flavors. Desserts are frankly, fabulously existents, including near one and isionist, including pecan pie and ad pudding half as heavy and twice I good as their Creole models. Reser-

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DOBSON'S 956 Broadway Circle, GRAND CENTRAL CAFE YMCA, 500 town restaurant offers class and com-fort, geared for people who enjoy eat-ing well. The food is good, often very good, as with chicken liver mousse pate, Mediterranean blue mussels, cu-lotte steak, and, when available, the crude but virtuous soft-shell crab. d and cheese toast is a tasty bargain, is the veggie-burger with fries, slaw, soup, or salad. Plus you can c down onto Broadway and check in your boss is returning to work, ikitat/lunch weekdays, breakfast in weekends. Inexpensive—

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on either size — nen nen — nere a oug-plate of haked chicken, or chicken-fried steak, or baked ham, with gravy, pota-toes, veggies, rice, salad, bread and but-ter — and macaroni and egg flower soup go for almost nothing. Breakfast is a bargain too, offering sausages, eggs. Belly Dancing ESCAPE TO MOROCCO AUTHENTIC MOROCCAN I CUISINE

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ng Anglo City-Hallers trying valiantly to learn to love the house made

Gaslamp with luxury Euro rotorante on either side — heh heh — here a big plate of baked chicken, or chicken-fried

Beach Cafe

hash browns, and all the coffee you want. "Uncle Lee started 40 years ago," says Lily, who runs it. God bless Uncle Lee. Open 6:00 a.m. to 7:00 p.m., seven days. Inexpensive. — E.B. (11/00)

NAPA VALLEY GRILLE 502 Horton Plaza, downtown, 619-238-5440. This new restaurant at the top of Horton Plaza is staffed by professionals, and Plaza is staffed by professionals, and the food is very, very good. I suggest the calamari plate, and the rotisserie-roasted chicken or pork are both moist and delicious. Their monkfuh is a deeply satisfying Southern delight. Try the airy, sweer goat cheese cheesecake or dessert. There is an elegant home-yness to Napa Valley Grille, a comfort-ing, satisfying dining experience. Moderate to expensive. — Mr. (1900)

Moderate to expensive — M.M. [J.600 OSTERIA PANEVINO '22 Fifth Am G1, 619-955-7999. A wenue (Fifth am G1, 619-955-7999. A white Tascany-strel fallain restaurch, the appetizers and pastes are at older the springh ravious and postesion ground the springh ravious and prototal genochin a fearr shreer sauce. The stuffed flowaccus are simply incredible, and caccus are simply incredible, and prototal proposed brick walls enhance the Euri-powed brick walls enhanced to expensive support of the Colonia of the Coloni

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the flavor of bottled spaghetti sauce, and in several dishes (BBQ shrimp, dirty rice, etc.) so fiercely spire, the kitchen might be catering a frad hazing, smarthy (given this impetus to chug. alug), they make their tasty Hurrisane cockatals a little weak. Moderate, plus evening cover charge. — N.W. (501)

REUBEN E. LEE 880 Harbor Island Drive, Harbor Island, 619-291-1880 www.islandsedge.com. This docked faux-riverboat replica serves seafood

> SALLY'S RESTAURANT One Marke SALLYS RESTAURANT One Market Place, rear of Hyatt Regency Hotel, e19-687-6080. You'll get great fish here is well as free range chask-no, lobster, and beef. Try Arctic char, loin of tunasconfish, Side dishes tred to be elaborate. Dimers for 6 to 12 served at chef's table in the kitchen. Open daily, Expensive. — E.W.

SIXTH AVENUE BISTRO 1165 South SIXTH AVENUE BISTRO 1165 Such Avenue (at B), 109 2:99-4194. This charming, airs cafe offers some very credible New Chemas tyle cooling at recibility of the cooling at wisches are an outstanding ovster poor (with big nice vosters, good pight batter) and a fine, fully packed approximation of amigliotic, alleet with considerable of the cooling of the c beer, No reservations, breakfast to early dinner (closes 8:00 p.m.). Inexpensive. — N.W. (3/01)

SPICE HOUSE CAFE 1401 Ninth Street (at Ash), 619-239-8510. When series I at Adil, a 60-239-8316. When you're head feels like an old postor' and your 'tongue like a bust loon hook' rouge Kipilen, Spiel House' amover on their Hang-Over Omelet. We don't know if it is the Ortega chiles or lask cheese or super tange formate state, but might be might be supported by the or super tange to make the present the French toast topped with strawberries and whipped cream. Breakfast and lunch, seven days. Inexpensive. — E.B. (11/00)

TRATTORIA PORTOBELLO 715 You can make a meal from appetize The pastas are the best bets. Open da lunch and dinner. Expensive. — F.

uncle's CREOLE SOUL CAFE 815 C Street Lat Eighth, 619-238 FOOth This tiny blue and white cafe with a small street patio in front offers a healther version of Louisiana Creole healther version of Louisana Creole and soul food, with pork products re-placed by lean beef sausage. There are just a few entrees—a thin, tasty gumbo, well-balanced jambalaya, fried reservations. Due to catering opera-tions, hours may vary unexpectedly, so call before you go. Inexpensive. — N.W. (3001)

WILDSIDE CAFE & REBEL JUICE BAR 1048 Seventh Avenue, 619-696-1466. Now here's a place that actually makes healthy food seem cool. Partly it's the names: "lunatic lentil soup," sandwiches like "turkey tantrum" (roast turkey with salsa). come with fresh fruit. And do like the local lotties: take your daily shot of fresh squeezed wheat grass juice with a chaser of strawberries or pineapple chunks. Open Monday through Friday. Hours vary seasonally. Inexpensive.

E.B. (9/01)

SOUTH BAY & CORONADO

BAY BEACH CAPE Ferry Landing Marketplace, 1201 First Meet, Coror ado, 619 - 435 - 4900, www.baybeaci-cafe.com. The dinner menu here b. California's typical dumbed dow California's typical dumbed down world appetier array, plus salads, pas-tas, grilled meats, a few sautee items and children's plates. The restaurant is very farmly friendly (full ok ids), actu-ally), with a menu that appeals to the young in mouth: The chef seems to have a sweet touth, since almost every



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CHEZ LOMA 1132 Loma Avenue (at Orange), Coronado, 619-435-0661. The historic aura of this cute period bungalow remains seductive, but the bangalow remains seductive, but the "French" menu is mired in the more French" menu is mired in the more recent past, circa 1970. Some appear or are sprightly, but entress are in oursistent and can be indifferently ex-cused with subpart ingredients, e.g., a cascilled the mer may pair under cooked white beam with overcome, con-coded white beam with overcome cooked white beam with overcome beat french and the properties of the subpart of the cooked such that are from a suparture dalways to be after an info barbesure succe and the control of the cooked white success of the cooked white succes xpensive but not dress N.W. (6/01)

N.W. (2017)

THE FAMILY HOUSE OF PANCAKES 5/5 Broadway, Child Vista,
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GALERY ATTILE MARINA SOB, MA GALLEY AT THE MARINA 550 Ma-

rina Parkway, Chula Vista, 619-422-5714. This is a great place to relax, take in the view and decide which

greatest speedboat-racing champion. The tasty, bargain priced happy hour specials 1530 to 600 p.m., Monday through Saturday) make a visit worth tetri press of 15-51 try a 112-pound steerburger with French fries, chick, or a felt mignon steak plate with steak fires. Next morning, each the breakfast fatest morning, each the breakfast fatest plate with the control of the steak fires.

eggs. Inexpensive. — E.B. (11/00)
ISLAND PASTA 1302 Orange Avenue,
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atmosphere and fine pizzas, pasta
dishes, and daily specials at low cost.
Same menu lunch and dinner. Remember this cafe if you're visiting
Coronado. Arrive early to avoid wait.
Open daily. Lunch and dinner. Inexpensive. — E.B. (11/00)

L'ESCALE Coronado Island Marriott CFSCALE Coronado Island Marriott Resort, 2000 Second Street. Coronado. 619-435-3000. This is the casual dirung-room that faces the pool at this first-rate hotel. Menus are constantly chang-ings ocal fit officover what type of cu-sine is available. Jazz night on Fraig-ings ocal fit officover with type of cu-sine is available. Jazz night on Fraig-cials. Open daily, breakfast, lumb, and dinner. Moderate to expensive. — E.W. PSIMAVERA, 333: Crume Avenus.

danner Moderate to expensive — EW PRIMAYERA 92.5 Change Avenue. Controllado, 619-435-0344. This stand-out in Controllado, 619-435-0344. This stand-out in Controllado, volumer were of tens southly sharm and an impressive benefaciase, or the decisions considuou, of which very detail is accomplished, admirable. For decisions considuou, of which very detail is accomplished admirable. For decisions considuous, of which very detail is accomplished with the controllador of the controllado

weekends, pre-show distances. Nonternet pelatat to repetitive. — Nov. 17:071 .

SOUTH BAY REGIONAL CENTRE C.
Chell Vians, 18:190-14:599. The sign says at all "Gracious Guestis. We are serve with "It's sign of "Your gracious founds. Ben fidded!". It's confirming ordiffer to all flow when ourse with a heavy his excellent mess have already as the sign of the sign of

SPIRO'S GYROS Ferry Landing, 1201 First Street #4. Coronado, 619-435-1225. The food, the music, the safe is located at the water's edge, and the heated pation has a specias ular view of San Diego, the bar, and the heat tradi-ic. At sumes, tayping their excellent formar, watch the cut with the pation of good. The prince keep Spiro solu-lar with the locals as well as tourist. Try the moustak eiggplant casserole or the vouvilable, chicken, marinated in cratarist saase, wered with formation, cratarist saase, wered with tomation, the prince of the prince of the prince of the stage of the prince of the prince of the prince days. Inexpensive. — EL, 11/1001.

TOMATOIS PLUS A CALIFORNIA BISTRO 5.466 Boniza Road, Boniza 16-1479-8494. Here's a low-cott California and California Road, Boniza 16-1479-8494. Here's a low-cott California and Californ Why, then, is Rhino so popular! Pasta (and nothing but pasta) is the answer — that's where the kitchen shines. Very noisy when crowded; street tables are slightly quieter despite heavy traffic. Reservations advised for weekends, pre-show dinners. Moderate (pastas) to expensive. — N.W. (7/01).

TIJUANA

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit num-ber.) BIRRIERIA GUANAJUATO Avenida

family style restaurant high in the Ti-iums hills about three miles outside of the border crossing, the food is in the style of Guanijaato (in: central Mexico), and the menu consist solely of pot roasted boby good (autorio in a Mexica) pathecus essue, and metted sheete pancales (gordinio). It's au-thentic, tasty, fresh, and unbelevably affordable. Be sure to arrive early, since the food sometrine runs out. It's worth the food sometimes runs out. It's worth to use of the wid drive to reliep these delicacies. Take the downtown off-ramp to Thatd Street and continue for exactly 11 blocks to H. Street/Colon. Turn left (south) on H. at the "Super-Lub" for one block, then turn right on state of the super-Lub" for one block, then turn right on state. Turn right spain at the stop of the super-Lub super-Lu way up the hill (Rampa Altamia) and were right after the large "Universidad de Tijuana" sign. A few feet further, run left onto Avenida Paras and go four blocks until the street veers right into conto Avenida Londres, continue three blocks, then turn right onto metrico González for one block. Turn left at the orange-painted dry cleanes and go uphill in Avenida Rio de la Plata to the top (about six blocks), where the road turns right conto

LONCHERIA LA POCA LUCHA Mu-

"Best Courmet

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Manuel W. González. Continue one block, then turn left at the Calimeg-market onto Avenida Abraham González. Go four more blocks and the restaurant is on the right side of the street. Open daily 8:00 a.m. to 8:00 p.m., inexpensive. — E.B. (12/00) 8:00 p.m., inexpensive. — E.B. (12/00)
CAFE LA RSPECIAL 7.18 Avenida Revolución, between Calle 3 and Calle 4.
6:85-66:4. Robust taxos, enchiladas, chile: rellemo, tamales, egg dishes, and teak have been prepared at this unpretentious but good café for decades.
La Especial is a ferorite for families who leading down to the dining room opens on Revolución, and the covered bazaar

EL FARO DE MAZATLAN 9542 EL PARO DE MAZATIAN 9542 bollevierd Sancher Taboda, Plaza Taboda, Plaza

LA FONDA ROBERTO'S I.a Sirra Morel, Alf Most of Enemanda, Avenida Carabutemes (2000, 606-405.7) Uniformed to the Carabutemes (2000, 606-405.7) Uniformed (2000, 606-405.7) Unif LA FONDA ROBERTO'S La Sierra

Heroes. Tijuana. Venturing to the far end of Tijuana's klernado Municipal in Apprentice. Salno for un penetrate the dark of an incredible kitchen of great properties of the penetrate of great price that snake up and out through the noof, flut what a seekcomet As one post, and bood gathering into black pipes that snake up and out through the noof, flut what a seekcomet As one bounce up, enticing you away to thrie cateries. Halig in there till you reach Londweit in Post Lorba. The Small purery (pork), their reliness, based, randwer, or higada of gunts (there), and purery (pork), their reliness, based, randwer, or higada of gunts (there), and flutter of the properties of the properties of the flutter of the properties of the properties of the flutter of the properties of the properties of the flutter of the properties of the properties of the flutter of the properties of the properties of the flutter of the properties of the properties of the flutter of the properties of the properties of the properties of the flutter of the properties of the around 5.5. Peccade frite (fried fish), m laness con papas (veal with fries), poll frite (fried chicken), and carne asad are slightly more. Price includes soup steaming hot corn tortillas, and a soda Open seven days, 7 a.m. to 7 p.m. In expensive, — E.B. (11/00)

MR. FISH 6000 Blvd. Agua Calient e who'd like a

country (ulb. Moderate. — E.W. RICA TORTA Ninos Heroes Avenue. No. 890, between 2nd and 3rd Street, opposite Dorin's deparament store). 685–6879. This cafe may have the best critical scall them Mexican-style ham of marinated curve assals, slice of hum, quares of scheet, chopped aslad. tomato slices, fresh vsboped avoid. The slice of the slices of the

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All That Glitters...

