SAN DIEGO WEEKLY

STEPHEN FACCIOLA'S

EDIBLE WORLD

"You're eating bug excrement."

Stephen Facciola and I are standing in the parking lot of a Middle Eastern grocery in disheartening Anaheim. The streets are eight lanes wide. The blocks, a mile long. The air is hot, humid, smoggy. Strip malls and traffic stretch on and on to the hazy horizon. Facciola has just handed me a chewy white square of Iranian candy that tastes mostly of rose water.

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; e-mail them to letters/86/deader.com; or to letters@sdreader.com; or fax them to 619-231-0489. Please include your name, address, and teleph Letters may be edited for length

Nice White People Di Piero asks us to "pardon [his] dyspepsia" in his review of the Rockwell exhibition at the San Diego Museum of Art (November 16). Why should we? Di Piero doesn't pardon

Rockwell's perspective on life as represented by his art. I grew up in the Bronx, and for many years I didn't recog-nize the people Rockwell painted either. Then I visited Kansas, Nebraska, and Iowa, Kansas, Nebraska, and lowa, even East County, and broad-ened my perspective; learned that there are "nice white people" like that.

I think an artist is success-ful when his/her work stim-ulates discussion. D.W. Griffith is not a bad filmmaker because Birth of a Nation is ractic. Edward Albee is not a terrible playwright because Who's

playwright because Who's Afraid of Virginia Woolf? de-picts not-so-nice people. And Norman Rockwell is not "not

a very good painter" because the people he painted don't look like Di Piero's family

look like Di Piero's family and neighbors. They are views of America, not necessarily my view of it.

Each of those artists is brilliant in his own way because we clearly understand what he is saying and perhaps may even be coerced into empa-thizing with his viewpoint. That's the value of art and what makes it exiciting.

That's the value of art and what makes it exiciting.

In politics, however, when the interest opinion was a consistency of the consistency of the

Thanks For Di Piero

What a breath of fresh air! W.S. Di Piero's review: "Mid-

dlebrow Master" (Art Review,

November 16).

Man, have you got balls to take on America's ison, Norman Rockwell. After reading the local daily rag's review consisting of the typical genuselection at the door of the San Diego Museum of Art and the proposal of sainthood for Rockwell, if genet to read an actual review involving both praise and criticium. There is a difference between illustrative realism like Rockwell. if so

November 16).

Wisconsin.
The Thanksgiving dinner.
The two sweethearts at the
soda fountain. The innocence,
the optimism, the fun. In our
neighborhood no one ever
locked their doors, and everyone's parents had a different
whistle to call their kids (and
doors) home for dinner for dinner. dogs) home for dinner.

We all decorated our bikes and paraded to the park on the Fourth of July to get our free ice cream bar and watch the fireworks

and a realism that comes from a new or different way of observing and painting life. The general public may view Rockwell and exclaim great-ness, but it is a critic like W.S. Di Piero's job and duty to look beneath the surface and

educate the uninformed. Thank you for an interesting and informed read. Dan Adams

We Were There Re W.S. Di Piero's article on Norman Rockwell (Art Review,

drop you a line. Guess what! I think Norman

Rockwell is terrific, and his paintings of America are exactly as it was when I was

growing up in Milwaukee,

November 16). I never write letters, but your review has forced me to

Clairemont Mesa

the fireworks.

I had a paper route and slogged through the snow to deliver the Milwaukee Sentinel.

My father slogged through the Solomons and Philippines fighting the Japanese in World War II

War II.
You say Rockwell's "America
had to be shrink-wrapped
contentedness and hope" and [that it] was "Official Art because it propagated the pious desire to believe that we

are as he makes us seem. are as he makes us seem."
Wrong, We were that way.
He was capturing it on canvas,
and I can virtually name
everyone (friends, family, and
sweethearts) in those scenes.
We were there.
Sorry you weren't.
Fred Burton
Bay Park

Canyon Fever

Spreads
Re "A Quiet Cul-De-Sac in
North Park," November 9.
Jangchup Phelgyal said it
well when he wrote that descending into Switzer Canyon in North Park, "the sense of city life lifted." San Diego is home to dozens of unique neighborhood canyons and they often offer the only and they often offer the only escape to nature from an otherwise completely paved and urbanized environment. In addition to providing habitat for widdlife, including threatened and endangered species, San Diego canyons are an integral part of our quality of life. They provide a place to walk dogs, jog, hike, bird-value of the provide of the sun-set from part aske in the sun-west from part aske in the sun-west from part aske in the sun-

set from a canyon viewpoint. San Diegans love their canyons,

Reader

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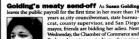
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years as city councilwoman, state bureau-crat, county supervisor, and San Diego mayor, friends are bidding her adieu. Next Wednesday, the Chamber of Commerce and

Wednesday, the Chamber of Commerce and Padres downtown stadium champion George Mitrovich, in the guise of his "City Club," will host the "Mayor Golding Tribute Dinner" at the Wyndham Hotel downtown. Taxpayers will be picking up part of the tab, in the form of tickets to the event purchased by public agencies and distributed to their officials who wish to drink and dine for free. The San Diego Unified School District, Guite Berlina nolls his viefe, Lisa Pester, according to a district document. In other Golding serves on the board of, has just signed up meat giant Omaha Steaks as a new customer.

Crime In the sulfax KNNR, the San Diego election attain owned by Chizago ghant Thum Co., is in hot water for trying to rig the local Nielsen ratings during November weeps week. According to an account in Electronic Media magazine, the station mailed out 75,000 videotapes brotting KNNR program lineup, bit news team, and a arg piezway, included was a note saying. "Attention Nielsen Homese Please watch KNNB 5/69. Disty Homes, please write down KNNB 5/69 in your Nielsen darry. Thanks to all Nielsen homes for watching skyn8 506? "Mireff Nielsen" jazd. Lothus. "Popie may have concluded the proposed of the program of the Crime in the suits KSWR the San Diego television val KITV head Darrell Brown chimed in, "I strongly believe his type of unethal promotion will have a direct influence on the November survey, since the dary households have been specifically targeted. If [Nislent] just ends up slapping their hands, so me the rules mean nothing."—Colorado state police his continued to the control of the colorado of the colorado state police his control of the colorado of the colorado state police. He colorado of the colorado of the colorado state police with each policy discovered to the colorado state police with the colorado of the colorado state police with the colorado state police with policy the colorado state policy and the colorado state policy that the colorado state policy and the colorado state policy a semiautomatic handguns they also made off with.

King of julico The Orange County, Register is reporting that state senator Steve Peace, architect of utility deregulation, has dat a total of 25 aocial meetings with representatives of the power industry since January 1999, and the utilities have picked up the table for 26 other meetings with Peace's staff. Or June 27, Edison officials picked up in 3566-35 Meet Peace 1981. The Staff of the Peace 1981 of t dined at the trendy Esquire Grill across the street from the Capi-tol. A month earlier it was Sempra's turn. The parent company of San Diego Gas & Electric bought Peace a baseball ticket to see the Sacramento River Cats, a week after he was treated to lunch. state records show. Last year, Peace and his son played at the private Bighorn Golf and Country Chib near Palm Springs. The \$220 total greens fees for father and son were paid by Edison Officials. "The paper noted that Peace eventually "reimbursed" the utility for the freebies: "lust as the energy crisis emerged as top priority in the Legislature, Peace worst a check in August at opp priority in the Legislature, Peace worst a check in August during the first two quarters of 2000. The check covered his spending, as well as his staff's, according to Sempre spokesman Art Larson.". Ex-San Diego city-housing commission chief Bem Montily, who was fired by the city council back in 1987 after controvenies over his failure to file income tax returns, among other alleged mischeds, is leaving his latest job as head of the Register. The 60-year-old Montijo had been the subject of an April expose by the paper recounting his history in San Diego, as well as his forced departures from similar jobs in Kansas City, Missouri, and Abdupuepreue, New Mexico. state records show. Last year, Peace and his son played at the Missouri, and Albuquerque. New Mexico.

The Reader offers \$25 for news tips published in this column.

Call our voice mail at 619-235-3000, ext. 440, or fax your tip to

Big-Money Boys Hit Wall

By Matt Potter

ack in the late 1970s, Larry Remer and Tom Shepard were idealistic liberal activists. Shepard worked for a young county

supervisor named Roger Hedge-cock, who advocated controlled cock, who advocated controlled growth, favored the coastal com-mission, and enjoyed the support of gay rights organizations. Re-mer, a veteran of the Door, a Viet-nam-era radical newspaper, ran an anti-establishment weekly called Newsline, in which he fre-quently attacked then-mayor Pete

Before his fall, Dominelli along with Nancy Hoover, Dominelli's flashy blonde mis-Dominelli's flashy blonde mis-tress and an ex-mayor of Del Mar—set out to take over San Diego's political establishment. The vessel they chose was Roger Hedgecock, a county supervisor and former Del Mar city attor-ney who also happened to be a close friend of Hoover's.





a La Jolla real estate agent, for their conflicts of interest. Then along came J. David Dominelli. A one-time dealer in penny stocks, Dominelli set up shop in

La Jolla in 1979, advertising

miraculous returns on invest ments in what he called the ments in what he called the overnight" market in international currency swaps. Beguiled by Dominelli's lavish personal spending and his extravagant gifts to charity, more than 1500 investors lined up to sink their money into what later was revealed to be an \$80 million Ponzi scheme.







CITYLIGHTS

gal for me, Nancy Hoover, or Jerry Dominelli to contribute the amount of money to Roger Hedgecock's campaign for mayor that was being supplied to Tom Shepard and Associates,"

Shepard said in a statement sub-mitted to the court in April 1986

felony: "I was aware at the tim

that I supplied funds to Ton

that I supplied funds to Tom Shepard & Associates that it was illegal for a company to make political contributions in the mayor's campaign.

"...Being aware [of contri-bution limits] Jerry Dominelli and I supplied a substantial amount of money to Tom Shepard & Associates under-standing that the funds would be used to pay employees who

be used to pay employees who were almost exclusively on Mr. Hedgecock's campaign." Hedgecock, who would ulti-

Added Hoover, pleading to

tions to Hedgecock, circum-venting the city's \$250 limit on individual contributions.

After Hedgecock's well-well-perfect briefly became the crown prince of \$an Diego political consul-tants. He triumphed again that year in Hedgecock's well-funded campaign to voter approach campaign to voter approach to the contribution of a key financial backer, mil-lionaire Doug Manchester. By then, however, Dominelli Sem-tocome apart, and an army of investigators were digging

investigators were digging through the records of J. David & Co., Dominelli's firm. A year later. Shepard faced indict ment, along with Hedgecock, Dominelli, and Hoover, for

conspiring to funnel thousands of dollars of illegal Dominelli



Key to their plan was Tom Shepard, like Hoover a former member of the Del Mar City Council and longtime Hedge-cock aide, who had set up a po-litical-consulting firm in prepa-ration for Hedgecock's 1983 race for mayor against former city councilwoman Maureen O'

O'Connor planned to put at O'Connor planned to put at least a million dollars of her wealthy husband's money into the race. As would later come to light, Dominelli and Hoover had made a secret plan to launder their own six-figure contribumoney into Hedgecock's mayoral campaign. At first, Shepard maintained

that the \$350,000 his politicalthat the \$350,000 his political-consulting outfit received from Dominelli during the Hedgeock campaign was merely an "in-vestment" in the firm by Dominelli's sidekick and lover, Nancy Hoover. But he eventu-ally pleaded guilty to a misde-meanor money-l-aundering charge and was fined \$1000 and ordered to do 200 hours of com-munity service as part of three munity service as part of three

years' probation.
"I was aware that it was ille-

mately cut his own more favor mately cut his own more favor-able deal with prosecutors and become a talk-show host, dub-bing himself San Diego's "radio mayor," complained about Shep-ard's testimony.

ard's testimony.

Remer also secretly took
\$350,000 from Hoover during
1982 and 1983, and critics said his weekly paper, Newsline, acted as an arm of the '83 Hedgecock campaign. "The money was too good to be true," Remer later told the Union-Tribune in a 1989 interview. "I had no idea what was

What Do I Have to Be Thankful for?

By Robert Kumpel

n a warm autumn afternoon, a home-less man lies against a wall on First Avenue just south of Ash Street. He's sharing

a bottle of cheap wolds with an in a wheelchair. They're both drunk. With Thanksgiving coming soon, what plans do these men have! The older man, Troy Bullock from Labbock, Texas, talks first, the control of the size 1965, I got family in LA.—Long Beech and Westminster — aunts, uncles, and some cousins. I been married for former and small properties of the size of

bout four times and had four kids." Bullock is unable to recall what exactly his disability is. "I get veteran's [benefits] and I get Soial Security. I got shot at in Korea. I wasn't in the Korean War - I was there after it was over son of a bitch, was the stupidest goddamn president we ever had. That asshole cut out the G.I. Bill,

That asshole cut out the G.I. Bill, then Kennedy reinstated it. "I'm thinking about going back to Dallas for Thanksgiving. My mother and brother are there; they live at Cedar Creek Lake. I may fly or go on a bus. Last Thanksgiving I was at my own home. I got two homes, one in New Mexico and one in Texas

But I love San Diego. I love bein' on the street in San Diego." The younger man, Edwin Hill, 45, is even less coherent. "I'm ll, 45, is even less coherent. "I'm m South Carolina. I been here



for dinner at the South Bay Com

conversation. The most outspo-ken is Goldie Harris, 41, a black woman sporting a baseball cap. Next to her sits Stormy, 42, who looks exhausted. Facing them are Albert Lee Dixon, who is visibly drunk, and Tony Glenn, the

cleanest-looking and quietest

member of the group. Harris can-not wait to speak her mind about being homeless.

"I'm from Wichita, Kansas. I

been in San Diego too damn long. I came out here to take care

of my grandmother, who had a blood disease. My uncle, who was

Under the marquee of the California Theater on Fourth Av enue, two men and two women sit huddled against the building. They share drinks, cigarettes, and conversation. The most outspo-ken is Goldie Harris, 41, a black

munity Church, Great church





got my mom out here, but I got a lot of homeless people that love me more than my own family...thank you, Jesus. "They got the Mexicans, they

got the Orientals, they got every motherfucker out here livin' bet-

ter than the original white folks and black folks that built this

country up. All these damn for-eigners are livin' better than us! Do you see any homeless Orien-tal motherfuckers? I don't! Do





to come across the street, then he gave him a ticket cause it was a red light."

Stormy, a native of Orange County, came to San Diego three months ago. "I was arrested in Monterey Bay and brought back here for not don'i my community service. I've actually been here off and and no for seven wears."

and on for seven years." Dixon, 44, came to San Diego







to go. He said, 'I wanna go to San

erupts into laughter.

Harris explodes into another sermon: "What the hell have I got to be thankful for? I'm home I'm broke and disgusted. But I can be trusted. We saw a million and a half motherfuckers walkin' and a half motherfuckers walkin' past us today, lookin' at us, laughin' like we was a piece of shit. But they're livin' large! These are homeless veterans and shit. I've seen so many darnn veterans and people with schizophrenia — people who don't even know where the hell they at. California sucks. Look!" She points to a well-dressed Marian mus coawell-dressed Mexican man cros ing the street. "See what I'm sayin? And they all dressed up all sayin' And they all dressed up all pimpy and shit, and we all look like scrubs. The foreigners have taken over the whole country— the hotels, the liquor stores, ev-ery fuckin' thing! God bless

erica." Stormy is more subdued. "I get very depressed. I have no fam-ily. I only got an 18-year-old boy in Modesto — which I'm tryin' to get back there. I'm just stuck here. Goldie's right. The foreign-





and Dominelli. "I've talked with Tom [Shepard] about this, and

want to pay for it."

After his guilty plea, Shepard's post-Hedgecock recovery
was gradual but steady. Lying low
for a year or two, he was hired
by Richard Chase, husband-toof Nancy MacHutchin,

Linda Flounders

SENIOR ACCOUNT EXECUT

Bill Burton, Nicole Dauphinée,
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was being misused." During 1984's grand-jury investigation of Hedgecock, a memo from Remer to Hoover and Dominelli, dated May 12,

over the new mayor for Newsline's benefit. "I want to Newsline's benefit. "I want to mine the political base of sup-port that put Roger in office for Newsline," Reme wrote in the memo. "I want to leverage our relationship to the mayor's office into advertising from entities like the Transit company...and from

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city lessees." Hedgecock later de-nied he'd done any favors for Remer, and no charges were ever

CORRECTION

In the same memo, recovered from Dominelli's files by bankruptcy investigators, Remer talked of forging an advertising-sales partnership with Shepard, to be underwritten by Hoover

want to pay for it."

he's amenable to it if you guys

Hedgecock's chief fundraiser. Richard Chase was in the busi-ness of developing trash dumps, and Shepard ran the September 1987 campaign for the so-called trash-to-energy plant in San Marcos. Though the measure

was narrowly approved by San Marcos voters, the plant as con-continued on page 8

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gressional incumbent Lynn Schenk in 1994. In 1995, Shep-Schenk in 1994. In 1995, Shepard again worked for city council-woman Valerie Stallings and managed Golding's easy mayoral reelection bid in 1996, as well as county supervisor Diannel Jacob's campaign the same year. In December 1997, he made waves when he left Golding's flagging campaign for U.S. Senate and rumors he had advised her to draw out of the race. Two

drop out of the race. Two months later, she did During the late 1996s, both Shepard and Remer became used to running big-money special-interest campaigns against poorly funded opposition, which they crushed using a barrage of expensive television commercials and mailed brochures.

In June 1998, for instance, shepard picked up a swift victory when the tourist industry chose him to run the convenions in the convenions of the convenience of the During the late 1990s, both

Kolender in his successful 1994 race for sheriff against Jim

Roache and then-San Diego City

his 1994 supervisorial bid agains

who ousted Democratic cor

Council member Ron Ro

Peter Navarro, Other clie cluded Republican Brian Bilbray

chose him to run the conven tion-center-expansion campaign against opponents with noney. Close to a million dol lars' worth of TV spots featuring the endorsement of Catholi monsignor "Father" Joe Carroll flooded the airwaves, and the

tion C campaign to authorize a

homeless group I've seen yet.

Kakei, 46, speaks eloquently
about his life, like a professor of llooded the airwaves, and the measure passed handily. That November, Shepard had another easy go of it when Padres owner John Moores se-lected him to run the Proposiomeless studies. "I come from

CITY LIGHTS CITY LIGHTS

Thankful

connual from page 3 ers, they get everything and they treat the homeless like dirt. And they wonder why we drink. The cops constantly have us moving." She's not sure how long it will take her to get to Modesto. "Since I'm not a prostitute, I don't know! I might make it panhandlin!" They all laugh. "It costs \$46,54 for bus fare."

Dixon's Thanksgiving plans

have something to do with a mys-terious woman. The others laugh

at the mention of her name. "I'm

gonna see Gretchen. Gretchen

oves me. I haven't met her yet!

The others laugh again.
Glenn plans to spend

Thanksgiving with family — his family of homeless companions.

family of homeless companions. "I want to spend it with family people! Know, people who love, and people who care. That's a good feelin'. They're not blood kin, but they're family."

J. Kake'i bounds down 16th Street past St. Vincent de Paul Villege carrying a large sack." I got

lage carrying a large sack. "I got some beer. Come on around the

corner and we can talk." As we

turn the corner, he leads me to a stretch of Commercial Avenue

that looks abandoned - except

for the long stretch of homeless people lying on the shady side of the sidewalk against a wall. This is the largest and sickest-looking

for 25 years. I consider this my home." Kakei will not discuss how home. Kakei will not discuss how he came to San Diego, except to say it's related to a divorce. "I used to have family here, but not any-more—we don't want to get into hat. I've been on the street off and on since '87. "You know what? I haven't even thought about what I'll do nor Thanksgiving. I do have friends in El Cajon." Lying on a blanket next to

Lying on a blanket next to Kakei is David Clinton Reed Reed came to San Diego from Iowa 21 years ago for the weather. "I've been on the street for 15

years - that's when I was diag nosed with AIDS, 15 years ago. This is my family here. The This is my family here. The homeless people are my family. That's why we're all together, and we all stick up for each other. That's why you never see ambody alone. If they're alone, they're in trouble. They can get raped, but fucked, they can get raped, but fucked, you name it. These people protect me, they watch over me— I'm five foot two -I'll get mugged, I'll get robbed, everything, 'cause I'm short and people take advantage. The homeless steal from the homeless also, and

"I have no plans for Thanks. "I have no plans for Thanks-giving. Just be with good friends, like my family here and with Sis-ter Winnie and St. Vincent's — they feed the homeless — and the

CITY LIGHTS D.C. originally, but I've been here

good. Horizon is the best one for Thanksgiving. You get showers, you get clothes, you can have any-thing you want there. You also get an eye test and a glaucoma check. They have doctors — they have everything. It's in Clairemont." Reed: "The police harass the homeless."

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At this point, Mathew Castel 45, joins in the conversation. "I asked a cop why he was fuckin' with the homeless, and he said. 'It's my job to fuck with the homeless!' Those exact words. He was telling us to move off the sidewalks over on L and 14th. He

said if I didn't leave I'd get a ticket for illegal lodging.
"I've been here one year. I had "Twe been here one year. I had a job for a couple of months and a hotel room a couple of blocks from here. I moved here from Salt Lake City. I was here for 15 min-utes, and my best friend stole my car, and everything I owned was in it. I have family in Manhattan Brach — that Swhere I'm from I. Beach - that's where I'm from. hope to be back in Utah by

Thanksgiving."

Despite their complaints about the police, they all admit that the police have never roughed them up. Kakei: "We've been here about five days. They've left us alone

Reed: "Until they roll us up and say, 'You gotta move.'" Castel: "They kicked every-

the night it was going to rain. is so fucked up. It's all a bunch of

Republicans. Reed: "The best mayor this city ever had was Maureen O'Connor. She was 200 percent for the homeless. I'm gay, and she was up at the Gay Pride parade up in Hillcrest. She was there, in a car, backing up the gays and the homelese.

homeless."
Next to Kakei sits a small man
with long hair and sunglasses
named Ozzie, Ozzie, 49, suffers rom multiple sclerosis and has difficulty speaking clearly, "I come rom western New York state This is the second time I've been here. I've been here for about three days. I hitchhiked across th

three days. I hitchiliked across the United States to get here. Some-times it was scary. I have nobody. These are my relatives. "I haven't really thought about Thanksgiving. I'll proba-bly eat with my friends. It's very hard for me to walk. My brain stem is gone, and I'm getting. stem is gone, and I'm getting worse. I'm thankful that I hav my friends. These guys take care

Tony Goucher, 47, is a native Tony Goucher, 47, is a native of San Francisco and has lived in San Diego off and on for five years. He sits on the curb in front of the clinic at St. Vincent de Paul Village. T was homeless, but I'm a resident here now. I originally came to San Diego for family reares ons, and I've been living here off and on for five years. I've got a couple of job prospects lined up not the property of the pr

"I'm spending Thanksgiving with my sister. She lives in North Park. I stay with her once in a while. But I live here for n it's a four-month program. So far, so good." ■

eived by Chase was never built For years to come, Shepard and the Primacy Group, a consulting firm formed by Shepard and Re-mer, would continue to work for Chase and his series of venture including a failed 1988 plan to transport trash by train through

Big money

The next year. Shepard and Remer's Primacy Group ran the successful campaign for San Diego district city council elections. Other Primacy Group clients included city council-woman Valerie Stallings, who a decade later would become en-meshed in a scandal regarding stock she purchased in a firm controlled by Padres owner John

In November 1989, it was revealed that Remer and Shep ard had been retained by South-ern California Edison, which was then attempting to take over San Diego Gas & Electric. "There's no question San Diego is witnessing a very insidious,

concealed effort by Edison to buy influence here," Michael Shames, director of the Utility Consumers Action Network (UCAN), told the Union-Tribuna. "Larry has clearly become part of that conspiracy."

"Forget the money. I wouldn't have taken Edison as a client if I didn't think it would be good for San Diego," the U-T quoted

Remer as saying in response. "If I'm wrong about Edison, I'll gladly eat my words. But I'm not wrong." Edison opponents, led by then-mayor Maureen O'-

Connor, eventually beat back the

Connot, eventuany oeat nas. timereger.

In 1992, Shepard left Remer and the Primacy Group and set up shop with Stoorza, Ziegaus, and Metzger, a well-connected downtown public relations and lobbying outfit with close ties to the California Republican establishment. Shepard's biggest deient was Susan Golding, who was a susan Golding, who was a susan Golding. elected mayor that year. In an in-terview with the Los Angeles Times, Shepard denied that his work as a political consultan created a conflict of interest vis à

vis Stoorza's lobbying activities "The public perception is that somehow your private

clients have special access to an elected official, and the [official] elected official, and the [official] might wonder whether the ad-vice you're giving him is moti-vated by your commercial clients' interests," Shepard told the paper. "On both fronts, you're doing a disservice to your clients. It's better to stay on one side of the process."

continued to grow.

MEDICAL MALPRACTICE LAV Alan P. Dove, Esq. Attorney at Law 2535 Camino del Rio S. Suite 209, San Diego 619-298-8922

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\$100,000 in individual contri-butions from donors such as U Towner Helen Copley, Padres owner John Moores, Bonita based Wal-Mart beir John Wal

new, taxpayer-funded down-town baseball stadium. Moores 3465 Camino del Rio S. and his partners dumped more than \$2.5 million into a heavy Suite 440, San Diego TV and direct-mail campaign that downplayed the cost of the project to taxpayers. Again, the opposition couldn't afford to

opposition couldn't afford to spend much and lost badly. Shepard and his parent com-pany, Stoorza, remained on the Padres payroll after the cam-paign, helping to fend off po-tential ballot challenges to the troubled downtown-stadium plan from forces led by ex-counman Bruce Henderson. When the team cut some of its best players to save money in Febru ary, 1999. Shepard was ready with a quote for the Union-Tri bune: "It's tough when players that you identify with leave, but the ownership's looking to the

future."

For his part, Shepard's expartner Remer made a specialty of well-funded school-board races and school-bond issues. In November 1998, backed by based Wai-Mart heir John Wai-ton, and real estate mogul Ma-lin Burnham, along with a raft of school contractors, Remer ran a \$1.6 million campaign on be-half of Prop MM, a \$1.51 billion bond issue for the San Diego

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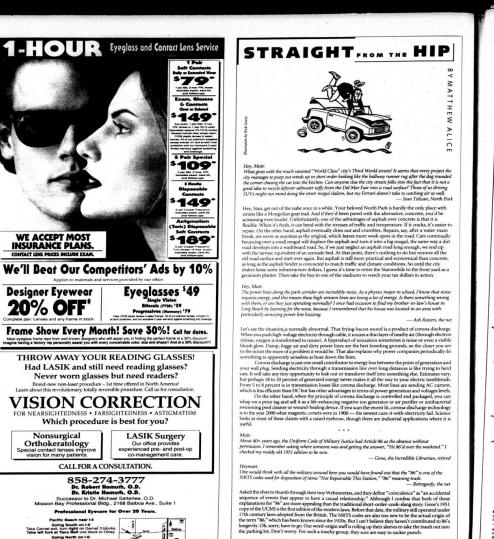
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Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489 or e-mail to heymatt@ts.com via the Internet.



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SportingBox By Patrick Daugherty

Chargers Turnaround?

Sports." The male voice is young, flat, devoid of accent. "Wanted to talk to one of your sportswrit-

ers." I have called the Paim Beach Post, of Palm Beach County, Florida, in hopes of finding a way to help our hapless San Diego Chargers. "Ahhh, regarding?"

"The twin towers of incompetence, Ryan Leaf and Mike Riley."

"Okay." Many ticks of the clock pass. "Ahhh, our Dolphins writer is Todd Archer. He's not here."

He's not here."

"Okay, pass me on to any sportswriter."

"Ahthh, Let me take a look." Many ticks
of the clock pass. "I think they're all out. "Several ticks of the clock pass." Veah, it's pretty blank
back there." Many ticks of the clock pass. "I'im
on the sports desk, is there a question I could

nep you with?"

Thank goodness I've found you! You probably know the San Diego Chargers are 0-11 — maybe it's 0-12, at this point it's hard to keep count. You re probably following the Chargers on a daily basis, so stop me if you've heard this before."

"Ahhhh."

"Chargers head coach Mike Riley is a former Oregon State college coach. The Bolts
hired him because of his outstanding ability to
praise Bobby Beathard. Beathard was general
manager of the Chargers but retired recently,
leaving us with a head coach whose sole marketable skill is toadying up a departed team
executive. And then there is our startling quarterback, Ryan Leaf, a troubled youth who needs the love of a good woman."

"Ahth."
"Here's the point. San Diegans are simple working folk. Weg to our jobs every day, we pay our taxes, we follow the rules...many we pay our taxes, we follow the rules...many the pay of the pa "Ahhh.

'Here's my thinking. What if San Diego olk put together a golden parachute-type deal Give each man a generous settlement on o dition each leaves town. See what I'm getting at?"

Ahhhh. Riley and Leaf jobs as counters in the Palm Beach County recount effort. Neither man has any business in football, but both seem capa-ble of competing routine tasks. So, my ques-tion is, 'What are the qualifications for Palm Beach County vote-counters?"

"Abhh."

"Do ween! So, I was wondering if we could offer

"Ahhh."
"Do you have to be a resident of Palm Beach County in order to recount balloas' Bot-tom line, if we buy two airplane tickets, get the boys to Palm Beach, can we get them work?" "Ahhhh, qualifactions, alshhhh, man, I have no clue on that one. I think our people on the riv deak would know alst more about that than

"All right, maybe this is a news question."
"Yeah, ahhhhh, trying to think who would
be the best one. Ahhhhh."

"Just give me the news desk."
"Ahhhhh."

Many ticks of the clock pass before I hear ports. The male voice is young, Itat,
"Wanted to talk to one of your sportswrit"Thave called the Plam Beach Post, of Palm
the County, Florida, in hopes of finding a
"Ahihhh."

"I was wondering what qualifications are required for vote-counters? The idea being that if we bought them airline tickets to Palm Beach County, they could find work in the counting room. Do vote-counters have to be Florida room. Do vote-counters have to be Florida residents and agree to DNA testing and credit checks? Do you know anything about this? "Unfortunately, we don't know, we're try-ing to find that out." I hang up and dial another phone number.

"Emergency Operations Center." The ice is male, middle-aged, and, again, with-

"I'd like to talk to the person who hires people to recount presidential ballots."

"Yes. What qualifications do applicants need

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NL ARIZONA 11 1/2

in order to recount presidential ballots?"

Pick 'em 44 1/2 Green Bay

in order to recount presidential ballots?"
"My understanding is that people show
up with their voter's registration card."
"I see." I describe, in detail, each and every
particular that has caused me to spend the
entire afternoon talking to very stupid people.
"If I buy airline tickets, get the fellas out there
tonight, can they go to work tomorrow?"
"No, you have to be a registered voter in
Palm Beach Counts."

"Okay, what if we pony up for a room in the local Motel 6. I think we could spring for a couple days. Could they check in, walk over to city hall, register to vote in the morning

and be working for you that afternoon?"
"Ahhhh. Hold on,"Many ticks of the clock "Ahhhh. Hold on." Many ticks of the clock
ass. "Yes, after registering to vote they would
be qualified to work in the counting room.
That doesn't mean there is an obligation to
hire them, only that they would not be automatically disqualified."

Oh. joy. Faithful readers, let us dance in
the stream.

The Sporting Box solicits your comments

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

"Synagogue is

important, but much

in the home.

Congregation Beth Am Address: 5050 Black Mountain Road, 858-481-8454 Denomination: Conservative Enrollment: 380 Staff size: 64 Dress: Casual

"During the occupation of Poland, a German officer impregnated a Jewish woman. He took her to a Jewish doctor and demanded rm an abortion. The doctor refused perform an abortion. The doctor refused German officer then took out his pistol and told the doctor, 'Either perform the abortion or I will kill you.' What should the doctor do?"

I was reading from Mah La'Asot ("What Should I Do?"), the ethics text that Beth Am, a Conservative synagogue, uses in its rogram for fifthgraders. Beth Am's director of education Harriet Wolnoff, was rying to talk with me

Class time: 3:45 p.m.

ole a boy whose grandfabut she had to console a boy whose grandfa-ther was in intensive care, to keep an eye on two children who'd been asked to leave their classrooms, and, on three occasions, to adjust the building's air conditioning. Wolpoff turned me and was about to address Mah La'A-sot when a wide-eyed little boy appeared at her door, clutching at a damp spot on his

"I tried to use the urinal," he whispered "But I think it's a little

bit too tall." "What would you like to do?" Wolpoff whispered back, "I think I'd like to

"I think I'd like to call my mom." Three hundred and eighty children attend Beth Am's religious school, the Jewish Learn-ing Center, three after-noons a week. Wolpoff oversees a staff of 64 leachers and teachers teachers and teachers

aides and she administers a budget of somewhere between \$200,000 and \$300,000. Her students pay \$700 annual tuition, but the actual cost to educate each student is about \$1000. The synagogue picks

student is about \$10000. The synagogue picks \$15000 in the synagogue picks \$15000 in the synagogue picks \$15000 in the synagogue is synagogue is synagogue is mortan but nuch a lewish education, "Wolpoff says, but it's difficult. There's so much a lew needs to learn, Judaism in't something you at and watch others perform. Synagogue is important, but much of Judaism takes place important, but much a lewish identity should play an important role in who they are and what they do every day of their lives. We not only teach Torah and litting. We re Went of which Torah and litting. We re The basis of this education is lebtered.

The basis of this education is lebtered.

the language in which Beth Am conduct about 80 percent of its religious practice. While not as difficult as Chinese or Finnish, Hebrew is a Semitic language with no similarity to English. In its formal form, Hebrew is written without vowels: reading Hebrew

is written without vowels: reading Hebrew
Ateks a gerat doal of practice.

"We start Hebrew language education
with our kindergarten children and it continues through seventh grade when the kids
are preparing to be a bar or bat mittvah.
Along the way they're all studying Jewish
history, liturgy, 'torah, levish ethics, 'they're
learning about Israel, 'We publishers, but we
also use others. The materials, ideas for curricula, are constantly being updated. Locally,
he Agency for Jewish Education in Nexryy the Agency for Jewish Education in Kearny Mesa, which is used by Reform, Conserva

tive, and Orthodox educators, provides courses and training eminars. There's lit-rally no end to what

Start at 3:45 p.m. and conclude around 6:15 p.m., after all the children gather evening prayer. As Wolpoff ushers me

through her building, we peek in on a dozen different classrooms. The kids are quiet, tive, if a little tired. Many of then attentive, if a little tired. Many of them munch on the grapefruit-size muffins Beth Am provides to tide them over 'til dinner. "T've worked at a number of different places," Wolpoff says. "I think the kids here are especially good."

She takes me to visit Meray Kaplan, a.

pretty 20-year-old who teaches a class of 11

peppy sixth-grade boys and girls. Kaplan was born in Israel and was raised on a cooperative farm in the Negev. At SDSU, she's majoring rity and conflict resolurity and conflict resolu-tion. ("I"ll have a job for life.") During the 45 minutes I spend with Kaplan, she never pauses. She quizzes her kids on Hebrew vocabulary and on how to form plurals of feminine nouns, The digne blessings. They take of Judaism takes place

students practice reading blessings. They take turns reading a Hebrew short story aloud. Kaplan has them complete two worksheets

Kaplan has them complete two worksheets, "When you guys finsh your worksheets, "When you guys finsh your worksheets, I'm going to correct them," Kaplan says. "Then we have to rehearse the play we're When I later rendezvous with Wolpoff in the synagogue, the children fill the pews, keir heads bowde over their prayer books. Assistant rabbi David Kornberg gives a brief alk on a certain blessing in the liturgy, clustering like the proposition of the control of control of the control of the control of proposition of the control of proposition of the control of proposition of proposition of the control of proposition of per, "What do you want the with, after they've spent six or seven years

She looks around the synagogue. "I grow up to be decent men and women."

— Abe Opincar





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Dear Aunt Trudy,

A longtime friend of mine who has had many sorrows in life has become a raging Christian Scientist She believes that people who get sick do so because they are out of contact with God. I, on the other hand, work with people who are dving and see suffering and impermanence as part of the human cor dition, different than how we might like it but real and without blame. There's so much we can no longer say to each other. She seems like a different person, as if she's been taken over by Martians. Do you think friendships are impermanent too or that I should learn to see past our now very different belief systems? She's on the East Coast; we don't see each other a lot, but we used to talk on the phone and

ALMA FROM GROSSMONT

Dear Alma.

I don't believe all friendships are impermanent. That would undermine one of life's most sustain ing joys. I do believe friendships sometimes run their course, wind down, break off, or even shift into high gear. When they endure it's an incredi ble blessing, and when they dissolve it's often nobody's fault. We outgrow people as we age and/or become more enlightened, or our paths just lead in different directions. Your trusted old friend now seems a stranger, espousing views that are offensive to you. For some reason she needs to embrace Christian Science to feel safe Unfortunately, she feels her religious beliefs make it necessary for her to judge others. You do noble work and can't help feeling protective of those you see suffering undeservedly - perhaps bearing pain admirably, setting an example of how to live and die with grace. That they should be maligned by your old friend's new world view strikes you as unfair. Only you can determine whether you can stomach this over a longer haul. Does this old acquaintance have so many other worthwhile traits, or does she embody such important shared history that you want to make the considerable effort to preserve this friendship despite her comments that, for whatever it's worth, I too feel reveal a lack of compassion? Could the two of you enact a mora torium on religion-related subjects and still maintain a satisfying relationship? It does sound as though the friendship, due to distance and divergent beliefs, might be half sunk already. You could let nature take its course - step back and just let the waters close over the friend "ship

Dear Aunt Trudy, I'm a 68-year-old mother of four. I've always considered myself a generous person. I do charity work through the church and really put myself out for other people when I can, I am also a terrific cook. My sister, God bless her, is not. To tell the truth, Clare is

a terrible cook and ruins the easiest of recipes. My problem is that I have been developing a fabulous recipe for appleprizes for it at the Del Mar Fair and really pride myself on how well it has turned out. I often give it as a gift as it is uniquely mine. My sister has been harassing me to give her the recipe for that I should share it with her. She sees this as a real issue in our relationship. I don't want to lose my relationship with my sister, but this recipe is something that I'm very proud of, and she literally ruins everything she touches in the kitchen. I always taught my children to be generous, but in this case I don't want to share.

