

Napa is for the Wealthy - See Page 126

SAN DIEGO WEEKLY

Reader



Drug Rust

THE FARMACIA BOOM

Time was when a tourist driving through Tijuana might have thought this a metropolis of auto-upholstery shops. To a visitor on foot, the ubiquity of curio stores

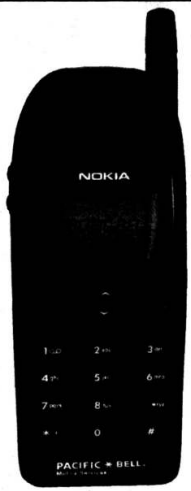
suggested the city was about purses and blankets. Now, a tourist takes home a new impression: drugstores. They're everywhere.

Story continued on page 42

Photo: Steve T. Smith

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Just Say Nay

By Bob Owens

San Diegans flock to the Del Mar racetrack each summer, making it the most successful racing plant in the land, in terms of attendance. For nonregular racers, Del Mar is a another excuse for a party. For racetrack regulars, however, a shadow hangs over the sport they love.

Bruce Fleury of Solana Beach is in the latter group. "I had so much enjoyment from the game when it was good, when it was an event. Now, it's become diluted. We're losing it. One reason is the drugging of the animals."

Fleury, 71, is a retired teacher of oceanography and geology at Long Beach State. In the '60s and '70s, he owned and raced thoroughbreds and has been a fan for 50 years. He's rented a season box at the Del Mar track for years. Fleury believes performance-enhancing drugs used by Olympic athletes have set the pace for the illicit doping of thoroughbreds.

Veterinarians who specialize in administering to thoroughbreds are a fixture at modern American tracks, an unhealthy development in Fleury's view. "A trainer can hardly survive now if he doesn't use [illegal drugs], because the other guys who do will beat you on the racetrack. Some say the vets now do most of the training, because of the drugs, legal and illegal."

Fleury believes that "more than half" of California thoroughbred trainers "at one time or another" have deliberately administered prohibited medications to their charges, lending themselves an advantage.

"The smaller, less successful trainers," he says, "often won't use illegal drugs, because they can't afford the costs of the vets, which could be around 30 percent of the training costs." And he knows some older trainers who stay away from the doping



Start of a race at Del Mar

for ethical reasons. Fleury is a dedicated handicapper, who pores over past performances in the Daily Racing Form to pick his winners. The use of illicit drugs on the track lessens the challenge and enjoyment of handicapping. He knows lifelong players who've given up the game because of the scandals on the backstretch. "[The doping] causes sudden form reversals. You used to have a lot of players who felt they could beat the game, but now these guys are just going to put their money in the quarter slots, because they got just as much chance."

Fleury's on a first-name basis with a hundred people in the racing industry, some of whom he invites to his house for a party every Del Mar meeting. Many were among the hundreds who signed a petition he and close friend Dr. Richard

Tamnyhill, a Solana Beach dentist and horse owner, circulated a few years ago. The petition called for a racing-rules overhaul and a second look at the penalties assessed. "The doping is bad for the players and bad for the animals. When you start introducing other materials into any form of life you're likely to change that form of life. It's an evolutionary principle. It expresses itself in mares not being able to get into foal and males not being able to produce offspring."

Doping scandals in the horse racing business aren't new; they probably go back to the days when Ben Hur was setting records in ancient Rome. In the early 1930s the federal government successfully prosecuted over a hundred horse trainers and owners for shooting up their animals with drugs as potent as heroin (one of heroin's street names used to be "horse"). The California Horse Racing Board is supposed to safeguard the integrity of the game in this state. Seven governor-appointed board members and their paid staff are based in Sacramento.

The staff sets the rules and doles out violators' fines and punishments. According to the rules, the only drugs that can be given to a horse on or near race day are furosemide and a nonsteroidal anti-inflammatory called butazolidin, or bute. The furosemide is usually Lasix, a diuretic also used to control bleeding. A large percentage of American thoroughbreds are chronic bleeders and need Lasix to race. The drug is controversial; some veterinarians believe its diuretic action washes out illegal medications.

The winner of each race has



Horse at Del Mar before race time



Gary Jones

its urine and blood tested at one of two facilities, a lab in Orange County or the veterinary research clinic at the University of California in Davis. Track stewards — the horse racing board's eyes and ears — order random tests on other races: a hot favorite that ran poorly or a longshot that almost won. Should a test show positive for illegal medication, the trainer is held solely responsible, under the "absolute insurer rule." Although Bruce Fleury and others believe the board comes down hardest on the lesser-known trainers, a few months ago Bob Baffert, one of the top

Matt Potter is on vacation.

member, thinks the board doesn't release all the test information. In the early '90s he unsuccessfully sued the board to release all information relating to positive tests. A former owner and breeder of thoroughbreds, Furgatch lives in Del Mar. When he was on the board in the '70s, he failed to convince the board to ban all medications. "They all affect performance," he says.

Today, Furgatch is out of racing. "It's tough enough to come out ahead in racing, even on a level playing field, so I had no chance to really compete. Too many games can be played with medication, too many things the public is completely unaware of. Everyone closes their eyes to it. There's no political will to change it, to protect the public. But I know some major players around here, heavy hitters. They say, 'I know the stuff is being used. I just hope the trainer of the horse I bet on is using it.'"

Owners don't care if their trainer uses illegal dope, he says, as long as they win. "If he gets caught," he'll say, "it's his problem." The board-assessed fines for illicit drugs range from \$500 to \$2,000. As most top Southern California trainers earn in the high-six figures annually, Furgatch doesn't see fines as a deterrent. "Considering the purses, they probably consider it a pretty good investment." Most suspensions are for 30 days; they have as much effect, Furgatch notes, "as a manager getting kicked out of a baseball game."

People often call Furgatch and urge him to get back into the fight to clean up racing, but he prefers detached cynicism.

A few years back, when a well-known trainer had a horse test positive for morphine, the trainer claimed one of his groomers had fed the horse a poppy-seed bagel, which had caused the positive. "I went up to him and asked if the bagel had cream cheese."

A racing-board stat sheet indicates that from 1994 through 1999, post-race lab tests came up with 102 positives for prohibited drugs, including morphine, albuterol, procaine, caffeine, scopolamine, and clenbuterol, the last three the most common. Caffeine is a stimulant; scopolamine and clenbuterol are bronchodilators, which help horses with breathing problems or increase the pulmonary capacities of those that do not.

When a horse tests positive, the trainer or owner can first send a split sample for independent testing to a reputable laboratory approved by the racing board. If that comes up positive, the trainer can appeal any penalty in an administrative law judge, an arbitrator who works for the state and hears the evidence from both sides — presented by lawyers — and then recommends a course of action. Such appeals occur in fewer than ten percent of all cases, but when they do, according to a press spokesman for the board, "The trainers almost always win." Though the board is not obligated to accept the recommendations of the judge, frequently a compromise penalty is agreed to.

Those 102 positives were the result of over 100,000 tests, or one-tenth of one percent, the press spokesman said. Current racing board chairman Robert



Fun at Del Mar

Tourtelot, made that same point in a speech delivered earlier this year to a convention of state-racing commissioneers. "Even that low figure represents too much," said Tourtelot, "but we aren't talking about a lot of serious cheaters out there, even though the rumors would have you believe the opposite — rumors that are fueled by naysayers and the media." Tourtelot told the convention that the interests of the betting public will be protected by the board's policy of "zero tolerance."

The one-tenth of one percent figure infuriates Bruce

Fleury. "That's a lie. That's an outright fabrication. You can multiply that by at least ten. The horse racing board is a joke. They don't do anything. They investigate, but their thing really is, 'Don't rock the boat, we don't want any bad press.'"

Warren Eves, 64, an industry gadfly, is another who rejects the low positive test figures advanced by the horse racing board. Eves spent his life in the racing business, at various tracks, in both management and on the backside. Some 20 years ago he was turf editor of the Pasadena Star-News. His

many contacts at the California tracks, he says, convince him that the problem of illicit doping is pandemic. He believes advances in pharmacology regularly outpace testing procedures.

Chemists have told him that it's not difficult to "take a winning edge" by making a simple molecular change in the chemical makeup of a drug, rendering it undetectable. He mentions the practice of "blocking" or injecting a pain-killing drug like Serapin or Ambloc directly into the nerves of hurting horses to improve their perfor-

mance. No tests can consistently detect these drugs, he claims. "It's gone from clenbuterol to blood doping. A few years ago we saw [a trainer with] horses that couldn't outrun a fat man. Then, all of a sudden, they'd break at the top of the lane and gallop out to the backside like they wanted to go a mile and half. You figure it out."

continued on page 6

An archive of City Lights stories can now be searched on the Internet at www.cblnews.com



Richard Starnes

Racing scandal unfolds

Drug is raising new questions

By Michael D. Wagner

At the beginning of California's third major thoroughbred doping scandal, a woman named Susan used a name that would not be found in the state's telephone directory.

The name was Susan. She was a veterinarian who specialized in administering to thoroughbreds.

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From The Sacramento Bee, June 24, 1994



Richard Starnes looking toward camera

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Say nay

"Somebody has got to stop up and indict the cheaters in our training ranks. These guys are never guilty. It's like all the guys in prison. Nobody's ever guilty of anything. Trainers get nailed for hard drugs [in a

horse], and they blame it on an addicted groom. And they'll fly a nanogram of something is too small an amount to affect a horse." Does now runs a handicapping service out of Las Vegas. "I'd be kidding you if I told you [the illegal doping] doesn't affect anyone who does a handi-

cap." He believes the track stewards and the board have a double standard, going after the small trainers but laying off the rich and famous. "[The board] sometimes do get the guy with no money, the guy who can't defend himself. Those that have money are going to appeal to the administrative law judge. He

The guys that don't are going to get penalized. Same in the judicial system. To say that I'm disgusted with it is an understatement. They either have to eliminate all drugs or just say, "The hell with it, use anything you want." A case that still angers Blevins involved Richard Mandella,

now training horses at the Del Mar racing. In 1994, after two of his horses tested positive for scopopolamine, Mandella successfully appealed to an administrative law judge. He claimed the drug was in the animal's system because they had eaten jimson weed with their

continued on page 8

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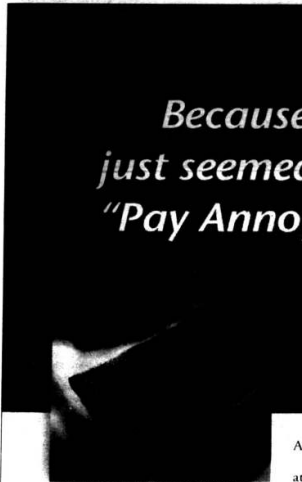
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Say nay

continued from page 5
feed. Jimson weed grows wild in California and can produce a positive for scopolamine when ingested. Mandella says he traced the weed to a field in Santa Rosa. The horse racing board cancelled his \$750 fine, although the purse money was taken and distributed to the owners of the runner-up horses.

Mandella's case became the subject of an investigative arti-

cle in the *Sacramento Bee*, which quoted a number of veterinarians and racing chemists that scopolamine derived from the ingestion of jimson weed would also produce a corollary substance, atropine. There was no atropine in the Mandella samples, which prompted Warren Eves to state that "Dick Mandella's jimson-weed theory is nothing more than smoke and mirrors. He's got this squeaky-clean image, but call him the Teflon man."

Mandella today states that

the *Bee* story was premature; it's now known that a trace amount, as he says, as was the case with his horses, will not necessarily produce atropine. No sane trainer would use the drug, he says, since it's like a poison. "It slows down their colic and gives them colic. It doesn't help a horse." He argues that environmental contamination by prohibited chemicals is everywhere and that the U.S. Department of Agriculture has assured him that even high-quality grains meant for hu-

man consumption could have trace amounts of substances considered harmful. The racing board's testing procedures are too sensitive, Mandella thinks; they pick up trace amounts caused by environmental factors rather than deliberate trainer wrongdoing, which he believes is nonexistent on the California tracks. Referring to the recent morphine positive of a Bob Baffert horse, he says, "A guy would have to be pretty stupid to think he could give morphine

and get away with it. Baffert's not a moron, he's a pretty smart guy. I don't know what should be done, but you've got to learn contamination levels." He hopes the enlarged lab at U.C. Davis will come up with more sophisticated tests, "so we're not witch-hunting."

Dr. Scott Stanley is the director of the Kenneth L. Maddy Equine Analytical Laboratory at U.C. Davis. Although he was one of the chemists who was quoted by the *Sacramento Bee* that scopolamine from the

Mandella sample must have been a "prescription form" rather than from jimson weed, he now acknowledges that Mandella was probably correct, as more conclusive tests have indicated that atropine will not necessarily show up, even in environmental-contamination cases. Stanley also notes that eating poppy seeds can cause a morphine positive, not only in horses but in humans. "Racing chemistry can't answer every question about the postrace findings. There are some drugs from environmental sources. The laboratory can't definitely say."

Stanley believes that all illicit drugs will be discovered by current testing procedures but also admits it takes a lot of effort for the laboratories to stay up with all the medications being produced by the pharmaceutical industries. "His lab is working to develop more reliable testing procedures, to find out anything [illegal] that was going undetected prior."

In 1998 several Southern California trainers had horses test positive for clenbuterol, the bronchodilator with a reputation for strengthening muscle tissue and acting as a stimulant (the drug has been found in show animals like calves and sheep, which concerns federal health authorities; consuming meat from animals contaminated by clenbuterol could cause health problems). One of the trainers involved is Darrell Vienna, himself an attorney.

Because the case is still in litigation before an administrative judge, Vienna couldn't discuss specifics, but "I can tell you this," he said from his barn at Del Mar. "The horse racing board chose the venue, the office of administrative hearing; they basically hand-picked the judge and after hearing all the evidence the judge ruled that the case should be dismissed. And the horse racing board rejected his proposed decision."

The director of the California Horse Racing Board, Roy Wood, did not return calls, but in a brief telephone conversation his assistant, Roy Minami, characterized Vienna's remarks as "baloney." Vienna is appealing to an administrative judge.

Another trainer involved in a similar case, who settled with the board and paid a stiff fine, said that after clenbuterol was legalized by the Food and Drug Administration in 1998 the racing board failed to issue guidelines for the use of the drug or near race day. They had also, unbeknownst to trainers, come up with a test to detect its presence to a trillionth of a gram. Warren Eves, who wrote an article for the *Prudhomme Star-News* in 1978 about Vienna's problems over illegal doping, doesn't think the trainer has much to worry about. "They can't beat Darrell Vienna. What are you going to do when you have a sharp guy like Vienna going against the morons they have as investigators?"

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Gary Jones is a Del Mar resident on both sides of the issue. For 22 years Jones has been a leading trainer at Southern California tracks, until his retirement in 1996. He once had a horse test positive, he says, although he'd done nothing wrong. Jones believes the horse racing board overregulates. "They're political appointees, you know how that works. The politicians want to do something, and it's not always right. They should only have horse men on the board, people who know the game. But they'd say that would be conflict of interest. But isn't that what you have right now?"

Unlike Mandella, Jones does not believe that morality and ethics always rule on the backside. "I don't want to say anything that would hurt horse racing, because I love the game. But you ask any real horseman out there, all they want is a level playing field. When things are really going good, you win maybe one out of four races. And then you see some kid come in who's getting 50 percent winners, and that goes on for a year. And then it suddenly stops, maybe because the board gets after them.

"There was a time when clenbuterol was all over, and the board may have been letting some people get away with it, especially the bigger trainers. There's a lot of good trainers out there who would be in favor of just entirely eliminating all the drugs."

That's not likely to happen anytime soon. Eves believes that only by "completely rewriting the rules of racing," specifying penalties for each offense and enforcing same, can the game be saved from itself. But "as long as you got Roy Wood as California Horse Racing Board director, nothing will be done," he says bitterly. "The guy is a fraud, and his investigators are frauds. They're like the Keystone Kops."

Still the California Horse Racing Board chairman Robert Tourtelot has promised action against the cheaters. In his speech to the racing commissioners he said, "Let me tell you that in California you are going to see more and more severe penalties being applied.... We think we know who the few culprits are, and they're either going to stop testing us or we're going to help them find another occupation."

Bruce Fleury's friend, Richard Tannyhill, the dentist with prominent racketeering charges among his patients, is not convinced that the racing board has the will to make changes. He believes that a tragic occurrence will galvanize opinion and force reform to drive illicit doping from the racetracks. Sooner or later, he thinks, a horse loaded with banned drugs will stumble or fall during a race. "It's going to take a top jockey being killed. Then everything will hit the fan."

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Matrinal: What is that UFO-looking thing behind the Design Center building at Fifth and Brookes in Hillcrest? — Rachel, UCSD

The green spaceship in the canyon was one man's dream of the mobile home of the future. It is called the Futuro and was the brainchild of Finnish designer Matti Suuronen in 1968, who hoped to mass-produce the 26-foot-diameter, 500-square-foot polyester-and-fiberglass pods. They would be inexpensive, durable, and easy to move. In the end, only 20 were made, so the one in Hillcrest is a rare item. The prototype Futuro is displayed in the design collection of the Centraal Museum in Utrecht, Netherlands.

A Playboy article from the '70s shows a Futuro being whisked away by a Sikorsky Skycrane helicopter and set down at the edge of the water in a tropical lagoon. The lagoon is populated with Bunnes draped around the landscape. Playboy recommended the Futuro as the perfect "funhouse hideaway." Because the legs are adjustable, you could site it on land with up to a 20-degree incline, so it could be a ski chalet. Or a lakeside fishing cabin or maybe a simple backyard pen for the kids or your in-laws.

You could buy just the shell, or for \$14,000 it came fully furnished with compact built-ins: a full kitchen with fridge and freezer, master sleeping area, two guest double beds, bath, couches and tables, electric radiant heat, air conditioning, dimmer lighting, shag carpet, and a hooded gas fireplace/barbecue in the middle of the single circular room. The trap door on the side is the retractable staircase. The ventilation system kept the home dust-free. It came in your choice of blue, gold, green, or white, though there are photos of it in bright orange. Furnishings were color-coordinated with the exterior.

A man named Stan Grau had the local sales rights to the Futuro and set up a demo model in Mission Valley. But in 1975, when he bought the Design Center from its architect, Lloyd Ruocco, he moved the model into the canyon behind it. Without benefit of the city's okay, he got a house-moving truck to haul the thing up to Hillcrest in the middle of the night. He'd already determined that the fine for doing that was less than the cost of the permit.

Don't know whether Grau ever sold any Futuros. But the one at the Design Center has been used off and on as an office space. At the moment it's a creative retreat for one of the Design Center's tenants.

Heymatt: I can't help noticing, as I sit here in my cubicle, endlessly shuffling papers and marking up documents with my yellow, pink, and blue highlighters, that the new marks are much brighter than the marks I made the day before. Are these highlighters radioactive, and is the reason they lose intensity so fast because they are shedding electrons quicker than a chunk of cesium in Chernobyl? The label tells me that they are ACMI certified AP nontoxic (conforms to ASTM D4236). Is there really a governing body in charge of highlighter safety?

Glowing in Sorrento Valley
One governing body? When it comes to marking pens, we're such booids it takes two governing bodies to protect us from ourselves. Now you know every office has somebody who tries to crack up the joint by walking around with stuff stuck up his nose. If he uses markers but forgets to put the caps on first, he could be in big trouble. The ACMI obviously has anticipated that scenario. They're the Art and Creative Materials Institute, a trade group founded in 1946 to test art materials for safety. "ACMI certified AP" means the formula for your marking pen ink has been reviewed by toxicologists and declared safe.

The standards the ACMI uses for potentially toxic markers are the same as those developed by the American Society for Testing and Materials. This is another much older trade group that sets safety and performance standards for, well, just about everything, as far as I can tell. D4236 is the ASTM's live page "Standard Practice for Labeling Art Materials for Chronic Health Hazards." So if one day the guy with markers up his nose sticks his head into your cube and finds you passed out on your desk, it won't be from the ink fumes. Just boredom, judging from your letter. (Could you use a little R&B in the Futuro?) Oh, yeah. And highlighters fade fast because they contain less pigment and color stabilizer so you can read the text through the mark. Less pigment, faster fading. It also can be affected by the type of paper you're shuffling.

Matrinal: What would you see if you were inside a giant mirrored sphere?

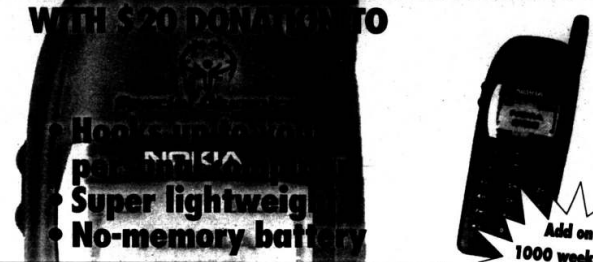
— Dizzy, the net

It depends on where you're standing, but if your eyes are dead center in the sphere, you'd see your dizzy self as a big, fat, fuzzy smear spread out all around the mirror surface. You can get a whiff of the effect from looking into a shaving mirror or makeup mirror that has an enlarging side, though you don't get the multiple interferences, of course.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85863, San Diego, CA 92186-5863, or fax your questions to 619-231-0489, or e-mail to hip@mc.com via the Internet.

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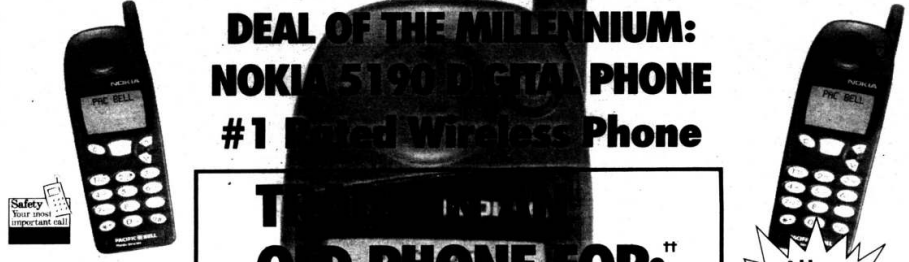
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SportingBox

By Patrick Daugherty

Open for Business

Good morning buckaroos and buckaretties, come on in, pour yourself a cup of coffee, kick the tires and amble around our new website. While you're at it, register for the Sporting Box Football Contest. (Hurry over to <http://www.sbxreader.com> or www.sbxreader.com, find the Sporting Box Football Contest button located on the top of the page and click.)

For those loathsome outlanders who have recently moved to San Diego, thereby consuming a job, a woman, water, electricity, and most galling, another precious spot on our freeways, I am referring to our annual football contest. As far as I know, it is unique in all the land.

Every Tuesday I'll post, on the contest website, that week's NFL schedule along with the Vegas point spread. At your leisure, weigh the spread and then pick the outcome of any game or games by merely checking a box.

Win a game and receive a point, lose a game and lose 1.1 points. The person with the highest number of points after Super Bowl Sunday wins. (In order to qualify for prizes you must play at least 8 of the season's 21 weeks. Also, the devil is in the details, please read the contest rules posted on the site; you are bound by them.)

We have, before us, one of the last free rides. No commercials clutter the website. No warehousing, selling, renting, or leasing your name or stats. No keeping track of where you've been or where you go on the Web. You don't do anything but play. We don't do anything but keep track of your score and hand out prizes.

First place winner selects one of the following: Roundtrip airline ticket for two to London or Los Cabos, a Canon Optura Pi digital camcorder, an iMac, a Dell Dimension desktop computer with a 17-inch monitor and at least a 733 MHz Pentium III processor, a Nikon Coolpix 990 digital camera, 52-inch or larger TV, and more. The contest is too good to last in its present form, come and get it while it's hot.

By the way, we did think about readers who don't have an Internet connection. First, I'd like to congratulate you. Second, San Diego libraries provide free connections to the Internet and you, as a San Diego personhood, have a stone-cold right to use library computers. Hie thee to the nearest branch and log on.

Moving on to Tiger Woods, I won't dwell on his suburban records, money won, or the rest of the blah-de-blah-blah. You've heard all that. I will point out that his swing went to hell during the Buick Open.

Swing deconstruction happens to every golfer. This time it happened to Woods, who finished the Buick Open in 11th place. Four days later, with his swing in ruins, Woods teed-up for the PGA Championship. He subsequently hacked his way through four rounds and a playoff, winning, literally, with one hand tied behind his back.

But that's not the most impressive Tiger Woods story of the week. And, winning the PGA is not why I came to realize

that Woods, at the absurd age of 24, has moved to the level of Babe Ruth and Muhammad Ali.

I was at home when Woods began the 10th hole of the final round, tied with Bob May at 13 under. May had been playing golf under the hand of God since he arrived at Valhalla and Woods had been playing ugly. I figured it was May's turn, which, happily, made leaving the house easier. I had promised to drive a friend to the airport in order to pick up her sister who was flying in from Portland.

My friend and I have adapted to today's airline travel customs, which is to say, we figure the flight will be late and we figure the airline will lie to us about being late. So, we had sister's husband call us from the Portland airline terminal just as sis's airplane taxied onto the runway (1 hour and 15 minutes late). This allowed us to arrive at the appointed Alaska Airlines gate only 15 minutes early.

The Vegas Line

Favorite	NFL Preseason (Home Teams in CAPS)		Underdog
	Spread	Over/Under	
Thursday			
JACKSONVILLE	6	39 1/2	Atlanta
PHILADELPHIA	3	39	Buffalo
INDIANAPOLIS	5 1/2	43	Minnesota
NEW ENGLAND	4 1/2	39	Carolina
St. Louis	2 1/2	42	DALLAS
OAKLAND	3 1/2	39	Seattle
Friday			
CINCINNATI	3 1/2	38 1/2	Detroit
TAMPA BAY	6 1/2	35 1/2	Kansas City
WASHINGTON	7 1/2	40	Pittsburgh
N.Y. GIANTS	2 1/2	37	Baltimore
Tennessee	2	39	CHICAGO
NEW ORLEANS	3 1/2	37	Miami
Denver	3 1/2	41	S.F. GIANTS
SAN DIEGO	6 1/2	39	Arizona
Saturday			
GREEN BAY	7 1/2	38 1/2	Cleveland

Still, 15 minutes is 15 minutes, what do you? Well, I do what I've always done. I go to the bar. The bar is full. All tables, all chairs, all bar seats are taken. People stand along the walls, in some cases, two deep. Children are bunched up in the entryway, standing just behind the imaginary line that separates adults from minors.

I give up on claiming a seat, give up an order, begin to back away when I catch sight of a television set. Tiger Woods is limping, in some cases, two deep. Children are bunched up in the entryway, standing just behind the imaginary line that separates adults from minors.

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

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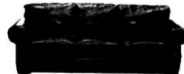


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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Congregational Church
Address: 8360 Lemon Avenue, La Mesa; 619-466-1261
Year founded locally: 1908
Senior pastor: Ted Selgo
Congregation size: 180
Staff: 3 full-time, 1 part-time
Church school enrollment: 16
Annual budget: \$150,000
Weekly giving: \$2900
Special programs: no
Diversity: predominately white
Dress: casual to dressy
Services: Sunday worship, 10:00 a.m.

"In 1925, when they were getting ready to build this church, two wealthy gentlemen vied with each other to prove who was the more generous. They tried to outdo each other in their donations to the building fund. As a result, the church was entirely paid for before it was built. It was dedicated debt-free."

Flora Robertson, church historian for Central Congregational in La Mesa, has been a member for 50 years. She raised her son in the church. ("He won the God and Country award in Boy Scouts. Central Congregational used to have a very active Boy Scout troop.") She remembers the church in its heyday.

"When I first started coming here, we had 810 members, quite a large choir, two Sunday-morning services, and a full Sunday school. We had so many kids we had to buy property down the street so we'd have room for all of them. We had a wonderful minister, an old Scotsman named Alexander Milmine. He was such a dear person."

Central Congregational is one of two or three churches that dominate downtown La Mesa. Sitting high on Lemon Avenue, the enormous, thick-walled, Mission-style structure can be seen for blocks. Its high yellow and blue stained glass windows admit warm lemony light into the sanctuary. (Five members of the Porter family had windows donated in their memory.) The antique pews are deeply cushioned.

"Look at the woodwork on the balcony railing," church organist Lorraine Hanley told me. "That was all done by hand, not machine. And the gentleman who did it is still a member of the church."

That's just one of the details. There are many others. This church has character. The newer ones are so old. They seem so flimsy, disposable. This church was built to last. The congregation that enters this solid, beautiful church is largely older, with a smattering of hip youngsters. (One young woman I noticed had "1 Corinthians 13" tattooed below her left shoulder. An interesting choice. The verse concerns disension among the faithful.) The liturgy is simple. The atmosphere is family-like: the high point of last Sun-

day's service came when six-year-old Nathan Huse, accompanied on violin by his brother Andrew, sang a medley of hymns. As Nathan took the stage, one could see that his pants were several inches too short. His father stood to explain to the congregation that, "Kids, you know, grow so fast. And you don't realize quite how fast until it's Sunday morning and it's time for them to put their slacks on. Don't worry, we're going to be buying Nathan some new slacks real soon." The hymns the congregation sings are old-fashioned, "joyful, joyful, We Adore Thee." While singing, a few of the women held their hands up, charismatic-style — an oddly un-Congregationalist gesture. Well-worn copies of the 1932 Pilgrim Hymnal still sit in the pew racks. Congregationalists are the Pilgrim's spiritual descendants.

The Congregationalist Church may be far removed from the severe Calvinism of its forebears, but you could still hear echoes of Pilgrim moralism in Reverend Ted Selgo's sermon on Christian conduct. Reverend Selgo is from the generation of ministers who were serious about oratory. He speaks fluently in long, grammatical sentences. He wants his congregation to know the difference between right and wrong.

"What is the point of having faith," he asked us, "unless you prove it by your actions?"

Reverend Selgo explained that in his career as a minister he had come to see that there were two types of people common to most churches, "manipulators and know-it-alls." The former use any means necessary to control all aspects of church life. "Men, we need donations, and elders order and in their presence." The latter have opinions about everything and are quick to assert them without caring what others think. "What do you have in every church. What do you have in every church. What do you have in every church. What do you have in every church."

"Manipulators and know-it-alls. We have them in every church. What do you have in every church. What do you have in every church. What do you have in every church. What do you have in every church."

"We all have the choice of being a mere manipulator, a mere talker, or being someone who truly loves others as equals in God's creation. Who knows how much time we have left? Two years? Ten years? Fifty? We are all going to die. Jesus will ask you individually, 'What have you done for others who I created and brought into the world?'"

— *Abie Opcinar*



Central Congregational Church
La Mesa

Sermon content.....	****
delivery.....	****
Liturgy.....	**
Music.....	**
congregational choir.....	**
no choir.....	**
Snacks.....	**
Flowers.....	**
Architecture.....	****
Friendliness.....	****
Pew: satisfactory.....	(none)
Good.....	**
Very good.....	**
Excellent.....	****
Extraordinary.....	****

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CHINABERRY FARM finding home



Author with Millie and Butch

When I first passed through Hemet on my way to Idylwild some years back, it seemed the kind of place I could never live. A derelict Palm Springs, full of evangelical churches, funeral homes, and aging sun worshippers. The place where Art Linkletter built his retirement haven and Scientists established their world headquarters (rumor has it John Travolta visits regularly). Locals say if your car breaks down as you pass through the Science compound on Gilman Springs Road, armed guards step from the shrubbery to surround you. "Pray for me, I drive in Hemet," bumper strips decry (Riverside County is the most dangerous place to drive in California), and prescription-counter lines stretch to the back of drug stores. The religious lunatic fringe has designated Hemet a bona fide rapture zone — its vibe lines wide open to heaven.

Add to this collection of mismatched virtues a sense that you have entered a time warp as you pass through the town's older neighborhoods — tidy bungalows, oleander and hop bush hedges, cactus and rose gardens, overspreading mulberry trees ("umbrella trees" in local speak). Hemet remains stuck in the '50s where I grew up, Pleasantville ferried to the new

millennium. Driving home from teaching at San Diego State, I am charmed into a nostalgic trance by the Everly Brothers on the oldies' station urging Little Susie to wake up. Old men sip scalding black coffee at the donut shop on the corner of State and Stetson. Stars distort through a maly olfactory haze rising off dairy farms out near Mystic Lake. The smell can hit you like death's breath as you wind down Lams Canyon from Highway 10, returning home from a trip to L.A. White crosses on Ramona Expressway are nearly as numerous as signs advertising housing developments.

On dear winter days, hawks leave faint

Valle Vista is dog country; on summer nights dogs vie with coyotes over the moon.

vapor trails against mountains, snowcapped and scintillant — San Jacinto to the east (locally pronounced *San Yacinto*), San Geronio to the north. Even in wilting summer heat, when cool and moisture retreat for underground, snow fields remain in the eye's memory. Santa Ana winds blow off the desert on 115-degree September days, hair crackles with static electricity, the San Jacinto River retreats underground to flow upside-down. On Sundays, locals sight in their deer rifles in the river wash a quarter mile east of our place — separating Anglo land from the Soboba Reservation-spanning foothills; occasionally, we hear the repeated hammer taps of automatic-weapon fire. Cracked mud flats in the wash like an art form combining ceramics and geophysics; cottonwoods, sand verbena, mesquite, and cactus, coyote scat everywhere, three-wheeler tracks over sand tussocks. Some joker recently popped off a shot at Cindy and me out walking our dogs in the wash — a loud crack past our ears.... But I'm getting ahead.

When asked what matters most in life, Freud said, "To love and to work." I propose adding to his formula: To find home.

November 1997: My wife, Lucinda (Cindy) had landed a job as art gallery director at Mt.

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San Jacinto College outside of Hemet; she commuted three days a week from our place in San Marcos. One weekend, we toured the area (looking at houses for sale with writer friend Don Stuetgen, who lives in Hemet. Not really serious, possibly surfing. A few days later Cindy came home from work excited. She'd just seen a farm house for sale in Valle Vista east of Hemet—two-thirds of an acre, outbuildings, great mountain view, asking price: \$89,000. Thinking the price must be a mistake, I checked the realty spec sheet: BR-2, sazenent, utility room, workshop, east-facing driveway, great room, horse prop, storage space, Bld 1943, property



fenced, wall-to-wall, AC-yes, patio-yes, water-PRIV.... "There's the catch," I said, "private water. No one has a well in Southern California." "You want to buy a plenty of water," Cindy said.

"Since when are we looking to buy a house?" "You have to see it... please. Will you see it, honey? You can look at it later." "You want to buy a house...in Hemet? With



what?" "We could do it. I just want you to see it." My wife has a genius for bringing hopes alive. By Friday, she'd not only talked me into seeing the place, but we'd moved in, retired, and done

our best work there. She spoke of looking back along the walkway toward the house from the outbuilding that was to become her studio, how fantastic it would be to have a compound. Meanwhile, capitalism's edfin num-

ber crunchers were at work in me: we'd laid out \$84,000 to our landlord over the past eight years and had zip to show for it; they hadn't even touched up the paint. So we drove out one bright sunny November day to Valle Vista. You notice chinaberry trees first, great old trunks, outspreading crowns shading the house, tall fir tree out front. The white farm house is a smaller version of my grandmother's in Oregon, where I spent summers as a boy—screened porch, garage/barn at end of the drive, covered patio behind the house, fenced garden area north side of the property, a long white outbuilding with a shed roof south side beside the Truth Tabernacle

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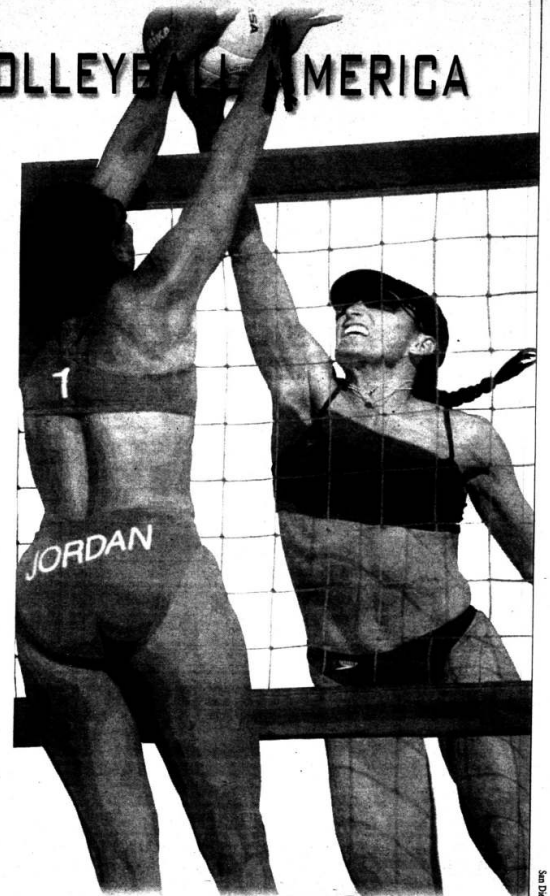
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church...right next door! Looking more like an IHOP than a place of worship. A chunky brindle Akita eyed us through a chain-link fence, a disheveled woman stepped off the screened porch. "George didn't tell me no one was coming out." Forty-ish, wearing a green sweatshirt, Margie's sweatpants bulged across her belly. "Jewel don't bite," she said, inviting us in to have a look. Puppies tumbled over our feet as we came in the gate; Jewel sniffed and wagged her tail.

The soaked-in smell of urine assaulted us as we entered the house. Wall-to-wall carpet the mint green of public toilet stalls, stained with animal shit, grape Kool-Aid, ground-in oil from car



transmissions the owner's son had repaired on the carpet. Wallpaper bellies and beads courted on lawn swings before antebellum mansions. *That goes first, I'm thinking, right after we deal with the carpet.* The large front room

flooded with light, windows all shiny. Margie telling us, "Mom's elderly, she can't keep up with the place no more. My asshole brother and his friends breaks a window and comes in. That's all his mess on the rug." Her



daughter appeared from a back room — 13, platinum hair chopped short, tom jeans, the bruised-eye-and-cheekbone Rocky Horror Picture Show look. "My Uncle Bumpy is on a pig."

Some dicey package: bedrooms stinking of cat shit, litters of kittens in closets, mounds of trash in kitchen corners, Uncle Bumpy fresh out of prison. But the house is structurally sound — new roof, freshly painted outside.

Imagine trash hauled off, barn redone, house refurbished. We had long talked of owning an old farmhouse on the outskirts of town, something cheap. Here it was. From one side of the property, you must megaphone hands about your mouth to call to someone on the other side. The Pueblo Sereno trailer park, 200 yards across an empty field, is something of an eyesore, but majestic Mt. San Jacinto and rugged foothills dominated the eastern horizon above it, gone blue in late-afternoon light. Remnants of olive groves lined the street, extending down to standing groves at Georgiana Ranch on Palm. There was the church, sure, but what quieter neighbor

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make sure she was safe. The realtor snapped, "It isn't our concern." We waited, nonetheless, until Margie went back in the house.

So we met Bumpy, felon, drug dealer, sister-abuser, handyman, sweetest guy — everyone insists — when he can't do drugs. Resident spook. I still find glass in the flowerbeds from windows he broke out to get in the house. We hear stories about his assaults on neighborhood women, rowdy pals, and wild parties. But I'm getting ahead.

Form AD-14 of the Residential Purchase Agreement, just past Buyer's Inspection Advisory, reads: "Agent representing both seller and buyer." Our first mistake.



Cindy's art studio

Not our last. Sunday night, we sit at the dining table of Schooting's "ranch" overlooking the San Jacinto Valley, everything spit and polish, his wife polite to the point of mania. We are not in our right minds: buying a house

without intention of buying, without house hunting, without the means to do so — cheap as it is. Having violated rule number one, for those of us who suffer from noise and commotion sensitivity: always stop by a puta-



Pathway to studio

tive dwelling place at different times of the day to do listenings. What annoyance lurks in the Truth Tabernacle next door? Or the trailer caty-comer behind the house? Fourteen unruly kids? A high school rock band?

Cindy asks if Bumpy will be a problem.

"The mother's the attraction," Schooting says impatiently. "Once she's gone, he will be. She gives him money is the trouble."

When we offer \$80,000,

Schooting slams his notebook closed in disgust. A well-rehearsed gesture, effective nonetheless. "She's turned down 82. The land alone is worth 70, the trees worth maybe 10, the well. The house comes free." We remind him of cracks in basement walls, standing water, dry rot in the barn, the shed roof.

"She's elderly, she needs to get her price."

"Eighty-four," I hear myself say.

He works a finger in an ear. "I can take it to her." Sometimes you fast-forward in life. That's when things get interesting. "Take opportunity at the tide," Shakespeare urges. But this is tsunami. Not a week since we first saw the place, and

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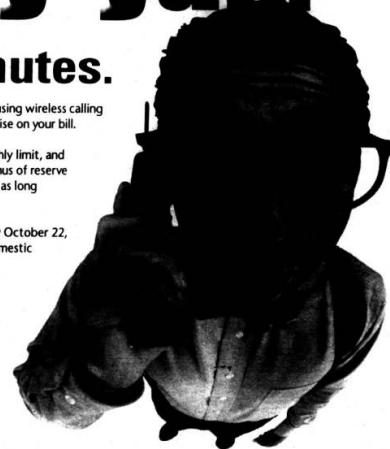
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I've just made an offer. We walk the 14-page purchase agreement line by line which fees the seller pays, which the buyer, which we split. Schooling writes in *L.A. clause 2: Any personal property left on premises after the close of escrow shall become the buyer's property.* Schooling urges we hire a "eliable home inspector" to check the place out; there's one he uses.

P.2 Form IDS-14: Shed on south side of property 4 ft. (approx) over on church property. The church owns four feet of our future shed! No problem, he insists; it's been that way for years.