It hardly constitutes the greediest gang of screen thieves ever assembled.

xpectations, though there's no way around them short of Alzheimer's or a lobotomy, do clutter up the view. A couple of weeks ago I acknowledged my slight deflation

atter seeing the Coenbrothers' worthy new movie, The Man Who Wasn't There, just worth a little less than their after seeing the Coen

a little less than their last seven. I had expectations also, albeit not as impossibly high, for David Mamet's Heist, founded in part on the coming-attractions trailer that I mentioned some months back, before the first of the movie's postponements. (The most recent of them came in the wake of September 11, apparently out of concern over the scene of waylay ing a cargo jet on a runway.) Then again. ing a cargo jet on a runway. I then again, I always have expectations of Mamet as a writer-director, if not always as a writer-for-hire (Hannibal, Wag the Dog, Hoffa). To cut to the dénouement — well past the chase — my expectations this time were fully met, and I left the theater in a state of moderate exhil-

aration. So is Mamet's movie worthier than the Coens'? Hard to tell. The view Relatively speaking, this has to be considered Mamet's most commercial piece so far. Relative, that is, to one starring Joe Mantegna or William H. Macy. A cast headed by Gene Hackto Delroy Lindo, Sam Rockwell, Re-

becca Pideeon (Mamet's wife), and Ricky Jay (a Mamet regular), may get the movie into wide release in shopping-

mall multiplexes instead of limited release on the specialty circuit. But it hardly constitutes the greediest gang of screen thieves ever assembled. Try of screen thieves ever assembled. Try to imagine (not too difficult) the same script in the hands and mouths of Mel Gibson or Michael Douglas, Morgan Freeman or Samuel L. Jackson, Sharon Stone or Jennifer Lopez, and so on, and you'll see what I mean. Or forget imagination and simply look ahead to the cast rounded up by Steven Soderbergh (former dweller in spe-cially houses) for the remake of Ocean's Eleven: George Clooney, Brad Pitt, Matt Damon, Julia Roberts, et al. Or even look backwards — for a very similar scenario of cagy old thief allied with reckless young thief — to last summer's *The Score* with Robert De Niro, Edward Norton, Angela Bassett, and Marlon Brando. Mamet's Calendar MOVIES



cast gives him everything he needs (as distinct from everything he might commercially desire or dream of), even, most surprisingly, Rebecca Pidgeon, the very picture of self-con fidence and chutzpah in the part of the femme fatale.

The story, showing off Mamet's skills in carpentry, is laid on the

solidest foundation. Pidgeon, under-cover and under a wig as a coffee-shop waitress, discreetly squeezes some "eyedrops" into four cups of cappuccino-to-go, setting in motion a precision-choreographed knockover of a swank jewelry store. Except there's a hitch. One of the four cappuccine

time, touched her cup and joined her colleagues in the Land of Nod. Which obliges Hackman to go into the store, in plain view of the security cameras, sans mask, "I'm burnt," he declares, meaning it's time to retire, time to head south on his cherished sailboat DeVito, the fence, won't pay off on the job, however, because Hackman



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second job ("the Swiss thing"), already planned. You can see both men's point

The ensuing plot twists — twists The ensuing plot twists — twists upon twists upon twists — get a bit balled up. These are not, needless to say, forced on Mamet by box-office dictate. They have always been an essential ingredient in his bag of tricks. But the self-imposed obligation to top himself, or at least match himself, pro-duces more and more snarls the farther the plot is spun out. I could feel free to go into specifics only with those who have seen the film. For now, I must content myself with pointing ou (just for example) that an oncoming truck might be able to force the drive

of the getaway van to take ressive action, but it cannot guarantee, as a matter of planning, that the driver will be disabled, without injury to the person in the passenger seat. Let me quickly out giving away too much) by citing whereby something we thought had been a total com — in a twist early on—turns out after all to have had a kernel of truth in it. Helpful hint it.

The real fun of the thing, though, is the glitteringly polished Mamet of the getaway van to take evasive

is the glitteringly polished Mamet dialogue: terse, repetitive, rhythmical, idiomatic, eminently quotable (Rock-well: "I'll be as quiet as an ant pissing on cotton." Hackman: "I don't want you as quiet as an ant pissing on col ton. I want you as quiet as an ant not even thinking about pissing on cot-ton"). More than any excerpt can possibly show, certainly more than

any competitive outburst of action, the edge-of-your-seat thrill of the dialogue is in the dazzling athleticism with which the conversational ball is kept in the air, batted back and forth, treated to trick spins and wicked spikes and diving saves, never permitted to touch the ground, never booted away in frustration or disgust. It would be true to say that Mamet's style of true to say that Mamet's style of dialogue draws attention to itself. It would be no less true to say that it amply repays such attention. And to anyone who objects that this crime drama is a trifle abstract, lacking a certain sociological grounding, a cer-tain connection to reality, I would nswer that it has the same answer that it has the same connection to reality as the fairy tale. The human lust for gold is not an abstraction. And it's no accident that DeVito dubs himself "Rumpelstiltskin."

Shallow Hal is a high-concept low comedy from the Farrelly brothers (hence, low expectations, too). The concept, which might from these filmmakers pass for sensitivity, enables the babe-chasing hero (Jack Black, a ser-viceable Joe Blow) to see the inner best bud to the brunette hottie across the hall, look just the same as before. At one point, and only one, it is suggested that the apple of his eye (Gwyneth Paltrow, a snooty sort of beauty) is herself capable of seeing inner beauty without the help of Tony Robbins, although this seems to me that she has no idea of the actual ag of a prune-faced co-worker. Possible complications are explored no further than the doorsill. Novocaine, a first film by David

after he has spent a short time in a stalled elevator with "that TV guru guy," Tony Robbins (as himself). This hocus-pocus, rather than opening any doors to issues of sexual politics, much less any doors to sensitivity, opens a door only to issues of internal logic.

Inner beauty, in order not to over

complicate or redefine the topic proves to have as narrow a range as the hero's notion of outer beauty. In most cases, it looks exactly like the super-models, calendar girls, starlets, and

mannequins he was chasing at the out-set, regardless of whether the outer

or a hippo. (Doesn't anyone's inner beauty have any chinks in it? Doesn't anyone have any inner hideousness?) His sense of touch apparently can't

tip him off to the true contours of the

outer person ("The brain sees what the

heart wants it to feel"), but an article

on more closely resembles a horse

Atkins, is a run-of-the-mill black com-Atkins, B a run-ot-the-mill black com-edy (remember when there wasn't a black-comedy mill? when black com-edy was a mark of individuality?) about a dentist whose well-ordered existence is disrupted by high-risk sex, illicit drug traffic, and murder. Steve illicit drug traffic, and murder. Steve Martin cannot help but lighten it with a tone of just-kidding. And an uncredited Kevin Bacon lightens it further with a conventionally amusing turn as a Hollywood star who butts into the police investigation in the course of researching a role. Deep into it, there's a good moment when Martin cornected by cone in a seede Martin, cornered by cops in a seedy motel room, vaults himself into the moter room, vauits himself into the crawl space over the bathroom ceil-ing and heads out to wherever it will take him in a plucky attempt at escape. Band of Outsiders, from 1964, un-leashes a şlack, poky, capricious,

meandering improvisation on an American crime novel by Dolore American Crime novel by Dolores Hitchens, one of the more — one of the many — ephemeral efforts from the salad days of Jean-Luc Godard. (Or, as he is credited here, Jean-Luc Cinema Godard.) Above anything else, it succeeds in making crime seem mundane and banal. I could say nevmundane and banal. I could say nev-ertheless that it's good to have it back on a big screen if I could be sure it will be shown at the Ken in the correct aspect ratio, so that the heads won't be chopped off at the top of the screen as they were throughout the press pre-view at the Hillcrest. (Not to single out anyone for censure: let it be noted that when a faming problem arose during the preview of Heist at the AMC Mission Valley, the problem was "corrected" incorrectly, so that we were getting thins cut off and glimpses of the state of the sta anyone for censure: let it be noted that continues to matter what Quentin Tarantino thinks is a deepening mys-tery. To see this film today is to understand perfectly how Godard could have made fifteen features plus six segments in omnibus films within the span of nine years. There must b a happy medium between that and Tarantino's three features (plus one

Tarantino's three features (plus one omnibus segment) in an equal number of years — and counting.

I was remiss, when discussing Monsters, Inc., in not mentioning the computer-animated short — the birdy computer animated short — the birdy one whose name escapes me — that accompanies it. The short is better than the feature. One of its merits is ply that it's short, the first requi ison with vintage Warners

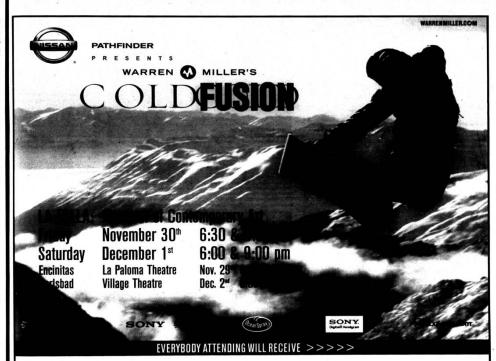
cartoons. My inability or unwillingness to express myself clearly has led some readers to believe I was saying I wouldn't see The Man Who Wasn't There a second time, when what I meant to say

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Calendar MOVIES

was that without fail I would And I was that, without fail, I would. And I did. And that's about all the more I have to say about that. Except maybe that I recognized the second-rate lawyer at the end, "Lloyd Garroway," as the same actor who delivered the mock-pompous introduction to the re-release of Blood Simple 1 don't know

MOVIE LISTINGS

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Ambile — Cutesy art-house item looks at the world (at Paris, more precisely) through the primrose colored glasses of Jean-Pierre Jeunet: a delayed-meeting romance a la And Now My Low. Steeples in Souttle, et al., and a fashionable juggling act of fate, chance, coincidence, etc. The dementedly winsome heronic (Audrey Tatiou), prone to conspiratorial glances at the camera, and comprisorial glance at the camera, and gregod on by a suggish nurrator, in a self-density do gueder whose secret mission dependence of the control of the co about one-tenth the length. With Mathieu Kassovitz. 2001.

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DWAY 10

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OC OF IT COTTON

STED ARTHURS



Band of Outsider

Bob Thornton) have now been shot dead. Their getaway driver's sideline as a would be Hollswood Stoutman provides a dead spree, they jak, up a willing and cager bostage (Cate Blanchett), a disaffected Ore gon thouswafe, "mentally unhalanced to a spectacular degree," who transforms the outlaw gang into a roving menage a trois The competition between Willis and

rnton had already got underway with

Thornton had already sees underway with their respective Sirak Sir

"HEIST' STRIKES GOLD! "IT WOULD BE HARD TO IMAGINE AN ACTOR MORE INTELLIGENT THAN GENE HACKMAN -THE OVERUSED WORD GENIUS IS NOT OUT OF PLACE..." "ENDLESSLY CLEVER ... FULL OF ACTION AND SUSPENSE." "HEIST' IS HIGH-GRADE FUN FROM BEGINNING TO END." GENE HACKMAN DANNY DeVITO DELROY LINDO HEIST



ence that it loses its balance and topples of the screen. Barry (Diner) Levinson, giving it a shove from behind, appears to have de-cided that the most crucial function of a film director today is to fill up a soundtrad album with a selection of catchy tunes.