CLEO FROM CARDIES

Dear Cleo.

The situation is as delicate as a Grand Mamier soufflé. You are loathe to hand your recipe over but cannot in good conscience tell sis the real reason for your reluctance without hurting her. You don't say you need to keep trade secrets under wraps; rather, you don't want to share your precious formula because you're justly proud of it and don't want Clare to turn your savory sensation into a new form of chemi cal warfare. Well, suppose you give culinarily challenged Clare your recine and she makes mincement out of it as you and everyone else knows she will - her chutney can't even be used as insect repellent or hair remover or finger-paint. Who's harmed (besides those foolish enough to ingest the stuff)? No one is ever in a million years going to mistake her chutney for yours. You maintain your pride and your good sisterly relations. It's worth consider ing. And congratulations on your award-winning chutney. I have great respect for gifted chefs. As Brillat Savarin wrote, "The discovery of a new dish does more for human hap piness than the discovery of a new

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

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/ Vou can live without oil, and you can even live without love. But you can't live with-

So observed New York senator Daniel Moynihan. A little obvious, maybe, but pithy nevertheless. But if, when it comes to water, hyperbole's

your style, then Melville, no doubt, is your man, 'Say you're in the country; in some high land of lakes," he conjectured in Moby Dick, "Take almost any path you please, and ten to one it carries you down in a dale and leaves you there by a pool in a stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries — stand that man on his legs. set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be athirst in the great American desert, try this experiment, if your caravan happens to be supplied with a metaphysical pro fessor. Yes, as everyone knows, meditation and water are wedded forever."

Melville was a sailor, and he was writing about sailors, but he was also alluding to his era's enchantment with occultism. Peddlers of snake oil, lightning-rod men, dowsers, and traf-fickers of cure-all, healing waters charmed his contemporaries. Melville, more than anyone, revered water, but only in its most expansive forms - the Pacific Ocean, the Great Lakes, the Mississippi. He was, I suspect, suspicious of

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water in a bottle, especially if it cost anything more than nothing. Sparkletts, Arrowhead, Evian. One dollar

for one pint, and each Californian drinks 20 gallons a year.

Asian civilizations had it figured long before, but European scientists didn't reach a clear understanding of the origin of water and its nat-ural cycle until the late 17th Century. The princinal mysteries of the water cycle had been (1) why didn't the sea level rise despite the continnous inflow from the rivers? and (2) why did the rivers continue to flow even after the rain had stopped? Aristotle developed the fanciful notion densation of groundwater vapors, which were produced by the flux and desalinization of seawater in the ground.

During the 18th and 19th Centuries, waterfalls were a favorite phenomenon among writers and painters of the sublime because they testified to the divine more definitely than any other natural wonder. Waterfalls are beginnings They are sources. Their energy is generative,

contagious, and creative. Waterfalls make noise, erode rock, and are in perpetual motion, yet, stubbornly, don't go anywhere unless the water runs out.

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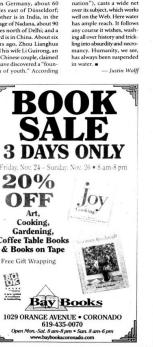


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dle near his well. A local priest

then sent samples of the water

to a nearby army hospital,



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he yeshiva I attended in Jerusalem was ten-minute walk from Mea Shearim, the Holy City's most zealous neighborhood. Men with long beards and long black coats, pale women in tight kerchiefs, filled the streets. In cluttered courtyards, children screamed at each other in Yiddish. Billboards announced

Flatbread

their place in the World to Come. People in Israelis as "Nazis.

On Friday nights, any visitor to a Mea Shearim synagogue could count on several invitations to dinner. Hospitality was a com-mandment. Sodom and Gomorrah were destroyed, we were taught, because they mis-treated guests. We didn't eat well at my yeshiva. On Friday nights we went to Mea Shearim because people there had to take us in, to offer us a decent meal. Their lives were bound by commandment and by custom so ancient it had the force of commandment.

One of the ancient customs people in Mea Shearim observed was that they never threw away bread, a holy thing never dis-carded without thought. Many Mea Shearim residents were poor. The bread they are was snow white and spongy and quick to go stale.

People in Mea Shearim stacked their old bread behind their homes, near their overflowing dumpsters, where it was gnawed upon by feral cats and picked at by only the most desperate sparrows.

But there was a man in Mea Shearim who baked good bread from whole-wheat flour. I think he was Vemenite, and his round clay oven was in a part of Mea Shearim settled by Uzbeki Jews. This Yemenite baked crisp, misshapen ovals of flatbread. Flour dusted his sidecurls and heard. His business hours were peculiar. He started baking, say at 10:45 a.m. and closed promptly at 1:15 p.m. When I walked up the narrow winding sidewalk to his oven, I could smell wood smoke. I could hear him slap raw dough onto his oven's hot smooth interior. When the bread was done, when its surface was crisp and mottled with flecks of brown and black, he nulled it from the oven's walls with a sooty pair of tongs. He wrapped the bread in news paper and handed it to his customers with-out smiling.

I had to get the bread back to the veshiva before Jerusalem's dry air turned it stiff and tasteless. I would make a lunch with the bread, with yogurt, cucumbers, tomatoes, and onions. At the yeshiva we were always devising strategies to eat better. In the crowded dormitories there were frequent outbreaks of flu and mumps and, in the fall, hepatitis, which was particularly troublesome. When infected, folk remedies they picked up in Mea Shearim.

The most popular cure involved buying a live pigeon, plucking its tail feathers, and hold-ing the bird's rump against the hepatitis victim's navel. This was said to "draw out the illness." You always knew when there was a hepatitis outbreak in the dormitories. You saw feathers in the stairwells. You heard pathetic squawks and

the flapping of wings.

I never liked pigeons. I was determined to eat well and stay strong, but my trips to the Yemenite baker weren't without dent from another flatbread, too, When

I met him at the Yemenite's oven, he would implore me to go with him to a matchmaker he knew in Mea Shearim. I would stand, stomach growling, warm bread in hand, and conjure polite refusals. One day, however, this young man was very adamant and I was very tired and I let him lead me, his hand on my shoulder, down streets and through courtyards to the matchmaker's small, dark home.

The matchmaker was a young, fat, and luxuriously bearded man whose shoulders strained the seams of his long black coat. some students tried to cure themselves with Perched on a small metal chair before a childsize table, he grilled me about myself and my

family. Were my parents religious? How long had I been in yeshiva? Had I ever been married? Were there any suicides in my family? A history of mental illness? The room we sat in smelled of babies. It smelled of cookies and diapers and milk. A baby wailed in a nearby room. The young man who brought me to the matchmaker stared at me and grinned. I felt dizzy. I felt like I was falling back-

ward through time. The bread in my hands was growing cold. I wanted to leave but didn't know how.

The matchmaker finished his question-ing. He was silent. He looked me up and down. He drummed his fingertips on the

"So," he said. "What kind of girl would

I shrugged, fidgeted.
"Would you like a pretty girl?" "Yes, yes," I said. "A pretty girl. That would be nice."

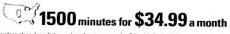
The matchmaker leaned back in his chair, hands behind his head. He paused. He looked at the young man who brought me to his home. He looked at me.

"What do you want a pretty girl for?" he asked. "You're not so good-looking yourself." And with that I threw my cold bread to



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PART TWELVE

Confetti for Gino, Lorenzo Madalena's novel set in early-'50s San Diego, continues its tale of fishermen at sea. Gino DeMarino, captain of the tuna boat Stella del Mare, is far from his Little Italy neighborhood as he and his crew pray for signs of porpoise or yellowfin. He's still sore about longtime buddy Marco sleeping with his sister. And his younger brother, the midget Nino, is still sore at Gino for the beating he took a few days before. Gino has as many conflicts on board as off, and his luck will turn sour once again. While the tuna won't bite, the sharks will.

CHAPTER 20

In the dim half-light of early morning the three small boats glided like a string of ghostly craft about the bay of Guaymas. The fishermen stood or squatted, motionless and silent. Only the muffled chugging of the speedboat motor sounded. Hovering in the distance like a protective mother rode the Stella del Mare, her red and green lights swaying in slow motion.

With his binoculars trained on the speedboat that pulled the two

skiffs. Gino watched from the wheelhouse, ready to hurry the Stella alongside if the crew made bait. On deck Monk the engineer smoked and waited



for Gino's call. They were the sole men on board.

All the other fishermen, including the cook, were searching for the flat, hardy anciovetti that swarmed to the surface each dawn and made Guaymas a favorite place for catching bait. Two other fishing boats had pulled into the harbor during the night, and their crews, like the Stella's, had been circling the bay for the past hour and

Gino's group had been lucky. In five casts for bait the men had pulled in the heavy wings of the net and had found anciovetti twice; the other three times the small fish escaped the sack. The forward tank had been filled, and one more good haul would be enough for the second bait

In the lead were Jazzy and Benny, Jazzy ran the speedboat, taking his course from the Mexican. Holding a rope for support, Benny stood erect at the bow of the speedboat, looking like a human figurehead. His all-important job was to scan the waters for the familiar ripple that indicated schools of bait.

His eyes glinted at each possible sign, and when he spotted the anciovetti he imperiously stretched his right arm and silently pointed. Jazzy kept his

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speedboat towed the Stella's large skiff. At the stern lay coiled the huge bait net. The fathoms at each wing; the sack itself, consisting of finely woven squares, was a curved pocket nine fathoms deep and twice as wide

Sitting hunched in the workboat were Marco, Tits, Bruno, and Slim, Nino sat on the edge of the skiff and let his hand trail over the side. heavy sweaters and jackets with wool scarves to keep out the biting cold. They all stared stolidly at the gray



water, waiting for Benny's yell, when they would heave the enormous ball of net over the stern and cast off the rory that pulled the third boat, a

smaller skiff. Peter the Rat slumped alone in this final skiff. A set of oars rested in their locks. At the moment the net was thrown overboard, Peter would grasp the oars and row vigorously to keep his skiff in

position while the speedboat towed the workboat in a wide circle to trap the bait. A thin line from one wing of the net was tied to Peter's skiff. As the circle closed the Rat would swiftly lash his boat to the larger one, leap aboard with the other fishermen, and help The speedboat made a suddrag in the water-logged wings den turn, and Slim swayed of the net until the sack and its haul came into view

Slim shielded his face

Pole-fishing tuna, c. 1940 and lit a cigarette. He took a few puffs before throwing the smoke away in disgust. Spray from the bay damp ened the paper and made smoking almost impossible. He stood with legs wide apart and rubbed his chilled hands.

"Man, what a head!" he complained. The cook had

in time to make coffee for the fishermen before they tried for bait. "Some night! I got laid enough to last me until we get back to Dago, which if it isn't more than

another month. Marco squinted into the semidarkness at another group of fishermen search-ing for bait. He cupped his hands and called back at the

third boat. "Hey, Rat, what boat's

Peter sat up and watched as the dim figures neared. "Looks like Andy spotting. They must be from the Conte Roso. Gino said old man Trevelone's been on our tail the last week." When the other speedboat came within hailing distance Peter the Rat stood and shouted. "That you, Andy?"

"Yeah," came a reply. "Who's that?" "The Rat."

"Hell, ves," Peter called One more haul and we finish."

Both the speedboats slowed down as they drew visit. From his perch at the "Got any funny books

"About 40," said Peter. "Wanta swap?"
"I'll be over after break-

fast. Hold 'em for me."

The fishermen waved good-bye as the speedboats took different directions.

Once more the string of boats searched the bay of Guavmas, anxious now to make a final catch before the bait disappeared with the coming of full morning. Benny's eyes darted over the water and flashed as he spotted ripples to starboard. Again he pointed, and again Jazzy sped toward the indicated spot, towing the workboat and skiff behind.

"Ai-ai-ai!" came Benny's cry, and again the fishermen grunted and dumped the coiled bait net over the stern while Peter the Rat went into action with his oars. As the speedboat circled. Marco and Tits stood guard over the net to see that no loops snarled as Large doughnut-like corks kept the top edge floating while lead weights dragged the net

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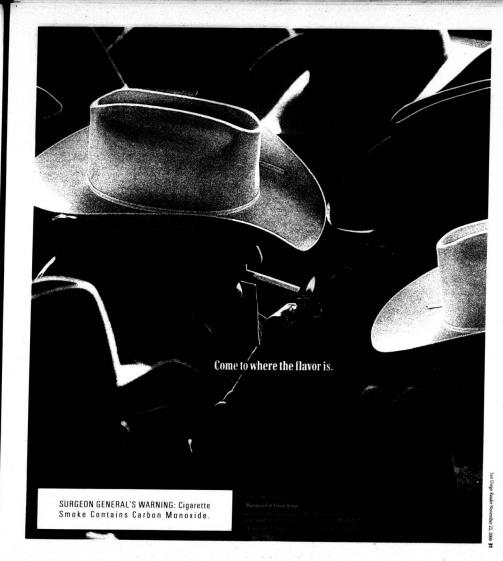


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A few seconds before the speedboat completed its turn to Peter the Rat's skiff, the and began the grueling task of pulling in the soggy wings.

The men had to work fast. Any delay would increase the chance the anciovett would have of finding the open throat of the net and escaping capture by darting they tugged, the twine cutting into their bare palms. They grunted and gasped to swallow fresh air, and despite the coldness, sweat streamed from their faces. As the men dropped increasing fathoms of net behind them. Nine seized the wings and tossed them toward the bow.

Now the smaller squares of the pocket rose dripping from the water. Marco pulled in enough net to drape over the stern of the workboat and called a halt. He studied the fish that swirled frantically The anciovetti were lively and

fat and silvery. "Good one," Marco

All the men waved their arms and shouted even though Gino was too distant to hear. Through his binoc ulars the captain saw the signal. The Stella chugged and swiftly drew near.

While Gino remained at the wheel the engineer waited on deck with heaving lines. When the Stella was sufficiently close Monk tossed the lines onto the workboat, and the men made them fast Jazzy, Benny, and Peter the Rat detached their boats from the large skiff, tied up, and hurried to help the others.

Slim and Bruno grabbed thick bamboo poles that chow," Gino reminded the Monk extended, looped the men, "we get fuel. Slim, get sides of the net over them, your vegetables from that Mexican with the big somand held the poles rigid. The bamboo poles kept the workbrero. He gives us the best boat from bouncing against the side of the Stella and deal. He'll pull up pretty soon in his skiff; he always does. crushing the precious bait. And see if he's got some live Monk quickly draped one lobster. You can trade off a end of the net over the fish carton of cigarettes for some." Gino picked up his coffee and plate of fried eggs, pota-toes, bacon, and bread. "I'm pushed outward, and with the workboat securely in posi tion the pocket opened wide going to chart our course With long-handled net

baskets Marco and Tits dipper into the pocket and scooped up the bait. Monk and Peter the Rat, standing close against the fish racks, grasped the scoons and passed them head to Benny and Jazzy, who crouched under the can vas canopy and quickly empwater of the bait tank. Gino stood nearby, keeping count on the number of scoops that

When the fish seemed to dwindle Marco tugged in slack and forced the anciovetti to the surface. A pair of baby sharks and small sting ray swam among the bait.
"Nino," ordered the

blonde fisherman, "hand me the little scoop."

The midget dropped the coffee can with which he had been bailing water that seeped into the skiff and passed the scoop. Marco waited until the sharks came near, deftly caught them in the basket, and tossed them beyond the net. Then he scooped out the sting ray. If left with the anciovetti the baby sharks might tear their way through the fine net, while the flat ray could easily wound a fisher man with the sharp spine at

the base of its whiplike tail The men worked assembly-line fashion until Gino gave a shrill whistle. "Hold it, boys. We got 120 scoops. Throw the rest out." The

lost his balance.

skipper judged the capacity

anciovetti crowded together

smaller skiff, and speedboat had been hoisted and secured

the crew piled into the gal-

ley for breakfast. It was just

ish here we haul anchor.'

uneasily at each other as the

skipper left the galley. Gino

wouldn't eat with the crew

when he was in a bad mood,

and the two young fisher-

given them for last night's

Bruno and Jazzy winked

After the workboat,

of the bait tanks; too ma

might kill the bait.

The Stella lurched in the

choppy sea, and the midget

Jazzy gave a cocky laugh. "Nino, how'd you like the show at One-Eve Mike's?" The midget turned pink,

and his eyes brimmed. "What the hell you cryin' about?" Jazzy asked in

astonishment. Nino reached for his mug of hot milk and coffee, slipped from the bench, and scurried outside

"Why don't you keep quiet, Jazzy!" Marco said

"What'd I say wrong? "Just shut up!" Marco was himself sour. Not once during the trip had Gino asked his advice in navigation. Now the captain was plotting their course again without his aid. The silence between the two friends was wearing on Marco's nerves but he was as stubborn as Gino. He felt it was Gino's place to apologize and make amends. Marco furthermor felt the affair he and Anna had started was their private business; they would continue when the Stella returned

Gino's feelings were.

Nino sat on the botton

rung of the ladder leading

top deck and wiped his eyes

on his shirt sleeve. In the

excitement of catching bait he had forgotten the night

ingly revived the memory of

Gino's rage. When his brother had

left the cabin Nino had

crawled onto the bunk and

wept quietly until he fell into a troubled sleep. Twice he

awoke and sensed Gino's

hand upon his shoulder. His

brother called gently, but each time Nino had closed his

eyes again and rolled away

When he heard the early

morning call for coffee and

the crew rose to make bait,

Nino had awakened with a

start. The bunk beside his

was smooth; Gino had not

ing his milk and coffee with

He knew Gino was sorry for

having struck him, yet the

severe shaking and unex-

pected slap were too fresh to orgive. Never before had his

niserable twist on his face

The midget sat drink

slept all night.

before, but Jazzy had unkno

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brother laid a hand on him in anger; Mamma DeMarino had often, and Nino still held a dim recollection of the leather strap that Pappa Gaetano had used on a few occa ions. But never before had Gino.

A sense of betraval edged its way into Nino's feelings. The emotion was a new one to the midget. Long after he had drained the mug Nino continued sitting on the ladder and pondered the change he felt toward his big brother Nothing, it seemed to him, could ever restore the close ness and oneness they had always shared since Nino could first recall.

Breakfast was harely over when a skiff came alongside the Stella. Andy had rowed from the Conte Roso to swap comic books. He looped a line on the fish racks and climbed aboard with a carton full of frayed magazines

Dropping his cargo of comics on the galley table, Andy poured himself a cup of coffee and seriously bega negotiating the exchange. Peter-the Rat was the unot ficial representative of the

In addition to the liter ature of dubious nature, they traded evenly the Ha Ha Comics and Famous Funnies Duplicate copies they set aside for possible exchange with ws of other tuna boats The choice Detective Comics went at a single copy for two of the more intellectual Classic Illustrated.

"Yeah. How about giving me those Jungle Comics for them?" Andy sorted through his Terror Tales and ed them forward. "Trade these for any Spook you got,"

asked.

The Rat made a face. "Those are old. We had them last trip, last year." He held up a copy of Battle comics. "How about war? What you

Andy had several copies of G.I. Stories, and the mag-azines changed hands. As the fishermen narrowed the exchange to the least popular comic books they began

"How about two Bugs

Bunny for all my Screen Comics?" Andy riffled through "Got any Batman you wanta trade?" Peter the Rat half a dozen booklets

"We don't like them movie stories." Peter the Rat all alike. Got any Heckle and

"Traded them off already," said Andy. "How about giving me that Lash LaRue for two Wilbur

The Rat was doubtful. "Those Wilburs are pretty dumb Are they new? "Look at the date. Came out last month."

"Well, okay," Peter decided reluctantly. "But we was all gonna read that Lash over again. Got a coupla good stories in it. Old Lash knocks off six bad guys on one page.

He's good, that guy!" Andy looked suspicious

"What you hiding on the for the pile of comics, but the other fisherman knocked his hand aside. "What you got? Is it a Monster?" "How'd you guess?"

Peter smirked. "What's it worth to you?" "You rat!" Andy shoved

table, "Here, Take all these for your Monster funny." Peter planced at the titles

"True Love," "Real Love,"
"First Love," and "Sweet-"We got enough of this crap already," the Rat said.

"Read enough of this stuff and you'll turn fruit." With a reluctant gesture

Andy slipped a copy of Space Tales from under his seat. He had been saving it for just such an emergency. "All right. I must have forgot about this one, but I'll trade you even.

Peter the Rat gave a triumphant laugh. "Think I didn't see you sitting on it? It's a deal!"

They swapped their final comics. Andy lovingly stacked his books in neat piles in the cardboard carton and had another cup of coffee before rowing back to his boat. Before the other fisher

men could dig into the new stock Peter the Rat slipped out the choicest copies and hid them in his sea bag and under the pillow of his bunk. He felt immensely pleased; he had accumulated enough







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comics to last through the coming months

Several hours later, as ed past the shall lows in the bay of Guaymas. med into the galley and avidly fought over he fresh library of funny books. Jazzy uttered a screech of dismay when he had pawed through the 40-odd copies. You gave it away, Rat!

he cried brokenly. "My Whizz Kids that I bought myself! You gave it to Andy, and I wasn't even finished!"

Only after the penitent Peter generously offered Jazzy first dibs on Space Tales did peace settle upon the galley as the Stella del Mare headed toward the open Gulf of California

CHAPTER 21

The news of Benny's latest baby, his seventh son, came over the ship's radio-tele phone while the Stella dei Mare glided across the warm blue ocean west of Cape Corrientes. The Mexican unwrapped a bottle of tequila he had bought at Guaymas and solemnly passed it among the crew. As usual, he had hoped for a girl; but Benny consoled himself with the

fact that perhaps the next time his Chiquita would be successful.

The hirth announce ment brought a temporary break in the dull routine of fishing. Gino looked upon it as a sign of changing luck. For the first time in weeks at sea the skipper laughed and freely joked with the men. And when the tequila was gone he opened two bottles of scotch from the sea chest in his cabin and poured

healthy measures for everyone The day slipped on like the ones before it. Late that afternoon Benny spotted a school, and in half an hour the Stella was upon the fish Gino sparked the men and drove them to beating their poles wildly upon the water

"I can see 'em! They're down there, boys," he shouted "Let's get the sweet bastards and go home!

But the school of tuna remained stubbornly below surface. As the time lengthened between each bite and the initial enthusiasm occasioned by the toasts to Benny's dully over the fish racks and stared at the brilliant orange clouds that were gathering

on the horizon.

for chow.

When Gino began pag ing nervously about the bait nks and unexpectedly cursed Bruno for inviting bad luck with his whistling, the fishermen waited for the skip per's call to rack poles. Instead after a short break Gino callec them out again. For another quarter hour, until sunset the men bent over the stern while he chummed bait for the yellowfin that refused to

For a long while after

the others left Gino stood

leaning over the side and

glared into the water. He had

known a few poor fishing

seasons but never such a fru

trating one. With over five

weeks at sea the Stella was

some 1200 miles from San

Diego and carried barely 40

tons of yellowfin and skipjack

less than half the capacity of

its wells. Since leaving Guav-

wanted a full load, and he wanted it as quickly as posnot hungry, that's the trou-ble. They're around here, all sible. He wanted to return to San Diego with the assur right. And when they come ance that his share as capup we'll get 'em!" Gino ain would come to at least crushed the heads of a pair \$2000. For Gino was certain of anciovetti and vici now of his future course Before leaving port he flung the fish out. "All right, oys. Rack 'em and clean up

had made Vicky repeat her promise: "Yes, we'll get married. Whenever you say. And Gino had told her again, "After a couple more trips I'll quit fishing." But he des perately wanted them to be good trips with full loads and this first trip since the tie-up had ended was far from

As he crossed back ove the wooden gangplank toward hear his brother and Marco

mas the boat had covered laughing in the galley. A pang the fishing grounds off Mex of jealousy struck him. The day the boat had made hair the day after Gino had struck were there, but no amoun his brother. Nino moved his of coaxing and chumm sea bag from the cabin and could induce the fish to took an empty bunk below deck in the crew's quarters Gino felt heartsick when he

His nervous irritation made Gino curse aloud in Italian as he bent over the stern. He lit a cigarette, puffed briefly, and then crushed it against the fish rack. More than ever he

sleep in the bunk, I can put a folding cot here.' Nino gave him a swift flashing look of scorn, "I'm no kid anymore," he had replied hotly. "I'll bunk with the rest of the crew.

nad followed Nino avoided his brother's company and more to Marco than to any one else aboard. He spen long hours playing cards with the blonde fisherman or watched as Marco's quick fingers repaired nets. Ofter they sat in the galley, and Nino listened, entranced, to the older man's reminiscences.

Gino was hurt by the change in his brother. Now as he caught the sound of Nino's high, still-childish

saw the midget pack. He made

from the cabin," he had mum

During the week that

one attempt to stop him.

aughter and Marco's gruffer tones, he bitterly rea own anger and pride had turned both of them against

Back in his cabin Gino checked the navigational charts. He decided to drift for the night. Perhaps the luck that had served him se often would draw the Stella to a hungry school by dawn.

Morning and afternoon both passed before there was another school sighted. For a few hectic minutes the tuna bit, then vanished abruptly. Gino glanced over the decks

'Maybe half a ton maybe more," he told the crew. "The bastards are getting hungry, anyway. We'll drift again tonight. Man naggia! Someday they'll bite

The crew hurriedly ed the few dozen vel lowfin into a brine well and washed down the wooden racks. They worked silently Gino's attempt at high spir its failed to convince them that the long spell of poor fishing was due to end.

Another two days drifted by uneventfully. Benny spent hours swaying atop his perch shielding his eyes against the hot sun, the Mexican peered vainly for porpoise or cir-cling birds, signs that might reveal another school. Or the bridge Peter the Rat and Marco scanned the shimmering ocean while Gino stood long watches at the wheel

Several times when he took a break the skipper found some of his crew lolling over coffee as Slim the cook told his wild tales. Or the men sprawled about the galley rereading the worn comic books. The fishermen were getting lazy and careless; they showed signs of energy only when Slim clanged the chow

Another time Gino caught Jazzy, Bruno, and Tits all dozing as they slumped against the bait boxes.

"Get your fat butts up!" he shouted angrily. "Jazzy, splice that rope, and you Tits, help Marco mend nets. He seized one of Bruno's poles from the rack and hurled it down, "Look at that souid! Fix up your gear, damn it, Bruno! When those tuna bite

The Stella had already lost valuable weeks, but the

rents off Mexico still held schools of fish, Gino swuns the boat about in an arc an headed northwest. The Tres Marias Islands were less tha a day's run. They could reach the fishing grounds by mid-night and try drifting once more. So far the tuna had persistently refused to take bait; another day might find

them hungry. An enormous, ugly, but harmless visitor greeted the fishermen the next morning immediately after breakfas It was a huge basking shark some 35 feet long and weighing at least 20 tons. Its tapered body and monstrous, foot head were so profusely covered with barnacles and seaweed that the basking shark resembled an ancient overturned hulk floating upon

the ocean.

As the awesome shark slowly moved along the Stella's racks the fisher close to gape and tease. Several of the crew poked their bamboo poles against its side or reached over and clutched at the brown kelp growing on its body. Jazzy saw in the shark an opportune chance to show off he climbed onto an iron rack and swiftly

jumped on and off its back.

The basking shark ored the men. It rubbed its encrusted body agains the racks, slowly subr and rose again. A streak of copper paint showed pla where the gigantic fish had scraped its back against the tuna boat's hull.

Gino looked about excit edly for his little brother. He wanted to call Nino and poin out the three pilot fish tha swam above the basking shark and under its belly, waiting for scraps and matter from their freakish leader. And he wanted to explain how entire schools of tiny fish were lit erally engulfed when the great shark opened its cavernous red mouth and sucked water gums.

In his eagerness Gine forgot how his brother had been sullenly avoiding him: but as he turned and saw th midget, Gino remembered and looked away. Marco was holding Nino high and for ward, like a child, so the boy could see the basking shark ing Nino's questions that Gino jealously wanted him self to answer.

With a curt order Gino broke up his crew. "All right, let's turn over the engines and start fishing. This ain't no

The skipper called enny, Peter the Rat, and Marco, "Rub the sleep out your eyes and get up that mast, Benny, You better spo some ripples pretty soon, or your new baby is going to be ne damn hungry cab jerked his thumb toward the bow. "Marco, you and the Rat both spot on the bridge Between us we ought to see anything out there." He tested the wind. "Feels like a stiff wind starting up. Maybe it'll stir up the fish.

As the men moved off Gino leaned over the racks and patted the basking shark. "Bestia nutana ' e said fer ently, "how about bringing us luck today?" The huge fish might be a good omen at that, he thought superstitiously. But to show his trust actually lay elsewhere, and to play doubly sure, Gino fingered the gold cross about his neck

Half an hour later Peter the Rat yelled into the wheel house and pointed starboard. Gino focused his binoculars

on a school of porpoise that water. He shook his head were no birds follow ing the porpoise. Gino gave the wheel a half turn to port

and tried another direction The bow of the Stella had hardly straightened in let out a frantic cry from the crow's-nest. Marco and the Rat relayed the message simultaneously. The Mexican had spotted birds wheeling above

a second school of porpoise For almost 30 minutes Gino chased the elusive fish almost upon them when the keeping the birds in sight wever, he could tell where the school sped below the

Then abruptly, as if they had themselves spotted a playmate, the porpoise turned directly toward the tuna boa Again they disappeared, but in a few seconds the porpois rose in a body beside the Stella, leaping in smooth curves as though they raced the bow itself

The birds circled above the boat and swooped so low the fishermen could see their

nish-blue bills as the arted at the water to grab the "Goony birds!" Gino

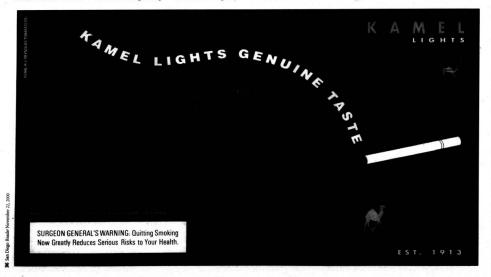
cried. "There's got to be tuna He left the wheel to

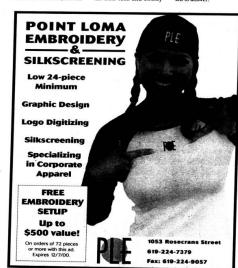
Marco and ran across the gangplank to the bait box Jazzy had already started

Gino ordered. He pulled the scoop from Jazzy's hand, dipped into a bait tank, and flipped a dozen anciovetti over the stern. The water grew dark with a rush and exploded fine spray as vellowfin tuna swarmed to the surface and snapped the bait.

"Come and get 'em!" Gino screamed. "This is what we been waiting for!" He kept flinging bait outward by the handfuls while the crew rushed for their squid poles buckled on the leather fish pads, and joined Jazzy. With their rubber boots pulled nigh and helmet liners on the fishermen crouched at

Gino velled at the men "Beat those squids in the water! Make the bastards bite!" He called over to his brother, "Nino, get Monk







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and Slim and then help me,

In their frenzy for bait the yellowfin began biting the feathered squids. Almost simultaneously Tits, Jazzy, and the Rat strained at their poles as the lines went taut. jerked over their shoulders as the fish sailed overhead and dropped off the barbless on the water. Instantly a tuna hooks. The tuna were beau grasped the squid and a sectiful ones, 25- to 30-pounders Hardly had the men slapped their lines onto the water when more vellowfin seized ds. With the exception of Marco, who kept the boat running along with the porpoise, the entire crew was now fishing, and yet the yel lowfin could not be caught

Gino reached for his own pole. "Nino," he said hurriedly, "keep chumming. Not too much or too fast just enough to keep happy." He dropped off the bait box and called back up to his brother. "Watch the lines! Stay out of their way!" The skipper lowered the last port rack and beat his pole

fall flopping onto the deck.
All morning the yellowfin bit. Whenever the fish seemed to dwindle and the strikes slackened. Gino called for more bait from the midge Within a minute the tuna welled from below, and more thrashing bodies piled the decks of the Stella. The fish

l later flew past Gino to

lay so deep that Gino called off two of the men to push them forward. The yellowfin slithered over each other and spread toward the bow until the decks near the galley began

the boat grew crimson with blood. Monk strained until his bamboo pole bent as though it would crack. Suddenly the taut line was slack and his pole whacked the bait box. A third of the tuna dangling from his line was

Monk looked into the bloody water. A long, bluishgray form drifted just below him. "Blue shark!" the engineer velled. As the deadly shark made a slow turn and rose to the surface Monk

grasped his pole with both nds and pounded the head. The shark merely submerge a few feet and circled about Gino shouted to his

brother. "Get my rifle in the the tuna lying on deck and made his way to Monk's side By the time Nino returned with the high-powered rifle the blue shark had disappeared under the Stella Within a few minutes the vellowfin too melted away.

Gino kept the crew poised a while at the racks. There was not a strike, and as the water cleared the men "All right," the captain finally said. "Let's get to work.

Slim, see if you can rassle up

the men climbed from the racks Gino cautioned them. Soon as we get the fish in the wells, check your gear Before you eat. Those bas tards are hot today. Another haul like this one, and we can shove home."

some grub in a hurry." As

The fishermen unloos ened the iron hatch, slippe on their cotton gloves, and wearily began passing th tuna to the men in the brine well. Their backs were sore, and their muscles ached from the strain of fishing for hour without a break. But the fish had to be taken off deck before the hot Mexican sun caused them to spoil.

Gino moved close to his brother. "You did real good today," he told Nino. The

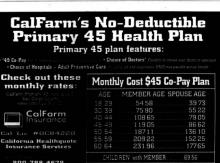
idget kept pulling the tail the fish forward, ignoring the praise. He was not ye ready to forgive Gino.

Over 20 tons of vellowfir had been caught. When the past noon. Pausing only to inse their hands and faces, they trudged into the galley with their rubber boots and soaked clothing to grab a hurried lunch. Slim bad had and coffee The men were too tired to talk as they stuffed down the cold ham and

They had barely started to eat when Gino's shattering cry of "Ai-ai-ai" reached them. Grabbing their unfin









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ished sandwiches, the fishermen piled out of the galley and ran across the wet decks to the stern.

The northwest breez that had begun to blow early in the morning had devel-oped into a brisk wind. Whitecaps covered the ocean. And while the others were below Gino had been peering spotted a flock of small petrel nd long-winged man-o-war birds circling and diving upon what looked like a huge oil slick on the rough water. The northwest wind had stirre up a school of hungry tuna

Easing into the school Gino cut the engine as he squared the boat. The Stella ay in a trough, the waves hit ting its side so the men could

The familiar round bod ies with short yellow fins thrashed about the water as Gino and Nino again chummed bait. One of the tuna seized Marco's squid with such force the fisherman lost his balance and was pulled half over the rack. Marco reached out, grasped the line with his hands, and dragged in the yellowfin. It was a huge 50-pound one.

"Two-pole!" shouted Gino. "Everybody two-pole!" The fishermen threw their poles onto the bait box

and grabbed the two-polers in the racks. The tuna were so large and powerful that a single man could easily have his pole jerked from his hands. Only a pair of fishermen working in unison, their individual poles linked by a single heavy line, could overpower the giant tuna.

The crew worked frantically while Gino leaned over them from the bait box, velling at the men to pull with all their strength. He cursed them wildly each time a tuna escaped and the line snapped free. The sight of so much tuna after empty weeks at sea sent Gino into a frenzy. The the yellowfin fast enough for

He counted each time a mighty tuna crashed to the deck. Ten of them easily equaled 500 pounds, and when the first 40 lay openmouth, flopping, and thump ing their tails, Gino laughed with a fierceness that sounded

"That's it, boys! First ton already!"

But the next instant he ed into Benny and Tits as in midair. "Figli di putane! Pull fast, damn you!"

The skipper turned on his brother when the midget, gripped by the intensity of

"One at a time, Nino! he shouted angrily. "Chum right or get the hell down!"

The Stella began to toss and rock from side to side as the wind grew increasingly strong. The boat rose high and dropped with a sicken ing suddenness in the rough swells. The excited tuna kept biting, and with every strike the men had to brace themselves each time the stern

Peter the Rat was the first to see the eight-foot bluegray form reappear. "Shark," he called in warning.

"Keep fishing. I'll take care of it," Gino answered. He glanced at the racks. His rifle was safe where he had stacked it earlier that day. The blue shark swam in

slow circles deep below. The una were too swift; it awaited its chance to attack a vellowfin that had ripped off a hook and was temporarily dulled by its wound.

Less than an hour from the time the skipper had sighted the tuna the decks re piled two and three deep. The prospect of returning to port with every brine well and ice bin packed solid fired Gino. He hollered and called on every saint he knew

for help.
Suddenly the end came. As Nino moved to fill his scoop from the bait tank he tripped on a line. The Stella arched in the choppy sea, and the midget lost his ball ance. He gave a terrified cry, "Gino, help me!" and slid off onto the fish-laden deck. He grasped desperately at the limy yellowfin for a hold, but again the Stella rolled and his little body slithered over the side.

Gino stood aghast. The accident had been so sudden he turned at his brother's cry only in time to see Nino vanish overboard. The other fishermen looked about in confusion. They had beard Nino scream but knew noth

Then as the boat swayed Gino spotted his brother The midget's head appeared and an arm, as he struggled to swim in the heaving sea.