"You may wake up in the middle of the night in a panic," Schooling warns us as we leave. "Give yourselves time to let it sink in." I wonder how often people call him back at 3:00 a.m. "Sorry, George, we've changed our minds."

Two days later Schooling to meet us before accepting our offer. He discourages such meetings; personality clashes can sour a deal. But Mrs. L. insists. Spiry, white-haired, 83, cornflower-blue

eyes switching with her mood from lively to rheumy. Mrs. L. is sick at heart to give up "the farm." She assures us there's plenty of water. "We grew cucumbers this big," stretching hands a foot apart. "You'll keep my lovely wallpaper!" Pointing to the hideous antebellum stuff. We keep our own counsel. Seems we pass muster. Mrs. L. is impressed that Cindy has fallen in love with the smallest of Jewel's puppies, who trips along at her heels. But, by week's end, she still can't bring herself to accept our offer.

Schooling calls on Saturday. Mrs. L. wants to know if we like animals. She will accept our offer if we take two of the puppies. *Millicie lies atop my feet as I write, pink belly exposed. Marilyn Monroe beauty marks on both cheeks, the sweetest disposition I've ever known in dog or human; her brown, expressive eyes stare up at me.* True, it's an ideal place for a dog, the property fenced. Valle Vista is dog country; on summer nights dogs vie with coyotes over the moon. But since our St. Bernard was shot in Oregon years back, I've sworn I'll never have another dog.

Let alone two! I want a dog living out there," Cindy says. "They'll keep each other company."

"We'll be stuck with them if the deal falls through."

"I won't."

I'd all but forgotten the joy of roughhousing with the dogs, growling, biting ears, playing three-way tug of war with a length of rope. Standing lakes with a smug my-dog-can-kick-your-dog's-ass smirk,

How can you know a teenage bomb maker isn't living next door, or mice carrying Lhasa fever don't live in the basement or a poltergeist in the back closet?

You really want to close a deal throw in a couple of dogs. Millie and Butch — Akita-shepherds, forward curling tails, compact bodies, alert, intelligent eyes — make no protest when we carry them to the car that December day. Back in San Marcos, they gorge down bowls of food, furnished. I've penned off the kitchen of our rental (pets expressly forbidden in the lease) with a low picket

fence, which we must step over for months. To our amazement they are housebroken. Once bathed, they no longer smell like dung bunnies.

I'd all but forgotten the joy of roughhousing with the dogs, growling, biting ears, playing three-way tug of war with a length of rope. Standing lakes with a smug my-dog-can-kick-your-dog's-ass smirk,

restraining Butch's 130 snarling pounds as some hiker's golden retriever slinks past. He is built like a land torpedo. People lover, dog hater. But returning to their birthplace after three months on the coast, they regress and go demonic, spooked by canine memories or fears. They tear up lawn, ground cover, garage doors, rugs. We leave them in the kitchen one night when we go out. Butch

chews through drywall trying to get out. If left outside for the night, they bark and keep us up. The morning after I close them in the newly refurbished utility room. It looks like a bear was caged there, floor littered with moldering splinters and plaster dust. While sweet and affectionate, Akitas are as impetuous and willful as Ross Perot. Downright vengeful. They know exactly what will piss me off. I plant blackberry vines; they eat them, thorns and all. Rule number one: everything must be fenced. We swallow our pride and consult a dog trainer. She suggests we crate them — cutting edge in dog conditioning — we refuse but take her advice to heart. "Don't give them a chance to get in trouble," I repair the fence around the garden area for a dog pen; nothing to damage there. And watch one day as Butch drag his weight upward, paw by paw over the gate, hanging up on his belly stop, dog paddling over. He looks like a sun bear. We bring them into the bedroom to sleep with us. Peace restored.

"We always pay cash." Subversives in Plastic Land. Add some gaps in our credit record: my refusal to pay an oral surgeon in Kingston, New York, full price for a root canal he half-finished. Foolish as it may be in a world where credit cleanliness is next to godliness, we refuse payment to incompetents and scoundrels.

Half of what loan officer Darryl

Cowrie of TrueHome Mortgage Company tells me on the phone I don't understand: conventional loan, flexible, points, originator's fees, STRs & PERs options on retirement plans, Mello-Roos... Frantically, I jot notes and mumble, "Yeah, sure..." Who's going to loan you money if they think you are an idiot? *One and one-quarter points at seven and one-quarter percent, none at seven and three-quarters. It's up to you. What are points? You might do better with your credit union. What credit union? The Saturday morning he comes into the office to meet with us, Cowrie looks up from our loan application, dumfounded. "No car payments, furniture payments... nothing!"*

"Oh-ya," Darryl squin-

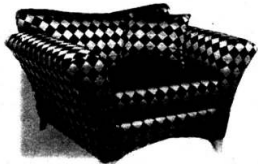
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screw jacks in the basement to straighten a beam; laying down teague-in-groove flooring. "Crawling backward down the line of boards, he laid a nail in every four inches of wood." His is the story of a married couple trying to hold their troubled marriage together after losing a child, finding solace in rebuilding an abandoned New England farmhouse. "You forget with your hands," Busch writes. The farmhouse in Stephen Minor's story "A Passion for History" could be a stand-in for his own in Maine: "It is a weathered gray. There is no electricity and water must be lifted bucketful by bucketful from an open well." Half the plaster gone already, they remove the rest, "leaving the horizontal laths as semipartitions between the rooms." Minor, who dug his own well, says he spends two hours a day working on his place summers in Maine. "There's so much to keep up with in an old house." Poet Earl Braggas slowly remodeled his North Carolina house room by room while living in it, a difficult shuffle. Nadine Gordimer vicariously works out her fascination with house repair in *The Good Terrorist*. The novel's main character manages desultory repairs to "the squat," an abandoned London house, while her fellow squatters discuss blowing up buildings. "Midnight, Alice slumped down the stairs, yawning, holding the sense of the house in her mind...everything that needed to be done."

What correlation between writing and refurbishing an old house? It isn't economic necessity alone that attracts writers to such work. Perhaps, in our sedentary occupation, we find the simple physicality of such work appealing, the physical joy of swinging a 20-ounce hammer, driving the nail in to its head. The hands-on practicality allows us "to forget" the desk for a time. In his intriguing work on the creative personality, *The Dynamics of Creation*, Anthony Storr discusses that "state of reverie" from which the artist creates. It isn't a state we can maintain indefinitely. Mundane tasks, like house repair, may be a necessary vacation from the intense concentration of creativity, as Schopenhauer postulates humor is a vacation from "that stern mis-

tress, reason." But I suspect we also find a paradigm for our work there. "All the writer has to do is see with absolute clarity and vividness and describe without mistake exactly what he's seen," John Gardner writes in *On Writers and Writing*. Repairing an old house is a crash course in clarity and insight; every problem is novel — a door post eaten away by dry rot, window that won't open. It trains us to see. Perhaps, moreover, we who work with metaphors feel a need to find metaphors for our work. As reality is analogized in the writing, so the writing must be analogized in reality.

I begin dreaming about houses, monstrous places with long corridors, walls stripped to bare studs, roofs in need of patching, stairways you can't trust. I wander about dazed, hammer in hand. Every room a potential study. So much to be done. Is that the metaphor? The novelist wanders through his unfinished construction, checking the structure, concerned about getting the roof shingled before storms of entropy set in. Always building against the slow, sure, destructive forces of time.

It can get odd: drywalling the shed ceiling, corners off square, jigs made to brace up sheetrock falling over, arms quaking as we hold up sheets with one hand and hammer with the other. Endless trips to Home Depot across town. Returning home from one late-afternoon trip, I find a plastic lawn chair pushed up under an open shed window, my toolbox and tools gone — hand planes, levels, squares, chisels, wood rasps, brace and bit...many remaining from the time 20 years ago when I made my living as a carpenter. Sneaker prints in the dust outside the open window, the shed exposed and vulnerable from the church parking lot; dogs shut up in the pen on the far side of the property. I feel sick at heart, foolish for leaving a window open. But this is Hemet, for crissake! At least the thief missed my circular saw and beloved hammer.

Neddy Joe Betty tells me she saw a teenage boy earlier on her walk carrying a green toolbox. Another boy asked where he'd gotten it, and he said, "My daddy give it to me." Betty describes him as "skinny, dark-haired, and extremely homesy." George,

who runs the halfway house for born-again ex-cons on the corner of Florida — and who looks like Friar Tuck strung out on acid — passes by as we talk. Betty asks him how he deals with unruly young men. "I ask them if they know the Lord," he says, "and they generally split."

We put Betty's description on handbills and post them around the neighborhood, knock on doors. We want word to go out: Mess with us, we'll come looking for you. The tools can be replaced — if by ersatz plastic-handled replicas, functional but soulless — but we need to counter our sense of disillusionment. No punk kid's going to trash our dream of peace and space. Again, I'm getting ahead.

We enter coyote land, trickster territory. Each communication received from Cheryl or Orange County Title reveals another problem demanding immediate response.

On dry August days, mercury hovering at 115, you hear a high-pitched whine nearly out of the range of human hearing, which neighbor Betty says is grass screaming.

— Preliminary Title Report describes the property: "That portion of Lots 4, 5, 6 and B Street of the town of Florida." "What is this? A latent trust runs through our shed?"

— Mystifying language about Mrs. L's "Revocable Trust & Succession in Trust." *Meaning we may have to deal with Bump?*

— The underwriter requests gas, phone, and electric bills, mutual funds statements, proof of where our funds originate. *Believing the only artists are con artists.*

We consider switching lenders but can't fathom starting over. I fax Cheryl 80 pages of phone bills, 40 of electric. Schooling assures us B Street was abandoned decades ago with speculators' plans for a putative town named "Florida." A lawyer friend suggests we secure a copy of the vacation document from the title company. The "Order of Vacation" from the Riverside County Board of Supervisors verifying that B Street has been "vacated and aban-

dooned" is quixotically dated 25 March, 1924, and 19 June, 1945. Attached to it are Honorable Discharge papers from the U.S. Army for Jesus M. Ramirez, Pfc. Former owner/ Resident ghost?

Late January, deep in escrow territory and still no mortgage. A termite inspector named Crow discovers an infestation on the back porch. But a "reliable home inspector" assures us the house is in good shape. Only after he fails to send us a copy of his report do we begin having doubts about "reliable."

Caveat emptor!

Schooling's law: One problem is always supplanted by a larger one.

Two weeks before closing, the UNILAB credit glitch is mysteriously resolved. But the appraiser values house and property below our offering price. He can find no "comparables." Schooling says. The few older farm houses recently sold in the area are either in poor repair

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No problem; we can sell drugs or child pornography. I have begun dreaming in lists; I tote figures in my head all night long — questions to ask Escrow, expenses, repairs, things to check out on the property... lists of lists to keep it all straight. I can no longer sleep unless I'm anxious.

Then the well water tests positive for coliform (though negative for E. coli). Likely some bit of contamination that got in when the pump was replaced; it can be treated. Mrs. L. is outraged. "We've been drinking that water for years." (Maybe it explains Bumpy.) Days before closing, Cheryl calls to congratulate us on having a mortgage.

"If the well thing works out, you know. The underwriter is going to take a risk on you." What risk? Mandatory disclosure reports arrive: Local Seismic Hazard Zone — yes. Don Stuefletten points out where the San Jacinto Fault crosses Florida Street about two clicks west of the property. (All those cracks in the basement walls!) Flood Hazard Zone (hundred-year flooding) — yes. (All the snow melting off mountains at once? The San Jacinto River a mile to the northeast.) Tsunami Inundation Area — no. (Always some good news.) Moving is an act of faith. How can you know a teenage bomb-

maker isn't living next door or mice carrying Lhasa fever don't live in the basement or a polygraphist in the back closet? How can you know that a church youth ministry down the road brings in Christian rock bands on weekends? That dirt bikers will invade nearby fields? That septic tank leach lines are inadequate? Or when the well will run dry?

I stand here watering, never sure how much plants need in this thirsty place, how much will empty our well. The air cool and sweet, mountains to the north and east, ground squirrels stand beside burrows in the empty field

across the road watching me. Hundreds of feet beneath us, a great squifer holds dwindling reserves of winter snow melt from the mountains; it hasn't rained in months. I've read about the 1946-'48 drought that dried up local wells. But well driller Ron Engeldinger, who installed our pump, assures me that we should never have a water problem, given our proximity to the underground San Jacinto River and deep sand aquifer beneath us. We are pumping water from 140 feet down into a 225-gallon tank designed for light irrigation at a flow rate of 20 gallons per minute, plenty for our needs. Since Engeldinger's

arrival in the valley in '58 there has always been water. Still, Georgiana, from the olive farm down the road, has discouraged me from planting a lawn. We could do designer gravel or spray-paint it green as in modular home tracts herabouts. On dry August days, mercury hovering at 115, you hear a high-pitched whine nearly out of the range of human hearing, which neighbor Betty says is grass screaming. But Betty regularly sees angels sitting on her car hood. Conversations with her over the fence begin with small talk about our dogs or her husband's health, then zing off into loopy land. True believe-

ers surround us on all sides: Truth Tabernacle next door, Christian halfway house for ex-convicts up on Florida, near Masjid of Hemet, Calvary Chapel's ministry for recovering drug addicts and alcoholics next to House of Luke's youth camp down on Palm — cabins once used as a summer retreat by the town's doctors. Tattooed, quasi-menacing men stump past our place in small boisterous bands, heads shaved, Bibles under arms, like the Lord's storm troopers. Neighborly in their way. The night our dogs got loose, preacher George from the halfway house took them in. I once saw a fellow leap from a

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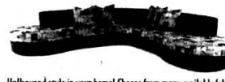
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pickup another car had hit in a Hemet parking lot and shout, "Thank you, Jesus." A bumper strip on his truck warned: "In case of rapture, this vehicle will be unannounced."

I plant "drought resistant" fescue grass seed in small fenced plantations to protect seedlings from the dogs. An ongoing project: dig, add soil supplements, plant, fence, water. I love the shy saffron green of new grass spiking above the surface. Tiny parks fill into lush golf greens, then slowly die. Nurserymen suggest I may be underwatering or overfertilizing, or that herbicides worked in other decades are poisoning the grass. One suggests I plant Kentucky bluegrass; fescue is too delicate to thrive in adobe hard-clay soil. Bob next door says he just watered the scruff at his place and it became lush turf. Our lawn strangely migrates: patches of bright green appear and disappear in ever-changing mosaic. Grass dies out where I have seeded and sprouts where I haven't. I conclude that grass does not thrive on water, kindness, and X-16 alone. Knowing in its wise organic way of our transient past, it wants to make sure we are fully settled in before rooting. Here in the desert grass needs reliable caretakers.

Finding enough water through mercilessly hot, dry summers has been a perennial problem in the San Jacinto Valley. Cabuilla Indians, the valley's first inhabitants, depended on the San Jacinto River and creeks in mountain canyons. Early European settlers watered their livestock in the cienega marsh, which always held water. In the northeast part of the valley, Valle Vista, and San Jacinto, artesian wells sometimes gushed water into the air. They are long gone now. In 1886, San Francisco millionaire W.F. Whittier saw the potential for development if 10,987-foot Mt. San Jacinto's watershed could be tapped. Whittier formed the Lake Hemet Water Company and constructed the Hemet Dam to form Lake Hemet, 4000 feet up in the San Jacinto Mountains. A system of flumes, pipes, canals, and distributing reservoirs transported water to the valley below. By 1906 Hemet prospered as a farm community; farmers raised apricots,

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peaches, olives, citrus, and walnuts. By the 1960s orchards were being torn out for the current crop of houses and retirement villages. Early settlers write of a palm-tree oasis in the shadow of dramatic mountains, acres of apricot blossoms in the spring, clattering wagons bringing logs down switchbacks from forests around Idylwild. They talk, too, of severe droughts alternating with floods. Even today, rivers course down east-west-running streets when it rains; cars stall in lakes of dirty, rusty water at intersections.

The history of our own homestead, before Mrs. L. bought it 15 years ago, must be stitched together from remnants. The property deed-center of the putative town site of "Florida," laid out in the 1880s but abandoned when the railroad spur stopped five miles west in Hemet. A few English settlers were attracted to the area by bogus ads run in London papers, which showed a large boat navigating the "beautiful San Jacinto River" but failed to mention that the river is dry 90 percent of

the year. Well-driller Ron Englinger speculates that early owners of our place grew apricots and walnuts, as most did in Valle Vista. The house was built in 1943, trees appear older. Olive trees lining the road are likely leavings of a former grove. There is evidence of irrigation: a half-buried concrete culvert once carried water to fields and orchards; a boxy well lining a large boat under a rattan mesh over which water trickled. And the cozy farmhouse touches: kitchen cabinets

trade from the earth here and there. I haven't opened them for fear the past will come spewing up out of the ground. Much evidence remains of the farming life once lived here: a tumbledown aviary off the fenced garden, grease pit in the barn for repairing farm equipment, primitive swamp cooler mounted high on an outside wall of the shed—a squirrel cage blew air in through a rattan mesh over which water trickled. And the cozy farmhouse touches: kitchen cabinets

through town at night in the '50s, he says, they cut headlights and ignored stop signs (some still do). Don has refurbished the garage of the house his father built on Buena Vista Street into a personal cathedral; life-sized papier-mâché femme-fatale figures jut from sculpted walls; big-breasted nudes carved into adobe walls; snakes twine about pillars, terra cotta patio, grapevines, and pomegranate trees. From a sunken darkroom in back you enter a secret walled courtyard. After spending much of his adult life travel-

ing the world, Don lives here now, surrounded by his photographs, Mayan masks, homemade bicycles, and books. Though he still makes winter pilgrimages to Mexico, where he does his best writing. "This damned country is too sterile." Something about these backs of beyond, mountain and desert places, feeds the thorny individualism that was once highly valued in this country.

Mrs. L. and Bumpy preside existentially over the chaos of buying. Mrs. L. complains about all the bas to do. Bumpy comes and goes, repairing roofs, hauling trash. We meet him face to face only once. Tiny black eyes smolder above round, beard-stubbed cheeks. His griffined T-1 teeth set as if he fears we will say the wrong thing. Mrs. L. speaks as if he's not present, telling us what a help he is to her when he's not on drugs. I try to find some place to park my eyes. "He's sure going to miss his barn," Mrs. L. says. "Yeah." Bumpy's eyes bump hard at me, knowing we face to take it away from

So it is enter the final surreal zone of property exchange: 2/1: Bumpy disappears, gone off with some men in a low, dark car. Mrs. L. fears they mean him harm. "Drugs," Schlotting whispers. But I suspect he's hiding out in the barn. P.2. Clause 2: Any personal property left on premises after the close of escrow shall become the buyer's property. If we don't sign papers on time, we may be buying a contaminated well, an under-appraised house, Bumpy's and his drug debts. 2/6: We arrive at the Orange County Title office in San Jacinto, cashier's check in hand, to sign papers—beside the orange 30 escrow amendments, disclosure reports, deed of trust, note to pay at 7.5 percent, mortgage certification—baffled by pretensions, prepayments, impounds on fire and hazard insurance and property taxes, "funds held for extra if needed." We wonder if the shed roof and water pipes in the basement will be repaired; trash, animals, and some off the property. Closing still contingent upon the well water checking out.

2/7: Treated well tests

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negative for coliform, but the heterotrophic plate count is up. A lab technician at Babcock & Sons explains that this may indicate the presence of beetles that feed on organic matter. Some wells, she says, have HP counts into the thousands. I don't find this reassuring.

2/11: Close of Escrow. Real, actually real.

Let me be fair. There are signs that Mrs. L. is preparing to leave when we arrive to take possession, boxes stacked in the living room. With Tina's

help, she is transporting things to the coast in her Cadillac. Distracted, hand-wringing, Mrs. L. tells us she hates to leave the place, she's worried sick about Bumpy. I hear country-western music coming from the barn; Tina slides me a look. What's going on? Annoyed and distracted, I scarcely notice Schtooting loading a pitchfork and other antique farm tools into his pickup. Only later do I realize they rightfully belong to us. Buyer beware.

"Don't former owners typically leave a house after

selling it?" I ask.

"Oh, she's going," Schtooting insists. "The exact date a place changes hands is often a gray zone." Mrs. L. is encamped inside, we're outside, Schtooting moves back and forth as an emissary between us. "Be reasonable," he says. "She's an elderly woman, her son's in trouble, she hoped to have his help."

"Do you think she understands that we own the house now?" Cindy asks him.

"I think so. She's just a little overwhelmed at the real-

ity that she must vacate. I'm sure Bumpy will turn up in a few days. She'll be out by end of the week."

"End of the week? We've given our landlord notice. There's a lot to do here before we can move in."

"She's elderly, for goodness sake. Don't you people have any heart?"

"She's known for months she had to be out today. Crissake, George, we've closed. She's squatting on our property!"

"Not like we're throwing her out on the street; she has

a house on the coast. Elderly or not, she's canny as a goat, making us out as asses for asking her to leave our property. I see where Bumpy got his genes. We give her 24 hours."

Next day, unable to reach Schtooting, the phone at the house disconnected, we arrive with a van load of things hoping to start cleaning up. I catch a flash of Bumpy's Bon-dod pickup turning onto Palm. Mrs. L.'s gold Cadillac sits in the drive beside mounds of trash. Tina runs out to greet us. "We're moving a

little slow this morning." Seems they've made no progress at all. Schtooting's pickup roars into the drive. "Lighten up," he insists. "It's not doing anyone any good to be pushy."

"We want to get into our new house. How long is it going to be?"

"We're trying to find homes for the dogs and all," Tina says.

Mrs. L. stands aside wringing her hands. It devolves to a shouting match. We take Schtooting aside: Look, there's a family his-

tory here.... Yes, he realizes. Compromising angel Tina promises to move things out, she will chain and lock the gate behind them when they leave that evening. "Woof! Serious," she says when I hand her the heavy-duty padlock.

On the phone next morning, Mrs. Schtooting tells me she doesn't believe they're out yet. I ask her to remind her husband of the clause in our contract providing that any personal property remaining on the property after close of escrow becomes the buyer's. "If her Cadillac is still there when I arrive in two hours, I'm taking possession of it." My tone alarms me. When I arrive Mrs. L. is gone, the place empty. Property makes monsters of us all.

Distant hoots, wild, frenetic yips rising to crescendo as coyotes corner a rabbit or neighborhood cat. Castrati with muzzles to the moon.

We eat takeout and sleep on a mat on the floor, discover termites, earwig hordes, dry rot, foxtails that work into the dogs' paws, two-foot gopher mounds under waist-high weeds.

Magical and spooky. We stand in the yard listening, Millie and Butch silent, ears straight up, that feral opera all around us, one aria building on the last, like the mad choirboys in *Lord of the Flies*. Enclosed in that ring of ambient hysteria, the prey panics, runs blindly about. Sudden silence. The pack has made its kill. Neighborhood dogs continue barking long after.

Add plaintive hoots of great horned owls (a pair lives in the fir tree out front), barn owls' screeches (occasionally, we see one napping out the day in branches of an olive tree, wise, Buddha-like, unperturbed by dunning black birds), Georgians' cockatoos' shrieking plaints that occasionally invade the house from Christian rock concerts at the Calvary Chapel youth camp on Palm. When I pull up to complain, they tell me they are being loud for Jesus, keeping kids off drugs. I ask which scriptural text requires followers disturb the peace. Reg-

ularly, with neighbors Gwyn and Bob, we summon the sheriff to complain about rowdy church groups. Some irony there? We'd thought an evangelical church would make a quiet neighbor, but the place rocks Sunday afternoons, voices belting, hands clapping, kids run screaming about the church parking lot after services. But I'm getting ahead.

I change locks first thing—though Mrs. L. has assured us Bumpy has no keys—unload the van, trigger flea foggers, and rush back to the coast to teach. So begins an exhausting two-month marathon of back and forth from the coast to Hermet, working nearly full-time, spending three-day weekends cleaning, scraping wall-paper, painting, making repairs, hauling trash. We eat takeout and sleep on a mat on the floor, discover termites, earwig hordes, dry rot, foxtails that work into the dogs' paws, two-foot gopher

matic for children and the old; it becomes progressively more difficult with age. We are a territorial beast, we find comfort in staying put. Even status in our society is measured by how often a person must relocate. Those who move most frequently—soldiers and the homeless—are the most imperiled. There is safety in stasis. I am most vulnerable to grand mal seizures at times I am relocating. No time for them now.

No end in sight even by summer. Forced to put art work and writing aside for months, we feel unstable, blown in the wind. Half our belongings still packed in the barn, paths form a quagmire maze between stacked boxes. The house livable, anyway, though windows painted shut, drawers won't open. A rat takes up residence in Cindy's paintings stored in the utility room. Bumpy begins hanging out at a neighbor's. There is the one-and-a-half-hour commute to teach in San Diego. The AC goes out during triple-digit days in July. Our home warranty doesn't cover it. Insurance companies exist to collect money, not pay it out.

But we're making progress. House painted, basement office is shed wired, insulated, dry-walled, painted...becomes a studio. There's the proprietary satisfaction that comes in such work, the satisfaction of owning our own. Cool, soulful evenings, owl hoots, coyotes' baroque choruses of predation all sides. I mark up gopher kills on the side of the barn (96 by this writing). With less to dig for, the dogs stop digging. The San Jacinto River wash, not a quarter mile from the place, seems our own private Idaho—but dry.

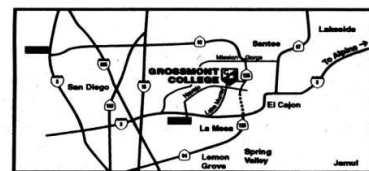
Time's inertia settles in fast, like dusk in November. We reach that point where we must fully arrive and begin living a life again. Unfinished as things are, we must move beyond the limbo of relocation and get back to work. He is to novel set aside six months ago, Cindy to paintings for a show. Yes, peace and space.

I become acquainted with Reverend Dwight over the fence. Learning I am a writer, he tells me his life story. He is pleased to know Cindy paints, has tried a bit himself (safety not her facial nudes and in-your-face

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imagery). Taking to heart Robert Frost's maxim, "Good fences make good neighbors," we whitewash studio windows facing the church. One day Dwayne calls for us to come see the four-foot rattle he nearly stepped on coming out of the church. "Isn't that something," he says, "the devil on our doorstep."

Some months later, a visitor staying in an RV in the church parking lot accuses us of being sent by Satan when we go over to ask if his children could play away from our fence line. "My chil-

dren won't bother you," he insists. I tell him they are bothering us. He becomes belligerent and threatens to "deck" Cindy. When I ask him to back off, he shoves me, red-faced, gesticulating, quoting Paul about how men shouldn't dress like women (my ponytail). "You're trash," he says.

"You're a holy blimp," Cindy calls back at him as we walk away.

Anxieties never materialize as we expect. Bumpy doesn't return, nor do thieves, but termites return to the

back porch; we doubt they were exterminated in the first place. As I write, the septic has backed up, leach lines likely clogged. They're supposed to flow-test it to see if the septic's handling the input," the plumber tells us. "A lot of guys don't do it." Buyer beware. We wonder if the septic was ever inspected. The lawn has entered another of its die-off phases, not yet trusting me.

But we have found kindred spirits here: artists, writers, dancers, potters who've escaped the clogged zones for

their own peace and space, people of many achievements. Not since England have we found it so easy to meet people. The town's very name, some say, derives from the Swedish *hemmet*, meaning "in the home." Anthropologist Kroeber thought it could derive from the Luiseno Shoshonean *Jemet*, meaning "corn valley" (other sources say "acorn valley"). Or perhaps from the Anglo-Saxon prefix "hem," equivalent of "ham" (*hamlet*), meaning "hemmed in." "Home" implicit, anyway, in all its

putative meanings.

Home is where your friends are. Home is where you hang your hat. Those many homilies. Home is where you hang out. What makes us feel at home in a place? The passage of time? A sense of belonging? Trouble weathered? It takes a full cycle of seasons for me to get my bearings. It helps to grow a garden, as we did this spring—growing your own tomatoes is one of the three unimpeachable adult pleasures, along with serendipi-

tous sex and tax refunds—to lay your hand on the place, marking it as a dog does its territory, to establish small rituals—sitting with morning coffee on the small patio facing Mt. San Geronimo—to bring in small, quixotic gifts: a sign found at the Del Mar Fair: "Akita on Duty." It helps me to be working well again and enjoying the work. Home is a work in progress. For the writer, home is that place from which we can observe, where distractions are at a minimum. Where, by

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whatever strange chemistry the muse works, we feel compelled by the human and natural landscape. And comfortable. For one it may be the way the morning sun strikes the window sill, for another it is the way it paints the hills. Yesterday, on a hike in Big Morongo Canyon, a friend said, "You're beginning to like this landscape, aren't you?" I replied, "It's not nearly so barren as it appears from a distance."

Hemet, whatever its name means, seems home waiting for us. This geriatric ward, God's country, place where cops stop you for no good reason, where thousands of gopher reinforcements wait in the fields, and ground squirrels feast on our green tomatoes, where we are shot at on a walk. True writer's territory. Real life is lived here—among dirt bikers and trailer trash, skin-itch dryness and perpetual drought, coyotes and rattlesnakes. Peace and space. Away from the freeway-net-hyperlinked-fastforward life where everything, even the air molecules, comes individually plasti-wrapped and sanitized. There's dirt out here red dirt. Lots of it. Occasionally painted green, but paint soon flakes off and flies away. You actually say hello to people passing their golf on a walk. Imagine that.

True, the neighborhood is changing, becoming younger, lumpen proletariat. As retirees die, their bungalows sell to starter families and dirt bikers (more of them these days in the wash). It is California, after all, the demographics of constant flux. But there's hope it will remain a real place—unlike Tennessee to the west, which I must pass through commuting to teach at State; blink, another hillside covered in staple-together houses. Big box special event, fucking yuppie theme park... hopefully, a comfortable cancer.

Home is where you hang your hopes. Always becoming, never finished. No fence or hedge up yet along Truth Tabernacle property, no permanent storage for Cindy's paintings, bathroom unfinished. But it's all there in the mind's eye. Not unlike the novel conceived, you must get in and live it awhile, throw up a few walls, knock down others, before you know it's a space you can fully inhabit. ■

—William Lavanus

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Story continued
from page 1

Drug Rush

THE FARMACIA BOOM

The Tijuana phone directory lists over 700 drugstores, but the Asociación de Boticas y Farmacias de Tijuana (Tijuana Association of Pharmacies) says there are about 1,000. (Drugstores in the colonias may not have phones or be listed in the book.) If Tijuana's estimated population of 1.3 million is correct, there is 1 pharmacy for every 1,300 residents. By contrast, the city of San Diego has around 125 drugstores, and the county has an equal number. That's 1 per 10,800 residents.

Mexicans go to the drugstore more than Americans since Mexicans traditionally consult pharmacists instead of doctors about minor health problems. But the fuel propelling the pharmacy trade in T.J. is the American rush to the border to buy their drugs of choice.

It's price that drives Americans southward. In the United States, according to the pharmaceutical industry, the costs of research, development, and testing add to the price of drugs. Soaring prices have become national political fodder, and because of media reports, it is no longer a secret that prescription medicines are cheaper in Canada and Mexico. A bill pending before Congress—fiercely opposed by the pharmaceutical industry—would legalize the importation of medicines. At the moment, bringing drugs across the border from Mexico for distribution is illegal by federal law.

A few dozen paces past the pedestrian gates into Tijuana, across from the large cab stand, is Plaza Viva Tijuana, a shopping mall for gringos. Compressed into the main courtyard is a kind of quintessential downtown Tijuana tourist district, conveniently relocated to the border. Pushcarts and sidewalk vendors sit just outside the plaza, and inside are curio shops, bars, restaurants, even a massage parlor. And, at last count, 33 drugstores.

Although downtown on Avenida Revolución, hustlers in doorways of shops and bars have shown restraint in recent years, that famous old "take a look" aggressiveness is alive and well at Viva Tijuana. In the open area of the mall, where a mechanical bull hooks tourist bucks, clusters of white-shirted young men hawk their employers' wares. "Need a Cuban cigar?" "Cold beer?" "Nice blanket?" "Painkiller?" "Viagra!" This shifting line has prompted one nearby shop owner to post a sign warning hustlers to keep a distance from his business.

On any weather-friendly weekend Americans by the hundreds, or thousands, stroll the square, lunch at outdoor cafés, and mosey from one drugstore, or far-

macía, to another like bees poking around a flower bed. After alighting to make a purchase they emerge toting small telltale black or gray plastic bags.

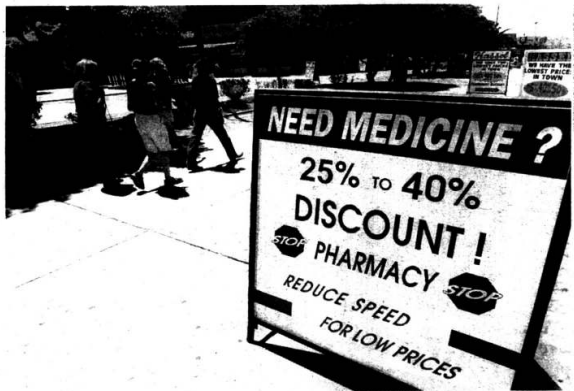
One day last spring I watched as a young male trio, planted in a pharmacy for almost half an hour, engage in strenuous negotiations with the clerk. They don't want to tell me where they're from, but they appear no strangers to pumping iron. "I come over once a month," says one well-developed guy, early 20s. "Mostly just to party, but while I'm here I'll buy some antibiotics."

Antibiotics? OK. Several pharmacy clerks tell me that bodybuilders come to Tijuana to buy muscle-padding steroids, but they come in fewer numbers now than in years past.

Probably more typical is an American resident of Rosarito who says she stopped at Viva Tijuana while crossing on foot to the United States. "I bought something called Feldene. It's pretty new, I think. I checked it out first. You rub it all over your fingers and hands, for arthritis. It works fine for me."

The pharmacies in this plaza pitch directly to Americans, with names in English such as Pharmacy Dixie, Drug's [sic] 4 Less, Stop Drug Store (featuring a large red stop sign). There are "D apostrophe" stores like D'García and D'Say, which I'm told are all owned by the same family. D'Say favors shotgun marketing: window signs offer "Herbal Medicines" and "Original Cuban Cigars."

Toward the back of the square, next to a shop selling purses and ponchos, is the Payless Drug Store (capitalizing, of course, on the name of the now-defunct American chain). The store was built in the mid-'90s; its current owner, Armando Estrella, purchased it last year, sinking in his life savings of \$180,000. (In Tijuana's colonias, a similar drugstore may sell for a quarter of that price.) His clientele is 99 percent American; 60 percent are regulars. "The average customer," he says, "spends \$200 or \$300." The biggest sale? "Someone bought \$2,300 worth, mostly diet pills and drugs for hypertension."



BY STEPHEN JONES FOR ENR.COM

While we talk, an early-30s blond man enters, sporting a generous spare tire. He quickly makes his purchase and leaves. Miguel, the manager, who waited on him, says he purchased Xenical, a "fat blocker."

"Some places in the plaza," Miguel states, "don't explain what the medications are or how to take them. Some don't even speak good English. And we don't put pressure on anyone. Some places here say to customers, 'If you want it, OK. If not, go.'" Despite the crush of pharmacies already in the plaza he thinks more will open, with no lessening of profits for his shop.

Serving customers in the Mexican pharmacies is strictly on-the-job training. "My ex-boss made us keep little notebooks," Miguel says. "We had to investigate on our own, using the PDR [the Physicians' Desk Reference, the standard pharmaceutical guidebook, published in both English and Spanish editions], what each drug is, for what purpose, what kind of help it gives, what bad reactions to it can happen. That's the way we learned, by ourselves." He admits he doesn't possess the qualifications of a university-trained American pharmacist, but says because he doesn't have to separate pills out into "little bottles" as American pharmacists do, he doesn't have to be well trained. "Here, everything is in boxes already counted out."

Fifty percent of his American customers, Miguel estimates, come from San Diego, and 30 percent from Los Angeles and Orange Counties. "It's worth it to a lot of people to drive down to save \$300 on their medications." Ordinary tourists from other parts of the United States also buy pharmaceuticals in T.J. "It may be something they don't need right now but know from experience they may need later, like antibiotics."

Miguel says the most asked for drugs in his store, in rough order, are first, Retin-A, the acne medicine now widely used as a wrinkle remover, which sells for about \$8 a tube. Then, Ventolin, for asthma,



The Medicine Store

Of the pharmacies that sell controlled drugs, "around 20 percent of them will sell without a prescription, and most of the rest will recommend a doctor who will give you the prescription."

Rank	U.S. Brand Name	Type of Medication	Quantity (in tablets) and Strength	Price in San Diego	Mexican Brand Name	Price in T.J. with Discount	Generic Sold in Mexico	Quantity, Strength, and Price
1	Premarin	hormone	42 650 mg	\$32.75	Premarin	\$19.55		
2*	Synthroid	thyroid	50 100 mcg	\$20.85	Eutrox	\$6.93	Levothyroxine	100 1 mg \$8.79
3	Lipitor	cholesterol	30 20 mg	\$44.55	Lipitor	\$33.60		
4	Prolosec	excess acid	28 20 mg	\$133.00	Inhibitor	\$32.45	Omytel	100 20 mg \$51.15
5*	Hydrocodone	pain	NOT AVAILABLE		IN	MEXICO		
6*	Albuterol	asthma	30 4 mg	\$15.75	Ventolin	\$7.46	Albuterol	100 4 mg \$7.20
7	Novvas	hypertension	30 20 mg	\$85.25	Novvas	\$31.94		
8	Claritin	allergies	20 20 mg	\$56.90	Clarityne	\$14.85		
9*	Trimox	antibiotic	12 500 mg	\$11.00	Amaol	\$6.20	Trimox	100 500 mg \$23.18
10	Prozac	antidepressant	28 20 mg	\$86.55	Prozac	\$51.75	Flozet	50 20 mg \$48.40
11	Zoloft	antidepressant	14 100 mg	\$44.95	Altruline	\$45.45		
12	Glucophage	diabetes	40 850 mg	\$61.70	Glucophage	\$8.53	Anglicid	50 850 mg \$8.00
13*	Lanoxin	heart	60 25 mg	\$21.30	Lanoxin	\$7.11		
14	Prempro	hormone	28 5 mg	\$37.80	Premplle	\$15.73		
15	Paxil	antidepressant	20 20 mg	\$61.55	Paxil	\$31.42		
16	Zitromax	antibiotic	3 600 mg (500 mg)	\$65.20	Altracin	\$30.05		
17	Zestril	hypertension	28 20 mg	\$42.55	Zestril	\$32.44	Priniser	30 20 mg \$26.67
18	Zocor	cholesterol	14 20 mg	\$72.55	Zocor	\$45.33		
19	Prevacid	heartburn	14 30 mg	\$65.80	Isatec	\$29.47		
20	Augmentin	antibiotic	15 500 mg	\$72.70	Augmentin	\$18.66		

This chart shows the 20 most frequently prescribed drugs in the United States. (Source: IMS Health)

Prices in San Diego were gathered from various Longs Pharmacies in early and mid-April. Prices in Tijuana came from the American Pharmacy on 5th Street near Revolución in early and mid-April, at the exchange rate at that time.

An asterisk next to a drug indicates that it is a generic in the United States. If the drug sold in Mexico has a generic, the name, quantity, strength, and price are shown in the last two columns. *

and Viagra, the famous impotency medicine. Fourth is Nicorette gum — "No prescription needed and it's a lot cheaper here than on the other side." And the fifth is Xenical, the weight-loss drug.

A redheaded American, about 30, walks into Payless. His obviously abashed girlfriend trails along, attempting to maintain a discreet distance. "How much for Viagra?" asks the American, not modulating his voice. Miguel quotes a price of \$13 for one tablet of 100 milligrams. The gringo replies that another store offered it for \$10. "Then," Miguel says, "that's where you should probably get it." The American, somewhat begrudgingly, says that's where he's headed.

Miguel sees a lot of younger men buying Viagra. "Everyone wants to try Viagra. Everyone wants to know what it feels like. And it doesn't matter if you're only 20. It works."

American-developed drugs still being tested for approval are often available in Mexico. "It's because Salubridad (the Mexican depart-



Payless Drug Store

ment of health) goes by European studies of a drug, and there the approval is usually faster than in the U.S."

Like most of the pharmacies in Viva Tijuana, Payless does not sell psychotropics, drugs such as Valium and Prozac. These mood-altering medicines

are "controlled" in Mexico and usually available only at older, more established stores, whose license requires that a pharmaceutical chemist oversee the sales, although he does not have to be on the premises.

According to Miguel, recently issued licenses to

sell controlled drugs require that a chemist or doctor be at the store. Even if a pharmacy is owned by a doctor, and there are several such at Viva Tijuana, the physician must be present when the controlled drug is sold.

Addicts and recreational drug users, he says, come

down "all the time," seeking tranquilizers like Valium or heavy painkillers like Vicodin, which is not produced in Mexico nor sold in the pharmacies. (Nor is the popular American pain medicine hydrocodone.) "Mexico isn't a good place to get painkillers. Most Mexicans don't use them. But they will go to a pharmacy a lot for influenza medicine or antibiotics for colds." He chuckles, adding, "Mexicans get a lot of colds."