FASHION VALLEY 18: GASLAMP 15: VOCUE)

Band of Outsidors — Reviewed this issue. With Claude Brasseur, Sami Frey, and Anna Karina; written and directed by Jean uc Godard. * (KEN, 11/16 THROUGH 22)

Bones — Ghetto ghost story: blaxploita-tion cliches blended with spook-house ones. The core of youth, the jokiness, the CG effects, etc., curdle any freshness. Snoo Dogg, Khali Kain, Bianca Lawson, Pam Grier; directed by Ernest Dickerson. 2001, • (GASLAMP 15: PALM PROMENADE 24

Broad and Tultpa — Leia Maglietta, a more loosely wound and comfortably up-holstered Natalie Wood, warm and womanly, with a lived-in face and body but an undimmed sparkle, plays a Pescara housewife and intermittent klut who gets separated from her tour group, including her husband and teenage son, while fishing an earring out of the tollet bowl at a rest stop. The occasion, difficiely for more trust for the contraction of the c earing out of the toilet book at a rest stop. The occasion affects her an opportunity to oft on one of those normalical ferminist odysseys, in fact, quite a conversative and conventional ferminist odyssey, to find Herself, histobhiging to Venice where she has never been, landing a job with an insap, anteed old florens, ganning hedging with saickell feelands water who speaks a tortrough stitlet brand of trallain it is converted in the still of the stil out in the English subtlies like si. What engenders such uncertainty?"). The novi-private investigator on her tail, whose on qualifications for the job are the detective ovels he devours and his trench coat, is onventional as well, and he takes away ilvio Soldini keeps the movie light on it eet, with a fill-in-the-blanks method of down in unnecessary details. (No need to spell out, for example, why the heroine might want to get away from her blowhare husband and withdrawn son.) And he moves in and out of dream scenes with a moves in and out of dream scenes with a surpass smoothness and seamlessness that surpass Fellini and approach Buñuel, Bruno Ganz, Giuseppe Battiston, 2000.

** (LA JOLLA VILLAGE)

Domestic Disturbance he tried and true pattern of the Boy Who Cried Wolf: a mendacious early adolescen Cried Wolf-a mendacious early adolescent (Matt O'Leary, volnerable as required) wh discovers that his well-herled new stepdad (Vince Vaughn) is first of all a heed and next of all a psychopathic killer. The policies might be forgien for disbeliering that he discovered the second thing through the cheap trick of hiding behind the front seat of the family van: it's difficult to believe it while seeing it with your own eyes. But the boy's hiological father (John Travolla, not considerable of the considerable of the considerable of the considerable of the properties of the considerable of the properties of the considerable the considerable of the considerable of the considerable of subile seeing it with your own eyes. But the who 's biological father (John Texvita, nor dyn's biological father (John Texvita, nor dyn's biological father (John Texvita, nor dyn's brind; and the prevail of the preva

rector Harold Becker (The Omon Field, Taps, Sea of Love, Malice, among others) maintains a kind of integrity in his contining and career-long avoidance of camera acrobatics and FX pyrotechnics. 2001. ** * (CARMEL MOUNTAIN; CHULA VISTA 10; CII

"break the causal chain." The camerawork of filmmaker Brad Anderson is not as ag-gressively annoying as in his Next Stop, Wonderland, but it's still restless and rocky enough to make you wish you could get your hands on the time traveller's stash of ★ (HILLCREST CINEMAS, THROUGH 11/15)

Harry Potter and the Sorcerer's Stone — J.K. Rowling's best-selling chil-dren's book comes to the screen; with Daniel Radcliffe; directed by Chris Colum-bus

bus.

(CARMEL MOUNTAIN; CHULA VISTA 10; CINERAMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8;
FASHION VALLEY 18; FLOWER HILL 4; CALAYY 6;
GROSSMON 1 CONTRE: GROSSMON TROLLEY;
HAZARIO CENTER 7; HIGHTON FAZZA 14; LX
COSTA 6; LA DALA 12; MISSION
MARKETRACE 13; MISSION VALLEY 20; OCEANSION 4; 6; DA HIGHLAND 4; ONE 6; 4; DA HIGHLAND 4;

MISSION 14; CALAY 14; DA HIGHLAND 4;

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MIS SIDE 16: PALM PROMENADE 24: PARK PLAZA 18: POWAY 10: RAMONA TWIN: RANCHO DRIVE IN: SWEETWATER 9: TOWN SQUARE 14

Holot — Reviewed this issue. With Gene Hackman, Danny DeVito, Delroy Lindo, and Rebecca Pidgeon; written and directed

AND ROCKET PURCOIL, WITHER AND INTEREST

★★★ (CARMEL MOUNTAIN, CHUILA VISTA 10.)

DEL MAR HIGHLANDS 8, ENCINITAS 8, FASHION

VALLEY 18, GALAXY 6, GROSSMONT CENTER,

HAVARD CENTER 7, HORTON FLAZA 14: LA

COSTA 6, LA DALA 12. MISSION

MARKETPLACE 13; MISSION VALLEY 20, OCEAN. MARKETPLACE 13: MISSION VALLEY 20: DCE-SIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14:

R's All True — A documentary on a documentary: Orson Welles's "lost" Latin American project, begun during warrime in a Good Neighbor spirit, and serminated, prematurely, after a change in command at

uriosity value at best. And mainly in re curiosity value at best. And mainly in re-vealing an unsuspected streak of proletar-ian sentimentality. 1993. ★ (MUSEUM OF PHOTOGRAPHIC ARTS, 11/21, 7 P.M.)

K-PAX — No, not an easy listening radio station, and not a merger of Kotex and Tampax, but an undiscovered planet in the constellation Lyra — or so says Kevin Spacey, who is either a bona fide spaceman the early evidence, apart from the actor's surname, is all on that side) or else a merlunatic (some late evidence for that, with-out negating the early evidence). Either way, he is given carte blanche for his smirky

RKO Studios. As told through interviews with participants and Miguel Ferrer's nar ration, it makes an interesting story — n an interesting movie. Welles's rescued footage, assembled by other hands, and

with little flair for cinematic rhythm, ha

superiority. Jeff Bridges, as a doctor at the mixed-nuts facility of the Psychiatric Insti-tute of Manhattan, keeps peeling the glasses off his face in exasperation. The syrupy photography by John Mathieson is meant, pr presumably, to convey the special relation ship of the alien/inmate to the realm of

ship of the alien/immate to the realm of light, especially as a mode of interstellar travel. It's sticks all the same. With Mary McCormack and Affer Woodard; directed by Lain Softley, 2001. "CAMMER MOVATION EXEMPLES & FASHON WALLEY HE, FLOWER HILL & GROSSMONT CEN IEE, GROSSMONT TROUET: HAZARD CHIER F. HORTON PAZA 18, LA COSTA 6: LA DIGLA 12, MASSION MARGET PAZE 13, MISSION M. 5 LEY 20: OCEANSIDE 16: PALM PROMENADE 24 PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14:



IAMA 6: ENCINITAS 8: FASHION VALLEY 18: OWER HILL 4: GROSSMONT CENTER: HORTON AZA 14: LA JOLLA 12: MISSION ARKETPLACE 13: MISSION VALLEY 20: OCEAN 16: PALM PROMENADE 24: PAR A 18: POWAY 10: RANCHO DEL REY 16: TWATER 9: TOWN SQUARE 14) lan Holm, Katrin Cartlidge, Susan Lynch

ne, to adopt the adjective of the psy-ist-hero (Michael Douglas) to de-his one-day task (or else,...) of un-ug the subconscious of a ten-year al patient (Brittany Murphy) and re ga a six-digit figure of unknown rela No less absurd is the idea that the ce, to say nothing of the idea that the ald know the digit is embedded in the sould know the digit is embedded in the interfer's subconscisus to begin with. There ee other absurdities, such as the surrepti-consumation to Gooded-circuit cameras troughout the doctor's apartment to sounding the doctor's apartment of the sounding the doctor's apartment of the centerprise is uniformly to demonstrate, by executing the doctor of the doctor of the enough that director (GEP Feller's as up-counds, that director (GEP Feller's as up-counds, that director (GEP Feller's as up-counds, and the doctor of the doctor of the other accurate, doctor, and hap-ening as ambiddy else in Hollywood—a. in Versace clothing. With Sean Bear nifer Esposito, Oliver Platt, and Famko sen. 2001.

cus - An early novel by Arthur Miller omes an outmoded message movie, set k in the Second World War to excuse its ness, dealing with a middle-aged reness, dealing with a middle-aged byternan whose new spectades make "look lewish." For some unapparent on, his even newer blonde-bombshell (Laura Dern, a Marulyn Monroe figure, u're influenced by Miller's presence in quation, or an Antia Ekberg figure if re swaved by her Doller Vita plunge into k pond) seak his reputation among his his reputation among his our e waved by her Doke Via plung; into park point seds his reputation among his interestints membra his reputation among his interestints neighbors. Our own mability to each hit the regishors see — and please which the regishors are part of the result o is pretty relentless director Ne. vin is a noted still photographer), but it osn't alter the movie's tunnel vision.

Avid Paymer, Meat Loaf Aday. 2001.

GASLAMP 15, FROM 11/16: LA JOLLA VILJOE, THROUGH 11/15)

From Holl — An earth-shaking — or shaky, anyway — hypothesis as to the iden-stry and motives of Jack the Ripper. It issues not from hell, exactly, but merely from a graphic novel" by Alan Moore and Eddie ampbell. The Hughes brothers' adapta-ion, taking its cue, is extremely graphic, in addition to gruesome, grimy, grotesque the Elephant Man thrown in gratuitously But it is mostly just monotonous and dull.



performance, with a supporting cast that beams. An excellent movie!" - Gene Shalit, THE TODAY SHOW "The movie is generating the kind of buzz-adjectives like 'grown-up,' 'sexy,'

'challenging'-that haven't attended a Hollywood movie since 'American Beauty.' - Molly Haskell, THE NEW YORK TIMES

*+++1 The crowning achievement of Kevin Kline's career. -Mike Clark, USA TODAY

MONT TROLLEY: LA JOLLA 12. MISSION VAL

"A godsend! 'Life as a House' connects to its audience more honestly and effortlessly than any other movie this year "



WIRDENSON TO THE WAR TO SERVE THE TRANSPORT OF THE CO. AND THE CO. ASSESSMENT WASHES SWESH THE WEST THE WASHINGTON AND THE SAME OF THE WASHINGTON AND THE WASHINGTON R





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ident already in *The Contender*: that the leanness and modesty of *Deterrence*, his d but, were out of necessity and not out of choice. And any hope that a former film critic might be able to teach a lesson or two tritic might be acid to teach a lesson or whas been beaten down beneath simple ser monizing, With Mark Ruffalo and Robin Wright Penn. 2001.

* (FASHION VALLEY 18: GASLAMP 15)

Life as a House — Dving man's last Life an a Bouns — Dying man's last wish: to build his dream house and at the same time bond with his nibilistic, incommunicative, prieced and glue antiffing son. A support of the support MONT TROUTEY: HORTON PLAZA 14 LA JOLLA 12: MISSION VALLEY 20: OCEAN SIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18; TOWN SQUARE 14)



OUTSIDERS EXCLUSIVE ENGAGEMENT KEN STARTS FRIDAY, NOVEMBER 16





That's not to say it's not good, certainly not to say it's not even as good as their first, Blood Simple, when there could be no expectations and so no disappointment. The brothers have not suddenly lost their touch. They do for Billy Bob Thornton what they did before for George Clouncy in O Brother, Where Art Thou? and Tim Robbins in The Hudsucker Proxy, namely makbins in The Hudsicker Proxy, namely make an unpalatable actor palatable, largely by gifting him with an interesting and well-written character, in this case a morbidly withdrawn barber employed in his brother in law's shop in post-WWII Santa Rosa,

and a would-be ground-floor investor in a new-fangled enterprise known as dry clean ing. (It's delightful how this term doesn't just trip off the actors' tongues, but falters as if in a foreign language.) Where the Co-erns lit fires under the cool Clooney and ens it fires under the cool Clooney and Robbins, they throw a muzzle over the usu-ally unbridled Thornton. Open and gabby enough in his first-person narration ("Me, I don't talk much" and "Me, I don't like entertaining"), he is practically catatonic in demeanor, allowing us to study and appre ciate the Edward G. Robinson plushness o his lips, the Walter Huston boniness of his

Science

Center

TAUCK - MOMENT

black and-white, at least the daytime black and-white, no matter how "appropriate" "correct" (or pedantic or obvious) a chois it was for a period film nair, looks a little pale, a little milky, a little washed-out. Frances McDormand, James Candelfini, Michael Badalucco, Jon Polito, Tony Shal houb, Scarlett Johansson, 2001.
*** (COVE_FASHON_VALEY_1B_HORTON_DAY_LEY_1B_HOR PLAZA 14. FROM 11/16) Mazo - Rob Morrow's directing debur Maza — Rob Morrow's directing debut, casting himselfs as New York arist with Tourette's Syndrome, an obsessive com-pulsive disorder, and a major crush on the pregnant girffirend of his oldest pal, an al-truistic doctor ignorant of the pregnancy during his volunteer tour of duty in Bu-rundi. Earnest effort, full of bad little ideas (concasive POV shots through the eyes of the afflicted artist, a slo-mo flashback to a shidthood trauma, a spilit screen telephon cell model settlement on the annument cell model. Festival of Animation **ALL NEW FOR 2001!!!** AMC La Jolla 12 • I-5 at Nobel (858) 558-2262 call, mood-setting pop songs on the soun track, etc.), besides the basic bad idea of t Friday, Nov. 16 FINAL track, etc.), besides the basic bad idea of a difficted artists, the pregnant girlfriend, an the altruistic doctor. Morrow and Laura Linney put a lot into it, but that's not an spiring sight. With Craig Sheffer. 2001. •(ILA JOLIA VILLAGE, THROUGH 11/15) 11:30 pm only
Saturday, Nov. 17
WEEKEND!