"Get my brother!" Gine tuna! Get Nino!" He burled

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a life preserver, but the swells tossed it clear of Nino's grasp.

The fishermen crowde gainst the bulwark, extending their poles and hurling lines to the midget. But he was already too far out.

Now as the crew watched in horror, the long form cruised through the water. Someone yelled, but the warning was futile. The shark snapped. Nino gave an anguished cry that was matched by Gino's terrified

The blue shark was mov ing slowly in a circle, clearly visible to the men on deck Gino lunged for his rifle and began firing rapidly, but the hark completed its turn. At the same time Monk pulled loose the harpoon.
Once more the blue

shark headed for Nino Lead bullets tore about it, and sev eral ripped into the shark's body; but again the jaws opened and clamped viciously on the midget's leg. Nino's cries were deadened by the waves that swallowed him. but a rush of blood colored

There was a quick flash of metal as Monk hurled his harpoon. The shaft dug deep

behind the shark's head and held fast. Now the fish blood mingled with Nino's as the shark thrashed and turned and fought to free itself.

Monk and Peter strained at the line, slowly dragging the blue shark close to the Stella. With an iron pipe in his hand Marco stood ready to crush The instant the harpoor

struck, Gino yanked off his fishing boots and climbed onto the side. As the boat dipped he dived and flailed his arms, fighting against the whitecaps. He caught a brief glimpse of his brother and struck blindly in that direc tion. A swell heaved him upward. When his face slapped the water Gino tasted the blood mingled with salt His hand reached out and touched Nino's body.

The midget was dead when Marco and Peter grasped him from Gino and laid him upon the deck, Probably he had drowned, but his small body had lost a tremendous amount of blood. One leg was almost severed, and the shark had torn a jagged Several of the fishermen turned away when they say

Nino's pitiful figure lying in a growing puddle of sea water and blood.

Gino knelt beside him. His hands hung loose, and he breathed in dry sobs as he stared dumbly at his brother. Once his fingers moved as it to touch Nino's face, but they faltered and dropped again at his side

Finally Gino stumbled to his feet. He looked blankly at each of the fishermen in

body. They placed him, wrapped in canvas, upon the eration coils of the bin and sprinkled on chopped ice to chill the flesh and keep it from spoiling. Within 48 hours the body would be

When the others had left him alone Gino stood leaning against the coment, his eyes dry and closed. He remained mot less for a long time, until the

Nino's cries were deadened by the waves that swallowed him, but a rush of blood colored the water.

turn and then mumbled briefly, "A couple of you help me empty an ice bin. The rest of you take care of the

While the others in the crew passed the two-pole vellowfin into the brine wells Peter the Rat and Marco helped Gino chop away and clear the frozen fish in a separate ice bin. They stripped the clothes from the midget and sponged his mutilated

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chilling cold of the ice bin made him quiver. Without another look at his brother's ody Gino climbed out and lowered the heavy iron hatch.

He grabbed a machete and walked slowly to the sterr of the boat, to the blue shark that Monk had harpooned. It lay near the fish racks, seem ingly dead, its head crushed

in several places. Gino looked down at the eight-foot killer. He kicked its side. Instantly the jaws jerked open and the tail banged the deck. The blue shark was still alive.

ter it grew more feeble.

had held back streaming

from his eyes Gino slashed

with his machete at the blue

shark. He ripped open its

whitish stomach, and the

guts oozed over the deck.

He stabbed at its head and

with a single blow hacked

off the shark's nose. The fish

blood spurted over his face

and hair. With both hands

on the handle he stood over

the shark and jabbed the

machete clean through its

body, twisting the sharp blade

in zigzags the entire length

He whacked off huge chunk

until the skeleton of the shark

lay bare. Gino hurled the remains

overboard. With his bare

hands he scooped up the

pulpy mash he had created

and flung it into the water

tered with bits of gore and

his arms dripping red to the

And at last, his clothing splat

hen with the tears he

When Gino returned to s quarters Marco was stand-With a half-cry Gino beat the sensitive tip of its ing alone at the bridge wait ing for him. He saw the blood nose a dozen times. The shark writhed in agony, but with and knew what had happened each blow on the nerve cen

Gino dropped onto his bunk and lay staring at the ceil ing "Tell Monk to turn over the engines. We're going

elbows, he covered his face

and sank upon the deck and

Marco sat at the ship's radio-telephone and called the San Pedro marine oper ator. He gave Gino's home phone number in San Diego

"You want to talk or me?" Marco asked.

"You tell 'em," Gino said "Ask for Mamma no you better get Anna. Talk to her. Tell Anna we got a good load, and we'll be home in six days And tell her about Nino Don't say how it happened Just say he's dead."

Gino rolled onto his side, away from Marco, and his hands clutched the pillow and sheet where his brother had so often slept beside him.

- Lorenzo Madalena

Next week: Gino and Nino





Far From Empty

"When we were on our

honeymoon. I went into the

had a person in it, and up

on the pillow was a skull."

bedroom one night and the bed

hangs on the wall just inside door that leads into the atrium

U-shaped house. A ship, rather like an Irish bark or a Viking warship, sails in the center of the circle; the Celticscripted words "Historia Ex Epigraphia" form the outer ring. The Epigraphic Soci ety whose emblem this is was founded by Rene and her late husband Barry many

before he won fame as a decipherer of ancient inscriptions, before his consequ theories regarding Celtic settlements in the American some 3000 years ago had gained recognition, before ne moved to the U.S. and became a professor of biology at Harvard University Rene, who saw a fair

still living in New Zealand,

ortion of the 20th Century but remains trim, tanned, and bright of eye, tells the story of the founding, traces of both New Zealand and Boston accents creeping into her speech, especially or drawn-out "a" sounds. "He'd written a paper about lan guage and Maori [New Zealand's original inhabi-tants] influences, and he sent it to the Royal Society, which published learned works in New Zealand. They sent it back and said it was a lot of nonsense. He was annoved

"Our motto in our house was 'If you haven't got one make one.' So I just said, 'Make your own society. Everything you write will be published.' So, we made a society. We made everyone in the family members, and I said, 'You've got a society.

Now publish.' That was just for fun. The Epigraphic Soci ety (epigraphy being the study now worldwide, which we never intended. It has branches in every country. The house is quiet

now - Barry died four years ago, and the children have moved away. Classical music hovers just above the silence a silence magnified by the rambling size of the place — four bedrooms, office, living room, dining room, kitchen — so much space for one. Rene, conscious of this, muses, "It's funny how things work out. So many have it, and here I am with all this room. But that's how the world works sometimes." She has no plans to leave perhaps because, though the place is quiet, it is far from empty. Clay pots from an archaeological dig ("If it's got accession numbers, it's the genuine article") fill the liv ing room fireplace; great hunks of furniture crowd the

dining room. One bedroom seems almost entirely given over to embroidery, which, to judge from the works on display,

is the medium in which Ren is most accomplished. (Several paintings, mostly still-lifes of flowers, are also in evidence.) Against one wall card catalog, in which she ores her yarns and threads. It used to stand in the Harvard library. "At Harvard," she explains, "anything that's out in the hall is up for grabs." An imposing wooden chest of wide, shallow drawers -

another Harvard donation -

dominates the garage. The house — and espe cially the bougainvilleahedged backyard — is peopled by sculpture, but the deepest impression is made by what hangs on the walls, and how much of it is hanging there. Rene expresses what sounds like genuine envy when I tell her that my own home still has several blank expanses - "You've got possibilities!" Rene's possibilities have been reduced to actualities; her walls are full. And like the Epigraphic Society emblem, many of those pieces have stories to

The most prominent subject is Barry. Two pictures of him occupy the space











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The latter picture, crafted at the suggestion of his colleagues, exudes an air of ancient, and Rene is unabashedly proud of his work. Around her neck, she wears a polished white trapezoidal pendant on a leather cord. "It looks like polished ivory, doesn't it? It's whale hone. Among the 36 tribes on Rappanui, this is a chieftain's mark: only the chieftain wears this. They gave him one when he deciphered the rongo-rongos of Easter Island," hiero glyphs that had confounded esearchers for years. "It took him 11 years, but he figured out that they were sounds, not words," and that it was the

sounds that served as cues

for the words. "They made

him an honorary chief." These

days, she spends a fair amoun

of time trying to assemble a

ADVANCED SUPERLEARNING METHOD

collection of his letters for the Harvard archives

But that noble picture hangs in the guest room inconspicuous compared to the two in the living room which give a different impression: one of mischief and fun. "Oh, yes, he was a horrible person," she smiles. "Always playing tricks on me. When we were on our noneymoon, I went into th bedroom one night and the up on the pillow was a skull. He'd gotten a flashlight and put a green filter on it, so that there was green light shining on the skull. That was a good beginning, that was. We stepped off on the right foot. He was always playing practical jokes on

me." Her tone is fond and Between work and play. there are signs of Barry's own artistic skills: two landscapes hang in the dining room. His true love, she tells me, was sculpture, but his writing ate up his latter years, and he never managed to pursue that passion. He did, however, find time to cook. "He would come out of the study and say, 'I'm sick of looking at words Then he'd go into the kitcher and bang pots around, and there would be dinner." He also played cello and even

built one when his own instru ment was lost in storage dur ing World War II.

Another photo of Barry this one in the sewing room, shows him in conversation with Colonel Kaddafi. Ren accompanied Barry on his travels ("Who would carry the bags?") and has positive men ories of the meeting, "Kaddafi was a very intelligent man, very well educated." She was impressed with his success in preventing harm from coming to the Italians when

itics. A while ago, Time ran a picture of Kaddafi with the eadline, 'No More Mr. Bad Guy.

A small photo of Rene and Kaddafi hides among the larger frames in the liv ing rooms. The colonel is clad in his caftan, "They wear business suits every day except Friday; on Friday, they wear their robes. It looks like we're very chummy, like I'm lean ing into him. But what you can't see is that I'm holding

beloved cat, bulges forth from a stitched background. (She chuckles when I remark on the reversal of having a cat inside a bird.) Below an antique pastoral scene, crafted at a time when faces were painted and then stitches used to surround the visage, a simple St. Francis. And or the wall to the right of the couch, two needlepoint uses — the top, a historical attraction that stood at the bottom of her street in Boston: the bottom, her Boston home, a stately The houses are the light

tuffed with the hair of a late

est reminder of the Harvard days; elsewhere, it hangs heavy on the less substantial walls of her airy, smaller-scaled California home. A grand 1715 American Chippendale mirror faces a large, giltframed oil portrait of woman, itself surrounded by works that seem to have been lifted from dim and elegant Eastern parlors, (Rene once taught art history at the college level.) Here and there elements of Colonial elegance and Mexican rusticity strain against one another - memory against life - both offset by occa-

sional concessions to func-

tional modern American.

with a touch of wonder. "The nower of Harvard is abso totally to itself. If you're in body else: you've got every thing. They make sure that their graduates are going to be the fat cats, the leaders in the world. Of course, you've got to have the brightest. If they see a little Einstein com ing their way, he'll get a scholarship up to his eyebrows In the future, he'll be a Har vard man." She relates one of her

ory, Rene speaks of Harvard

own encounters with the advantages of knowing "a Harvard man." "We were trying to go somewhere, and they wouldn't let me into the country, because I had had tuberculosis, and they were trying to keep it out. My hus and said he wouldn't go without me. They said, 'No problem. The President is a Harvard man,' It was Kennedy at the time. The passport came. Harvard taught me the verity of the principle, 'It's not what you know, it's who you know.'"

It was at the suggestion of a Harvard colleague that she and Barry came to San Diego when Barry took early retirement so that he could concentrate on writing books

The correctness is obscured somewhat by casual indulgences — her feet are bare, her shorts are denim cutoffs, her tank top is relaxed.

they were deported from Libya and with his decision to leave a Catholic cathedral (and maintained) standing in Tripoli, since he thought "it was a work of art. Also, one day, Libya would be a tourist country," and such a structure would be useful. "It's all politics, it's never people," she argues, anticipat ing mention of the man's reputation. "China used to be our enemy; now they're our friends, because our policy has changed. It's all pol-

in back. He couldn't feel it because the caftan was hang-ing down, but I wanted to see what the fabric felt like -I loved it — so I grabbed a big handful of it."

Fabric is everywhere on the walls, much of it embroidered by Rene. Tucked into a corner, a series of flow ers - she used to teach stitch ing techniques. On the din orate, purchased depiction of Christ and the Samaritan woman, an Eastern blue jay

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but was wooed by the prospect of the near-rainless Though Barry is gon-

and Rene has fled west, the university has not lost sigh of her. Besides Barry's letters. Harvard is also inter ested in her journals. "The Schlesinger Library is trying to assemble a history o women in the 20th Century They want letters, journals anything that's written. They have a lot of libraries — the biggest library in America after Congress. It's a city block in size, and it goes

underground eight floors." The mention of the library recalls another story, one ripe with academic symbolism. "I went down there once to get something, and I thought I'd never find my way up. I couldn't find an elevator or anything. You read about these people they find the skeletons. Oh gosh, I was getting frightned." Happily, she found a student studying in an alcove who showed her an escape route. She never went down

Moving from the walls to the sculpture: a large wooden Madonna and Child stands on a small table in the entryway, Our Lady greeting arrivals with an almost childlike grin. The carving is rough, and there are pieces of lint, or perhaps paper towel, hanging on the share folds and buried in the crevices of the Virgin's robe. "The domestic help is not the great est," sighs Rene. "I had a Mexican lady for 20 years, and then she finally retired She didn't have to be told what to do, she just did it Now I have a group of three Mexican again. They're not doing the job that she did. Sh would take all the lampshades off and take them outside and brush the dust off. They don't even look at them What can I do? It's the bes

I can find at the moment ' In the living room to the right of the entryway another Madonna — this one ceramic and oddly crude considering the quality of the finish - stands amid an array of artifacts and figurines inside a glass cabinet "That was brought out in 1850," explains Rene, "There was tremendous anti-Catholicism in England at the time now I don't think they'd can at all - and so they didn't make very many of them. It's much more valuable now

because it's so rare." (Amons other things, the glass cabi net also houses part of a china set brought out by Royal Doulton in 1907, featuring a swirling black, white, and red Maori pattern, to celebrate New Zealand's becoming a dominion.)

These two statues serve as heralds for the host of paintings and figures that surround her bed on three sides — some of angels, but mostly Mary. This is but a small part of her collection: she rotates various items in and out of display. Sunlight washes in through a long. narrow skylight, preventing shrine, but the pieces are placed too closely togethe to create the atmosphere of museum. The effect is

entirely personal. "Collecting the Madon nas was a phase. A woman know had a Madonna, and it was very beautiful. I used to admire it and say, 'I wish I had one like that." The first one I got was wooden. It wa one of a pair in an antique shop, and when I could afforce it, I got the matching one. Two became three and so

"The cheapest cost me 25 cents at a barn sale in Maine. The most expensive was \$1200. The American ambassador to France wi retiring and getting rid of all his stuff. My husband bough it for me. The guy bought me things all the time. The last thing he ever bought me was this gold chain. He bough t for our anniversary, and almost immediately after ward, he died. He put it on and it stays on until I drop dead, and then it goes to my daughter.

The Madonnas vary wildly in size and style. Two are painted squares of tin imaginatively bordered. "They were painted by Mexicans who went to cathedrals and saw beautiful things they couldn't afford, so they went home and painted them on pieces of tin. I bought two, but then the actress Leslie Caron started collecting them, and the price went way up. Some, including the Ambas sador's, are exquisitely detailed; many are simple bordering on primitive. One is Japanese, one is modeled after the Black Madonna. favorite is a simple, spare French piece crafted fre some sort of soft stone. Several have been glued to the

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Shifting sculpturally from the sublime to the whimsical: a ceramic cat crouches by the bathroom door, guarding the extraor dinarily ornate gold wallpapillows, embroidered cats, tuffed animal cats, even framed cat slogans ("All I Needed To Kr ") have curled up and laid claim to morning tea. [The owner] the house. Over all of these imitations reigns Marius, a Himalayan Persian who rarely leaves Rene's side, except for an occasional sortie into the backyard. When he returns, Rene strokes him and quietly exclaims, "Beautiful, beautiful! Never a party without Marius." Sensing that all is well,

'We've never been catless. I can't remember ever not owning a cat. The first cat we had when we were married was a stolen one. This was in our first house in New Zealand, a little rented one. One day I was washing dishes, and I felt this softness going past. There was this beautidrink of water, but I never fed because it obviously belonged to someone. One day — we had a gardener who came with the house; we had one and a third acres..." As if feeling an explanation is required for how she managed to begin mar ried life in such grand accommodations, she breaks from the cat story and takes up

Marius stretches out on his

side near Rene's feet

wealthy woman who lived there while she built herself a big palace next door. My music teacher heard I was are you going to get marwe can't find anywhere to live 'She said 'My aunt know somebody who's got a little cottage.' The next thing I got was an invitation on a very lah-de-dah card asking me to

wanted to look me over: she anybody on her property the house; just talked of gen eralities. It was right there between us, but no one said a word. When we finished tea and the maid had taken it away, she said, 'Come and see my garden.' It was a beautiful garden, with a stream that went through it that went down to a river. After we had walked 'round the

garden, she said. 'This is the

ittle cottage. Go in and come

back over to the main house "So I went in, and it was the things she'd had before she moved into the bigger house. I went back to the main house and still nothin was said. Then I got a little note from her lawyer saying that if we would like to have it it would be so much and so on. Of course, I wrote and said ves immediately. We got married and moved in, and she said, 'Treat the whole of this property as if it were your own. Pick the flowers. Talk about starting at the top. The gardener grew all

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"It had belonged to a

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the flowers; I just picked them. Now, I've got to grow

The cat turned out to be the property of a woman living two doors down, a horse person who rarely if ever gave the cat "the soft talk" that Rene heaped upor him. She continued to refrain from feeding him until the gardener "came up on the porch and said. 'You'd better start feeding that cat. He's not going home. He's catch-ing birds in the garden, and I don't like that.' So I got up and fed him, and he mo in." When World War II ended and Barry got out of the Army, the couple decided to move and the cat's owner

thought of his imminent arrival does little to frighten the swarm of sparrows tha dot Rene's backyard, peck ing at invisible crumbs. A y, the poorer Western cousir of the cat-stuffed Eastern jay in the dining room, swo down onto the patio table and begins pulling pistachios thrusts of his beak, he opens the shells and gobbles the soft interior.

iavs. They come for their s. There's a couple of them, and they sometimes fight. He's very careful about how he picks all the bits out. He's the one who will come

"And of course, if your uniform wasn't absolutely right, that was dynamite.

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"He died 20 years later grew up with the kids. It got to the point where they were fighting over him — 'You had him last night!' - so we had to get other cats."

(The children are three — two boys and a girl. One son is an engineer in Ohio, one a writer in Canada The daughter danced with the Boston Ballet Company and other companies for years and now lives in North Carolina. Her husband sings opera. Besides Barry, it is she who appears most often in household photos, usually

The patio door is left open in order to give Mar ius the freedom to come and

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in the house if the bowl's empty. First he sits on the ck of that [patio] chair and then, if there's no action. he's in. I took a picture o

him sitting on the lampshade

"We've always kept bird feeders. My daughter has a lot of cardinals on hers in North Carolina." By a happy quirk of the developer's plan the space behind her backyard is undeveloped, which makes for quiet as well as good birdwatching. "I watched two ravens. First they were looking at real estate; they build right up on top of that far pine. I saw them mating. Then they were in and out of their nest: it times they were away for a

long time. And I saw the chick, when its parents were away, it suddenly jumped up on the edge of the nest and started to go like this" — Rene sticks out her elbows and flans her arms. "I had mourn ing doves that twice built nest in the hanging fern in the atrium. It used to swing in the

breeze, but it didn't seem to The sight of Rene flap ping her arms is striking; jus as when, to indicate being overwhelmed, she topples in her blue-and-white checker wingback chair, never losing her splendid posture, erely sending it sideways Striking because it is only through the contrast pro vided by such violent move ments that I become aware of how she carries herself how she holds herself - head

erect, shoulders back, spin straight. The correctness is obscured somewhat by casua indulgences - her feet are bare, her shorts are denim cutoffs, her tank top is relaxed — but meshes with her lipstick and earrings without which she "isn't dressed," and so will not face the public. By now, these things are firmly entrenched in her persona, but they hint at training.

Rene attended "the usual snob school," as a youth in New Zealand "Quite frankly they just wanted to turn out educated ladies," emphasis on ladies. She gestures at her crossed legs, "You wouldn't [do this]; that would be actionable. You were allowed but no lady crosses her legs.

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ion would be instant ordered if you did that. Oh, there were a lot of rules. You weren't allowed to run you walked. "And of course, if your uniform wasn't absolutely

right, that was dynamite Even your panties under stuff as your skirt; if you that was detention. And gloves - leather gloves in winter, white gloves in summer. It could be boiling hot; if you were caught with one glove off, that was deten tion." Shorts were permit ted on campus, but off cam-pus, in public, the full regalia including hats that identified you as a student of the school, were required, "The first thing you'd do when you got home was peel it off."

Detention, while frequently assigned, "was always like learning poetry. I don't know why, but Shelley's Ozymandias was very popular. Sometimes, the teacher would assign a particular poem, 'and you'd have to learn a 14-line sonnet overnight, If you didn't get it right, you'd have detention again until you did. But some of the teachers would say, 'Oh, learn a sonnet,' and of course, you already knew Ożymandias, so you trotted that out There were one or two mistresses who would trot out a big piece of Shakespeare. I can quote lots of Shakespeare."

The afternoon wanes: it is time for dinner. "I never hardly ever. "I cooked for an

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army when the boys were teenagers. I'm tired of it." Her kitchen, pale blue and white, narrow and immac ulate instead leads us ou into the garage, so that we may travel to a tiny, taste fully decorated Thai restau rant tucked into a strip mall. While we eat, she steps partly out of memory — only partly, there are still stories to tell and into the routine of her

"The day is not long enough. I hate it when I ha to go to the supermarket; it takes my time. I start with coffee in the morning to get the engines going. I give myself three hours in the garden first, while I'm still with it, to keep my figure. Accord-ing to the Harvard Medical School Book of Women's Health 100 calories are burned up if you walk smartly, 400 calo ries if you do gardening ah-ha! So that's my gym Heirloom tomato vi the side of the house, and the entire front garden is

In the afternoons, she works as a librarian at St. Catherine Laboure parish a job that grants her an active social circle - and she writes. After attending her "snob school," she studied fine arts in college. Upon graduation, she sought a job with local

ewspapers but was told that only men were reporters. wrote the children's page on Saturdays. She got a break filling in for a friend who wrote fo

a magazine. The friend had been assigned to write a piece on a grand tapestry that was being made for the new Coventry Cathedral — the one being built next to the and turned to Rene for help on the subject. Rene wrote th piece and, to her surprise and delight, got the byline From there, she progressed until she was eventu an entire page, to do with as she pleased. She has been writing ever since, placing articles here and there ru ning a couple of homespur embroidery magazines, and making entries in her journal.

The TV set does not go on in my house until 6:00 in the evening. I don't care what's on; I have too much to do. At 6:00, I get myself a nice drink, put my feet up, put the TV on, and watch the news, just to see how far we've gone to hell in a Likely as not, the drink

will be a glass of wine, and this observation brings with it one last story. "We once had an open house before school

started at Harvard, just for parents to visit, come and e where we lived This blue blood, daughter-of-the Mayflower type marched in. and she was going to tell Barry exactly what he was going to do for her son," all manner of restrictions and allowances that she deemed fit. "Barry very politely told thing she asked for. The guy was so grateful that Barry

great domineering woman that he's sent a case of wine every year ever since." As I pull out of her drive way after dinner, Rene gives me a smile that catches some

had protected him from this

thing of my impression of her. A gentle tugging at the corners of her mouth radi ating an open, good-natured warmth but still self-nos sessed, still swathed in calm. (That self-possession allows a kind of holding back. Her demeanor indicates oceans of knowledge and experience, held gently and with out need for acknowledge ment - talk of Gainsbor ough slips easily to talk of iavs.) The material anchor of her belongings may be part of the reason she does not plan to leave her house but surely, there is also the fact that she is at home there.

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story continued from page

STEPHEN FACCIOLA'S EDIBLE WORLD

Cornucopia

he bug excrement, the gaz, gives the candy some of its ne bug excrement, the gaz gives the candy some of the texture and sweetness. Actually, it's called *Gaz of Khon-sar*. The jumping plant louse of Iran, *Syumophila astra-galicola*, sucks sap from a plant, a relative of locowers and excretes the gaz. Peasanth sharvest it in late August. Who knows if they'll be harvesting it next year, or the year after? The world is changing."

While I chew bug-excrement candy, Facciola stares at me. He is a slight, bearded man in blue jeans and crimson suspenders. He is one of the world's fore-

most authorities on edible plants. He arches his bushy evebrows. "Interesting, isn't it?"

Earlier in the day Facciola and I drove to Los Alamitos to pay a visit to Frieda's, Inc., the country's premiere importer and distributor of specialty fruits and vegetables. Inside the reception area, a huge white ban

Caplan was nationally known as the "Kiwi

Queen" for having single-handedly introduced

the fuzzy brown fruit to America.

"WELCOME STEPHEN FACCIOLA."

As we walked through the front door, the receptionist gave a helpless little cry. "Balloons! Where are the balloons? We always have balloons for our important guests. I don't know what happened."

Tristan Millar, Frieda's lovely director of marketing, bounded into the

room. She pumped Facciola's hand. Her black ringlets quivered.

"It's a great honor, a great pleasure, to meet the author of Cornucopia You don't know how famous you are around here. We all use your book. Our buyers, our marketing and sales departments. I use it all the time. It's a tremendous resource. Frieda *loves* your book. She's here, by the way, and she wants



Frieda Caplan is one of the people who changed the way America eats. You've seen the bright purple Frieda's label in supermarket produce aisles. Caplan, a native Angeleno, began her career in the early 1960s as a cashier in La.'s downtown produce market. One day she noticed a box of brown mushrooms that no one was buying. On a whim she started to talk them up to her customers. Hey, these mushrooms are fresh, they're good, why don't you try them? The more she talked, the more she sold. Caplan figured she was on to something. She started her own business, Frieda's, Inc. Fresh brown mushrooms, which had been regarded as unusual and "foreign," quickly became common on supermarket shelves. A few years later, Caplan was nationally known as the "Kiwi Queen" for having single-handedly introduced the fuzzy brown fruit to America. Frieda's, Inc., now occupies an 81,000-square-foot building, employs 115 people, imports from more than 40 countries, markets more than 500 items, and does more than \$35 million in annual sales.

"Frieda wants to meet me?" Facciola stared at the toes of his leather Converse tennis shoes.

"Yes." Millar pumped his hand some more. "She's a big fan of yours." Millar led us through Frieda's cavernous facility, through vast chilly storerooms packed with Caribbean root vegetables, Puerto Rican mangoes, Chilean cherimoyas, Israeli lychees, Thai pineapples, Mexican chiles, Californian pomegranates and cactus pears, South African tangerines. Forklifts prowled the aisles. Workers stacked big boxes of perfumy melons onto shelves. Following behind Millar, Facciola quietly took it all in. Without warning, he stopped

"Wait," he said, holding a hand in the air. "Uzbek melons. I'm not seeing any Uzbek melons." Millar grimaced. "It was a bad year. The quality was very poor. They sent us a few cases,

but we hardly accepted any of them."

"Oh, boy." Facciola sighed. "A bad year? Must have been the rain, or the weather wasn't

hot enough or something. They've had the worst luck."

Millar leaned close to him. "Very bad luck. You know, don't you? You heard what happened?"

The two exchanged a meaningful look.

Millar glanced at me. "It's quite a story."

At the time of our visit, Frieda's was in the throes of Donut Peach™ season. On every office wall, vivid posters extolled the fruit's virtues and sales potential. (The fruit's squat, donutlike shape makes it popular with children.) Here and there amid the child-centered Donut Peach™ propaganda were framed photos of Frieda's past. One picture, taken in 1964, showed Caplan, a statuesque, handsome woman, standing before an Air New Zealand jet. She holds aloft a kiwi fruit from the historic first shipment to America. Caplan's posture is ramrod straight, her smile triumphant.

On our way to meet Caplan, Millar paused to introduce us to one of the company's buyers. Facciola whipped out a small rumpled paper sack from his back pocket.

"Here, try these," he said, passing around the sack. "Raisins. From Uzbekistan. They're excellent."

The four of us stood there, thoughtfully chewing the ins. Millar and the buyer looked at each other and smiled. 'They're better, sweeter, than California raisins," said the huver

'They're not oily like California raisins," said Millar. "And they're moister.

Facciola chuckled. "Well, I think they're some of the best raisins I've ever eaten. Uzbekistan produces some of the finest grapes and melons in the world. You guys should go there."

"Tell me," said the buyer. "Would you know who to talk to about buying these raisins?

"I'm sure," Facciola said, "I could find someone." Millar squeezed his shoulder. "These raisins are wonderful. We depend on people like you, Mr. Facciola, for tips

As we made our way through Frieda's corporate offices. ing fresh-scrubbed marketing types left their computers and phone calls to introduce themselves to Facciola. They shook his hand. They led him to their bookcases and pointed

to their copies of Cornucopia. "I use your book every day," said one young woman.

"It's a godsend." At the very rear of the marketing department, Caplan stood waiting for us, one hand on

her hip, the other clutching a sheaf of documents.

"Well, well," she said. "Mr. Facciola, at long last."

The two faced each other, big grins on their faces, a little awkward in their mutual

"Of course you know, Mr. Facciola, that I'm a big joke in the industry. I'm a laughingstock. The Kiwi Queen can't eat kiwi! My lips swell up. It's grotesque. I think I ate so many

while I was traveling around trying to sell them - I must have eaten thousands - that I developed an allergy. I can't go near 'em." We all laughed. There was a pause. Caplan and Facciola began speaking in what sounded

"The llacon?" Facciola asked Caplan. "What happened? I see you're not carrying it anymore. Or I at least didn't see any llacon downstairs in the coolers.

"The llacon, the llacon. It was a terrific product "Better than jicama. You have to admit that. Much better. Not as fibrous. Sweeter. Juicier.

More like a fruit... "Yes, I know. I loved llacon. We just couldn't move it."

'There's already too much jicama around, and it's cheap.'

"That's what I suspect."
"Too much jicama. Who needs another jicama-type product?"

"Precisely."

That's a real shame. Facciola turned to me, whispered, "Llacon. The Bolivian sun root. It's a member of the

He and Caplan started to swap names, to compare notes on big players in the exotic fruits and vegetables community. ("I'm sure you're acquainted with Paul Thomas in Bonsall.

"Just horrible. A real tragedy." Caplan frowned and shook her head. "Raise was in my office just two days before it happened. She wanted my help. She wanted my advice. Just two days before it happened. Unbelievable."

"I went up to Fresno to see the melons," said Facciola. "I had to see it for myself. Very weird. Nobody seems to know what variety of melor it is. It's a secret. I have a few

Even in the seemingly cheerful world of exotic fruits and vegetables, unpleasant

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things happen. One of Caplan's protégées, for example, a woman Caplan painstak-Inc., to start her own rival saga ended on an even darker

As Facciola later ex-



Facciola and Frieda Capla

plained to me, the area where a fruit or vegetable was first cultivated usually maintains the greatest number of respectral Asia, which botanists

tive varieties. Peru, for instance, the potato's home land, has the greatest num-

than 1000 kinds of melon. centuries, selected for appearance and, above all, flavor

consider ground zero for been cultivated there for so Central Asia, most notably



Uzbekistan, produces the world's finest melons. In the 1990s, a few Russian imm grants thought they could make a fortune by intro ducing America to one of identified only as the "Uzbek

and Abduraculov Abdugaper

Kotchkin had problems. The

bugs attacked the seeds. When

worms ate their fragile roots.

melon-growing attempts.

Kotchkin started to run ou

of money. He needed

investors Vakov and Raiss

Altman paid Kotchkin

\$200,000 for a 50-percent

of comment in rural Fresno

Kotchkin's Uzbeki workers

wore small square embroi-

dered caps. They built and

lived in a vurt-type structure

beside the melon fields. When

the melons ripened, they

offered them to Mexican

farmworkers in exchange for

water. The melon fields were

also a place where much

screaming was done in Rus-

sian. Americans weren't, as

Kotchkin had hoped, taking

to the large, torpedo-shaped

Uzbek melon. Neighboring

how to create a market for his

stand product distribution

or quality control. Raisa and

Yakov Altman weren't so

much interested in Kotchkin's

excuses as in a return on their

Pacific Palisades to Fresno

o scream at Kotchkin in the

melon fields. Mexican farm-

workers who witnessed these

scenes guessed she was

Debts continued to mount.

Profits failed to materialize

creaming about money.

estment. Raisa drove from

The Altman/Kotchkin

The story remains murky. Yakov and Raisa Altman left Odessa, the Ukraine. in 1975 and settled in Detroit where Yakov found work as a tool and die worker for mans and their young son Valley, then Santa Monica. hen, finally, to Pacific Pal isades, where something myserious happened.

Yakov owned a car repair shop in Long Beach, and there would seem to be a very real question as to just ho the owner of a Long Beach a home in Pacific Palisades But by the mid-1990s Yakov and Raisa were successful enough that they were hunting for investment opportunities. Something, they said, to make their retirement more comfortable. They met Victor Kotchkin, another Russian immigrant and a one-time importer of Russian art and samovars. Kotchkin had lived in Uzbek istan, in the former Soviet Union, and it was his idea to raise the "Uzbek melon" in Fresno County. Kotchkir leased 200 acres of farmland He brought in melon seeds from Uzbekistan. He brought in four laborers from Uzbek istan — Abdullaiev Hirula, Abdulasisou Abduhafis

At around 5:00 p.m. on September 24, 1998, an unknown man knocked at the front door of the Alt mans' Pacific Palisades home When Raisa answered, th man fired two fatal bullets into her chest LAPD homicide has sev-

eral suspects, such as Victor Kotchkin and Yakov Altman, but no real evidence. The murder remains unsolved In the exotic fruits and vegetables community there was speculation that the assailan ad been after a cache of the mysterious Uzbek melon seeds. There was murmuring about the Russian mafia Kotchkin continues to grow his Uzbek melons. You can find them, locally, at Whole Foods markets. This year the melons weren't very good. If anyone was more disappointed than Kotchkin, it was Stephen Facciola.

He lives in Vista in a 400-square-foot cottage he's rented for the past 20 years. He gets around by bike and bus. He has problems with his back. When he speaks you hear the inflections of North Bergen, New Jersey, where

throughout Facciola's home Useful Plants of Ghana; A Guide to Mangoes in Florida; Traditional Bulgarian Cooking; Vegetables of the Dutch East Indies; Lost Crops of Africa; Medicinal Plants of Vietnam Cambodia, and Laos; Agaves of Continental North Amer ica; Handbook of Indigenous Fermented Foods: The Use ful Plants and Drugs of Iran and Iraq ... and, of course,

stand in tall tidy stacks

The Art of Uzbek Cooking. In the kitchen, the blue Formica counters are clut-

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he was born 51 years ago, 30 blocks from the Lincoln

Facciola's home sits at the rise of a small hill from which of Vista. New housing developments, acres of pastel stucco, march down the mountains On Facciola's small hill, songbirds sing in sapote trees, lizards rattle through fallen avocado leaves. Argentine ants stream sin-At the foot of his driveway. a hawk picks at a gopher's entrails. Fifteen hundred books

> ter-free. In the bedroom, the brown bedspread lies perfectly flat on the twin bed. In the closet, 15 plaid flannel shirts hang beneath a shelf on which 12 neatly folded cotton T-shirts sit beside six pairs of faded but neatly folded jeans. Beneath the shelf, three metal filing cabinets hold 2000 alphabetized brochures from 1300 rare fruit and vegetable suppliers.



compulsive." Facciola says at night. On his slow, eight In the monumental vear-old IBM clone, he prowls Oxford Companion to Food, the Web for obscure books. author Alan Davidson describes Facciola's work as "indispensable." Charles Perry, of the L.A. Times food section, says, "If there's any one in San Diego you should interview about food, it's Facand cookies. I need to know

ciola He's brilliant Every-

ody who's serious knows

ess-related. By the time I finished and published the first edition in 1990, I wa physically and emotionally exhausted. I had to take ten-month sabbatical to recu-

He tracks down answers to the questions that bother "There's a kind of incense candle used in Thailand to perfume certain kinds of cakes

In precise faint script,

time on the book. Just sitting there in front of the com puter. I didn't do anything else I started having health problems, Dizziness, Stomach upset, Bloating, I thought was going to have a hear attack. I'd call friends a 5:00 a.m. and say I though was having a heart attack My doctor said it was all

perate. I went back to New

Jersey and relaxed. The sec

ond edition, which I pub

lished in 1998, took me 2

years to compile. It was a lit-

away. He tries not to think

about starting the third edi-tion of Cornucopia: A Source

killed me. It took 12 years. Fo

5 of those years I worked full-

The first edition nearly

Book of Edible Plants.

tle easier, but still, it was a lot of work." Comucopia's second ediwhat that incense is made tion is 678 pages long, weighs almost four pounds, and describes 3000 species and 7000 varieties of edible plants.

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Facciola does during his late quiet nights, open Cornucopia and turn to an entry, like the one for Helianthus annuus, the sunflower

.. The seeds are eaten raw, boiled, roasted, salted, or made into sunflower but nut milks, and tempeh. In the making a type of halva. Also the source of an edible oil used in salads, cooking, margarine etc. Young seedlings, called sunflower lettuce, are popular with natural foods enthu siasts. The flower receptacle can be steamed and served like artichokes. Ground seeds are sometimes added to soups The bittersweet flower petals can be cooked with pasta or other foods. The boiled seed are mixed with water and honey to form the refreshin Ethiopian beverage called suff Germinated seeds are blended

seed yogurt or seed cheese. The young petioles are eaten grilled Roasted hulls of seeds are used as a substitute for coffee. Produces a vellow honey with a rich, distinct, buttery flavor that is excellent for baking..."

describe 25 varieties of sunsells its seeds.

suppliers. Getting the information together so I could list suppliers was difficult. Tracking down who sells what. They're all over the place. All those brochures. First of all, I had to get the addresses Then there was the writing away for the brochures, then waiting to get them. Read-ing them. Indexing them. And, you know, brochures change from year to year, so in order to be accurate you have to make sure you have the most recent ones. It was quite a task for one man by himself."