Milder anti-pain medications, such as Darvon or Tylenol with codeine, are available at the pharmacies. In Mexico, Miguel explains, drugs are grouped into six classifications, or schedules. Schedule 1 consists of hospital-use drugs, such as morphine; these are not available in any pharmacy. Schedule 2 comprises drugs that have high potential to become habit-forming, such as Valium. The third category are painkillers, such as Darvon, and medications that have a lower potential to be addictive or that may become addictive when combined with other drugs. Schedule 4 includes Retin-A, antibiotics, dia-

betes, and ulcer and hypertension drugs. Schedule 5 includes milder medicines, such as prescription-strength Motrin. The sixth schedule is over-the-counter items such as Tylenol or Maalox. Payless sells mostly from Schedule 4. According to Miguel, Salubridad technically requires that purchasers of Schedule 4 drugs show a doctor's prescription, but the store is not required to record it. "To me, that's kind of stupid, because anyone can grab a prescription from another person and show it when they go to buy. But even so, anybody [in fact] can just go into any drugstore and buy it without a prescription. They go in and say, 'Hey, give me that antibiotic, I have a bad cold and I need it.' Everybody in Mexico does that. It's been that way for years and years."

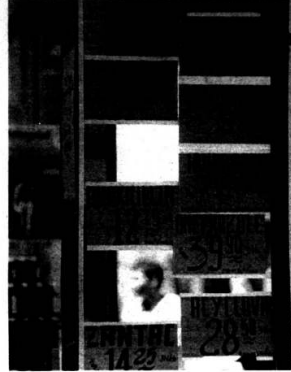
Avenida Revolución is bloated with tourist-oriented drugstores, and the streets that finger off hold many more. Pasted on pharmacy windows or on sandwich signs in doorways are prices of popular drugs and promises of deep discounts. ZANTAC \$14.25 —

IBUPROFEN \$7.99 — WE HAVE THE NEW DIET PILL — PRESCRIPTIONS REFILLED HERE — BEST PRICES GUARANTEED — FABULOUS PRICES. Inside, though, they all seem cloned: solicitous young clerks whose white or light blue smocks impart an air of professionalism, mirrors that create illusions of space, and wraparound shelves that display shiny white boxes with lettering in green, yellow, gray, and purple. Some stores post notices outside advertising Viagra. To satisfy health authorities that they are complying with regulations, the signs state the drug is sold "with prescription only."

Gringos are not likely to be discouraged by this since the signs are written in Spanish. Americans bringing pharmacy drugs back from Tijuana are legally required to have a prescription from a Mexican doctor. One from an American physician won't do, since a drug that is approved and available in the United States may not be brought into the country. The rules are set by the Food and Drug Administration and enforced by U.S. Customs.

There appears to be a mile-wide breach in the regulations, though, because importing a drug is permitted, says Laura Bradbard, a spokeswoman for the Food and Drug Administration, if "you get sick in, say, Mexico, and get a prescription from a Mexican doctor and you need to continue to take the drug. You would have to have bought the drug in a Mexican pharmacy. That's OK. We just don't want people to go over and get a lot of boxes of something and then sell these to someone else." And if a person brings a prescription from over without a prescription? "As it's written," she states, "it's not allowed. But because there's more than one agency involved [her agency and Customs], I'm sure there is discretionary room, if it's just a few boxes someone is bringing in to treat themselves."

However, a spokesman for Customs at the San Ysidro crossing says that there are daily seizures of pharmaceuticals, small quantities, and being brought in illegally by individuals for personal use. Drugs can be brought



across the border legally if they are unavailable in the United States. The purchaser must affirm in writing that they are for personal use and must furnish the name and address of the American doctor who is providing treat-

ment. Only a three-month supply is permitted. An exception to the above requirements is if the drug is a continuation of a medical treatment begun in another country. "We don't want to prevent someone

from trying a treatment they feel they need, if it's not available here," says Bradbard. It's unlikely that many Americans have prescriptions for drugs they buy in T.J. Dot, one of two gray-haired women emerging from a pharmacy near Sixth Street, shows me a white-and-purple box of Tafil, made by Upjohn of Mexico. Dot says she lives in Chicago but comes to Tijuana every year when she visits her brother and sister-in-law in San Diego. "Sometimes I have trouble sleeping, so I just cut one of these in half. It's all I need," she says. Tafil is the Mexican name for Xanax, a popular American tranquilizer. In her purse Dot has several boxes of Retin-A, which she is taking back to friends in Chicago. Informed that she needs a prescription from a Mexican doctor for the Tafil and is not allowed to bring in the Retin-A for anyone but herself, she says, "I won't tell if you don't." Ironically, the Food and Drug Administration spokeswoman had noted, "No one is going to stop your grandmother for having a little Xanax in her

purse." A few blocks away a girlfriend of ripe years from San Diego says he comes to Tijuana "mostly for antibiotics. I have insurance, and small co-payments, so it's cheap enough for me in the U.S., but if I need something I'm not taking regularly and I don't feel like hassling around going to the doctor. I'll come down here." He adds that he has seen in an American Association of Retired Persons (AARP) magazine that drug companies earn as much as 40 percent profit on their sales. "Everywhere else — in Canada, Europe, Mexico — the drugs are cheaper than they are in the U.S. The pharmaceutical industry is definitely taking advantage, and you won't believe the costs the government adds to the price."

Sipping a soda while betting on a basketball game at the jai alai sports book is Lawrence Trimble, 57, a resident of Tijuana who works in San Diego. Trimble, a legal researcher, spent a decade in Europe. He says that a few months ago when he had an upper respiratory infection he did what he used

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In early July the 50-year-old owner of a Tijuana drugstore, along with two of her children, was arrested for smuggling Rohypnol and steroids into the United States. During the three years they operated their mail-order pharmaceutical business, according to American officials, they sent about 2000 shipments to U.S. addresses. A similar case occurred in 1997, when a Chula Vista pharmacist and his son were convicted of selling quantities of Rohypnol, after smuggling it in from their family's drugstore in Tijuana. In these cases, the smuggled pharmaceuticals were illegal or difficult to obtain in the United States. In other cases, smuggled drugs are available but more expensive in American pharmacies. Contraband such as antibiotics usually winds up in the markets and small shops of Mexican-American neighborhoods, but not always. There was a case involving pharmacists from Salt Lake City who regularly traveled to Tijuana to, says the agent,

"buy hundreds of thousands of dollars of various prescription pharmaceuticals. While in Mexico, they'd take the drugs out of their blister packs and put them in plastic bags, in the trunk of their cars. The dogs can't sniff out pharmaceuticals as well as they can illicit narcotics." Once in Salt Lake City the druggists repackaged the medications in their own labeled bottles. Ultimately, they were caught after being sent to the secondary inspection for a routine search.

The federal agent says he understands that many people, seniors included, head south to save money and that the issue is politically charged. It's very unlikely, he admits, that anyone caught bringing over more than the legally permitted 90-day supply would be detained. "It would have

to be a large amount, and repetitive. Being caught three or four times. And it depends on the drug. Rohypnol would be a definite arrest. If it's mom and pop with their

"Recently, a customer came here and asked for thalidomide, a drug that years ago had children being born deformed."

arthritis medicine, we're probably not going to put them in jail. The FDA is trying to compromise with pressure groups like the AARP." The agent, though, warns of another danger. Some Tijuana pharmacies, he says, sell low-quality counterfeits. These are drugs that don't meet the manufacturer's standard. In a 1997 raid of a South Bay warehouse, U.S. Customs seized over \$30 million worth of pharmaceuticals that were manufactured in India but labeled as produced in either England or the British Virgin Islands. "These were heading for the pharmacies in Tijuana, to be sold to consumers. You don't know what you're getting down there, because there's no regulatory agency that will check." The current ad campaign to defeat the legislation that would allow pharmaceutical imports from Mexico emphasizes the same point.

Lucy Sánchez, owner of three pharmacies in downtown Tijuana, strongly disagrees that counterfeit drugs are a problem. "The government watches out for those kind of things. With so many tourists coming to buy medicines, bringing in money, they'd be foolish not to. I've been in this business a long time. I know what to look for. I wouldn't let bad medicine in any of my stores." She says she emphasizes with her customers because, despite being only 36, she has suffered debilitating illnesses.

Two of Sánchez's pharmacies are called — unabashedly — American Pharmacy. One is on Fifth, just around the corner from Revolucion, the other is on Seventh, midblock between Revolucion and Constitución. The third, United Pharmacy, is on Revolución, just inside the arcade that serves

as a terminal point for the Mexicoach tour buses. United is the first drugstore American tourists see when alighting from the bus. (Another American Pharmacy

is on the hot corner of Revolución and Fifth, it is owned by Lucy's younger sister.) United and the pharmacy on Seventh draw about

90 percent American customers, and several clerks at those stores speak English. The store on Fifth, with only 65 percent American business, may have only one English-speaker behind the counter. That place, though, the first one Lucy opened, is the only one of the three licensed to sell controlled drugs. There she must by law keep in a locked drawer records of all controlled prescription drugs sold. Inspectors from Salubridad come by two or three times a year. "They want to be sure the controlled drugs aren't out on the counter. And they check the prescription book to be sure the doctor's name

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and the name of the buyers is listed, stuff like that."

The government also requires that she have a chemist on call for the Fifth Street store, although the choice of the chemist is hers. She tells me she pays him around \$350 every six months, but he has never been called in the 11 years of the store's existence. Lucy can't conceive of ever calling him. "If we need him, we'll call him. But we don't need a chemist here." (The chemist is actually a woman. Her name appears on a sign in the store window, a legal requirement ignored by some pharmacies that sell controlled drugs. She was hired by Lucy's husband, and Lucy has never met her.)

Lucy employs only clerks with prior drugstore experience. When she is not at a store, cameras keep watch for her. She is not a pharmacist, she says, but a technician. While working years

ago at Le Drug Store, a pharmacy inside the Avenida Revolución and Fourth Street building of the same name, the owner paid a physician to instruct Lucy on prescribing medications. "We'd spend about three months on geriatrics, prescribing for older people. Another three months would be all about family planning, birth control, injections." The doctor issued diplomas for each course of study completed, each specialty, and Lucy earned three diplomas. But she does not think that even this basic pharmaceutical education is any longer available in Tijuana.

"In the U.S. the pharmacist fills the prescription. In Mexico, everyone who works in the store fills the prescription. Mostly, Americans come in and they have their lists ready. They check it off, they compare prices. A lot of Americans come to Tijuana to buy drugs because

they have a prescription from an American doctor, but that prescription may only be valid for a few days or a few weeks. Instead of spending the money to replace the prescription with the doctor they come to Tijuana. If the

because it's cheaper." The drugs most requested at the American Pharmacies are Retin-A, Lipid (for cholesterol control), Glucoophage (diabetes), and various antibiotics. Although most popular prescription drugs are

Where generics are available in Tijuana the savings can be significant. Although the American industry trade group PhRMA states in a handout that in "in 1991, Mexico implemented a world-class patent law," in fact, generic versions of drugs still under patent protection are sold in Tijuana, drugs such as Prozac and Prilosec.

Some low-income Mexicans also patronize Lucy's stores, especially the one on Fifth. "With Mexican customers, if they look OK and we're sure of what it is that's wrong, we'll prescribe. That's customary down here. But only for things like colds, headaches, arthritis. And the elderly, we always send them to the doctor."

Lucy, her husband, and their three children, aged 4, 9, and 16, live a few miles

away in a quiet hillside neighborhood overlooking the city, the home middle-class by U.S. standards. They also own a ranch near Rosarito, where they raise ostriches and breed fighting cocks. Her husband tends to the ranch; Lucy oversees the druggists.

The *farmacia* gold rush is recent, but druggists in Tijuana's tourist areas have always been profitable. Lucy learned the business from her father, Santiago Sánchez, who in the early '60s worked without papers in a Los Angeles tortilla factory. There he met Lucy's mother, and they returned to Tijuana to marry. Shortly after, Sr. Sánchez started working in Botica Sherr, a downtown pharmacy that was the city's only 24-hour drugstore. He worked there until around 1978, when the family, now

"A pharmacy may earn only 10 or 15 percent profit on a brand name but a lot more on a generic. It's to the advantage of the store and the clerk to sell the generic."

doctor charges them \$50 for the visit, that may just be enough to refill the prescription here, for one or two months. You know, even some American doctors understand this, for their customers without insurance. I have customers whose doctors send them to Tijuana to buy their medications

much cheaper in Tijuana, the price difference for a few is negligible. Zolofit actually costs less at Longs in San Diego than at American Pharmacy, but that doesn't include the cost of the doctor visit.

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They almost have to, to be able to buy in volume to compete with the chain drugstores, such as El Fenix, the big, national chain, and Vida and Roma, Baja California chains. "The big stores, the chains, have their own warehouses. The price

they can sell retail is sometimes the price we have to pay at the warehouse." Small stores in the remote communities, she says, generally must sell at full retail.

Lucy relies on long-term, regular customers, some of whom were cultivated

when she worked as a clerk year ago at Le Drug Store. "Some customers we see two or three times a year, sometimes more often. From all over, mostly California, but we have people coming in from Oklahoma and Florida, all over.

We're still in business because of our regular customers. It's not good enough just to be there. We try to always keep up with the latest drugs, to know what they are and what they do. All my pharmacies have the latest PDR, in both English

and Spanish. Customers say to us all the time, 'Oh, you know what you're talking about.' " A woman comes into the store while we talk to purchase medicine for a severe spinal condition. She tells me she and her husband fly here from

Florida several times a year to buy from Lucy. "She makes me feel like I'm more than just a customer," says the Floridian. Other year-in-and-year-out buyers include American transsexuals, who Lucy says account for 1 or

2 percent of her business. "They come down for the female hormones. Now it's mostly Orientals. Vietnamese, I think. I don't know why." They take, according to Lucy, Perutal, an injectable birth control drug, and also Premarin and Progesterol, which are widely used by menopausal women as estrogen and hormone replacement therapy. "Perutal changes their voice and helps stop the growth of facial hair. And, you know, gives them hips, a butt, and boobs. They make, like, a cocktail, combining the Perutal with either Premarin or Progesterol, but I don't know exactly how. They

don't say, and I don't ask. I think they give themselves the injections, or to each other." Viagra sales also give her steady revenue, but less than when the drug first hit the market. A sizable percentage of Viagra buyers are not older men. "A lot of young men seem to be having problems with erections," she says. At another pharmacy, a customer tells me that kids take it after a debilitating night of drugs and booze. Lucy closes her stores at 8:00 p.m. "After that time all anyone wants to buy are condoms and speed." By "speed" she means diet pills, muscle relaxers, and tran-

quilizers. (There is a store downtown called Speed Pharmacy.) She doubts she'll encourage her children to con-

on the block between Revolution and Constitution. Now there are six, including the one just inside the lobby of the old Hotel

American transsexuals "come down for the female hormones. Now it's mostly Orientals. Vietnamese, I think. I don't know why."

tinue the pharmacy business, and in fact she's considering selling out and getting into another type of retail. When she opened her first pharmacy, there was only one other drugstore

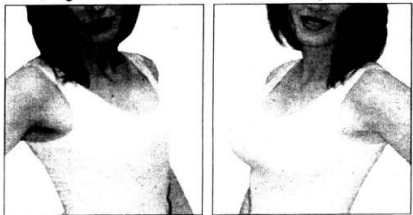
Caesar. "I don't think it's going to be a good business when they grow up. It's much tougher to make a living now than ten years ago. There's the competition, of

course, and now it may be that soon the American companies with factories here won't be able to import the ingredients to make the drugs." Still, she knows of people who have made small fortunes in the business, even in the past few years. "They have big boats in the marina and expensive homes in San Diego. But I don't want to operate like that. I don't want to sell tranquilizers to someone who

doesn't really need them. I wouldn't feel good about that. Because I'm a Christian I don't want to lie. "I'd rather do the right thing and make my hundreds [of dollars] a week, rather than thousands, like some of the pharmacies do. I feel better for myself and for my family. The hundreds I do make, I feel it's blessed. If I did it the other way, and made thousands, it wouldn't be." — Bob Owens

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LETTERS

continued from page 3
and presentation of Summer-
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contempt.

Albert Weiner
La Jolla

Pro-Zippy Readers Reject Mud Flap

We are mega-bummed out that the Reader hasn't printed our favorite cartoon strip, "Zippy the Pinhead," the past few weeks. The last one we remember seeing was the one with the giant angry rooster. What's up with that? Lose the "Mud-Flap Girls" (totally lame)

and bring back the Zipester!
Jane and Kurt
La Jolla

Jesus Wouldn't Like Mud Flap Girls

I'd like to make a comment on one of your comic strips. It's by Matt Lickona. It's called the "Mud-Flap Girls." I wanted to

let you know, it's very offensive to me. I do know my Lord as my personal savior, as my God, and I just want to tell you, I think that was done in very poor taste (August 17). I've been picking up the Reader for years, and I just think that you need to really think about what you print in your paper.
Isabella

Dump Mud Flap Girls

After reading today's new Reader, August 17, I have a strong suggestion. First, Matthew Lickona is a fine writer, and his name is very well associated with the Reader as just that, a writer. Oh yes, I suppose there was that "Easter Island" cartoon. It had its niche. OK, here's my

suggestion. Let's make this current "Mud-Flap Girls" cartoon the last in the series. Even if there are more drawn yet unpublished, why not pay Mr. Lickona but dump the remainder. Instead, how about some more "Up All Night" cartoons?

Steve Terry
La Mesa

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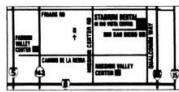
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Is This A Joke?

After reading "Of Note" by Richard Meltzer in the August 17 edition of the Reader, I checked to make sure it wasn't an April 1 issue or April 1 article by mistake. This is a joke, right?

Kevin Bryan
Talmadge

I Agree With Opincar

I'd like to comment on Abe Opincar's August 3 review of St. John the Evangelist Catholic Church ("Sheep and Goats") and also Father Phillip Sessions's letter in the August 17 Reader taking Abe to task. I was brought up Catholic, attended Catholic grade and high schools. I'm 68 years old now, so the hymns I learned were the old-fashioned kind, which one does not hear too much anymore in the Catholic church, unfortunately. There I agree with Opincar. I don't like a lot of the hymns they sing anymore. It's as though they were written by a bunch of hippies from the 1960s and '70s. To get to the point, Abe mentioned the hymn he heard: "The eyes of all look with hope to You / And You give them food in due season," and he thought that was pretty awkward language for a hymn. Then Father Sessions told him off and said if you look at Psalm 104:27, you will see that language. I checked my own Bible. Father Sessions gave the Protestant numbering of the Psalms. In the traditional Catholic Bibles that is Psalm 103. I've got the regular Douay Rheims version of the Bible as revised by Bishop Challoner. It says, "I'll expect of Thee that Thou give them food in season" — notice it's "give" not "gives", it's the subjunctive, not the indicative. And verse 28, "What Thou givest to them they shall gather up. When Thou openest Thy hand, they shall all be filled with good." OK, I have a little bit later Catholic Bible and it has the Confraternity of the Christian Doctrine revision of the Psalms, approved by Pope Pius the 12th in 1953 or thereabouts. Verse 27, "I'll look to Thee to give them food in due season." Verse 28, "What Thou givest to them they gather up. When Thou openest Thy hand they are filled with good things." Now what I'm saying is, Abe's version of those two verses that he quotes is a little bit closer to what my Bible says than what Father Sessions quoted. So I'm not sure where he got his wording. There's nothing in there about eyes looking with hope. The thing about the eyes is awkward, I agree with Abe there.

Name Withheld

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(Restaurant Review, August 10). Because of her articles in the Reader, radio show, and TV appearances, she undoubtedly feels qualified as a literary critic as well. I am sorry to say, Mrs. Widmer, Mr. Bourdain's wit, sharpness, "right on the dish" book does not act as a deterrent to cooking at home, on the contrary. Finally some-

body spits in the soup of automatism, ignorance, and blindness which feed the minds of baby boomers and dot-com crowds, as well as the old geezers pickled in martinis (extra dry) and the usual transudic vegans. I also have enjoyed in my way the Argentinian restaurant. And, Mrs. Widmer, don't keep your

expectations too high when you order your organic steak medium well done (whatever that means). It seems you refuse to understand. Reread Mr. Bourdain's skazas about meat in restaurants. I remember four or five steak stories vivid enough to turn you into a vegetarian or a fan of steak tartare. Mrs. Widmer, smell the coffee:

your taste in meat-cooking shows a lack of respect for the beef. Don't ask for the discarded shoe sole waiting in the corner of the meat station. In French, we say "Cheer le hâton pour se faire battre". Looking for the stick to be struck with.
Didier Husson-Vincens
Cardiff-flots

I Read Opincar Every Week

I read Abe Opincar's article ("Sheep and Goats") every week and enjoy learning about all the different denominations. I think it's wonderful that God allows us to all worship in a way that is comfortable with each and every

one of us. I save each of the articles in a file.
Dodie Sandovall
Downtown

Opincar Is The Best

I want to compliment your Abe Opincar on his "Sheep and Goats" column. He is the best religious journalist I have read. The ability to objectively

cover the diversity of belief and practice of such a wide spectrum is uncanny. His year-end "best of" list article was comprehensive and insightful.
He makes the reader want to spend the time reading the San Diego Reader.
Wesley H. Mathews
Mission Valley

Duncan Out Of Touch With Hardworking Americans

I'm writing in regards to the movie reviews done by Duncan Shepherd. I think he needs to get off his high horse and join the rest of us normal people who watch movies for

entertainment. The movie theater is still one of the last places, minus the popcorn and candy, that for under \$10 you can sit back, relax, and just be entertained. His reviews of every movie except the independent ones that literature snots are known for attending are wrong and almost depressing. Don't get

me wrong. I love it when something is so well written and played out that the movie stays with you in conversation until long after you leave the theater, but there are many movies like *Chicken Run*, for example, that you just go to, sit back, relax, and have a few laughs. I have yet to see Duncan say anything remotely

uplifting about any mainstream movies. My friends and I no longer read his reviews. His opinion has been lost and is no longer regarded as relevant to anyone that I know. We just go straight to the Reader section of movies, look and see what time it's playing, and move on. Duncan may think he is some kind of

expert, but little does he know he is representing very few people here in San Diego. When I pick up a review I expect it to be an actual review. It should point out what's bad, tell some good, but should just give a general feel for the movie. If I had to review Duncan, I would have to copy one of his boring, strung-out

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monologues, compare it to something else mindless and trivial, throw a star at the end of it, and tell America, here, after you worked hard all week, finally get a night off to go relax and be entertained, read this and let me jade your thoughts into something horrible before you go spend \$8 a person to see something that I hate.

Jodie Ziebell

Masochists Love Duncan

Please, if the Reader has such

deep respect for Duncan What's-His-Name, at least get a second reviewer to serve the people of San Diego. As it is, his reviews are unreadable and most often give the reader no idea what the movie is about. Maybe some few masochistic souls read movie reviews to find out what Duncan thought of a movie, but most of us read them to find out what the movie is about. His thoughts are so convoluted and confused, his writing is on par with a pre-tentative 11th grader who just had his first film class. But if

you must keep him, please offer us someone else too. If, as I suspect, Duncan possesses damning photographs of the publisher in bed with someone other than his or her spouse, remember that negatives deteriorate over time.

John Rosen

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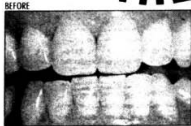
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Spiritual Canoe Race

To someone unfamiliar with the sport of paopao outrigger canoe racing, Art Pichieri, president of a local club, makes this comparison. He notes the difference between the paopao canoe's predecessors — the ocean-going boats of the ancient Pacific Islanders — and the ships of Christopher Columbus. "Columbus's were built like castles," he says, because the people who designed them were of the land. "The Pacific Islanders existed on the water. They were in synergy with the ocean. And they designed their craft so they could surf the waves, travel treacherous oceans, and explore what we now know as the 5000-mile Polynesian Triangle." Fijians and Tahitians used voyaging canoes to make their discoveries of Tonga, Samoa, and Hawaii. These boats were massive. Paopao, by contrast, means "little canoe" in Samoan. But everything being relative, a contemporary paopao canoe is 45 feet long and weighs 450 pounds, "unburdened." Its "burdened" weight — that is, loaded with six paddlers — is 1400 pounds. "But once it's up and running, it's like a heavenly spirit moving across the water."

The ancient islanders "revere their canoes," Pichieri says. While today's paopao canoes are made of fiberglass, those from centuries ago were made of wood from the koa tree, which was considered sacred. "The master canoe builder would go into the forest and pray, staying there — sleeping there — for weeks at a time, observing this tree before he cut it down." On the racing circuit, six people paddle one canoe, whether in the men's, women's, or coed divisions, and each has a special duty. In the first seat is usually the smallest individual, Pichieri says. This lead paddler "keeps the cadence," stroking at a certain rate of speed.

The second seat is filled by another of the smaller paddlers, who counts the cadence aloud. On every 14th and 15th strokes, he or she calls a "hut-ho." That's two syllables for the final two strokes on one side of the canoe before the paddlers switch to the other side — "in absolute, metronomic unison" for 15 more strokes. They alternate in this way for the race's duration. The paddlers in seats three and four are considered "the engine room" in Pichieri's phrase. "That's where you'll see the beef. Those individuals — male and female, are macho! They're your strength."



Paopao Outrigger Canoe Club

The fifth paddler has the double job of helping the engine room and helping number six — the steersperson. Considered the team captain, the steersperson uses a special steering paddle or blade not only to steer but to keep the boat from flipping. The steersperson is the only paddler privileged to speak. "There is the person calling the hut — the change — but otherwise it's number six who gives directions on whether our timing is off or we need to reach out a little bit more to maximize our strokes and the efficiency of the physics needed to move that canoe forward. Really, you don't want a lot of talking. The canoe is a place of sanctuary and meditation. And you shouldn't speak because you need to focus. The precision of it can't be overstressed; that's the crux of it."

The six-man or Iron Man race goes for 15 to 18 miles, and the same paddlers compete from start to finish. The nine-man race adds a complication — a relay — exchanging paddlers in groups of three every 20 to 40 minutes, depending

on determinations made by race officials. Again, timing — the synchronization of everyone — is critical as the resting trio, riding an escort boat, jumps into the water, then pulls itself into the passing canoe, while its counterpart exits, then waits to be picked up for its turn to rest and replenish fluids and calories.

The continuous exchanges are part of the competition, because "you're out there under the sun and working hard," says Pichieri in an understatement: paopao outrigger canoe racing has recently been classified as an extreme sport. Local club members will race this weekend against 24 other teams from up and down the coast between here and Santa Barbara. Approximately 100 boats and 500 paddlers will compete. The course is a modified triangle, 20 miles in length. Starting and finishing at Oceanside pier, the boats will go north approximately 9 miles, make a more or less right-angle turn, and paddle 2 more

miles; then head back. Viewing of the launch and the conclusion, as well as of the turn near Vista Lookout, will be possible for spectators, who should not be fooled — or lulled — by the seeming clockwork simplicity of it. Simple isn't always easy. Nor are these individuals merely ultra-competitive. "The sport is impregnated with the aloha spirit of the Pacific Islander people," says Pichieri. "And with that comes a reverence for what we call in Samoan our Ohana — our family."

— Jamie Schinto

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Local Events
page 61

Classical Music
page 76

Art Museums & Galleries
page 78

Theater
page 79

Pop Music
page 83

Movies
page 116

Restaurants
page 124

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OUTDOORS

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Improve the Trailhead, help place steps, and trim back brush when San Diego Baylands park beautification project in Clevering Canyon...

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Calendar
LOCAL EVENTS

trance on Saturday, August 26, at Trinity United Methodist Church (3030 Thorn Street). It's Hawaiian shirt night, and prizes will be awarded for special clothes. The shindig begins at 8 p.m., following beginners' instruction at 7:45 p.m. Admission is \$6. Call 760-436-4030 for information. (SOUTH PAW)

Salsa and Latin Dance Party, Patricia Wells' Dancecenter Center hosts dancing on Sunday, August 26, for singles and couples of all ages. The DJ plays music for dancing from 7:30 to 10 p.m.; salsa and merengue lessons begin at

8 p.m. Find the center at 1255 West Moreno Boulevard. Call 619-275-3533 for information. Admission is \$5, free for first-timers. (DOWNTOWN)

FILM

Still Puck a Wallop, see the Richard Brooks 1958 adaptation of Tennessee Williams' Pulitzer Prize-winning drama *Cat on a Hot Tin Roof* when it screens at the Garden Cabaret Thursday through Saturday, August 24-26. Stars tangling with all this lust, greed, and frustration include Elizabeth Taylor, Paul Newman, and Burl Ives.

On August 27, the Romantic Sundays series continues with *The Women*, made in 1939 by George Cukor. The cast of this "celebration of woman-

hood" includes Norma Shearer, Joan Crawford, Rosalind Russell, Jean Hovind, and Prudence Goddard.

The Garden Cabaret is found in the open-air marketplace near the clock tower at University Towne Centre. All screenings begin at 8:30 p.m., and admission is \$9. Call 619-295-4221 for reservations. (LA JOLLA)

Representations of Latinos have come a long way since the days of Ricky Ricardo and Cantinflas. *Americanos* — *Latino Life in the United States* surveys Latino culture with profiles of figures including Carlos Santana and locals such as El Vez and the Taco Shop Poets.

The film — an award-winner in the documentary category at the Sundance Film Festival 2000 — screens on August 25 and 26 in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). The film's producer, Edward James Olmos, will introduce the documentary on both days, a book signing and reception with the filmmaker follows the Friday screening. Screenings of the film continue

through next Thursday, August 31. All begin at 7:30 p.m. Admission is \$7 for nonmembers. Prepacked! Call 858-654-5541 for details. (LA JOLLA)

A Plethora of Summer Screenings, the first International Classic Surf Film Festival is slated for Friday and Saturday, August 25 and 26, at the Regal Cinema 16 (401 Mission Avenue). The roster includes *Five Summer Series*, *The Endless Summer*, *Sea for Tomorrow*, and *Breaker Adventure*.

Each day promises two matinees and two evening screenings. Proceeds benefit the California Surf Museum. For prices and show times, call 760-439-1733. (OCEANSIDE)

A 20-Foot Silver Screen will be raised at the Miss Mesa Recreation Center (8575 New Salem Street) for the "Moonlight Movie" on Friday, August 25. Activities begin at 6 p.m., with fun and games for kids the animated *American* starts at dusk. Bring chairs and blankets. Free. 858-538-8122. (WEST MESA)

Being on the Tread! The Rocky Horror Picture Show, currently celebrating its 25th anniversary, continues to be screened with "live cast" at midnight on Fridays at La Paloma Theatre (417 South Coast Highway 101). Tickets: \$6. Call 760-436-5774 for

details. (ENCINITAS)

Fun under the Setting Sun, the 11th annual Cox Communications Film Festival continues on Saturday, August 26, with *A League of Their Own* screening at Bradley Park (at Linda Vista Drive and Rancho Santa Fe Road). On Sunday, August 27, the animated *Charlotte's Web* will be shown at Rancho del Oro Park (at College Boulevard and Avenida Empressa).

Activities begin at 6:30 p.m., with the movies commencing at 8 p.m. Free. For more information, call 888-541-3456. Bring a blanket and picnic dishes. (SAN MARCO, OCEANSIDE)

Satyajit Ray's Swam Seng, *The Stranger*, was completed just months before the great director's death in 1991. See the "sty and magical" film — in Bengali with English subtitles — when it screens for the Film Forum series at the San Diego Public Library on Monday, August 28, at 6 p.m. Find the library at 820 E Street. 619-236-5800. Free. (DOWNTOWN)

The Patent Human Drama Break of Dawn will be shown at 6 p.m. on Tuesday, August 29, at the San Diego Public Library (820 E Street). It's the true tale of radio pioneer Pedro Gonzalez, who "challenged a powerful and corrupt political system." Director Isaac Aronstein will be on hand for discussion following the film. Free. Call 619-236-5800 for information. (DOWNTOWN)

"The Umanis Video Club Presenting African Cinema" — this film series hosted by the Malcolm X Library concludes at 6 p.m. on Wednesday, August 30, with *Flamingo*, a moving portrayal of the courage and complexity of Zimbabwean women freedom fighters made in 1996 by Ingrid Sischler. Said to be one of the most controversial films ever made in Africa, it was seized by police during editing on charges of being subversive and pornographic. Ricardo Gutierrez from details. (ENCINITAS)

UCSD's department of communication will lead the discussion. Admission is free. Find the library at 5148 Market Street (at Euclid). For more information, call 619-527-3405. (ENCINITAS)

Regel! *Italian*, the Italian Summer Film Series concludes with *Lina Wertmüller's Seven Beauties* at 7 p.m. next Thursday, August 31. Don't! At the Italian Community Center, 1669 Columbia Street. 619-237-0601. Tickets are \$2 for nonmembers. (SUTLE HAV)

Reuben H. Fleet Science Center, journey to exotic places in *Wild California*, illustrating how the beauty and the majesty of the state's wild places help inspire our culture and adventuresome spirit. Shooting locations include San Diego, Big Sur,

Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe, and in the drifts at Mammoth's. From the coral reefs of the Bahamas to the seas of Patagonia, dolphins swim seductively under the surface of the water for romps with Atlantic spotted dolphins, dusky dolphins, and bottlenose dolphins. The film uses the exotic locations, current scientific research, and encounters between people and dolphins to present a close-up view into the world of these playful cetaceans. For ticket prices and showtimes, call 619-238-1233. (BALDWIN PARK)

LECTURES

Over! A seminar on the behavior problems of companion parrots and what can be done to alleviate said problems is planned by the Parrot Education and Adoption Center on Saturday, August 26, at 12:30 p.m., at the Golden Hill Recreation Center (2000 Hill Course Drive). Admission is \$10. For information, call 619-232-2409. (GOLDEN HILL)

"Book Review & Lecture Forum," the series hosted by the Malcolm X Library continues when Claudio Fenner-Lopes from the UCSD department of communications presents "Chicago Monument: March in the Rain" on Saturday, August 26, at 4 p.m. Find the library at 5148 Market Street (at Euclid); 619-527-3405. Free. (ENCINITAS)

Being Art, Ideas, and a Small Dish to share when Zgaloo hosts an art critique at 6:30 p.m. on Saturday, August 26, at the 101 Astoria Colony (897 South Coast Highway 101, Lumberyard shopping center). Discussion of the art follows the potluck. Free. 760-632-9074. (ENCINITAS)

Herb Growing 201, Jennie Fink will focus on culinary herbs and their requirements — including healthy cultivation, pruning, and harvesting — during a class on Sunday, August 26, at 9 a.m. at Bell Gardens (30841 Cole

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Calendar LOCAL EVENTS

day, August 26, from noon to 4 p.m., at Encanto Community Park (6008 Wardsen Avenue). Organizers plan entertainment, rock-climbing wall, pony rides, mini jump, food (for sale), and more. 619-527-3411. Free. (ENCANTO)

Walkin' the Dog, the Helen Woodward Animal Center benefits when the "Canines and Couture Fashion Show" takes place on Saturday, August 26, at 3 p.m., at the Carlsbad Company Stores (5620 Paseo del Norte). Local VIPs and celebrities will take to the runway with their pets, professional models will also strut their stuff. Grass seating is free; runway seating is available for \$25. For advance reservations, call 760-804-9000 x105. (CARLSBAD)

How is Functional Stoneware Created? See how stoneware and earthenware pottery is made when Linda Leaman gives wheel-thrown pottery demonstrations every Saturday, including August 26, from 11 a.m. to 4 p.m., at the Many Hands Cooperative Gallery (802 Island Avenue, suite 101). Free. 619-557-8303. (GASLAMP DISTRICT)

Planes & Pals, in celebration of its 21st Birthday, Phoenix Flyers bookstore plans a psychic fair on Saturday and Sunday, August 25 and 26. Expect book signings, lectures, and music by Spotted Precary. Phoenix Flyers, 282 North El Camino Road, 760-436-7740. Admission is free. (PHOENIX)

Globo Fest, what can this be? Globo is the acronym for "gratinate love of our brothers and others" — Globo International is hosting Globo Fest on Sunday, August 27, from noon to 4 p.m., in Swira Park, with Syres (Serving Youth Through Education and Support). Organizers promise drug education and awareness, "getting good-will," unity, "globo fashion," and entertainment.

Admission is free. To reach the park, take I-5 to Main Street, turn right, and go into the first entrance on the left. 619-440-4236. (CINEMA VISTA)

"Independent Violence III," Saint Paul's Cathedral is celebrating the tenth anniversary of the Americans with Disabilities Act with this exhibit featuring art by artists with disabilities through Sunday, August 27. Find the cathedral at 2728 Sixth Avenue, at Fifth and Nutting. 619-298-7261. (DOWNTOWN)

Hit the Street, the San Marcos Grand Summer Festival is slated for Sunday, August 27, on Las Posas Avenue (between Grand and Linda Vista), from 9 a.m. to 5 p.m. There will be live entertainment on three stages, an "Invitational Beer, Wine, and Specialty Food Tasting Garden" (120 for 12 samples and tasting glass), family fun zone, blacksmithing and glassblowing demonstrations, and more. Admission is free. 760-744-1270. (SAN MARCOS)

Watch Your Feet, the Paolo Botsua School of Capoeira hosts its first Brazilian of Capoeira Mandings on Sunday, August 27, at Dog Beach. The event will be led by masters and instructors from Brazil and the U.S.; organizers promise samba music, Afro-Brazilian dancing, food, and more, beginning at 1 p.m. Free. For information, dial 619-281-0024. (OCEAN BEACH)

and its Humantist Jewish School plan an open house with music by the Second Avenue Klezmer Ensemble, food, and more from 11 a.m. to 2 p.m., on Sunday, August 27. Find the Society for Humanistic Judaism at 9466 Black Mountain Road and by calling 858-549-3068. (SANTA MONICA)

S.D. Bonas Over 15,000 Recorded Archeological Sites — how do objects become part of the permanent record, and how do archeologists interpret the evidence to gain an idea of what happened in the past? Good questions! The answers are explored in the archeological exhibit in the San Diego Archeological Center, "Layers of Time: The Archeological Record of San Diego" continues through August. Find the center in the Ritz-Carlton Project, at 334 11th Avenue 619-239-1868. Free. (DOWNTOWN)

Celebrating the Centennial of American Samoa is a tribute of the United States and acknowledging the important contributions of Samoans to the cultural and artistic life of the U.S., "Sala O Le Tautau: A Tribute to American Samoa Art and Cultural Traditions" features photographs by Tony Gleason, honoring the lives and cultural heritage of American Samoans in Oceania and American Samoa. Find the library at 330 North Coast Highway, call 760-866-4104 for information. See the exhibition through Thursday, August 31. (OCEANVIEW)

Dori Smith Marionettes through Sunday, August 27, at the Marie Hitchcock Puppet Theater. Meet up: Randi McGee and Reark on Wednesday and Thursday, August 30 and 31. Special prices are in effect for all of these shows. Performances begin at 10 and 11:30 a.m. Wednesday through Friday; and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center; 619-483-5045. Regular admission is \$3 for adults, \$2 for children (11-12), free for those under two. (IMBOLA PARK)

Bate Allevé Go batty during an evening field trip to Mission Trails Regional Park hosted by the San Diego Natural History Museum on Friday, August 25, at 7 p.m. Participants will see a slide presentation at

the visitors' center and then search for bats in the wild "with the aid of a bat detector." The fee for nonmembers is \$35 per family (two children per adult). Call 619-233-2621 x203 to register. (MISSION GORGE)

Sell Into Shambhara! what Ship of Dreams is read for the pajamas story time covering at 7 p.m. on Friday, August 25, at Barnes and Noble Bookstore (7610 Hazard Center Drive). Call 619-220-6175 for details. Free. (MISSION VALLEY)

She Was Not Afraid of Mike, and on Friday, August 25, the plucky Paramecium named Madeline visits Borders Books and Music at 7 p.m. Expect stories and an activity. Borders, 11460 Rancho Carmel Drive. 858-618-1814. Free. (CARMEL MOUNTAIN)

FOR KIDS

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Calendar LOCAL EVENTS

Use Your Gear, artist Mary Pryor leads a class in Kurneary gourd containers for those 1 and over on Saturday, August 26, from 10 a.m. to 2 p.m., at the Barona Museum and Cultural Center, 1054 Barona Road (a mile north of the casino). Participants may decorate the gourds in traditional style or use their own ideas. The \$25 fee includes materials. To register, call 619-443-7003 x219. (CARLSBAD)

Fern Street Fun, the culmination of the After-School Circus Skills Program sponsored by Fern Street Circus is a public performance slated for Saturday, August 26, at the Golden Hill Recreation Center (2600 Golf Course Drive). The young acrobats, clowns, and jugglers will strut their stuff beginning at 1 p.m. For information, call 619-235-9756. Admission is \$1. (SUNDEW VALLEY)

"Come Live With Me," says Brian, and so begins Ann Mazur's Salamanzar Room. The lively tale is the subject for the Reading Rainbow story time planned at 11 a.m. on Saturday, August 26, at Bookstar Costa Verde (8600 Geneva Avenue). Free. Call 858-457-7961 for information. (SUNDEW VALLEY)

Children's Discovery Museum of North County, see lifelike holograms, spin white light into a rainbow of colors, and view your reflection from odd angles in the hands-on exhibit "Light and Color." There are 19 exhibits included in the exhibition—continuing through Sunday.

September 10 — covering topics from light refraction to fluorescence to color blindness.
Kids are invited to "Discover Zoetrope" during the program on Saturday, August 26, at 1 p.m. Participants will learn how the first kind of movies were made and try creating one.
The museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

This Pairings Is Two Cold! Yes, Goldblode and the *Three Bears* is on tap when the San Diego Actors Theatre presents "Children's Classics" at 1 Ashberg Dr. Mar Garden Amphitheater on Saturday, August 26. The program includes *The Mad Tea Party*, *Rapunzel*, poetry, and songs. The show begins at 11 a.m. at 1540 Camino Del Mar. Admission is \$4 per person. 858-268-4494. (DEL MAR)

Get Down with Nature, Backyard Tourist, a nonprofit educational organization, teams up with Mission Trails Regional Park to offer classes for kids to introduce them to nature and pique their curiosity. Games and outdoor activities will sharpen powers of observation and offer safety tips.
The next event is geared for kids aged 8 and ten (parents to be accompanied). Saturday, August 26, from 9 a.m. to 3:30 p.m. Wear comfortable clothes and shoes, bring a hat, water, a lunch, and meet at the park's visitor center, 1 Father Junipero Serra Trail, off Mission Gorge Road.