shall, not to mention the arrodynamic crimp in his touper. (The harbering details, particularly the limitartations of men's hairstyles from the Butch no the Flattepi to apparent country the limitartation of men's hairstyles from the Butch no the Flattepi to the Butch no the Flattepi to the Butch no the Flattepi to the Butch no this profession when him as a form of human water.) A mention when him as a form of human water.) A mention water is a state of the Butch of the

supposed to make up for any lack of fres ness and originality elsewhere. And the black-and-white, at least the daytime bla

Monstors, Inc. — Plump and rubbery computer animation prefaced by a refrest ingly retro (ca. 1960) two-dimensional til sequence. Safely recommendable to any child up to the age of five, and less safely child up to the age of five, and less safely a bit age increase. The whole permise of a parallel universe of monsters making mightly forays into our own universe, bottling the screams of children for fisel, all the skreams of children for fisel, all the skreams of children for fisel, all the white shivering in terror of the children themselves, a insufferably condexending to monsters and truckling to children ("Kids these days, they give to conduct the children to conduct the children to children ("Kids these days, they give to the children to conduct the children to conduct the children to children the conduct to the children to conduct the children to children the children to children the children to children the children to children the children Harryhausen, in the form of Harryhausen. Sushi Bar, seem more an insul, a passing wave to the covered wagner from the window of the elemen. The sheer industries, the copious visual detail, the copious visual detail, the dam-bursting such of the action — would be easier to applaud, easier to link up with old-time. In the copious visual detail, the dam-bursting such of the action of the copious visual detail, the dam-bursting such of the copious visual detail, and old-time place for the copious visual detail, and the dam-bursting such as the copious visual details and the copious visual visual purple spots, so me eyed pea with though times, a Jubba the Hunt in a doormanty even justified to the copious visual of chameleon and mantis approaches the tolerable. And each of these, in any case, overpowered by the overfamiliar speaking voice of John Goodman, Billy Crystal, James Cobum, and Steve Busceni, respectively. Is there some inherent handicap in computer-animation programs to manaed the draftsman? Or is it simply the marketing necessity to co-ordinate efforts with t toy manufacturer? Directed by Pete Doct

2001; ★ (CARMEL MOUNTAIN; CHULA VISTA 10; CIN ERAMA 6; DEL MAR HIGHLANDS 8; ENCINTAS FASHION VALLEY 18; CALAXY 6; GROSSMONT CENTER; GROSSMONT TROLLEY; HARBOR

DRIVE IN: HAZARD CENTER 7: HORTON ORIVE IN: HAZARO CENTER 7; HORTON PILZA 14; LA JOLLA 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEAN-SIOE 16; PALM PROMENADE 24; PARKWAY PILZA 18; POMYA 10; RAMONA TWIN: RANCHO DEL REY 16; SANTEE DRIVE IN; SWEETWATER 9;

Nr. Arkadin — Orson Welles spearheads another investigation into the past of an enigmatic tycoon, played again by Welles himself, in one of the worst makeup jobs of his career (and that's saying something!). It's a kind of comic-book edition of Clitizen Kune, on an even skimpier budget, with razily off-kilter camera set-ups and disem-toodied dubbed voices. In small doses it is one of Welles's most entertaining works, slightly more so than those better-known potboilers, Lady from Shanghai and Touch of Evil; and in large doses it is one of his most self-revealing ones, too. But the ec-centricity is finally too put-on, and too thickly put-on, not to become a bit of a trial. Made in 1955 and released in the U.S. 1962. With Robert Arden, Paola Morkim Tamiroff, and Michael Redgrave * * (MUSEUM OF PHOTOGRA ARTS, 11/20, 7 P.M.)

Mulholland Drive — David Lynch's The Straight Story, we are hereby reassured, was the aberration; the twisted story is the one for him. In this case it's a braided story, be-sides twisted, of the intertwined fates of two women, one light and one dark, a starry-eyed, starry-sweatered Hollywood hopeful from Deep River, Ontario, and a haunted hunted amnesiac from who knows where. The filmmaker's freedom from normal plo

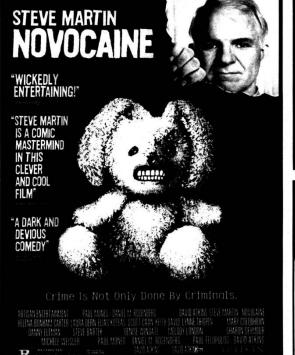
logic, to put it in the most neutral light, frees him to do pretty much whatever he wants. (Or, in a more jaundiced light, frees him to be the poster boy forwelf-indul-gence.) In the result, the entertainment value is fiftilly higher than in the average plodder chained to conventionality. For ex-moder, the Abstert a teined-hour connection plodder chained to conventionality. For ex-amples: the abstract wing-dance competi-tion of the opening and the later lip-sync auditions to Gill Rock goldie-oddies: the well-wishing elderly couple at LAX whose mile-wide grins stretch all the way to rictur the spectator sport leobiamism tailored for the heterosexual made (the hilly landscape: little known Naomi Watts, a wholesome Persolane Am Miller type, and Laura Har-

little-known Naomi Watts, a wholesome Penelope Ann Miller type, and Laura Har-ring, a former Miss USA, formerly spelled Herring but never mistaken for a fish); the unpredictable casting of supporting parts (ex-hoofer Ann Miller, Lee Grant in a fright

old man Chad Everett); the stiff, ill-fitting costume and dialogue of a shady character known as The Cowboy: "Stop and think for a little second. Can you do that for me?" a little second. Can you do that for me*
Such bits and pieces, thought they don't add
up to a whole, let you know you are watching something out of the ordinary. Other
bits and pieces, though they let you know
the same thing arouse less enthusiasm
about it. The trade-off for all that freedom
from logic is that Lynch is freed, too, from
viewer involvement. And when toward the

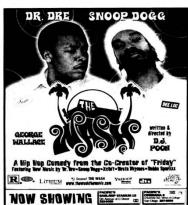
end he makes a concerted effort, zigging and zagging, to leave the viewer behind (dislocated time, swapped roles), most viewers will be just as happy to let him go viewers will be just as happy to let him go ahead, if only he'd hurry up about it. The film is a slow two and a half hours, much of it clunkily staged and — the most disheart ening deviation from The Straight Story — smearily photographed. 2001.

*** (HILLER'S COMMAS, LA JOLLA VILLAGE: LA PALOMA, FROM 11/16)



STARTS VILLAGE HILLCREST FRIDAY 879 Wila La John Dr. 6191 453-7831 3965 5th Avenue - (619) 299-2100





PACEFIC'S GRADETWATER 9 1800s of Secretarior Rd. National Oly 674-6673. the St of Compo **ヘ 1887年 + 開**

companied chases. So that eliminates di restor and so writer lames Wong and produce and cowriter Glan Morgan from the roll of these with something to say. Carla Coigno. Delivor Linds, Jason Berton Linds, Jason Linds, Linds ector and co-writer James Wong and

NADE 24 PARKWAY PLAZA 18: POWAY 10: RAN CHO DEL REY 16: SWEETWATER 9: TOWN

101 Roykjavík — Cornedy of sexual con-



never cheated on my mother before"). That partner, a Spanish flamenco dancer, turns up pregnant at the same time as the

potato's unwanted girlfriend. Tart, earthy. thick-skinned, if not exactly hur

with a frigid, gritty image of remarkable

tactility. The foreignness, rather than any seriousness, provides insulation from the seriousness, provides insulation from youthiness. With Hilmir Snaer Gudn. Victoria Abril, and Hanna Maria Karlsdot tir; written and directed by Baltasar Kor

The Others — Some of the credit must presumably go to The Sath Sense for reopening the door to an old-fashioned, lowtech, thick-atmosphered ghost story. There
remains plenty of credit still to spread
around among the Spanish writer and director tand musical score! A disandor
Amenabar, heretofore known for the overy! Amenabar, heretofore known for the overly takes Opp Vase Byen his comparation cinematographer Javier Againterantible, working us done to monochromatis darkness as to argue velemently against waiting for the performance after the boop beaps—along—ery of Maulin Rongs, re-turned now to a Henris Jamessan tor, from The Portusa of a Lady in specific, an Itable Archeriani querering teatiness, Jakiani Mann and James Bentley as her packered browed, passy—deminable laikenome to the long sereen formidable latecomer to the long scri tradition of creepy housekeepers. Set en tirely in and around a gothic Victorian tirely in and around a gohls. Victorian numsion in the Chamnel Islands at the slow of the Second World War. He story swell-on gradually to other possible present in the house, Devoid those already accounted for: the resident Families of three—minus its MIA head—and a returned staff of three. Not every nook and crainty of the nurrative can stand up to the light shed a read a received and the standard of the received in the standard of the received in the standard of the received in the standard of the stan nfoldment. Those are in the bag before * * (GASLAMP 15)

Riding in Cars with Boys — "B a true story," it says right below the title, lest you demand justification: twenty-five years of a life rerouted by teen pregnancy. The quarrel isn't with the story; it's with the

ell concealed, 200 • (FASHION VALLEY 18: MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18

RANCHO DEL REY 16

Savendipty — Unbothersome fluff to do with romance and destiny and the One Right Person, Jonathan and Sara, meeting cute at a glove rack during Christmas rush the shopping for his current grifferend, she for her boyfrend), spend several magical hours together, and then separate without knowing the other's name: he writes his on the other of the control of the cont n the flyleaf of a García Márquez novel both to be re-entered into general circula-tion — and they leave their fate to fate. even years later, the week before they're to Seven years later, the week before they're to wed their respective new partners, they desperately try to give fare a hand. The total concection is supprently precious, which is value, even, than director Peter Cheboun's carlier comedy from the same year. Town and Country) John Corbett steals his seenes, if not the slow, playing a dippy, Vanni-harred, New Age musician who is monetheless a leastle frame for the heroinc. Kate Beckinsale. The preferable, after all, is only John Cusack, With Jeremy
Piven, Molly Shannon, Eugene Levy, 2001

★ (FASHION VALLEY 18; GROSSMONT TROLLEY
LA JOLLA 12; RANCHO DEL REY 16; VOGUE)

Shadow Magle — An enterprising Englander brings motion pictures to turn-of-the-century China (yes, the audience scat-ters at the sight of Lumière's oncoming ters at the sight of Lumière's oncoming, train), opening the gates to traditional East-ern themes of Old vs. New, Commoner sv. Noble, Am Hu's tribute to the pioneers is sweet, simple, even simple-minded, and ever so slow. He simulations of primitive film can't match the charm, the beauty, the touch, the setture of the authentic clips; With Jared Harris, Xia Yu, Xing Yufei.



* (SAN DIEGO PUBLIC LIBRARY, 11/15, 6:30 P.M.)

Shallow Hal — Reviewed this issue. With Jack Black, Gwyneth Paltrow, and Jason

Alexander: written and directed by Bobby and Peter Farrelly and Peter Farrelly.

● (CARMEL MOUNTAIN, CHULA VISTA 10. CIN FRAMA 6: DEL MAR HIGHLANDIS B. ENCINITAS B: FASHION VALLEY 1B. CALAXY 6: GROSSMONT CENTER: HAZARD CENTER 7. HORTON PLAZA 14: LA COSTA 6; LA JOLLA 12; MISSION MARKE

Taxi Driver — The moviemakers, direct Martin Scorese and scriptoriter Paul Schrader, have started with an old style Warner Brothers working, man premise and tried to szam their learning into it; exitentials of photosophy from Sarter and Camus, homages to Bresson's Pickpocker and Darry of a Country Proci, Ivrial sketches of New York After Dark styled after under grounders lake Feter Goldman, and a gorysmers to the Sarter and a personner size feet of softens, and a gorysmers lake Parts of Sarter and a gorysmers and a gorysmers lake Parts of Sarter and a gorysmers lake Parts of Sarter and a gorysmers and sarter a icidal shootout styled after Peckingah None of this learning, however, is injected into the seething, glazed-eved principal character, a White Knight obsessed with character, a White Kinght obsessed with ridding the city streets of human garbage. (Indeed, for all that's devulged about a cid diver's profession, the mower might as well diver's profession, the mower might as well confront this show witted serin literate's ideas as ideas, and you aren't gene suffi-cient closes to figure out what makes him tak. The portant of this character is enough to give you the crepts, but not much more. Robert Ize Nine Cybil Shep-imuch more. Robert Ize Nine Cybil Sheperd, lodic Foster, Harvey Keitel. 1976 k 🖈 🖈 (миѕеим ог Рнотодвагніс RTS. 11/16. 9 P.M.)

Thirteen Ghosts - Unrecognizable re make of a thoftly little William Casile haunted house thiller — now most, bux, sloppy, and ugb. With I from Shallouth, Embedt I kanile, Matthew I liland, Shannon Harabeth, F. Murray Alvaham; directed by Neve Rick, 2001.