If you think your backyard would be improved with an apple tree, Facciola gives

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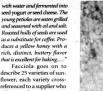
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flower, each variety crossreferenced to a supplier who "The suppliers: 1300

> you detailed information on of growing edible algae, Cor like branches are finely and then eaten in salads or with raw liver, beef stew, limpet, raw fish relish, or dried and broiled octopus

367 varieties and tells you who sells them. If you've been toying around with the idea nucopia lists dozens, including Grateloupia filicina: "In waii, the slippery, hair chopped and lightly salted



In China, the branches are template a more compreensive work. The Petrow added to soups or boiled until they form a gel, which is then turnip: "An old Alaskan favorite that is firm, shows seasonings...." (The refer some resistance to root maggot, and is excellent for stor enced supplier for Gratelou pia filicina is the Department age." The Teltow turnip of Botany at the University eeds well in light, sandy of Texas, Austin.) soil. When cooked it has a peculiar flavor, completely different from other

uicy and melting. The peculiar flavor is in the outer rind; when used it should not be peeled. Used in the preparaion of a German delicacy called teltower ruebchen, pro duced by browning young turnips in sugar... One warm morning,

after having spent some time perusing Cornucopia, I drove to Vista and picked up Facciola so we could visit a fev of his North County friends. We drove past cactus farms and avocado groves, past specialty nurseries for herbs and flowers. Facciola knew the names of the owners, how long they'd been in operation, how their businesses were doing. His back hurt, he said, but the drive, the scenery, soon he began to talk about plants.

"Growing up in North Bergen, I didn't have much exposure to nature. I was a normal kid. I loved baseball, sports. My dad was an elec ents were much interested in gardening. But my maternal grandparents had a vaca-

tion home on Lake Hopatcong in northern New Jersey I come from a big Italian family, and every summer all of us, maybe 20 people would go up there to get away from the heat. It was won derful, especially for the kids. Fishing. Swimming. Picking berries. And it was there. I guess, that I got my first taste of nature. I loved it. My parents say that at the end of every summer, when it was time to leave Lake Hopat cong. I'd cry because I didn't want to go back to the city

"During high school I in sports. I played a lot of basketball. When I got to college, Pace University in Manhattan. I was too much of a jock to pay attention to my studies. The only class that tory. On the whole, I was pretty aimless. I lacked direc-tion, which wasn't unusual for a college student in 1970. finally got tired of the who lacking-direction thing and I dropped out. Instead of going to a commune, I went to my grandparents' summer house and ended up living there alone, on my own for five years.

"What happened is that my aunt worked at a magazine factory, and she'd bring me damaged copies of what ever they'd been printing. And one day she brought me

Sad? Depressed?



some copies of Rodale Press's gus - had a column in Organic Gardening maga-zine. Euell Gibbons, the back-Organic Gardening. I started to read it. The philosophy to-nature guy — you know, Stalking the Wild Asparainterested me. The idea of

This idea of living in nature Making it on your own. My grandparents had this place no one was living in most of was up there in a rural setting. I think I'm kind of a maverick, and it was sort of maverick kind of thing to do. At that time, people who were natural mavericks got

caught up in that sort of thing, I fished in the lake Trout. Pickerel. Perch. Catfish. Bass. I rode around on an old Italian ten-speed. I foraged. There was plenty to eat — wild asparagus, hick-ory nuts, poke salad, huck-leberries, daylilies, and Japanese knotweed, which you can use as a rhubarb substitute. I was already leaning toward vegetarianism, so no having meat wasn't a problem. I started to grind my ake my own bread, I worked a few menial jobs. I started to read about plants and I started to get to

"I noticed that there was a lot of wild witch hazel growing in the woods near my grandparents' summer home. Through some magazine I found out that there was this seed dealer in Montana who bought witch hazel seed. contacted him and we started doing business. I must have gathered hundreds of pounds of witch hazel seeds. And for a while, that's how I sup

RESEARCH STUDIES

plete. Browsing through Factrician. Neither of my parciola's descriptions of 40 dif-ferent kinds of turnip, it's turnips — it is milder and



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"I ended up going out there to Montana, to work for the seed dealer. Seventy-five miles west of Missoula. He was a real John Bircher type, and I was this longhaired, bearded hippie who'd been living near a lake in northern New Jersey. Why did I go? It was just youthfulness. The seed dealer gave me this small house to live in, and during the sum mer it was incredibly hot Some nights when I couldn't bear it anymore I'd go down and sleep in the basement where it was cool. I went down to the basement and slept with the mice.

rice. It had to be brown rice

I was cooking brown rice and

all of a sudden there was this

huge explosion. I ran into

the kitchen and the ceiling

was covered, completely cov

ered, with brown rice. The ceiling covered with brown

rice. And there was a big hole

ever to clean the ceiling. Not

long after that, I got a ride

out to California and ended

up in Davis."

in the ceiling. It took me for

"I think the final stray was this little accident I had with a pressure cooker. I know now that instruction for pressure cookers say tha you're not supposed to cool rice in them. But I didn't know that then. It was brown



Facciola worked odd jobs in Davis and spent his spare time reading in the stacks of UC Davis's agri culture library, learning as much as he could about botany. In 1978, he made his way down to Vista, where he found work at a few of the area's nurseries. In 1980, he was hired by Exotica Rare Fruit Nursery as manager and propagator. ("But I wasn't," he admits, "that great

of a grafter.") While at Exot ica, Facciola traveled with its owner to Hawaii and Ecuador in search of unusual, mar ketable plants. As he did in Davis Facciola continued to

"We were always get ting calls from people want ing to know where they could buy seeds for this rare veg etable or saplings for that rare fruit tree. There wasn't any single resource you could

financially. I got loans. For turn to for answers. I was about five years I lived on \$300 to \$350 a month. Talk ding a lot of differ logs at the time, and if I read about deprivation. Talk about barely scraping by. Trying to great, something I wanted to rder for the nursery, I had make ends meet. Living on less than \$4000 a year. I was a hard time finding who car ied it. I had to consult a lot totally dedicated to getting the project done. I worked of different sources. It was and worked and nearly ruines very time-consuming and frustrating. So I got this idea for a book that would have my health. I got a bank loan for about \$17,000 to publish the first edition. It sold about all the information anyon could want. Descriptions of species and different vari ies. Information on how the plant was used. How it was

wn. How it was cooked

"So I started develop-

How it was eaten. Informa

tion on suppliers. I wanted

to do a book that could give

ing the idea, collecting

brochures, catalogs. I had no idea how to do a book like

that. I'd never written a book

before. It was all self-taught.

For seven years I worked part

gathering information. Then

I quit my job at Exotica and

started working full-time.

Two full years of research.

Three full years of writing.

My family helped me out

time on the book, mo

you all that.

"I get letters from people who bought the first and second editions. I keep a file of those letters. People from as far away as Australia write and tell me, 'God bless you for writing your book.' It means a lot to some people.

The late-summer sun is high in the sky when Facciola and I arrived at the home of someone to whom Cor nucopia meant a lot. Ali Fouladi a trim handsome man with an aquiline nose left Tehran many years ago. Now retired, a grandfather, he's tried to re-create a little of what he lost. On a hillside in Bonsall he has eight acres of land, several of which he's transformed into an Iranian garden. Spare, orderly, the garden is defined by clean scented geraniums, eight vari-Fouladi's heart, more than

terrace, and in his large

backyard, Fouladi has built

several tacht, waist-high car peted platforms on which

anians like to sit, snack. drink tea, and chat. Foulad

cracked open a pistachio and

stared at a mountain across

from his home. The moun

tain's entire top had been

leveled for an enormous pink

"His home has a 360-degree

view. You can see all the way

to the ocean. There are only

two people living there. The

arms dealer and his wife. The

guest house alone is 5000

uare feet. Why would you

nt to have a guest hou

that large? Your guests would

"I hear it belongs to an

never find fresh mulberries n the market. They're too a dozen varieties of mulberry. fragile. You'll find them dried They're considered medic We at first didn't go into nal. They're used in a tea that the garden. We sat at a table you drink when you have a on Fouladi's terrace, where cold. It's good for congestion. Everyone's familiar with chios, tart dried Iranian cher ries, a plate of fresh plums dried mulberries. But my family had a house outside figs, and cucumbers. Hum mingbirds whirred through the air around us. Off to one side, in a large vine-covered cage, turtledoves cooed. On

weekend when I was gro ing up. The long driveway up to the house was lined kinds. And I remember very clearly the mulberries from my childhood. Getting out of Tehran to the countryside where it was very beautiful Some of the most beautiful countryside you could ever see. In the summer the mul berries would ripen, and I remember how they tasted and what it was like to be at that house with my family

hand, with so much land,

with such a big house, I guess

chio shells onto the table-

cloth. He cleared his throat,

considered the pink stucco

world's a funny place, isn't it?" We talked a little about

Iran. Fouladi gradually led

berries. He led us into his

these berries," he said. "So

tree. Fouladi picking each

quite a scholar. He's helped

me find some of these var

eties. I want you to taste the

light green leaves, the berries

were one to two inches long

and very sweet. They looked

like raspberries. They tasted

like cherries, but their flavor

was more subtle, more flo

ral. And they were very juic

They stained our lips and

hands a surprising bright red, like fresh blood.

more quickly, Fouladi picked

and handed us more berries "In Iran, you almos

Moving and speaking

Hidden among broad,

you can understand."

"You really must try

We went from tree to

He dropped his pista

"An arms dealer. The

you'd never notice.

All of us together. Fouladi marched us ur and down gravel paths, hand ing us more and more mulmy lips, my legs. We arrived house where he kept pots of among them, picking their long white blossoms

"This is Iranian jasmine A friend of mine smuggled

some clippings back from Iran. I don't know how he did it, how he managed to get them through customs. I've been growing them here. This is a smell you won't

mine in the world, the most delicate." He dropped a handful

of blossoms into my berrystained hands. "Please, smell them. You won't ever forget it." HEALTH AND BEAUTY

ciola talked about jujubes. They're also called Chinese dates, he said. The Chinese have cultivated Ziziphus iuiuba, the small berrylike

strong as the usual jasmines

grown in Californian gar

dens. There was a vague spici-

ness to the Iranian variety

could have stood for a long

while with my nose buried in

the blossoms: Facciola, how-

had an appointment at noon

grows 30 varieties of jujubes

n Valley Center. Meyer actu-

ally grows quite a few other

to being Facciola's favorite

"underappreciated" fruit,

and according to Meyer, sev-

eral of the most deliciou

kinds were ripe. Facciola and

I thanked Fouladi and sped

away. We bumped along rut-

ted backcountry roads. Fac

ething like nutmeg.

fruit, for 4000 years, and at present grow more than 400 varieties. Over time the fruit has spread through Southeast Asia, the Near Fast, and the Mediterranean. Although nothing else truly resembles the jujube tree, around town you've probably seen some of its distant relatives, various varieties of ceanothus the wild lilac. These shrubby evergreens are used locally is a beautiful, generous tree with narrow bright green leaves and an unusual zigzag

We could see them as topped a hill in Valley Center. Nearly 500 jujube trees are scattered throughout Roger Meyer's ten acres. He and his wife Shirley were packing crates of shiny, lumpy kiwano melons when we arrived. The Meyers' bearlike dogs tratted out to greet

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Roger Meyer, a chemist by profession, came to jujubes in a roundabout way. He and their Valley Center land when a nursery owner encouraged him to plant a couple of jujubes. The trees did well and within one year were producing lots of fruit.

"I thought they were tasty," Meyer told me. "But Shirley and I really didn't know what to do with them One day she dropped a few in with my lunch and this Korean guy at work saw me eating them and he went nuts. Where did you get those Where can I get some?' We had no idea they were such a big deal in the Asian community. So we planted more trees and now every year we sell hundreds of pounds to Chinese, Korean, and Vietnamese markets, mostly in Orange and Los Angeles Counties, People come down here to buy them too. They're just amazed that they're able to find them fresh."

Jujubes are olive-size. some are pear-shaped, some are more slender. Greenish yellow at first, they turn a pale yellow. Left on the tree. they go through another stage when they ripen to a mahogany color. Within a few days the entire jujube is dark reddish-brown and wrinkly. When ripe, the jujube is crisp and sweet and some varieties have an applelike tartness. When jujubes darken, the same sugar concentraAmong the 1300 suppliers listed in *Cornucopia*, several dozen are in San Diego County. A sample:

Aloha Tropicals in Vista deals in bananas gingers, passion fruits, guavas, and

Anderson's Seed Co. in Escondido carries seed for palms, eucalyptus, and tropical foliage plants.

Atkins Nursery in Fallbrook specializes in citrus and avocado trees.

Carter Seeds in Vista carries seeds for ornamental grasses, herbs, wildflow-ers, and hybrid flowers.

The Date People in Borrego Springs carries certified organic dates and date

Durling Nursery in Fallbrook sells deciduous nut trees, subtropical fruit trees, and low-chill deciduous fruits.

Exotica Rare Fruit Nursery in Vista deals in fruit trees, nut trees, hamboo. exotic flowering shrubs, trees, and

vines, fragrant plants, palms, tropical herbs, spices, and vegetables. "We carry 5 kinds of lychee; 15 varieties of tropical guava, including one with purple leaves; 20 varieties of mango; and 30 varieties of banana.

Hurov's Seeds and Botanicals in Chula Vista carries seed of over 6000 species collected from around the world — tropical fruits and vegetables, rare herbs and spices.

Integrated Agro Systems in Escondido specializes in fresh frozen spirulina.

Karutz Greenhouses in Vista deals in exotic tropical flowering plants and

Charles B. Ledgerwood in Carlsbad specializes in vegetable, herb, and flower seed adapted to coastal South-

The Magic Chain in Vista sells green papaya powder and hemp seed oil.

New Leaf Nurseries in Vista carries a selection of scented geraniums, one of the more exotic being JoAnn's spring clover. "It literally smells like you'v

Pacific Tree Farms in Chula Vista has selection of fruits, nuts, flowering

Pecoff Brothers Nursery and Seed Co. in Escondido specializes in "preserved palms." Dead trees made from natural materials. "Foliage guaranteed for

Ben Poirier in Fallbrook sells rare fruit

Southern Sun Seeds in Escondido deals in scented flowers, rare fruit trees, sunflowers, tomatoes, and unusua plants. Owner Dennis Sharmahd also sells seed for black kabuli garbanzo beans, giant purple amaranth, and Escondido gold melons.

Tainong Enterprises in Carlsbad carries seed for more than 100 varieties of oriental vegetable, like Chinese leeks, Chinese cabbage, and Chinese

Shirley Meyer told me

she had ice water in the apart-

jujubes." She shook her head and laughed.
From the apartment's

kitchen window, you can see the hills and mountains Looking at all the dark green read in a brochure published by the California Rare Fruit Growers Association, some thing about how North County was paradise, how you could grow almost any thing you wanted there. Kiwis. Jujubes. Mulberries. Rare and wonderful things. It was a kind of heaven. "When we bought our

land here in the mid-1970s it was the middle of nowhere, Shirley told me. "We bought ten acres for \$40,000. It was very isolated. And now peo ple are building homes here There are housing develop ments. If you look over to the east you'll see this big house on top of a hill. It's like a lot of the big new homes out here, built by retirees. A woman lives alone in that huge house. She's a widow now. I think she's lonely. Yesterday she brought me down a plate of zucchini bread. think she just wanted some-one to talk to."

The zucchini bread sat untouched on Shirley's kitchen counter. Outside in the hot sun, Facciola filled brown paper bags with pounds of jujubes. Honey lars, Russian 2s.

"I have to take just a few with me," he said. "The season comes only once a year.' Facciola, normally low-

tion as dates, and the finest varieties have an intense caramel flavor. While Meyer and I talked

and walked through his groves, Facciola hunted for his favorite jujubes. He rec ognized most varieties by sight, knew where they were rom, if they were best eaten vellow or brown. Mever took us to a tree he identified as a "Russian 2" variety.

great," he said. "Russian 2. Most people prefer them

Facciola consider jujubes "one of the most underrated fruits in North America," and the Russian 2s were delicious, a bit like tart apples, but sweeter, their flesh

taste the Honey Jar."

when they re juicy."

"These are good," Fac-

ciola said, his hands full of Russian 2s. "Wait till you

like milk caramel. Not creamy or mushy like dates, the texment above the garage where she and Roger were packing ture is lighter. It was odd to kiwano melons. A cheerful taste a fruit so small that filled matter-of-fact woman in a my mouth with such a deep, blue baseball cap, T-shirt, and shorts, Shirley gave the sweet flavor. I wanted more but the sun was very hot and impression that her marriage J could feel the skin on my to Roger had been an enjoyforehead starting to burn Facciola didn't care about able adventure. "Chemists. she told me, "often love the heat. I left him there with botany." "Who would have the Honey Jar tree and went

small round Honey Jar, a

new Chinese variety, tastes

balls of his feet. "These are When dry and dark, the to find shade. we'd be growing and selling MEDICAL LASER TREATMENT CENTER SPECIALIZING IN LASER REMOVAL OF: Tattoos - Broken Red Facial Capillaries - Sun Spots

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among the jujubes. I noticed, as we spent more time together, that he came to life only in the presence of plants he loved. I saw this happen went to pay a call on Ben

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cal and subtropical fruiting plants. Poirier has transrmed an acre of Fallbrook land into a jungle so dense and exotic that you expect to hear panthers growl in the underbrush and monkeys chatter overhead. Poirier estimates HEALTH AND BEAUTY

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different kinds of trees on his land, among them all-spice and bay rum. (When crushed, the bay rum's leaves release an aroma of cloves and cinnamon, a note of menthol. The smell is much stronger and cleaner, more complex, than the bay rum

aftershave your grandfathe might have used.)

Poirier shepherded us ough his trees, pointing out his more amazing spec imens: the 15-foot-tall Babaco papaya, a hybrid that thrive in South America's highland areas; the very ugly ice cream bean, a lumpy, acid green banana-size pod whose leathery skin conceals a sweet, per furny, cotton-candy-like pulp; the Buddha's Hand tree, a citrus, whose fruit looks like a gnarled bright yellow human hand: the Tacso vine from Ecuador; the Marula berry from Africa...

"But where's the Prunus salicifolia?" Facciola asked. "Way over on the other

side of the property."
"Are any ripe?" "You bet, it's loaded." Facciola sprinted off

through Poirier's jungle. When I caught up with him, he was pawing at the branches of a tall, dark green tree, popping small red fruits

"The Capulin cherry," he said between bites. "Another underrated fruit. It's from Mexico. Doesn't need a cold climate. And it's prolific

with fruit! Well, it was more filled before I got here." The other time I saw

him as happy was when we went to Escondido to see Dennis Sharmahd, a specialist in "edible landscap ing." Sharmahd is a tall, burly fellow with a long brown

"the smell keeps the gam Sharmahd is half-Ira-

nian, half-Anglo. He was raised a Mormon. He describes both his doctor brother and his late physicist father as niuses. "I was an intelligent child,

"I didn't do anything else. I started having health problems. Dizziness.

Stomach upset. Bloating. I thought

I was going to have a heart attack"

braided ponytail hanging down his back. He roves around his three acres in a broad-brimmed straw hat Behind his rustic home he's built a wood-burning hot tub and an enormous yurt. He dries sage in the enor-mous yurt. He sells the sage to an essential oils manu facturer in Oregon who sells sage oil to Native Americans who use it to scent their

"I guess," said Sharmahd.

type, the type that liked plants. While everyone else in my family was off getting their doctorates, they sort of left me in the backyard to eat fruit. These days he's mostly interested in heirloom toma

but I was more the artistic

toes and sunflowers, which he selects and grows for seed. He's also trying to promote the Brazilian Butia capitata, or jelly palm, which bears small, round, orange-col

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into them, their juicy, fibrous flesh has an intense pineap "I call it the piña colada

palm," Sharmand said. "If you crack open the seed, it tastes just like coconut." The two of us were retty much on our own

with the jelly palm because Facciola had grabbed a pair of tongs and a big white plas tic bucket and dashed off to Sharmahd's field of prickly pear cactus fruit. "He's got mango-fla-

vored ones and papaya-flavored ones. They're terrific!" Facciola velled over his

"Take all you want," Sharmahd said needlessly He guided me around his property and introduced me to a stubby cactus that

produces a raisin-size fruit that tastes like a blueberry. He showed me his Mexican sunflowers, his yard-long beans his amaranth his

"The gophers are very particular about the tomatoes. If they find a variety whose roots they like, they'll eat an entire row. Some years I'll plant a variety that they really like and it's like gopher paradise out here. The golden weasel is a gopher predator I need to attract more golden weasels to my property

Facciola came walking toward us, lugging his bucket filled with prickly pears, a contented grin on his face

"I can go home now, As we drove back to Vista, the sun was starting to set, the mountains around us began to turn purple, and often, at the very tops, lights twinkled where new homes had been built.

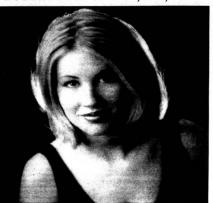
"I'm getting used to it." Facciola sighed. "Anymor when I see a mountain with out a big pink stucco home on top, it looks strange to me, almost naked."

He was quiet for a while "In our lifetime, all this land up here is going to be houses. Houses and strip malls. Nothing but houses Most of the rare fruit and vegetable growers will prob ably be gone. They'll disap pear. The kiwis. The jell palms. The jujubes. Who'll emember that they were ever here?" .

- Abe Opince

Stephen Facciola may be reached at 760-726-0990 or at kzyl-uruk@worldnet att net

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Unified School District

Like the convention-center expansion and the downtown baseball stadium, a pittance was raised by opponents to the measure, who argued that the non-mous size of the \$1.51 billion bond issue was far too large for the district to responsibly manage all at once. Though the critical sater prowed to be prophetic, the proponents heavy spending on television and radio commercials easily carried the day.

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the school-bond business almost two years earlier in March 1997 when he ran an expensive cam-paign for a \$250 million mea-

sure, until that time the largest such authorization in California, benefiting the San Ysidro School District. Though the tax base could only support \$10 million of bonds at the time of the elec-tion, school officials and their tion, school officials and their developer allies argued that they needed to get pre-approval of the \$250 million to accommo-date "future expansion" on Oray Mesa. His success brought his Primacy Group's school-bond campaign business from around the state.

spective big-money juggernauts of Remer and Shepard encountered a few snags. Both consul-tants were hired by mayoral frontrunner and county super visor Ron Roberts, a champion HEALTH AND BEAUTY

than a million dollars from a va riety of developers, county ven-dors, contractors, and other spe-cial interests. Records show each consultant received thousands of dollars a month throughout of dollars a month throughout the campaign, which also em-ployed Decision Research, a polling firm run by Bob Meadow, another Hedgecock campaign veteran and Shepard

co-worker.
Like Shepard, pollster Meadow
has also worked regularly for
Padres owner John Moores.
"Since 1997, Decision Research,
on behalf of the Padres, has sureyed the public repeatedly or ballpark issues," Meadow wrote in a letter to the Union-Tribune last December on Moores's be half, "Despite the lawsuits, hear ings, and controversy associated with redevelopment efforts, San Diegans still want a downtow ballpark and redevelopment

the firm of Seltzer Caplan Foster But when it was reevaled during this year's campaign that Roberts had taken undisclosed trips on Moores private plane and had frequently socialized with the baseball magnate with the baseball magnate value of the properties of t But when it was revealed

involvement with council-woman Valerie Stallings, another longtime Shepard client, was un-der investigation by a federal grand jury. Despite Shepard's best efforts, the distinctive political scent of Moores stuck stubopponent, Judge Dick Murph was elected mayor.

oppolitant Jouge Date States of was elected mayor.

Moores and his political checkbook figured in yet another campaign that bore bad tidings for Remer and Shepard. San Diego Unified School District superintendent Alan Bersin, Bersin's father-in-law, border-area developer Stan Foster, and their allies in the local chamber of comin the local chamber of com merce had early on targeted in-cumbent school-board member Fran Zimmerman for defeat. Records show Shepard's Cam paign Strategies was paid at least \$11,000 to run the campaign of Zimmerman's opponent, Julie Dubick, a real estate lawyer with

and his business associates, as well as school-district contractor provided financia Dubick campaign. In the meantime, an osten-tendent group, calling

In the meantime, an osten-sibly independent group, calling itself the Partnership for Student Achievement, raised more than a half million dollars in \$100,000 Qualcomm founder Irwin Ja-cobs, and Wal-Mart heir John Walton, among others. The money went into an unprece-dented barrage of personal TV attack ads aimed at Zimmer-man. Disclosure documents filed by the group show that Remer's Primacy Group was paid at least Primacy Group was paid at least \$400,000 by Partnership. In ad dition, Remer and Shepard's old friend and associate Nancy developer Richard Chase, were paid \$15,000.

Including Dubick's expenditures, the campaign against Zim-merman raised and spent more

than \$750,000 but failed to beat the outspoken school-board member, marking the year's sec-ond biggest setback for both Re-mer and Shepard.

But the election was far from But the election was far from a total loss for the pair. Remer and his Primacy Group could boast of the victory of city coun-cilmembers-elect Jim Madaffer and Toni Atkins. Shepard and his Toni Atkins. Shepard and his orza-owned Campaign tegies could claim success Strategies could claim success in the election of Brian Maien-schein to the council. District elections, which Remer and Shepard had so long ago cham-pioned, were supposed to elim-inate the need for expensive con-cessive condidn't. Though their clients may face term limits and grand-jury investigations, the city's two pre eminent political consultants schooled in the cutthroat world of big-money politics, appear well positioned to remain on top

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LETTERS

and Switzer Canyon is a prime example.

In the summer of 1998 the North Park community received notice that the city had plans to build a 3500-foot perma-nent access road through the base of Switzer Canyon to maintain sewer pipelines that were installed there 80 years ago. Residents quickly organ-ized to head off this threat. ized to head off this threat. They formed Friends of Switzer Canyon and began to meet regularly with city staff to research alternatives to the obtrusive access road. When other communities learned of this same impending threat to their neighborhood canyons. voices heard at city council and soon city officials agreed to establish a citywide task force to solve the sewer mainter ance problem while respect

ing the canyon enviror

ing the canyon environment. Two years later, Friends of Switzer Canyon is still going strong — organizing parties for cleanups and removal of invasive plants and planting. of natives. Canyon-fever is spreading in San Diego, The Sierra Club-organized a hile last Sturday, guided by a local naturalist, in Van Nuys Canyon (North P.B., South La jolla). Forty-people showed up. and during. people showed up, and during the hike a P.B. community the hike a P.B. community member spoke up and declared that he wanted to organize his neighbors to protect this canyon. At that moment, Friends of Van Nuys Canyon

was born. San Diego canyons —

Streetcars, Not

Trolleys

I just glanced through your cover story in the November 16 Reader ("A House and a Tree Spell Contentment to Me"). The author obviously never lived in San Diego in the 1930s and '40s, since he kep blathering on about trolleys. I did live here during World War II, and nobody called War II, and nobody called them trolleys; they were street-cars. The trolley is the thing that sticks up off the roof of the streetcar and collects elec-tricity from the overhead

wire.
I did ride the Number 11 streetcar from the plaza down town to St. Didacus school ou on Adams Avenue. The street car went east on Broadway and someplace around 12th Street, I think, it turned and went through Balboa Park all the way to Adams Avenue. I the way to Adams Avenue. I notice there's some mention in this story about trestles over canyons. I had the greatest thrill as a kid — the streetcar went over two trestles over canyons in Balboa Park. The

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was really deep, I would guess probably maybe 200 feet. These were just streetcar trestles — no roads with big railings on the side or any-thing. I could look out the window of the streetcar and look right down into the can-yon, and I used to love it. Years later I drove around Balboa Park several times trying to find where those canyons were where the streetcar crossed on high trestles. I could never find them.

Name Withheld

First Spock Rock

Irrst Spock Rock
In response to Ken Leighton's
November 16 "Blurt" article
regarding "Trader Joe rock":
While you are on the subject
of giving credit where credit is
due, you must also note that Tim Mays (co-owner of the Casbah) was the first to coin the term "Spock rock" and Eric Kivlen (of the legendary Eric Kivlen Band) was San Diego's first actual "Spock rocker They are all copying him. A Devon F. Levins

New York

Evil Clinton. Evil Gore I've read all the indignant

letters in the November 9 Reader from all these people whose tender susceptibilities

daring to have five children, big deal. I hope she'll have ten someday; well. I wouldn't wish that much work on her. In other words, I think all these people that object to the dare a bunch of assholes — "Oh, what am I going to do if my child sees the ad. Well, I the ad and be aware of the truth of what happens. were offended by the adver-tisement in the November 2 Reader, page 6, "Stop the Gore," showing what's really done to kill a baby in a partial-birth abortion. I personally think Clinton and Gore are evil, and that includes truth of what happens. Name Withheld

Hillary. And I approved of the advertisement, when I saw it.

I would just remind people that these indignant letters

from other people object to the truth. A baby is killed, and

this advertisement shows

what happens. They can't stand the truth, because it

stand the fruth, because it turns more people against abortion. And the other thing I would like to comment on is, people like me who approve of the advertisement don't write you indignant letters, you don't hear from us. So now us. I thoroughly approved of the advertisement when I sw it. I just wish my own church had that much intestinal

had that much intestinal fortitude to publish the truth that way. That's about all I had

to say. I think there are thous

ands of people who agree with

but they're not going to write

you letters because they don't have any ax to grind, anything to complain about; it's these other snotty little Planned

other snotty little Planned Parenthood types who can't stand the truth. The same types that always write in to criticize Anne Albright for

I'll Never Read You

I'Il Never Read You Again

I am very, very disappointed with an ad appearing in your November 2 issue. The ad is on page 6 and is about partial birth abortion.

with my three children when my five-year-old daughter points to the ad, which I hadn't noticed yet, and says.

"What's that, Mom — what with the children when the same page to the sam kids that I'm pregnant about ten minutes before sitting down to read the Reader. cannot believe that this ad. cannot believe that this ad, which must be by some fan-atic inside the Reader press, was allowed to be printed. I can't believe it. I think it affects the integrity of your paper, and I will never pick up the Reader again. (By the way, I have been reading the

Vile Act APPALLED!

I noticed that many people were appalled by a descrip-tion and diagram of partialbirth abortion on page 6 of the Reader on the Novemthe Reader on the November 2 issue. If you weren't appalled by the thought of a baby having its brain sucked out, then I'd really be concerned about your sense of human dignity. So I guess the reaction at least indicates that there is a sense of outrage. however miguided. But before however miguided. But before the sense of the dignams and descriptions are accurate and match the congressional hearing and the congressional hearing.

match the congressional hearing information. Shouldn't you be more disturbed by the fact that this is actually happening today than by the message?
We're all appalled by the
Holocaust, but our anger
should not be directed at the producers of Schindler's List or those that brought us pic-tures of the atrocities in Germany. When we don't want to hear the truth, it's want to hear the truth, it's difficult to appreciate those that bring disturbing news to us. Go and study the facts for yourself about partial-birth abortion; I find it as dis-

Get the facts, wake up, and realize just what partial-birth abortion is. It's a vile, evil act and we abould all be ashamed that it's happening today and that there's not enough that there's not enough reflect further on what you're defending. The right to choose what—wident destruction of an innocent human being? I am appalled that anyone the message than the reality-let's all protect and appreciately and the second of the second o

Let's all protect and appreciate human life rather than supporting its destruction.

Mike Lawless

Outraged
In reference to the letter from Jim Cunningham (November 16). Hello, missing the point. The point is, this publication is available in a lot of places every week. I would not want my child to pick up and see something that would probably shock and confuse them. Furthermore, I know you have the right to your opin-ion, but as I already stated, it is not necessary to print such graphic pictures. You could have written in detail, if must be, the same thing. I feel that this was not the appropriate place for this ad, and I am out-raged.

The Ad

The Ad

Like most of your readership, I look forward to each issue of the Reader and look at it cover to cover. Unlike the six opinions voiced in your November 9 issue regarding the ad "Stop the Gore" of November 2. I praise and commend Mr. Jim Cunningham for using his financiar Part of the Pa

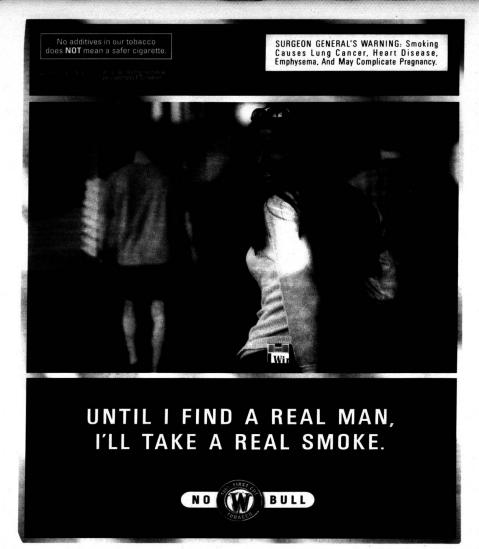
Real truth is black and white, no excuses or shades of gray. Most of the time it really hurts and offends the perpe-trators of heinous and un-

trators of heinous and un-speakable acts. They hide behind a curtain of counter-accusations and disinformation. "Appalled" yes, "Disgusting' yes, "Shock Value" yes, "Upset" yes, "Don't Think So' yes, "For Shame" yes, "Chicken Ad Apology 'NEVER, They was they was they were they out treate they." Innocent of human life as a piece of trash that is cluttering your trash that is cluttering your trash that is cluttering your egotistical and self-centered lives. A nuisance to be disposed of at will under the thinly veiled shield of freedom of choice.

I urge all your readers to look at the ad again. Look at it hard, reflect and visualize that life that is taken could be your dearest child, your brother, your sister, or worse yet one of your parents. Where would







I Dig Meltzer

Call it cranky if you must, but Richard's article ("Third Spud From the Sun," November 2) was the first story I've actually read completely through in the ten or so years I've perused the Reader. Wow, finally someone who can actually write! Keep up the good work, brother, dig your mini reviews too. Steve White

Encinitas Meltzer Lied

About Me Richard Meltzer is a bitter drunk ("Third Spud From the Sun," November 2). He moved from NYC to L.A. (a moved from NYC to L.A. (a geographical, as it's known in recovery circles), still drank, and moved to Oregon. This is a big-city guy. Which brings me to my first point — I first met Meltzer in New York when I was 17. I have a picture of him and me in his apartment there. We got drunk — he was one of my heroes — like Lester Bangs. Cameron, Jon Tiven, and I were the youngest "rock critics" in the country, I trusted

and went to number one twice, once in 1980 and once in 1989

when Oliver Stone bought the

film rights for his film. Meltzer was an early Doors

fan so this must have rankled him. After writing about Morrison, it's hard to find

him, and deeply juiced, I told him my godfather was in the mob, not my father. He also said that I was not recognized enough to be sent to the rock writers conven-tion — I was there, I was invited. By the time I was 18, I had over a hundred articles published, in many of the same publications he worked same publications he worked for. I was a teenage alcoholic. Cameron and I were friends. I stayed at his mother's house

Guas N' Roses because the money was good and I knew quite a bit about them and found the relationship with creativity and self-destruction interesting. I think Richard's four. five' books have sold a total of 30,000 copies. His writing style hasn't improved in 30 years (quite a feat). On the liner notes for the Doors books I produced, I credited myself as "longtime in San Diego, and he stayed at my father's house in L.A. credited myself as credited myself as "longtime associate" because I didn't feel My idol was Jim Morrison people would appreciate a book created by a "manager." for whom I was lucky enough to be hired as an office boy. Two of the Doors didn't like the It tends to question my ethics, and I know what my ethics Two of the Doors didn't like the idea of a kid hanging around their office, but I never remember reading anything about the reading anything about 1980. I have been their manager, for me a dream come true. I tried to include Mettzer in the release party for the poetry about Ave view of the release of the release party for the precity about Ave view of the release to the release are: To turn the world on to lim Morrison by letting them

there. It's sad to see promise unfulfilled. Lester Bangs died young and could never channel energy into a relevant book, and Meltzer's books are just

So he's freelancing again

HEALTH AND BEAUTY

Good for him. But shame on him for lying about me. He knows better. I wanted to write this letter something exciting to write about. Finally, I did a book on Guns N' Roses because the

to set the record straight.

Danny Sugerman

West Hollywood

Richard Meltzer responds: Okay — let's get wry specific. Danny and I met at a press party for the unveiling of Signpost Records, a short-lived subsidiary of (or entity distributed by) Atlantic Records, in August of '72. It was at some cushy L.A. club operating in a large room that operating in a large room that had once apparently been Ciro's. Aside from assertions he made about a then-trendy opiate and the mob, he told

opiaire and the mob. he told me he was 16. If he's got a photo of us from a year later, well that's dandy — but 'I-wasn't when we met. Nor was it taken at my apartment, in New York or anywherer, as any of my apartments — and Inever ran into him anywhere in New York.