Portion of the \$45 fee benefits the park. 619-668-2275. (MISSION GORGE)

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

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Magical Moments, enjoy "Kinderwalk with Mia Lee" at 10 a.m. on Tuesday, August 29, at Barnes and Noble (1744 Carmel Mountain Road); 858-674-1055. Free. (CARLSBAD)

Five Youngsters, Singing Hills Re-son offers golf clinics for youngsters every other Wednesday, including art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a magnifying glass to view animals macroscopically, use a Wentacscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized video capturing how tidal effects affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the serotinic garden.

Chula Vista Nature Center, the museum is dedicated to the Marine Corps who provided air support, from the propeller driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft are included, along with equipment, insignia, paintings and photographs, scale models, and a research library. The museum is located

in building T-2002, at Marine Corps Air Station Miramar. For information, call 619-469-1460 for more information. (MISSION VALLEY)

Computer Museum of America, the museum includes an educational exhibit covering the history of data processing and the contributions of pioneers and history-makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the 1890s.
Interested in restoring and programming historical computer equipment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H, in Mission Valley). Call for registration and space availability.

Find the museum on the grounds of Coleman College, 7380 Parkway Drive. 619-465-8226. (LA MESA)

Coronado Beach Historical Museum, the museum, housed in a restored 1899 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Tent City, the first school and restaurant, and the ferry-boats. One room is devoted to the story of early aviation at North Island. Find the museum at 126 Loma Avenue. Call 619-435-7242 for further information. (CORONADO)

Flying Leatherneck Museum, the museum is dedicated to the Marine Corps who provided air support, from the propeller driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft are included, along with equipment, insignia, paintings and photographs, scale models, and a research library. The museum is located

in building T-2002, at Marine Corps Air Station Miramar. For information, call 619-469-1460 for more information. (MISSION VALLEY)

Heritage of the American Museum, the museum features art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art.
Find the museum on the Cuyamaca College campus, 12110 Cuyamaca College Drive West. 619-670-3194. (MISSION VALLEY)

John DeWitt Historical Museum and Library, operated by the Alpine Historical Society, it is located in the 1897 home of J. D. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in the East County. On the Kingsley farm, the museum is open on the last Saturday and Sunday of every month from 2 to 4 p.m., at 2116 Tavern Road. For information, call 619-609-8740. (ALPINE)

Museum of Music Making, the museum's five major exhibits span 100 years of music making in America, with more than 450 vintage instruments, samplings of popular music from each era, historic photographs and paintings, and trends and innovations in the music industry. Find the museum in the corporate headquarters of NAMM (National Association of Music Products Association), at 5790 Arroyo Drive. For hours and other information, call 877-531-9976. (CARLSBAD)

Ramona Pioneer Historical Society and Guy B. Woodruff Museum is a complex of historical buildings, including the Verlage House (the only Western adobe home of French provincial design still in existence), wagons, antique exhibits, and artifacts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Bancroft Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, music, photographs, and a research

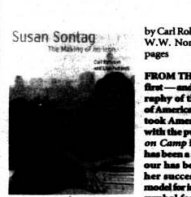
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READING

Susan Sontag: The Making of an Icon



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Authors Carl Rollyson and Lisa Paddock, married in 1981, live in Cape May County, New Jersey. Rollyson, an administrator at Baruch College in Manhattan, is author of a number of books, including *Marilyn Monroe: A Life of the Actress*, *Lillian Hellman: Her Legend and Her Legacy*, *Nothing Ever Happens to the Brave*, *The Story of Martha Graham*, Lisa Paddock, a lawyer, in addition to practicing law, has worked as a stockbroker, English teacher, and freelance writer.

On the morning that we talked, Paddock and Rollyson each took a separate line. I said to Mr. Rollyson, "You write, primarily, about women."

"Yes, I do. I've written one biography of a man just to prove that I could do it. But, yes, mainly about women. With the rise of the women's movement in the 1970s, I got interested. I was also interested in African-American literature. When I was still an undergraduate, I did a long essay on William Styron's *Confessions of Nat Turner*. Some black critics claimed that Styron couldn't, shouldn't, and wasn't able to write about a black man. That outraged me. It seemed to defeat the whole idea of what literature was. That 'only a woman can write about a woman' is something that I also can't accept. Women can write about men. And often more ably than men can write about women."

"That also in a sense leads us to the subject of unauthorized biographies. Because I feel the same way about biography as well. Once you get past the idea that one person can write about another person, who possibly could authorize somebody else to write about his life? It's been done, of course. There are such things as authorized biographies. But I'm very skeptical of the whole notion that someone should be appointed as 'authorized.'"

"Did they have trouble getting people to talk with them?"
"Yes," said Rollyson. "I think that's true with all biographies. Sometimes even with authorized biographies. For a whole variety of reasons people won't talk to you. I think we knew when we started the biography that there were people that weren't going to

write about her public persona and private passions, including the strategies behind her aesthetic ideas to fame and her political moves and setbacks. Above all, they show how the life of Susan Sontag reveals to us the way we live now."

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Poway Museum, an interpretive walk-through replica of the early post office and general store, and a school room are part of the newly renovated museum. A music miniature by Michael Strong depicts six periods of Poway's past. Find the museum in Old Poway Park, at 1414 Midland Road. 619-748-3700 or 619-486-3064. (POWAY)

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(Continued from page 7)

Paddock felt all that was of little help. "Well," she said, "you get access, but in the process of getting access, oftentimes, most times, you lose your freedom."

Rollyson continued, "What happens with an authorized biography, you're suddenly given that access, as Lisa says, working on the writer's life. And, often, his secrets, I can't tell you how many authorized biographers have written things that are never published, because the best things the subjects want to put in their own books, so that they either will not disclose that material, or they will water it down."

"Yes, you get in the whole business of secrets. Almost surely, the only way once you do an authorized biography of, for instance, Susan Sontag, would be to be her friend, to be a part of her circle. And people would say, 'This is the story, but of course you can't use it.'"

"But I'm not picking on Susan Sontag. I'm not saying that she's a special case at all. Anyone who comes to that kind of prominence, these kind of things arise. It also seems to us that having lived in New York but not being a part of the insider's New York literary group, that we could bring a kind of freshness to a biography of Sontag. In New York everyone seems to over somebody something, some kind of debt. And when we looked at the way biographies were done in New York, we realized this was the case. If we were going to do someone like Susan Sontag, even though there are obviously certain limitations on unauthorized biographies, the advantages for us outweighed the disadvantages."

"Especially," said Paddock, "since it was never our intention to write an intimate portrait. We were interested in investigating her as an icon and how she got that way. Right from the outset, that was always our focus."

"Of course," Rollyson added, "her biography and her personal life have come into that. Where we were struck by it was all that was written about her in the interviews that she had given. In these interviews, the mechanics, the machinery, the hydraulics of how you get to be Susan Sontag was an issue that she would not even address. And it was also an issue about which most interviewees seemed to be afraid to ask her. In the couple of cases where

they tried to ask her, she made them feel as if they had asked such a vulgar question, that they just sort of melted away. And the question never got answered."

"She likes to think of herself as an exemplary figure," said Paddock, "and we view her that way too and treat her that way in our book. But I think we treat her that way in a slightly different mode than she uses that term. We think she's emblematic of a literary icon and of the whole culture of celebrity that's part of the way we live now. That was actually the working title of the book."

Paddock said, about Sontag-as-icon, "She has been absolutely expert at having it both ways. Had a lot of help doing it. But she really knows how to do it. Got it down to a science."

Rollyson put in, "On the one hand, she's a avant-garde, she's a esoteric. On the other hand, her picture appears in magazines like Vogue and Mademoiselle. Somebody once called her the Natalie Wood of the U.S. avant-garde. And that puts the two things together. And they're not supposed to be together. That's what makes her an icon or a myth."

Sontag has had a series of female lovers but has never been an "out" lesbian. I asked Rollyson and Paddock why they thought this was.

Paddock suggested that Sontag perhaps "thought that some other writers paid a price for being open about their sexual orientation. We interviewed people who felt that Susan Sontag's audience today consists primarily of middle-class, middle-aged women, women who would not be so willing to buy her books and read her, if they knew she was a lesbian or thought she was a lesbian."

Rollyson said, "I think she has very ambivalent feelings. And, in her heart of hearts, she probably doesn't want any kind of label. She certainly has had relationships with men as well as women. Whether she would prefer the term bisexual rather than lesbian, I do not know. I think there's a whole tradition among writers, certain writers anyway; they don't want to be referred to as a woman writer or a black writer. Faulkner took exception to the fact that he was a Southern writer, because of this notion that a great author, and universal author, is that, 'universal.' You don't want to be ghettoized. And these issues get entangled in an atmosphere where, suddenly, you have gay and lesbian studies. And Sontag, who wants to con-

tinue to have this universal, broad platform, is concerned."

"If the authors were in a bookstore and saw someone glancing through this book, perhaps trying to decide whether or not to buy the book, what would they say to that person?"

Rollyson thought he'd say, "Well, look at the subtitle, *The Making of an Icon* are you interested in that kind of subject? Are you interested in how Marilyn Monroe became Marilyn Monroe? If you are, you'll be interested in how Susan Sontag became Susan Sontag." The person who is interested in the making of an icon, even if they have only vaguely heard of Susan Sontag, is the person we were trying to write for. Of course, we also were writing for people who already know who Susan Sontag is. But our hope was, especially with the subtitle, that other people would be interested. I can't tell you how many people we've met who haven't read Susan Sontag, but they vaguely know that in some way she's famous."

"She's one of those people," said Paddock, "who's famous for being famous."

Rollyson illustrated his wife's remark. "If you do on the Internet a keyword search — and we were doing while we were doing the biography — and you put in something like, 'Susan Sontag said,' you discover that people often drop her name into whatever topic they're dealing with. And in those cases where you find her name, you're not sure that the person using her name necessarily read Susan Sontag either. But they saw her quoted somewhere."

"That's not to say she hasn't written some things which have been highly influential," Paddock added. "Certainly she has affected, not just the culture, but everyday life, and practical matters, and in particular, medical matters. She'd hate, I know, to be called a tastemaker, but I think that's what she is."

— Judith Moore

the effort. The permanent exhibit "Air War Korea: Return to MIG Alley" features the MIG-15 and F-86 Sabre fighters, an F-47 engine, pilot images, war artifacts, war-era model airplanes, period films, and other historical information.

One permanent exhibit honors Pacific Southwest Airlines (PSA), the airline San Diego once called its own. Former PSA employees have donated items for the show, including the famous orange with pink trim

moniker flight attendant's uniform, and other memorabilia. The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Eindecker E-III),

a World War I Spad VII, the flight deck of the USS Yorktown, and a Lockheed Blackbird spy plane — 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot-air-balloon era

to the Space Age, along with the International Aerospace Hall of Fame. The museum is located in the Ford Building in the Palisades area. For additional information, call 619-234-8291. (MUSDA/PAAW)

San Diego Model Railroad Museum, examples of steam and diesel passenger and freight trains are featured in "Model Trains That Were Once the Pride of the East." This HO exhibit through December. This HO

scale (1/87 actual size) exhibition features trains that operated on the Pacific Beach and Western Railway System from 1958 to 1970, dating the San Diego County Fair in Del Mar.

The museum celebrates American railroads with "The largest permanent operating model railroad and toy train exhibit." The museum includes five scale-model railroads of the Southwest, an interactive toy train, and a refurbished toy train gallery with a Lionel O gauge exhibit. This is a multimedia presentation on railroading, an operating railroad, semaphore signals, and interpretive displays on railroads and model railroading. The museum is downtown in the Casa de Balboa building. For admission and museum hours, call 619-696-0179. (MUSDA/PAAW)

San Diego Natural History Museum, 40 dinosaurs from all over the earth, some never before seen in North America, are on exhibit in "The Dinosaur of Jurassic Park: The Lost World," continuing through Sunday, September 10. Visitors see the skeleton of the newly unearthed *Cipicomenosaurus from Patagonia in Argentina*, standing 13 feet tall and measuring 42 feet long. Also on display is the largest fish-odd reconstructed dinosaur ever built, a 72-foot-long *Mamenchisaurus* from China. The exhibition focuses on when dinosaurs lived, where they came from, how they behaved, and why they became extinct and is illustrated with dinosaur sculptures from the film.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. 619-232-2621. (MUSDA/PAAW)

San Diego Heritage Museum, "Our Hundred Years of School and Learning" features old school desks, samples of practice books and report cards, lunch boxes, embroidery, and

Roam-O-Rama

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

Eight thousand feet above the monotonous, flat grid of San Gabriel Valley streets, Mount Islip poles its head above the stony, warm marine layer and basks in cooler, drier, pine-scented air. The view from the summit is comprehensive — north over the Mojave Desert toward peaks as far afield as Death Valley National Park, and south over the vast L.A. metropolis, clear air permitting. Two main hiking approaches to Islip's summit are available: from Crystal Lake Recreation Area (out of Anas) in the south, and from Angeles Crest Highway in the north. The north approach takes you through aromatic pine and fir forests most of the way. Two variations of the shorter and easier north approach will be described here. Drive up Angeles Crest Highway (Highway 2) from either La Canada in the

west or Wrightwood in the east to a gated fire road on the south side of the highway at mile 65.5 (as reckoned by the mileage signs posted irregularly along the highway shoulder). Walk up the pinecone-strewn fire road to where the Pacific Crest Trail crosses it, 0.5 mile up and 350 feet higher. Both the fire road and the PCT go south and east to Little Jimmy Campground, but the trail is nicer.


Little Jimmy Campground, which honors early-century newspaper cartoonist Jimmy Swinnerton (creator of the "Little Jimmy" comic strip), who spent a pleasant summer here in 1909, nestles comfortably in a little flat shaded by stately pines. Tables and stoves make this a convenient spot for a picnic or an overnight layover for backpackers.

From the campground, the summit trail goes uphill (west at first) and continues looping upward to gain Mt. Islip's east shoulder. You

second along this shoulder, swing around two switchbacks just below the summit, and arrive at the shell of an old stone hut on top. Look for the footings of a fire lookout tower that was constructed here in 1927. The tower was moved to nearby South Mount Hawkins in 1937.

The route just described measures 5.6 miles round trip. If you care to add another mile of round-trip distance to the hike, then start walking from Islip Saddle, mile 64.1 on Angeles Crest Highway, and follow the Pacific Crest Trail all the way to Little Jimmy Campground.

legical site, dating to the first European settlement in California (in 1769) when Father Junipero Serra established the *Realidad* San Diego de Alcalá. "Treasures" in the form of ceramics, religious, and personal goods representing just a fraction of the more than one-half million excavated



2727 Prévillo Drive, 619-297-3250. (MUSDA/PAAW)

Stephen Black Aqueduct Museum,

"Sea Touch" offers a computer display consisting of five interactive modules through which visitors can learn a variety of ways that scientists study the ocean from space using satellites, including monitoring currents and ocean temperatures, investigating natural phenomena such as upwelling and red tides, and tracking the migration of fish. The exhibit provides a way to interpret the interdisciplinary nature of research at Scripps Institution of Oceanography.

An aquarium and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 33 tanks containing marine life from the Pacific Northwest, the California coastlines, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with gnat help plants and nearly 30 species of local marine life.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For more information, call 619-534-FISH. (LA PAAW)

Wells Fargo Bank History Museum, the museum features a working genetic office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There's an audio-visual theater presenting short films on California and Wells Fargo history, a glass display case of the collection assembled by Wells Fargo agent Samuel Dorsey at the end of the last century, an exhibit of Concord Coach #251, a restored stagecoach built in 1867, and the Davies watch. The museum is located in the reconstructed Colorado House, at 273 S. San Diego Avenue. (OLD TOWN)

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Direction	0630	0635	0635	0640
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Calendar
CLASSICAL MUSIC

Romero's Bach Is as Good as His Chopin

Romero has always been superb at this sort of inwardness.

In a series sponsored by the Athenaeum at the Neurosciences Institute, pianist Gustavo Romero offered a four-part partial survey of the keyboard music of J.S. Bach. "Partial" because the composer's total keyboard output (excluding the organ works) would require perhaps three times that number of concerts. Omitted here (except for an occasional excerpt as an encore) were those large collections, the French Suites, the English Suites, the Two- and Three-Part Inventions, the Toccatas, and the two books of the Well-Tempered Clavier, along with a host of individual pieces. Romero made no attempt to repeat the comprehensiveness of last year's Chopin celebration at the Athenaeum, during which he performed (in six long concerts) all the solo piano music Chopin published during his lifetime. This time he contented himself with the six Partitas (plus the French Overture), the Goldberg Variations, and (with a small orchestra) five of the seven concertos. But that, in itself, is a stupendous enough feat.

Unfortunately, I was out of town for the first program, which included the first three Partitas, but I heard the fabulous second installment: Partita No. 4 in D, Partita No. 5 in G, and Partita No. 6 in E Minor. Like the French and English Suites (as well as the solo cello Suites and the solo violin Part-

itas), these are collections of relatively short works ultimately deriving from the tradition of French Baroque dance suites. The dance elements often remain strong, but everywhere in Bach they are at the same time subsumed in his dazzling inventiveness, his learned counterpoint, his keyboard virtuosity, and his emotional depth. Their combination of lively entertainment and profound seriousness provides a significant analogy with Chopin, whose Waltzes, Mazurkas, and Polonaises were often treated in the same way. Like Chopin's solo music, too, the Bach Partitas are extremely varied in affect, and they require of the performer the utmost in technical brilliance and in expressivity — all of which Romero provided in abundance.

REVIEW
JONATHAN SAVILLE

The immense variety of these compositions keeps them constantly interesting, especially when played so sensitively and idiomatically. They vary from the robust, brief, "popular" pieces, often named *courante*, *passepied*, *gavotte*, *minuet*, or *air*, to extended works of great inner complexity that rank among Bach's greatest. There was, for example, the stupendous Toccata of the E Minor Partita, the longest opening movement of the six Partitas, with its improvisatory, intensely expressive — even tragic — opening and closing sections surrounding the architectural splendors

of its fugue. There was the *Sarabande* of that same Partita, connected with the *Toccatas* by their similar openings and their freedom from metrical regularity, with superabundant ornamentation (in the manner of François Couperin) surrounding every utterance like a cloud of emotional nuance — a piece played by Romero with heartbreaking passion, tenderness, and sadness. Perhaps most exquisite of all, on this program, there was the *Allmande* of the D Major Partita, that unburied, exploratory masterpiece, longest movement in all the Bach keyboard Partitas, taking its time as it moves from nostalgic, cheerful affirmation, through intimations of inexpressible sadness, to a resolution in serene resignation, yet all within the decorum of the form.

Romero has always been superb at this sort of inwardness, telling an infinitely touching story of the soul by means of perfectly judged, rhythmic fluctuations and dynamic shading. But he was just as good with those movements of incredible simplicity, such as the *Allmande* of the G Major Partita or the *Sarabande* of the D Major, both of which consist almost entirely of two bare voices, their counterpoint brought out by Romero with utter clarity while he imparted to each of the two lines its own vivid life and personality. He was especially impressive in dealing with Bach's most extreme formal experiments, such as the E Minor *Corrente*, with the unrelenting tension created by its obsessive syncopations, or the amazing *Tempo di minuetto* of the G Major, made up of a mere single voice fully dramatized by the energetic rhythms of off-accents.

Romero's ability to give each move-



TIFFANY STEVENSON/AN INDUSTRY ARTIST

Gustavo Romero, piano
Neurosciences Institute (La Jolla Athenaeum series)
Second Bach concert: Partita No. 4 in D, BWV 826;
Partita No. 5 in G, BWV 829; Partita No. 6 in E Minor,
BWV 830

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ment its full, autonomous character, while unifying each Partita through a powerful sense of its movements' mutual affinities (which extend far beyond just a matter of key), kept this concert at a compelling level of excitement throughout. How marvelously the pianist — prompted, of course, by the composer — knew how to round off each Partita with an inebriating brilliance: those gigas that are at once breathless romps, ingenious figures, and (in the case of the E Minor) tremendous dramatic statements in which the popular dance form is at last completely transcended. ■

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Organ Concert civic organist Robert Plimpton plans a concert at 2 p.m. on Sunday, August 27, at the Spreckels Organ Pavilion. Call 619-702-4138 for information. Free. (BALBOA PARK)

The "Young Luthers' Guide to the Orchestra" may be enjoyed when humorist and author Garrison Keller joins the San Diego Symphony in performance at 7:30 p.m. next Thursday, August 31, in Copple Symphony Hall (750 S Street) also on the program, Mendelssohn's "Midsummer Night's Dream," Gluck's *Ruhsen and Lemniscite* Overture, the "Ein Feste Burg" by Bach, and Breri's "George and Karen." Tickets range from \$20 to \$75. For reservations, call 619-235-0804. (DOWNTOWN)

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GALLERIES

*Angelo et al exhibit/Anglo Play-ground." an exhibit of work by

Lupita Shabbazi, features a reception at 7 p.m. tonight, Thursday, August 24, at Microtrends Books and Gallery (289 3rd Avenue). The reception includes a poetry reading by Francisco Morales. 619-426-1283. Regular gallery hours are 10 a.m. to 5 p.m. Monday through Saturday, see the show through September.

Sculptural Books by Candy Kuhl are gathered in "Follow the Thread," opening with a reception at 6:30 p.m. on Friday, August 25, at La Jolla Fiber Arts. Enjoy the show through Saturday, October 7. Regular hours are 10 a.m. to 5 p.m. Monday through Saturday. Find the gallery at 7644 Gizard Avenue, 958-454-6732. (LA JOLLA)

"Reconfigurations," featuring nude and other works by artist K.D. Benton, are on view along with Kathleen Thomson's photographic show "Looking Through Lenses," through Sunday, September 17, at the San Diego Art Institute. The regional artists and "One Foot Show" were juried by Calvin Forbush in the David C. Fleet Young Artists' Gallery, see work by artists from the Gomez Hill Academy. The reception

for all of the participating artists is set for Friday, August 25, at 6 p.m. Regular gallery hours are 10 a.m. to 4 p.m. Tuesday through Saturday; noon to 4 p.m. on Sunday. For more information, call 619-236-0011. Regular admission is \$3. (BALBOA PARK)

"Structure and Ornament"—continuing through Friday, October 6, at Taboo Studio—features work by metal artists and jewellers Helen Frady, Sarah Graham, Gina Pankowski, Claire Sanford, and Julia Turner. Meet the participating artists during a reception planned on Friday, August 25, from 6 to 8 p.m. Regular gallery hours are 11 a.m. to 6 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday. Find the studio at 1615 1/2 West Lewis Street. 619-892-8099. (MISSION HILLS)

The Malibu Palace, a.k.a. David Moore, exhibits "San Diego Urban and Rural" at the Next Door Gallery, which is located in Golden Hill and delivers mail in Crest. The show opens with a reception at 5 p.m. on Saturday, August 26, and continues through Sunday, September 30. The regional artists and "One Foot Show" were juried by Calvin Forbush in the David C. Fleet Young Artists' Gallery, see work by artists from the Gomez Hill Academy. The reception

noon to 5 p.m. Wednesday through Sunday. See the show through Sunday, June 17. (GOLDEN HILLS)

Paintings by O.M. Wescorino, exhibited and indirectly explored the idea of place in their images. Expect a broad spectrum of 19th- and 20th-century photography in the 60 included images. This exhibit closes on Sunday, August 27.

Find the expanded museum back in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

San Diego Museum of Art, over 200 rare art and artifacts from the royal house of the Ottoman sultans from the 15th to the 19th Centuries are gathered in "Palace of Gold and Light: Treasures from the Topkapı, Istanbul." Many of the objects included in the exhibition have never before left the palace; see textiles, portraits, weapons, honorariums, and jewels including an emerald- and diamond-adorned Topkapı dagger. Also on exhibit: a 16th-Century throne made from ebony, ivory, and mother of pearl. See the treasures through Sunday, September 24.

Paintings exploring themes of power and desire are included in "Power and Desire: Southern Italian Paintings from the San Diego Museum of Art, Edwin Binney III Collection." The artworks were created under the patronage of rulers of South Asian courts between the 16th and 19th Centuries; the show is divided into "Rule and Dominion," "Love and Longing," and "Divine Realms." See the show through Sunday, August 27.

The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, and the Weisman Gallery of Contemporary California Art. 619-232-7931. (BALBOA PARK)

Timken Museum of Art, the museum's first American acquisition in 13 years is a John Frederick Peto's "In the Library," a large oil painting depicting a disorienting arrangement of well-worn volumes on a draped table. The painting has been in the possession of a Philadelphia family for four generations—perhaps since its completion. "In terms of its scale, impact, seriousness, and abstract purity... the Library stands as one of the masterpieces of American still life painting as a whole."

The museum's permanent collection includes European masters, 19th-Century American paintings, and 20th-century American art. For information, dial 619-239-5548. (BALBOA PARK)

Calendar THEATER

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Calendar
MUSIC SCENE
blurt
continued

About Thorsen's bass playing. "He knows what a poet needs... He also knows how to collaborate. A lot of cats can't do that.... They can't take instructions from the poet."

I called the San Diego Police Department to understand why the curfew was mentioned in the paper. "I'm calling to ask you a few questions about the curfew law and how it relates to the Friday Night Jazz Jams at Dizzy's."

"What is this jam?" interrupted officer Mike Davis of the department's vice squad. "It sounds like it's operated as a rave, which, if that's the case, we'll shut it down... sounds like a bunch of kids trying to get around the law." Eventually, the officer hung up on me.

When I inquired about Davis, another officer told me that he "should have retired 20 years ago.... He's a throwback.... His nickname is Mad Dog, if that tells you anything." San Diego Police public information officer Bill Robinson said, "I've talked to

the people who run that area of downtown, and they talked to the bike patrol officers who work that beat, and no one can remember any problems with Dizzy's or the Friday Night Jazz Jam. In fact, the officers were hard-pressed to recall its location."

—Rob Atkins
"The saying in the bars is 'real men don't line dance,'" said one well-traveled local country musician about the barroom dance craze launched by the film *Urban Cowboy*. While some slag line dancing is nothing more than hokey-pokey for adults, the late-'70s honky-tonk fad seems to be coming back.

Bar-top line dancing is the highlight of the new movie *Coyote Ugly*. Last month, Oceanside's newly opened In Caboots country bar started hosting line dance lessons Wednesday through Saturday. Local country music fans note that it's been five years since a North County nightclub has hosted line dancing.

"The term in Texas is 'no-date dance' because you don't need a dance partner to do it," says Roger Gray, general manager of In Caboots in Mission Valley, which has had line dancing classes for eight years. "It's a good way to meet people...it's great

exercise."
In line dance classes, dancers learn how to do the "tush push," "walk the line," or "slappin' leather" while a teacher calls out commands. In Caboots DJ Jon Magill



HOKEY-POKEY FOR ADULTS

said line dancing isn't for every country music fan. "Texas is known as a state where line dancing just does not exist."
"It really isn't real country, it's to tell the truth," said Scott, 25, a USMC corporal. "I prefer partner dancing.... Some of the Marines say [line dancing] is for ladies."

DJ Magill says line dancing is a good way to introduce new fans to country music. "The old cry-in-your-beer, three-chord country song is almost history.... In the past you'd play a song called 'Boo-Scoutin' Boogie' by Brooks and Dunn and everyone would go out and do that one dance. Nowadays

line dancers are being choreographed to any type of music.... I've seen people do the electric slide to Metallica."
At 6:30 p.m. Saturday, In Caboots in Mission Valley holds the finals of a month-long line dance contest. The winner gets \$500. Admission is free.

In Caboots is at 5373 Mission Center Road and 2237 El Camino Real in Oceanside.

—Ken Leighton

"It's a big fat MTV to call the show *Total Request Live*," says Brian Maciasac, who made it past the velvet rope at the MTV taping at Mission Beach. "The [episodes] from San Diego—they taped the shows at least a week in advance." *Total Request Live* features song requests, which are phoned in or e-mailed by viewers over the course of the show.

"Are these [callers] just people sitting backstage on their cell phones?" Maciasac wonders. "If the show's not live, how would they know about calling in? Is it staff members who pretended to call from another state?"

One *Total Request Live* episode, shot in early August, was attended by a teenager from Clairemont whose father participated in the Star 100.7 "Starvivor" contest (sitting three weeks in a car) taking place nearby. The teen was persuaded by show

producers to swim over 100 laps during the taping and hoot Carson Daly told him, in front of audience members, that he'd receive an unspecified "prize" for his efforts.

"Carson interviews this kid after he's done with his laps," reports a witness who attended multiple tapings. "and says, 'Do you know who the band POD is?' [The teen] says, 'Yeah,' and Carson says, 'You think they're pretty good?' And Carson tells him to come back on Monday to meet the band backstage. As it turns out, when [the teen] showed up to meet POD backstage on Monday, Carson Daly denied anything the kid said.... I don't know what you're talking about. We never said you could go backstage with POD. You must be lying."

The disappointed teen did not want to be identified or quoted regarding the incident. His father, asked for comment from the Star 100 car, also declined. MTV media personnel directed inquiries to the *Total Request Live* production department, which denied a request to interview Carson Daly.

—Jay Allen Sanford
"I didn't do any live shows when I was in New York," local rap and hip-hop artist Leah Eldridge tells me. "I was there, just working on my record.... and then, I got

hit by a car."
Eldridge, 19, performs as Princess Leah.

"It was the afternoon," she says. "I was walking back from the store. I was, like, a block away from my house and I was in the middle of an intersection, in the crosswalk, and the light turned green against me. I couldn't go backward, so I just tried to run forward and I got tagged. I went up on the hood of the car and hit the windshield. Then I did a couple of little flips and then I ended up landing in the middle of the street."

Eldridge says that the car



THE PRINCESS BREAKS HER HUMERUS BONE

was traveling between 20 and 30 miles an hour when it struck her. "I was surprised that I was actually being hit by a car. I was, like, how can anyone get hit by a damn car? I totally didn't believe it. The driver of the car was

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Calendar
MUSIC SCENE
blurt
continued

a little pissed off. He was afraid that everybody was gonna think it was his fault. He was a middle-aged Jamaican guy. The guy said that he didn't see me. I don't know how you don't see someone running in front of your car," she says. "It hurt, but it didn't hurt as much as I thought getting hit by a car would." The only serious injury was a break to her right arm. "The break was in the, I think, humerus bone."

Princess Leah says that she was able to get up and walk away from the accident. "But this lady who saw it, she said, 'Sit down. You're crazy. You're nuts. The ambulance is coming.' You're going to the hospital."

"Never go to a New York hospital," Eldridge says. "It took hours. They left me on the backboard, laying down, and it was all tilted. Then I had to get a painkiller shot, and they were like, 'Do you want it in your butt?' And I was like, 'No, no, no, no, we won't be doing that.' They said, 'We have to put it in one of your arms then.' So I told them, just put it in my broken arm. And that hurt like hell, but 15 minutes later, it was all good."

When not at college in New York, Eldridge lives at home in Point Loma with her mother. "I really don't bring my mom with me to shows. Usually when I go, it's really late and she's already in bed... It's a whole environment full of kids, and she'd be the only mom. But she'd see me on videotape

and she liked it," says Eldridge. "She was kind of surprised when I started because she didn't see many white females doing rap."

The driver's insurance will pay for Eldridge's hospital bills. Her family is also suing the City of Brooklyn, claiming that the timing of the traffic light at the crosswalk is unsafe.

Eldridge says, "It only gives you a few seconds until it says 'Don't walk.'"

—Dave Good

"It was an obvious mistake," said Ray Delagarza, vice president of L.A.'s Premier Radio Networks. "We are correcting the error the best we can."

That's what you say when you stage a free concert with some of the hottest names in country music, but 200 fans discover their tickets to that show are no good.

Premier Radio Networks promoted a free concert with KSON at Humphrey's, which featured Martina McBride, Lonestar, Toby Keith, and Keith Urban. Premier syndicates an overnight show called *After Midnight* with Blair Gardner. It was that overnight show that took credit for the free concert. KSON arranged to give away its share of free tickets at three local Gateway computer stores. "We had a couple hundred people lined up around the block," said Nadine, a manager at Gateway Encinitas. An employee at a Mission Valley Gateway said fans started lining up at noon for the 5 p.m. giveaway. Premier Radio also gave away tickets on its *After Midnight* show. That's where things went wrong, according to John Dimnick, KSON program director.

"They printed too many extra tickets," said Dimnick. He said Premier has given away extra tickets at previous

free concerts promoted by KSON and Premier. But in the past year those tickets were sent to listeners across the country. "If you live in Nebraska, you probably won't make it out here. Maybe 10 or 12 of those [winners] would make it here. But this time they were given out to listeners in markets like Palm Springs and Riverside." He said those winners descended on Humphrey's.

Delagarza said 175 to 200 people were turned away. He said they will each receive free CDs and tickets for a make-good show featuring Urban and Tracy Byrd at a small local venue to be selected next week. He said the show, to be held in four to six weeks, "will be only for those people who were not let in."

Premier Radio Networks, which also syndicates Rush Limbaugh and Laura Schlesinger, is owned by the Clear Channel radio conglomerate, which also controls, owns, or partially owns 13 local stations. KSON is not one of those stations. Both Dimnick and Delagarza both said the snafu was an honest mistake and that there was absolutely no way it was staged to make KSON look bad.

—Ken Leighton



Local Music Sites — MojoNation.com

Mojo Nation may have been born on the East Coast, and last year he abandoned our city for Cincinnati (where he's now a morning DJ), but he'll always be considered an honorary San Diegoan. Nixon headquartered here during those near-celebrity days when MTV was running his "Elvis Is Everywhere" video and paying him to rant and rave between Bon Jovi promos. It's hard not to be proud of a homeboy whose soft-core howler "Stuffin' Martha's Muffin" stirred the corporate hornets so mightily that in 1989, his video for "Debbie Gibson Is Pregnant With My Two-Headed Love Child" was banned from the network.

MojoNation.com is so subdued that it's disappointing. No hidden Elvis for visitors to play "Where's Waldo." No animated heroes of Bigfoot (Bigfeet?). No soundbytes of drum solos performed on empty Spauldi's water bottles or interactive boxing matches where you can beat the hell out of opponents to the tune of "Don Henley Must Die" or "Destroy All Lawyers."

—Jay Allen Sanford

CD reviews reject, *Zeopagus*

Thirty years ago, though today no one remembers him, Garth Ten Naple played (position unknown) for either Notre Dame or Texas in the Cotton Bowl. Nowadays, his position and school are g-g-gone from the "active" file of the sporting archive. Not one sports fan (or ex-hat fan) in 439,276,830 remembers them.

Thirty years from now, chances are no one will remember this nifty CD or its merry makers. Unless they make immortality compulsory, most likely I'll be dead, gone, dust, so you can't depend on ME for the remembering.

It's up to you, YOU!, dear reader, to keep Injet (and take it from me they are fine, superfine and THEN SOME) from slipping into the mire, the slump, the crater, the outhouse, the oubliet of history. It's your solemn obligation, Y'hes?

DON'T FALL DOWN ON THE JOB!
—Richard Meltzer

CD reviews reject, *Zeopagus*

Those with or who know of sites created in San Diego or which focus on local music are encouraged to forward info@URL links to jaz2669@aol.com

—Jay Allen Sanford

CD reviews reject, *Zeopagus*

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Calendar
MUSIC SCENE

Weirdest Gig

"With Ramblin' Jack, you're dealing with somebody who goes back to Woody Guthrie."

I got hired to sing a bunch of songs about crime and murder. 70-year-old folk singer Ramblin' Jack Elliott told his audience while performing at the Adams Avenue Roots Festival last April, describing an encounter three days earlier with criminal justice administration students at San Diego State University. "It was the weirdest gig I've ever played."

Elliott's appearance at the school was the last in a series of presentations arranged by Professor Joel Henderson, who teaches courses in statistics and research.

"When I introduced Jack Elliott to the criminal justice student audience, I was trying to get them to understand that this music reflected the plight of both the earth and the people on it," Henderson says. "A certain sensitivity and set of values evolves from this music that is crucial for people in the field of criminal justice to understand. Whether it's a song about a miner or a criminal, dealing with the plight of anguish is something they need to become sensitive to."

The presentations ranged from public forums on the falsely accused to representatives from the Northern Inak Police speaking on policing in a divided society. Ramblin' Jack was the only musician.

"I bring in people who are out on the edge in one way or another," Henderson says.

Henderson's own folk music roots date to the late '50s, when a summer break from the University of Maryland became a ten-year hitchhiking hiatus. After attending the Newport Folk Festival in 1959, Henderson got into the coffeehouse culture, managing and living in coffeehouses from Chicago to the Bahamas. He considers Elliott — whose career spans some 50 years — an icon of the folk movement.

"With Ramblin' Jack, you're dealing with somebody who goes back to Woody Guthrie, has traveled with Bob Dylan, and has influenced even Mick Jagger and Elton John," Henderson says.

Convincing higher-ups at the school to finance the gig (at \$3,000 — roughly what all the guests in the series were paid) wasn't easy.

"My department friends didn't know who he was. They thought he was one of my friends from back when I was running around the country. They said, 'Wait a minute... we have to justify this, you know. When they questioned me about it, I checked Jack's biography and found that he had recently won a Grammy (Best Traditional Folk Album, 1996) and also received a National Medal of Arts Award from President Clinton. My department head said, 'I guess he's not just one of your nutty

little friends.'"

Elliott's SDSU performance was staged in a music department rehearsal room and lasted nearly two hours. It was attended by about 70 students and faculty. Accompanying himself on guitar, Elliott performed material from throughout his career, drawing heavily on the Dust Bowl ballads and "massacre" songs culled from his friendship with Woody Guthrie.

He offered little in the way of analysis along the way. "I play music," Elliott said later, "I don't talk about it."

Known more for his interpretive style than his own compositions, Elliott performed "1913 Massacre," a Guthrie tune from the 1940s that describes the murder of 73 children during a copper mining strike in Calumet, Michigan. The lyric accuses company thugs of disrupting a Christmas party for the children by shouting "Fire!" and then locking the doors as people rushed to get out.

The gun thugs, they laughed at their murderous joke.

While the children were smothered on the stairs by the door.

Such a terrible sight I never did see.

We carried our children back up to their true.

The scabs outside still laughed at their spite.

And the children that died, there were seventy-three.

The piano played a slow funeral tune.

And the town was lit up by a cold Christmas moon.

The parents, they cried, and the miners, they moaned.

"See what your greed for money has done."

Another Guthrie composition, "The Ballad of Pretty Boy Floyd," played up the Robin Hood mentality of outlaws.

It was in Oklahoma City.

It was on a Christmas Day.

There was a whole carload of groceries

Come with a note to say:

Well, you say that I'm an outlaw,

You say that I'm a thief.

Here's a Christmas dinner

For the families on relief.

Yes, as through this world I've wandered

I've seen lots of funny men.

Some will rob you with a six-gun.

And some with a fountain pen.

And as through your life you travel.

Yes, as through your life you roam.

You won't never see an outlaw

Drive a family from their home.

Henderson was disappointed at the omission of an obscure Bob Dylan song, "The Walls of Red Wing," which dealt with a juvenile detention facility in Dylan's home state of Minnesota.

Though the song appears on a recent Ramblin' Jack CD, Henderson was told by the folksinger's management that "the just doesn't do that one live" when he inquired about its inclusion. The once-strong friendship between the two singers (Elliott and Dylan met in Guthrie's hospital room in New Jersey in 1961 when Woody was battling Huntington's chorea, the disease that eventually killed him) has deteriorated in recent years, but Henderson says he doesn't know if Elliott's reluctance to perform the song is related.

In terms of format, Henderson admits that both he and Elliott were trading the unknowns. "There was no way I could prepare for something like that, but songs just kept flowing," Elliott said afterwards. "It was hard to sit there and sing so many sad songs."

Student reaction, according to Henderson, was mixed.

"There were some that really enjoyed it, and there were some that could care less — they were, like, 'Let me get out to the surf... my girlfriend's waiting for me...'"

Henderson says students from his department go on to law school or some type of law enforcement — corrections, research, or organizations that deal with drug treatment.

"I asked my students what they thought of the idea about trying to obtain this sensitivity about human life through the historical roots of the music they listen to. Some of them said, 'That sounds good,' but most said, 'I don't think so.' My class is a required quantitative methods class, so they hate it. I start it every year with 'Listen, you're going to be in class because I do require you to be here. So I want to find out what I can do to make you want to be here. There's only three things we can't do — no sex, no drugs, no rock and roll — otherwise it's wide open. But, those three things... that's their life! They have to come to grips with the fact there's



Ramblin' Jack Elliott

nothing I can do to make them want to be there. That's the context you have to put this in."

Henderson says the concept of teaching criminology through music is part of an ongoing personal project gleaned from interests that predate his teaching career. He recalls being inspired in the late '50s by Julie Holiday's song "Strange Fruit," which dealt with lynching victims, and a late-night radio show out of Chicago in the 1980s that featured prison songs.

"What I look for are very clear examples of how injustice is portrayed in music," Henderson is considering pushing his interest into an even broader format.

"An ethnomusicologist I met on the East Coast is interested in turning this [concept] into a book and dealing with it at an international level. You could bring in reggae music, for example, which is full of injustice. Folk music in other countries does the same thing. Rap music is replete with the injustice in the ghettoes... I want to put this in the context of the effect music has on the young people of society."