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GOLAMO 19, MISSION MAINTER ACT 13, MISSION WALLEY ACT 10, MISSION WALLEY ACT 10, MISSION MAINTER ACT 13, MISSION MAINTER ACT 13, MISSION MAINTER ACT 18, MISSION MAINTER ACT 18

Fraining Day — A slicker, mainstreamer ball I articinate lagging along on an interminable work shift with a crooked. LA, nats. Esent in you are prepared to be lieve the worst of the policy else visit, per chance, you wently fareful to be five that any cop would parade by a badness quite wo open har from 6 a tire of the cause. You make how copen har from 6 a tire of the cause, we make how cape to please and Training Day - A slicker, mainstreamier

MOVIE SHOWTIMES

Training Day (R) Fre-Thu. (1:20) 4:25, 7:10, 9:45, The Wash (R) Fre-Thu. (1:45) 5:00, 8:05, 10:15; **Zoolander** (PG-13) Fri-Thu. 4:15, 9:20 Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT

CLAIREMONT
TOWN SQUARE 14
4665 (Salerment Drac (188-274-1234)
Domestic Disturbance (PG-31) Fri. Thu.
11:05, 3400-3408, 865, 10-15; Marry Potter
and the Sorcerer's Stone (PG-19) Fri. Thu.
(11:15, 12:15, 12:45, 11:35, 12:06, 3401-465,
11:20, Heist (R) Fri. Thu. (11:45, 2:15) 4:40,
11:20, 10-15; MSAV (Fri. 15) Fri. Thu. (11:45, 2:15) 4:45,
11:20, 10-15; MSAV (Fri. 15) Fri. Thu. (11:45, 2:15) 4:45,
11:20, 10-15; MSAV (Fri. 15) Fri. Thu. (11:45, 12:15)
11:30, 11:30

Fri. -Thu. (130) 4:20, 7:40, 10:25; Monster Inc. (G) Fri. -Thu. (11:20, 12:10, 10:0, 2:00, 2:45, 3:20) 4:30, 5:15, 5:50, 7:15, 7:45, 8:15, 9:30, 10:10, 10:30; The One (PG-13) Fri. -T (12:55, 3:00) 5:25, 7:55, 10:05; Shallow Ha (PG-13) Fri. -Thu. (11:40, 15:0, 2:20) 4:25, 5:05, 7:10, 7:50, 9:50, 10:35

DOWNTOWN

Gaslamp 15 701 Fifth Avenue (619-232-0400) Thirteen Ghosts (R) Fri.-Thu. (2-00) 4:20, 7:00, 8:15, 9:40, 10:25; Bandits (PG-13) 2 700, 813, 946, 1023; Bandits (PG-13)
2 Fri. Tha. (12) 433, 723, 1003; Bones (R)
2 Fri. Tha. (20) 513, 848, 1044; Cerly Rose
3 Fri. Tha. (12) 513, 848, 1044; Cerly Rose
4 Saya Word (R) Fri. Tha. 435, 946, 7604
2 Fri. Tha. (14) 430, 703, 940; From
4 Hell (R) Fri. Tha. (14) 540, 103, 1035
2 Fri. Tha. (14) 543, 940, 104
2 935; The Last Castle (R) Fri. Tha. (20)
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2 935; The Last Castle (R) Fri. Tha. (20)
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Horton Plaza 14

Horton Plaza 14 475 Herton Plaza (619-234-8602) Domestic Disturbance (PC-13) Fri. Tue. 10:20, 12:40, 3:10, 5:40, 8:10, 10:35; Harry Pot-ter and the Sorcerer's Stone (PG) Fri. Tue. 11:30, 3:00, 6:30, 10:00, 10:00, 10:45, 12:15, 30, 2:15, 3:45, 5:00, 5:45, 7:15, 8:30, 9:15, 2:30, Heist (R) Fri. Tue: 10:05, 12:30, 3:0
35, 8:05, 10:40; K-PAX (PG-13) Fri. Tue. 2:35.805, 1040; K-PAX (PG-13) Fri. Tue. 1040, 1:25, 4:10, 7:05, 9-45; Life as a House (R) Fri. Tue. 10:15, 1:05, 4:00, 7:10, 10:15; The Man Who Wasn't There (R) Fri. Tue. 10:10, 1:10, 4:15, 7:20, 10:10; Monsters, Inc. (G) Fri. Tue. 10:10, 11:00, 12:00, 12:30, 1:50, 2:30, 230, 4.30, 5:00, 5:30, 7:00, 7:30, 8:00, 9:30, 9:50, Riding in Cars with Boys (PG-13) Fri.-Tue. 10:30: Shallow Hal (PG-13) Fri.-Tue. 11:40, 11:10, 1:50, 2:20, 4:25, 4:55, 7:00, 7:35, 9:40, 10:20

LA JOLLA

Cove 7730 Girard Avenue (858-459-5404) The Man Who Wasn't There (R) Fri.-Thu.

La Jolla 12 La Jolla 12

8057 Villa La Jolla Drive (858-558-2262)
Domestic Disturbance (PiC-13) First-Tuc
1902, 24-56, 597, 100-25; From Hell (R)
Land (R) 100, 255, 100

La Jolla Village 8657 Villa La Jolla Drive (858-453-7831) Amelie (R) Fri.-Thu. (1:40) 4:25, 7:00, 9:40, Bread and Tulips (PG-13) Fri.-Thu. (1:50) 4:55, 7:10, 9:50; Mulholland Drive (R)

MIRA MESA

Mira Mesa 18 10733 Westwiew Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

MISSION VALLEY
Fashion Valley 1: Fashion Valley 2: Fashion Valley

(170-13) Fri.-Tue. 1205, 220, 4:40, 715, 9:10. Riding in Cars with Boys (PG-13) Fri.-Tue. 150, 5:05, 8:00, 10:35; Serendipity (PG-13) Fri.-Tue. 3:10, 5:30, 7:55; 10:25; Shallow Hai (PG-13) Fri.-Tue. 1:100, 1:55, 6:57, 5:00, 10:55; Training Day (R) Fri.-Tue. 1:125, 6:00; The Wash (R) Fri.-Tue. 1:2:10, 2:35, 5:15, 8:05, 10:30

Hazard Center 7 7510 Hazard Center Dri

Drive /619, 201, 7777 7310 Hazard Center Drive (619-291-7777) Cinemexicano, Friday through next Thurs-day; Harry Potter and the Sorcerer's Stone (PG) Fri.-Wed. 8:00, 8:30, 11:30, 12:00, 3:15, 3:45, 7:00, 7:30, 10:30, 11:00; Heist (R) Fri.-Wed. 11:50, 2:30 (5:05) 7:35, 10:15; K-PAX (PG-13) Fri.-Wed. 10:05, 1:05 (4:05)

Mission Valley 20

Mission Valley 20
1640 Camino Del Rio North (858-558-2262)
Harry Potter and the Sorcerer's Stone: The
Wash, Shallow Hal: Heist: Monsters, Inc.:
Domestic Disturbance: The One; Life as a
House; Thirteen Ghosts, K-PAX: From Hell.
Riding in Cars with Boys; Training Day

STATE UNIVERSITY

STATE UNIVERSITY
Clinerams 6 - 88.1 (invente) Avenue (619-287-8990)
Domestic Disturbance (PG-187-8990)
Domestic Disturbance (PG-187-16)
(13:00-10, 72:00, 92:5 Harry Potter and the*
proceer's Stone (PG) Fr.-Thu. (12:15, 3:40)
7:05, 10:35; Monsters, Inc. (G) Fr.-Thu. (12:10), 25:90) 15:70, 70:90; Fr.-Thu. (12:10), 25:90) 15:70, 70:90; Fr.-Thu. (12:10), 25:70, 70:70; Fr.-Thu. (12:10), 25:70, 70:70; Fr.-Thu. (12:10), 25:70, 70:70; Fr.-Thu. (12:10), 25:70; Fr.-Thu. (12:10), 25:70; Fr.-Thu. (12:10), 25:70; Fr.-Thu. (11:10), 25:70; Fr.-Thu. (11:10

Ken 406 | Adams Avenue (619-283-5909) 101 Reykjavík, Thursday: Band of Outsiders (Not Rated) Fri.-Thu. 5:00, 7:15, 9:30

UPTOWN Hillcrest Cinemas 3965 Fifth Avenue (619-299-2100) Amelle (R) Fri.-Thu. 1:00. 2:15, 4:00, 5:15, 7:00, 8:15, 1000, Mulholland Drive (R) Fri.-Thu. (1:05) 4:05, 7:05, 10:05; Movocalne (R) Fri.-Thu. (1:29) 4:25, 7:25, 9:50; Waking Life (R) Fri.-Thu. (1:20) 4:20, 7:20, 9:55

Museum of Photographic Arts 1649 El Prado, Balboa Park (619-238-7559) While the City Sleeps, Friday, 7 p.m.; Taxi Driver, Friday, 9 p.m.; Mr. Arkadin, Tuesday, 7 p.m.; H's All True, Wednesday, 7 p.m.

Reuben H. Fleet Science Center 1875 El Prado, Balleon Park (619-238-1233) Amazing Journeys (Not Rated) Frt.-Thu. 1:00, 5:00, 5:00, 7:00; China: The Panda Ad-Journey Into Amazing Caves (Not Rated)
Fri. -Thu. 2:00, 8:00;
Journey Into Amazing Caves (Not Rated)
Fri. -Thu. 12:00, 4:00, 6:00; Rolling Stones At
The Max (Not Rated) Fri. -Sun. 9:00

EAST COUNTY

EL CAJON

EL CAJON

Parkway Piaza 18

405 Pirkway Piaza (479-401-455)

Thirteen Ghost (47) r. Thu. (1130-213)

Pir. Thu (120, 1245)

Pir. Thu (120, 1246)

Pir. Thu (120, 1246)

Pir. Thu (120, 120)

Pir. Thu (120)

Pir. Thu (

Rancho San Diego 15 2951 Jamacha Road (619-660-3460) Call theater for program information

LA MESA

Grossmort Center Grossmort Shopping Center (619-465-7100) Domestic Disturbance (19C-13) Fri. Thu. (110, 3-10) 5-30, 7-30, 9-13, Harry Potter and the Sorcerer's Stone (PG) Fir. Thu. (10-0), 12:30, 11:5, 3-55) 4-40, 7-20, 8-00, 10-40, 11:20. Helst (8) Fir. Thu. (12-20, Sont Son 3-50

10.25; K-PAX (PG-13) Fri. Thu. (11:00, 1:35 10.25; K-PAX (PG-13) Fri. Thu. (11.00, 135) 415; 71(4), 1000; Monsters, Inc. (G) Fri. 112;15, 100, 245; 3:301 5:15, 5:55, 7:45, 8:20, 10:10, 10:30; 716 One (PG-43) Fri. Thu. 12:30, 2:401 5:00, 7:45, 9:55; Shallow Hal PG-13) Fri. Thu. (11:15, 12:00, 2:25, 3:15) 8:10, 3:45; 7:40, 8:25, 10:15, 10:55

\$10, \$45, 740, \$25, 1015, 1005 Crossmort Trolly \$60, 1401 \$55, \$26, \$100, \$100 \$55, \$26, \$100, \$100 \$55, \$26, \$100, \$100 \$100, \$

SANTER

Santee Drive In 10990 Woodside Avenue (619-448-7447)

Diego (858-558-2262)

Harbor Drive In 32nd and D (619-477-1392) Max Keeble's Big Move; Corky Romano Harry Potter and the Sorcerer's Stone: Monsters, Inc.; Max Keeble's Big Move

SOUTH BAY CHULA VISTA

Max Readle's Big Mover, COrty Romano Sweetwater Page 169-71-81 1920 Sweetwater Road (69-67-8-87) Domestic Disturbance (PC-13) Fr. Thu Domestic Disturbance (PC-13) Fr. Thu 1245, 3491 (49.5, 79.7-80, 10.95), 10.95, Heat (19.7-17), 10.95, 79.9, 10.95, 10.95, Heat (19.7-17), 10.95, 10.95, 10.95, 10.95, Heat (19.7-17), 10.95, 10.9 Chula Vista 10 555 Broadmay (619-338-4214) Thirteen Chosts (R) Fri.-Thu. (11:30, 1:45, 4:00) 6:15, 8:30, 10:45; Domestic Disturbance (PC-13) Fri.-Thu. (10:00, 12:30, 3:00) 5:30.