If he wasn't "into heroin" at the time we met, or at any time while still teenaged, fine, they are the second of the wasn't will be used to the contrary ("I've never known the veracity in the proper when you have been the second of the work of the wasn't will be used to the contrary ("I've never known the veracity in the proper when you have never known the veracity in the proper wasn't wa never known the veracity of..." is how I put it), and in fact I didn't. Nor do I mean to sound as if, in any substantive

judging the content of his claim of addiction (nor am I judging it now!) — I've never had anything against junkies. It was his use of it as a calling card that got my goat. "Forty pounds of headlights" (as Bob Dylan once called such show-

and-tell) can be kind of off-

putting. In the later '70s, at a Blue In the later "70s, at a Blue Oyster Cult concert at Analism Stadium, I brought the card to his attention, and he acknowledged it. When an earnest attempt on his part to male-bond with me, or grope for some variety of professional camaraderie, fell flat, he wondered aloud why I in fact the composition of the stadies of the composition of the stadies seemed so obviously perturbed with him. So I told him - the cheesiness of a recollected adolescent smack boast, eh? — which he shrugged off

eh? — which he shrugged off with a smirk and a gee and an aw-shucks — the vaintgariaus things we all do in social setting, y'know? Hey (for what it's worth), I could digit.

I also don't say, or suggest, that Danny' was not recognized enough to be sent to the rock writers; convention? — how writers convention? — how yellow the property of the prope event. Hey, all I know is I didn't see him, nor do any of the conventioneers I'm still in touch with - Nick Tosches Billy Altman (later Danny's

Peck — remember Danny being present. If he was around somewhere, fine — my deepest apologies! — but this was one silly party where everybody stuck neck and nose out to make his/her presence felt. In any case, present or absent, no aspersions are Peck - remember Danny meant to be cast, 'cuz lots of rockwriters, "big names" included, weren't there. Greil included, weren't there. Greil Marcus wasn't there, Jon Landau wasn't, Ben Fong-Torres wasn't — it was mainly the proletariat. And as I indicate in the piece ("the basic unreality of the affair," etc., etc.), it was really, really no his deal either way — it

"To turn the world on to Jim Morrison" by means of the written word, in 1980, was hardly necessary. By no stretch of anyone's imaginings a minority taste, Jim by then minority taste, Jim by then
was as presold — oversold!—
as John Belushi or Mother
Teresa. There are many who
would contend that Danny's
true mission, then as now, has
been to link his career to rock
celebs and thus sell himself.
As to selline film rights to

no big deal either way — it was such a ridiculous happen-

As to selling film rights to his book to Oliver Stone for the latter's Doors film, maybe Danny did, I wouldn't know but as to its having had a crucial text-specific role in the genesis of the film, well, the

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FACE BIKINI

Randall Johnson and Oliver Stone as sole writing credits; no book basis is credited. (Nor is Danny even listed as a "consultant.")

My books have sold "30 000 My books have sold "30,000 copies" Heck, it's probably not even that many. I've never been in it for the money—sorry. I'll leave the toss-off of celebrity Hulf to those so inclined. I have, however, had thirten books out, the second of which, Gulcher, hot off the press in "12"—when I was allegedly one of Danny's "brees"—was one he himself deemed "an inspiration." If he wants to revise that assertives that assertive th he wants to revise that asser ment now, so be it: I'll live sment now, so be it; I'll live. Why does so "successful" a writer as he need to cite numbers to pull qualitative rank? — what a sore winner! So he's got more money than I do — isn't that nice!! (And Judith Krantz and L. Ron Hubbard have more than he does.)

does.)
I've never been an alcoholic, but again I cast no as-persions — I'm glad Danny's proud of having been one once himself. Nor am I bitter what's there to be bitter about! I'm actually very happy, Happy, For one thing, that in spite of the ironic title of my spite of the ironic title of t what's there to be bitter about

tainly not exclusively — they were, quantitatively, at that were, quantitatively, at that moment in time, but a floating fly-speck in a pool of literally hundreds in their age bracket. To generate a narrative line for my piece, I selected those three from that pool for two reasons, and two reasons only-their sequential connection to each other; their abiding ambition.

ambition.

If anywhere, in the course of that narrative, I got any empirical facts wrong (or ever jumbled), my sincere apologies really! I am nothing, by calling if not a hardcore empiri

I'm Not Dumb, Just Mature

Mature

I thought you guys were going to do something about Duncan Shepherd. A little while back I witnessed a flurry of Shepherd-bashing in the letters section and I'd hoped that would be the end of him. You really need a more ball-anced reviews. I myself on a sheet for the section and the section of the anced reviewer. I myself am a film-school graduate and I currently work as an editor for a production company in La lolla, so I know a little about La Jolla, so I know a little about movies and critics. Shepherd's stuck in the first phase of film appreciation, the pseudo-intellectual phase, and he needs to be rattled loose or replaced. I went through a period, when I was around

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18, in film school where I was so crazily critical of anything that wasn't an "art film" (whatever that is) that my friends and family refused to go to movies with me any-more. I haven't dumbed down, I've matured, and I'm fully able to appreciate the good and bad in all forms of movies. For instance, if pressed, I'd probably say that Fellini's 8 probably say that Fellini's 8
1/2 is my favorite movie of all
time...but 1 still greatly enjoyed
X-Men. In fact, even the folks
at the New Yorker — a publication very, very stricken with
Sherpherditis— had the good
sense to print a favorable review
of X-Men. Shepherd doesn't
get it. There's room for both. It's great to be smart, it's great to see intelligent films, I wish more people would — but there's plenty of room for a well-crafted no-brainer. You need someone who is capable of seeing that.

Michael

Ocean Beach

I miss Eleanor Widmer! I also

miss her Aunt Bertha. I miss Eleanor's earthy delivery, he

vncrasies (she doesn't like highly spicy food), her yearnings for remembered foods, her reminiscences about

Plain Awful I Miss Eleanor

I don't know who edits your movie-review section, but movie-review section, but they're just plain awful. I understand that everyone has his own opinion, but why are the San Diego Reader's reviews always so negative? I've seen many of the reviewed movies, and in my humble opinion, you guys are plain inaccurate. Whoever does the actual reviews has got to be one of those annoying people that sits through' a movie concentrating so much on the imperfections that he misses the whole point of the movie.

Justin Lemieux Mission Valley the foods in her grandmother gentrified), advice about Now we have profession-

Now we man ally precise comments by Ms. Wise. You've hired an artsy-schmartzy food pro to replace a genuine personality with a distinctive style. I miss Eleanor!

Alice Hartsuyker Hillcrest



Reader Matches Success Story

WHERE ARE ALL THE normal, well-adjusted, 38-45 men who still think it might be nice to have a family if you met the right person? and the property

Tom Aswell: Christine and I first met ten years ago at a party in Del Mar. Afterwards, I got her phone number from a friend and we went on one date. It was a disaster.

a disaster.

Christine Atwell: We met at this tacky Mexican restaurant just as it was getting ready to close. We seemed to run out of things to talk about. It didn't seem like we had a lot in common. I wasn't married before, and he was. I didn't have kids, and he did. That really scared me.

and he dal. That really scared me. Them: I was so uprized that we dish't connect, because the energy between us had been so good at the party that the search of the searc

telephone. Christine: I thought Tom was outside my age range – he's 53 years old, I'm 40 – but he sounded interesting. But he was persistent, so I agreed to meet him for hors d'oeuvres at George's in La Jolla. As soon as I saw him I said, "We met before." But he didn't recognize me. Tom: I was totally panicked. But at the same time, I was thinking, "Oh my gosh. She's so beautiful!"

She's so beautiful!"

Christine: It took him a few minutes to remember, then all of a sudden the light went on. We decided to have dinner together out on the roof, where Tom told me all about his start-up company in San Do you have a Reader Matches "Success Story" to share?

Marcos. He's invented a device that helps cement makers analyze the mineral content in rocks. I've always admired entrepreneurs, and for a high-tech person, he was very down to earth. Tom: Christine plays the guitar and sings, which I thought was cool. She has the most beautiful voice. I was really attracted to that.

Christine: We both love to sail and we spend a lot of time on the beach. That's where Tom proposed to me.

where Tom proposed to me.

Tom: It was on a weeknight, about a year
and a half after we started dating again. I
waited until we were finished jogging.
The ring box was bouncing around in my
running shorts the whole time.

Christine: I was stunned. I just didn't



Calendar

Come Back Alive

The History of Soaring in San Diego

f anyone might be considered the Tiger Woods of soaring, it would be John Robinson, "say local-aviation historian Gary B. Fogel." As a student at San Diego High Shood in the early 1930s, Robinson was one of a group of teenagers who took their gliders to Black's Beach, before any nude sunbathers were there. With a long rope attached to a car, they ran a glider down the beach, and released it. They soared back and forth along the cliff. For a high-school kid that takes a little courage, and there was a whole group of them."

Robinson who went on to set

Fogel chronicles in Wind and Wings: The

records and win national soaring championships, is among the local **Local Events** page 65

Classical Music

LOCAL **EVENTS** page 76 Soaring in San Diego. Drawing on

Art Museums Soaring in San Diego. Drawing on research and interviews with aping avators, he begins the book with 19th century hange gliding, covers gliders and paragliders — the "collapsible" aircraft. The entrie aircraft actually fits inside a backpack," Fogel says of paragliders. "You can hike anywhere, open it up, jump off a cliff, and go soaring, it's the "You can hike arcraft ever imagined." however, there were the motorless-flight pioneers. & Galleries page 78

Theater page 81

Pop Music page 85

> Movies page 111

Restaurants

American to fly, period, here in San Diego, in 1883." But he isn't famous Diego, in 1883. But he isn't famous because he was secretive about it, Fogel contends. "In those days, if you were thinking about flying anything, you were considered a little craze," He kept with the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of the considered a little craze," He kept region of the considered a little craze, "He kept region of

pioneers. Fogel names San Diegan John J.

Montgomery as the first American to fly a glider. "In fact, he was the first

living in San Diego when he built the

first sailplane in America, in 1929. Back then, the distinction between gliders and sailplanes was that gliders, unlike sailplanes, never rose above the point where they took off, "How could they. where they took off. "How could they, without a motor? But Bowlus created such an efficient glider, he was capable of launching off a hill and staying in the lift above the take-off point. It was a new experience in American aviation. The only Americans who had done it

before him were Orville and Wilbur before him were Orville and Wilbur Wright, who experimented with gliders before their motorized flight. Bowlus would launch off Point Loma and soar back and forth for long periods. In fact, he took the American duration record for soaring from nine minutes to over nine hours."

nine hours."

Charles Lindbergh himself made motorless flight history in San Diego. It happened because of Bowlus, who was superintendent of construction on the pirit of St. Louis at Ryan Aeronautical Co. When the plane's historic flight was over, Bowlus and Lindbergh stayed

over, Bowlus and Lindbergh stayed friends, and Lindbergh came to San Diego to learn gloding from Bowlus, who had started a gliding school here. The 1936, Lindbergh was launched and the stay of the s

senior scientist for a computer firm in La Jolla, will be at the Torrey Pines Gliderport for a book-signing and discussion. He obviously feels a special reverence for the place, which, with his help, was designated a national soaring landmark by the National Soaring Museum in Elmira, New York. Thanks partly to his documentation, it has been ognized as a city, state, and national

historic site, too. historic site, too.
Geographically speaking, few places in America can compare with it. Today plots in all disciplines still experiment with low speed, motorless acronautics there. These experimenters include radio-control modeling enthusiasts. "Things you can do with a tomory in the control model of the control model of the control model of the control model of the control of t

includes modelers in his history.

The early glider planes of 1930s The earry guder planes or 1930s vintage are "pretty much all gone," says the 32-year-old, who has flown models since childhood and still does, in addition to flying with friends in their real sailplanes. "Gliders and sailplanes don't survive very long. They're not built like 747s to last 40 or 50 years. But one way we can recapitulate their history is by making models and flying

them."

Local modeler Carl Gwartney was a WWII glider pilot in the days when there used to be "big, troop-carrying gliders that would drop men silently behind enemy lines," says Fogel. The boject was to get back alive. They actually did a lot of this successfully. Now this former pilot has built a replica of one of those creativalisties by our his words. recapitulating his own history. - Jeanne Schinto

"Wind and Wings: The History of Soaring in San Diego" Book-signing and discussion by author Cary B. Fogel Saturday, November 25, 2:00–4:00 p.m. Torrey Pines Ciliderport 2800 Torrey Pines Scenic Drive Free

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BAJA

"One Thousand and One..." author Elena Poniatowska talks about her new book at the Tijuana Cultural Center at 7:30 p.m. Thursday, November 23, Free. Find the center at Pasco de loss Héroes and Mina Street in the Zona Rio. For more in-formation, call 011-52-66-87-9600. (TJUANA)

All Kinds of Vehicles are participat ing in the first International Grand Turismo San Felipe Race, running Friday through Sunday, Novem-ber 24-26. For details, dial 619-670-2277. (SAN FELIPE)

ber 26. The event begins at 10 a.m. in the Monumental Bullring by the Sea. For information, 2011 1-32-56-2, 17-452. QAANS OR TRANSO TRANSO TRANSO TRANSO TRANSO TRANSO TRANSO TRANSO TANDON THE Internal Senseuture of Medium Chites in Mexico: The Gase of Menistration of the Chites of Menistration of the Chites of Menistration of the Chites of the Chites

"The Extreme Zone" is screening at the Omnimax Theater in the Tijuana Cultural Center, showing Tuesday through Friday at 2, 4, 6, and 8 p.m., with additional screenings at noon on Saturday and Sunday. Amazonas

11 a.m. and 1 p.m. on weekends.

The center is located at Paseo de los Heroes and Mina Street in the Zona Rlo. For more information, call 011-52-66-87-9600. (TIJUANA)

OUTDOORS

Local Temperatures should be detemperatures are declining by about 3/4" Fahrenheit, and daily minimum

ature of about 70° in August.

Atmospheric Ice-Crystal Effects are frequently observed, starting about this time of year, because of the frequent appearance of high clouds made of tiny bits of ice. The most familiar of of timy bits of ice. The most familiar of these optical effects is the 22-radius halo, or ring, around the sun or the moon. Less often seen is a "corona" (a moon.—I was often seen is a "corona" (a moon.—I was often seen is a "corona" (a moon.—I was often seen in a "corona seen during total eclipse), "sundops" (colored arcs left and right corona seen during total eclipse), "sundops" (colored arcs left and right corona seen during sun), and a bost of other rare and of the spitch of the sun), the bost of other rare and of the optical effects mentioned are a consequence of sunlight or moonlight

Bird Field Marks and Vocalizations

and other types of high douds. Liquidamber Trees, or weet gums, the deciduous trees gracing front yards, parks, and campuses throughout the San Diego area, have been putting on a coloral show for the past couple of weeks. The maplelike leaves of some vertices turn to purple or red; the leaves of some vertices turn to purple core the leaves of some vertices turn to purple the profit of the properties of the profit of th

make the required reservations and obtain directions, call 619-409-5900. (CHULA VISTA)

are the focus when Claude Edwards leads a "pre-San Diego Bird Count" field trip for the Audubon Society on Saturday, November 25, at Old Mis-sion Dam and Lindo Lake Park. Meet Take in the Fall Colors and walk to sion Dam and Lindo Lake Park. Meet the group at 8:30 a.m. along the road leading to Old Mission Dam (drive northeast along Mission Gorge Road from 1-8, and turn left onto Junipero Serra Trail at the sign for the dam:

park just past the entrance to the Lake Kumeyaay campgrounds), Free. For more details, dial 619-282-8687. (MISSION GORGE)

The Planet Jupiter is at opposition on Tuesday, November 28, rising at sunset and setting at sunrise. On that night the giant planet will be as close and as bright as it will get this year. Jupiter can be recognized not only by its exceptional brilliance, but also by

less than any stars appearing in the same part of the sky. Note that one of the other "stars" near Jupiter in the sky is actually the planet Saturn.

DANCE

the Sizzler restaurant at Midway and Rosecrans. Free. Call 619-231-7463 for information. (LOMA PORTAL) conjunction with the Escondido His-torical Society) on Saturday, November 25. The event starts at 10 a.m. at the southeast corner of Grand Avenue and Broadway. Call 760-739-8703 or 760-743-8207 for information. Free. (ESCONDIDO)

Look for Wild Turkeys when Mark leads a five-mile hike in San Dieguito River Park on Saturday, November 25, from 9 to 11:30 a.m. Bring your bino-ulars. Dial 858-674-2275 x5 to make the mandatory reservations and ob-tain directions. Free. (RAMONA)

tain directions. Free, (RAMONA)
Blind Walka, docent-led bird walks are
planned at the Tijuana River National
Estuarine Reserve on November 25
and 26. The outing begin at 9 a.m. on
Saturday and at 3 p.m. on Sunday, at
the visition's centre (301 Caspian Way).
For reservations, call 619-575-3613.
Free. Bring binoculars and field guides
if you have them, (MPERNA, BEACH).

Trekking the Refuges, view the mi-gratory birds, wildflowers, and spe-cial features of Otay Sweetwater Na-tional Wildlife Refuge when the series hosted by the Chula Vista Na-ture Center continues on Saturday, November 25, at 8:30 a.m. Free. To

urday, November 25. The 2.5-mile trip starts at 3 p.m. at the kiosk at th

Naval Training Center (through gate 3) on an ongoing basis. Swing dance lessons are offered, followed with a dance party afterwards. The inter-mediate class starts at 7 p.m. on Fri-days, While the beginners start at 3 p.m. on Sundays. Admission: \$7. Singles and couples are welcome. 619-491-1808. (POINT LOMA) information. (RANCHO PENASQUITOS)

Amaryllis, Jonquil, Narcissus — explore streets with these monikers with Walkabout adventurers on Sunday, November 26. The moderate 1.5-hour jaunt covers four slightly hilly miles. The walk starts at 2:15 p.m. at

The Moon's Cheshire-cate smile re-turns to the evening sky Tuesday, November 28. You'll spot its thin crescent shape low in the southwest about one-half hour after smset. On succeeding evenings (after nightfall) observe the moon's thickening cres-cent and its increased prominence in at Trinity United Methodist Church (3030 Thorn Street). The fun begins at 8 p.m., following beginners' in-struction at 7:45 p.m. Admission is \$6, Call 760-436-4030 for informa-tion. (NORTH PARK) cent and its increased prominence in the sky as the week goes by. On the 29th, the moon lies very close to bril-liant Venus. This promises to be a memorable scene if the sky is cloud-free and the air is transparent.

Ballroom Dance Classes for oegin-ners and intermediates are offered every Monday, at 1 p.m., at the Nor-man Park Senior Center (270 F Street). The fee is \$2. Call 619-691-9086 for information. (CHULA VISTA)

Cine Mexicano, the Mexican film se-ries concludes with Todo el Poder, ries concludes with Todo el Poder. November 24-30, at the Mann Haz-ard Center 7 theaters. The film "dares to portray urban police in Mexico as ruthless, dangerous thugs" and is de-scribed as "a political thriller with sophisticated on-screen action." Dithe film after being robbed at gun-point four times in Mexico City. The film is in Spanish with En-

619-230-1938. (MISSION VALLEY

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at Paradise Point Resort on the Mission Bay lawn (adjacent to the main lobby).

The festivities begin at 5 pm on November 25

with live carolers, warm holiday treats, and the grand arrival of Santa!

Please bring a new, unwrapped toy to benefit "Toys for Tots", sponsored by the U.S. Marine Corps Reserve. For more information, please call 858.274.4630.



1404 Vacation Road (just off Ingraham Street) www.paradisepoint.com

ing nature of physical love. Eniov this ing nature of physical love. Enjoy this 1930 film when it screens in French with English subtitles for the Film Forum series at 6 p.m. on Monday, November 27, at the San Diego Pub-lic Library (820 E Street). Free, 619-236-5800. (DOWNTOWN)

The Theme Is "Traffic/Trafico stainment examines the trainic of peo-ple and goods, the means through which this traffic is executed, and the relations generated through said traf-fic. The program includes Mexico 2000, Coca-Cola, and The Man With

general. For information, call 619-544-1482. (BALBOA PARK) tings in Warren Miller's 51st annual film, showcasing great skiing and

anowboarding.
Catch the fun at 8 p.m. on Tues-day. November 28, in San Diego State University's Montezuma Hall. Rule heads north to La Paloma Thescreenings at 6 and 9 p.m. nex

Contemporary Art, La Jolla (700 Contemporary Art, La Jolla (700 Prospect Street), when Ride will be shown at 6:30 and 9:30 p.m. on Fri-day, December 1, and at 6 and 9 p.m. on Saturday, December 2. The final county screenings begin at 5 and 8 p.m. on Sunday, December 3, at For ticket prices and showtin call 619-238-1233. (BALBOA PARK) the Village Theatre (4028 Park Drive). Tickets are available through Ticketmaster (619-220-TIXS). (SDSU, CARLSBAD), IA JOLLA, CARLSBAD)

LECTURES "The Rockwell Myth Subverted"

Learn About Mission Trails Re-gional Park when Bill Howell pre-sents a side-illustrated lecture for the Lake Hodges Native Plant Club on Monday, November 27, at 2 p.m., in Diego Museum of Art. Tickets are \$ or nonmembers, 619-696-1966 the upstairs seminar room of the Rancho Bernardo Library (17110 Bernardo Center Drive). Free. 760-741-0829. (RANCHO BERNARDO) (BALBOA PARK By the Book, films based on Ray-mond Chandler books thematically unite the November offerings in the ongoing Carlsbad Film Series. Take

"Norman Rockwell: An Art Histo-"Norman Rockwell: An Art Insto-rian's View" is the subject when art historian Robert Rosenblum speaks for the "Rockwell Lectures" series at 6 p.m. on Tuesday, November 28, at the San Diego Museum of Art. Rosen-blum is curator at the Guggenbeim Museum and professor of fine arts at View of the Company of the Company of the Company Museum and professor of fine arts at ngoing Carlsbad Film Series. Take 1 The Big Sleep at 6 p.m. on /ednesday, the 29th, in the Schul-Wednesday, the 29th, in the Schul-man Auditorium at the Carlsbad Cily Library (1775 Dove Lane). Free. For information, call 760-602-2026. (CARLSBAD) Reuben H. Fleet Science Center, ca New York University. Admission for nonmembers is \$20. For reservations, call 619-696-1966. (BALBOA PARK)

pable of traveling up to 50 miles in a single day, wolves are still among the most misunderstood mammals in the contemporary bestiary. Learn The Recent Discovery of a 500-year-old buried prehistoric Indian camp old buried prehistoric Indian camp on the Tijuana Estuary will be dis-cussed when Mike Baksch and An-drew Pigniolo present a lecture at 7 p.m. on Tuesday, November 28, at Mission Trails Regional Park (One Father Junipero Serra Trail). Infor-

film at the theater.

Journey to exotic places in Wild California, illustrating how the beauty and the majesty of the state's

wild places help inspire our culture wild places help inspire our curture and adventuresome spirit. Shooting locations include San Diego, Big Sur, Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe. nd in the drink at Mayerick's

Larry Nederlof discusses genealogic research in Holland and at the Ho maintains large files on Dutch names, along with almost 100,00

Dutch ancestors on your family tree, you might find one.

The meeting starts at 10 a.m. in the Carlsbad City Council Chambers (1200 Carlsbad Village Drive). 858-481-8511. Free. (CARLSBAD)

If You Ain't Dutch, You Ain't Much,

Urban Ecology Has Existed as an in-tellectual focus for some time in Eu-rope and is only now emerging in the U.S. as a significant academic interest. In conjunction with the clas Elaine R. Brooks is teaching at San

set for Tuesday, November 28.

USC geography professor lennifer Wolch will discuss "Urban Design as If Animals Mattered," based
on her new book, Animal Geographies, Place, Politics, and Identity in talk starts at 3:30 p.m. in room A 204. Find the campus at 1450 0

Copying. Absorbing, Cribbing... call it what you want, but Matisse, Picasso, Kandinsky, Warhol, and all the other biggies of 20th-Century art did it. Esteemed art historian Robert

nblum will examine "Famous rations: New Art from Old Art" ber 30, at the Museum of Conter porary Art, La Jolla. Admission is 5: general. Find the museum at 700 Prospect Street; call 858-454-3541 for details. (LA JOLLA)

ach Iill Badonsky will lead "Whim

coach jill Badonsky will lead "Whims of November" — a writing work-shop "calling out the hibernating muse" — at 7 p.m. next Thursday. November 30, at Bridge Way Books (162 South Rancho Santa Road). The \$18 fee includes comfort food. For information, call 858-720-0050.

Let's Talk About It, this reading and discussion series, hosted by the San Diego Public Library, is themed "End of the World or World Without End:

Placente Darroch gives an overview of each author's background, the key ideas in the book, and how the book relates to the theme. The series concludes focusing on

American Poets Say Goodbye to the 20th Century, edited by Andrei Co-

drescu and Laura Rosenthal at

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across the U.S. will converge on the Town and Country Hotel for the 21st

ings for the New Millennium

Art in the Afternoon, the seri osted by the Timken Museum of A ontinues with "Contemporary Pioures, Contemporary Stories" 230 p.m. next Thursday, Novem er 30. New York artist Stephen Har nock will discuss the role that storie have played in his landscape painting. Free. 619-531-9636. (BALBOA PARK)

"Mess Think: The Explosion of Mass Media in Rockwell's Time" concludes at the San Diego Museum of Art with "Making Art Ubiquitious: Television and the Distribution of Aesthetic sion is \$9 for nonmembers 619-696-1966. (BALBOA PARK)

next Thursday, November 30, i onmembers includes a booksigning nd reception following the lecture. or reservations, dial 619-232-6203 x100. (BALBOA PARK)

day. Four-day event badges are \$70, or pay \$60 for three-day passes; badges are available for individual days as well. Find the hotel at 500

An Open Poetry Reading hosted by Poetry Unlimited Art and Music is cheduled for Friday, November 24. at 7 p.m., at the La Jolla Recre

Sixties "Garage Punk Innovator" Sean Bonniwell of the Music Machine will perform select his upcoming solo record at 4 p.m. on Saturday, November 25, at the Entertainment Exchange (3401 Adams Avenue, at 34th). Free. 619-563-9500. (NORMAL HEIGHTS)

The History of Gliding and Soaring in the San Diego region from 1883-1950 is illustrated in Wind and Wings: The History of Soaring in San Diego, which author Gary Fogel plans to diswhich author Gary Fogel plans to dis-cuss and sign at 2 p.m. on Saturday November 25, at the Torrey Pine: Gliderport (2800 Torrey Pines Scenic Drive), Free. 858-452-9858. (LA JOLLA)

"Through the Jackhammer's Rat-tle," an Asunder Press reading, is planned on Saturday, November 25. planned on Saturday, November 25, starting at 8 p.m., at Bluestocking Books & Bindery (3817 Fifth Av-enue). Featured poets include "gravel poet" L. Vargas, post-beat Coulter Jacobs, musician I.D. Boucharde, 619-296-1424. (HILLCREST)

Music (11160 Rancho Car Drive). Free. Call 858-618-1814 fo

"The Ladies Who Sing With the Band" is Betty Bennett Lowe's auto-**Band**" is Betty Bennett Lowe's auto-biographical look at her life in mu-sic — over the years she's sung with sic — over the years she's sung with Alvino Rey, Benny Goodman, Woody Herman, Stan Kenton, and others. Lowe will sign books and per-form, along with her husband, jazz guitarist Mundell Lowe, at 6 p.m. on Saturday, November 25, at the Museum of Making Music. Free. Fine the museum at 5790 Armada Drive; 760-438-5996. (CARLSBAD)

The Last "Last Sunday" Slam of 2000! You'll have to wait until Jan-2000! You'll have to wait until Jan-uary if you miss the Last Sunday Slam set for November 26. Sign-ups start at 6:30 p.m., with the slamming beginning at 7 p.m., at Rendezvous Caffe (4644 College Avenue). 619-265-7287. Free. (SDSU) Experience the "Subtle Threshold

that divides daydreams from reality" when Project Cathedral starts at 6 p.m. on Sunday, November 26, at Samt Paul's Cathedral (2728 Sixth Av-enue). The event is said to explore "an tion, and video art, along with ar original score of live electronic and organic music." The cover is \$5. For details, dial 619-220-4944. (MIDTOWN)

Gotta Sing, the 145-member Sweet Adelines plan a concert of their a cappella harmonies on Sunday, November 26, at 2 p.m., in the Casa

Increase Your Soccer Ability, Rudy

Increase 1 our soccer Abits, nouy Yakzan will sign, discuss, and possibly demonstrate his 105 Practical Soccer Drills at 3 p.m. on Sunday, Novem-ber 26, at Borders Books and Music (11160 Rancho Carmel Drive). Free. 858-618-1814. (CARMEL MOUNTAIN It Must Be Jazz Week at San Diego

It Must Be Jazz Week at San Diego State University. Among the many opportunities to take in the art form: Jazz Combo II performs at noon on Monday. November 2.7. Big-band Jazz connects begin at 6 and 7-30 p.m. on Monday (tickets are 510 general). Jazz Ensemble II plans a concert at noon on Wednesday, November 28. The Faculty Jazz Senter plans a concert at noon on Wednesday, November 23. The Jazz Content of the Monday November 24. ber 29. The Jazz Guitar Ensemble and Jazz Combo III will present a concert at 7 p.m. on Wednesday as well. Fi-nally, Jazz Combo I performs at 7 p.m. next Thursday, November 30. All concerts take place in Smith Recital Hall. Admission is free, ex-

cept where noted. For more infor-mation on any of these events, call 619-394-6060. (SDSu)

Open Poetry, sign-ups begin at 7:30 p.m., and the open readings run from 8 to 10:30 p.m., on Mon-day, November 27, at Twiggs Tea and Coffee (4590 Park Bou at Madison); 619-296-0616. Free: (UNIVERSITY HEIGHTS)

Author Vernon Avila will sign and discuss Smokescreen: A Novel of Medical Intrigue at noon on Tuesday, November 28, at the San Diego State

University Bookstore. Call 619-594-7528 for information. Free. (SDSU)

An Encyclopedic Look at the Desert, Diana Lindsay will talk about Desert, Diana Lindsay will talk about the wonders of the desert region, pre-sent slides, and sign her new book. Anza-Borrego A to Z: People, Places, and Things, at 7 p.m. on Tuesday, November 28, at the Sierra Club Bookstore (3820 Ray Street). Free. 619-299-1797, (NORTH PARK

The Multifaceted Relationship be tween husband and wife when the couple is also artist and muse is re-vealed in the photographs gathered in "The Model Wife," currently or display at the Museum of Phot graphic Arts. Museum director and exhibit organizer Arthur Ollman will discuss and sign the accompanying catalogue. The Model Wife at 7 p.m. on Tuesday, November 28, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Free. 619-220-0175. (MISSION VALLEY)

Poets Included in the SPAWN an thology will read selections fro their work for Poetic Brew on Tu day. November 28, at 8 p.m., Claire de Lune (2906 University 8 Claire de Lune (2906 University Avenue). SPAWN is the acronym for the Small Publishers and Writer-Network. Open-mike readings precede and follow the readings: sign-ups begin at 7:30 p.m. Free. 619-688-9845. (NORTH PARK)

The "Now-Legendary" Blue Dog Tale continues in A Blue Dog Christ-mas; author George Rodrigue will sign copies of his new book at 2 p.m. on Wednesday, November 29, at Warwick's Bookstore (7812 Giran

Avenue). Free. Call 858-454-0347 for details. (LA JOLLA)

details. (A. 90LA)

Esneall Slinger Chava Alberstein plans a concert in conjunction with het San Diego lewish Book Fair at 7:30 p.m. on Wednesday, November 29, at the East County Performing Arts Center (210 East Main Street). Tickets are \$18.50, \$23.50, and \$28.50. For reservations, call 619-440-2277. (EL CAJON)

Questions from Grandchildren prompted Doris C. Baines to write Christmas Traditions and Legends, which she'll sign and discuss at 7 p.m. on Wednesday, November 29, Barnes and Noble in Gro Drive). Call 619-667-2870 for information. Free. (LA MESA)

With Roots in Music of North Insic, and African-based peri Larry Karush plans a solo piano pe formance of his original composi

tions and improvisations on Wednes-day, November 29, at CSU San Mar-cos. The concert begins at 7 p.m. in Academic Hall room 102; the cam-pus is found at 333 South Twin Oaks Valley Road. Free. Call 760-750-4366

Adventure Traveler Graham Mack-intosh walked with a burro 1000 miles from the U.S. border to Loreto to celebrate the 300th anniversary of the founding of the Loreto Mission. show slides of his trip, and sign snow studes of ins frip, and sign copies of his fourney with a Baja Burro at 7 p.m. on Wednesday, November 29, at the San Diego Nat-ural History Museum. Tickets: \$5. For reservations, call 619-232-3821 x203. (BALBOA PARK)

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information. Tickets are \$5

A Memorial Tribute is planned by author Vicki Ashley when she signs and discusses her book Alan's Song of Love at 7 p.m. next Thursday, November 30, at Barnes and Noble

sign The Happy Book: 30 Fun-Filled Exercises for Greater Joy at 7 p.m. next Thursday, November 30, at Borders Books and Music (11160 Rancho Carmel Drive). Call 858-618-1814 for

information. Free. (CAMBL. MOURTIMP.
Aside from Great Art and Culsined
Co-authors Federico Moramarco
and Stephen Moramarco will sign
Italian Pride 10R Ressons to Be Proud
You're Italian at noon next Thursday, November 30, in the San Diego
State University bookstore. Free.
619-594-7528. (SOSU)

"Catty" Takes on New Meaning when Bob Walker presents a slide show and signs his book Cats into Ev-erything at 7:30 p.m. next Thursday. November 30, at Bookstar Costa Verde (8650 Genesee Avenue). Free. Verde (8650 Genesee Ave 858-457-7561, (LA KOLLA)

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Ride North, Brave Bicyclists! The San Diego Cyclo-Vets hout "Friday morning coffer/recovery" ride be ginning at 8:45 am. sharp at the core of East Mission Drive (northend) and Damon Street (near In and Out Burger). Miders head north to Solans Beach for coffer and cookies, a distance of about 40 miles; the average speed is 14 to 16 miles per hour. Call 8:19-844-0087 for information. Free, 0MSSGNNALLEY)

SPORTS

the Hockery, the San Diego Gulls host the Tacoma Sabercats at 7:35 p.m. on Friday, November 24; the Colorado Gold Kings arrive for a game at 7:35 p.m. on Saturday, November 25, at the San Diego Sports Arena (3500 Sports Arena Boulevard). Tickets range from \$5 to \$15, available by calling 619-224-4625. The games are broadcast on KSDO (AM 1130).

Ride to Coronado with Sierra Club bicyclists on Friday, November 24. Balloon

\$25 OFF

The 40-miler starts at 8:45 a.m. at 5224 Prosperity Lane and includes lunch at Stretches (in Coronado), ferry riding. and Balboa Park. Bring money fo lunch and ferry fare. For information call 619-583-3261. (SDSU)

Rock, Roll, and Run, the 11th an-niversary Hard Rock Cafe Rock n' Roll Run/Walk for the Hom Roll RunWalk for the Fibrities set for Saturday, November 23, starting at the Hard Rock Cafe (909 Prospect Street). Registration begins at 6.a.m., with the 5k run/walk starting at 8.a.m. and the 1-mile funrun/walk stepping off at 7:30 a.m. For information, call 619-298-7400.

The Hills of Fallbrook Beckonf Take a difficult 80-mile bicycle ride to Fallbrook — beginning at 8:45 am. in the upper parking lot at Moonlight Beach — with San Diego Bicycle Touring Society riders on Sunday, November 26.

Charger Football, the Kansas City Chiefs are in town for a game against the San Diego Chargers at 1:15 p.m. on Sunday, November 26, in Qual-comm Stadium. For information, call 877-CHARGERS. (MISSION VALLEY)

877-CHARGERS, IMPSSGOV VALLEY,
Consider Montextuma while you ride
around San Diego State University and
down to Little tally with Knickerbikers
bicyclists on Sunday, November 26.
The 30-mit eithe begins at 9 a.m. in the
northwest corner of Ward's parking
to in Mission Valley Centre (near the
intersection of Carnino de la Reina and
atto Circle). Bring money for Junch. Auto Circle). Bring money for lunch.

OMSSON WALEY
Secret Challenge, the Discovery
Health Channel-Women's Soccer
Challenge tour his the San Diego
Sports Arena on Wednesday,
November 3, with beginning Arena
Sido pan. The tournament feature
America's top players (including Mia
Hamm, Bandi Chastain, Joy
Fawcrit, and others) against a roof
mermational all-star chosen from
of mermational all-star chosen from of international an-stars closed from various Olympic and national teams from around the world. Tickets are \$20.50, \$30.50, and \$40.50, available through Ticketmaster (619-220-TIXS), (spoRTS ABENA)

2000 summer Olympic silver medal-ists Julie Foudy and Tisha Venturni will sign autographs at 6 p.m. on Tuesday, November 28, at the Dis-covery Channel Store in the Fashion Valley mall (7007 Friars Road). Free. 619-297-9010. (MISSION VALLEY)

SPECIAL

Adjos to "Art That Sours," join artist Adios to "Art in Soara, but also be a plackie Matisse when she flies her kites for all to see at Mariner's Point on Friday, November 24, at 1:30 p.m. The kites will be flown as part of the closing ceremonies for her current closing ceremonies for ner exhibition at the Mingei Inter

International Holiday Traditions and Dances herald the season when Bazaar del March ual Festival of Lights celebr





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Admission is free. Bazaar del Mundo, 2754 Calhoun Street. Call 619-296-3161 for details. (OLD TOWN) (This Old) Home for the Holidays, view the period-style holiday deco-rations bedecking the Villa Mon-tezuma, Marston House, and Serra Museum during one of the 2.5-hour tours offered Wednesday through sours offered Wednesday through Sunday, beginning on November 24 and concluding on January 6, by the San Diego Historical Society and Old Town Trolley Tours. The tours in-clude traditional holiday refresh-

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those 4 to 12 years old. For tour times and reservations, call 619-298-8687. (SAN DIEGO)

(SAN ORIGO)

"A Holiday Fantasy: Legend of the Ice Princess" begins at 7:30 p.m. on Friday, November 24, at Viejas Outlet Center (Soot) Willows Road). It's a "high-tech performance" with water fountains, laser lights, special effects, and pyrotechnics telling the story of Crystal, a young fairy princess whose magical powers bring winter. Fee: Enr information, call winter. Free. For information, call 619-659-2070. (ALPINE)

Christmas — 100 years ago — with historical decorations and arrangements. Except only rides, period musical entertainment, lace tatting, candle dipping, alwayeagon tours of acade dipping, and a principle for historic manners. It is a principle for historic manners and care in the first principle of the huminarias and care los inging, admission is 5 for adults, 25 for those 5 to 12 years old, free for those under 5. Find the Rancho at 2210 North Sarna Fe; call 766-724-4082 for information, 0571

Mountain Men, Native Americans,

planned on Saturday and Sunday, November 25 and 26, from 10 a.m. to ical Center, features landscapes, ceramics, photographs, and jewelry created by local artists combined with archaeological artifacts from the center's collections.