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MUSIC SCENE

Fistfuls of Notes

When Taylor plays the piano, it is as if he is wired to it by some invisible electrical cable.

Cecil Taylor is one of the truly fascinating, difficult, and original artists in jazz history, and among the most brilliant, however unnerve or impenetrable the performance. I had the good fortune to take a course entitled "Black Music" with Taylor at the University of Wisconsin in 1969. I was not alone; there were 1207 others, which surely made it the largest class ever at that very large school. Taylor is a small, nattily dressed man, who, at least in those days, favored a knit cap. Though soft-spoken, he was a commanding presence. He was not one of the courses you cut. There were lots of black students and lots of pretty girls.



1958

I couldn't tell you what the proportion of music majors was, probably not very high. The course itself was an unholy mix of wonderfully smart talk about black music, godawful poetry of Taylor's own making, and a fair bit of crackpot Afrocentric reevaluation of ancient history. The assignments were inventive and not very challenging, like going to see a musical performance by a black artist and writing an essay or poem or whatever about it. I can't imagine the music department was terribly thrilled with him. But we all were. The highlight of the semester was when he finally sat down at the piano and played one of his own compositions.

Whatever one may think of what is considered Taylor's greatest work, recorded through the '60s (and I'm no real fan, presumably because I'm not up to it), hearing and watching him live in performance is one of the most electrifying spectacles in all of music. Cecil Taylor has always been fascinated by dance and has written for dance performance. His mother was a dancer as well as being competent on the piano and violin. When Taylor plays the piano, it is as if he is wired to it by some invisible electrical cable. His attack is furious, violent, but utterly controlled. Seldom with his buttocks planted firmly on the bench, he is all over the instrument and inside it, his movements part dancelike, part like an insect attacking its prey. At no point does he appear to be carrying on in this fashion for effect; rather, it seems as though the music were choreographing Taylor, as if he were a little mar-

ionette at the service of a fierce and frenzied puppeteer.

It is worth making some further observations about Cecil Taylor's background and education. He was already studying piano at the age of five and later studied drums with the wife of a timpanist across the street. Throughout his career Taylor will remain the most persuasive of pianists. The music of choice in the Taylor household while he was growing up would have been Duke Ellington. Ellington was to be the great musical touchstone for Taylor throughout his career, and it was Ellington who recommended that the next generation of jazz artists have conservatory training. Which Taylor did, at the exemplary New England Conservatory of Music, where he came under the influence of Stravinsky, Bartók, Schoenberg, and Schoenberg's disciples, Webern and Berg. It would have been here at the conservatory, circa 1951, that Taylor would begin to explore the limits of tonality and the expressive possibilities of atonality.

At the same time, the young pianist would have been trying to reconcile the style of early Brubeck (whom he revered) and Tristano alongside the bluesier, more intense playing of Bud Powell and Horace Silver. It is out of this crucible, along with Taylor's insatiable experience of the larger culture around him, that Taylor's mature style would emerge some ten years later.

It is this mature style that has made Taylor's music an acquired taste. There is nothing quite like it in jazz; in fact, in its percussive, dissonant, unorthodox way, with its constantly shifting dynamics, intervals, and tempos, it sounds perhaps more like contemporary classical music — new music — than jazz; but then it doesn't quite sound like anyone in that area that comes to mind either. Taylor likes one cluster, rattles of notes played simultaneously with both hands, often savagely hammered on the instrument. He'll race up and down the keyboard with what

appear to be glissandos but are single-note serps. His compositions and improvisations are urgent and dense, with a lot of information packed in, and what may at first sound wild and random, like a grown child on amphetamines knocking the hell out of a piano, is elaborately conceived and precisely executed with matchless technique. He is a monster on his instrument, a beautiful, driven monster.

But that doesn't mean I like it. It may come to that wouldn't surprise me at all. But I can't listen to Cecil Taylor much after 1961. Be that as it may, Taylor recorded two cuts, one in 1960 ("Port of Call") and one in 1961 at the Newport Jazz Festival in July of 1957, arguably the greatest year in modern jazz (Billy Strayhorn's "Johnny Come Lately"). Both recordings make it into my top-20 list of jazz favorites on any day of the week, and I cannot imagine them being displaced.

In the late '50s, and even into 1961, Taylor was still making use of relatively conventional rhythms and single-note melodies. Even after a hefty diet of Bartók, Stravinsky, and the Second Viennese School while at the New England Conservatory of Music, one can hear the influences of Thelonius Monk and Duke Ellington prevailing. In fact, the closest thing I can think of to Taylor's volcanic "Port of Call," recorded in 1961, is Duke Ellington's "Money Jungle," recorded the following year with Ellington, Max Roach, and Charles Mingus on bass, a fabulous set. For both artists, Ellington and Taylor (and for Monk as well, on occasion) the piano as a percussive instrument takes precedence over its other expressive capacities.

There is a moment in an art and in the career of an artist where one style is about to emerge from another but has not yet quite arrived at that destination. I find this transitional moment to be often the most interesting period in the life of an art or artist. In these two tracks we have Cecil Taylor at this point. In the trio track, "Port of Call," from his 1961 *Air* album, with Buell Neidinger on bass and Dennis Charles on drums, Taylor still has one foot, or at least a pinky toe, in the Ellington-Monk tradition, but he is well along into his later, more free style, which leaves recognizable rhythms and

chord changes and melody far behind. The tension in this driving four-minute piece is, in part, the contrast between the emergent style and earlier influences. You can feel it in the energy and thrust of the piece, along with Taylor's accompanist figuring out where to go and how to keep up at the velocity the leader is driving them. "Port of Call" makes for thrilling listening.

But given my druthers, I'll go for the live set from Newport in 1957. Strayhorn's "Johnny Come Lately." Cecil Taylor looks quite a bit like Strayhorn, Ellington's treasured collaborator of many years, which would not have been lost on the young man who grew up listening to Ellington, whose mother was friendly with Ellington's drummer, Sonny Greer, and who himself played for a time in the band of Ellington's alto-sax star Johnny Hodges while living in Boston. Cecil Taylor was saturated in Ellington.

So it reasonably follows that one of the premier examples of Taylor's early style — the premier example, in my opinion — is his six-minute performance of the Ellington-Strayhorn favorite, "Johnny Come Lately." This live performance comes four years before "Port of Call," and the influence of Monk is strong here. Also, Taylor is swinging very hard on this track; in fact, as hard as anyone swings. Those who put Taylor down out of hand don't know what he is able to do on the piano when he chooses to. For this track, Taylor has his long-time collaborator Steve Lacy on soprano sax. Lacy is a story unto himself, but he and Taylor made a lot of music together. Both players revere Monk, and Lacy has made a career of playing Monk originals in different formats. He has also, on albums of his own, played memorable versions of Taylor originals like "Louise." Taylor, like Monk, is not necessarily the fella you want on piano comping behind you when you solo; he is too exploratory and unpredictable. But here the two thrive together, with the familiar Neidinger and Charles feeding them rhythm, exchanging solos, and with Taylor building a wonderfully complex fire under Lacy during his solos. However wild Taylor may sound, he always has a very solid idea of the shape of any composition, and you can make out the shape very clearly on both the trio and quartet cuts. So as much as it like "Port of Call," this quartet track is to die for. ■

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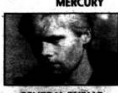
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Steven Dwyer (185) Cass Amphitheater, tonight, Thursday, August 24, 8 p.m., 2050 Entertainment Circle, Chula Vista, 619-220-4977.

Joe Dwyer and the Troy Dwyer Ensemble Joe Dwyer's Concerts by the Bay, Thursday, August 24, 8 p.m., 1954 Bacon Street, Ocean Beach, 619-523-0256.

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FRIDAY

John Lee Hooker (917) and Eric Burdon and the New Animals (622) Humphrey's Concerts by the Bay, Friday, August 25, 7:30 p.m., 2741 Shafter Island Drive, Shafter Island, 619-220-8497 or 619-523-1010.

The Mother Ships (419) Five Feet Tuesday, and Ten Pound Brethren: The Cobalt, Friday, August 25, 8:30 p.m., 619-220-8497 or 619-523-4355.

Gregory Page (186) Joe Joe's Concerts, Friday, August 25, 9 p.m., 754 Bacon Street, Ocean Beach, 619-523-0256.

SATURDAY

The Paulinas (942) and Jake: The Cobalt, Saturday, August 26, 8:30 p.m., 619-220-8497 or 619-523-1010.

2501 Ketter Boulevard, without: 619-220-8497 or 619-523-4355.

Arya Marlowe Joe Joe's Concerts, Saturday, August 26, 9 p.m., 1954 Bacon Street, Ocean Beach, 619-523-0256.

SUNDAY

Every Concert (841) Open Air Theatre, Sunday, August 27, 8 p.m., 5050 Coronet, College Ave., 619-220-4477.

TUESDAY

Third Eye Blind (472) Vertical Machine (574) and How Street Open Air Theatre, Tuesday, August 29, 7:30 p.m., 5050 Coronet, College Ave., 619-220-4477.

Andrew Tall (409) Voice Cactus Concerts in the Field, Tuesday, August 29, 8 p.m., 5050 Wilcox Road, Alton, 619-220-8497 or 619-523-1010.

Cher Black (784) Humphrey's Concerts by the Bay, Tuesday, August 29, and Wednesday, August 30, 8 p.m., 2741 Shafter Island Drive, Shafter Island, 619-220-8497 or 619-523-1010.

WEDNESDAY

McPherson Street, Split Lip Rayfield, and Dick Sautley (180) The Cobalt, Wednesday, August 30, 8:30 p.m., 2501 Ketter Boulevard, without: 619-220-8497 or 619-523-4355.

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SUN. SEPT. 10 **THE DEORAS** (both members of Agent Orange) **DIRTY BIRDS**

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SAT. SEPT. 16 **GREGORY ISAACS • ZIONIC**

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Jason Bentley-Wally Callerio-Juan Nunez
George Cota-Chris Long-Natural Rhythm
Tron Verses Neophyte Live-Eric L-Hartbeat
I'Sin-M.C. Sid Z-Cetra-Steeltoes-Paulina Taylor
Notorious-Twinkle Boy-Grooverider
Mickey Finn-Aphrodite-Kenny Ken w/ Fearless
Freaky Flow w/ Flipside-Curious and apx-1 2x4
Raw-Raymond Roker and MC P-Notorious
Syphon-AD-7-Terry Mullen-Velcro-Damion
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1. Press the 4-digit extension above the category that interests you. (For example, 4001 for upcoming concerts).
2. At the end prompt, press the 4-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings).
- FREE LINE**
619-233-9797
- Jackie Brown (450)** (offense center for the Arts, Saturday, September 9, 8 p.m., 345 North Escobedo Boulevard, Escondido, 800-988-4233 or 760-457-4100.
 - Jay Lane Harrison (778)** and **Anne Heaton** Joe Joe's Cafeteria, Saturday, September 9, 9 p.m., 1956 Bacon Street, Ocean Beach, 619-523-0356.
 - "Street Scene 2000" with Super Ray (52)**, **Uweverine Law (267)**, **Sprong Monkey (512)**, **B. Side Players (649)**, **the Blues & Whiskey Country (765)**, **Redwester Blues**, **Isabella's Tenors**, **Michael Landon & Blue Struck**, **Dad 7**, **Bun Harper** and **the Innocent Criminals**, **Lucy Ford**, **Earl Denson's Tey**
 - Upcoming (487)**, **the Wild Managers**, **Bernie Spivey and His Burning Band**, **Bole Benton (756)**, **S.O.B.**, **John Sebastian with (682)**, **Rockin' Duplex**, **3 & the Zydeco Twisters**, **Larry Smith and Her Red Hot Skillet Lickers**, **Marva Wright**, **Chasen Conneration**, **Exposition**, **the New Brothers of France**, **Markie Ray Choir**, **Paverland**, **Live Sals**, **(410)**, **Beardard Sons of Johnny Cash (767)**, **Scotia Blum & the 7th Teachers**, **Grasper Pope (186)** and **Sweeney** (opening double), Saturday, September 10 (weekends), 888-350-3333.
 - The Righteous Brothers (458)** Humphrey's Concerts by the Bay, Sunday, September 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - "Fearful" with Larry Conner (464)**, **Marlene East**, **Bob Jones (466)**, and **Harvey Mason (687)** Humphrey's Concerts by the Bay, Monday, September 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - Ira Madala (482)**, **Oswestry (483)**, and **Holland: San Diego Sports Arena**, Tuesday, September 12, 8 p.m., 3500 Sports Arena Boulevard, San Diego, 619-220-8497.
 - Laurie Lane (794)** and **Jud Reese** Humphrey's Concerts by the Bay, Tuesday, September 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - "1995 End-of-Summer Bash" with LP Wine, Meats, Molly, Jermaine Dupri, LP Dave Winer, Assholes, Cypress Hill, and Theobald & Morgan** (with Amphitheatre, Saturday, September 16, 20:00 Entertainment Circle, Chula Vista, 619-220-8497.
 - Dick Dale and the Del-Tones** La Paloma Theatre, Saturday, September 16, 417 South Coast Highway 101, Escondido, 619-220-8497.
 - AC/DC (507)** and **Slack's Snake Pit** San Diego Sports Arena, Sunday, September 17, 7:30 p.m., 3500 Sports Arena Boulevard, San Diego, 619-220-8497.
 - Leo Kottke (844)** and **Tom & Patti (828)** East County Performing Arts Center, Thursday, September 21, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2777 or 619-220-8497.
 - Big Red Yoda Duddy (677)** Humphrey's Concerts by the Bay, Friday, September 22, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - LadySmith Black Menckens (719)** Humphrey's Concerts by the Bay, Monday, September 18, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - Get Up Kids (307)** (Covey Bar and the Park, Saturday, September 19, 8 p.m., 5000 Wilcox Road, Alpine, 619-220-8497 or 619-523-1010.
 - Chicago (618)** Humphrey's Concerts by the Bay, Sunday, September 19, 8 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497.
 - Chicago (618)** Humphrey's Concerts by the Bay, Sunday, September 19, 8 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497.
 - Manhattan Transfer (429)** Humphrey's Concerts by the Bay, Tuesday, September 20, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - Robin Lee James (449)** Humphrey's Concerts by the Bay, Friday, September 22, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - Dave Koz (678)** and **Acoustic Arkhony (824)** Humphrey's Concerts by the Bay, Thursday, September 21, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2777 or 619-220-8497.
 - Blowfish (825)** Humphrey's Concerts by the Bay, Tuesday, September 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - Paul McCartney (824)** Humphrey's Concerts by the Bay, Wednesday, September 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - Kid Rock (941)** Humphrey's Concerts by the Bay, Wednesday, September 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - Counting Crews (435)** and **Live: Los Angeles** (Thursday, September 28, 8 p.m., 2050 Entertainment Circle, Chula Vista, 619-220-8497.
 - George Benson (619)** Humphrey's Concerts by the Bay, Thursday, September 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - The Lettermen** East County Performing Arts Center, Thursday, September 28, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2777 or 619-220-8497.
 - America (644)** and **Papa (551)** Humphrey's Concerts by the Bay, Friday, September 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.
 - TSAR (476)** (Covey Bar and the Park, Friday, September 29, 8 p.m., 5000 Wilcox Road, Alpine, 619-220-8497 or 619-523-1010.
 - Howard Jones (400)**, **Boyz (609)**, and **the Saltburners (522)** (Vegas Coast Concerts in the Park, Saturday, 7 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

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your guide to REAN...

Live Wire
2102 El Cajon Blvd. (619) 291-7450
The Happy Hour is one day a week and it is one you want to go to. Fridays from 5 to 8pm, all 24 taps of amber happiness are priced right to start off your weekend! Be sure to come out and listen to the intergalactic, funk, hip-hop and jazz grooves brought to you by DJ Rat Star. Call the number to hear who is playing tonight!

Margarita Rocks
959 Hornblend (858) 272-2780
We are knee deep in summer now and the time has come for everyone to take a deep breath and treat themselves to a fun evening. **Wednesdays, Mayhems** breaks loose at Margarita Rocks. Thursdays, **The Roxy** is where you want to go with 52 you-call-it, smoking patio, pool tables, great food and all the people you are looking to meet! Find the place that has been looking for you all along.

Club Montage
2028 Hancock St. (619) 294-9590
Club Montage, twin towers, five rooms, four bars, rooftop patio, the top DJs and all the room you need. The stage is set and the party is rolling into the history books. Thursday, **Cosmo** sprites with the best DJs bringing you audio perfection. Friday nights, **Studio 66** has been the club to enjoy... and we have been enjoying. Come out for the fun on Saturday nights and it could be exactly what you're looking for. The air conditioning is the only thing keeping this place from catching fire. Find out why.

Hollywood Star
1320 Fifth Ave. (619) 232-2102
Friday nights are **Club Pans** featuring some of the nation's greatest house DJs! Find out what is going on at Hollywood Star, the hottest new dance club with salsa, house, old school and hip-hop.

Buffalo Joe's
600 Fifth Ave. (619) 236-1616
How many times have you walked by Buffalo Joe's and seen people dancing, laughing and singing? It's time that you become one of those people. The dinner is excellent and the entertainment is always the best! Live bands and many smiles, along with great drink specials, make Buffalo Joe's the fun time you need.

Open Bar
4302 Mission Blvd. (858) 270-3221
Monday nights are looking more like Friday nights at Open Bar. The great location, pool tables and the large patio have the Open Bar packed, night after night! Enjoy a cool drink and then maybe a walk on the beach. Whenever you decide to come out and have a good time, check out the Open Bar.

Cañá Sevilla
555 Fourth Ave. (619) 233-5979
Come out to where the ambience treats you to the night you never knew you were trying to find. The Happy Hour runs from 5 to 7pm everyday and the sangria can be purchased for only \$1.50! The well drinks are the same price and selected tapas are half-off. Enjoy. The chefs are experienced, the tapas bar is something to see and the club can't be beat. Whatever you might be looking for, Cañá Sevilla has exactly what it is.

Omyx Room
852 Fifth Ave. (619) 235-6699
If you're comfortable with the club you've been frequenting, ask yourself why. Did you stop looking for the club you can imagine in your head? The Omyx Room has the setting that whispers class and screams fun. Everything from the chairs to the walls, the service to the floor, has been done correctly, so the night you want is possible. Dress to impress and you'll be impressed.

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San Diego Reader August 24, 2000

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SATURDAY, AUGUST 26

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SUNDAY, AUGUST 27

Jazzmag.com featuring **Tim Maglione**

6-10 PM

MONDAY, AUGUST 28

Reggie Smith Pressed For Time Band

6-10 PM

TUESDAY, AUGUST 29

Kristen Flores Quartet

6-10 PM

WEDNESDAY, AUGUST 30

Higher Ground

7:30 PM - 12 AM

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Call and find out about the bands this place has brought in just for your listening enjoyment.

THE PRINCESS PUB AND GRILLE
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Happy Hour runs Monday through Friday from 4 to 7pm. Enjoy a real ale, they have the largest selection of fine European ales and ciders!

THE PENNANT
2856 Mission Blvd. (858) 488-1671
The fun can begin whenever you're ready. Pool tables, a patio that must be seen and the best bartenders you've ever experienced.

THE TURKISH ROOM
4356 30th St. (619) 283-3125
Thursday, **Anarchy** by **Bowling** has hit the Turkish Room. **Atoll** some cheap games and listen to DJs spinning the best in '70s and '80s punk rock!

LIAR'S CLUB
3844 Mission Blvd. (858) 488-2340
With a mouth-watering menu, great jukebox and service to good you won't feel worthy of it. The Liars Club will have what you want! Come out on Fridays and check out the fun with local beer night!

SURF AND SADDLE
123 W. Plaza (858) 255-9474
Saturday is the Pacific Classic! Stop in before the 12:30 first post for a general challenge. **Bloody Mary**. We're a meager mile north of the race track!

THURSDAYS
4623 Mission Blvd. (858) 483-6334
Let the atmosphere and a drink relax you. Play some pool, meet some friends and have the good night you're looking for.

Only a few strong survivors have made it out of Fresno. Mike Counts and all of the Mix Mob have made the cut. Mike escaped from Fresno and has been making tracks work out here in San Diego. Mix Mob has been together since 1997 and is now bringing reggae, rock, funk and hip-hop together for our listening enjoyment. Good people are out there and good times are just around the corner when you come out to see Mix Mob. Friday, 9/1, Mix Mob will be playing with Buck-O-Nine at Belly Up in Solana Beach. This is your chance to meet Mike and see the band that's becoming the talk of the town.

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

All venues are age restricted. Camel sponsored events are restricted to those 21 years of age or older.

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CAMEL PROFILE

San Diego Reader August 24, 2000

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1. Press the 4-digit extension above the category that interests you (for example, 4201 for upcoming concerts).
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes normally do not have recordings.)

FREE LINE
619.233.9797

September 30, 7 p.m. 5005 Wilcox Road, Agnes 619-220-8497 or 619-651-1998

OCTOBER

Queens Parlor and Barbette
Tara: Calonne Center for the Arts, Sunday, October 1, 7:30 p.m., 340 North Escorido Boulevard, Escondido, 800-988-4253 or 760-837-4100

Frank 242: Open Air and Grill, Tuesday, October 3, 8 p.m., 3103 Ocean Front Walk, Mission Beach, 958-488-1780 or 619-220-8497

Philo: Coon Amphitheatre, Wednesday, October 4, 20:00 Entertainment Circle, Chula Vista, 619-220-8497

Jonathan Butler (899) and **Melvin Williams**: East County Performing Arts Center, Friday, October 6, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

Josiah Brown (793) and **the Dal McCarty Band**: Humphrey's Concerts by the Bay, Friday, October 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-529-1010

El Gato Gumbel: 4th & B, Friday, October 6, 3:45 p.m., Downtown, 619-220-8497 or 619-231-4343

La Ley and **Mikah Frontiers**: Open Air Theatre, Saturday, October 7, 5:00 p.m., Campus, College Area, 619-220-8497

Chickens & Hens (607) and **Dwight's Club (645)**: Coon Amphitheatre, Tuesday, October 10, 20:00 Entertainment Circle, Chula Vista, 619-220-8497

Jo Dee Messina (762): Vines Coon Concerts in the Park, Thursday, October 12, 7 p.m., 5005 Wilcox Road, Agnes, 619-220-8497 or 619-651-1998

"Broad Night" with **Les Lee (892)**, **Lella Pahlstra**, and **Ed Martin & Sonnetta**: East County Performing Arts Center, Thursday, October 12, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

Louisa Brown (786): Vines Coon Concerts in the Park, Saturday, October 14, 8 p.m., 5005 Wilcox Road, Agnes, 619-220-8497 or 619-651-1998

Paula Frappantini (643): Humphrey's Concerts by the Bay, Sunday, October 15, 7:30 p.m., 2241 Shelter Island Drive,



Sports Eyes, August 24, Humphrey's Concerts by the Bay

James (421) and **Everett (430)**: Coon Amphitheatre, Friday, October 13, 8 p.m., 2050 Entertainment Circle, Chula Vista, 619-220-8497

Louisa Brown (786): Vines Coon Concerts in the Park, Saturday, October 14, 8 p.m., 5005 Wilcox Road, Agnes, 619-220-8497 or 619-651-1998

Paula Frappantini (643): Humphrey's Concerts by the Bay, Sunday, October 15, 7:30 p.m., 2241 Shelter Island Drive,

Shelter Island (619): Shelter Island Drive, Shelter Island, 619-220-8497 or 619-529-1010

The Allstars: 4th & B, Sunday, October 15, 8 p.m., Downtown, 619-220-8497 or 619-231-4343

Louisa Brown (786): Vines Coon Concerts in the Park, Saturday, October 14, 8 p.m., 5005 Wilcox Road, Agnes, 619-220-8497 or 619-651-1998

The Every Brothers (424): Coon Amphitheatre, Wednesday, October 18, 21:00 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

Travis Tritt (743) and **Five Solis (818)**: Humphrey's Concerts by the

Shelter Island (619): Shelter Island Drive, Shelter Island, 619-220-8497 or 619-529-1010

The Allstars: 4th & B, Sunday, October 15, 8 p.m., Downtown, 619-220-8497 or 619-231-4343

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Travis Tritt (743) and **Five Solis (818)**: Humphrey's Concerts by the

Anna, Wednesday, October 25, 7:30 p.m., 5005 Sports Avenue Boulevard, San Diego, 619-220-8497

Arlo Guthrie and Family (810): Calonne Center for the Arts, Saturday, October 28, 8 p.m., 340 North Escorido Boulevard, Escondido, 800-988-4253 or 760-837-4100

NOVEMBER

David Booth (442): East County Performing Arts Center, Saturday, November 4, 2:00 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

"Chamber Music Series": The Huber & Santa Humboldt Family Endowment Chamber Music Series features live concert held at various sites. Santa Victoria available, November 10 through April 21, 2001. Henderson Auditions, UCSD, La Jolla, 858-534-1015.

"Remember Shaker" with **John McLaughlin (994)**, **Janis Joplin**, **V. Salvendy**, and **U. Shrivastava**: Calonne Center for the Arts, Friday, November 17, 8 p.m., 340 North Escorido Boulevard, Escondido, 800-988-4253 or 760-837-4100

Dave Katz (678): East County Performing Arts Center, Saturday, November 25, 2:00 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

Clara Adrethorn: East County Performing Arts Center, Wednesday, November 29, 2:00 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

Paul Jam (100) and **Supergroup (401)**: San Diego Sports

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San Diego's original rockabilly blues band.

The Paladins Saturday night

Dave Gonzalez, guitar hero extraordinaire, has been rejoined by original bass player Thomas Yearsley!

Opening the show is Jake, featuring Johnny Bazz & Bill Bateman of the Blasters.

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EVERY FRIDAY **HAPPY HOUR** 5-7 PM \$2 BEER
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RESERVATIONS RECOMMENDED

FRIDAY, AUGUST 25 **REGGIE SMITH**

SATURDAY, AUGUST 26 **COOL BLUE** FEATURING **BUZZY**

FRIDAY, SEPTEMBER 1 **LEE BROWN PROSPECTIVE**

SATURDAY, SEPTEMBER 2 **SPACE FOLK**

FRIDAY & SATURDAY, SEPTEMBER 8 & 9 **HAPPY HOUR** 5-7 PM with **WALKER BLUES FESTIVAL** STARTING AT 7 PM DINNER PACKAGES AVAILABLE

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SAN DIEGO, CALIFORNIA

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1ST ANNUAL HILLBILLY HOME MOVIE & MONSTER TRUCK PULL FILM FESTIVAL

SEPTEMBER 20, 2000

Short film and animation submissions still being accepted at

WINSTON'S
1921 Bonco Street, OB CA
222-6822

MUST BE 21 OR OLDER.

PLUGS TO GO TO BURRY

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

VIOLET UNDERGROUND

elixer of life

FRIDAYS

OLYMPIA ROOM

Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

FREE LINE
619.233.9797

1. Press the 4-digit extension above the category that interests you (for example, 4007 for blues rock).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4002

ALTERNATIVE

Add To: Cane Bar and Grill
A.E.I.O.U.: Western
Alban Aard Fencer: Western
B.J.A.P.: Dream Street
The Bear Ambles: Back By Back
The Badmen Harrow: Dream Street, Baby Up Town

Bl-Poker: Dream Street
Blow Up Betty: Combed Bar
Boyz Like Cars: Western
Cape Sunset: To Let's Lounge
Cape Sunset Beach Coffee
Company
Chetwicks: Dream Street
Chyler's Blk: Baby Up Town
The Color Buds: Western
Crawford: Back By Back
Crowned Hawk: Baby Up Town

171
Dance: Cane Bar and Grill
Downing: Back Males
Downtown 27: Combed Bar
4-Front: Blind Males, Western
DJ case: The Cobalt, Cane Bar and Grill
Drop Science: The Cobalt
Elastic Vibes: Blind Males
Elastic Vibes: Blind Males
Elyahum: Cane Bar and Grill
Elyahum: Blind Males
The Fishermen: Buffalo Joe's

172
The Fat Best Squad: Moorjogans
Five Feet Tendency: The Cobalt
The Flip Side: Dream Street
The Cobalt
Chad Perkins: Blind Males
The Kinky: Dream Street

Freedom For Socrates: The Cobalt
G-13: Cane Bar and Grill
Guldbild: Baby Up Town
Guldbild: Baby Up Town
Hannary 24: Dream Street
The Handcut Breakers: The Gold Gold
I.S.S.: Dream Street

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Call The Reader At 619-235-3000 x261 To Include Your Music In Soundboard.

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CAMEL presents
BLIND MELONS
Beachside weekend music fest.
Thursday, August 31
Join us for Swamp Boogie Blues
Louisiana-style!! with
The Kenny Neal Band
from Baton Rouge.

Opening the show:
San Diego Favorites **"The Shelltown Horns"**
showtime 8pm.

710 Garnet Ave.
858-483-7844

Must be 21 or Older.

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www.towerrecords.com

THIRD EYE BLIND
Performing Live at The SDSU Open Air
ON TUESDAY, AUGUST 29!

13.99 CD
Blues, their explosive, highly anticipated second album is jammed with the most affecting rock songs ever! That's what makes this CD a winner out on the street (and in your car!).

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THIRD EYE BLIND Third Eye Blind 14.99 CD

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AND DREAM STREET
PRESENT
"ROUGH CUT"
"METAL FEST"
WITH MOONSHINE JUNKIE,
MALADY, SIRENS WAIL

SAURDAY, AUGUST 29
DOORS OPEN AT 9PM
DREAM STREET
2225 N ST.
619-233-9797

\$10 DREAM STREET'S BOX OFFICE

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TURKISH GOLD

CAMEL &
proudly present
**THE ANNUAL
SUMMER PARTY**

SAURDAY, AUG. 26
7pm till 12
\$2.50 Select Pints,
Complimentary buffet, world famous
Aero raffle including Bowling Shirts, girls
T's, Grand Prize is a "SURFBOARD"
Beach wear encouraged.

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TO BURN

MUST BE 21 OR OLDER.
AERO CLUB • 3365 INDIA ST. • 619-297-7211

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GTE
WIRELESS
presents
**Humphrey's
CONCERTS
BY THE BAY**

**Spyro Gyra/
David Benoit**
Thursday, August 24

John Lee Hooker
With special guests
Eric Burdon & The New Animals
Friday, August 25

Clint Black
Tuesday & Wednesday
August 29 & 30

Gordon Lightfoot
Thursday, August 31

Randy Travis
Thursday, August 31

John Mellencamp
Friday, September 1

Nightcrawlers
Friday, September 1

Foxygen
Friday, September 1

Loretta Lynn
Friday, September 1

Peter, Paul & Mary
Friday, September 1

Yonda Shepard
Friday, September 1

Rick Springfield
Friday, September 1

Harry Belafonte
Friday, September 1

LadySmith Black
Friday, September 1

Chicago
Friday, September 1

Manhattan Transfer
Friday, September 1

Dave Koz
Friday, September 1

Acoustic Alchemy
Friday, September 1

Big Bad Woodoo
Friday, September 1

Richard J. Jackson
Friday, September 1

Junior Brown
Friday, September 1

Del McCoury Band
Friday, September 1

Peter Frampton
Friday, September 1

Travis Tritt
Friday, September 1

Charge by phone
(619) 250-1000

2241 SHELTER ISLAND DRIVE

Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

1. Press 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 hear. (Performers without codes currently do not have recordings.)

FREE LINE
619.233.9797

744...Clear Cornell and the Orange Headz: Randy Jones By Some Logic
Celebration: The Field
Garnett: Mervyn
Gila Headz: Dan's Cocktail Lounge
Hill Country: Viper Crane
Midnight Rider: The Roadhouse

EXTENSION 4000
REGGAE/FOLK

873...Katie Banks: Twigg Tea and Coffee Company

660...The Beary Band: The Field
Shore Brewery: Honey Stone Pub, MC's Inn Pub and Grill
Buck Bopart: Mocha Market Place

Butterfly: Loner's Coffeehouse
Joe Byrnes: Honey Stone Pub
Suzanne Carroll: The Daddi Sid
The Cello Ensemble: Twigg Tea and Coffee Company
The Donna Flower Productions: Moonlight

The Dylan and Scotti Trio: James Lane
Brendy Lopez: Mike's Coffeehouse
Eve: Sid's Pub
Freddie's Sarajevos: Beers Cafe
Honey and Scott: MC's Inn Pub and Grill

823...The Justice Brothers: The Justice Brothers
Mark Jackson: Twigg Tea and Coffee Company
Jack Johnson: Fat Joe
Moby Jones: The Metaphor Coffeehouse

873...Avery Marlow: James Lane's Coffeehouse

50...Marty Kopp: Loner's Coffeehouse
Jason Mize: Twigg Tea and Coffee Company
Mike Hudson: The Gathering Bar and Grill
Paul Michaels: Chorus O'Brien, Sid's on the Bay

829...The O'Brien Brothers: November's Town (P.S.)
Drew and Mick O'Brien: Mike's Coffeehouse
Carlin O'Brien: Twigg Tea and Coffee Company
Katie O'Brien and Company: Loner's Coffeehouse

874...Laura Prael: Cien de Luna Coffee Lounge
Tommy Price: Sid's Pub
The Road Less Traveled: The Metaphor Coffeehouse

873...The Justice Brothers: The Justice Brothers
Mark Jackson: Twigg Tea and Coffee Company
Jack Johnson: Fat Joe
Moby Jones: The Metaphor Coffeehouse

873...Avery Marlow: James Lane's Coffeehouse

EXTENSION 4005
BLUES/SOUL

The Amazing Shalvans
Harris: Sid Adams
The Bayou Brothers: Patrick's II

947...The Bill Hager Blue Band: Genderson's Chops, The Gordon Beach Brewery, The Kahan Brothers's Blue House
The Blue Moon: Sid's Cafe
Cruz
The Potholes: The Cuban
The O'Brien Brothers: November's Town (P.S.)
Drew and Mick O'Brien: Mike's Coffeehouse
Carlin O'Brien: Twigg Tea and Coffee Company
Katie O'Brien and Company: Loner's Coffeehouse

955...Whiskey Lovers: Mike's Coffeehouse
Lara Tyler: James Lane's Coffeehouse
874...Laura Prael: Cien de Luna Coffee Lounge

964...The Road Less Traveled: The Metaphor Coffeehouse
Rear's Garage: Bonfor Bar and Grill, MC's Inn Pub and Grill
Suzanne Carroll: The Daddi Sid
Scotti Mike's Coffeehouse
874...Laura Prael: Cien de Luna Coffee Lounge

973...Avery Marlow: James Lane's Coffeehouse

EXTENSION 4010
EVERYTHING ELSE

Gerald Allright: Sid's II
Americana: Sid's II
Barnett Anderson: Cafe La Moca

942...The Potholes: The Cuban
The O'Brien Brothers: November's Town (P.S.)
Drew and Mick O'Brien: Mike's Coffeehouse
Carlin O'Brien: Twigg Tea and Coffee Company
Katie O'Brien and Company: Loner's Coffeehouse

945...The Road Less Traveled: The Metaphor Coffeehouse
Rear's Garage: Bonfor Bar and Grill, MC's Inn Pub and Grill
Suzanne Carroll: The Daddi Sid
Scotti Mike's Coffeehouse
874...Laura Prael: Cien de Luna Coffee Lounge

973...Avery Marlow: James Lane's Coffeehouse

947...The Bill Hager Blue Band: Genderson's Chops, The Gordon Beach Brewery, The Kahan Brothers's Blue House
The Blue Moon: Sid's Cafe
Cruz
The Potholes: The Cuban
The O'Brien Brothers: November's Town (P.S.)
Drew and Mick O'Brien: Mike's Coffeehouse
Carlin O'Brien: Twigg Tea and Coffee Company
Katie O'Brien and Company: Loner's Coffeehouse

955...Whiskey Lovers: Mike's Coffeehouse
Lara Tyler: James Lane's Coffeehouse
874...Laura Prael: Cien de Luna Coffee Lounge

964...The Road Less Traveled: The Metaphor Coffeehouse
Rear's Garage: Bonfor Bar and Grill, MC's Inn Pub and Grill
Suzanne Carroll: The Daddi Sid
Scotti Mike's Coffeehouse
874...Laura Prael: Cien de Luna Coffee Lounge

973...Avery Marlow: James Lane's Coffeehouse

Starting September 4

MONDAY NIGHT FOOTBALL IN P.B.

\$2.99 BURGERS & 6 DOMESTIC PITCHERS

Live acoustic after the game with

WONKA BAR

832 Garnet Ave. • Pacific Beach • 858.483.6550

Join us at both of our locations for

COLLEGE & PRO FOOTBALL

Saturdays & Sundays
Breakfast served from 9 am

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TURKISH GOLD

GAMMEL & BUFFALO JOE'S

present
The Gaslamp Concert Series
with The

Bside

LATIN FUNK
Drink specials and special guests
INSIDE STRAIGHT, WORLD BEAT.
and DJ Jeff Barringer

PLEASURE TO BURN

800 Fifth Ave.
619-236-1616

Thursday, August 24
MUST BE 21 OR OLDER.

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

Since 1981

PATRICKS II

THE GASLAMP'S OLDEST BECOMES THE NEWEST!

Thursday August 24
JONNY VIAU & THE BLUE ALLSTARS
No Cover

Friday August 25
JIMMY WOODWARD & THE SWINGIN' KINGS
"Swingin' the Night Away"

Saturday August 26
FAMILY STYLE
"Swingin' All Night Long"
"When Did I Start to Fall"

Sunday August 27
THE DEACONS
"Swingin' Smooth Blues"

Monday August 28
SLEEPWALKERS
"Walkin' Up the Blues"

Tuesday August 29
BAYOU BROTHERS
No Cover

Wednesday August 30
TEXAS TWISTERS
No Cover

BLUES, SOUL, ROCK 'N' ROLL!
428 F Street • Across from Horton Plaza parking • (619) 233-3077

Lava God Productions
and Solana Beach Brewing Co.
Present a

TRANCE ROCK REGGAE PARTY

Featuring

GOVERNMENT GROWN

Fri, August 25th

Join us for special giveaways:
Shirts, CDs, Stickers and More!

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TREMORS SPORTS LOUNGE

Catch all the action here, we've got it all covered, NFL & college on our

FOUR "8 FOOT" SCREEN TV'S
52 Large Screen TV's indoor & outdoor! (Redskins Homebase)

MONDAY NIGHT

9:15

TUESDAY NIGHT

80'S NIGHT
Margaritas & Mexican Beer Specials

WEDNESDAY NIGHT

COMEDY NIGHT
Featuring a different act every week!
\$1 off bottled beers & 1/2 price Pizzas!
(Doors open @ 9:00pm • Call for details)

860 Garnet Ave, Pacific Beach. Info: 2pb.grill

BLITZ and BASH

2000

FRIDAY, AUGUST 25,
9:30 PM

Junior Seau and friends invite you to join them after the last pre-season game against the Cardinals for this legendary 2000 season kickoff event!

There will be

**LIVE MUSIC
DRINK SPECIALS
DANCING
FOOD SPECIALS**

and more!

Be a part of this very beginning of this very special season!

1640 CAMINO DEL RIO NORTH
619.291.5540
(East end of Mission Valley Mall, next to Robinsons-May)
www.seaus.com

Having a Good Seat Is Important Here...
Come Early!

TUESDAY-THURSDAY AT 7 PM
FRIDAY & SATURDAY AT 5 PM

Stop Sing

4TH & G
IN THE GASLAMP
619-231-6700

Calendar
MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, fax information to 619-681-2407, attention Scott Ellis, call 619-233-3000, ext. 261, or e-mail scoell@sdnet.com, night or day by 5:00 p.m., Friday, the week prior to publication. The listing is free.

Armadillo DJ's Martin and Tom Fitzgerald spin house, trance, and techno. Wednesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. Information line, 858-613-9233.

Auribus DJ's spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

The BK Lounge DJ's Rick Knight, Jack Sooner, and MC WordWorld spin hip-hop, reggae, dancehall, and R&B. Fridays, 9 p.m., Buffalo Joe's, 5th and Market, downtown. 619-236-1616.

BLISS DJ's Kari Fingers and Sandrine spin house and progressive house. Saturdays, 9 p.m., below Buffalo Joe's, 5th and Market. 619-236-1489.

Bugs Night Out Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-293-4163.

The Brass Rail club for nightly information, 3796 Fifth Avenue, Hillcrest, 619-296-2233.

The Clockwork Band DJ's Peter and Saker spin midtempo breaks, house, disco 'n' bass. Fridays, A&C Book Store (The Tempus Room), 636 South Street, North Park. 619-220-8944.

Club Beat Fridays, Get Your Groove On with DJ spinning Top 40, hip-hop, and house. DJ's Thursdays through Saturdays at 9 p.m., 3175 India Street, midtown. 619-296-6789.

Club '90s DJ's Brian Pollard and Zero Top spin '90s new wave, synthpop, and new romantic. 21 and up. Free before 10 p.m. with college ID. Thursdays, Shooters, 3815 90th Street, San Diego. 619-574-0744.

Club Elements Wednesdays, R&M, jungle, drum 'n' bass. Thursdays, Transmission, trance. Fridays, Mythos house. Saturdays, Elements, progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8160.

Club Max Thursdays, the Hot Spot presented by the Union, DJ Gil the Good, Dr. Brian Powers, and DJ Rockwell. Saturdays, DJ X-Ray with some of the UK's Doubletree Mission Valley, 7450 Hazard Center Drive. 619-297-5666, 94055.

Club 911 Top 40, hip-hop, house, and trance. New 2000+ capacity multi-level venue. Fridays and Saturdays, Red Mill Entertainment Complex, 1340 Broadway, El Cajon. 619-441-1000.