NORTH INLAND BONSALL

Galaxy 6
Highway 76 and Mission Road (760-945-8784)
Harry Potter and the Sorcerer's Stone (PG)

Harry Potter and the Sorcerer's Stone: The Wash, Shallow Hal, Heist: Life as a House. Monsters, Inc. Domestic Disturbance. The One: Thirteen Ghosts; K:PAX: Bones: Rid-ing in Cars with Boys: Corky Romano: Training Day Fri. Thu. (8:30, 11:00, 12:00, 2:30, 3:30) 6:00 Fri. Thu. (8:90, 11:00, 12:00, 2:30, 3:30) e:00. 700, 9:30, 10:30. Heist (8) Fri. Thu. (10:15, 12:45, 3:15) 5:45, 8:15, 10:45, Monsters, Inc. (16) Fri. Thu. (10:00, 11:15, 12:15, 14:5, 2:45, 4:00) 5:00, 6:10, 7:30, 9:00, 10:00. Shallow Hall (PG: 13) Fri. Thu. (10:00, 12:10, 3:00) 5:30, 8:00, 10:45

CARLSBAD

Rancho Del Rey 16

East H Street, Tierra Del Rey (619-216-4707) Harry Potter and the Sorcerer's Stone. Serendipity: Shallow Hall. Helst: Monsters, Inc., Domestic Disturbance; The One: Thir-teen Ghosts: K-PAX, Riding in Cars with Boys: Training Day La Costa 6 6941 St Camuno Real 1200 399 8221 Harry Potter and the Socreer's Stone (1%) Fri. Thu. (8.30, 11:00, 12:00, 2:30, 3:30) 6:00, 7:00, 9:30, 6:30, Heist (81:17; Thu. (10:15, 12:45, 3:15) 5:45, 81:5, 10:45, KPAX (FG-13) Fri. Thu. (10:00, 13:0, 4:80) 7:30, 10:15, The One (KG-13) Fri. Thu. (10:00, 12:15, 2:45) 10:00; Shallow Hal (PG-13) Fri. Thu. (10:00, 12:30, 3:00) 5:30, 8:00, 10:45 Vogue 226 Third Avenue (619-425-1436) Bandits (PG-13) Fri.-Thu. 3-45, 10:00; K-PAX (PG-13) Fri.-Thu. 12:00, 8:00; Serendipity (PG-13) Fri.-Thu. 12:00, 6:15

IMPEDIAL REACH South Bay Drive In 2170 Coronado (619-423-2727) Call theater for program information

NATIONAL CITY

CARREL MOUNTAIN

Carmel Mountain

1/48/2 Carmel Mountain Read (28.6 of 8-970)

Domestic Distribution (19.6.1.5) 17n. Thu.

(12.90, 12.90, 50.0.0.15, 10.00, Marry Polite

12.15, 10.00, 11.50, 60.00, 12.55, 30.00, 50.00,

POWAY

Poway 10 13475 Poway Road (858-646-9423) Domestic Disturbance (PG-13) Fri. Thu. (10:00, 12:30, 3:00) 5:30, 8:00, 10:30; Harry

Plaza Camino Real 2385 Marron Read (760-729-7147) Harry Potter and the Soccerer's Stone (PG) Fri. Tue. 230, 660, 99.0k. PAX (PG-13) Fri. Tue. 350, 640, 920, Monsters, Inc. (G) Fri. Tue. 241, 445, 7110, 940, Shallow Hall (PG-13) Fri. Tue. 420, 750, 1050

CARMEL MOUNTAIN

Fri. Thu. (8:30, 10:00, 11:00, 12:00, 1:30, 3:30) 5:00, 6:00, 7:00, 8:30, 9:30, 10:30, H (R) Fn. Thu. (1015, 1245, 515) 545, 815, 10-45, K-PAX (PC-13) Fn. Thu. (1009, 130, 430, 230, 1039, Monster, Inc. (6) Fn. Thu. (1015, 1145, 1245, 215, 315, 4445) 545, 715, 945, 1045, The One (PC-13) Fri. Thu. (1000, 1215, 245) 1015, Shallow Hall 10:00, 12:15, 2:45) 10:15; **Shallow Hal** PG-13) Fri. Thu. (10:00, 12:30, 3:00) 5:30;

RAMONA

Ramona Twin n2o Main Street (700-789-3422) Harry Potter and the Sorcerer's Stone (PG Fr. Thu. 7:00, 9-45 Monsters, Inc. (G) Fr. Thu. 7:00, 9-45

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
12905 El Cammo Real (858-646-9420)
Hary Potter and the Sorcerer's Stone (PG)
Fir. Thu. (83,0,100,0,1190,1290,1290,230,320)
500,600,700,830,930,1030,Heist
(81) Fir. Thu. (1015,1245,315)545,815,
1045; Monsters, Inc. (G) Fri. Thu. (1015, 10:45: Monsters, Inc. (G) Fri.-Thu. (10:15, 11:45, 12:45, 2:15, 3:15, 4:45) 5:45, 8:15, 10:45, The One (PG-13) Fri.-Thu. (10:15, 12:30, 2:45) 10:15; Shallow Hal (PG-13) Fri.-Thu. (10:00, 12:30, 3:00) 5:30, 8:00, 10:45

Flower Hill 4

Flower Hill 4
2430 Vis Dr La Valle (858-646-9251
Domestic Disturbance (PC-13) Fr. Thu
(1900, 1230, 300) 5-34, 800, 0-190, Harry
Potter and the Speciers's Stone (PG)
Fri.-Thu. (1013), 1435-815, 810, K-PAX
(PG-13) Fri.-Thu. (1030, 1-30, 4:30) 7:30,
10-30, Life as a House (R) Fri.-Thu. (1045, 145, 445) 7:45, 445)

ENCINITAS

Encinitas 8 2.00 North El Cammo Real (760-942-5544) Harry Potter and the Sorcerer's Stone. Shallow Hal, Heist, Monsters, Inc., Domestic Disturbance. The One, K-PAX

La Paloma 471 South Court Highway 101 (760-436-746) Mulholland Drive (R) Fri. Thu. 9.03. The Rocky Horror Picture Show, Friday, and

OCEANSIDE Mission Marketplace 13

19.1 College Bissleward (760-806-1740)

Thirteen Ghosts (R) Fn. Thu. 11-45, 218, 435, 800, 10-40, Domestic Disturbance PG-13) Fn. Thu. 12-30, 2-30, 5-10, 7-10, 10-10, Harry Potter and the Sorcerer's Stone 10.10, Harry Potter and the Sorcerer's Ston (NC) Firs This 10.9, 11.00, 11.02, 11.02, 13.5, 24.5, 3.15, 6.00, 6.10, 7.00, 9.40, 10.15, 10.45, Helst 3.15, 6.00, 6.10, 7.00, 9.40, 10.15, 10.45, Helst 10.00, 7.00,

Oceanside 16
401 Mission Avenue (200 419-1733)
Harry Potter and the Sorcerer's Stone, The
Wash, Shallow Hall Heist, Life as a House,
Monsters, Inc.; Domestic Disturbance, The
One; Thirteen Chosts, K-PAX, Training Day &

Calendar MOVIES

redy of endorsement the trainer might be. needy of endorsement the trainee might be-It's a stretch of another sort for Denzel Washington to be the bad guv, and it brings out his less commanding — his showy and flourishy — side. Ethan I Lawke, as the greenhorn, is too light a weight to hold his own, even so. Toward the end, director An-tonie Fuqua engineers a couple of tense se-quences, when the dirty cop abandons the synchyl command in a deep of cultivaries, nd when the latter sets out to get even. But he relief of tension in that first sequence is o laughably miraculous (or in the vernacu-ir, "some trippy-ass shit") that it rather

IAT. 'Some trippy'-as shil'? Ithat it rather dampers the tension of the second into the bargain. Scott Glenn. Cliff Curtis, Macy Gray. 2001.

★ if ASHON VALLEY 18. GASLAMP 16. GROSS-MONT TROLLEY. MISSION VALLEY 20. OCEAN SIDG 16. PAIN PROMEMOR 24. PARKWAY. PLAZA 18. RANCHO DEL REY 16!

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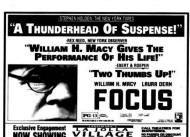
GOOD MA AMERICA AN AMERICA AND AMERICA under, Bob Sabiston): neither fish nor fowl, though certainly fishy and possibly foul.

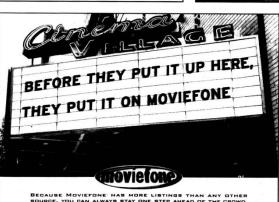
"TWO THUMBS UP!"

R USA

of the already unsteady camerawork is very hard on the eyes. And any added visual in-







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tialism, evolution, reincarnation, linguis-tics, the "ontology" of film, etc., spiced with literary allusions to Lorca, Lawrence, Stevenson, Mann, Kierkegaard, etc. — something like a semester's worth of high-lights from a Philosophy major's bull ses-sions. The desultory narrative apparently depicts — we cannot be completely sure —

the adventures in the afterlife of a laid-back

slacker (Wiley Wiggins, from Dazed and Confused) who gets run over by a car. More

Conjused) who gets run over by a car. More precisely it depicts a vision of the affertife as an endless and uninterrupted sequence of dreams. A more precise title for the film, therefore. Unwaking Death, 2001.

• (HILLCREST CINEMAS)

The Wash — Hip-hop comedy by DJ Pooh, starring Snoop Dogg, Dr. Dre, and George Wallace.

(CINERAMA 6: FASHION VALLEY 18: GASLAMP 15: MSSSION VALLEY 20: OCEANSIDE 18: FROM 11/16)

than a movie. The expression is called Blue Steel (but of course there already was a movie called that), the trademark crinkled-

Steel that of course there already was a move called that, the trademark emidden move called that, the trademark emidden move called that, the trademark emidden time made model of the year. Derek Zoaled Magnum, but it on it yet reads for public deplays. The efforting persists that the direction of the person of the person

movie. Christine Taylor, Milla Jovovich, Jerry Stiller, Jon Voight. 2001. • (GASLAMP 15)

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We had a little dog named



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8. Come out
14. Apply gently
15. N.Y.S.E. competitor
16. Place with swinging doors
17. Go off
18. Basketball's Archibald or

18. Basketball's Archibald or Thurmond
19. Traffic annoyances
20. Replaces actor Nathan with actress Diane?
2, "High____" (Bogart classic)
4. "____ we having fun yet?"
25. Land's end
28. Photographer Luibuvitz

28. Photographer Leibovitz 29. Nov. and Dec., e.g.

29. Nov. and Dec., e.g. 31. Campsite sight 32. Gladiators' work places 35. Defense org. since 1949 36. Becomes more conserv. 41. Places to overnight

42. Dull singer 43. Escalate, with "up"

43. Escalate, with "up"
44. "___ pig's eye!"
45. Caravan's spot
50. Go out with
51. No. on a business card
53. Wound cleaner
54. Manhattan's Riverside and
Central, e.g.?
58. Infatuated, Spanish-style
60. The shallowest Great Lake

63. Close 64. Pierre or Henri, e.g.

Plant anew
Helps out
Jeanne or Therese, e.g.
Abbr.

Southern Ukraine city

1. Southern Ukraine city
2. Name mentioned at the
Scopes trial
3. Author Edna or Tim
4. Gallbladder neighbor
5. Plains tribe
6. Townshend of the Who
7. Split personalities?
8. Spanish 101 verb
9. State home to Bowdoin and
Bates.

Bates 10. Gen. Robert _____ 11. "Man is born free, but

everywhere he is in chains"

writer
12. Republicans, briefly
13. U.S.N.A. grad
21. Cycle beginning?
22. Garfield's favorite food

6. ____'acte 7. Heaps and heaps

29. ____ Lynch 30. French ___

French ____ soup AOL Time Warner network

36. Hit wide of the mark

46. Toothpaste-endorsing org.

"The Odyssey 48. Where to dip a quill

49. Kind of seed on a roll Collection of valuables

5. All entries must be accompanied by your name and address.
4. Employees of the Reader and their

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5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a

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61. Clean air grp. 62. Kind of salad

and family counseling. Sharon Goodkeel TFT Diagnostician. EFT Glenn Goodkeel LCSW-1450. Goodkee Counselium

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by David Levinson Wilk

1. Richard French, San Diego 2. Joseph S. Forte, Solana Beach 3. Charmi Collie, San Diego 4. Joseph W. Musser, Solana Beach 5. Heather N. Paston, San Diego

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husiasts. Female seeks others, materic male, to join her for East County and beach area activities. (11/28) \$280906.

MATCHES WOMEN SEEKING MEN VERY ATTRACTIVE LATINA, 54

P90257 DU'RE THE ONE: 42-54, smoke

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houses Your (11/25) T 90312: 42-YEAR-OLD BLONDE, green-eyed, attractive, fit, fun lady would like to spend time with an attractive tall, strong, honest outgoing man. (11/21) T 90241

120lbs college graduate You're 30-40 fall athletic

HARLEY MAN WANTED.

slander petite redhead looking for best friend, partner in enjoying life to fullest (17/28) \$2790316 OVER \$17 HOHEST? PATIENT? Out.

, ATTRACTIVE, blonde/blue 41

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snoker, lighthondrinker, 6'+ gentleman, dating, walk/falk, active, easygoing fun (11/21) 12790234

Horgeous South American Women

arts gardering music hiking children infiniacy grown Friendship eccourage ment, affirmation y amor? (11/28) \$279/284

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LET'S MAKE HOLIDAY MAGIC, Pretty

with fit professional (11/28) \$2,90313

Intude a must Beauting or relations partins, surf or GO relations maker 36-42 (11/21) TP902: DVENTUROUS, HUMOROUS rorth who enjoys the companiteresting compassionate angined (11/21) TP90243

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ARTIST, PRETTY, FUN, easygoing lad

Noomnoker (11/28) \$\frac{17}{279}\$\text{318}\$
LEO AT NEATH, Me 55*: 29, cutly hair. Incohers, withy, intelligent, fun, adventur, ous, confident You, 29-36, known, workly smart, handstorm, romantic, secure Fit CANCASIAN, AOOR LOOKING, em-ployed 51*: 120bs, with rice flestyle, in search for white, single, stable, honest, pleasant 16, sincere gentleman, mid-40s to early 600; 11(21) \$\frac{12}{379}\$\text{202}\$

MATCHES

MEN SEEKING WOMEN

INTIMACY FIRST, MARRIAGE later. Romantic. fall. handsome white. 50ist young, father, divorced, fonely bonight Paul McCastney book alike seeks sexy.