The show continues through Tuesday, January 16, 2000. Find the center in the ReinCarnation Project, November 25 and 28, from 10 a.m. to 7 p.m., in the plaza of Old Town San Diego State Historic Park. Recreations of outdoor living conditions and trader wares of the 1821-1871 period will be on display. Free. Call 619-615-8549 for information. (OLD TOWN)

at 334 11th Avenue; 619-239-1868. Admission is free. (DOWNTOWN

Head to the palm court at CSU San Marcos at 10 a.m. next Thursday, November 30, for demonstrations of a variety of traditional Japanese art forms, including tea ceremony (1 a.m.) and flower arranging (10 a.m.). The campus is found on Twin Oaks Valley Road; 760-750-

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rs from Berkeley, California, to Long Island City, New York. This is a book to bake from, to learn from, to read for the

This is a book to bake from, to learn from, to read for the sheep pleasure of realizing the devotion and mastery that go into the making of our best daily bread, whether it be a dark tye, a Nepolltan plzza, a bequette relicuted to the state of the stat

Del Mar Fairgrounds boast of "the largest and most dazzling drive-through light show extravaganza on the West Coast," with holiday-

11 p.m. Friday and Saturday. Admission is \$9 per vehicle (up to five people), \$14 per vehicle with six or more people: tickets are available through Ticketmaster (619-220-TIXS), (DEL MARI)



FOR KIDS Check Out the Book Circus being

Give Thanks, listen to The First Thanks, itself to The 2751
Thanks; introg and enjoy popcorn and
punch during the story time starting
at 7 p.m. on Friday, November 24, at
Barnes and Noble Bookstore (7610
Hazard Center Drive). 619-2200175. Free. (MISSION VALLEY) presented by the Tom Jensen Pup-pets Friday through Sunday, November 24-26, at the Marie Hitch-cock Puppet Theater. The Puppet Theater Players will perform The Shoemaker and the Elves Novem-ber 29 and 30. Performances begin

A.k.a. Foosball, the San Diego Thanksgiving Table Soccer Tourna-ment for Charity runs November 24-26 at the DoubleTree Hotel (7450 Hazard Center Drive). Friday's events are especially for kids, free to all un

are especially for kids, free to all un-der 17 (and 55 for everyone else). Professional action is scheduled for Saturday and Sunday, and it's free for spectators. Events run from 11 a.m. to around 1 a.m. Friday

through Sunday. For informaticall 619-582-8241. Proceeds ben Becky's House. (MISSION VALLEY)

WHAT THE CRITICS SAY: *Time* magazine: Nothing is m than a loaf of bread — it's the staff of life, remember? But t

Bedy's House. (MSSIGN WALLY)

"Tarkey for Thanksgiving" is on
the menu when the San Diego Actors Theatre presents "Children's
Classic" at L'Auberge Del Mar Garden Amphitheater on Saturday,
November 25. Also on tap are Graid,
Adlong Bing, Hansel and Greid,
and Thanksgiving poetry and songsthe fun begins at 11 a.m. at 1540
Camino Del Mar. Admission is 54
per person. 382-268-4494, (Olt. MM)

Theater Arts Workshops for children four to nine years old are con-ducted by the San Diego Actors The-atre on the fourth Saturday of every month, including November 25, at month, including November 25, at L'Auberge Del Mar Garden Am-phitheater (1540 Camino Del Mar). Workshops run from noon to

be this breathtaking opus.

AROUT HE AUTHOR: On the morning that we talked Glezer was at her home in Adanta, where she lives with her husband and hen sons. She told me that she were she lives with her husband and hen sons. She told me that she were she lives with her husband and hen sons. She told me that she was for college, she said, "I have one of those several backgrounds (we not allowed her pade she was she with a she was she was she was a she was she w I asked Glezer how she became a bread expert. 1 asked Giezer now sne became a pread expert.
"My mother, all the women in my family, are great cooks. My mother always loved to bake. I always loved to bake. We grew up with

> 4494 for registration. (DEL MAR) Children's Museum of San Diego, "GraphicUs," the third component of "Design Worlds! Diseño Mundos," continues. East Coast artist Robert Anderson contributes a mural based Anderson contributes a murat oaseo on orange crate labels; San Francisco artist Glenn Brill and Los Angeles artist Dean Swick joined Anderson in painting the mural. Local sculptor Bill Schindler designed a piece using road signs to depict the shape of the U.S.A. The exhibit includes installa-

rd. The fee is \$10. Dial 619-268

seum at 200 West Island Avenu-

homemade everything, But it was weird, not a whole lot of bread. So it always kind of intrigued me. I thought, I should be able to make bread. Good bread. That's just something people should be able to do. A skill people should have. I think people should be able to do. A skill people should have. I think people should be able to solve algebra problems, they should know how to had be to do. And the think of the should be able to do. And the should have been a shell to do. And the think of the should be able to do. And the should be able to do. And the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the state of the should be able to do. And the should be able t

'Oh, I'm a pretty good baker.' It's a strange realization.
"And 11 years later, I feel like I came really, really far. And I really

On "And I view notice." I feel like I came really, really far. And I really don't know what motivated me. I can't figure it out. It's sort of one of those things I got into deeper and deeper. I was real interested in the chemistry part of it. At the University of Artona they have a fantastic agriculture library. They have a great chemistry section, so I read for a year there. Then I ruly left like I chew something the control of the section of the control of the section of the control of the cont

"And then a lot of bakers got to know me because they read the newsletter, and they liked this column. It made the book a lot easier. I also had been going out to all these educational seminars. So I had a million contacts. Then I got approached by this publisher and

it all came together."

Glezer's recipes are very clear. She begins each recipe with a

Dial 619-233-8792 for additional de-

Why Are Wetlands Important? What would life be like without them? Find out with the Junior

them? Find out with the Junior Rangers at the Tijuana River Estuar-ine Reserve next Thursday, Novem-ber 30, at 3:15 p.m. The program takes place at the reserve's visitors' center, 301 Caspian Way. Open to kids kindergarten through grade 6.

Free, 619-575-3613, (IMPERIAL BEACH)

MUSEUMS

(Art museums are listed in the

Antique Gas and Steam Engine

Museum, the museum's activities in-clude locating, collecting, docu-menting, and preserving historical gas-, steam-, and horse-powered

gas-, steam-, and horse-powered equipment related not only to agri-culture, but to the general develop-ment of America. The collection is made up of equipment used in lum-bering, mining, oil drilling, and con-struction industries. In addition, the

useum has a blacksmith and

Bonita Historical Museum, the mu-seum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools; and farming imple-ments; the district's 1953 fire engine;

ments; the district's 1953 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional in-formation. (BONITA)

Chinese Historical Museum, the

museum is located in a building originally built in 1927 for the Chinese

Glezer writes:
"RECIPE SYNOPSIS: Mix

the dough and refrigerate it for at least 8 hours, then let it warm to room temperature, about 2 hours. Shape the dough and let it proof for 2 hours before bak ing about 30 minutes."

that one must take to bring var-bus breads from flour and yeast to take land mouth. About these ynopses, Glezer said, "I hope people like them." She did the synopses, she said, because, "When I read a recipe, just have to sort of digest it. And say, 'Olay, I'm going to do this, its and this," rather than having it encapsulated as I've done, which this its realth-hoft!"

I think is really helpful."

Glezer also offers time lines that indicate how long it will take the baker to prepare the recipe. Glezer explained, "Let's say you want to make X bread for company that's coming over at a certain time; it's hard to figure out when to start it. So I wanted to let people know how long the entire process would take so they could have things ready in time for whatever they needed it for. Because a lot of the processes are really long. They're not so much difficult, they're just long. So you kind of have to schedule them.

"In general, there is a lot of hand-holding in the recipes. Just a "In general, there is a lot of hand-holding in the recipes, I use a lot. I wrote the recipes, I gues a lot in the back of my mind, knowing what professional recipes look like, so I had all the percentages that he does not have been a long to the percentage state that of consour distances are supported in percentages that of the percentage in the professional percentages and the percentages that the percentage is really, really helpful."

Lasked Clerer how the explains arisan baking.

This a term that is in dispute among bakers, Nobody seems "This a term that is in dispute among bakers, Nobody seems."

located at 404 Third Avenue (at 1

Chula Vista Heritage Museum new aerial photographs, many paired with photographs taken decades ago, are on display through November. The matched pictures illustrate the The matched pictures illustrate the changes in the city and outlying ar-eas. The more than 50 color pho-tographs were taken by Manny Ramirez from an ultralight aircraft, a helicopter, and an air ship. The museum features glimpses of Chula Vista's past; exhibits feature

of Chula Vista's past; exhibits feature lemon packing crate labels, pho-tographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relies from the Otay Watch Company. Find the museum at 360. Third Avenue. For further informa-tion, call 619-420-6916. [CHULA VISTA]

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

Marston House, this historic hom sits on five acres of landscapes grounds with a formal English Ro grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architects. William Heb-bard and Irving Gill, the Marston house design is in keeping with the and Carlas periods, which emphasizes simplicity, function, and natural ma-erials. The museum is located at 3225 Seventh Avenue, 619–298-3142. (HILLEREST).

House of Pacific Relations, Inte-State of Pacific Relations, international Cottages are open every Sunday from noon to 4 p.m. to present the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-4069. (BALBOA PARK)

Marine Corps Recruit Depot Museum, house in a historic building, the museum features five permanent alleries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway, 519-524-6038, McOWAY)

Parsonage Museum of Lemon Grove, photographs, furnishings, ar-tifacts, and memorabilia tracing the story of the Treganza clan — whose ancestors hail from Mexico. Spain. Wales, and France are currently on view. The family of horticulturists, doctors, anthropologists, arists, arview. The family of horticulturists, doctors, anthropologists, artists, ar-chitects, and performers was instrumental in building education, agriculture, and culture throughout the county. "The Treganza Family in Lemon Grove" continues through Friday, December 22.

The Rise of a California Town," Find the museum at 7715 Church Street; 619-460-4353. (LEMON GROVE)

Reuben H. Fleet Science Center, 30 exhibits designed to make science, math, and technology engaging and fun make up "ExploraZone," an exhibition originating at the Explorato

More than 80 automobiles and

ery of nands-on exhibits illustrating sci-entific principles. Explore the various methods of transmission and storage and retrieval of information, such as lasers, flashing lights, waveforms, and more. For further information, call 619-238-1233. (BALBOA PARK)

San Diego Automotive Museum "Southern California Convertibles" are on exhibit at the museum through Wednesday, January 31, 2001. The show features 16 "rag top

Christmas

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to agree on what it means. I think fundamentally it should imply very high-quality bread, but nobody will even agree on what that would be either. I like the definition of there being human hands involved somewhere in the process. At best case, they would be involved with scaling the dough, which is cutting the dough into correctly sized portions, and shaping it and doing any kind of dec-orative cuts on it. That's in an ideal world. But there are bakeries that there are no human hands that touch the bread, and it still can produce very, very high-quality bread, and they know what they're doing all along the way and know how to use the machin-ery. So it's stor of a romantic thing, he ideo of the hand. And also were the store of the a crusty bread. But there are pun breads that are artisan too. You would assume there's no preservatives or dough conditioners being used. Maybe organic flours. Usually no sugar in the dough. That's the idea behind artisan. And you also, you know, you think of some kind of hearth on it somewhere. that there are no human hands that touch the bread, and it still

There are a tot of bakeries that the steam ovens, you can when bread is baked there; they have those little perforated marks underneath the bread. It sort of looks like polks dots. Those are breads that were baked in those perforated molds in steam ovens, so there isn't a hearth there. I don't think those ovens are quite as good as the hearth ovens. And there are so many different kinds of hearth ovens. Bakers kind of talk about their ovens the way some men talk about their cars. Some of the ovens cost as much as \$80,000. They're usually the most expensive investment in

Lasked if Glezer was surprised by the recent increase in the

I asked if Glezer was surprised by the recent increase in the numbers of arisins bakeries in the United States. What a mazes me, "she said, "is that there actually can have been an improvement in quality. Being a sort of cynical person as I amyou think that must be impossible but bread is not very expensive, which is really nice. I mean, how much can the very been loar of bread cost?" I won or three dollars? So it is a really afford how to make, a light from the lower to make a light from the lower. how to make a living from it because I think the old-time balers...I don't know if they ever did make a good living from it. I think it's great if people can succeed this way because it's a very difficult profession. And very time-consuming. Long, hard hours,

very hard physical work. I think it's really tough. But it's great that people want to go back to it. Then a lot of the bakers are really educated people who want to work with their hands, have a more educated people who want to work with their hands, have a more meaningful job. That's wonderful. It's great that people support

them."

In her chapter "Competition Baking," Glezer writes about a contest in Anaheim whose purpose is to determine which American skeers will represent the Unted States in Paris in the Coupe du Monde de la Boulangerie, the World Cup of Baking, at Europain.

Glezer soid that she was along for one of the first trips that American bakers made to this contest. "Everybody was very nice but ultimately were condescending." You can't really made bread, can you't You're American. Your bread is so bad. The first time! went, to don't think we did that well. And I might be wonger. I shnik we went there times. The think the wind there times. The think we went there times. The think we were there times. The think we went there times. The think we were the times. The think we were there the

international contest."

The national contests, like the one in Anaheim about which Glezer

The national contests, like the one in Anabiem about which Gleer writes, are "very intense," is bead, "And why it is on intense is that if it such high bone to be on the team. You bassedly get a year's worth the properties of the properties of

bread for granted.

"It should be like a right. Good bread, good coffee, good life.
On the other hand, people should realize what it takes to make these

breads, to have some appreciation for all that's involved."

As for her own baking, Glezer recently has been so busy that she's not done as much as usually she would. "Right now I'm bak ing once a week. I used to bake almost every day. But I just haven't had time lately. We're lewish and I do challah every Friday night. That much I do. That's the minimum."

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loved ones and relatives in "Faces of San Diego 2000", continuing San Diego 2000", continuing San Diego 2000", continuing San Diego 2000", continuing The exhibit features nearly 200 photographs dating from the 1890 ottorogh to 1900 ottorogh 1900

the society's extensive costume and curatorial collection, tracing the evo-lution of what childhood has been "about" for the last two centuries. "Out of Our Vaults II: Curato-rial Curios" features artifacts from the society's collections of fine art,

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athlete who's been canco-puted skateboard heavyweight of the world" by the Los Angeles Times is profiled in the show "Bird Watching: Tony Hawk in Flight." The exhibit includes action shots of this San Diego native by Thom Vollenwieder

Roam-O-Rama

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

A guide to Unexpected San Diego and Boyond
The seas calcies Mountain Pain, forings in
southern Accelerate Department State Pains controcal cester, but it does feature some of the
most charming ones. The pains hereadous
state, notely scapes. The calcies along the
stortion of remines and hose and threes along the
stortion of remines finished by utility desolate, notely scopes. Too can find small pools
tolerwise, the water is not fire underground.
The pains (Mashingtonia filieral erely subsible con their leaf y comes and reciperate are
been burned; they still hold full shirts of
server the local population of rodensts and
snakes. In late fall and early writer, thou



sands of sticky, sweet pain furtis, the outer skins of which taste vaguely like dates, hang in great swaying clusters from the pain interest of the same state of the same state of the same state. The pain green is same state of the same state of

elephant trees (called torotes in Spanish) cling to the slopes just above the grove, but for a better look at these curious plants, you can climb a spur trail to Torote Bowl, where a larger group of them lies. From Southwest Grove, pick up the well-worn but obscure trail that leads north over a

rock-strewn ridge to Surprise Canyon Grove in Surprise Canyon, Up-canyon from this small



Surprise Canyon Grove and continue down-canyon to the campground. En route, at a point nearly all the way back, you bypass diminutive North Grove, hidden in a side drainage on the left.

mately 100 macabre device gathered from throughout Europe — many of them extremely rare — are on exhibit in "Inquisition." Torture and Intolerance." These instruments of torture, death, and terror were used from the 1400s up to the early 1800s during the Inquisition, the Roman Catholic Church's infamous campaign of terror against Protestants, lews, heretics, dissenters, and anyone the unlucky enough to fall out of exhaustic company to the company to th clesiastical favor. All of the terms in the exhibit are originals. The exhibit—on loan from the Medieval Criminal Museum outside Florence, Italy — concludes on Thursday, November 30.

Legendary self-taught Mexican artist luan Quezada is showcased in the "Magic of Mata Ortiz" exhibition. The exhibit focuse on the vibrant, intricate pottery of Quezads, Nampeyo, and Maria Martinee, all

of whom where inspired by ancient pottery found near their villages. En-joy the magic through January 14, 2001. Ancient Egyptian royalty and

vated Children's Discov ter. The 1350-square-foot exhibit de-

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tives, seven large diesel electric loco-motives, a number of small switch-ers, old freight cars and cabooses, a U.S. Army kitchen car used on troop trains during World War II and Ko-rea, and a variety of passenger cars. The museum also offers train ad-

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

or 619-478-9937, (CAMPO)

Villa Monteruma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street, (at 20th Street). Call 619-239-2211 for more information.

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Kipnis and Kushner sounded like a couple of enthusiastic amateurs sight-reading the scores in their living room.

terrible concert at the Athenaeum fea-tured Igor Kipnis and Karen Kushner in a concert of four-hand piano music by

A terrible concert at the Athenaeum featured fayor Kipnis and Karar Kushner in Schubert.

For many members of the audience this eperiorie was unfamiliar, and there round have persuaded them ever could have persuaded them ever could have persuaded them ever the state of the stat most glorious music. That music, however, de mands better advocates than Kipnis and Kushner

Schubert was unusually fond of music for dual pianists, writing some 60 compositions for the com-bination. Admittedly, a considerable proportion bination. Admittedly, a considerable proportion of these consist of light stuff diances, marches, variations, and the like, made for home consumption by praints of less than professional qualifications. Yet even the pieces that do not rise above merce ensurements of the pieces that do not rise above merce ensurements. The properties of the properties are heard every often in connect. Professional properties are heard every often in connect properties are heard every often in connect properties.

pieces are heard very often in concert. Professional pianists seem reluctant to perform them in pub-lic, although they may enjoy playing them informally. Audiences these days are unused to the genre (which was extremely popular in the 9th Century), and tend to feel un with the sonorities produced when 20 fingers are busy on a single keyboard. That is understandable. Often enough, such compositions seem overloaded. There is too much activity, concentrated in too small a sound space. Big chords can sound overwhelming. Textures are frequently clotted. The percussive nature of the piano becould be preserved, with nothing ab-solutely crucial removed. The F Minor Fantasy could be per-formed by any pianist who plays the "Wanderer" Fantasy, and the Grand Duo would take its place among Schubert's late, great piano sonatas. If these measures seem too ex-

never sounds like anything but a piano, no mai

ter how many people are playing at once: the variety of tone color characteristic of symphonic

ound is beyond this instrument's capabilities

eveal themselves fully only if the scores are treated

Perhaps, then, Schubert's four-hand pieces will

as sketches for something else, as Hausmusik writ-ten for social convenience, but destined to be translated into a more suitable language.

its patterns of melody and accompaniment, its

fundamental inspiration.

Could it not, then, be rewritten as a normal,

two-hand piano work? That, by the way, is my own

suggestion, which I think might be profitably ap-plied to the F Minor Fantasy, the Divertissement

treme (and, after all, we do need to respect the composer's intentions), there are less radical ways to reclaim the fourare less radical ways to reclaim the four-hand piano works. Playing them with four hands on nwpianos can alleviate the thick-ness of the writing, and can bring out the interplay of the voices more clearly and the play of the voices more clearly about performing the works on a fortupi-ano of the sort Schubert wrote them for! The thinner sonorties of the in-strument, the restricted volume, the greater lucidity, the reduced tendency ideal for the Schubert four-hand reper-torice, as amone who has beard such a toire, as anyone who has heard such a performance can testify.

Or — simplest solution of all — you can keep the four-hand format, you can

keep the modern grand piano, and you can play the music well! If Kipnis and Kushner had done that, most of the lis

Kushner had done that, most of the lis-teners' reservations would have evaporated. Alas, they sounded like a couple of enthusiastic ama-terius sight-reading the scores in their living room. Their imprecise and ill-coordinated playing classing their properties of the properties of their classing rhythms, and you would have though! Such work of the properties of the properties of the classing rhythms, and you would have though! Such work of the properties of the properties of the their proposals, technically or temperamentally. Kipnis (playing the lower part) proved to be a referrites pounder, producing ugly, distorted waves that he was playing in the tire, infinities esttranslated into a more suitable language. That has indeed been tried. The Grand Duo-certainly a piece of symphonic size, with four movements and duration of three-quarters of an hour—was converted by locaph loachim into Kipins correctly observed, in his otherwise gossipy and irrelevant introductory remarks) there is no such thing as the "Gattern" Symphony. The Grand Duo is thoroughly planistic, from top to its patterns of melody and accompaniment, its patterns of melody and accompaniment. aware that he was playing in the tiny, intimate set-ting of the Athenaeum, rather than in the Albert Hall; and he also seemed unaware that he was drowning out his partner, who was far less assertive a player and whose tone, even without Kipnis's ferocious competition, would have

These technical problems were so severe and These technical problems were so severe and so pervasive that almost nothing of the music's beauty and power was allowed to come through. Could any listener have told from this perfor-mance that the main theme of the F Mior Fantasy is one of those utterly magical, purely Schuberà l'hongroise, the Divertissement à la française. the a I hongroise, the Divertissement a la française, the A Minor "Lebensita me" Allegro, and other such compositions whose magnificence is hidden un-der a veil because they are scored for four hands. In almost all cases, the essential musical elements

Igor Kipnis

Kipnis-Kushner Duo Athenaeum Music & Arts Library Athenaeum Music & Ibongroise in G Minor, D. 818.

tian inspirations, of the sort one hears in the Impromptus, the String Quintet, the Wintereise, or the B Minor Symphony? Could anyone have appreciated the strange admixture of fantastic melancholy in the "entertaining. Divertisement a Phongrosise Could anyone have perceived that the Grand Due is among the noblest and most moving statements of Schubertian Romanticism?

To know all this, you would do well to listen to the recordings of Schubert's Gour-hand music by Christoph Euchenbach and Justica Franta, or of miracled—these musicisms play with such fineness and balance that nothing at all seems wrongs headed about Schubert's decision to virtle. tian inspirations, of the sort one hears in the Im-

wrong-headed about Schubert's decision to writ for four hands instead of two, or for piano instea of orchestra. The impression of thickness and heaviness, of overburdening the instrument, which you may get from less-sensitive perfor mances, vanishes. It turns out that the compose mances, vanishes. It turns out that the composer knew what he was doing, after all. And the stature of his more important four-hand compositions establishes itself irresistibly — something it never did at the Kipnis-Kushner recital.

After so much negative criticism, I feel obliged

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disappointing Igor Kipnis may have been at this concert, he has been one of the finest key-board musicians of our century — not as a pianist, however, but as a harpsi-chordist. His recordings of Bach concertos and partitas of Scarlatti and of Handel are readily latti and of Handel are readily available, and they remain peer-less. I should also point out that a bad concert at the Athenaeum is like snowfall in San Diego: it's hard to believe that such a rare event has ever taken place.

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St. Cecilla Personong, the men and girls St. Cecilia Choir at Saint Paul's Cathedral presents evensong at 5 p.m. on Sunday, November 26, using the Healy Willian service cantides in E-Pat and singing the Willred Lenery anthern Allebias, Salvation, Energy anthern Allebias, Salvation (1997), and the service of the Company of the Compan

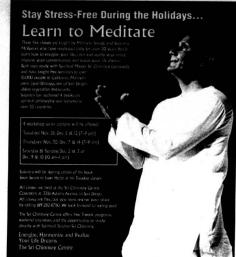
Celebrate the Patron Saint of Sce land at St. Michael's by the Sea Ep land at St. Michael's by-the-Sea Epis-copal Church when the Stirling Bridge Bagpipe Band of Encinitas joins the church choirs for a choral evensong celebration on Sunday, November 26, at 4 p.m. Listen for music by Gere Hancock, J.H. Osse-ward, and Thadeus Cavouti. Orga-

Civic Organist Robert Plimpton will organist — in the Spreckels Organ Pavilion at 2 p.m. on Sunday, November 26. Call 619-702-8138 for details. Free. (BALBOA PARK)

Music of Composer Arkady Luxem-burg may be heard when pianist Irina Bendetsky, violinist Natalia Kytasty, and mezzo-soprano Giavanna Kersulis join Luxemburg to perform for the mini-concert at noon hosted by the Athenaeum Music and Arts Library on Monday, November 27. Listen for classical, contemporary, and jazz music Find the library at 1008 Wall Street. 858-454-5872. Free. (LA JOLLA)

858-434-5872. Free, IA, ACILA)
Violin and Viola Students of János
Négyesy and Plavikki Nykter plan a
concert at 8 p.m. on Tuesday,
November 28, in the Recital Hall
UCSD's Mandeville Center. The program promises works from a verye
of time periods and in many different
styles. Free. Call 888-534-4803 for
more information, (IA, JOLIA)

Music at Noon, the series con-Music at Noon, the series continues with a performance by the Choral Scholars, directed by Ondine Young, next Thursday, November 30, at 12:15 p.m., in French Parlor (in Founders Hall at the University of San Diego). Free, USD is found at 5998 Alcala Park; 619-260-2280.



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DEA Special Agent Celerino Castillo III

and former LAPD Narcotics Detective Mike Rupper tublisher of the internationally acclaimed newsletter "From the Wilderne Free admission • Donations accepted

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Psychotic St. Joan in Panty Hose

They conducted their marriage as an ongoing costume party, complete with spiritualism, drink, and drugs.

sad, disturbing story is being told at the

Assed, discurbing story is being told at the Museum of Photographic Arts. In 1978. As culturally displaced Japanese photograble, Scichi Pitruya, met in Vienna an intense young woman named Christine Gössler. Both were children of traums. Scichi grew up brutalized and alienated, the properties of the tensely at the camera that all her consciousness entrated in the effort of it. She's beau-

tiful and electrifyingly alive. But in several black-and-white prints from But in several black-and-white prints from 1978 to 1980, her head is hostage to shadow. The underworld is pulling her down. A picture of her in the bath shows only her face, floating like a mask on sudsy bubbles. From 1981 we can track the stages of deterioration. In one image, she's holding their young son, her eyes scooped darkly into her skull like little ovens; the arm support ing the child is cocked and extended wrist up, as if re-enacting the time when she cut on herself. By 1985 her face is a sign that says *No way out*. In a color shot made just before her suicide, she

REVIEW
WS. DI PIERO

a. a project that indeed in 1985, got the favorable was a specific that indeed in 1985, got the favorable was a project that indeed in 1985, got the present and panny hose.

This section of Arc in roll into the project was a prophoto. The section of Arc in roll into the project was a prophoto. The section of Arc in roll into the project was a project was a prophoto. The section of Arc in roll into the project was a project was a prophoto. The project was a project was a project was a roll into the project was a project wa and Maria Friedlander. Others such as Furuva and Gössler, Masahisa and Yoko Fukase, and

Baron and Baroness De Meyer, are new to me.
In 1896, the elegant socialite Adolph de Meyer,
who took great care to conceal that he was homosexual and half-lewish, married the smart,

vibrant Olga Caracciolo, who was bi sexual and the probable model for Henry lames's heroine in What Maisie Henry James's heroine in What Maiise Knew. Exquisitely devoted to each other, they conducted their marriage as an ongoing costume party, complex as an ongoing costume party, complex the spritualism, drink, and drupographer who by 1922 had become famous for his work in Vogue, Vanity Fair, and Chapper's during 1897, are predictably ornaries, soft-focused, and "painterly"; Olga as a Glided Age social potentate, or an Abyssinian cial potentate, or an Abyssiniar princess draped with jewels, or a wild haired velvet-wrapped wench out of Whistler, or a Jazz Age flapper in cloche hat and pearls. The Baron's photo-graphic passion was not so much for Olga's self, whatever that may have been, as for an adoringly staged theatricalization of her

atricalization of her.
The other pairings yield images no less contrived. In the early years of histolitoship with Georgia O'Keel, Alfred Stieglitz prowled her face and body, though if sreally the camera eye that's intimate with her. She offers moody, ensuous versions of herself to the ground glass, not to the image maker. Every offering seems a teasing withholding. In the 1930s, when Stieglitz's energies were wanning and Stieglitz's energies were waning and O'Keefe was devoting more time to her art in Taos, her visage became clam-mier and even more self-contained. It's as if O'Keefe, knowing the power relations between them had shifted,



"The Model Wife"
Museum of Photographic Arts, 1649 El Prado, Balboa Park

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camera presence. Of all the the most canny, manipulative and self-aware.

and self-aware.

Estrangement is also the subtext of images Edward Weston made of Charis Wilson during their ten-year relation-hip. The many 1930s nudes of her are formalist in intent. Line, shadow, values, and textures are more important than characterization. Weston was acterization. Weston was exceptionally the composition of the c nize women as abstractions as vell as physical realities. One both: in a 1941 nude, Charis lies on a bed just under a win-dowsill; above her rise thick dowsill; above her rise thick blinds, like a staircase, through which we see brick and white-washed houses and roofs. It's an image of the cave of sleep, grounded in the body but asteriorating as Weston was again

teriorating as Weston was again getting restless, and the sweetly pretty Charis turns into an un-pappy, aloof, uncomely figure in expedition fatigues.

Weston was a formative influence on Harry Callahan, whose portraits of his wife are now so canonical that it's hard to say anything fresh about them. They don't record a history of volatile or mercord a property of the control of

sorbed by the elements, as if her husband sees her as a creature still emerging from the nature that produces us all. In one famous picture her head rises out

tory of volatile or mercurial relations, there's little oscilla-tion between intensities of feeling, and, except for Eleanor's aging, they seem nearly inter-changeable chronologically. Callahan's are the most formally

age taken of Eleanor's nude form veiled upon a meadow, as if her fleshy presence were trans-parent genius of the place. I've mentioned Lee Fried-lander in this space sageral times, and the MoPA show is an op-

of the water like a mermaid's.

forbiddingly attractive and

menacingly screne; in others her body is wrapped in arboreal

shadow or planted in a snowy wood. There's one visionary im-age taken of Eleanor's nude

ter things thematically grouped. His nudes have never been my favorites, but here we see his wife in a domestic world of things and other people. Friedlander's pas-sionate fondness, which for most photographers can't be distin-guished from newsiness and guished from newsiness and curiosity, is most aroused when he catches Maria among familiar surroundings. She's not just in these interiors, she's of them. In a 1960s pic-ture she lingers over a coffee cup at breakfast, a Chiffon mar-garine tub by her hand. In image after image she keeps so-

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ciety with appliances, vases, dishware, furniture, tchotchkes, relatives, and children, and in every instance her presence is celebrated as a body maturing in its world of circumstance. There are plenty of nudes in the exhibition, but for me the most crotic nicture is Em-

the most erotic picture is Em met Gowin's portrait of his fully clothed wife, Edith, seen from behind: her shoulders nape, ear, and pinned-up hai are somehow charged with de-sire, and her barely disclosed cheek and jawline are pure promise and coy delay. Most of the Gowin photos are col-laborations in sensual boldness between husband and wife. between husband and wife. Probably the best known is of Edith standing in a barn with her nightgown hiked up, peeing on the floor. In others she lifts her blouse and flashes the camera. Such images come straight out of the countercultural provocations of the 1960s, but in their way they are no less exhibitions. they are no less exhibitionist and theatrical than the fuzzy

Adolph and Olga de Mever This sharp, informative, co MoPA and runs until January 21. Next up, a terrific show of Daido Moriyama's work, "Stray Dog."

ART LISTINGS

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Traditional and African American
Art and accessories are on exhibit at
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and 25. Find the gallery at 4752 Fed.
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4.30 pm. Monday through Statud
and morn to 4 pm. Study, 619 527
2789 (SOUTHAST 540 0800) stocratic airs contrived by A Three-Person Show featurin

reception planned at 5 p.m. on Sat urday, November 25. Regular galler

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prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public

ementaing area code) for public information to READER ART, Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

GALLERIES

"Masters of the 20th Century" in-cluding Picasso, Matisse, Chagall, and Miró have graphic works gathered in

a show opening with a reception at 7 p.m. on Friday, November 24, at the Fingerhut Gallery (1205 Prospect Street). Enjoy the show through De-cember. Call 858-456-9912 to RSVP

for the reception. (LA JOLLA)



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opens with a reception at 6:30 p.m. on Tuesday, November 28, in Palo-mar College's Boehm Gallery. The show concludes on Friday, December 15.

Gallery hours are 10 a.m. to

4 p.m. Tuesday; 10 a.m. to 7 p.m. Wednesday and Thursday; 10 a.m. to 2 p.m. Friday and Saturday, Palomar College, 1140 West Mission Road; 760-744-1150 x2304. (SAN MARCOS)

"Wings and Snow: A Show of Angels and Snowmen" begins with a re ception for the artists at 5 p.m. nex Thursday, November 30, at Sophie

MODEL BEB UPDATE .

uscany, Italy, where she was photograph ne GEORGIO ARMANI CAMPAIG! *We maximize poemaal with on characters Scottland International

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"Run of the House," an exhibit of work by the acclaimed cabinet and furniture technology department,

Gallery (109 Rea Avenue). The exhibit, hosted by St. Madeleine Sophie's Center, continues through December. 619-593-2205. (EL CAJON) It's C-Note Time! The annual "C show concludes on Sunday, Decem-ber 12. Regular gallery hours are 10 a.m. to 4 p.m. Tuesday through Sat-urday, noon to 4 p.m. on Sunday. For more information, call 619-236-0011. Regular admission is \$3. (MALBOA PAPR)

ART MUSEUMS California Center for the Arts Mu-

seum, "No Sun Without Shadow: The Art of Harry Sternberg" is the first retrospective devoted to the work of this pioneering American printmaker, painter, and educator, who began his career seven decades ago in New York. The show, featurnearly 100 works (some being in public for the first time).

pieces are also on view.

"Recent Work (Obra reciente)"
by Floy Tarcisin demonstrates the
artist's continued use of organic materials in a variety of applications. In
these two-dimensional works, the
Mexico Gity artist combines materials such as blood, ruse petals, and

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subjects, styles, and lotes defining the art of the Americas today. Featured artists include loss Bedia. Sandra Cartos, Silva Gruner, Vic Munic, Ernesto Pajio, Marcos Ramitez ERRE, and Dons Saleedo. A new site-specific installation ti-tled Mackandblue by Brazilian artist Nuno Ramos is on exhibit through December. The pieces are three mas-sive sculettures comprising dense way sculettures comprising dense.

mix monumentality and temporal-ity, creating "a sense of exuberance and physical fragility." Find the museum at 1001 Ket-ner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Contemporary Art, La Jolla, the influence and impact of the Baroque on a broad range of con-Baroque on a broad range of con-temporary artistic expressions in the Americas is explored in "Ultra-Baroque: Aspects of Post-Latin American Art." The exhibit presents a critical evaluation of the Baroque and its use as an important cultural metaphor in contemporary art, fea-turing 16 young artists working in the Americas today whose work is well better to the present the present the pre-sent the present the present the present the pre-sent the present the present the present the pre-tical present the present the present the present the pre-tical present the present the present the present the pre-tical present the present the present the present the pre-tical present the present the present the pre-tical present the present the present the present the pre-tical present the present the pre-tical present the pre-tical present the present the pre-tical present the pre-tical present the pre-tical pre-tical pre-tical pre-tical pre-parent the pre-parent the

the Americas noday whose work is well known in their own countries and abroad hist may not have been seen previously in the United States. British Jashon designer Zandra Rhodes debuts for contume drawings for the San Diego Opera's 2001 pre-sacrable and proposed press and press a SAN DIEGO

00 Prospect Street, 858-454-3541

Maseum of History and Art, the inaugural show. "Obras del Corazón.
Works from the Heart of Alfredo
Ramos Martines, 1934-1945." contunues through Tuesdy, February of
paintings and works on paper secuted in tempers, oil, paset, and
charcoal. Born in Monterey, Mestoo, Ramos Martines spend many
Cher rabibits explore the overall history of Coronado. Navy and
Army, Tent City, and the Hoed Jed
Coronado. Fard the museum at 1100
Change Avenue. Call 618-635-724. di
pt. further Pulmonatos.

Museum of Photographic Arts, the

eative and abstract paintings are jux-tiposed by Tarcisio to convey his ex-plorations with themes of suffering.

It time for Bey Tarcisio's an-mala site specific installation' Marrer de soles offende de participación' or participación de participación de parti-cipación de participación de participación de proposition de la participación de la parti-cipación de la participación d the photographs by Baron Adolph de Meyer, Alfred Stieglitz, Edward We-ston, Harry Callahan, Emmer Gowin, Lee Priedlander, Masahisa Fukase, Seiichi Furuya, and Nicholas Nixon included in "The Model Wife." The imagery and photographic history of artists who portrayed their wives surpressed of many wears it exartists who portrayed their wives during a period of many years is ex-plored in the show, revealing the nu-ances of marriage and the influences such a partnership can have on artis-tic production. Many rarely seen and unpublished images are featured along with classic, well-known im-ages. See the show through Sunday, January 21, 2001. ditionally, Tarcisio has created a new installation inside the museum entitled Memoria del hombre (Memory of Man), reflecting on the five-year history of this work at the center.