Club Pure Fridays, house, DJ's between Fifth and Sixth Streets, downtown Tijuana, Mexico. E-mail, rope@tdf.com.

Club Rites DJ's Demetria spin '90s, new pop, new romantic, new wave, and darkwave. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-296-2233.

Club Tunes & Grooves Fridays, Jammin', 7:00 night with DJ Billy Blair and DJ Alternating. DJ's spin reggae, hip-hop, old school, and dirty South. Thursdays, Fridays, and Saturdays, 740 Norwalk Road, San Marcos. 760-737-9402.

Comix Bowls DJ's Factor and Xmas spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, A&C Book Store (The Tempus Room), 636 South Street, North Park. 619-220-4944.

Drummers Weekly celebration of underground dance culture showcasing San Diego artists, tattoo, body art, and videography. Local and international. 775 Metcalf Street, Escondido. 760-741-1271.

Klan's Place Thursdays and Sundays, hip-hop, old school, hard core, and R&B dance music. 637 H Street, Chula Vista. 619-522-3321.

NOTE

BY WILLIAM CRAIN

You'd be hard-pressed to find a band more hated than **Third Eye Blind**. Multi-platinum or not, underdog **Blind** attracts hipsters negatively like Phish attracts hippies. He's engaged in a bitter feud with Matchbox Twenty and an angry legal battle with his former guitarist Kevin Cadogan. Talk about him with anyone in the Bay Area music scene (what a left of it, anyway) and you'll hear vicious gossip. Certainly this isn't the first time a multi-platinum band left awestruck and envious colleagues in its wake, but the nastiness around Third Eye Blind is the worst I've ever seen.

Personally, I thought the "doot-doot-door" chorus in "Semi-Charmed Life" was a

lot of fun — at least until the radio played the thing to death. And the first time I heard "Jumper" I thought, "hey, this classic song ain't bad!" The new album, *Blue*, lacks the obvious hit potential of those singles, but it's a solid collection of modern rock.

However, in interviews, Jenkins is absolutely unabashed about his commercial aspirations. He sounds more like a record company exec or radio programmer than a musician. It's a profoundly depressing thing to witness for anyone who ever thought rock was about more than market share and balance sheets. And it's made more depressing by the fact that Stephan Jenkins isn't the only rock singer talking like that these days. It's no wonder Matchbox Twenty and Third Eye Blind are so nasty to each other: They're



THIRD EYE BLIND

not artistic rivals, they're corporate competitors. (To hear a sample of *Third Eye Blind*, call 619-233-9797, wait for the prompt, then punch in ext. 4472.)

THIRD EYE BLIND, Open Air Theatre, Tuesday, August 29, 7:30 p.m. 619-230-8497, 832-80.

regional DJ's spin house, trance, and progressive. Tuesdays, 802 Bush Avenue (corner of 21st and F), Chula Vista, 619-594-7888, or fax 619-594-7888.

Sam Long Cross-country spin downtown grooves, club-Cuban, trip-hop, and more. 21 and up. Wednesdays, 10 p.m. to 2 a.m., Rita's Place, 6179 University Avenue east of College and University. 619-582-6730.

Ladies' Night DJs DJ Barrington, Wednesday, Buffalo Joe's, 605 Fifth Avenue, downtown. 619-236-1616.

Eligible DJ's Dave Aude, Mike Orsini, Friday, 8:00 p.m. to 12:00 a.m., Eligible spin deep house, trance, and hip-hop. Fridays, 8:00 p.m. to 12:00 a.m., Eligible spin house, downtown. 619-979-9999, www.eligible.com.

Lanahill DJ's Tom King, Boulder C&M, and Cydonia spin industrial and public. Tuesdays, Eichen, 508 University Avenue, Hillcrest. 619-491-0600.

Margulies Bar/Club club for nightly information, 999 Hornshead Street, Pacific Beach. 858-272-2780.

Meltdown Nightclub/Club call for information, 483 Main Street, Encinitas. 858-922-5827.

A Mouth-to-Mouth Night's *Drummer* Mr. Chow of the World-Famous Beat Jambas with special guests Tiger Fox, Jimmy Mendel, DJ Phil, and Eugene. Wednesday, August 30, above Buffalo Joe's, 5th and Market, downtown. 619-236-1616.

Meridian Mills DJ's Ashlar and Ramsey spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-293-4163.

Nightclub DJ Robert and guests spin techno, trip-hop, EDM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-296-2233.

Octopus DJ's John Paul and Deholy roller spin '90s, electro/industrial, fetish dance music. 21 and up. Every Friday, 10 p.m. to 4 a.m., Rita's Place, 6179 University Avenue east of College and University. 619-582-6730.

Old Madala Fridays, Club Aura, DJ's Matt Spenser, Tami, Spencer, and guests spin house, hip-hop, and trance. Saturdays, 10:00 PM with DJ's Joe Amerson, Jay Amerson, and Rags spinning gold sounds. 751 Fifth Street, Chula Vista. 619-522-3321.

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NOTE

BY DAVE GOOD

David Benoit — along with musicians like Earl Klugh, Boney James, Richard Elliot, and Larry Carlton — is firmly established in what is being called the "smooth jazz movement." This musical subcategory was created as a place to warehouse artists whose music falls between traditional jazz and pop. Benoit bridges lots of styles and is a popular acoustic pianist with a strong sense of harmony in his compositions and solos. He has a light, rippling touch at the keyboard. Mr. Benoit's recordings have spent a lot of time on U.S. jazz best-seller lists; the only downside of his particular blend of jazz is that it can be as dull as grits.

David Benoit hasn't really done much else except to get an education and play piano since he was 14. The son of musical

parents, Mr. Benoit comes from Bakerfield, California. He says that his earliest influences were Ramsey Lewis and Herbie Hancock, which may explain his own devotion to jazz-pop fusion. A veteran of the *Heatwave* soundtrack, Benoit went out with the Duke Ellington Orchestra in 1976 as an arranger/accompanist, then worked on his debut recording with jazz drummer Alphonse Mouzon. Mr. Benoit eventually ended up recording for the GRP label, a haven for jazz artists and for whom he has produced the bulk of his accessible, easy-listening output.

David Benoit sometimes escapes the dreaded trap of blandness by looking to the masters of contemporary piano for occasional inspiration. He took a shot at a couple of tunes by Vince Guaraldi — "Cast Your Fate to the Wind," and "Linus and Lucy" (among others) from the Charlie Brown cartoon soundtrack. There are patent Bill Evans progressions on "Turn Out the Stars" and especially on 1992's "Letter to the Sun." But other Benoit songs, like "Urban Daydreams" and especially "MVA" (musicians with attitude, perhaps his biggest GRP hit), succumb to that wounding male-for-television "Char-



DAVID BENOIT

ots of Five" sound. It's a curious balance, but one that he walks successfully, and his fans appreciate him for it.

(To hear a sample of *David Benoit*, call 619-233-9797, wait for the prompt, then punch in ext. 4447.)

DAVID BENOIT, Humphreys' Concerts by the Bay, Thursday, August 24, 7 p.m. 619-220-4477 or 619-233-3555, 853.

Corys Room Club call for nightly information, 832 Fifth Avenue, downtown. 619-233-6699.

Project Cathedral Fourth Sunday of each month, 6 p.m. to 11 p.m., St. Paul's Cathedral, 619th Avenue at North, Banker's Hill. 619-220-4944.

R&M DJ's Paucumator, fox, and Deacon. Jungle, drum 'n' bass. Wednesdays, 9 p.m., 18 and up. Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.

Rick's Thursdays, Club Hedonism, DJ's John Bishop and Mike Orsini spin house, techno, and groove. Fridays, Go-Go Fridays, DJ's Derek spin house and tribal. Saturdays, DJ David and guests spin house and tribal. Sundays, Hot Tea Sundays, DJ David and Tony spin house and tribal. 1051 University Avenue, Hillcrest. 619-487-4368.

Sabbath DJ's Marc Braxton and Adam Amson, Dark electro, gothic, darkwave, industrial, and trash. Saturdays, Shooters, 3815 90th Street, San Diego. 619-574-0744.

Savilla Mondays, rock an' repeat. Tuesdays, Wednesdays, and Thursdays, Club Sabra. Fridays and Saturdays, high-energy Euro-Latin. Nightclub Lounge, 3641 Midway Drive, Sports Arena. 619-224-8835.

Studio 66 DJ's Jon Bishop, Adam, and DJ, Chris, and James spin hard and progressive house music with a separate hip-hop room. Three floors, five rooms with three separate smoking patios. International great DJ appearances weekly. Thursdays, 9 p.m. to 4 a.m., Club Montage, 2028

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Calendar
MUSIC SCENE

88&7 Saturday, the O'Brien Brothers, Irish folk.
Hayden Inn, 4875 North Harbor Drive, Point Loma, 619-226-6215. Rock/blues bar. Saturday, 9 pm to midnight. *Tommy Courney and the Blues Doctors.*
The Hyatt Islands, 1441 Quivira Road, Mission Bay, 619-224-1234. Challenge Club. Friday and Saturday. *Paul O'Neil*, soft jazz piano and vocals. *Friday*.
Jazz at the Cofresi, 1956 Bacon Street, Ocean Beach, 619-523-0356. Thursday, *Joe Seneca* and the *Troy Dant* inform alternative Friday. *Gregory Page*, alternative. *Thursday*. *Arvo Marini*, Sunday, call club for information. Monday, Wendy's open-air night.
La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. Thursday, Sunday and Monday through Wednesday, 6 pm to 10 pm. *Barry Lewick*, piano variety. Friday and Saturday, 7:30 pm. *Jim Semel*.
Margarita Beach, 959 Horsheland Street, Pacific Beach, 858-272-7280. Call club for information.
Mondaygigs, 832 Garnet Avenue, Pacific Beach, 858-483-6550. Saturday, the *Far Boat Squad* live. Wednesday, the *Dance Floor Prophets*, folk.
Old Venice Cafe, 2910 Canon Street, Point Loma, 619-222-9888. Friday, *Her Rod Lincoln*, rockabilly. Saturday, *Tom Quinn* and *Venus Electric*, blues.

Pacific Beach Bar & Grill, 600 Garnet Avenue, Pacific Beach, 858-272-7278. Call Tommy Sunday, live reggae music.
Panama Cafe, 1345 Rosecrans Street, Point Loma, 619-224-2891. Performances are from 8 pm to 10 pm. Friday, *Tony Lally*, South American jazz. Saturday, *Andy Villanova*, Brazilian jazz.
The Sun Lodge Hotel, 8110 Camino Del Oro, La Jolla, 858-456-0600. The *Shores*. Friday and Saturday, 7 pm to 10 pm. *Tom Hall*, *Ron Soterfield* and the *Blues Doctors*.
Shores Bar and Grill, Redwood Hotel, 2309 Holiday Court, La Jolla, 858-455-5500. Thursday, Friday, and Saturday, *Jack Pickett*, piano. Tuesday and Wednesday, *Stephen Knight*.
Shoreline Beach, 858-273-9754. **THI Miami**, 1152 Garnet Avenue, Pacific Beach, 858-273-9754. Thursday, *Mariah*. *Kimchen*, blues. Friday, *Jeff Rapp*, surf rock. Saturday, the *Surf Kings* and *Tower*, rockabilly. Sunday, *Chris Kelly's* open-air acoustic night.
Wintans, 1921 Bacon Street, Ocean Beach, 619-222-6622. Thursday, *McPherson Struts*, *Scott Green*, and *gonzo*. Friday, *Government Growth*, rock with a *E.I.O.U.* Saturday, 4 pm to 7:30 pm. *Super D*, 8 pm. Sunday, *the Color Red* and *Sourpuss*, 5 pm to 8:30 pm, 8:30 pm. *Big Mike*, rock. Monday, the *Electric Water Band*, rock. Tuesday, the *Jory Brown Band*, *Northern* and *Blues* Wednesday, *Camelot*, folk. *Superband*, of *Front* and *Sawdust*, alternative. *Thursday*, the *Launa Pacific Band*, alternative. *Friday*.
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The Garden Brassery, 5010 Mission Center Road, San Diego, 619-688-1120. Music is blowing without coherent sound. Friday, the *Hill Major Blues Band*, Saturday, *Len Ramsey* and the *Midnight Players*, Sunday, the *Dancers*.
The Jangle, 395 Sports Area Boulevard, San Diego, 619-221-0500. Call club for information.
Jazz at the Cofresi, 1956 Bacon Street, North Park, 619-858-6382. Tuesday, 9 pm to 11 pm. *Tony Lally*, acoustic folk.
The Jangle, 395 Sports Area Boulevard, San Diego, 619-221-0500. Call club for information.
Jazz at the Cofresi, 1956 Bacon Street, North Park, 619-858-6382. Tuesday, 9 pm to 11 pm. *Tony Lally*, acoustic folk.
Kelly's Pub, 634 E. Canon Boulevard, College Area, 619-286-0600. Friday, *Funk*, acoustic. Thursday, *Tommy Pratt*, acoustic.
Leon's Cofresi, 3343 Adams Avenue, Normal Heights, 619-282-0437. Thursday, 9 pm to 11 pm, *Butterfly*, folk. Friday, 8 pm to 11 pm, *Ernie Crocco* and *Company*, Saturday, 9 pm to 11 pm, *Syrinx*, world music. Tuesday, 8 pm to 10 pm, *Sir Cappy*, *Marks*, vocalists. Wednesday, 8 pm to 10 pm, *2 the 4*, blues and rock.
The Imperial Hotel, 500 Kalmia Street, San Diego, 619-234-3525. Wednesday through Saturday, *Sam McVicker*, dance music.
In Cabots, 5373 Mission Center Road, Mission Valley, 619-291-8635. Call club for information.
Incautos, 2223 E. Canon Boulevard, San Diego, 858-296-2101. Wednesday, 8 pm to 10 pm, *workshop*.
Jazz at the Cofresi, 1956 Bacon Street, North Park, 619-858-6382. Tuesday, 9 pm to 11 pm, *Tony Lally*, acoustic folk. Wednesday, 10 pm to 12:30 pm, *Ernie Crocco* and *Company*, Saturday, 9 pm to 11 pm, *Syrinx*, world music. Tuesday, 8 pm to 10 pm, *Sir Cappy*, *Marks*, vocalists. Wednesday, 8 pm to 10 pm, *2 the 4*, blues and rock.
O'Connell's Pub and Nighthub, 1310 Morena Boulevard, Bay Park, 619-276-9637. Friday, *Pub* and the *Seawalks*, funk. Saturday, *Funk*, rock.
Olla's Restaurant, 10799 Terracotta Boulevard, San Diego, 858-508-6677. Friday, *Ray and Laine*, Corras, Monday, *Jim Trimmer*, Wednesday, *Ray Corras*, solo piano.
The Old Soul, 3373 Adams Avenue, Normal Heights, 619-286-6984. Friday, 9 pm, and Saturday, 7 pm. *Launa Pacific*, Irish folk. Wednesday, the *Hatchet Brothers*, alternative.
Pal Joey's, 3147 Waring Road, Allard Gardens, 619-288-3873. Friday, *Hot*

House, R&B, swing. Saturday, *Night Shift*, classic rock, swing. **Franklin Coffee & Tea**, 3562 Adams Avenue, San Diego, 619-281-6779. Saturday, 11 am to 1 pm, *Tom Griephaber*.
Taste Music, 4305 Executive Drive, La Jolla (Golden Triangle area), 858-997-1188. Monday, 6:30 pm, *Amerson*, swing quartet. Wednesday, 5:30 pm, *Joe Givens* and *Chris Venocaro*, jazz piano.
The Bitter End, 770 Fifth Avenue (Fifth and F), Gelatino, 619-338-9300. Call club for information.
Blarney Stone Pub, 502 Fifth Avenue, downtown, 619-233-8319. Thursday through Sunday, and Wednesday, *Steve Brown*, acoustic.
The Blue Tattler, 835 Fifth Avenue, downtown, 619-231-7041. Call club for information.
Buttle Joe's, 400 Fifth Avenue, downtown, 619-236-1616. Thursday, the *B-Side Players*, Latin jazz, and *Jonah Smokey*, Friday, *Goldfish*, Saturday, the *Dino Pimps*, Sunday.

DownTown
The Bitter End, 770 Fifth Avenue (Fifth and F), Gelatino, 619-338-9300. Call club for information.
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Friday and Saturday, 7:30 pm, *Merr Sawyer*, contemporary.
Take Me to the Sun, 4605 30th Street, Normal Heights, 619-660-8922. Friday, the *Swappers*, rock, jazz piano.
Taste Music, 4305 Executive Drive, La Jolla (Golden Triangle area), 858-997-1188. Monday, 6:30 pm, *Amerson*, swing quartet. Wednesday, 5:30 pm, *Joe Givens* and *Chris Venocaro*, jazz piano.
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Buttle Joe's, 400 Fifth Avenue, downtown, 619-236-1616. Thursday, the *B-Side Players*, Latin jazz, and *Jonah Smokey*, Friday, *Goldfish*, Saturday, the *Dino Pimps*, Sunday.

Whitney Connell and the *Time Kings*, blues, swing. Monday, *Blues and the Fabulous Roots*, Tuesday, *Three and the Zephyr Patrol*, Wednesday, *AC*, *Chic*.
The Catalyst, 2501 Kettner Boulevard, midtown, 619-232-1111. Music is rock/alternative. Thursday, *Like Millions*, *Freedom for Samson*, and *Drop Science*, Friday, *Madler Figs*, *Five Four*, Tuesday, and *Paul Brown*, Saturday, *the Paladins* and *Jaki*. Monday, the *Pipeds*, *D'Jazz*, and *K.C.V.*, Tuesday, *Method*, *Severe Co.*, and *Step 13*, Wednesday, *McPherson Struts*, *Split Lip Rayfield*, and *Dad Smiley*.
Crozier's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, the *Holly Gentry Quartet*, jazz. Friday and Saturday, *Pines*, Latin jazz. Sunday, *Kathy Pelt*, *Almo-Cuba*, Latin jazz. Monday, *Glen Fisher*, *Joe Alamo*. Tuesday, the *Shay Myers* Quartet.

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Calendar

MUSIC SCENE

Cal Top 40 dance, Friday, 9-10 pm, Avenue Crown, downtown, Saturday, 9-10 pm, Rite and the Wrestling Crew, pop, dance, Sunday, 6 pm, Mag Jazz featuring Tim Magline, Monday, 6 pm to 10 pm, Reggie Smith and Friends for Free, jazz, Tuesday, 6 pm to 10 pm, the Kravis Floor Quartet, jazz, Wednesday, 7:30 to midnight, Higher Ground, dance/Top 40.

Julie Joint Cafe, 127 Fourth Avenue, downtown, 6:15-2:30, Thursday, the Cyber Cantabile Quartet, Latin jazz, Friday, Reggie Smith and Friends for Free, jazz, Saturday, Cool Blue, jazz, Sunday, Sheila blues, Wednesday, Cynthia Hammond, jazz.

La Teravie, 515 Fifth Avenue, Colcamp, 6:15-2:30, Saturday, 7:30 pm to 10:30 pm, Daniel Jackson and Chuck McPherson, jazz piano.

Liba's, 1125 Sixth Avenue, downtown, 6:15-2:15, Thursday, Friday, and Wednesday, 5 pm to 7 pm, Jim Savoy, jazz.

Musical Ranch, 238 F Street, downtown, 6:15-2:30, Wednesday, the David Palmer Band.

Patrick's, 418 E Street, downtown, 6:15-2:30, Thursday, Jimmy Vain and the Blue Allstars, blues, Friday, Jimmy Woodard and the Singsons, King, blues, Saturday, Family Soul, rock, Sunday, the Demons, blues, Monday, the Stepmothers, swing, Tuesday, the Bayou Brothers, blues, Wednesday, the Texas Twisters, rockabilly.

The Peasings, 756 Fifth Avenue, downtown, 6:15-2:30, Call club for information.

Redfish, 731 Fifth Avenue, San Diego, 6:15-2:30, Music plays from 9 pm to 1 am, Friday, Zylact 7, blues, Saturday, Breatin', jazz, pop.

Back Bottom, 401 G Street, Colcamp, 6:15-2:30, Friday, the Femmes, pop, Saturday, Rising Star, pop, dance.

Roger's on 36, 815 Fifth Avenue, downtown, 6:15-2:30, Thursday and Saturday, 4 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robbeuche the Pianoman.

Sirella, 555 Fourth Avenue, downtown, 6:15-2:30, Thursday, Hector Rivera y la Conchosa.

Online Club Coupons!

The following night clubs have valuable coupons in the Music Section of the Reader's Web site. indicates North City.

- | | |
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| Blind Melons | 2 for 1 cover |
| Blue Agave | \$2 cocktail |
| Brick By Brick | 2 for 1 admission |
| California Express | Buy 1 card, second free |
| Canes | \$1 discount Saturday |
| Cannibal Bar | \$2 off admission |
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| Champions Lounge | \$2 off cover |
| Liquid @ E St. Alley | 1/2 off martini |
| Martini Ranch | \$2 off admission |
| McCabe's Beach Club | \$1 off cover |
| Moondoggies | \$1 off cover |
| Navajo Inn | No cover |
| P.B. Bar & Grill | 2 for 1 entrée |
| Patricks II | 2 for 1 cover |
| Sevilla | \$2 off cover |
| Sham Rocks Shack | 1/2 off cheeseburger combo |
| Tio Leo's Lounge | \$1 off club admission |
| Triple Crown Pub | Happy hour prices all night |
| Tsunami Beach Club | \$2 off VIP admission |
| Winstons | 2 for 1 cover |

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Topper, Arnie, Linn, Jim
Wednesday, Late Pines.

Tha's 801 8th Avenue, downtown, 6:15-2:30, Friday and Saturday, Jerry Melnick, jazz and contemporary piano.

Townsend Beach Club, 802 8th Avenue, Colcamp, 6:15-2:30, WAVE. Call club for information.

U.S. Grant Hotel, 236 Broadway, downtown, 6:15-2:30, Grand Grill, Friday, 9 pm, the Great Throat Quartet, Reunion jazz, Saturday, 9 pm, the Steve Pinedahl Jazz Quartet, jazz.

Harold Lobby, Friday and Saturday, 2 pm to 5 pm, Ping Ho, classical harpist.

The Waitegate Hotel, 1055 Second Avenue, downtown, 6:15-2:30, 1818. Le Fontaineblau Room, Monday through Friday, 11:30 pm to 2 pm, Robbeuche the Pianoman.

Plaza Bar, Thursday and Friday, 7 pm and Saturday, 8 pm, from La Costa, Friday, Monday, Tuesday, and Wednesday, 5 pm to 7 pm, Robbeuche the Pianoman, also, Tuesday and Wednesday, 7 pm to 11 pm, Karen George, piano and vocals.

The Wyndham Imperial Plaza, 400 West Broadway, downtown, 6:15-2:30, 600, The Sideline Lounge, Thursday and Wednesday, 5 pm to 7 pm, Joe Turronese, jazz piano, Friday, 5 pm to 9 pm, and Saturday, 6 pm to 10 pm, Sirella and Joe Turronese, contemporary.

South Bay/Coronado
Bea's on the Bay, Street Marina, Chula Vista, 8:58-4:00, Thursday, Paul Nichols, acoustic, variety.

Bacon Glorioso Restaurant, 4110 Route Road, Bonita, 6:15-4:30, 2660, Thursday, Miguel de Heron, classical guitar, Friday, 8:30 pm, Maria Oliveira and Laine Lopez, Sauter, 8:30 pm, Jaime Moran, Latin jazz, Sunday, Tuesday, and Wednesday, Gypsy, piano, vocals.

The Beacher Shop, 556 Broadway, Chula Vista, 6:15-2:30, 640, Thursday through Saturday, and Wednesday, 8 pm to midnight, Danny Lopez, contemporary.

Cafe La Mano, 1441 Highland Avenue, National City, 6:15-4:30, 3222, Friday and Saturday, piano bar, featuring Sandy Chappell, Sammy Conzales, and Burnett Anderson.

Di-mond Inn's Nightclub, 773 Third Avenue, Chula Vista, 6:15-2:30, 7232, Friday and Saturday, Avandine, rock and roll.

Hotel del Coronado, 1200 Orange Avenue, Coronado, 6:15-4:30, 6611, Babcock & Berry, Thursday through Sunday, also, Tuesday and Wednesday, 5 pm to 9 pm, Jose Rios, Flamenco guitarist, Monday, 5 pm to 9 pm, Paul Smith.

Palm Court, Thursday through Saturday, 5:30 pm to 12:30 am, James Harris, Sauter through Wednesday, 5:30 pm to 11:30 pm, John Gale, Sunday, noon to 4 pm, Joey West, Prince of Wales, Thursday and Monday through Wednesday, 6:30 pm to 10:30 pm, Daniel Jackson, Friday and Saturday, 6:30 pm to 10:30 pm, Jim Townsend, Sunday, 6:30 pm to 10:30 pm, the Chris Carter Jazz Duo.

On the Sun Deck, Friday and Saturday, 2 pm to 6 pm, and Sunday, 2 pm to 6 pm, Sable Sand.

The House of Harolds, 230 Third Avenue, Chula Vista, 6:15-4:30, 5172, Friday and Saturday, 8 pm, and Sunday, 5 pm, Gordon Field, Edy Johnson, or Viki Brian, European and ethnic acoustic.

Island Islands, 104 Orange Avenue, Coronado, 6:15-4:30, 5456, Thursday, open blues jazz, Friday, the Urban Gypsies, blues, Saturday, Blue Rock, blues, rock.

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Comings and Goings

The mid-tech special effects are arguably an improvement over the higher-tech Hollywood ones.

Strange summer. The new releases from Hollywood, and beyond, may have been the worst in history — most narrow, hollow, barren, sterile, synthetic, etc. But I can't complain. I had occasion.

REVIEW DUNCAN SHEPHERD

What's Happening, no matter how out of step with *Entertainment Weekly* and *Entertainment Tonight*, to write at some length, and to think at greater length, about Alain Resnais (twice: first at the Ken in mid-May, and then in early August at the American Cinematheque in Los Angeles), Hou Hsiao-hsien (San Diego Asian Film Festival), Abbas Kiarostami (mini-retrospective at the Ken), the Coen brothers (the *Blood Simple* revival), and those two very dissimilar veteran American directors with similar carte blanche, Clint Eastwood and Woody Allen. Practically the full range of my present interests and enthusiasms. Not quite, but pretty near.

Allen's *Small-Time Crooks* holds up, three months later, as the best of the new releases. Yes, it is a featherweight, but that says a ton about its competition. Seeing *Larceny*, on the TCM channel in midsummer —

a 1942 Warner Brothers comedy about a gang of ex-cons who take over a luggage store as a cover for an underground tunnel into the next-door bank — did not diminish Allen's copycat comedy. Seeing it simply pointed up how much Allen did with the idea, how much he made it his own. Eastwood's *Space Cowboys*, while better than the rest, was a mild disappointment, as was Nick Park's *Chicken Run* and — only because of critical hyperbole — Mike Hodge's *Croupier*. John Singleton's *Shaft*, on the other hand, was a pleasant surprise, the only movie that threw a crumb to my bottomless appetite for the pulse-quickening spectacle of Good Guys versus Bad Guys. The crumb, by name, was Jeffrey

SAN DIEGO READER Calendar MOVIES



Godzilla, 2000

Wright, a bad guy who was content to be bad (and funny), and did not aspire to be devilish, fiendish, ghoulish, ogreish, or — all in one — British. Nothing else seems worth a mention. They came, they went, just a bunch of movies, little different from the seasonal selection of new swimsuits, sandals, water bottles, and lanyards.

Some stayed awhile, but not in the mind. And I am not complaining. *Godzilla 2000* is, unless I'm mistaken, the first made-in-Japan monster movie to be in general circulation in the U.S. since *Godzilla 1985*, complete with bad English dubbing and a barol of laughable lines: "Quit your

bitchin'!" "I guarantee it'll go through Godzilla like crap through a goose." "He's coming. Get going." "Did you see that flying rock go by?" "Great Caesar's ghost!" It comes as a wonderful relief, after the Hollywood version of two summers ago, to realize that we do not have to start back again at square one. There is already

a Godzilla Prediction Network on the lookout, and a raging debate within the scientific community over the relative desirability of trying to destroy the beast of trying to understand him. (On the understanding side, a sitcom-comedy father-daughter team on the destructive side, a baritone-voiced turkey under his shirt, expansively fleshes out the concept, so that it grows into a character, a performance, a person. Waistline notwithstanding, however, he remains the small center of a little film. What takes shape around him is not so much a "story" as a chastening rebuttal, a sermonizing object lesson, a motherly reprimand, a feminist reprisal. Or, in short, Ma. Right: "Don Giovanni slept with thousands of women because he was afraid he wouldn't be loved by one." For every line that jumps off the screen (to his doctor: "I'll have the occasional pack-a-day"), there are dozens more that lie lifeless on the page, overly written and virtually unseeable. A couple of catchy tunes provide life-support for a minute or two, but it's never a good sign when a movie's highpoints are off-screen.

Aviva Kempner's *The Life and Times of Hank Greenberg*, whose week-long run at the Ken has been extended at the La Jolla Village, tells the inspirational story of the "Jewish Jackie Robinson," the six-foot-four Detroit Tiger first baseman and left fielder in the Thirties and Forties, a magnet at the time for ethnic slurs and a stronger magnet for ethnic pride. (The anecdote of an on-field run-in between the veteran Greenberg and the rookie Robinson is particularly, and quite literally, inspiring.) It is a nice story, told with feeling and with fine detail and

with abundant athletic drama, and I would not want to have missed it. But I am obligated to point out that the inspirationalism has nothing to do with the pedestrian documentary method of talking-head testimonials and oral biography, illustrated copiously and sometimes compulsively (a mention of Hitler or Pearl Harbor will call forth a substantiating shot of Hitler or Pearl Harbor, and a clip from *Gentleman's Agreement* exemplifies anti-Semitism in action) with archive footage of varying degrees of fuzziness, blurriness, scratchiness, and graininess. For an inspirational movie que movie, I'd say you missed your chance if you missed *Flowers of Shanghai*.

The advance promotion I have so far received for *Nurse Betty* comprises five preview videos, twenty-four minutes total, of scenes from a fictitious TV soap opera, *A Reason to Love*. Rather than throw these straight into the trash as usual with preview videos, I elected to watch them first, in hopes of visual confirmation that Kathleen Wilhoite in fact has a part in it. Alas, neither hide nor hair. (Thank heaven for fast-forward.) But nor was there any sign of Renée Zellweger, who occupies the title role of an obsessed soap fan. Hope still lived. And then, without benefit of freeze-frame or rewind, I saw the theatrical trailer at the La Jolla Village — and there at last she was, for the blink of an eye, evidently one of Zellweger's co-workers at a greasy spoon (it figures). "Betty is in love with the doctor on the show!" On the basis of that, I cannot quite convince myself to brighten my anticipation much above what's normal

in the justice system. Somehow nothing receives full attention. The abrupt, jumpy, elliptical storytelling method, with a clumsy flashback plunked into the middle of the Spanish grocery, maintains a prickly seriousness throughout; but the experience is less than engaging. If also less than compelling. Juliette Binoche, Aletta Lovell, Mathieu Amalric, Carmen Maura. 2000. R (LA JOLLA VILLAGE, THROUGH 8/24)

The Art of War — Espionage thriller with Wesley Snipes, James Archer, and Donald Sutherland, directed by Christian Duguay. (CAMEL MOUNTAIN CINEMA STAR GALAXY; CINEMA STAR 50; CINEMA STAR 52; CINEMA 8; FASHION VALLEY 58; GROSSBART CENTER; LA JOLLA 12; MISSION VALLEY 20; OCCASION 16; PALM PROMENADE 24; PAPERWAY PLAZA 58; PLAZA CINEMA; RANCHO DEL MEY 58; SHERWOOD 6; TOWN SQUARE 14; UA; WORTON PLAZA 14; WINDWARD PLAZA; FROM 8/23)

Autumn in New York — Joan Chen's world-apart follow-up to her first film, *Xu*

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Preview times are indicated by one to five stars and accompanied by the black spot. Unrated movies are for non-unrated.

Alma and Marlene — Scowling serious French film — as the shot of carnival crosses plunged into the spilled entrails of a woodland creature soon makes plain. Or as the name of director André Téchiné had made plain beforehand. For all his sobriety and somberness, Téchiné has put together an odd and colorful patchwork of material: life as a homeless scavenger in the countryside, life as a pampered male model in Paris (the same life in both cases that of a Gallic Tony Perkins), life as a pair of platonic starving artists (a male homosexual actor and a female tango musician), a sojourn in Spain, a sojourn in the mental asylum, a sojourn

in the justice system. Somehow nothing receives full attention. The abrupt, jumpy, elliptical storytelling method, with a clumsy flashback plunked into the middle of the Spanish grocery, maintains a prickly seriousness throughout; but the experience is less than engaging. If also less than compelling. Juliette Binoche, Aletta Lovell, Mathieu Amalric, Carmen Maura. 2000. R (LA JOLLA VILLAGE, THROUGH 8/24)

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Autumn in New York — Joan Chen's world-apart follow-up to her first film, *Xu*

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"Demented" is Waters the way we like him-spiked with laughs and served with a twist!

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Maianne Griffith Stephen Dorff

Demented

Written and Directed by John Waters

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Calendar
MOVIES

Xix, the Sex-Down Girl, brings together Richard Gere and Winona Ryder as the perfect couple he'll never grow up, and she'll never grow old. (Peter Pan Complex and heart condition, respectively.) A cure is possible for either or both, but not for the movie as a whole: a cold-blooded tearjerker in the end, and in the meantime a cold-blooded droll-jerker (trendy East Side coterie, avant-garde millinery, nouvelle cuisine for breakfast, formal-dress museum benefits, Halloween costume party, ice-skating at Rockefeller Center, and so on). You can see why Gere, figurehead of the You-Are-Your-Hair religion, would have said yes to the job: the script describes him variously as "charming," "fabulous," and "forty-eight." The prize-haired Ryder, cheating even worse on her age, is said to be twenty-two. (Tutankhamun Complex, maybe?) While those two try to out-cute one another, the movie is stolen right from under them by Elaine Stritch, an old broad who looks and sounds as if she knows her way around a liquor cabinet. (Accepting a hug at a birthday bash. "Careful the cocktail!" And greeting a guest at her front

door: "Care for a coo-k-a-tail!") With Anthony LaPaglia, Vera Farmiga and Sherry Stringfield. 2000.
 @ GARNET MOUNTAIN, FASHION VALLEY 18; GROSSMONT TROLLEY, HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCCASANDIE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; PLAZA CINEMAS, RANCHO DEL REY 16; TOWN SQUARE 14; UA HORTON PLAZA 14; VILLAGE, WEGAND PLAZA

Bless the Child — The forces of Good versus the forces of Evil in modern Manhattan, more specifically the forces of radiant serene ethereal CG imagery versus those of dark dirty gritty CG imagery. Kim Basinger, a pair of worried eyes in a face of geisha-like immobility, inherits the newborn of her drug-addicted sister a very "special" child, evidencing telekinetic tendencies by kindergarten age, plus the knack to resurrect dead birds and the power to bring tears to the eyes of a statue of the Virgin. Now, however, a gang of Goths, under the command of a best-selling self-help guru (with a British accent for added malevolence: "Maybe God's just a nice idea, like the Easter Bunny"), want to get their hands on the girl for their own nefarious ends. The handling of all this, shall we say, bleedingly strategic, and the complex interventions in the action, not too frequent, are gratifying without fostering complacency: so often God's missions seem to be the sideline-sitters during these Satanic power plays. With Jimmy Smits, Rufus Sewell, Christina Ricci, Ian Holm; directed by Chuck Russell. 2000.
 @ CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMONT TROLLEY; MISSION VALLEY 20; OCCASANDIE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO

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STARTS FRIDAY

Movie	Time	Rating
...

"SPELLBINDING!"

Excellent cast led by Kim Basinger makes this supernatural thriller work. Get a big box of popcorn and enjoy."

KIM BASINGER
BLESS THE CHILD
 "The dog-eared little figure ("I'm a prophet against profit") "C-Globe for celluloid!" etc.) abducts at gunpoint a bratty Hollywood superstar called Honey Whitlock. And in short order, he signally "persuades" her to join his band of underground-cinema guerrillas — The Spies-Who-Kill — in a hit-and-run production titled *Raving Beauty*, an anti-initiating life affair (or vice versa) about a repressive-deprogramming facility (girls wear pink, boys blue) called True Directions. With Cathy Moriarty, Paul Charles, Bud Cort, Mink Stole, directed by Jane Babbin. 2000.
 @ HOLICREST CINEMAS

NOW SHOWING

Movie	Time	Rating
...



Bring It On

DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; TOWN AND COUNTRY; UA HORTON PLAZA 14; WEGAND PLAZA

Joel Coen — This, the first feature of Minnesota-based independent filmmaker Joel Coen (who co-wrote the script with his producer, and brother, Ethan), has something of the old B-movie spirit at its most lofty; that groaning desire to find out how much can be achieved on how little, how near to Francis Ford Coppola one can come on Roger Corman wherewithal. Coppola is not a random point of reference. The movie is full of his sort of nervous cut-aways to unimportant details, and of his sort of extravagant tracking shots to nowhere behind a pair of Coenese tennis, or behind the four paws of a German Shepherd, or — the instance that best reveals the level of stylistic seriousness — along a bar top toward a slumped-over drunk, then over the head of the latter in a neat little hop, then covered along the bar. There are two or three movies' worth of direction here, even if not one movie worth directing. The whole thing, of course, can hope to be exonerated on the grounds that it is a pastiche, and is "wheezy as either an 'appreciation' or a 'send-up'" (according to taste) of the hard-boiled thrillers of the Forties. Second-handness creates a very flexible alibi. John Cets, Frances McDormand, Dan Hedaya, and M. Emmet Walsh. 1984. * (LA JOLLA VILLAGE)

Bring It On — Competitive cheerleading with Kirsten Dunst, Eliza Dushku, Jesse Bradford, Gabrielle Union, directed by Peter Faiman. 1999.
 @ GARNET MOUNTAIN, CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCCASANDIE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN AND COUNTRY; TOWN SQUARE 14; FROM 8/25

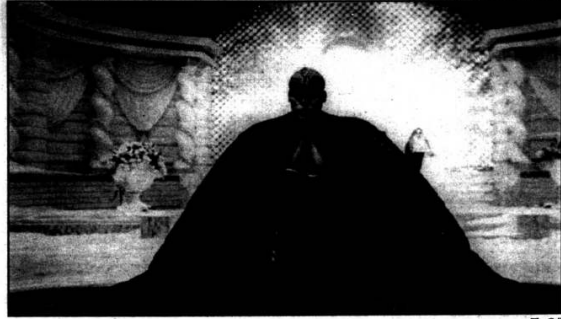
But I'm a Cheerleader — Two engaging young actresses, Natasha Lyonne and Clea DuVal, in an unengaging, sitcom-heavy-handed, lead-footed satire set at a homosexual-deprogramming facility (girls wear pink, boys blue) called True Directions. With Cathy Moriarty, Paul Charles, Bud Cort, Mink Stole, directed by Jane Babbin. 2000.
 @ HOLICREST CINEMAS

Coed B. Dismantled — The dog-eared little figure ("I'm a prophet against profit") "C-Globe for celluloid!" etc.) abducts at gunpoint a bratty Hollywood superstar called Honey Whitlock. And in short order, he signally "persuades" her to join his band of underground-cinema guerrillas — The Spies-Who-Kill — in a hit-and-run production titled *Raving Beauty*, an anti-initiating life affair (or vice versa) about a repressive-deprogramming facility (girls wear pink, boys blue) called True Directions. With Cathy Moriarty, Paul Charles, Bud Cort, Mink Stole, directed by Jane Babbin. 2000.
 @ HOLICREST CINEMAS

hand as the sprightly bourgeois parent of one of the rampaging guerrillas. (The role of the Hearse-like prosody, miming, goes to Melanie Lynskey, a bigger name with a wee high girlish voice, stretched well past its limits in the forehead bits.) Waters himself, for his present purposes, holds a strategic position on the banks of the mainstream. He's enough of an outsider to be guileless of hypocrisy and too much of an outsider to jeopardize any "career." Something, nevertheless, holds him back: something internal. He has a good deal of fun — fun, for once, of a type that can be widely shared — with the theater marquee of his beloved Baltimore ("Pauly Shore Marathon," "Patch Adams: The Director's Cut," and the like), and there is doubtless something to be said for a movie that, at the dawn of the 21st Century, still boggles about the names (lansood on the forests and biopcs of the guerrillas) of Otto Preminger, Sam Peckinpah, Sam Fuller, William Castle, Herschell Gordon Lewis, R.W. Fassbinder, et al. Then again, there is something to be said against a movie that simply and merely bashes them about. Waters brings up these names, as he brings up Aesthetic Issues, in a spirit of take-it-or-leave-it and don't-mind-me. And the sheer listlessness of the enterprise — the flat-footedness, the lameness — is its last line of defense against outrage. However ready you may be to take up arms, or at least to plunk down dollars, in opposition to Hollywood gloss and glitter, it's hard to rally round ineptitude. Stephen Dorff, Alicia Witt, Anne Corcoran. 2000. * (HOLICREST CINEMAS)

The Cell — Reviewed this issue. With Jennifer Lopez, Vince Vaughn, Vincent D'Onofrio, and Marianne Jean Baptiste; directed by Tarsem Singh.