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IIS COACH, 5'10", 180lbs. 40s. ath

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19

WIDOWER, WHITE, 65, 6'1", 18015

T-80924

LOVE NICE LEGS, I'm 28 5.9 blue eyes, in shape Seeking 25 and up potter or voluptuous, heating attractive, playful

Cipher The Music

Saturday, November 17 speed dating and mating games 10 pm to 12 am Dressy Thanksgiving Attire \$15 prepaid • \$20 at the door



to walks and other good stuff. You. 21-20 (11/28) \$280972 wear's Yours bour to buill Brack male. St. light caramet skin. nice-locking professions!, MBA seeks fine. open racinsty, affectionate. It! monoga-mous relationship. (11/21) \$2760971

mous relationship (13/21) \$2500971

powner male, 43, smoke, drug, along the powner male, 41, smoke, drug, along the powner male, 41, smoke, drug, along the powner male powner male powner male powner male powner male powner male powner pown

disponented (11/1) TROUTO
Authorised Ministry
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Seeking strict, competing female for rustly fulfilling relationship. Trust ex-red. You are write 30-40 slen attrac-

humor, resell (11/21) \$\overline{\text{T-00664}}\$

Costa DOLL WANTED to share fun, froic and more Tail male Caucasian, 63°, looking for attractive Chinese beauty 30-45 years old Ertra points of fail (11/28)
\$\overline{\text{T-00106}}\$

AUTHOR, METAPHYSICIAN, teacher, businessman peer co-counselor, 58°, and \$\overline{\text{T-00106}}\$

Consideration of the control of the control

T3:80955
MUSICIAN, ATTRACTIVE, smart, tall,
Caucasian, late 30s, easygoing romantic, goal oriented, for rock concerts,
movies, darting, maybe more! You Attractive, proportional, intelligent, rice, 33:43, unencumbered (11/21) #28:0997.

HEY LADIES OF SAN DIEGO. Hered SOTT

HUMOROUS, FUN-LOVING, ht non-smoker active, adventurous guy into mu-sic, laughter, friendship, tun, seeks simi-lar gal, 53-63, partner, to engly file. Let's make music together! (11/28) 17/80/944. make music together (11/28) **
BLACK FEMALEI Down-to-eart tive, if equal adventuress soughandsone, sexy, passonate, h scious 57, fun, athletic comm Sean Connery look-alike **
TE*085/3

P60823 FOCK BROKER, TENHIS PRO, living in halls on the beach, looking for soul STOCK BROKES, Termine La Jollin on the beach looking for mate to share and learn 1 love or women (11/21) \$\frac{1}{2}\$ 10/21 \$ **Jumbo Shrimp**

toyal forest Seeing age 39, 53, 57 T 270019. The Control of the Co

ET2009

SEXUM DEST PREND instillation, 41 blond/green 5'7' great shape. Self-employed looking North County lady. Dring logetherness, conversation Looks, age size not critical (11/21) (E780853.

ME: TALL CELT, 34, here page

pretty any and 57 to be its on 10 beto for long term recan pop 110 to 1000000

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Meet Your Match. Get a free ad in the Reader and on the Web at SanDiegoReader.com, and a free voice mailbox for recording and receiving messages. Ouestions? Call 619-235-8200, ext. 268.

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OPTIONAL HEADLINE: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary.

PRINT CLEARLY: First 25 words are FREE. \$1.20/additional word. Do not abbreviate words. Continue on a separate sheet if necessary

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LATE AD DEADLINE: 5 pm Tuesday Fazz (619) 233-7907 Phone: (619) 235-8200 Walk-in: 1703 India St. (at Date St.) downtown

Markes as the stillar for an III single present who is written a source intensible with a few law and in the present which is written as the stillar for the s

We must have the following information. Please print. Name Address Zip Phone (day) ()

Phone (evening) () Signature To receive e-mail responses, simply provide your address below. (Don't worry, your e-mail address will not be

revealed.) E-mail:

Choose One: Shared interests

Woman seeking a man Man seeking a woman

Additional words ____x \$1.20 each......\$ Late fee/walk-in fee: \$20...... TOTAL No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using Visa,

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MasterCard or Discover, please fill out the following: Card number

Expiration date

similar interest, for meaningful relation-ship (11/21) \$250692
CRAYME ATTENTION, MUSS. Easygo-ing outdoors, beet head, full of love and compassion. Seeking same for conversa-tion, pampering, cudding 1m 5/11* 1900s. biondiblue. You're cute. (11/28) \$26093. ISTY AND SOFTHESS; emotionally

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YES, I'M REAL Attractive 39, 6'2'.
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woman for dating (11/21) To-90845

YALL, ATTRACTIVE BLACK male, 30 years old, seeks nice and sweet female, 20-30, for fun and conversation. (11/28) 17:20012 ARD FOR WOMEN, including

some, fit Let's have some fun. (117/cs) 12780992 607 LOVET YOU'RE SEARCHING? Me. too! Hispanisc, handsome, hardworking. Your Sam attractive, any race, 18-30, not

lime Fot Usi

, ready for love? Call! (11/21

guet evenings, wine. Chinese food puters, Internet, CNN, backgams road games, etc. (11/28) **2*80925

YOU ARE 5'2"-5'6", 49 54

LAUGHTER EVERY DAY!

FATE: I CAN'T MAKE IT

TT 80991 ITALIAN, 42, ROMANTIC,

igamour

black, sexy, curva-lacty, 30-47, for free

ASY CARE WHITE MALE, 5 10

ONSULTANT, TALL, 40s.

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about income taxes or used cars."

sh Bown, yachtsman extra- in a San Diego-Acapulco race. On ordinaire, c. 1960. Bown sold his return, winds shredded Bown's Aused cars on Kettner Boul- sails and his engine failed. Newsevard when he wasn't sailing. In papers reported him missing, "Boy, 1960, he told a reporter, "When I'm that thing was blown up so much on the water. I'm not concerned that I'm afraid to go out on the street anymore," he told the reporter.

interview, Bown had placed second

In the months preceding that "People think they're seeing a ghost."

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No additional 619-287-2278

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requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further situation. When you are finished

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667-0317

A MEBA/MT, HELIX, \$365, 1/9 SOGAE
Furnished from in huge, beauthy home
Quet Poor Arichen laundry, Nonismonng, Other locations fool 619-697-8696,
619-972-8096

LA JOLLA/UTC, \$675 plus 1/2 utilities Lafty space 2 bedraam 2 bath Page

MIRA MESA. \$465 including all utilities

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you receive:

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1. Pay with Visa, MasterCard, Discover, check or cash. The cost is \$20. choose, you must first call (619) 235-2415

2. Write your 25-word Roommate ad on the following worksheet and be ready to dictate it when

4. The system dictates a mailbox number and security code.

5. To retrieve your messages call (619) 235-2415. You may get responses on the Hotline before your ad is printed, so call frequently. Messages are erased after you hear them, so have pen and paper ready. Wednesday, six days after publication

6. The deadline for placing voice mail ads is Monday at 6 pm; however, print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All voice mail ads will be placed on the Hotline within 24 hours. So call today! No cancellations accepted.

and ad if you don't need to make any changes in your ad copy or mailbox recording, Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.

8. Advertisers are responsible for checking their Roommate ads for accuracy and reporting

errors by 6 pm Monday, following publication. Call (619) 235-8200

P.O. Box 85803. San Diego. CA 92186 Walk-in payment: 1703 India (at Date).

Downtown San Diego

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edrooms in 3 bedroom. 2 bath to house Laundry freplace street parking No smoking. No more pets. \$500 depose 858.705-2054 58 705-2054

CEAN BEACH, \$500 plus 1/2 utilities: hare 2 bedroom, 1 bath house just off surset Cliffs. Nonsmoker: Available

CEAN BEACH, \$600, 1/2 ubities, Male/ emale roommate, 2 bedroom, 2 bath OCEAN BEACH, \$650, 173 uhlibes, \$200 freposit Maleflernale to share 3 bedroom

OCEAN BEACH/POINT LOMA, \$475. \$130 depose Boom in 3 bedroom Pool, or and breast backly repar beach Leave

CEAN BEACH/POINT LOMA. \$475 winhouse 1/3 utilities Nonsinok is Laundry facilities, pool, gym-ialable 128 619-269-7704

garage \$300 deposit Available immediately John 858-335-4462 cery sonn, 858 335-4462

CCAMBROS, \$550, 1/2 unities, \$550 deposit. House near beach. Room with phone and cable. Own bathroom, private yard with deck Available now. 858-456-4212 or 760-967-6146, 619-235-2415, s10791 OCEANSIDE, \$400. 1/4 utilities. \$250 deposit Female only Residential house Room is furnished, quiet, no pets. Near Highway 76 and College Blvd. Barbara, 793,965, 1163. oceansibe/Rancho bet ore. \$550/ month plus 1/2 ubities. Noe 3 bedroom. 2 bath house. Washer/dryer. 2-car garage. Available 12/1. Contact Pete. 760 945-7460, 619-235-2415:x15194.

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Seeking male for newly remodeled, 3 bedroom, 2 bath house. Private yard garage, jacuzz, laundry, fireplace. Scott or Bath, 619-922-8929, 619-235-2415. x23319
PACIFIC BEACH, \$500, 1/2 utéties, \$425-deposit, 2 bedroom, 1 bath duplex, Quet

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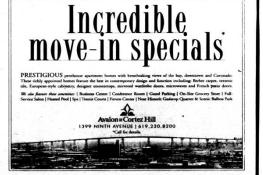
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It is some days in the past - a week or two - but I'm reasonably sure this will appear in, say, the dead of November and death is a good subject any old time appear in, say, the dead of November, and death is a good subject any old time. On Friday night, November 2, at the Old Town cemetery, El Campo Santo, the grim reaper was honored, the big sleep commemorated, a danse macabre, of sorts, was performed around the headtones of former San Diegans who were doing the dirt nap beyond the pale of this mortal coil or vale of tears. "The story of the origin of Dias de

Muertos is lost," writes Juanita Garci-agodoy in Digging the Days of the Dead, but, she adds, "...[T] races of the multicentenary celebration have perdured nto the late 20th Century. Although aspects of the contemporary obser-vances are new, such as the ofrendas [items offered on the altar] with a political charge — including those that com-memorate Emiliano Zapata; children memorate Emiliano Zapata; children who died of hunger; homosexuals who died 'in silence'; or sex workers who died of AIDS — in important respects the celebration is very close to what it was before Spanish Catholics insisted that the dead be remembered exclu the first two days of November and before a majority of celebrants converted to Catholicism and adopted its verted to Catholicism and adopted its iconography, language, and ritual. For that matter, people in what is now Mexico made offerings to their dead much like those made in most of the world, including 16th-century Spain."

Garciagodoy provides an infor-

Halloween: "Hallowe'en is, or at least is seen as, one among many instruments

Hallowern: "Hallowe' in is, or at least is seen as, one among many instruments used by U.S. cultural imperialisms... of usengage Mexicans from all that is Mexican." And: "Considering the important role of Dias de Muertos in the cultivation of communal and national identity, to have it weakened, or in an extreme case, replaced or displaced by Hallowe' en, seems as serious as many Mexican officials, educators, and other members of the intelligensia fear." etc. it was the constitution of the constitution

Heritage Tours and El Campo Santo cemetery in Old Town are well within the spirit of ancestor commiseration — if not worship. Yankee Jim, the so-called "horse thief," who actually stole a rowboat and

vanice Imr, the so-called "horse thief," who actually stole a rowboat and who danced at the end of a rope for an appliling 48 munices or so in the varid and telling his story to tourists and curious's seekers. Yankee Imr is more anough a solitor to tourists and curious's seekers. Yankee Imr is more anough a solitor to tourists and curious's seekers. Yankee Imr is more anough a solitor to the solitor of the s on this night to say howdy and explain the circumstances of their demise. An on this night to say howds and explain the circumstances of their demise. An obtained 500 stiffs are planted here and beneath the streat flush parking lot. However, no one from the mysterious mass grave is available to tell his sort. That will ternain a gristly puzzle for some time. A 19th century firsh immigrant, Edward Greene, is present, recounting tales of the potato channe and the California Gold Ruth in a top hat and with an exercitating Burry Enggerdd occent. "... But sometimes there smore gold in politics than in the river. he says of the successful had for somethyleann in a clear to be bedth: "I was too for event. I only

tuberculosis and moving to San Diego for his health. "I was too far gone. I only

iconography, language, and ritual. For that matter, people in what is now he was the standard offerings to their dead much like those made in most of the woll is to 20 months. I have no regrete even though I died young."