All of the shows close on Sunday, December 31. Find the center at 340 North Escondido Boulevard (at Valley

ages, See the snow through Sunday, January 21, 2001.

Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK) Parkway); 760-738-4120. (ESCONDIDO

Oceanaide Museum of Art, "Dou-ble Feature" includes a four-decade survey of work by Faith Ringgold and a traveling exhibition of 19 contem-porary quilts entitled "Yardworks" by the Manhattan Quilters Guild. Museum of Contemporary Art, Downtown, "Ojos Diversos/With Different Eves: Pan-American Hold-Different Eyes: Pan-American Hold-ings from the Permaneut Collec-tion," continuing through Sunday, November 26, includes 35 paintings, sculptures, photographs, and video installations suggesting the range of subjects, styles, and ideas defining the artist, transforms contemporary art through real life stories and historical events. See the show through Sun-day, January 28. The museum is lo-cated at 704 Pier View Way; 760-721-

ings, his most famous paintings, photographs, and 322 Saturday Evening Post covers are included in 'Norman Rockwell: Pictures for the

American People." Rockwell is best remembered for his ability to capand political issues of his times. He was a supporter of the "Ban the Bomb" movement, a promoter of civil rights, and an early advocate for the Peace Corps. What is Rockwell's importance in chronicling American history? You make the call; the show closes on December 31.

Closes on December 31.

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

of six art masterpieces. In addition to the six paintings, the exhibit feature

and Russian icons. For informational dial 619-239-5548. (BALBOA PARK)

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You're in Hell

"What can be strange and terrible after this?"

edea's first entrance, in Euripides's great tragedy, comes as a surprise. After what she been through, and what she's contemplating, you'd expect Nightmare and her bug-eyed Ninefold frothing venom. Instead, in Philip Vellacott's

ter what she's beem through, and what she's contemplating, you'd expect. Nightmare and her bug-eyed Ninefold frothing wenom. Instead, in Philip Vellacott's translation, Medea enters 'not shaken with weeping, but cool and self-possessed.' Agonaus's Colchkin, on the southern shore of what is now the Black Sea, to find the golden fleece. Medea, daughter of King Aetes; fell so hand for Jason she was almost struck down. Words like "smitnic" n'infautard' don't come near her feelings. and self-possessed." JEFF 1
Jaon brought the Argonauts
to Colchi, on the southern shore of what is now
the Black Sea. to, find the golden fleece. Medes,
the Black Sea. to, find the golden fleece. Medes,
she was almost struck down. Words like "smitern" or "inflautated" don't come ear her feelings.
Her love — allegedly from the goddess
Aphrodler—was instantaneous, unconditional.
To prove her love and save her man, Medes
helped him battle warriors, sprung from dragon; in

helped him battle warnins, sprung from dragon's teeth, and steal the fleece. To guarantee their es-cape she murdered her brother, Apsyrtus, cutting his body into pieces and throwing them one at a time off the Argo's stern. Each piece forced he

time off the Ago's stern. Each piece forced her father to stop and recover the fragments of his son. Rumors claim she's a sorcerses, others that she's part goldess. Whatever. Medea believes in godlide permanence, even murders to sustain it. Isaon, by contrast, in day-to-day, this unde, Petals, Isaon, by contrast, in day-to-day, this unde, Petals are just words, and life is one long, improvised assault. He makes politically expedient moves, marries the daughter of Corinth's King Creon. Isaon's legendary inckname was "the Healer." Yet he's one of the most self-serving figures in dramatical interactive. But in fifthe century Athens, and the self-serving flagures in dramatical interactive. But in fifthe century Athens, so and the self-serving flagures in dramatical interactive. But in fifthe rentury Athens, so and the self-serving flagures in dramatical interactive. But in fifthe rentury Athens, and the self-serving flagures in dramatical interactive. But in fifthe rentury Athens. So how and Medea, after — for her — such

iow can Medea, after - for her - such unthinkable wrongs, enter the stage "cool and self-possessed"? Emily Dickinson (who was probably a sorceress and at least half a goddess explains: "After great pain, a formal feeling

That feeling comes and goes, as maelstroms boil inside her. In her way, Medea is as self-serving as Jason. Euripides has been labeled a feminist by some and a misogynist by others. Both apply in the difference between what Medea says and does. Women, in fifth-century Athens, ranked

just a smidgen higher than manure, and when Medea details their plight to the Chorus, she's a radical feminist. What she does, however, sepa-rates her from them

brutalized islands and cities from the Dardanelles to the Black Sea (note: the play never mentions these "crimes"; in the chauvinism of fifth-cen-tury B.C. Athens, they were acceptable boys-will-be-boys behavior). But if we can't take sides — and vote for the lesser of two evils -what do we do? In 1906, Gilbert Murray observe

what do we do? In 1906, Gilbert Murray observed that Euripides "did not lade half his characters bad and half good: he let both sides state their case and seemed to enloy leaving the hearer bewell-dered." Or, as they say nowadays, deconstructed, or the seemen of the seemen of the deconstructed of the seemen of the seemen of the seemen of the deconstructed of the seemen of the s question that reflects either Murray's bewilder ment or a freshly cleansed clarity: "What can be strange and terrible after this?'

If you can find anything stranger, or more terrible, you're in Hell.

Local productions of Modea are rare than snow in Coronado, Yet it's a play, like I Famele, we should see many times and grasp its full measure through cumulative stagings. USED's version, which plays through this weekend, comes up a bit short of trags intensity but has more than enough pluses — for what it does and doesn't do — to recommend a visit play of the stage Local productions of Medea are rarer than

Trojan Women did last sum mer — he never provides a Cliff's Notes shorthand for the story, as if to say, "Since you'r

contrast, looks ethereal in flow among the year's best). Giver this modernization, you'd ex-

ever, this looks exactly like what he'll do. He sets the play in a nether-Corinth, much closer to today than Euripides' Athens or Creon's Corinth of 1000 years earlier. Politicos wear anklelength, dark woolen suit coats. The Chorus, in stunning sharp ing silk organza pastels (Liam O'Brien's costumes rank this modernization, you'd ex-pect topical references, gestures (soldiers high-fiving each other or grunting "wasss-unuup"), and the other stagy parapher-nalia that assures an audie-"it's okay; it's today." Euripides boasted that he "made tragedy more demo-cratic." The show's Every-Corinth look does the same, It creates a neutral site and ner-creates a neutral site and ner-

creates a neutral site and per mits audiences to focus no on distracting externals but on the story itself, in which, as a commentator recently ob-served, "There is much wrong, screed, 'There is much wrong, and no right.' As Jason, Ian Bedford has a plum role and and an unerwable task, Jason's defense—positive rhetorical spins on his selfsinnes—draws jeers from contemporary audiences. Bedford, smarth, deflects laughter (and the impulse to tangle the play per Jason enough weight to enugle the play per Jason enough weight to entry, present informative undates, and become

ter, present informative updates, and be ter, present informative updates, and become changed by the telling. Alexandra Aufderheide's Nurse, David Johann Kim's Creon, Jennifer Smith-DeCastrowede's Messenger, Maria Dizza's excellent Head of Chorus: by the end of their speeches, each becomes visibly altered by what they had to say. Some critics boast they can always distinguish between the acting and the direction. In some cases anyone can, but not that

UCSD Department of Theatre and Dance, Mandell Wess Forus

OCSD Directed by Jonathan Jacobs; cast: Marsha Stephanie Blake, Maria

Penner
Playing through November 26: Thursday through Saturday at 8:00 c.m. Sunday at 7:00 t.m. For information call 858-534-4574.

often. In this instance it matters not where the choice came from, just that it works splendidly. Like Lear and Hamlet, Medea is almost infi-

Like lear and Hamlet, Medea is almost infi-nite. She's an opic in an index, not larger than life, but as large as life can become. Marsha Stephanie Blake's opening, night performance could have been more expansive, at times, and could have given us more glimpses of Medea 's from acc, but the performance was certainly Medea's 'found Blake was quite strong with Medea's 'found that we have a support of the stately into move, as if Medea races toward ins-thinkable degravity through shee four collows. ninkable depravity through sheer force of logic .



Alice in Modernland

Alice in Modernland
Sledghammer's staging of Kirsten
Nash's world premiere och musical—a shopworn, cautionary tale
about the music industry—unfields like a boxing match. It wans
one round, loses the next. The results is a raised ripid gove that almost was a split decision. The
show's look is splendid glass flat
oast phondy reflections; the dengra
which takes exciting risks. Douglassulface dollered finisten whose
music doolered finisten whose
music movements capitated cannot be direction serves the material. But the sound design isn't entry-level. The backup band's too loud, and the amateurish miking makes it hard to hear what people say (yo can spot the trained voices: Lee can spot the trained voices: Lee Scarritt and lesse MacKinnon belt from the gut; the rest blur from the throat). As the (drag) Queen of Hearts, Christopher Hall's campy movements qualify for lead singer of a rock band. Then he sings and his voice doesn't reach the front

row. Nash's songs are of two kinds:
"I'm down" songs and "I'll pick
myself up" songs. They also have a
boxing match split. Her music's
lively, middle distance rock. Her
lyrics, however, use every stock
phrase in the genre ("the writings"
on the wall," there's not chains
and the wall," there's not chains
the songs of the wall, "there's not chains
the spirit, fore, what her can with
a surprisingly bland protagonist.
There's much to like in this production, plus much to wish were
otherwise. Worth a try.

OVEMBER 26: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT

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tional touring company of Annie plays at the California Center for the Arts. CALIFORNIA CENTER FOR THE ARTS, ES-CONDIDO, FRIDAY, NOVEMBER 24, AT 8:00 P.M. MATINEE SATURDAY, NOVEM-BER 25, AT 2:00 P.M.

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D FRIDAY OF EVERY MONTH A 8:00 P.M. FOR INFORMATION CALL 619:280:5177 ComedySportz

· 经现代的

ComedySportz
Improvisational comedy, making
up funny stuff on the spot, is difficult enough. Years ago, however,
Keith Johnstone though it'd be
more exciting if done competitively. He got the idea from pro
wrestling ("where Terrible Turks
mangled defrocked Priests, while

annies waved their handbags omedySportz, an offshoot of formstone's Treatresports (artistic director Gary Kramer says the two compare like "rugby with Ameri-can football"), resembles more an athletic event than an improv. Teams wear uniforms and compete Teams wear uniforms and compete on AstroTurf. The night I caught the show, three San Diego comedi-ans played a "challenge match" against players from the San Jose franchise. Using suggestions from

the audience, they played "Emo-tional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag," with judges awarding points to the best scenes. San Jose won 27 to 22 best scenes. San Jose won 27 to 2: in, as jock pundits say, a game closer than the score would indi-cate. Klunkers and groaners got boo'd; quick wit, rewarded (one of the most refreshing aspects of the contest: failure is acknowledged, contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who refereed the match, wearing black-and-white-striped shirt and blow-ing a whistle, is one talented come-dien.

Worth a try. Worth a try.

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The Counters
South Coast Repertory Theatre
staged Gregory Murphy's OffBroadway hit about the enigmatic
marriage of John Ruskin and his
wife Effie. Juliette Carillo directed.
SOUTH COAST REPERTORY THEATRE. THROUGH DECEMBER 3: THESDAY THROUGH SUNDAY AT 7:45 P.M. MATI-NEE SATURDAY AND SUNDAY AT 2:00 P.M.

Crossing Delancey OnStage Playhouse offers Su 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Death Rides the Stage HTT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texas:

"You survived a stampede, Lucy Tyler is looking for your under-wear...and there's a dead body in

The Farndale Avenue Housing Estate Townswomen's Guild Dramattic Society's Production of A Christmas Carol Pine Hills Lodge & Dinner Theatre stages David McGillivray and Wal-re Zerlin, Ir's, comedy about the FAHETCIDS ladies mounting an-more must soon of a convent meaning. The Christman Carolina Commission of the Designation of the Christman Planting. The Christman Carolina Carolina Carolina Commission STATURON, DOMER 21 6:20 P.M. CUR-

First Night
The North Coast Repertory Theatre stages the popular "what if comedy about parochial schoolmates who had a crush on each other and who meet years later.
Manuel J. Fernandes directed.
NORTH COAST REPERTORY THEATRE.
THENOUGH DECEMBER 31, THURSDAY HROUGH SATURDAY AT 8:00 P.M. SUN

Forever Plaid
The four harmon

The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town (they recently set a new record, with their 1500th consecutive performance). Joseph Campbell urged everyone to "follow your bliss."
Even if the tight harmonies of '50s guy groups" aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hearing them), you've got to admit the Plaids fol-low theirs with verve. They dare to be square. They croon in lieu of having a life but put life into the

Thoroughly Modern Millie

CHILY THEATER 338 WEST SEVENTS Worth a try.

THEATRE IN OLD TOWN, OPEN-ENDED.
RIN: TUESDAY THROUGH FRIDAY AT
8:00 P.M. SATURDAY AT 5:00 P.M. AND
8:00 P.M. SUNDAY AT 3:00 P.M. AND
7:00 P.M. WEDNESDAY AT 3:00 P.M. DAY AT 7:30 P.M. FOR INFORM

How the Grinch Stole Christma Guy Paul returns as the inimitable Grinch in the Old Globe Theatre's third annual holiday event.
OLD GLOBE THEATRE, THROUGH DE

Joey and Maria's
Comedy Italian Wedding
The Culy Theater hosts "not-so-ordinary interactive dinner theater,"
as Joey and Maria tie the knot.

11:00 A.M.

greatest hits of Your Hit Parade (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and chore-ographed the original New York version, directed the Old Town

roduction with the aim of end

production with the aim of endea ing everything to everyone. Terry O'Donnell plays an indefatigable piano and permits himself the oc-casional piece of always funny business. The set, which is either the Theatre in Old Town or a pur gatory where the Plaids got stuck,

gatory where the Plaids got stuck, is awfully drab for such a perky show, though Jane Reisman's savilighting knows when to tweak the brighteners. (Note: Current cast members are Mark Perkins, Ryan Drummond, David Humphrey,

and Kevin McMahon.)

Joey and Maria's 25th Anniversary Party Dillstar Productions pres animar Productions presents a sequel to its interactive dinner the ater show Joey and Maria's Comedy Italian Wedding.
COLY THEATER, 338 WEST SEVENTH, DOWNTOWN, OPENENDED RUN, FRIDAY

AT 7:30 P.M. FOR INFORMATION CAL

Medea
Reviewed this issue.
MANDELL WEISS FORUM, UCSD,
THROUGH NOVEMBER 26; THURSON THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M.

The Most Fabulous Story Ever Told Diversionary Theatre stages Paul Rudnick's recounting of the Bible from a gay perspective: "Adam an Steve, and Jane and Mabel, a les-Steve, and Jane and Madel, a les-bian couple, decide to start civiliza-tion." Tim Irving directed. DIVERSIONARY THEATRE, THROUGH JAN-UARY 22: THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

tion. To her children she was Mother Courage, who held the family together, and an emotionally loose cannon, "racist against herself." She's easily Valdez's mos complex creation, and contemporary theater's as well. She has a condition—a grapefruit-sized, 60-year-old secret—that, when

60-year-old secret — that, when revealed, enables Valder to write his family history and pinpoint the plight of many in an astonishing image. As Marma Chu, Afim Mar-tinez, centers the story and the San Diego Rep production. Always on-stage, always assaulted, she's like

stage, always assaulted, she's like Oedipus, only Mama Chu fights back. Martinez, at ease with her character's contradictions, gives one of the year's finest perfor-mances. The supporting cast, mai in multiple roles, overflows with talent. Valdez directed and honor

his script too much. He's so close

Murder on the Trail
"The Wild West was never this
wild," in a new dinner-theater
whodunit starring Sophie Tyler
and Granite Hardpiece. Dinner The Mummified Deer Luis Valdez, "Father of Chicano Theater," is a national treasure. If he can fine-tune his new play effe tively, and it needs some, he will and Granite Hardpiece. Dinner in-cludes barbecue or caffish. TYLER'S TASTE OF TEXAS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN-ENDED RUIN: FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673. tively, and it needs some, he will have written his masterpiece. Now 84 and in a hospital, Mama Chu Flores could have been the leg-endary La Llorona, archetypal mourner of the Mexican Revolu-tion. To her children she was

tree). The Mummified Deer, play

drama about Maxim de Winter's deceased first wife, who inhabits his eerie Manderley estate. Bruce Erricson directed. LAMPUGHTERS COMMUNITY THEATRE THROUGH DECEMBER 10: FRIDAY AND SATURDAY (AND THURSDAY.

tree). The Mummified Deer, play and production, are very good, but with work could be great. Worth a try.

SAN DEEOR REPERTORY THEATRE. THROUGH NOVEMBER 26: THURSDAY THROUGH SHUNDAY AT 500 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT NOVEMBER 30) AT 8:00 P.M. MATINE

Same Time, Another Year Scripps Ranch Theatre presents Bernard Slade's sequel to his com-edy about an affair that takes place one weekend each year, every year at a seaside cottage in Northern California. SCRIPPS RANCH THEATRE, THROUGH DECEMBER 9: FRIDAY AND SATURDAY

AT 8:00 P.M. MATINEE SUNDAY AT

The 'I dinner theatre in the nation! Joey © COMEDY ITALIAN Maria's WEDDING

Be a guest at the show everyone is raving about! toy the food and fin of a traditional Italian wedding with the wacke bridal pary and crasties two families you'll ever meet! Fridays & Sanurdays 7:30 pm

NO ONE THOUGHT IT WOULD LAST! JoeV Maria's 25th Anniversary Party

ee what happened to this wacky couple after 25 years of marriage... If you need the wedding, then you had better not miss the 25th anniversary! December 8 & 15 7:30 pm. Culy Theatre in the Gaslamp.

ticketmaste

For reservations and information call: 800-944-JOEY

nis script too much. He's so close to the material he sometimes misses its potential for drama and speeds through necessary informa tion that creates confusion (espe-cially the multibranched family presents the 30th annual



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Let's get this straight: Basil and Petals Wilcox-Smythe will renev

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ASIAN AMERICAN REPERTORY THEATRE

who invited Brenda Socrates, cos-metics mogul and Petals's worst en-emy (or is she?), to the festivities? And Basil and Petals's strange son and his pal Maricella...what is tha just ten kinds of whacko. The phones are down, a storm's outside phones are down, a storm s outside and they're suspects in a multiple homicide. Each has enough motiva-tion to make you question not who — but who didn't — dunnit. Mystery Cafe Dinner Theatre's lat st has a relatively loose script and a est mas a relatively loose script and a cast adept at comedy and zinging ad-libs. James Pascarella, one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Think you're witty? This guy's all-pro). Her hair an orangish red not found in

nature — maybe on Mars — Diane Thrasher's a scream as Petals, who

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200

never met a situation she didn't yearn to control. Gerry MacKin-non, William Fredrick, Megan McLeod, and Crystal Verdon

Swans Over Charlevoix Octad-One Productions present the world premiere of a drama, written and directed by Wayne Alan Erreca, about an elderly co AIAN EFFECA, about an electry cou-ple and an unexpected guest who changes their lives forever. OCTADONE PRODUCTIONS, THROUGH DECEMBER 23: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUN

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THE SPRECKELS THEATRE

dog, and he really loves that dog. Kathy Brombacher directed. AVO PLAYHOUSE, THROUGH

Theatresports
A cross between improvisational comedy and Family Feud. Improv. making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the aupetitive scene-making, with the au-dience awarding points to the win-ning team. Purisit might balk at the ediousness of comparisons, but Theatreports "game show" is a show. The 50 minute venting at caught had "Team Sports" — two pairs of players competed, taking suggestions from the audience; and "Gorilla Theatre"—five "direc-tors" invented scenes, using the other four as actions. The winner

got a banana, the loser a "forfeit. me attempts went no Some attempts went nowhere (I repeat: improv is tough; I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to blackout best) to make the hits THEATER DIRECTORY

blackout best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read abour making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny,

Thoroughly Modern Millie The La Jolla Playhouse's new ver sion of the 1967 movie is fun, slick, and slight. The eclectic

sso: A Highly

score's a pleasure to hear, and Rob Ashford's precise, frenetic chore-ography often makes it a joy to watch. The book, however, is third-rate. It unfolds in hiccups and the dialogue lacks crackle. And the overall effect is a mite Caffeinated Comedy
Due to popular demand, the Hor
ton Grand Theatre hosts a reprise
of this comedy about three inept
performers. Hugh Butternutt's
done his lounge act at the Triple
Espresso Coffeehouse 20 years to And the overall effect is a mite strange. Millie's set in 1922, and the musical captures the spirit of Scott Fitzgerald's "Jeaz Age." It creates a bandwagon, compelling you to jump on. Millie must decide between love and money. In the end, as if sprung from a women's magazine of the late. Espresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays "70s tunes on the piano. He and his companions, here to celeand his companions, here to cele-brate Hugh's anniversary, got stuck in the "70s. The trio used to be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're "losers," they admit, but not "ordinary" ones. And hey, their 1970s, she HAS IT ALL in spades hearts, diamonds, clubs, jokers, and even that card that tells you where to buy books of rules. The script's lame, but the production not "ordinary" ones. And hey, thei reunion could help them face sear-ing issues from their mediocre pasts. A formulaic story line! Yep. Straight from Forever Plaid. There' also the Forever Plaid problem: the three comedians are far too tala wonder. Every aspect — from Michael Mayer's excellent direc tion to some of the hottest young talent in the country — is top shelf. The production values are so strong you wonder why so much savvy went into something so ented to play inept characters.

One's a whiz at the piano. Another's a first-rate mime, and the
third's a crackerjack magician. Th
trio's so talented, when the plot he
them complain of difficulties to
overcome, you wish they'd quit scant. It's a kind of high-tech naïveté. And the characters, one naivete. And the characters, once we know them, are more shallow than naive. Sutton Foster's Millie gets caught in the middle. As wri-ten she's more a genre — bright-eyed arriviste to NYC — than a overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining, i lightweight show (note: the origi-nal cast members have been re-placed; current performers are Dane Stauffer, Scott Cervine, and person. Foster doesn't care though. She's living the dream. Here's her shot at the big time, and Foster's indefatigable, talen rich effort, all by itself, makes the production definitely worth see-Worth a try

ended the run of Millie, twice. IEGO, OPEN-ENDED RUN; WEDNESDAY ND THURSDAY AT 7:30 P.M. FRIDAY AT The Reader offers \$25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to chickens@ix.netcom.com

"When I think of the phrase "80s music," I think 'Thriller' by Michael Jackson...the Thompson

The only problem, said one L.A.-based radio executive, is that B-94.9's new format makes no sense

"The '80s is a decade, not a format." He said it is a mistake to mix REO Speedwagon and Huey Lewis with Billy Idol and decade. "That's like playing

the inside track

hair.... It means bad MTV

music." That's what one local radio insider said about the arrival f "San Diego's all new B-94.9" playing nothing but

the hits from the Reagan era KBZT (known first as "K Best" then as "Oldies 94 9" Best" then as "Oldies 94.9" retired its Beatles and Beach Boys songs at noon on Friday, November 10. The new "B-94.9"

the Police. All-'80s has become the ountry's most popular new ormat. A number of poorly performing stations in other major cities - four in the last month alone — have switched to '80s. "It's done very well in Seattle and Portland," explains John Dimick, KBZT operations manager. "We want to fill a niche in this market. We want to let local listengrs have a station they have never heard before."

the Village People and the Sex Pistols and calling it an all-'70s "Every ['80s] station does



the switch, crosstown

it according to their market," said Dimick about his approach. "We will continue to evolve to meet what the audience wants." Dimick was obviously hoping that B-94.9 would be San Diego's only all "80s station. But within hours of the switch, reservence.

dropped its slogan of "The best of the '80s, '90s, and today" and repositioned itse as "The best mix of the '80s and more."

In eight hours San Diego went from no '80s stations to

competitor "The Mix 95.7"

"We had been making plans to run down that road," said Jim Richards, head of programming for all of the seven Clear Channel FM stations in San Diego. "Mix 95.7 always had one foot in the '80s camp. Now we're jumping in with both feet." On Monday of last week

DIs Liz Medina and Art

Joy came in 16th among

Clear Channel might co

has just committed to an

expensive TV campaigr

listeners 25-54. Richards admitted that

switching K-Joy to "feel good" oldies but that his company

DJs Liz Medina and Art Michaels were told they would not be part of the new B-94,9 Michaels started working at 94.9 shortly after it started playing oldics eight years ago. Morning man Chuck Buell was already leaving at the end of the year. Although Dimick would not speak on the record, a published report said adio veteran Rich Brother in town is at a coffeehous and they don't make much money doing that Duke said he launched Dark Thirty Production (www.darkthirty.com) just s he could promote folk concerts at his home radio veteran Rich Brother

Calendar

MUSIC SCENE

"I'm from Oklahon Robbin, who is under Dark Thirty is the time of da Dark Thirty is the time of day sometime after dinner, around sundown. Give or take an hour. If someone asks you to come over and play cards or visit in the evening and they say. 'Come at dark thirty,' that means anytime after dinner. Most places start at 9 or 9-30. We start about when it gets dark.'' contract, would be returning. San Diego and Sacran are the only major cities in th western U.S. without a '60 based oldies radio stati Oldies is still a lucrative format in Los Angeles, Phoenix, and Riverside/San Bernardino. A different lose and Entrardino. A different lose III the vacuum. One candidat might be Clear Channel's "K-Joy" KING V[94.1 FM], which has not done particularly well with its 50f todies format. In the last Arbitron ratings, K-Joy came in 16th among Oldies is still a lucrative dark." Duke said he divides his

once-a-month concert serie between local artists (Joel Rafael, Joy Eden Harrison and Ioe Rathburn) and national touring acts (blues man Chris Smither, singer/songwriter duo Lowen & Navarro, and folk artist Liza

old teacher, has decided to do

what he can to brighten the what he can to brighten the local folk scene. For the pas three years he has turned over his Lakeside home to acoustic/folk concerts. He does it, he says, because the is a paucity of local folk music venues.

music venues.
"I started this because of my friends who play music. The only way they could play

Duke's next show, John Stewart on December 8, grew out of necessity. "All the places he's played

here have closed down. I think the last time he came to San up K-Joy's soft oldies format.

—Ken Leightor Diego was seven years ago at Elario's [now closed] in La "San Diego's reputation I'm afraid isn't too good. Locally the Jolla."

Stewart, once a member of Stewart, once a member the Kingston Trio, wrote "Daydream Believer" (a Monkees' hit in '67) and released the highly acclaime California Bloodlines album. performers are all starving. Of course, you know that." Jimmy Duke, a 65-year

DUKE PLAYS IMPRESARIO

He's also the uncle and

inspiration for former Beat Farmer Joey Harris.

Santa Monica to see John

Stewart. Some people are flying in to see him here. We

already sold out the floor. I have some seats left out on the

patio.... We normally draw 50 to 60. The most we have

had was 95 to see Hot Club of

Duke said each show he Duke said each show he drops \$200 in expenses, including complimentary hors d'ocuvres and drinks. "I don't play golf. This is like my hobby. I do this instead of paying green fees. I just enjoy the music so much. Liust wanted to contribute.

I just wanted to contribute

something to the industry.

at a private home

reluctant to book their artists

"I've been having to go to McCabe's Guitar Shop in

sled by the county to get a business license.

"All the money goes to
musicians. Officially we collect
a donation. I don't think I need a business license for 3 3

John Stewart appears December 8 at Jimmy Duke's house, 11132 Pinehurst Driv n Lakeside.

"I found out if you war

Duke said he has not been

somebody to come play for you, all you have to do is ask. If they say no

-Ken Leighton

"Alice in Chains is one band 91X would have championed back in the day, said one radio insider about the softening of 91X over its 14 years. "Helmet, Megadeth, Guns 'N' Roses — no matter what genre it was from, the hippest bands at the time would get played."

91X, one of the first successful alternative station in the country, is now in the country, is now consciously avoiding many of the cuts by Limp, Korn, and Rage Against the Machine that are getting played on most other alternative stations across the country. Nationally, alternative radio has moved in a heavier direction.

"The new Alice in Chainses of the world are not consciously."

getting on the air at 91X," said the critic. "They are missing a music. Rock 105 has taken the lead locally when it comes to aggressively playing hip new

artists," said the obs Jim Richards doesn't necessarily mind the idea tha Rock 105, categorized as an "active rock" station by the

nd, the La Jolla Playho

LA JOLLA PLAYHOUSE, THROUGH D

Anniversa v



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HIT ROCK BOTTOM

"91X is and has always been a different sort of alternative station than the rest of the country. Its history has allowed it to be more broad and balanced than KROQ, Los Angeles." In this case, "balanced" is

another word for appealing to both male and female audiences. Richards admits that the hard-driving Rock 105 attracts more male than female listeners. Edie Brickell and Saral

says KROQ has no

'KROQ is able to play Teenage Dirtbag next to Metallica," said Richards. "That would not make sense in San Diego, which has two well-branded and well-known rock stations While Limit and Rage are exposed on 91X, they are more identified as Rock 105 bands, while 'Creep' by Radiohead is more of a 91X

by Radiohead is more of a 913 song," said Richards. And then there's the Cult, once a 91X staple in the '80s. Not anymore. Rock 105 had the Cult headline their "When Rand Attach" conserts at the Bands Attack" concert at Coors Amphitheater last

"The Cult was once

alternative, then it crossed

The Clear Channel exec said the softening of 91X-had nothing to do with a 20 percent decline in 91X ratings in the most recent Arbitron survey, 91X fell from third to cighth place, even sinking below Rock 105 (at sixth). "91X did have a bit of a rating slip, but that was due more to [survey] sampling than to reality. Our in-house surveys show 91X is as strong as ever and climbing." The Clear Channel exe

as ever and climbing."
"P.O.D. is probably the

most shining example of an artist 91X should be playing, says the insider. "It's sad for wo reasons. One because they are from San Diego. The other reason is they are a great band. They are getting played on MTV and KROQ. Convoy is another great local band. They were on national TV with



Craig Kilborn, but they can't all 91X 'mallternative.' It's who buys a skateboard at his local skateboard shop and the local skateboard shop and the guy who goes to the mall and buys some corporately sanctioned nationally designed skateboard. They are no longer the corner store servicing the needs of San Diego."

Diego."
Richards responds, "If the critic thinks he or she could do a better job, I would find a "tio station to go do it." radio station to go do it.' Regarding the corporate charge, he says, "Is 91X as

avant-garde and carefree as it once might have been? Maybe not. Name one thing that to have in today's

is signed to Atlantic. More likely the reason they don't get played is because their sound

s too hard for the new and

complains that 91X no longer

complains that 91X no longer has a big-picture vision. "Their goal now is to ride in a pack rather than break away. They don't have X-Fests anymore...no big concerts of

The X-Fest was the multi

been no X-Fests since 1998. "We did have difficulties

this year in getting the bands we wanted," said Richards.

meet expectations, we decided

Richards added, "There

Rather than do an X-Fest

with bands that would no

to not have one last year.

will be an X-Fest next year

On election day, President Bill Clinton picked up the phone and called local DIs Greg, Delana, and Chris at Magic 92.5 to encourage San Diegans to get out the vote. At 7:45 a.m., Delana Bennett answered the station's

Bennett answered the station's private phone line, then turned to her colleagues and

Chris Williams took the

said, "There's a comedy service on the line."

less spirited 91X.

to have in today's conglomerate world."
Regarding local band airplay. "Nobody plays local bands irplay in the said Richards about other major city alternative stations."
This is not a jab at local bands. If local bands were that good they would get alt of people to follow them, and tree of the said in the



eally know this is President

Clinton?"
"Well, it could be Darrell
"Sturday Hammond from Saturday Night Live, you just don't

know."
"What's the name of your

dog?"
"Buddy." "Well, I'm a believer

Clinton then proceeded to

Ciuton then proceeded to thank's an Diegans for supporting him and Al Gore since 1992 — and mentioned that their ticket was the first Democratic presidential wim. Warming to their caller, the Dis asked Ciuton if he had allready voted. He replied that he had gone to the polls with his wife and daughter in New York that merning shere in the process of "So you really voted for Hillary?" "I did."

phone from her, listened for a few seconds, then told the caller to shut up. Clinton responded, "No.

Hillary. Number two, she's really, it's me! been a big part of what we've done these last eight years." "No way," said Williams.
"Way," answered the
leader of the United States of

The jocks then gave the president the opportunity to play air saxophone with their evised version of "Hit the Still skeptical, the morning ocks nevertheless agreed to alk with the caller live on the Road, Jack."

Road, Jack."

Hit the road, George, 'cause you got beat by Gore, b their show's producer After the call ended, some

"You really voted for her?
"I really did...for two

easons. Number one, she's

DIs for giving the president so much air time. Bennett said that in the weeks leading up to the election they invited a representative from the Bush ampaign to be on but got no When asked why she

When asked why she thought the president chose her radio station for a person call, Bennett said, "We think that someone from Susan Davis's campaign gave the White House our number. We interviewed her on the air the week before. That race was very important fo the Democrats, and it make have done what he could to Susan Davis was

successful in her quest for successful in her quest for the congressional seat, defeating Republican incumbent Brian Bilbray in the highly contested race. Hear the prez yourself at http://www.magic925.com/newindex.html.

—Barbara Christensen

"I think it all started

after Rocket From the Crypt and Drive Like Jehu got signed to Interscope," said Michael "Stimy" Steinman, 28, former

Rust, Three Mile Pilot, Lucy's Fur Coat, aMiniature, and Tanner all got deals with national labels. "Rust was signed to Atlantic," he said.
"We were signed to Seed [in 1995], which was supposed to be a farm team for Atlantic. It was set up to look like an indie, but there was nothing

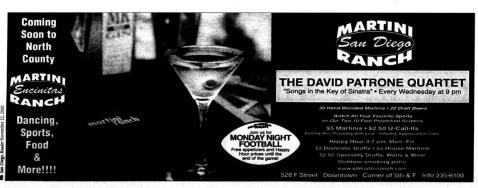
indie, but there was nothing indie about it."

Five years later, all of those bands have broken up. Stresser was the first Inch. CD released by Seed/Atlantic. The second was due out in late 1996. "A week before it was supposed to be released, we realized they were going to put no effort into promoting it... It was eoing to be trul to at at the second was the second was the second was supposed to be released, we realized they were going to put no effort into promoting it... It was eoing to be trul tot at It was going to be put out at the same time as CDs by Temple Pilots and Bad Religion. It would have been buried. Our management thought it was a good idea not to let Atlantic release it." A had omen said

A bad omen, said Steinman, was that the A&R rep who signed them was leaving Atlantic. And the band's attorney was losing faith. "It became obvious that



interested anymore because they weren't seeing dollar signs from Atlantic." Inch was allowed to take the mastered CD and let



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lucked out," said Steinman. They took it to Cargo, the

nometown label that launched blink-182. It was released as Dot Class "C" in 1997, two Dot Class "C" in 1997, two years after it was recorded. "We had a feeling we were doing pretty well, but with smaller labels you have no idea how much you are idea how much you are selling. At the time, Soundscan was only representing a small portion of the stores who carried our

record." Meanwhile, 91X started playing two cuts from the album, "For Duty and Humanity" and "Chicharones." But in spite of the radio support and Lollanaloga tour exposure. Lollapalooza tour exposure, Steinman said the Cargo/Inch

relationship was getting chilly. "Cargo was willing to do another CD with us, but it wasn't under the terms we had previously agreed. They said they weren't making records like that anymore When they first made the

millions and they started throwing money at bands. Then the climate in San Diego cooled down to what it normally was. They just realized they could make records really cheap and sell just as much without giving a just as much without giving a couple thousand [dollars] for tour support. It was kind of a bummer for us. It made it impossible to go on tour for that second record.... It got

This Will Fall on Deaf Ears,

couldn't defer it any longer.' The last Inch show was August 1999 at the Casbah. Inch bassist Kristian Dunn

now works for Ultimatum Records in L.A. After four months trying out the Chicago music scene, Steinman moved back to San

to be depressing." That second Cargo release

came out in 1998. "We did an interview on [the now-defunct] 92/5 and somebody in the band said

something along the lines of 'Our record will be coming Our record will be coming out on Cargo next week, but...,you'll never be able to find it. 'That kind of ticked off the people at Cargo.' Steinman said that Cargo's heave ho was part of the reason that Inch broke up. "[Drummer] Dave [Hepler] had been deferring a law school scholarship. He couldn't defer it any lonner."

Steinman moved back to San Diego earlier this year. His new band, the Mediums, debuts next week. "It's a more angry and aggressive version of Inch. I still sing and play





zuitar, but now with two

guitar, but now with two
guitars there's a lot more stuff
going on."

Larry Munroe of Cargo
Records wanted to downplay
any friction with Inch. "It
really wasn't a big deal."

Munroe admitted Cargo's
original commitment to
support the second Inch CD
was scaled back.

"With the second record.

"With the second record, the label was in a different situation. During the first record, Cargo had an arrangement with Universal.' Munroe flatly denies

Munroe flatly denies Cargo was ever not forthcoming with sales figures. "He knows he can always call me. He just hasn't asked for numbers. If he needs a statement, he knows it's totally available to him... For an indie label, it certainly takes

a little bit longer [to get out an album]."
In retrospect, Steinman says his biggest beef is with Atlantic.
"That whole thing with Atlantic sourced me on the idea of ever signing to a major label again. At one point I thought that if you ever got to that level, you'd be set for life, you'd just make records and go tour. But that was being naïve."