Cinemascope Run — It would be nice — it would be bliss — if this, at eighty-odd minutes, were three times as good as any of the half-hour Wallace and Gromit shorts issued from the same British claymation



The Cell

studio, Ardman. Things don't work like that. An hour and a half is not a specification of internal necessity; it is a dictate of the market. And a marshall is not by nature an artist more serious and ambitious than a minimalist. The premise of the film — the repeated escape attempts of a page of boys from their barbed

enclosure in the dwindling days before the conversion of Tweedy's Egg farm into a chicken-pie factory — is ripe enough, reminiscent of *Tight Link Island* in its stringy old cack called *Powder*, garbular veteran of the RAF, makes the connection clear.) And the arability of British

run through the bullish innards of the automated pie-maker. But scratching the premise to feature length results a cinema overstatement, a playing of it far more than its worth, a degree of corner-cutting, a thinning or iconizing of detail, and an incontinent exposure of the stock characters in all their unadorned stockness. The stop-motion animation, as compared with the Wallace and Gromit paragon, appears smoother, more seamless, more machine-tooled in its forms and its movements, so that the hens look to have terra-cotta handbills and rubber-claydy rictus. For all you can tell, it could indeed almost be computer animation, programmed to simulate claymation. Some of the charms, in any event, has been lost. Some retained. Nick Park, the Wallace and Gromit creator, shares the directing credit with Peter Lord, but it would be unfair to lay the difference at the feet of Lord. The difference is quite precisely an hour. With the voices of Mel Gibson, Julia Sawalha, Miranda Richardson, Jane Horrocks. 2000. * @ PARKWAY PLAZA 18; UA HORTON PLAZA 14

The Color of Paradise — Iranian filmmaker Majid Majidi's entry into the world of a blind boy, a triumph of humility and empathy. The boy's openness to the world around him in contrast to his father's insularity from it is a constant theme: the soundtrack, in one instance, quiets down the just the distant birdcall that brings a private smile to the boy's face while his father is

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Calendar MOVIES

caught up in doing business, completely oblivious to his child's source of delight. Which of them is blind? Which is more alive? A simple truth, simply illustrated, and copiously. The movie is very sereneous in its sounds (the rhythm of a woodpecker interrupted by a snoring horse) as well as in its imagery: the facility of rocks in a stream, a field of grain, wildflowers. Majidi upholds the unfashionable humanist tradition in cinema (marrowy faces on the blind boy, the sullen father, the cranky granny), but he does so with enormous formal precision, besides, and poetic imagination (the rising fog bank that signals the ebb of life). Like the same director's *Children of Heaven*, like *Jala Parabi*'s *The White Balloons* from the same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangible reward, at the finish line — not in this world, anyway. 1999.

★★★ (HILLCREST CINEMA; LA PALOMA)

Coyote Ugly — A Mike-frightened would-be songwriter from South Albany, N.J., moves to Manhattan to pursue her dream among the bumping-and-grinding female bartenders (like exotic dancers without the clothing removal) of the titular nightclub. Flashy, empty puffery. With Piper Perabo, Adam Garcia, Maria Bello, Melanie Lynskey, John Goodman, LeAnn Rimes; directed by David McNally. 2000.

★★ (CARMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; PARMONY PLAZA 18; SANTIAGO DRIVE IN; TOWN SQUARE 14; WEGAND PLAZA)

The Crew — Over-the-top comedy about over-the-hill gangsters, over their heads in hot water with a Miami drug lord. Overplayed by all concerned. Richard Dreyfuss, Bart Reynolds, Dan Hedaya, Seymour Cassel, Jeremy Piven, Carrie-Anne Moss, Jennifer Tilly, Laine Kazan; directed by Michael Dinner. 2000.



The Crew

★★ (CARMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMONT TROLLEY; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARMONY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; LA HORTON PLAZA 14; FROM 8/25)

Crescendo — Didactic, moralistic, blarney metaphorical character study of a would-be serious writer who loses himself in the job of a casino dealer. "Fertile ground for themes of chance, risk, cheating, betrayal." A little thin in its atmosphere and opaque in plot, but highly creative in its voice-over narration, the hero relating events in the third person, with novellas (or schizophrenic) detachment: "He had discovered there was a price to pay for this double life of his." And *Cher* Over is intractably controlled, submerged, underemotive in the lead role. With Gina McKee, Alex Kingston, Kate Hardie.

Alexander Morton, written by Paul Mayersberg; directed by Mike Hoag. 2000.

★★ (LA JOLLA VILLAGE)

The Eyes of Tammy Faye — And the married name of Bakker (later Messner); divorced queen of the PTL (Praise the Lord) ministry and the Heritage USA theme park ("A Christian Disneyland") in the words of the narrator, RuPaul Charles). Nonfiction filmmaker Fenton Bailey and Randy Barbato take up the tale in the mid-Eighties after the collapse of the empire; and despite the poem penned for the occasion by Tammy Faye — "I try not to think of days gone by / To do as only makes me cry" — they proceed to map out the long road from International Falls, Minn., through Sault Ste. Marie and the Alligator, through Jessica Hahn and Jerry Falwell,

handicaps bestowed on Mlle. Paradis, the luscious black-and-white photography cannot be laid to rest with the Classic French Cinema. Its elegance belongs more with the Glorious French Cinema. Directed by Pierre Lacoste. 1999.

★★ (LA JOLLA VILLAGE)

Stalder — Rome's greatest general, Maximus, reduced to a slave (Minimus, that would be), then resurrected as a star of the sporting arena (not necessarily Circus Maximus). Throwback historical epic with all the modern amenities: overamplified digital sound, computer-generated sets, blue-tinted and butter-bested photography, jerky-jerky hallooatory slow-motion, time-lapse clouds, music-video-style dream scenes, Jackson Pollock dribbles and sprays of goo — and no narrative facility whatever. With Russell Crowe, Joaquin Phoenix, Connie Nielsen, Richard Harris, Derek Jacobi, Diemon Hounsome, and Oliver Reed; directed by Ridley Scott. 2000.

★★ (GASLAMP 15)

Outella 2000 — Reviewed this issue. With Takahiro Mura, Hiroshi Abe, and Naomi Nishida; directed by Takao Okawara.

★★ (CARMEL MOUNTAIN CINEMA STAR 10; HAZARD CENTER 11; LA JOLLA 12; OCEANSIDE 16; PALM PROMENADE 24; PARMONY PLAZA 18; RAMONA TWIN RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; LA HORTON PLAZA 14)

One in Sixty Seconds — Hollywood imperialism in action take a profitable little independent film (a car-chase thing from the speed-happy days of *Vanishing Point*, *Ferris Bueller's Day Off*, *Superman Express*, etc., etc.), take it over, make it into a much bigger and even more profitable studio film. Thinking big passes as imagination nowadays. The basic situation is sufficiently little a reticent car thief (enlabeled by his personal Inspector Javert for his "passion," his "ball") must "boost" fifty specified cars in one night, for the schmaltzy motive of saving his blind brother from the wrath of a terrifying evil foreigner (English, in this case). A tight schedule, to be sure, but not so tight it cannot accommodate a comic side trip to feed *Ex-Lax* to the dog who swallowed the laser-cut Mercedes keys. More centrally, countless car wrecks will be accommodated as well, but the hero's good-guy status must not be jeopardized by any innocent casualties — even when a pursuing cop car gets knocked through a concrete wall by a wrecking ball. With Nicolas Cage, Angelina Jolie, Giovanni Ribisi — those eyebrows, those lips, those eyebrows, respectively — Robert Downey, Delroy Lindo, and Christopher Eccleston; directed by Dominic Sena. 2000.

★★ (GASLAMP 15)

Girl on the Bridge — A flaky French party molder around a twenty-two-year-old suicidal gemine and the middle-aged professional knife-thrower who romances her (from the bottom of the Seine) as his nothing-to-lose assistant. Or in another word, target. The capering camera, when it can manage to sit still (when it is not, for example, buzzing around from a fly's point of view), is besotted with the gap-toothed, pite-baired intrigue, Vanessa Paradis, who never seems to go anywhere near her ostensible character. (Even the dependable Daniel Auteuil, who evidently trained for his role at the Mid-Brooks School of Knife-Throwing, looks a bit lost.) And for all the

Hollow Man — Good creepy title, even if it was already taken (for one of the Gideon Fell mysteries by John Dickson Carr). The more fitting title, *Invisible Man*, was already taken, too, but the present title fits well enough, when our latter-day invisible man (a cocky, smart-ass Kevin Bacon: "I am a goddamn genius") begins to dress up in a snug-fitting fish-colored rubber mask with empty eye sockets and mouth slot. That's a pretty interesting sight, but many of the other sights — especially those of the human circulatory and musculoskeletal systems torn from an anatomy textbook — are infected with the incomparable repulsiveness we have come to expect of director Paul Verhoeven (*Robocop*, *Total Recall*, *Starship Troopers*). And there is no simpler way to express how far the plot developments stray from intelligent science fiction than to say that ultimately more fitting title would be *Invisible (or Hollow) Freddy Krueger*. Granted, the serum is "affecting his mind," but why should it also be affecting his strength and stamina? Elizabeth Shue, Josh Brolin, Kim Dickens. 2000.

★★ (CARMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; CINEMA 6; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARMONY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

The Kid — A blunt and downright rule image consultant (Bruce Willis, smirking with impunity) confronts his stiffened Iron Child — literally — when his eight-year-old self, or in other words his self of thirty-two years earlier, suddenly pops up, pudgy, mud-headed, mush-mouthed, in a loud red windbreaker, and without even the faintest supernatural rationale. The titular kid (the stoomy Spencer Breslin) takes no interest in, or notice of, the three decades of changes in the world around him; he's far more astounded to find that he hasn't yet own a dog (a dog of forty Sentimental and senuous family film from Disney [In *Turtledove*, director]).

★★ (CARMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; CINEMA 6; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARMONY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; LA HORTON PLAZA 14)

The Life and Times of Hank Greenberg — Reviewed this issue. Written and directed by Aviva Kempner.

★★ (LA JOLLA VILLAGE)

Nutty Professor II: The Klump — Eddie Murphy returns in the overwrought, chemical and assorted relatives, with Janet Jackson; directed by Peter Segal.

★★ (CARMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; CINEMA 6; FASHION VALLEY 18; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARMONY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; LA HORTON PLAZA 14)

The Patriot — Revolutionary War epic, long-winded and simple-minded (an unimpeachable combination), as brutal in its sentimentality as in its violence. One exciting scene when the neutralist hero ("I'm a patriot, I haven't got the luxury of principles") embues a squad of Redcoats bent on hanging his eldest son. The German-born director, Roland Emmerich, shows special affection for the fraternal Frenchman, Tobey Kaye, and naturally enough special animosity for the haughty Brits. He was sweet on the French in his *Gladiator*, too. Mel Gibson, Heath Ledger, Jason Isaacs, Judy Richardson, Chris



Hollow Man

Cooper. 2000.

★★ (MISSION VALLEY 18; LA JOLLA 12; PARMONY PLAZA 18; LA HORTON PLAZA 14)

The Perfect Storm — Moderately old-fashioned but moodily souped-up.

grandiose, operatic, and overcaled account of a real-life disaster at sea ("a disaster of epic proportions," in the forecast of a TV weatherman), the swallowing of the Andrea Gail world-famous boat out of Gloucester, Mass., during the "Storm of the Century"

of 1991. James Horner, the composer behind *Titanic*, was predictably called into service for the occasion and never gives a moment's rest. Before we reach the

Window-Homer-in-motion, a spectacular though hard-to-follow and seemingly insupportable struggle against the elements, we are granted a decent amount of time to become acquainted with the people, the place, the profession, albeit not without some impatient forehead-slapping. "Don't go, Bobby, I got a bad feeling." George Clooney, Mark Wahlberg, John C. Reilly, William Fichtner, Diane Lane, Mary Elizabeth Mastrantonio; directed by Wolfgang Petersen. 2000.

★★ (GROSSMONT TROLLEY; HARBOR DRIVE IN; MISSION VALLEY 20; PALM PROMENADE 24; TOWN SQUARE 14)

The Replacements — Slob-appeal (and scab-appeal) football comedy, suggesting not only that a team of nobodies could be rounded up in a week when the regulars go on strike in mid-season, but also that the part-time barnacle-scraper who bombed out in the Super Bowl four years earlier, and who hasn't strapped on a helmet ever since, might actually be a better quarterback than the multimillionaire starter. A nauseatingly sweet dream. With Keenan Reeves, Gene Hackman, Brooke Langton, Jon Favreau, Orlando Jones, and Jack Warden; directed by Howard Deutch. 2000.

★★ (CARMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; CINEMA 6; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20)

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WE GOT JOKES.
THE ORIGINAL KINGS OF COMEDY

THE ORIGINAL KINGS OF COMEDY — Spike Lee's comic film on stand-up comics, featuring Steve Harvey, D.L. Hugley, Cedric the Entertainer, and Bernie Mac. (CINEMA 6; FASHION VALLEY 18; GASLAMP 15; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARMONY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; LA HORTON PLAZA 14)

The Cell — Inhabited, unclean, violent, painful.

NOW SHOWING

Shocked by Apple Turnover

I'm too much of a type A to sit around waiting for the skewers to come by.

On the site of what used to be Kenny's Steak House — alas, the bronze statue of John Wayne is gone — is a new restaurant called *Rei do Gado*, a Brazilian steak house. The main attraction is churrasco, or Brazilian barbecue, but the buffet at the front of the red and white restaurant offers American green salads, fresh fruit, tofu, fried bananas, fried yucca, shaved dried yucca, and sushi. One of the owners is Japanese and hence a few Japanese goodies are available, such as gelatin in tiny cups, a specialty in Asia. Chicken stew and rice are also prepared as well as my favorite, feijoada, a beef and bean soup.

REVIEW
ELEANOR WIDMER

The entire meal, which includes several types of meat, is all-you-can-eat. The people seated behind us went to the front of the restaurant no fewer than four times, so you can eat yourself into insensibility for the cost of \$19.95 weeknights, \$22.95 Saturday and Sunday, and \$13.95 at lunch.

A tiny cheese puff is brought to the table, but ours wasn't baked through and was inedible. I tried to explain, in both Spanish and English, that it was raw and then just handed it over with its gooey inside facing up. A small top is placed on the table. If you keep it serving red it means that you are not ready for the meat; turn it over to blue and you will be served meats.

Skewers of meats cooked over a mesquite flame are brought one at a time to your table and thin slices are cut for you. The meats consist of top sirloin cap; file mignon; tri-tip; sirloin; skirt steak; beef ribs; baby back ribs; chicken; sausage; pork loin; turkey wrapped in bacon; beef shish kabob. We were about to leave when the beef ribs arrived. Service is leisurely and we also missed out on the beef kabobs. Pick up a menu as you enter so you know what you're entitled to and can then

either wait or ask for the cuts of meat you desire. I ate more Brazilian style. Helping myself to a large bowl of feijoada, I dipped all of my meats into the bean and meat stew and complemented them with rice. After a while all the meats began to taste the same — they are sautéed and cooked medium well done. The chicken, sausage, pork loin, and turkey wrapped in bacon were among the tastiest. If you keep a bowl of fresh fruit on your table, it will cool your mouth and cut the salt. Please be aware that the portion of meat cut for you is enough for two bites, so be sure to ask for more on the spot — it will take at least ten minutes for the water to come around again.

You get plenty to eat for your money, but the evening requires patience. I would have been content with feijoada with rice and fresh fruit, but I'm too much of a type A to sit around waiting for the skewers to come by. I regret that I did not see the desert cart nor was told about it, so we ended our meal with dried fruit. Though you have a variety of waiters, each with a different skewer, be sure to leave a tip for service — it's divided among the men.

Electric Light Bill Department: "It's not only devastating but destructive to everyone in the restaurant business. My bill went from \$200 to \$4300, and that wasn't even my highest month for air conditioning. I'm afraid to open my next bill because in August we use the air conditioner the most. I was going to give everyone on my staff a raise, but now it has to go over the window because of the electric bill. Don't they have any consideration for people in the restaurant business?" Salvatore Vitale, De Medici Restaurant, 815 Fifth Avenue.

"In a small restaurant like ours, the most we can hope for is a 12 to 15 percent margin over costs. Our bill went from \$1100 to \$2500. If we



The Restaurant: *Rei do Gado*
The Location: 939 Fourth Avenue, Gaslamp Quarter (619-702-8664)
Types of Food: Brazilian steak house plus all-you-can-eat buffet
Prices: \$13.95, lunch; \$19.95, weeknights; \$22.95, Saturday and Sunday
Hours: Open daily, Sunday through Thursday, 11:00 a.m. to 10:00 p.m.; Friday and Saturday to 11:00 p.m.

raise prices people won't come out to eat. If we inch along charging a little bit more for each item, it won't cover the electric bill." Deborah Helm, Mixx Restaurant, 3671 Fifth Avenue.

"My electric bill was \$3000 this month. If this continues, small entrepreneurs like myself will be in a terrible bind and those who were thinking of opening a small place won't do it. This means less variety and fewer family restaurants. It will hurt San Diego." Tim Kleiprice, Adams Avenue Grill, 2201 Adams Avenue.

"A woman came in and was shocked that an apple turnover was \$2.24. The dough for the turnover is made by hand and the apples are fresh, not canned. I keep all of my fresh fruit in a walk-in refrigerator that's really a small room and costs a lot to operate. I don't blame consumers for not wanting to pay higher costs, but what are we supposed to do with our electric bills?" Etna Miller, Baked by Etna, 3085 Reyard Way.

Notes from everywhere: I was misled about the closing of Wine Sellar and Brasserie on Waples Street for the month of August for renovation. They are open and thriving.

After 20 years, Deacon Brown decided to sell his long-running Café Pacific to his manager, Frank Parker. All your favorite goodies will still appear on the menu with some surprises added. What if Deacon going to do with his time? Take several months to come down from two decades of intensity.

For those of you who asked me about Mama Anna, she is still deciding whether she wants her old venue (now under renovation) or a new one. Several restaurants are scheduled for opening in early fall. Among them, Royale in the Gaslamp and Tamarrindo, a Latin-Caribbean restaurant, in La Jolla.

It's hard to believe that Labor Day is approaching. Take advantage of long summer nights while you can. ☀

My Mom Was a Bullfighter

One stuffed, hairy black bull looks out from the front wall.

"Let's forget it," says Frankie. "Let's just drive home." We stand there. Man! That desert wind's strong. And hot. Like a hair dryer. It blows dust and papers in our faces, even here, in the gloom of the covered sidewalks. People swirl past us, heads down.

Everyone's closing up. Pity. This old part of Calexico's one of those places that feels like it's right out of *Lonesome Dove*.

We don't say much as we head along 98 into the Yuma Desert, flat as the seabed it was six million years ago. Still has 8-inch oysters sticking out of the rock and sand. Setting sun's right in our eyes. It's also playing games with the mountains. It picks out valleys way up in the silhouetted peaks. It lights them up golden, like Shangri-La's.

"Hold it, hold it!" That's me. "Food? See? Mount Signal Cafe. Mexican food."

"Uh-uh," says Frankie. He grips the wheel. "I want a fat burger and range cowpie."

"Hey! San Diego: 109 miles!" I say. "You can hold out that long!"

Hee hee. He couldn't. And that's how we discovered the Mexican Rose.

We walk up the steps and onto the red and white porch and *fwop* through the cowboy doors

of Maria de Jesús's place. Known as "Manolita" to her admirer.

"Course at first it just looks like an old Wild West tavern with a bullfighting motif. Through the swinging doors, you come into a brown-red-tiled room lined with black-and-white photos of matadors on all four walls. One stuffed, hairy black bull looks out from the front wall. Two jukeboxes and a TV stand against one wall, and draped around the other, a slump of women sitting, chatting in Spanish.

Frankie and I try to, like, sit up at the long golden wood bar. Notice a thousand cigarette butt burns all along the top. A gap in the wall shows a big kitchen behind, with pots steaming on stove-tops. One of the women slowly gets up and comes over. "Two Buds," I say. After that throat-cracking wind and the heat, this is going to taste great. I just know it.

She hands us two menus. But first I saunter over to the juke box. Fifty cents, three songs. Start off with Los Tigres del Norte, "El Circo" ("The Circus"). Add in a little Pam Tillis, "Betsy's Got a Bass Boat," a Zoni's desert song, and something by Los Pedernales ("The Flints"). Should please everybody. Back at the bar the beer has arrived. Ah!

TIN FORK
ED BEDFORD

Calendar RESTAURANTS

That first sip. Perfect. Now the lady brings a plate of crackling crisp golden tortillas and a fiery red salsa to tang up our appetite.

The menu's standard traditional Mexican. *Bismarck Amigos!* says at the top, then runs down the list of your classic dishes, which somehow seem right for here. Enchiladas with beef and beans cost \$5.00. The "Incomparable," two delicious chile rellenos with meat and salad, \$5.00 too. Carne asada with guacamole \$10.00. The "Mount Signal Favorite," a chile relleno de carne with one queso, one taco, refried beans, and salad, \$6.00.

"I'll have your carne asada burrito with salad and beans and guacamole," says Frank. Huh. I say that's only \$3.50. "Me too," I say.

I'd half like to take the beer out onto the porch, make like Cap'n McCall or Augustus, watching the sun set over Lonesome Dove. But then the food arrives. A big burrito spread across a nice big china plate with frijoles on one side and guacamole and lettuce salad with tomato and onion on the other. I'm just chomping in when I spot this pretty gal sitting with the other women. She resembles a woman in this old picture right here on the wall.

She notices me looking. "That's my mom," she says. "She was a bullfighter. Come." She walks me over to where the bull sticks out of the wide corridor. Back at the bar the beer has arrived. Ah!

down hat. "That's her when she was 17. She was already in the ring." Below, someone's framed a fading pink poster. Six women. "The only female bullfighting team ever. My mom used to stick the banderillas in over the horns. Guillermina, she killed the bulls. My mom named me after her."

Guillermina grew up in this place that her mom — Manolita — opened over 40 years ago. "It was so wonderful. If anybody from the bullfighting world came in, my mom would drop everything. We would stay open to all hours talking bulls and bullfighting and great moments. And my mom started a custom at the end of each season in Mexico: She presented the 'Mexicali bullfighter of the season. It was the climax of each year. This place went crazy. You can imagine how it was for a little girl."

I rejoin Frankie and gnash into my carne asada burrito. The beef's tender but less seasoned. Probably because we look like towhee gringos. I pour on some of the salsa. Wow! That helps a lot. Guillermina says things are quieter now. In-terstate 8 bypassed the café, and four years ago her mom died. Business has slowed, the bullfighters don't come the way they used to, but still enough locals keep business going. She returns to her seat. I drift back to the jukebox. See if you have her mom's tune on it. ☀ "Mexicali Rose" ♫

The Place: *The Mount Signal Café*, 1201 West Highway 98, Calexico (760-357-1379)

Type of Food: Mexican
Prices: Beef enchiladas with beans, \$5.00; the incomparable (two chile rellenos with meat and salad), \$5.00; carne asada with guacamole, \$10.00; Mount Signal Favorite (chile relleno de carne with queso, taco, refried beans, beans), \$6.50
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SAN DIEGO

Calendar RESTAURANTS

Napa Is for the Wealthy

Pink wines are like white shoes — appropriate between Memorial Day and Labor Day.

While back, while talking to John Hawley, I asked him why Clovis Bois took off — he was winemaker there in the '80s — while other wineries grew much more slowly. He replied, "They were marketing driven. The owner, Frank Woods, had come from Procter and Gamble, and so he understood a lot about marketing. Back in the early '80s, virtually nobody in the wine industry had a real handle on marketing. Packaging wasn't very sophisticated, and there was a lot of opportunity."

It is to get up to 15,000 cases that would go not only elsewhere in California but into other states as well. We really want to produce a high-quality wine, and we want to be able to get recognized for it. We want the area to get recognized for the fact that there are some high-quality wine producers."

Crush
MATTHEW LICKONA

"For instance, one of the things that Frank realized right off the bat, coming out of hotel management school, was that restaurants had wine lists, and if you got on their wine list, they very rarely remove them. You were basically permanently placed. If it isn't like that anymore, but at any rate, the owner spent all his time out on the road promoting the wine, and consequently grew as fast as they could come up with money to make more wine."

Those pioneer days in the marketing realm are fading fast in Napa and Sonoma, but there are still frontiers away south. July 1 saw the opening of Falckner winery where Temecula Crest once stood, and while some Temecula wineries are content with selling their modest annual production locally, Ray and Loretta Falckner have marketing-driven dreams of bigger things. "We're currently at a little over 4500 cases," explains Ray, "and quite honestly, we believe we could sell all of that right through the tasting room. The goal

of the producers are relatively small. Napa's done a great job with the boutique wineries, which sell limited production of extremely high-quality wine, and their stuff gets bought before they even get a chance to bottle it." The Falckners hope to imitate Napa's success in Temecula, making enough wine to get noticed but staying small enough to retain that boutique status.

Though they have long been fascinated by Temecula, the Falckners still thought about buying in Napa when they sold their interest in a dot-com business, left their home in Texas, and started searching for a winery to buy. But they discovered, planted land in Napa ran from \$100,000 to \$200,000 an acre. If the winery were to be run as an ordinary business, and not merely an enormously expensive hobby, such a cost would drive the price of the wine produced through the roof.

Besides, "Napa Valley isn't the same Napa

Valley it was even five years ago. There are a huge number of restrictive covenants that exist if you go out there now, all kinds of laws and restrictions pertaining to parking spots, access, square footage requirements. You can't sell food on the premises now. Napa Valley has made it very difficult for anybody to buy into it, probably because the people who are there don't want new wineries. I would say that right now, as a newcomer, Napa appeals only to the very wealthy... [for whom] the money isn't significant."

Sonoma proved almost as expensive, especially if the land under vine was planted with Chardonnay — possibly that valley's star variety. Santa Barbara County "was a distinct possibility. Things there were going for closer to \$50,000 an acre. But the advantage [with Napa and Sonoma], which is obviously part of what you're paying for, is a level of branding. A lot of shoppers and consumers don't know very much at all about wine. They look at a label, and if it says Napa Valley, [they think] it must be a good wine. If it says Sonoma, there's a good chance it's a good wine. If it says Santa Barbara, well, some have heard of it, some have not heard of it. You don't have quite the same appeal."

Temecula, on the other hand, was running around \$25,000 per planted acre and offered the Falckners the chance to live in La Jolla to boot. "The challenge down here in Temecula is, not many people know about it at all. It represents a distinct marketing challenge." Loretta chimes in. "We look at Temecula the same way Santa Barbara was ten years ago. It was a nonentity in terms of a wine area," at least in terms of national reputation. "It took a lot of winemakers some consistent years of production and marketing, and now they've developed a very nice reputation."

Listening to the Falckners, I am reminded of Mount Palomar president Peter Pool's admiration of Napa's efforts at branding and his hopes for a similar phenomenon in Temecula via the South Coast Varietal Alliance — especially when Ray mentions the niche status of the Mediterranean varietals that grow best in Temecula. "We



Ray Falckner

have our own website, and [soon], we'll be selling wine and gifts off the website. And we'll be trying to get ourselves into most of the wine sales sites that are on the Internet. [At those sites], people go through and say, 'I'm looking for a good Cabernet,' and they're listed there, but there's a long list. But if they say, 'I'm looking for a good Sangiovese,' well, suddenly there's a much shorter list, and your name stands out."

Wine buyer's alert: Dave Clark at Vintage Wines says that pink wines are like white shoes — appropriate between Memorial Day and Labor Day. San Diego may receive some slack on the back end of that, since we sometimes get our hottest weather in September and October, but in any case, it would be a deep shame if rose season came to an end without somebody picking up the rest of the Domaine Ott at the Wine Bank. \$18.99 is more than I usually spend on pink stuff, but this wine — very delicate in aroma, taste, and texture, with touches of tea leaf and rose petal — is worth it. ■

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RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings by *Elaine Widmer* (reviews by *Max Nash* are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at www.SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Lower below \$10; moderate \$10 to \$16; expensive more than \$16. Please call restaurants in advance for reservations.

NORTH COASTAL

THE ARMENIAN CAFE 3136 Carlsbad Boulevard, Carlsbad, 760-720-2233. Located in a cottage with a view on deck, this Armenian café prepares authentic specialties such as gyros cooked on the premises. Best bets are breakfast that include omelets with shish kebabs, music and belly dancing Friday and Saturday. Breakfast, lunch, and dinner, Tuesday through Sunday. Closed Monday. Low to moderate.

BARBONE'S TRATTORIA DEL MARE 214 Carmel Valley Road, Del Mar, 858-259-9063. Pleasant interior, Del Mar. Low prices, huge portions of terrific food make this a winner for all bargain eaters. On weekends, try the pasta, large enough for two. Linguine with chicken Marsala best bet. Lunch, Tuesday through Friday. Dinner, Tuesday through Sunday. Low to moderate.

THE BEAUBONNE La Costa Resort & Spa, Costa Mesa Hotel, 2001 Camino Real, Carlsbad, 760-438-9111, \$4500. The hotel dining room offers breakfast, lunch, and dinner. All-you-can-eat Sunday buffet brunch with champagne is \$120. Seafood buffet Friday, 10am to 3pm. Outstanding service. Reservations recommended. Pique Delicacies of the Sea is also located in this complex. Expensive.

D.B. HACKER'S SEAFOOD CAFE AND GRILL 101 North Highway 101, Carlsbad, 760-438-3163. \$18.00. The dining room is enhanced by beautiful watercolors on the walls, and the fish and chips are terrific. The fish (New Zealand hoki) arrives in a golden crust, is well drained and delicious. Fish tacos are also available. If you would like small portions, try the "buddie" serving fresh fish, pasta, and daily specials also worthwhile. Open daily for lunch and dinner. Low to moderate.

FIDEL'S CARLSBAD 3003 Carlsbad Boulevard, Carlsbad, 760-720-9999. A sister restaurant to the venerable establishment in Solana Beach, the stars here are carmel, quesadilla, chicken, beef, or pork; tostada supreme; and bread of chicken Milanese. Open daily lunch and dinner. Low.

JACK'S DEL MAR 1660 Coast Boulevard, Del Mar, 858-795-2002. Most of the tables have an ocean view and every table has a good view, which counts as much as the food. Fresh fish is the best bet here and is accompanied by rice or pasta. Steak lovers won't be disappointed. Nothing fancy, but high spirited. Open daily. Lunch, Tuesday through Saturday; dinner nightly. Sunday breakfast from the menu. Moderate to expensive.

MELTON'S DELICATESSEN, GRILL AND BERRY 3600 Via La Valle, Flower Hill Mall, Del Mar, 858-792-2222. \$15. \$10 food items on the menu. They include fresh deli, Chicago-style pizza, and grilled ribs, meats, vegetables. The recommended items: Chinese chicken salad and skirt steak sandwich. Not the greatest lunch deli, but not the worst. Open daily, breakfast, lunch, and dinner. Moderate.

ONCART'S 1905 Encinitas Boulevard, Encinitas, 760-632-0222. Here's a good place to take children or to enjoy a low-cost, unpretentious meal. The menu consists of pizza, barbecue chicken and ribs, sandwiches, salads. The best bet is the chicken-rib combination for two with salad—a cheap large enough for four and hot bread sticks. Fun for a casual meal. Same menu lunch and dinner, continuous service. Branches in

Online Restaurant Coupons

● indicates at least one North County location.

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- Deluca's Cucina Italiana **1/2 off dinner**
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- Parque Argentine Cafe **● Passage to India**
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- Pizza Express **Dinner for 2 \$12.99**
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- Rock Bottom **● Roma Ma**
- Roma Ma **Lobster or steak for 2 \$49.95**
- Russia House Restaurant **Free dessert**
- San Luis Rey Downs **2 for 1 dinner**
- Santilippo's **Pizza or lasagna for 2 \$10.49**
- Saska's **Buy 1 dinner, get 1 free**
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- Shanghai **Shrimp dinner \$8.50**
- Shelby's **\$14 off dinner entrée**
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Coastal Mediterranean Cuisine

FEATURING EXECUTIVE CHEF HERVÉ GLIN
Voiced one of San Diego's most talented chefs by *San Diego Magazine's* David Nelson

GRAND OPENING SPECIAL

50% OFF ENTRÉE

With purchase of second entrée of equal or greater value. Expires 5/31/00.

Delilah's

Mediterranean Grille

Opens for dinner 5 pm - Closed Mondays
8864 Villa La Jolla Drive - La Jolla Village Center
858.453.4299



Calendar RESTAURANTS

Carmel Mountains and Mission Valley:
Open daily. Low to moderate.
OVERSEAS RESTAURANT 2818 Roosevelt Street, Carlsbad, 760.739.0348. Specializes from Hong Kong and Singapore as well as Mandarin and Thai and traditional dishes. Some of the best to appear on a menu printed in Chinese; ask the owner to translate the list. Congenial presentation includes carved vegetables. Open daily, continuous service, lunch and dinner. Moderate.
PACIFIC COAST GRILL 417 33rd Highway, 101, Solana Beach, 949.546.6632. Many dishes here are under \$10.00. Best beef baby back ribs, fresh fish, variety of burgers served with salad and free presented in a paper bag. Sunday brunch. From the menu, 11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Low to expensive.
RED TRACTOR'S 550 Via de la Valle, Del Mar, 858.755.6600. Truly mouth-watering portions of prime rib, steak, chicken, and fish are served with accompaniments. Diners come with compliments on the chef (when in season) or baked potatoes or vegetables. Salads are à la carte, but are enough for two people. Open daily. Low to moderate.
S.T. TROPEZ BRADFORD FACTORY 947 S. Coast Highway, Encinitas, 760.433.0084. Twenty-five varieties of breads, some French, some traditional. Many low fat. All free, all organic. Great flavor. Excellent house-made corned beef, baccaria, potato chili. Open daily. Low to moderate.
SPECIES TRAIL CAFE 110 Valley Center Drive, Pizzeria Carmel Shopping Center, Del Mar (east of Carmel Valley turn-off), 858.239.0889. Superb. The restaurant that's not only elegant but whose food contains no MSG and very little fat. The seafood dishes are highly. Among other delicacies are duck and frog legs. For Super. That's the top of your life. Open daily for lunch and dinner. Low to moderate.
SUSHI & LA KAZO 3870 Valley Center Drive, Carmel Valley, Del Mar, 858.792.5509. Outstanding sushi-plated sushi includes caterpillar roll (eel and avocado) soft shell crab roll, tempura roll. Good hot dishes include "Yum-nami" and yakitori. Elegant sushi. Closed Sunday. Open for lunch, Monday through Friday, dinner Monday through Saturday. Low to moderate.
TORREY PINES CAFE 2334 Carmel Valley Road, 858.239.9878. The menu is similar to the sister restaurant, the Red Rock Cafe, with many salads, pastas, and an excellent Sunday brunch. But there are terrific new additions: pasta and tender ribs cooked in a Chinese sauce plus many pastas, potatoes and vegetables. Neither is to be missed. Open daily. Low to medium.

Hogies, 760-746-1444. The breakfast brunch offers outstanding value: steak and eggs, chicken & chorizo, ham and omelette. Low dinner, especially here. Lunch is great. Also good for vegetarians. Closed Monday. Breakfast/brunch, Saturday and Sunday. Lunch and dinner, Tuesday through Sunday. Low to moderate.
CURRENT BROSHERS GRILL 7905 La Jolla Village Center, 858.453.4299. The 11th floor view is a great choice for vegetarians. Lower overhead presentation: appetizers, lunch, Monday through Friday. Sunday, Low to moderate.
A LITTLE BIT OF GERMANY 2177 East Vista Way, Vista, 760.941-4626. Authentic German menu offers most of your favorite classics in champagne sauce, marinated (beef in wine-vinegar sauce), Wienerachnid. Hot pot roast salad, made-on-the-premises appetizer, and strudel major platters. Call for reservations. Closed Monday. Low to moderate.
MANDARIN GARDEN RESTAURANT 6342 Mira Mesa Boulevard, Mira Mesa, 858-566-4720. From the dim sum served Saturday and Sunday to its variety of exotic dishes, this restaurant is worth seeking out, especially if you're a vegetarian. Located in the Mira Mesa Mall, it offers many unusual and hard-to-find appetizers, fresh and served in brown sauce. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to moderate.
MIRIEL KANE RESTAURANT AND SUSHI BAR 9823 Carroll Canyon Road, Escondido Square, Scripps Ranch, 858-566-0206. You'll find a variety of exotic dishes, this restaurant is worth seeking out, especially if you're a vegetarian. Located in the Mira Mesa Mall, it offers many unusual and hard-to-find appetizers, fresh and served in brown sauce. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to moderate.
LE MAIRIS FRENCH BISTRO 8661 Camino del Rio East, San Diego, 619-588-9445. Hervé Glin reproduces many items from his former restaurant with one difference: the food is not a glam kitchen, which means that no dairy products are served with meat or fowl. The food is tasty but salty due to the Kofuhiro process. Best beef duck confit, fish chook, chicken fried squid and stein. Deserts: tarts. Closed Friday nights and open Saturday at sunset. Diners only. Upper moderate to expensive.
LIA'S URBAN TAPAS 1250 Prospect Street, La Jolla, 858-456-2118. Twenty-five California cuisine taps provide low-fat, low-calorie appetizers that range in price from \$1.99 to \$12.99. The menu includes fresh seafood, fish, live fish, prawns, and lobsters are kept in tanks and prepared minutes after you order. Superb dim sum, served daily, is especially fine on Saturday and Sunday. Moderate to expensive.
LIA'S URBAN TAPAS 1250 Prospect Street, La Jolla, 858-456-2118. Though not much more than an elegant snack bar, Lia's could be more. As evidenced by their 68 medallions, scallops, chorizo-stuffed squid, chicken skewers, and the salt/roasted grilled quail. These samplings made me long for a fully re-allocated dinner from Lia's skilled and imaginative kitchen. Try the satisfying cocoyon or lemon grass sorbet for desert. Service though young and self-conscious, is competent and attentive. Low to moderate.
THE MARINE ROOM 2000 Spindrift Drive, La Jolla, 858-479-7222. Complete redaction, chowder, seafood, and extensive California and Continental menu has restored the venerable room to its former grandeur. About nine fish dishes are available nightly. Buffet brunch, Sunday for \$26.95. Benedict service. Open daily. Lunch moderate, dinner expensive.

ROPPONGI 875 Prospect Street, La Jolla, 858-515-5232. In terms of atmosphere and quality, this is one of the best restaurants in La Jolla. Euro-American preparations offer 20 appetizers, which are served here. Lunch, Monday through Friday. Dinner, Monday through Friday. Open daily. Moderate to expensive.
BARBARA CALIFORNIA WOOD-FIRED PIZZA 702 Pearl Street, San Diego, 858-566-5222. You have a choice of 27 wood-fired pizzas, each with a unique topping. Many come here just for the salted half-order Italian or vegetable pizza. Same menu, lunch and dinner. Open daily. Low to moderate.
SANTA RESTAURANTS 7811 Henschel Avenue, La Jolla, 858-564-1313. The chef has been invited to every restaurant on the menu, but surely the night-life fish and seafood dishes. At least 3 lunch fish

1/2 OFF DINNER

Buy any pizza or pasta & receive a second of equal or lesser value for 1/2 price.

\$2 OFF ANY PASTA OR PIZZA

One coupon per couple. Not valid with any other offer. Good at **Delilah's**, 8864 Villa La Jolla Drive, La Jolla. Expires 5/25/00.

D'Lish XPRESS
WOODFIRED PIZZA, SALADS, PASTA

5252 Balboa Ave., Suite 101B (Balboa & Genesee)
San Diego • (858) 277-9977
2350 Clover Leaf, Suite 101 (Eastlake Village Ctr.) • (619) 216-3000

D'Lish Gourmet
WOODFIRED PIZZA, SALADS, PASTA

386 East H Street, Suite 211
Chula Vista
(619) 585-1371

LA JOLLA
ASOP'S TABLES 8650 Shopping Center, Costa Verde Shopping Center, #106, 858-453-1335. The chef attributes of his Greek and Mediterranean restaurant here. Lunch, Monday through Friday. Dinner, Monday through Friday. Moderate to expensive.
DELICIAS 6106 Paseo Delicias, Ramon Santa Fe, 858-756-8000. The room is similar to the sister restaurant, the Red Rock Cafe, with many salads, pastas, and an excellent Sunday brunch. But there are terrific new additions: pasta and tender ribs cooked in a Chinese sauce plus many pastas, potatoes and vegetables. Neither is to be missed. Open daily. Low to medium.
NORTH INLAND
BERNARDO RESTAURANT 12457 Rancho Bernardo Road, Rancho Bernardo Village Shopping Center, 858-487-7171. The restaurant is elegant in food, service and ambience. The menu is California French, medium change every few weeks and has been a source of lamb, filet mignon, fresh daily fish and crime bribe. You'll have a good experience here. Lunch, Monday through Friday. Dinner, Monday through Friday. Moderate to expensive.
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LA JOLLA 1250 Prospect Street, 858-456-2118. The understated, open and elegant interior are pleasant. Cuisine is Mediterranean with California twists. The chef attributes of his Greek and Mediterranean restaurant here. Lunch, Monday through Friday. Dinner, Monday through Friday. Moderate to expensive.
CHOPPINI 8935 Town Center Drive #111, Resemblance Town Center, Encinitas Triangle, 858-477-0106. Located in a romantic, elegant dining room, this Mediterranean-style restaurant first-rate food (the night-life fish and seafood dishes. At least 3 lunch fish

101 reasons

Reasons to go to Anthony's, Number 1 to 100. Bring this ad into one of our four Anthony's Fish Gratto locations, write your name and address legibly on the ad, and entered to win a \$100 Dining Certificate!

Reason to go to Anthony's, Number 101: So you can enjoy San Diego's favorite seafood.