Near a table of sugar skulls, past the graveside of a young gri named Anita like those made in most of the woll, oncluding 16th-century Spain.

Garciagodory provides an information of the current of the provided in the provi

favorite drink." Thomas had fallen from his horse in Rancho Santa Monica, now known as El Cajon. By the time friends ed the body, it had been pathetic denial, is wailing, "If you happen to see a one-eyed man, that's my Thomas. Tell him I'm waiting for him."
Rosa Serrano De Cassidy

Rosa Serrano De Cassidy died of an infection at a tender age. Tonight she is dressed in black, haunting her own rest-ing place and pacing the con-fines of the picket "impaling fence" around her grave bemoaning the lack of antibi-

bemoaning the lack of antiti-otics in the rule.

The many control of the many control candlelight and reflects the oversized, misshapen moon looming over the ceme tery like a flung bolus of molten wax. Behind me is a toy grave, the burial place tery like a fluing bottes of motiles was. Benind in e. sa. we grave, me ourna piake of an infant. A full wind lift Nictorian hems, satiest faller lockes, strobes the candledght, and seems solder than November's Freement's I try telling with that death is not so bad, and I reflect on the similarity between the Mexican observance of the four dements exprise gone at a time at the moment of 'paxes may and the references to that supplementation in The Titalemia flooks of the most office of the properties of the strong and the references to that supplementation in The Titalemia flooks of the floor of the properties of the

and know that it is coming from within

that a cadaver is not a demolished throne nor a broken altar, but a deserted prison.

- Entatio Salvadore Diaz Miron, Mexico Citi

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My family had certain institutions each Thanksgiving — morning mass to give thanks to God for all His gifts, the grocery bags filled with canned goods left at the altar for those less fortunate, the pre-dinner hike, and then the feast: turkey, mashed potatoes for those less fortunate, the pre-dinner hike, and then the feast: turkey, mashed potatoes and stuffing served with Dad's creamed onions, followed with his gray-green home-made pumpkin pie. And there was always the can of Ocean Spray jellied cranberries. I have vivid memories of Dad shaking the have vivid memories of Dad shaking the gelatinous mass out of the can, and the ridged cylinder quivering on the plate before Mom sliced it into quarter-inch discs. As a kid, I thought this was the way ev-eryone ate cranberries. It wasn't until 1 ate

Thanksgiving dinner at another house, during college, when I discovered that some people ate cranberries that actually looked like b

Now, being the happy homemaker, with Thanksgiving just around the cor-ner, I began my hunt for the best canned or jarred cran-berries for my holiday

table. Off I raced to the big three: Albertsons, Vons, and Ralphs, and then on to Trader Joe's and Whole Foods, snatching up everything they had to offer. At home, I decided to taste a little of

What Grain GRAMBERS SALCE how the well-heeled lived. I called how the well-heeted lived. I called up In Good Taste in Coronado to ask if they carried cranberries. "We carry a cran-berry conserve and we also carry lingonberry preserve," said the saleslady, "Lingonberries tast every similar to cranberries but are smaller. I am from Sweden and we used to pick them. I would recommend trying them also," she

With a tall tumbler of water in

one hand and a spoon in the other.

we dove into the cranberries.

down Orange Avenue to In Good Taste for the cranberry conserve (\$6.00 for 6 ounces) and th cransery conserve (36.00 for 6 ounces) and the ingonberry preserve (\$7.50 for 13 ounces). Eager to try another specialty store's cranberries, I raced back over the bridge and north on the 5 to Jonathan's of La Jolla. I snatched up a port-spiked cranberry sauce by Sable & Rosenfeld (\$5.99 for

9.8 ounces). I also noticed a jar of Wild Swedish Lingonberries by Felix (\$6.99 for 10 ounces) and decided to try them out as

well.
That evening, I headed over to my friend Bernice's house for some tasting. With a tall tumbler of water in one hand and a

of water in one hand and a spoon in the other, we dove into the cranberries.

First, we tasted jellied cranberries for those people like Dad who prefer that variety. The Vons jellied cranberry sauce (\$1.09) was runny and bland with a tarty acidic aftertaste. "Now that is one terrible la

"Now, that is one terrible la-bel," moaned Bernice, taking up the Ralphs Jellied Cranberry Sauce (\$1.39), which had the look of a generic brand. With a thicker consistency and a

stronger cranberry flavor, it surpassed th Vons. Albertsons Jellied Cranberry Sauce (\$1.09) had a brown tone color and a sour at (\$1.09) had a brown tone color and a sour attraste. "This texture is gritty — just horrible," complained Bernice. "But this Ocean Spray Jellied Cranberry Sauce [\$1.45 at Ralphs] has a perfect balance of tart and sweet and the most natural smell of cranberries." I exclaimed. The Whole Foods store brand Jellied Cranberries."

berry Sauce (\$.99) was the stiffest of the bunch. "This wins the spoon test," laughed Bernice, watching her spoon stand upright in the can. "This is a milder cranberry flavor, smooth on the tongue," said Bernice. "If you like mortart, and only buy the jellied cranberries, I'go with the Ocean Spray. If you like a subtle flavor, buy the Whole Foods."

We moved on to the cans of whole cran ries. The Vons Whole Berry Cranberry Sauce (\$1.09) was the blandest, with a vinegar-like iste. Ralphs Whole Berry Cranberry Sauce (\$1.39) had more cranberry flavor but was 59) had more cranberry flavor but was ed with a grainy texture. "I don't like chew-ing on these husks of skins," muttered Bernice.

The Ocean Spray Whole

Cranberry Sauce (\$1.45 at Ralphs) was the only cannot cranberries with noticeable Ralphs) was the only canned seeds, which also left it with a sandy texture.

The Albertsons brand (\$1.19) had the most flavor of the canned whole berries. "It is chewy, even the jelly part, so you'd think

you wouldn't enjoy it but it actually tastes pleasant," remarked Bernice. "This would be my pick for a canned whole berry." Next up were the jars of cranberries. Trader Joe's Organic Wild Cranberry Sauce (\$2.29 for 8.5 ounces) was sickening. "Ooh, this smells like a new pair of leather shoes," grimaced Bernice. "It tastes like overly ripe berries went into it with too much sugar," she

The Trader loe's Wild Mountain Cran berries in Heavy Syrup (\$1.99 for 25 ounces) was the buy of the night. It had considerably smaller cranberries that exploded with raw cranberry tartness at the first bite. "The skins are quite delicate," marveled Bernice, "If some wants the taste of fresh cranberries with the convenience of store-bought, this would be the choice. It is a bit too tart for my liking, though."
The Heritage Foods Organic Cranberry

Whole Berry Sauce (\$1.99 for 16 ounces at Whole Foods) was another favorite. "This is soupy," noticed Bernice, "but it has the freshest smell. A perfect balance of sweet and sour with a soft chew to it."

Finally we twisted off the tops of the more Finally we twisted off the tops of the more expensive buys. The Bella Cucina Artful Food Cranberry Conserve (\$6.00 for 6 ounces at In Good Taste) looked like chutney. "I can smell the cloves from across the table," I laughed. "Yes, the first taste that hits the tongue is cloves; it overpowers the cranberry," said Bernice. We had to take five and throw back a few glasses of vater to let the clove taste subside before we

The Sable & Rosenfeld Port "Spiked"Sauce Cranberries (\$5.99 for 9.80 ounces at Jonathan's) was the third favorite of the tasting. "You taste a strong citrus and ginger at first with the cranberry perfuming in afterward," smiled Bernice, "The flavors continue to change with each bite," I added. "But if you

to change with each bite," I added. 'But if you he were a cranberry purist, you might think this too different than the standard." Finally we tred out the recommended Linguisheris. The recommended Linguisheris. Statischen ounces at In Good Taste) had an overpowering sugar taste with very little tartness. "This would be good with a duck

breast," said Bernice. The Felix Lingonberries (\$6.99 for 10 ounces at Jonathan's) was my favorite of the night. A smooth mild berry taste with a soft night. A smooth mild berry taste with a soft chew — I hastened to think that no one would ever know that it seasn't cranberry. "If you were going to do a gourmet Thanksgiving, I would go with the Sable & Rosenfeld Port 'Spiked' Cranberries," [Jonathan's] said Bernice. "For a more traditional feast, I'd use the Heritage Farms [Whole Foods] or the Felix Lingonbe ries [lonathan's], or for a real tart flavor, the

Trader Joe's Wild Mountain Cranberries The rest of the evening was spent with

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BY ANNE ALBRIGHT

Men in Overalls

miss my dad at odd times My father died last March. He was 72. For the 20 years before his death, he suffered from heart disease. He had two triple-bypass surgeries and more heart attacks than I can remember. Four years before he died, he had a massive core nary in the kitchen of my par-ents' home in Pacific Beach. He lost oxygen to his brain for at ered, but he was never the same. At times, he seemed like comcone suffering from the someone suffering from the carly stages of Alzheimer's. He almost always knew where he was, but he rarely knew what day it was or what time. He could tell you details about the first car he owned in high school, but he couldn't remem ber what he'd eaten for lunch.

During the weeks and months following my father's

death. I tended to remember him the way he was at the end, quiet and confused. Now, I find him coming back to me the way he was when I

A couple of weeks ago, I drove my two old-est daughters to the small Catholic academy they attend near our home in San Marcos. Rebecca, who is in fourth grade, sat in the front seat beside me. Angela, six, sat in the van's mid-dle seat beside 13-month-old Benjamin. Fivevear-old Lucy and three-year-old Johnny whis year-old Lucy and three-year-old Johnny whis-pered together in the far backseat. As I pulled into the school's driveway. Rebecca said, "Brit-tany's in front of us." Brittany is one of Rebecca's classmates. As

Brittany's car slowed to a stop, Brittany's dad hopped out of the driver's seat. He walked to the back of the car, popped open the hatch, and pulled Brittany's overloaded backpack from

pulled Brittany's overloaded backpack from behind the backseat. "Bye, Mom," Rebecca said. She opened the door and hauled her backpack and lunch box out with her. I didn't answer. "Bye, Mom," she repeated. ated. Tears rolled down my face.

'What's wrong Mommy?" Rebecca asked.

"Brittany's dad is wearing overalls," I

answered.

Rebecca looked puzzled.
"It makes me think about Grandpa."

When I was in junior high, we lived at
Tamarack Lodge in Mammoth Lakes. My par-

ents managed Tarnarack and a couple of other mountain lodges that sat high in Mammoth's Upper Lakes Basin. We lived an almost Tom

morn worked the front desk. My dad kept everymorn worked the mind dess. My dada kept every-thing in the rustic, 50-year-old lodge running. In the summer, he repaired roofs and dug trenches and oversaw the cleaning crews. In the winter, he drove a snowplow and walked through hip-deep snow to thaw water pipes in the lodge's cabins.

After I dropped Angela off at her classroom, I called my sister on my cell phone. "What's the matter?" Anita asked when she heard my "I just saw a man in overalls, and it made

me think so much about Daddy," I managed to choke out between sobs.
"And that damned pageboy haircut," she

We both laughed. "What was he thinking?" I asked.

"It was the style," she answered. After a "It was the style," she answered. After a pause, she sand, "I miss him, too. I can 't tell you how many times a week, I still think. 'I'll have to remember that to tell Dad, 'when I hear something funny. I really miss making him laugh."

Last week, I found myself missing my dad

again. This year, I'm the room mother for Rebecca's class. My room-mother duties include is the because the materials for the fourth-grade booth at the school's All Saint's Carriival. On a surny Monday morning, Idrove to Econolido dire drop-ping Rebecca and Angela at school and taking Lucy to preschool. I wandered the aisless at Pic-in-Save looking for buckets and red plastic roses. booth. Ben sat in the cart's seat. Johnny ran ahead of me pointing out the Christmas toy already displayed during the week of Halloween.

'Can we get that?" Johnny asked about a yellow Tonka dump truck.

"Can we get that?" he pointed to a drum

"No," I answered.

When we'd played "Can we get that" 800 more times and I'd found the buckets and roses, we lined up at the checkout counter. While we waited our turn. Ben looked over my shoulde and smiled. I turned to see an older man smil and smiled. I turned to see an older man smil-ing at Ben. The man's hair was cut short the way my father wore his when he got older. "That's some boy you've got there," the man told me. "Thank you," I answered. "HI-I-I-I," Ben said and lifted his chubby

white arm straight up in the air.
"Hi," the man said and lifted his own arm "That's my little brother, Ben," Johnny

"That's my little brother, Ben, Johnny told the man.
"You must be a good big brother," the man said to Johnny.
"Yes, Lam," Johnny answered.
While Johnny spoke with the man and Ben

tinued to wave, I thought of the way Johnny used to talk to my dad. One of the last times my dad came to my house, he and Johnny sat out in the backward talking about Johnny's velloy onka dump truck. My dad asked questions

Johnny answered.

When I'd paid for our purchases, I said good-bye to the man and walked out to our car. As I lifted Johnny into his booster seat, he looked. at my face and asked, "Are you okay, Mommy

"I will be, sweetie," I answered and gave him

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