San Diego Bay
Hendon Drive at Ash (619) 233-5103

La Mesa
Harry B & Soverin on Murray Dr. (619) 463-0368

Chula Vista
Henry S & E @ (619) 425-4200

Rancho Bernardo
Bernardo Center Dr. to Avana Plaza (858) 401-2070

*No purchase necessary. One entry per person, per week. Original ad only, no copies. One \$100 reward per month. Winners notified by telephone. Unclaimed prizes not awarded. Void where prohibited. Current valid through August 31, 2000.

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are available every night along with two or three appetizers and the house specialty Kabob & Chorizo, lamb kebabs on a skewer or lamb and chicken kabob. Rice and vegetables are a good choice for vegetarians. Lower overhead presentation: appetizers, lunch, Monday through Friday. Sunday, Low to moderate.
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2 for 1 DINNER

Buy one dinner entrée and receive second of equal or lesser value for 50% off.

Lunch Buffet \$5.99 (4th Year Cakes)

Thai Orchid

4310 Genesee Ave #111 (at Mount View & Liberty Bell Plaza)
858-778-4949

Best of San Diego Restaurant Week

Best of San Diego Restaurant Week

NFL Burger & Fries

During all televised NFL Games

Buy one burger with choice of any beverage

\$2.95

Don't miss this excellent Vietnamese restaurant which 232 items are offered. The cuisine is healthy, often appetizing and rewarding well. Low to moderate.
GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mission Beach, 858-688-6868. Old-fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (on children's menu) are prepared here, along with Mexican and seafood specialties. Open daily. Low to moderate.
HARBOR'S EDGE Sheraton Harbor Island Resort, 1800 Harbor Island Drive (across from airport), 619-291-2900. The restaurant has a stunning bay view

FREE MENU-BY-FAX

By fax at 619-233-9797. Night or Day. 7 Days a Week. Online at SanDiegoReader.com

At the prompt press the 4-digit extension of the restaurant that interests you.

EAST COUNTY & STATE COLLEGE		MIDWAY & MISSION VALLEY	
Anthony's Fish Gratto	2142	Black Angus Restaurant	2863
Caia Picante	2861	Chiba Japanese & Sushi	2276
Buffalo Joe's American	2108	Ginza Sushi Japanese	2282
Casars Cafe Greek	2126	Joe's Crab Shack Seafood	2255
Grant Grill Continental	2130	Lo's Restaurant Asian	2277
Hard Rock Cafe Continental	2139	Old Town Mexican Cantina	2264
Jack Tom's Cafe and Food	2116	Seafood Restaurant American	2267
Karl Strauss Brewery & Grill	2136	Shanghai Mandarin	2280
Kenny B's Memphis-style BBQ	2128	Thai Time II	2273
Las Cascadas Continental	2132	To Leo's Mexican	2263
Octopus Garden Sushi & Pacific Rim	2129	Tokyo Japanese Buffet	2275
Old Madrid Spanish Mediterranean	2137	Troy's Greek Restaurant	2274
The Parrot Grill American	2137		
Rock Bottom American	2121		
Salazar's Mexican	2135		
Scilla Spanish & Seafood	2107		
Star of India Indian	2102		
Yacht Club Continental	2133		
SOUTH BAY & CORONADO		NORTH COUNTY COASTAL	
Anthony's Fish Gratto	2482	Black Angus Restaurant	2746
D'LaH Gourmet Pizza, Salad, Pasta	2483	Calypso Cafe South American	2734
D'LaH Yacht Club, Salad, Pasta	2484	Greek Village	2709
Galleys at the Marina	2485	Karl Strauss Brewery & Grill	2707
		Black Angus Restaurant	2746
		Nematos American	2742
		Osteria Del Pescatore Italian	2745
		Passage to India Indian	2700
		Pizza Nova Italian	2728
		Roma Mia Italian	2786
		Star of India Indian	2751
		Taste of Thai	2719
		To Leo's Cafe California Cuisine	2702
UPTOWN & NORTH PARK		CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA	
Bombay Exotic Cuisine of India	2207	Bolicine Italian	2409
Casa Sanchez Mexican	2301	Brockton Villa Continental	2430
Cottage Cafe Polish-Korean	2192	Forever Foodies American	2416
DeLacia's Indian	2176	Ginza Sushi Japanese	2442
Grangers & Ethiopian Cafe	2190	Ginza Sushi Japanese	2436
Elaboracion & American	2196	Hard Rock Cafe Continental	2410
Luna Thai Cuisine	2196	Happy's Coffee Shop	2427
Pizza Nova Italian	2191	Hope Bar & Brewery American	2427
Russia House	2197	Karl Strauss Brewery & Grill	2443
Santitas Italian	2175	Lia's Urban Taps	2440
Thai Food	2188	Palomino Euro Barro California Cuisine	2411
		Rock Bottom American	2428
		Shelby's Seafood of South	2425
		Star of India Indian	2401
		Sui Sami Mexican	2402
		Thai Orchid	2438
		Torreyana Grille American & Seafood	2438
NORTH COUNTY INLAND			
Anthony's Fish Gratto	2786	94th Aero Squadron American	2552
New Year Bar & Restaurant	2787	Angelo's Italian Restaurant	2554
San Luis Rey Downs Continental	2783	Alaska the Great Indian	2564
		Black Angus Restaurant	2567
		D'Lish Xpress Pizza, Salad, Pasta	2579
		The Good Egg American	2555
		Pampa Argentine Grill	2581
		Star of India Indian	2601
		To Leo's Mexican	2630

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

RESTAURANTS
Calendar

patio. It's really romantic. Diners only, nightly. Moderate to expensive.

PALENCIA 1643 Carner Avenue, Pacific Beach, 858-272-7816. Located in a small house, this restaurant serves regional dishes from Puebla, Guerrero, Nuevo Leon, and Mexico City. The food is quite spicy, so if you prefer fewer chiles, say so before ordering. Low-cost items include tortilla soup, pozole (spicy broth with hominy topped with fresh lettuce), shredded pork with sausage and salsa, machuca (an unusual grilling preparation of sun-dried beef and eggs), and *chile relleno* topped with fresh tomato sauce. For authentic regional cooking, it's not to be missed. Open daily, lunch Tuesday through Sunday, dinner nightly. Low to moderate.

PIZZERIA UNO 4465 Mission Boulevard, Pacific Beach, 858-483-4143. The menu has been expanded and you will now find lots of salads and low-calorie items as well as pizzas. The shift has been to healthier offerings which include pasta with light sauce. Try it. Open daily, continuous service, lunch and dinner. Low to low moderate.

THREE BUNGALOW 496 West Point Loma Boulevard, Ocean Beach, 858-234-3484. This charming bungalow with a roaring fireplace offers French continental food and an Ocean Beach landmark. Evening special includes soup or salad and entree. Attractive patio. Early bird specials are a best buy and served nightly. Call for hours. Moderate to expensive.

MIDWAY, OLD TOWN & MISSION VALLEY

EL AGAVE 2304 San Diego Avenue, Old Town, 619-220-0692. Has stairs and ramp on Old Town Avenue. Without doubt one of the best if not the best Mexican gourmet restaurant in the city. No chips and salsa, but exquisite preparations. The appetizers, Caesar salad, fish and seafood, duck are outstanding. Beautiful dining room plus terrace dining. Open daily, lunch and dinner. Low to moderate to expensive.

GEORGIA'S GREEK CUISINE 3550 Rosecrans Street, Grovesquare Square Center, 619-533-1067. This small, immaculate Greek restaurant serves food that will please anyone on a budget. Lunch is especially good buy. All-entree, as well as sandwiches and appetizers, are prepared for takeout. Open daily for lunch and dinner. Low to low moderate.

OLD TOWN MEXICAN CAFE 2489 San Diego Avenue, Old Town, 619-297-4330. This bistro/cafe is noted for its excellent breakfasts, served from opening to closing. Try also the restaurant's chicken, the samosas, or the fajitas. Open daily. Low to moderate.

EAST COUNTY & STATE COLLEGE

BARNES BAR-B-QUE 9723 Camino Road, Spring Valley, 619-497-3033. Barbecue Memphis style, with an em-

phasis on pork sandwiches served with tangy sauce and collard that resembles sauerkraut. Mouthwatering ribs, hot links, chicken, beef/breast, sweet potato pie, and trout cobbleton. On Fridays, car-fish dinner for \$7.70. Small premises, but all food available for take-out. Some items opening to closing. Open daily, call for hours. Don't miss this one. Low.

LADDER ITALIAN-CALIFORNIAN RESTAURANT 1634 Lake Murray Boulevard, 619-443-9919. This charming dining room offers unusual, innovative dishes with heavy recipes from southern Italy and elegant ones from the north. Special emphasis on fresh fish and seafood, including crabcake. Call for exact hours. Low to expensive.

LET'S GARDEN 6011 El Cajon Boulevard, 619-285-1885. Although the restaurant menu offers Chinese as well as Cambodian food, it's best to order the Cambodian food. Be sure to ask Mr. Ly for suggestions. Live crab and lobster served homestyle. Go on ahead, make a food of yourself. Open every day, 24 hours a day. New branch: 7868 El Cajon Boulevard, La Mesa, 619-466-9295. Low to low moderate.

CHICKEN PUB SHOP OF SAN DIEGO 2632 El Cajon Boulevard, 619-295-0156. You'll get lots of fried chicken, chicken and turkey pie, mashed potatoes, and dinners for prices that don't seem to have changed much since the shop opened over 50 years ago. A great bargain. Steaks also available at low cost. Open daily. Low.

MAMA'S BAKERY AND LEBANISE DELI 4237 Alhambra, North Park, 619-688-0717. This informal little restaurant is most interested in quality than presentation, concentrating on the specialties they do well. Mama's offers quick meals with a culinary tradition, definitely not "fast food," but with fast food prices and ease. Recommendations include the deliciously cheap falafel sandwich in Mama's fresh-made soft (soft) flatbread. On cold days warm up to a bowl of food mediana, or slow-cooked beans (tasty fare and garbanzo). Try also spinach pie, labneh (creamy cheese, olive oil, and pine), and baby pho (tasty purged vegetable and hummus). Low. — Max Nash

SOUL FOOD EXPRESS 840 South 47th Street, Southeast San Diego, 619-264-0202. The careful kitchen at Soul Food Express provides beautiful home-style Southern cooking that makes you feel cared for, looked after. It is the deep-frying, medium slow-simmering, barbecuing, and so on that gives this American regional cuisine its soul. And you will taste it in Soul Food Express' collard greens, candied yams, beef ribs, fried catfish (an excellent example of Southern technique), and their potato salad, cornbread, and sweet potato pie. Soul Food Express has less to do with style and panache than with comfort, and with pleasure. Low. — Max Nash

UPDOWN

READ AND CHE 360 University Avenue, Hillcrest, 619-483-9322. Twelve varieties of bread are baked daily in a 10,000-pound French stone hearth oven. Outrageously good because of the crusty exterior and density. Among the best are multi-grain, sourdough wheat, and fig-raisin. Baguettes, brioishes, and biccotti are first-rate. The sandwiches to eat in or take out are spectacular. Don't miss this one. Open daily.

BUSALACCHI'S RESTAURANTE 3683 Fifth Avenue, 619-298-0119. If you like old-fashioned Sicilian-style cooking — tons of tomato sauce, olive oil, and garlic — then try this converted cottage which serves a. Lots of pasta dishes, veal, chicken, and fish. Lunch. Monday through Friday, dinner nightly. Moderate to expensive.

CARE ON PINE 383 Park Boulevard, 619-293-7273. Gigantic portions and good food make this a stand-out for people with large appetites and slim purses. Be aware that there are long waits on weekends for breakfast and lunch (served simultaneously) and dinner. The place wins 40: the cooking is called eclectic American comfort food. It's home style rather than slick. Open daily. Low to low moderate.

CITY DELICATERIES 535 University Avenue, Hillcrest, 619-295-2747. Jewish specialties available here include brisket of beef, chicken-in-the-pot, chopped liver, and a wide variety of sandwiches and vegetarian items. Breakfast specials weekdays, early bird dinner for \$9.95. Open daily, breakfast, lunch, and dinner, to midnight during the week and to 2:00 a.m. Friday and Saturday. Low.

CENTRAL SAN DIEGO

ANTIQUE BOWL CAFE 3002 Adams Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of omelets, egg Benedict or Florentine, egg burritos, and biscuits and gravy. One portion is enough for two. Dinner offers burgers, Philly steaks, lobster and outdoor seating. Open daily. Morning hours vary. Low.

SUNDAY JAZZ ON THE BAY
WITH SAN DIEGO'S BEST SEAFOOD BUFFET

OPEN: HARBOUR DRIVE • POINT LOMA • 619-294-8000

NOW OPEN IN FASHION VALLEY!

Featuring:
• Full liquor license • Large banquet facility
• Easy access via Friars Road • Plenty of parking

2-FOR-1 ENTRÉE
Buy one entrée and receive 2nd entrée free or deduct \$12.99 from the Four-course for Two. With this coupon. Not valid with any other offers. Only one coupon per table. Register 9/8.

Forever Fondue
A FONDUE RESTAURANT
1295 Prospect Street, Suite 201 (Upstairs), La Jolla • 858-551-4599 and 6110 Friars Rd., Fashion Valley • 619-295-7792
Dinner: 3 pm close • Reservations recommended

SUGAR
SINCE 1967

MEXICAN AND SEAFOOD SPECIALTIES
SUNSET SPECIAL (Must be ordered before 7 pm.)

25% OFF YOUR ENTIRE CHECK

Valid up to 6 people. 7 days a week. 1 check per table. Not valid with any other offers. No take-out. Giveaway. Offer expires 9/30/00.

6738 LA JOLLA RD. • (658)454-0369 • AMPLÉ PARKING

CREATE A FAMILY TRADITION...
SEAFOOD BUFFET Every Friday Night \$28⁹⁵

Featuring: Champagne Crabs, Carved Prime Rib, Maki Sashis, Atlantic Salmon, Whole Sea Bass, Caribbean Black Mussels, Clams Sauteed in Garlic, and many other chef creations. 6:00-10:00 pm Grand Finale Friday, August 25 (Last Friday of each month).

Special price \$23⁹⁵ With a Main Lobster additional \$11 each.

CHAMPAGNE SUNDAY BRUNCH
Traditional brunch fare with Eggs Benedict, a Carving Station, Pan-Tossed Chicken and Potatoes, Fresh Soups, and Smoked Salmon along with Main Entrees. Unique Salsas and Irresistible Desserts. Receive a complimentary Bloody Mary for the adults in your party when you mention this ad. • 10:00 am-2:00 pm.

Adults \$25.95 Children 6-12 \$10.95 Children under 5-year gratis

TORREYANA GRILLE
1070 LA JOLLA TORREY PINES • 10:00-10:00 PM
OPEN TO TORREY PINES MUNICIPAL (DOWD COURSE)
HAPPY HOUR 4-7 PM • DINE-IN \$2.50

858/450-4571
Complimentary Self Parking

CREST CAFE 425 Robinson Avenue, 619-295-2510. Omelet range served in a hot, homemade potato chape, chicken, steak, pasta, and a variety of extra-lean charbroiled hamburgers, plus the continuous service from breakfast to late night keep this cafe crowded. Breakfast includes particularly good. Diners are homemade. Noisy and high spirited, this cafe is open daily, breakfast, lunch, and dinner. Low.

EL INDIANO SHOP 3695 Indio Street, 619-295-0333. The shop has an indoor dining area, or you may leave the elements (such as they are in San Diego) on benches across the street. You won't be disappointed by the pungent, mouth-watering specialties. The menu items are available for takeout, as are huge bags of tortilla chips. A good value and very good, inexpensive food. Open daily. Low.

GELATO VERO CAFE 3753 Indio Street, 619-295-1006. A fine spot for Italian sorbetto and ice cream, pastas of all sorts, breads, and pastries. Can read unadorned indoors or, weather permitting, outside. Open daily.

L'ARTISAN BREAHAIRY 501 Laurel Street (at Fifth Avenue), 619-219-2222. This French provincial restaurant is sophisticated and stylish with food that is appealing. Menus change daily and seasonal. Reservations are suggested. Dine in the week for quick. Weekends are jumpers. Diners are treated to French food. Open 5:00 p.m. Moderate to expensive.

LEASONS 2002 Fourth Avenue (Fourth and Ivy), 619-234-5560. This French restaurant with its romantic atmosphere offers a la carte menu and fixed-price menu. Pleasant food, excellent service. Patio dining, weather permitting. Closed Monday. Dinner, Tuesday through Saturday. Sunday brunch. Low to moderate.

MALTESE BISTRO AND BAR 401 California, Mission Hills, 619-298-0284. At present the menu offers items from Spain, Italy, Morocco, Tunisia — a little of this and that. Food fresh, casual atmosphere, nice bar, and outdoor seating. Good preparation. Closed Monday. Dinner, Tuesday through Saturday. Sunday brunch. Low to moderate.

PRADO House of Hospitality, Balboa Park, 619-537-9441. There's finally something decent to eat in Balboa Park. Prado, situated on the edge of a canyon, is open to nature unlike any other restaurant in the city. They offer Mediterranean and traditional fusion fare, succeeding with their more sophisticated dishes: mussels in broth, ribs cocktail, crab cakes, pistachio-crusted crab and ribs-eye steak with a horseradish and mustard cream. These preparations reveal a kitchen that thinks with its palate. Prado's clever — a restaurant that sustains growth for tourists with kids and sophisticated enough for the museum and theater crowd. — Max Nash

SAFFRON NOODLES AND SATE 3777 Indio Street, 619-578-7777. Casual Thai food, noodle dishes, soups, saté (grilled chicken, pork, and beef) are to take out. Best bet: chicken noodle soup and curry with sweet Malaysian sauce. Great go-to work. Open daily, same menu all day. Low.

TATLER OF SEZELIAN 670 University Avenue, Hillcrest, 619-291-1668. The Mandarin Secheam menu offers standards with few surprises. But the three best features are the lovely room, the atmosphere, and the food. The food is in lettuce cups. If you have favorite dishes they will be prepared upon request in advance. Open daily. Low to moderate.

TERRA 1270 Cleveland Avenue (corner of Vermont), one block north of University, Hillcrest, 619-292-7068. This handsome Hillcrest restaurant serves American cuisine that is comforting rather than trendy, inventive without being off-putting. It is comforting yet delightful: try the roasted chicken with orange or grilled sea bass. Appetizers include pumpkin ravioli. Terra's dishes include a tasteful selection of fresh vegetables, well prepared and artfully presented. Their edible cigar is a unique dessert treat. Open daily for lunch and dinner. Moderate.

FREE DINNER
Street Scene 2000

Buy a Street Scene Ticket for \$35 & Receive One FREE Dinner Entree* on Sept. 8th or 9th

DAKOTA BLUE POINT
619-234-5564 619-233-6623

tupele 619-231-3140

*\$20 Max Value - Restrictions Apply
www.cotrrestaurants.com

MUCHAS GRACIAS!
Celebrating 21 years of serving you the finest handmade Mexican food in San Diego.

DINNER COMBOS
Only \$6.95 Each With ac.

Choose any Dinner Combo #1-10. Valid anytime after 3 pm. Not valid with any other offers. Good for up to 4 people per party. Expires 8/30/00.

THE ORIGINAL
MEXICAN RESTAURANT

HAPARROSENA 5302 Napa St. 619-549-1402
MIRA MESA 10767 Camino Ruiz 858-955-1461
MISSION GORGE 6333 Highway 56 619-880-9944

DEL MAR/CARROLL VALLEY 3510 Valley Center Dr. 858-350-1468

DOWNTOWN
BUCA DE BEPPO 705 South Avenue, 619-233-7272. Family-style, southern Italian dining room serves 300 people.

HALF-PRICE SUSHI ROLLS
Monday 5:30-7:30 pm

\$1.50 JAPANESE DRAFT BEER
16-oz. Krin • La Jolla, Daily 5:30-7:30 pm

THE SURFSIDE
SUSHI & CALIFORNIA COASTAL CUISINE
4527 Mission Boulevard, Pacific Beach • 858-273-2979
www.surfsidesushi.com [Across from Blockbuster. Free parking available.]

Bombay
Exotic Cuisine of India
Zagat Award 'Best Indian Restaurant'

ALL YOU CAN EAT

Lunch Buffet \$8.98
Special \$9.98
Monday Dinner Buffet \$11.98

3975 Fifth Avenue • 619-298-3155
Award-Winning Cuisine • Exquisite Curries • Restaurant Specialties • Large Refreshment Menu • Home-Style Dishes • www.bombayrestaurant.com

Mexican Nouvelle Cuisine
Aztec, Maya, Nahuatl meet France, Italy, Spain - Salud!

Excellent - Zagat Survey
1999 Chef's Favorites - San Diego Home/Garden Lifestyles Magazine
Best Mexican Restaurant - Eborner Widmer
#1 Toppin' Bar in the Nation - Cocktail and Spirits Magazine
Best Mexican Restaurant - 1999 San Diego Reader's Best
Best Mexican - San Diego Magazine Critic's Pick

el agave
Mexican Nouvelle Cuisine

2304 San Diego Avenue (upstairs) • Old Town
Reservations: (619) 220-0692

Breakfast on the Beach.
Now serving breakfast Saturdays and Sundays on our rooftop deck from 9 am.

CHALLENGE A PRO FOOTBALL
26 SATURDAY-READY TVs

BAR 9 GRILL

BLIND BOY 11:50
First Monday \$1.50 with ac. One coupon per person.

3105 Ocean Front Walk • (858) 486-1780
PLENTY OF FREE PARKING WITH RESERVATIONS

50% OFF DINNER TUESDAY - SUNDAY
any time after 4:00 pm. Excludes 10/10/99

Summer Specials:
Roasts with Sea Scallops & Butter Greens
New Zealand Rack of Lamb
Moroccan Halibut
Lebanese - Two Ways!

Spectacular Ocean View Overlooking La Jolla Cove
Award-Winning Menu, Wine and Mediterranean Bar

Brookton Villa Restaurant
 1225 Coast Blvd., La Jolla (954) 994-7797
Open Mon. thru 3pm • Tues. Sat. 8am-3pm

Calendar RESTAURANTS

Food is simple (one sauce fits all), portions huge and restaurant is child- and teenager-friendly. Go for plain fun, but not for gourmet dishes. Menus and sportsbook best bet. Oper. daily. Nightly for dinner. Saturday, 6:00 p.m. to midnight. Sunday, noon to 10:00 p.m. Low to moderate.

THE CHEESE SHOP 401 G Street, 619-232-2303. This eat-offer outrageously good sandwiches of which my favorite is the Black Forest ham and the roast pork. Muffins and cookies are baked on the premises. Paper plates for food but real mugs for coffee and tea. Open daily. Low branch in La Jolla, 2165 Avenida de la Playa, La Jolla. Shores, 854-394-9921.

CHIEVO'S Fourth Avenue, downtown, 619-232-4843. This downtown hot spot is sleek, sleek, downtown, a restaurant in touch to the sun. The "Tuscan modern" is a clean and Caribbean influenced and succeeds for atmosphere. I found the salmon and pork omelette outside by their sides, but recommended the beef filet and rack of lamb, which Chivo's generous kitchen roasts to perfection. Inland the service, Chivo's staff is cordial and efficient, its kitchen talented. If a little airy and uneven. —Max Fish

THE FIELD IRISH PUB AND RESTAURANT 544 Fifth Avenue, Gaslamp District, 619-232-9640. Every bit of the interior was sent from Ireland to recreate a cozy Irish pub. Try the bryans (potato pancakes filled with egg and sausage), fish and chips, Irish steak. Great for breakfast Saturday and Sunday. Music and dancing Sunday 5:00 to 6:00 p.m. Irish folk. Low to low moderate.

PIPS 801 Fifth Avenue (corner of F Street), 619-234-3467. An entirely new menu characterizes this restaurant, which now emphasizes fish and seafood. The pizza bar is no longer available, but some pasta dishes are sure to please your palate. Open for dinner nightly. Moderate to expensive.

GRANT GRIFF 115 Grant Hotel, 326 Broadway, 619-239-6806. All always, its Mediterranean menu is a blend of traditional Italian with take-out style service. Best bet is spinach salad, lobster, beef shrimp and scallop, mussels, and, of course, the mixed grill. Oper. daily. Breakfast, lunch, and brunch. Moderate to expensive.

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STAR OF INDIA 423 F Street, 619-544-9891. This Indian restaurant is most popular for the all-you-can-eat buffet, available weekdays from 11:30 a.m. to 2:30 p.m. and Saturday breakfast from 8:00 a.m. to 11:00 a.m. The weekend brunch includes champagne. Vegetarian meals include a variety of many vegetable and rice dishes with innovative preparations. Ribsteak with truffle, good service. For avert that breads are a la carte. Open daily, lunch and dinner. Moderate to expensive.

TUPELO AMERICAN 304 Fifth Avenue, between I and K, 619-231-3140. Best bet is spinach salad, fresh sea bass or abbi, chicken breast with potato. Inland, contemporary atmosphere, excellent service. Bar serves 50 types of martinis. Open nightly, dinner only. Moderate to expensive.

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"One of our best Indian restaurants, first-rate food!"
—Eleanor Wheeler

\$5 OFF
Two Entrées, Dinner or Lunch
any two lunch or dinner entrees get \$5 off the total. See our menu for details. Valid with cash or Discover. Expires 10/31/99.

All-You-Can-Eat \$8.99 Dinner Buffet
 Monday & Tuesday nights. Full menu also available.

All-You-Can-Eat \$5.99 Lunch Buffet
 Reg. \$6.50 • Available every day.

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Join us every Thursday, Friday and Saturday for live jazz featuring "smooth grooves" happy hour Tuesday thru Friday from 4 to 7pm
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LATE DINING

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HELP WANTED

NOTE TO READERS: Advertisements published in this section are the responsibility of the advertiser. The San Diego Reader is not responsible for any errors or omissions. For more information, call 619-235-8993.

ACCOUNT EXECUTIVE: Classified, experienced, energetic, self-motivated. Must have 3-5 years experience in advertising sales. Excellent communication skills and computer proficiency. Salary commensurate with experience. Call 619-235-8993.

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SANDIEGORADER.COM

CLASSIFIED ADS

BUSINESS ADS

BUSINESSES include paid services or functions, rentals, profit-making enterprises. For rates and discounts call (619) 235-8200, 9am-5pm, Monday through Friday.

DEADLINES: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call for Friday or early placement discounts. Ads may be placed by phone using a credit card (619-235-8200) or in person (1703 India Street, Downtown). Hours are 9am-5pm, Monday through Friday, and until 6pm Tuesday.

PLEASE NOTE: The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except if at fault, to the extent of the cost of the first insertion of the ad.

FREE ADS BY MAIL OR INTERNET

ONE FREE CLASSIFIED AD per week is available to private parties and nonprofit organizations that do not charge for their services.

MAIL: Ads must be printed clearly on 3x5 cards or postcards and are limited to 25 words. Additional words cost 60¢ each. Ads must arrive at our PO Box by 7 am, Monday. Mail all ads to:

Reader Free Classifieds, PO Box 5850, San Diego CA 92186.

INTERNET: Free ads can also be placed online at SandiegoReader.com. Free ads placed online appear only on the Reader's Web site. The deadline is 4 pm Monday. See below for instructions on placing online ads that also appear in the paper.

\$6 ADS BY INTERNET, PHONE, BY FAX OR IN PERSON

QUICK, EASY, AND CHEAP! \$6 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. (Services, rentals, lessons or any other profit-making enterprises do not qualify for \$6 ads. See instructions for business ads above. Other rates apply to Roommates and Match ads.)

BY INTERNET: Go to SandiegoReader.com and click on the link to place an online classified ad. Fill out the form and remember to check the box for your preferred billing method.

BY FAX: Complete the form below, photocopy it, then fax it to us by 24 hours a day, 7 days a week, at (619) 233-7907. Payment is by Visa, Discover, or MasterCard.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Fill out the form below before calling; then be ready to dictate the information into the system when placed. Call (619) 233-7977, ext. 8055.

IN PERSON: To place an ad with cash or check, fill out the form below and bring it to our office at 1703 India Street (at Date), Downtown. The deadline is 4 pm Monday.

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday. Either come to the ad address or call (619) 235-8200. The cost for these late ads is \$16 for 25 words, plus 60¢ per extra word.

24-Hour Phone: (619) 233-9797, ext. 8055
24-Hour Fax: (619) 233-7907
Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word, ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure the appropriate category will be assigned. No cancellations or refunds.

NAME: _____ DAYTIME PHONE: _____

EXP. DATE: _____

CATEGORY: _____ SIGNATURE: _____

This form is for ad sale only

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

HUNGRY?

Hungry for a great career opportunity? Do you want to make money and have fun? Come and join our team of shop associates who bring smiles and service to our customers every day. We offer competitive pay, flexible hours and other benefits.

Please come by the store location anytime and pick up an application. We will be conducting call-backs starting now!



10764 Westview Parkway
Mira Mesa, CA 92131
619-885-0038

Equal Opportunity Employer

Independent Franchise Owner, Tom Robinson-Haley

Marketing Research

\$100 SIGN-ON BONUS
For details, present this ad during interview

Tele-Interviewers
Conducting nationwide telephone surveys and opinion polls!
\$7 per hour + up
(depending on experience)

WE TEST
• Good Communication Skills
• Light Mof/Spelling Skills
• 25 wpm Typing Required

WE TRAIN
• Kaiser Healthcare + 401(k)
• Part-Time + Full-Time + AM or PM Shifts
• 7 Days a Week + Weekends Encouraged

THIS IS NOT A SALES POSITION

DIP DIRECTIONS IN RESEARCH

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990 Corte Maria Ave.
Chula Vista, CA 91911
Or fax: 619/420-5995
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San Diego Reader August 24, 2000 141

PICTURE STORY

Photograph from the San Diego Historical Society



Resident of El Capitan Prison Camp, 1934. Located near El Capitan dam in East County, the penitentiary, for some, was too much "camp," not enough "prison." A front-page *Union* article in 1935 alerted San Diego citizens of the danger.

"If a prisoner wishes to escape from the prison camp at El Capitan dam, all the guards can do legally is wish him good luck and advise him to

stay out of the city, where he might be thrown into jail on general principles," began the report. "This startling information was conveyed to the council yesterday in a letter from the city attorney's office answering questions on the authority of police to charge such persons with jail breaking. The camp does have the status of jails, from which escape is a crime."

— by Robert Mizrahi

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READER MATCHES PRESENTS EVENTS FOR

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BOAT CRUISE ON MISSION BAY!

FRIDAY, AUGUST 25 • 6:30-9:30 PM

WILLIAM D. EVANS CRUISE

The singles summer tradition you're waiting for: Our annual August cruise on the William D. Evans sternwheeler on Mission Bay! But unlike past years, our initial boarding will take place at the Bahia Resort Hotel. Because the boat holds 500 guests (300 more than the Bahia Belle), please be aware that space is limited and early arrival is recommended. We'll begin boarding at 5:30 pm, the boat will depart at 6:30, and final docking will be at 9:30. There will be live music supplied by UB Junior, free happy hour appetizers and beer prices. Everyone who attends will receive a free 50-word Match ad (\$30 value), and the first 200 people who submit ads will receive a free pass to the advance screening of *Woman on Top*, the sassy new comedy starring Penelope Cruz! Free public parking is available at Hospitality Host and Ventura Cove. The cost of the event is only \$10...and don't miss the boat!

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999 WEST MISSION BAY DRIVE



FRIDAY, AUGUST 25 • 6:30-9:30 PM

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ARE YOU BEING SHOWN appreciate attractive, fun, petite, voluptuous, vivacious, North County area professional. Career oriented, fun, humorous, non-smoking, articulate white professional. 50-60 dating. (95) **EP-2329**

ATTRACTIVE LADY, single mom, fit, outer eyes, 5'7", 145 lbs. Looking for an attractive, caring, affectionate, fit, commu-nicative gentleman, good sense of humor. Non-smoker. (95) **EP-2327**

BUNNIE BOCCER ENTERTAINER, 27, Has-glam female, black hair/eyes, fun, County based, likes clubs and sports. Age 30-40. (95) **EP-2326**

HAPPY, BLONDE FEMALE, friendly, 25, 5'6", 120 lbs. Looking for a fun, fit, like music, healthy eating. (95) **EP-2327**

LOVELY BRUNNE BEAUTY, beautiful, an-erg, gentle personality, love to laugh and love to travel. Wishes to meet someone you to best friend and more. (95) **EP-2327**

TALL, BRUNNE, ATTRACTIVE, educated, financially secure, assertive but kind North County resident, uncommu-nal. Seeking cultured male counterpart over 6', age 30-60. (95) **EP-2316**

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\$199/month (18+ only)

Use your credit card
No 9000 access? If your phone is blocked or if you would simply prefer having Matches charges on your credit card, this option is for you. Call anytime day or night to purchase a block of calling time and charge it to your Visa, MasterCard, Discover or American Express... for as little as \$1.25/minute.
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SanDiegoReader.com
From this page, simply click on the "Matches" link.

MAKE ME LAUGH Genuine, cynical, semi-professional, 35-40, 200 lbs., educated, fun-loving, vegetarian non-smoking, seeks outgoing and compassionate male, 25-30. Friends first. (95) **EP-2326**

PETTY, BOUTE QUARTY curious, 38, hairless, blonde. Love staying fit, books, movies, funny, warm smiles. You're tall, really smart, very serious, adventuresome, passionate. 35-50. (95) **EP-2387**

ATTRACTIVE BLACK FEMALE (large size), seeks white male for friendship, shared moments. Should be mature, humorous, successful and fun. (95) **EP-2388**

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ATTRACTIVE BLACK FEMALE (large size), seeks white male for friendship, shared moments. Should be mature, humorous, successful and fun. (95) **EP-2388**

BRUNNIE BEAUTY STUDENT working to be a professional dancer in the near future, seeking someone 20-25 who likes to dance, loves to go out, good conversation, any thing, single, fit, fun. (95) **EP-2326**

ST. ANNE'S UNIVERSITY student, 27, hairless, blonde. Love staying fit, books, movies, funny, warm smiles. You're tall, really smart, very serious, adventuresome, passionate. 35-50. (95) **EP-2387**

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ATTRACTIVE, FIT, HAIRLESS, 20's, seeks white male for friendship, shared moments. Should be mature, humorous, successful and fun. (95) **EP-2388**

ATTRACTIVE BLACK FEMALE (large size), seeks white male for friendship, shared moments. Should be mature, humorous, successful and fun. (95) **EP-2388**

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HILBERT: 11860, 3 bedrooms, 2 1/2 bath, 2nd floor, finished, hardwood floors, granite counter, top, stainless steel appliances, walk-in closet, 1000 sq ft, private laundry, hardwood floors, Private Laundry, Garage, Storage, Hot tub, Flower garden. New. 3600 3rd Avenue, 619-261-2138

HILBERT: 11860, 3 bedrooms, 2 1/2 bath, 2nd floor, finished, hardwood floors, granite counter, top, stainless steel appliances, walk-in closet, 1000 sq ft, private laundry, hardwood floors, Private Laundry, Garage, Storage, Hot tub, Flower garden. New. 3600 3rd Avenue, 619-261-2138

HILBERT: 8015, 2nd bedroom, 1 1/2 bath, 1000 sq ft, open floor plan, granite counter, top, stainless steel appliances, walk-in closet, 1000 sq ft, private laundry, hardwood floors, Private Laundry, Garage, Storage, Hot tub, Flower garden. New. 3600 3rd Avenue, 619-261-2138

HILBERT: 8700, 2nd bedroom, 1 1/2 bath, 1000 sq ft, open floor plan, granite counter, top, stainless steel appliances, walk-in closet, 1000 sq ft, private laundry, hardwood floors, Private Laundry, Garage, Storage, Hot tub, Flower garden. New. 3600 3rd Avenue, 619-261-2138

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THEN WHY ARE YOU SOBER?

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CRUISER, stuffed beige velvet recliner, \$45. Burgundy velvet easy chair, \$45. Heavy duty electric stove/oven, \$20. All excellent condition. 615-640-6572.

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CHINA, Mikasa 12 place settings with serving pieces, six flowers pattern. \$250. Dishes, \$150 and \$200. Both new. Large country glass top. 760-770-0066.

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CHAIR, beautiful, lounge display, three-panel, hand-crafted with rare mahogany, beautiful centerpiece or show piece as a gift. Wood for sale/bedroom. 760-272-7702.

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COUCH, dining, 18" x 48" x 20". \$100. 619-238-8000.

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Heading Toward the Furnace

BY ANNE ALBRIGHT

"Record," breaking," and "heat" are not words you want to read when you're seven and a half months pregnant. Friday morning, I woke up sweaty and my shoulder-length hair clung to my neck. In the corner, a creaky fan half-heartedly pushed the warm, humid air around the room. My three daughters, Rebecca, Angela, and Lucy, slept in their room down the hall. Next to me in bed, two-year-old Johnny rolled over and snuggled against my great, round belly. The day stretched before me—a forty-cranky, hot kids and cranky, hot pregnant me cooped up in the house all day. I thought about the scenes they used to see at the end of the old *Batman* TV sets where Batman was strapped to a conveyor belt heading toward the mouth of a furnace. Flames flicked at his feet. The music grew ominous. I walked to the kitchen and reached the Yellow Pages down from the top of the

"Sure," I answered. "Just keep your voice down so we don't wake everyone else up." "Did Daddy really go to work?" Angela whispered. "Yes," I told her. Sunshine poured through the dining room window, I opened the windows and clicked on the overhead fan. While I read the paper and sipped coffee, Angela sat at the coffee table in the family room and murmured to her paper dolls. I turned to the weather page. The inland forecast read, "More sun. Very warm in the afternoon." On the county map, the paper predicted San Marcos, where we live, would hit a high of 95. Rebecca and Lucy clomped down the stairs. I heard the thump Johnny makes when he slides off my bed and the step-step-step of his feet toward the stairs. "Mommy-y-y-y," his ragged morning voice wailed. "Here I am, sweet boy," I hugged Rebecca and Lucy at the bottom of the stairs and walked up to pluck Johnny off the top step. "Hi, Mommy," he whispered. When I had settled myself on the living room couch holding Johnny, Rebecca asked, "What are we going to do today?" The day stretched before me—a forty-cranky, hot kids and cranky, hot pregnant me cooped up in the house all day. I thought about the scenes they used to see at the end of the old *Batman* TV sets where Batman was strapped to a conveyor belt heading toward the mouth of a furnace. Flames flicked at his feet. The music grew ominous. I walked to the kitchen and reached the Yellow Pages down from the top of the

refrigerator. I paged through the front of the big book. I stopped on the page that read "Local Attractions." "Let's go to the zoo," I suggested. Everyone agreed. We ate a quick breakfast and got dressed. I made sandwiches and brought along lots of apple juice and water. "Can we get a treat there, like an ice cream cone or an ice?" I told the kids. "Can we get a stuffed animal or a toy?" Rebecca asked. "No." "Can we go on the sky ride?" Rebecca persisted. "We'll see. If the line's not too long." "Can we see the baby panda?" Angela asked. "Maybe. If the line's too long, we'll have to go back another time." We pulled into the zoo parking lot a little after 10:30. I parked in some shade at the lot's far eastern edge. "We'll have to walk a little further," I told the girls, "but the car won't be so hot when we come back." I slung the diaper bag and the cooler filled with lunch over my shoulder. My purse went on the other shoulder. Johnny perched against the left side of my belly. His legs braced against me and he wrapped one arm around my neck the way a baby gorilla rides on its mother's side. I asked the zoo, I rented a stroller that looked like a jeep. Johnny crawled in and gripped the steering wheel. "Johnny Drive a car," he told me. "Can I ride in the stroller, too?" Lucy asked. "No, sweetie, there's just room for Johnny."

"Okay, Mommy," Lucy said. For the next two hours, we hiked up and down the zoo's canyons and across the flat mesas. We ate lunch in the shade by the polar bear exhibit. The girls pressed their faces against the cool glass and watched two juvenile bears glide gracefully through the water. Johnny climbed out of his jeep and joined the girls against the glass. "Johnny go a swimming?" he asked. "Not with the bears," I told him. We rode the sky ride, skimming the tops of the tall eucalyptus trees and looking down at the gorillas resting in the shade. We followed a steep, curving path that we dubbed "The Tarzan Trail" back toward the zoo entrance. "It's like walking through the jungle," Rebecca said. The girls pretended to be Tarzan and Jane and perched through the leafy undergrowth looking for wild animals. Around 1:00 Johnny refused to ride in his jeep any longer. "Mommy hold," he told me. While Rebecca pushed Lucy in the stroller, Johnny fell asleep in my arms. His limp 30-pound body pressed down against my belly, and his sweaty face nestled against my equally sweaty shoulder. I bought the girls ice cream cones, and we rested in some shade by the Children's Zoo. I helped the girls lick the drips from the bottom of their cones. Every now and then a cool breeze wafted up out of the canyon. Johnny slept. "I sure am happy to be here with you guys," I told the girls. "Thank you, Mommy," Angela said against my neck, "for bringing us to the zoo." "You're welcome," I said.

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CARROLL VALLEY Multiple garage sale Sun 7am-1pm, Saturday. 619-296-8872.

DAVID VIGILIA Moving sale Saturday and Sunday 8:00am-4:00pm. 4000 sq. ft. household items. 2337 Magnolia St. 619-521-1115.

DEBRA PALMO GARAGE 8:00am-4:00pm. 619-296-8872.

LA COSTA Garage sale Sun 2pm, Saturday. 8728 CD. Books, furniture, clothes, dishes, 4000 sq. ft. household items. 2337 Magnolia St. 619-521-1115.

LA MESA Garage sale Sun 8am-2pm, Saturday. 8728 CD. Books, furniture, clothes, dishes, 4000 sq. ft. household items. 2337 Magnolia St. 619-521-1115.

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