Drop Science and Corrogated December 2 at Scolari's Office (a bar) in North Park.

a little bit longer [to get out an

naïve."
The Mediums appear with -Ken Leighton

CD review: Heather Baker, The Faith of a Crucified Child, HJ Productions "Totally Cool...Totally

Different Totally Original

Different...Totally Original," sez the enclosed BROCHURE, and the proof is in the plastic. Yes — the disc that "gives an artistic voice to the long-term impact of divorce and the division between a mother and a father from the perspective of a perspective of a child"...fuckin' A. "The Divorce Song" begins with an atonal

treatment of "Here Comes the Bride" (which is not so farfetched, dig: Wagner wrote it. and before he was done his music frigging VERGED on atonality), or if not exactly atonality), or if not exactly atonal, let us say a tone-row redaction of same. The important intervals are those which make up the opening chord (F-G sharp-C sharp-E); a second or seventh (F-E), a major third or minor sixth (F-

C sharp and E-G sharp), a C sharp and E-G sharp), a minor third or major sixth (F-G sharp and C sharp-E), and a fifth or fourth (C sharp-G sharp). This chord, at the same time, incorporates two sharp). This chord, at the same time, incorporates two triads, one major and the other minor (F-G sharp-C sharp and G sharp-C sharp E), inspiring Baker to the

JAY ALLEN SANFORD

frequent use of superimposed triads or similar aggregations. Throughout, the keyboard plays, in parallel sixths, the fourths G sharp-C sharp and

. Way to go! —Richard Meltzer



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SHEET TOOS

"There are at least five [lawsuits], and they are mounting every day."

SCENE

P3-dot-gone," suggested one call-in to the Scooter and Sully talk show on KSDO. The show was airing suggestions from its listeners for a new slogan for MP3.com. It had just been announced that a federal judge ruled that the locally

based Internet music marketing company "willfully" violated the copyrights of Universal Music KEN LEIGHTON

Group.
Other suggestions included "MP2," "Music
Playing for Free," and "At MP3, we don't copy, we

share."
The show aired before the really bad news hit.
Seven weeks ago a Philadelphia law firm filed a
class-action lawsuit against MP3.com on behalf of ne of its investors. Since then more have been filed. The stock price of MP3.com, which was once as high as \$64 a share, had dipped below \$3. Now-

as high as 564 a share, had dipped below \$3. Now— because Universal last week agreed to a \$5.34 mil-lion payment from MP3 for copyright infringement—the price rose to \$6 the day after. Some suits from smaller labels still remain. "The egregosusess of the alleged misconduct has brought a significant number of investors to the forefront," said a local attorney involved with one of the lassuits. There are at least five flawouts], and they are mounting every day. There are two dif-ferent faints. One alleges the board of directors, and they are mounting every day. There are two dif-terent faints. One alleges the board of directors, and they are mounting every day ruged people to purchase stock under false pretenes."

U.S. District Court ludge led Roboft ruled in U.S. District Court ludge led Roboft ruled in

purchase stock under false prefenses."
U.S. District Court Judgle eld Rakoff ruled in April that the My,MP3-com service broke the law because it maintained a database of 80,000 copy. Which was a subject of the data of the

that the various class-action cases will likely be cor solidated into one. The attorney said if the class-action case is not settled, and if it does make

it to a jury, it could be a year before that trial begins. What if MP3.com's stock price continues to

plunge and MP3.com's assets, reported to be \$300 million, dry up? Besides the \$53.4 million to Universal, the company agreed to pay \$110 million in licensing fees and damages to the other four ma-jor U.S. record companies. The L.A. Times reported

that MP3.com was "burning through nearly \$40 million a quar-

through nearly \$40 million a quarter," just in operating cost.

"There is always individual misconduct," said the attorney.

"Each of the directors [on the board] has been named. There are at least six directors that we know of. We know that Ted Wairt has a few bucks. He's beech into so of the board of Casaness 2000." We's the chairs was of the board of Casaness 2000." the chairman of the board of Gateway 2000." Waitt has since resigned from the MP3.com board of

Not everyone hates MP3 though. There are mu sicians getting exposure in a way they never could

before:
Noisepie is one of 100,000 unsigned artists who have used MP3-com to reach an international audience. They have this royalty system. Said Gooff Defence and the said of the said o

including ska, swing, surf punk, alternative, and rock. "We had our stuff in eight different genres. rock. "We had our stuff in eight different genres. When we had a song at the top in one genre, that helped boost rankings in the other genres. At the height of our popularity on the site [in the spring of 2000] we were getting 30,000–40,000 downloads per month."

per month."

Johnston said his five-year-old band was going nowhere in the music business, in spite of releasing two CDs and two EPs. "We played every club town. We went and played showcases in L.A. for major labels. It seems like there is a lot of nepo-tism in the industry. MP3.com is good for people who don't have inside contacts to get out to the public. For guys like us it's the greatest thing.... I get fan e-mail from all over the world. People ask us, 'When are you touring?' I don't have the hear to tell them probably never."

Johnston says the band got on TV shows through MP3.com. "We were on Fashion TV on the E! network because one of their talent scouts was digging through the charts on MP3.com and

Toronto used our music on his animated TV show, which he says will show up on MTV."

While MP3.com won't de-fend itself (Greg Wilfahrt, MP3.com's director of public relations, did not respond to re-usert for company). I short on

"Being an investor and su-ing MP3-com is like going to a horse race and suing the trainer when the horse breaks its leg.... After Judge Rakoff gave this ob-scene reward to Universal — which was uncalled for — all these small labels are jumping on the 'me too' bandwagon like vultures trying to suck a little cash out of MP3-com, which in Noisenie's nocker, MP3-com "Being an investor and su-Noisepie's pocket. MP3.com does not have an eternal pool

Johnston says it would be tragic if the consequences from My.MP3.com would force the entire MP3.com effort to go

belly up.
"It looks like the naysayers
are getting a laugh out of this.
[Founder Michael Robertson] made a real arrogant blunder.... Maybe that's his cowboy nature....The Union-Tri-

bune likes to bag on the guy, but he's given \$1 million a month in royalties to the artists."

Starting in November 1999, MP3.com annuvada on the whole the starting in November 1999, MP3.com annuvada on the whole the starting of the start Starting in November 1999, MP3.com announced on its website it was going to give \$200,000 monthly in artists' royalites. In May the company announced on its website it was going to start giving \$1 million monthly. "Each month they have renewed the \$1 million they give out," said Johnston. "They have committed through the end of Normables."

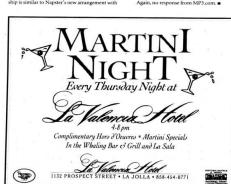
Part of the settlement between Universal and MP3.com will allow Universal to buy 3 million shares in MP3 com, and MP3 com will now have



ster will now start charging a fee allowing tho subscribers to download songs from Universal ar

Subscribers to download songs from Universal and BMG, respectively.

The only problem, said the L.A. Times in a "news analysis" piece, is that it is unclear if the new business model will work. "The companies are asking loyal consumers to pay for something Napster used to give away — and that the public can get elsewhere — for free," said the Times. If Napget eisewnere — for tree, said die times, it vap-ster, and now MP3.com, charge subscriptions, what would keep millions of Web-savvy users from using such file-sharing Napster competi-tors — like Scour, Inc. — from continuing to get





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Music for Nazis

They all have apologists.

ow Knappertsbusch, he was a real Nazi. Erika Hublitz volunteers cherdlijl ower the phone. "That one played at all the Nazi festivals." She is speaking of the German conductor Hans Knappertsbusch (1888–1965). I have given Erika a disc of Knappertsbusch's first studio recordings for Deutsche Grammophon Aktiengesellshaft in 1925, which includes Hand's.

in 1925, which includes Haydn's Symphonie Nr. 16. G-dur. This Symphonie Nr. 16, G-dur. This is an acoustic recording, made before the electrical recording process was introduced. Erika is displeased and lets me know about it. "Forget Haydn!" she snaps. "I don't want this performance to mar my memory of Beecham's version, especially the datasis movement." Erika here adagio movement." Erika here is speaking of the celebrated

British conductor Sir Thomas Beecham (1879-1961). In 1935, while he was inten dant and generalmusikdirektor of the Bavarian dant and generalmusikidrektor of the Bavarian State Opera, Knappertsbusch had a falling out with Hitler's satraps and was forced to resignificant to the strain of the state of the strain of

longer welcome in Munich and AUGUST KLEINZAHLER

spent the war years in Vienna. where he enjoyed a close relationship with the Philharmonic Orchestra there. On his return Philharmonic Orchestra there. On his return to Germany after the war, he conducted Mendelssohn's Meeresstille und glücklich Fahrz. The works of Jews like Mendelssohn and Stravin-sky were energetically revived after the war. How Knappertsbusch prospered as well in Nazi Mus-tria when he didn't get along in Nazi Munich. I con'tell wor. All the works. can't tell you. All the conductors under review insist they were never Nazis and were even antagonistic to the Nazi regime. They all have apologists and disclaimers protesting their lack of complicity.

This disc also includes a later, postwar record-ing of Wagner's overture to Lohengrin from

1948. Frau Hublitz is beside herself: "This, this, ah, this is a beautiful, unearthly sound, slow, all the sounds flowing into one another. The strings really sing under Knappertsbusch's direction. And it is never sentimental." Wagner's overture to the opera Lohengrin (composed between 1845, and '48 and first conducted by Franz Liszt in

1850) is one of the chestnuts Erika would have heard many times on the radio, the only er

times on the radio, the only en-tertainment available during her childhood in the war years. She is transported.

During the war, the com-poser favored by the Nazi cultural overseers was Beethoven. Beethoven, with his heroic peaks and vasty troughs, appealed more to the Nazi zeitgeist than Bach.

to the Nazi zeitgeist than Bach, for instance, the greatest of German composers but not useful, public, in communicating the public, in communicating the public, in communicating the public, in communicating the public, in the public, and you will be public, and you

divisions roaring across the Russian plain to Eine kleine Nachtmusik?

EINZAHLER

kleine Nachtmusik?

No, Beethoven was
the man, and the only
conductor for Beethoven was Wilhelm
Furtwaingler (1886-1994), who gave his
first concert with the Berlin Philharmonic on April 25, 1995, two weeks after
Britain, France, and Italy met at a conference in Stresa to establish a common front
against Germany. Furtwaingler's road to that

most prestigious of appointments in the world of conducting was not without incident. Nor was this most celebrated of the conductors durwas this most celebrated of the conductors dur-ing the Nazi regime an enthusiastic party member, unlike Herbert Von Karajan, who was to succeed Furtwangler on his death in 1954. In fact, Furtwangler resigned all of his then-considerable musical posts in 1934 when he was

demith's Mathis der Maler, Hindemith, German demith's Mathis der Muler. Hindemith, German hrough and Horough, was married to a woman who was half-lewish (as later on Yon Karajan who was half-lewish (as later on Yon Karajan Lamination, Hindemith was deemed a "cultural Bolshevik" and "spiritual non-Aryan. "Up to that point, Furriwangler had enjoyed some success in maintaining his in-tlependence from the Reich's proscriptions the properties of the properties of number of lewish musicians who played under his baton. But Goebbels and the under his baton. But Goebbels and the party needed and wanted the prestige of Furtwängler, and after a frank discussion

attacked by Goebbels for conducting Hin-

nutrwangier, and after a frank discussion and some nasty consequences for certain of Furtwangier's non-Aryan associates, the composer was made to see the light and he docilely conducted through the most horific years of the regime, insisting he could do his greatest good for the eternal German start health of the country of the country of the country of the start of the man spirit by giving them their Beethoven and Brahms instead of martyring himself in a hopeless cause. He was certainly not alone in

this rationale. Furtwängler was a tall man of rather formal Furtwangler was a tall man of rather formal demeanor, and his conducting included none of the dramatic hijinks we identify with various of his contemporaries and successors. His orches-tra members revered him, and he presided over them and the music he

was conducting with an almost mystical authority. His presence in the concert hall was legendary, and one cannot experience the force of his experience the force of his conducting adequately with records. As reticent as he was in manner while conducting, albeit with all manner of spastic jerks and waving that no one but the orchestra seemed



Romantic manner, which brings more atten tion to the phrase than the barline, liberally

interpreting tempi and dynamics for expressive interpreting tempi and dynamics for expressive effects. At the opposite end would be the more literal reading of the score, conducting to the "fucking computer," as my tante Erika would have it. The tendency in the later century and up until today would be for closer and more

of the score than would be the case in the German Romantic tradition.

tic tradition.

Erika is reporting
on her listening of
Beethoven's Eroica
Symphony, conducted
in December of 1944.
This would be on the
Music&Arts label. The
remattering is good remastering is good, Erika says. "The fortissimo is too much but

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.)

the piano is okay." Furtwängler's tempo is ver the piano is okay." Furtwängler's tempo is very deliberate, very distinctive, she says. Not like the American conductors (said with great contempt) who go by the book. The Funeral March, Erika goes on to say, is "unbelievably adagio. One wonders what is going through his mind. One wonders what is going through his mind. One wonders what is going through his mind. Auch contempt who was the said of th Aachen. Six months later the war would be over. You can hear it, you can feel it in his conduct ing of the adagio movement. He had to have known at this point it was over. Even if not con-sciously, he would have known it inside him."

recording is made on June 2, 1944, with the Vienna Philharmonic, four days before the D-Day enna Philharmonic, four days before the D-Day landings in Normandy. Erika is struggling with the Leonore overture to the opera Fidelio. She can no longer restrain herself: "I don't know how the French could louse things up so badly... The French, the FRENCH! Only they would do such a thing!" -

sciously, he would have known it inside him."
Next. Erika is into the Rodolphe set of
Furtwangler Beethoven recordings. This is a
dister. The sound is no good. The notes are
misleading. She is beside herself, trying to figure out a way to clear up the sound and figure
out which piece is which so that she can reliably report. my loyal and diligent tame. The

Hans Knappertsbusch, Rarities (Preiser Records 90389)
Wilhelm Furtwängler, Furtwängler Conducts
Beethoven (Music&Arts CD-40409)
Wilhelm Furtwängler, Symposium (1043)





UPCOMING

Jeffrey Osberne (614): 4th & 8, Friday, December 1, 345 B Street, downtown, 619-220-8497 or 619-231-4343.

Chely Wright: Vejos DreamCatcher Show Room, Fridoy, December 1, 8 p.m. 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

L.A. Gues, Manashine Junkie, the Prism, and Simine Cruise: Dream

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t, Friday, December 1, 2228 Bocon t, Ocean Beach, 619-222-8131 or 120-8497.

Digital Underground /148; Belly Up Toven, Friday, December 1, 9:15 p.m., 143 South Cedros Avenue, Solono Beach, 858-481-8140 or 619-220-8497.

Dragbedy, Koreem Abdul Babar, Curl Up and Die, and American Tragedy: The Che Cafe, Friday, December 1, 830 p.m., UCSD compus, La Jolie. 858-534—2311.

N"SYNC: Son Diego Sports Areno, Friday, December 1, and Saturday, December 2, 3500 Sports Areno Boulevard, Son Diego. 619-220-8497.

Blonde Redhead and the Need: The (askah, Schurday, December 2, 8:30 p.m., 2501 Kermer Boulevard, midrown, 619:220-8497 or 619:232-4355.

Dave Wakeling: Belly Up Tovern, Schurday, December 2, 143 South Cedias Avenue, Solone Beach. 858-481-8140 or 619-220-8497.

Susan McKeewn /990/and Johnny Cunningham: Holy Israty Essential

2083 Sunset Cliffs Bouleward, Ocean Beach, 858-689-2266. Seve Ferris (758), Wheatus, and OPM: 'Cones Bar and Grill, Sunday, December 3, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Keb' Mo' /941/ord Army Correle /213/: 4th & B, Sunday, December 3, 345 B Street, downtown 619-220-8497 or 619-231-4343.

Goldfinger (166) and Mest: "Cones Ber and Grill, Tuesday, December 5, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

The Pat McGee Band (161) and Five for Fighting: Belly Up Tovern, Wednesday, December 6, 8 p.m., 143 South Cedros Avenue, Solana Beach, 858-481-8140 or 619-720-8497 Tesla /169 t 4th 8 8, Thursday, December 7, 345 8 Street, downtown 619-220-8497 or 619-231-4343.

The Congos: Belly Up Tovern, Thursday, December 7, 143 South Cedics Avenue, Solano Beach. 858-481-8140 or 619-220-8497.

Rancid /163/, A.F.L., and the Distillers: "Cross Bor and Gell, Thursday December 7, two shows, 5:30 p.m. and 9:30 p.m., 3105 Ocean Freet Wolk, Massion Beach, 8:88-488-1780 or 619-220-8497.

The Anniversory, Selby Tigers, and Derail: The Ché (cfe, Thusday, December 7, 8:30 p.m., USD compus, La Jolia, 858-534—2311.

P.O.D. and Project 86: (ax Areno, Friday, December 8, SDSU compus, College Area, 619-220-8497.

Ray Charles /935/: 4th & B. Friday, December 8: 345 B Street Assentia



Godsmack, November 26, San Diega Sports Arena

Slightly Stoopid (352) and Ugly Dockling: "Cones Bar and Grill, Saturd December 9, 3105 Ocean Front Walk, Mission Beach. 858488-1780 or 619-270-8497.

Dom Bern and Mary Dolon (859): Java Joe's Coffeehouse, Saturday, December 9, 1956 Boron Street, Ocean Beach, 619-523-0356.

Le Quan Ninks Spuce Sheet Forum, Saturday, December 9, 8 p.m., 301 Spuce Sheet, Banker's Hill. 619-295-0301.

"The Forgotten Carols" with Glenn Yarbrough: East County Performing Arts

Center, Saturday, December 9, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

Dan Levinson (895): Son Deguto United Methodist Church, Schudey, December 9, 7:30 p.m., 170 Calle Magdolene, Encintos. 858-566-4040.

Good Clean Fun, Over My Dead Body, Fields of Fire, and Run For Your Fucking Life: The Ché Cafe, Sundoy, December 10, 8:30 p.m., UCSD campus, La Jolia. 858-534—2311. Venice /432): Belly Up Tovern, Thursday December 14, 143 South Cedro

Avenue, Solono Beach. 858-481-8140 or 619-220-8497. "Christmastime with Judy Collins" /822 t Fast County Pe

Arts Center, Thursday, December 14 7:30 p.m., 210 East Main Street, E 619-440-2277 or 619-220-8497

"Jingle Ball 2000" with Bon lovi |615|, the Barenaked Ledies (435), Smathmosth, Pat Benatar |468|, Fisher, BB Mak, and Steve Poltz (815); (ax Areno, Enday, December 1, 515).

The Storlight Mints (206): The Casbah, Monday, December 18, 830 p.m., 2501 Ketters Boulevard, midtown, 619-220-8497 or 619-232-4355. Blood Brothers, Nemirah, GoGoGo Airheart / 136½ and Nightmare Syndicate: The Chil Cafe, Wednesday, December 20, 8:30 p.m., UCSD compus, La Joile, 858-534—2311.

Steel Pulse /757 & Belly Up Tovern Wednesday, December 27, and Thursday, December 28, 143 South Cednos Avenue, Solono Beach. 858-481-8140 or 619-220-8497.

Type O Negative (202): "Cones Bor and Grill, Saturday, December 16, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

The Michael Dessen Ensemble: Spruce Street Forum, Saturday, December 16, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

The Young Dubliners /438/: Belly Up Invem, Sunday, December 31, 143 South Cedros Avenue, Solono Beach. 858-481-8140 or 619-220-8497.

JANUARY

John McCatcheon: Son Dieguito United Methodist Charth, Friday, January 12, 7:30 p.m., 170 Calle Magdalena, Encintas. 858-566-4040.

Blue Öyster Cult (477): 4th & 8, Sunday, January 28, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

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Neil Sedaka: East County Performing Arts Center, Sunday, February 11, 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

The Neville Brothers (494): 4th 8. B. Sunday, February 18, 345 B Street, downtown 619:220:8497 or 619:231-4343.

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Corboh
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The Natcher Brothers: The Odd Sod Irie Dingo: The Cosbot Jiveweire: The Cosbot Jiveweire: The Cosbot: The KowedSkiz: The Cosbot: La Saok: Ché Cafe La Saok: Ché Cafe Lefty: "Cares Bor and Gail Denny Line: Lester's Coffeinose Mercurie: The Cosbot The Mice: The Cosbot The Mice: The Cosbot

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Dee Dee Romener: Droom Schert

Street
Jimmy Riley: Neimons Bor and
Grill Serahtonic: The Casbah Shadow Drop: "Canes Bar and

Grill Shrinking Violet: Deam Street Jack Shrivlesack: Deam Street Skipjack: Deam Street Skyshine Groove: Bock By

once. The Teenage Beer Whores Discom Street Admiral Tibet: Neimors Bor and Gall Tiltwheel: The Casboh

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AM Vibe: The Cashoh
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The Electic Waste Band:

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Epipheny: Blind Melons
402 ... Fith: 4th & B
The Full Circle Band: Tiki

The Hes Mess Decord Jim's

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David Inance: Hamplery's
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The Late Edition: Jone's

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Liquid BBO: Tio Lea's Lounge
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Cale
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Malakas: Lire Wre Midnight Gamblers: Dream Steel Receive and the Witchlockers: The Endon, Cyste Bar and Gell, The New What for & Estabasent Higher Safet: Pul Goy's The Officers: ACP's inch Pub and Gell The Omineers Seepads: Witchlockers

Westons
Point Blank: June's Cocktob
Porple Hazar: Bul's Weskey
Doe
Questrait: Bely Up Toven
The Red Channel Revoer: Suf
N'Sodde

Rockele: Blnd Melons, Connibal

Bor Review Reas: Dick's Horseshoe Lower, Westons 410 — Levy, Westons Average Westons Books and Mark, Hamplery's Serieurs Gelder: Vrigot, Colino 535 — Serieurs Wall, 4th & R. Canes Bor and Gell 481 — Slank's Sandaysit: 4th & R 434 — Lawse

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Joe Byrnes: The Ould Sod
Paul Cherley: Lester's
Caffeehouse
Jill Costanzo: Java Joe's Coffeehouse Tony Cummings: Blomey Stone

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Coffeehouse

Steve Politz: The Cosboh

Tommy Price: Kelly's Pub

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WEDNESDAY • NOV. 22 MR. T's CAFE presents Hip-Hop, R&B and Reggae DJ Orlando NO COVER before 10 pm

Trance Music with DJ Kam NO COVER before 10 pm

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PRODUCTIONS presents Downtempo Hip-Hop
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Drum & Bass

Hip-Hop and R&B
with DJs Bille Knight
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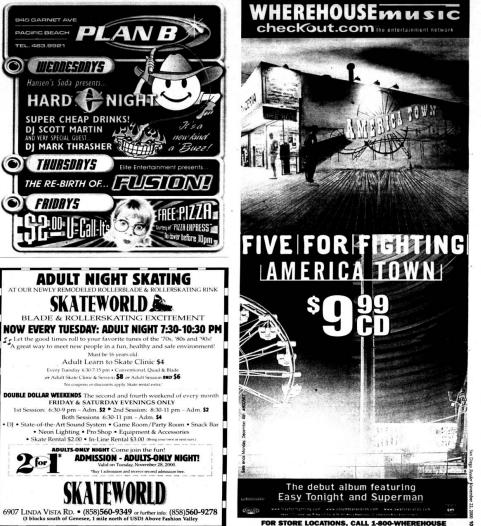








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UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, fat information is off-981-280, attention Scart Elis, and section Scart Elis, and section Scart Elis, and society and section Scart Elis, and society and section section of the section of th

Asylum: Thursdays, DJs spin house, disco, funk, and techno music. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

BLISS: DJs Kazy, Fingers, and Sandman spin house and progre house. Saturdays, 9 p.m., below Buffalo Joe's, 5th and Market, downtown. 858-728-1489.

Boys Night Out: Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

The Clockwork Sessions: DJs Frans

Club Bom-Bay: Thursdays, DJ Rame

Club Elements: Thursdays, Transmission, trance. Fridays, Phythouse, house. Saturdays, Elem progressive and trance. 1255 Univ Avenue, Hillcrest. 619-296-8160.

Club Intention: DJs Rite One, Jon-E-Thin, Clay Dunsmore, Sol. and Thin, Clay Dunsmore, Sol, and international guests spin trance, European hard house, and hip-hop and up. Thursdays, 2028 Hancock Street, Mission Hills South. 619-687-5779.

619-687-5779.
Chab Mass Wednesdays, Dance Party with DI Kenny, Thurodays, the Hot Spot presented by the Union, Dis Gil, the Good Dr. Brian Foxwerth, and K.J. Reckwell. Sattrudays, DI Ordin and Rom with diance and techno. Doubletree Mission Valley, 7450 Hazard Center Drive. 619-297-5466, x4139.

Clab 911: Top 40, hip-hop, house, and trance. New 2000+ capacity multi-level venue; 18 and up. Wednesdays, Fridays, and Saturdays. Red Mill Entertainment Complex. 1340 Broadway; El Cajon. 619-441-1800.

Club Paradiae: DJs Henry Diaz and Jeremy spin deep underground house, vocal, disco, and hip-hop; 21 and up. Saturdays, 10 p.m. to 2 a.m., the Pirates Den, 2812 Kettner Boulevard, midtown. Information, 619-222-8950



May Jane Vitaliano, a close personal friend of Chava Alberstelin—they went to board rig school together—is in a quanding-what to name her forthcoming bastard. Scuse amend the furthcoming bastard, scuse armed with ultrasound tell her will be a female bathychild. A girl bathy—grooy—in need toot sweet of a GIR, NAME. What makes it a problem, a bigger one than normal, is havin to come up with some

than normal, is havin' to come up with some-thing that goes good with MJ's married name — the one she's never officially used. And she still ain't gonna use it, ha, not for herself, but since dads, even dads named Mortimer Raper, deserve to be acknowl-

edged somewhere down the line, the kid is gonna be stuck with Ki...so you gotta pick a firs' name with care.

Hey — I personally think anything will go with Raper. Raper is a fine sumame.

surname.
Ima Raper. Eura
Raper. A pair of GREAT

Raper. A pair of GREAT names. Dusty Raper. Fanny Raper. Butch Raper. Sweety Raper. Panty Raper. Sissy Raper. Sassy Raper. Lovey Raper. P.P. Raper. Patti

Raper. P.P. Raper. Pattu
Duke Raper. Tammy Faye
Raper. Tequila Raper. Date
Raper.
Wow.
And you couldn't go wrong with Sniffy

wrong! (To hear a sample of Chava Alberstein,

CHAVA ALBERSTEIN

call 619-233-9797, wait for the prompt, then

ner. Or Serial Raper.

How bout Dour Tear The Raper?

ALL really, really neat...you can't go ng!

(To hear a sample of Cheva Alberstein, 1992-20-487. 318.00 to 523.80.

77. Saturdays, North County's Party Epicenter. Wednesday, November 22, Jammin' 290 Thanksgiving Party. 740 Nordalh Road, San Marcos. 760-737-9402.

DEEP: DJs Syndo, Wall Krawler, and MC Skyler Ms: and special guests spin mode and drum in bass; 21 and up.

Thursdays, the Rhythm Lounge, 3048 Midway Drive, Midway District. 619-912-3103.

Ice House Young Adult Dance Club

Liquid: DIs Dave Aude, Mike Orozco, Ryun Somers, and guests spin deep house, trance, and hip-hop. Fridays, E-Street Alley, 919 Fourth Avenue, downtown, 619-979-9999, www.metropolisproductions.com.

Live Wire: DJ Ratstar cuts up funk, hip-hop, and jazz grooves. Kung fu and anime vids on two screens. No cover. Wednesdays, Live Wire, 210: Cajon Boulevard, North Park 619-291-7450.

Mothers Milk: DJs Afshar and Ramsey spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Nightfall: D/Robert and guests spin gothic, synthpop, EBM, industrial, and fetish: 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Ole Madrid: Fridays, Club Aura, Dls Matt Spencer, Tasya, Scooter, and guests spin house, hip-hop, and trance. Saturdays, Mecca with Dls. Jose Amercia, Jason Videna, and Rag-spinning global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

Onyx Room: Call club for nightly information. 852 Fifth Avenue, downtown, 619-235-6699.



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44 to B

Project Cathedrak Fourth Sunday of each month, 6 p.m. to 11 p.m., 5t. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. 619-220-4944.

The Rhythm Lounge: Tuesdays, Alliance, hip-hop, soul, and more, Wednesdays, Ire, techno. Thursdays, Deep, drum in bass. Saturdays, Stere, Dis spin hip-hop, rare groove, roots reggar, and soul. 3048 Midway Drive, Sports Arena. 619-224-4835.

Sports Arena, 619-224-9853.
Rich's Thursdays, Club Hedonism,
Dls Jon Bishop and Mike Oreaco spin
house, techno, and groove. Fridays,
Go-Go Fridays, DJ Derek spins house
and tribal. Saturdays, DJ Derek and
guests spin house and tribal. Sundays,
Hot Tea Sundays, DJ Derek and
spin house and tribal. Sundays,
Avenue. Hill(rest. 619-497-4588.

Avenue, Hillsteit. 613-937-9368.

Sebbett DJs Eric Hart, Marc Brueland and Adam Atom. Dark electro, gothic, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815-30th Street, San Diego. 619-574-0744.

San Drigo. 619-574-0744.

Sevilla: Mondays, rock en español.

Tuesdays, Wednesdays, and

Thursdays, Club Salsa: Fridays and

Saturdays, high-energy Euro-Latin

Nightclub: Sundays, Club Brazil. 555

Fourth Avenue, downtown.

619-233-5979.

619-233-5979.

The Silver Room: Wednesdays, Mr.
T's Caje, R&B, hip-hop, and regger.
Thursdays, DJ Kam, trance. Fridays.
Noble and Darkside productions: first and third Fridays, downtempo hip-hop; second and fourth Fridays, drunt or 'p bass, Saturdays, 1Ds Rible Knright and Orlando spin hip-hop, regger, and R&B. 756- Fifth Avenue, downtown.
619-233-2830.

617-24-XUUL.

Venua: 18 and up. DJs spin trance, techno, house, hip-hop, party mix, and jungle. Open Wednesday through Saturday, 9 p.m. to 2 am. 7200 El Cajon Boulevard, College Area. Call club for nightly information, 619-501-VENUS.

Studio 64: DJs Jon Bishop, Maris, Erick D., Circa, and Demon spin hard and

Tangent Wednesdays, drum 'n' bass excursions with resident DJs Kojak, Tom B, and SkinnyDip. Open decks 8 p.m. to 10 p.m., no cover before 10 p.m. Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Therappy Dis Brian Polland, Crash, and special weekly guests spin industrial, EBM, feish, gothic, and darkway. First Friday of every month at Club Vortex, 2315 Adobe Falls (1-8, exit Waring Road); remaining Fridays at the Flame, 3780 Park Boulevard, San Diego. 619-465-5827.

Trenchtown: Dls Bob One and Dash Eye spin dancehall reggae and hip-hop, two separate rooms. Fridays, Neimans, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131.

Tsunami: Wednesdays, '80s.
Thursdays through Saturdays, '80s, hip-hop dance, disco, and techno.
Tsunami Beach Club, 802 Sixth
Avenue, downtown. 619-231-9981.

Avenue, downtown. 619-231-7981.

Two-Wheel Tuesdays: DJs spin vintage punk, glam, and primitive rock n' roll. Sci-fi biker flicks on two screens. Plenty of cycle and scooter only parking. No cover. Tuesdays, 9 p.m., Live Wire, 2103 El Cajon Boulevard, North Park. 619-291-7450.

Boulevard, North Park, 619-291-7439.

The Underground Lounge: D/
Sachamo and international guests spin deep house music. Thursdays, the Juke Joint Cafe, 32 Fourth Avenue, San Diego. Information, 619-998-5993; 619-232-5OUL.



In a past issue of Reptiles magazine, we learn that \$lash. formerly of Guns' in Roses, is a serious reptile collector. The story says that he owns hundreds of snakes and izards of all description, that he keeps them in a special building on the grounds of his Los Angeles mansion, and that he employs his own private zookeeper to care for them all. Slash, we read, is rarely home due to hill Slash, we read, is rarely home due to his employment as a major not star. The hired keeper says that his boss may consider his experience of the second of the second of the second of the second of Reptiles, shirtless and bleary, with sommy blear-byte too hat on his head of the second of the seco

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Snakepit, call 619-233-9797, wait for the prompt, then punch in ext. 4990.)

SLASM'S SNAKEPIT, 4th & B, Friday, November 24, 8 p.m. 619-220-8497 or 619-231-4343, 815.

LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, bit work prior to publication. To send weekly or monthly schedules, fax or Lyme Houts a 760-788-0329 or mail to Reader Must Seene, P.O. Box 8800, San Drego CA 92186-500. Deporting concrets, professionate of the send to 619-253-3000, exp. (2) 161-500 (2) 161-1611 (2) 161-16

faxed to 619-881-2401. **North County**

The Alley, 421 Grand Avenue Carlshad, 760-434-1173. Carisbad. 760-434-1173. Performances are from 9 pm to 1:30 am. Wednesday and Saturd. New Breed, pop. Thursday, the Rhythm Dogs, pop, jazz.

The Backroom, 2677 West Vista Way, Oceanside, 721-3311. Thursday, live R&B, call club for information.

The Beach House, 2530 South Highway 101, Cardiff. 760-753-1321. Performances begin at 7 pm, except

Sunday, 5:00 pm. Friday, Trio du Jour, jazz. Saturday, the Justin Brothers, acoustic. Sunday, Rick Ross, jazz. Wednesday, Semisi and Fulabula,

reggge.
Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 858-481-9022.
Verlenesby, Pronche Sanchez and
Orquenie Prime, Friday, 5:30 pm; Billy
Watson Band, 9:15 pm; the B-Side
Players, Latin jazz, and Orquenta
Prime, Saturday, 9:15 pm; Godfjöb,
retro funk, and guests. Sunday,
7:30 pm. Latry, Carlton and Robbin
Ford, Tursday, call club for

Boar Cross'n, 390 Grand Avenue, Carlsbad, 858-729-2989. Friday and Saturday. Bottomline, classic rock.

Saturday, Bottomine, classec rock.

The Book Works/Pannikin Cafe,
Flower Hill Mall. 1-5 at Via de la Valle,
Del Mar. 858-755-3735. Friday, 8 pm,
the International Silver Strings
Submarine Band featuring Billy
Watson, blues, swing.





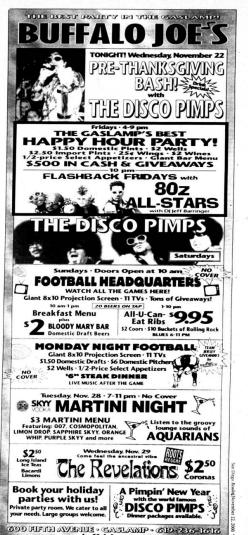


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The Camelot Inn, 887 San Marcos Boulevard, San Marcos. 760-744-1332. Friday, the Strange Woods, Celtic folk. Saturday, Gene Warren, folk.

Marilla, jazz.

Captel Bar and Grill, 300 Carlsbad
Village Drive, Carlsbad, 760-7294095. Thursday, 6 pm to 10 pm, Red
Lame, blues rock. Friday, 6 pm to
10 pm, Jeff Moore and the
Witchdetors. rock, Saturday, 3 pm to
5.30 pm, Joey Harris, acoustic, 6 pm
to 10 pm, Ruby and the Red Horts.
wingin blues. Sunday, 2 pm to
5.50 pm, to 9th Jazze.
5.50 pm, the Booge Wiospe Duo, jazz.
9 pm to 9 pm, There Cameron, Jazz. om to 9 pm, Bruce Cameron, 1822. onday and Wednesday, call club for

The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-745-2733. Friday and Saturday, Frank Sullivan and the Texas Sky Show.

Fogerty's Pub, 1260 West Valley Parkway, Escondido, 760-480, 0833. Friday and Saturday, Liquid Blue, pop

Hennessey's Tavern, 2777 Roose Street, Carlsbad. 760-729-6951 Friday, Ron's Garage, acoustic.

Jammers Java, 218 A North El Camino Real (in the Wiegand Pl next to AMC Theaters), Encinita 760-942-JAVA, Friday, 8 pm to 10 pm, the Colin Weatherthy Juzz

La Costa Coffee Roasting Co., 6965 El Camino Real, Suite 208, La Costa. 760-438-8160. Music hours are from 7 pm to 10 pm. Friday, Sonny and the Rumble Tones, blues. Saturday, Satish

Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-438-9111. Friday and Saturday, live pop and jazz.

McCabe's Beach Club, 1145 South Tremont, Oceanside. 760-439-6646 Call club for information.

The Metaphor Coffeehouse, 258 East Second Avenue, Escondido 760-489-8890. Friday, the Rag Poets Saturday, open mike, acoustic blues Monday, Dixieland jazz.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff. 760-943-7924. Friday, 7:30 pm to 10:30 pm, the Kathi Burg Group, folk. Saturday, 7:30 pm to 10:30 pm, Sreve White, folk. Sunday, 10 am to 1 pm, Jordane Hamenco.

Mocha Marketplace, 1020 West San

Neimans Bar and Grill, 300 Carlsbad

The New Wharf Bar & Restaurant,

SNTE

Saturday, Ancient Chinese Secret, classic rock.

The Raintree, 755 Raintree Drive, Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm, S.O.B., contemporary. Saturday, 5:30 pm to 8:30 pm, Carl Robinson, soft rock.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway, 858-748-1617. Friday and Saturday, Pacific Ryder, country.

Rhythm Cafe, 4321C Ocranside Boulevard, Occanside, 760-631-4466. Thursday, Randy Morser, jazz. Friday, Linda Sargent, pop. Saturday, Nathan James, blues.

Roxy Restaurant, 517 First Street, Encinitas. 760-436-5001, Saturday,

Like Sid Vicious or Darby Crash, **Dee Dee**Ramone personified the romantic ideal of
the willfully dependent antist, except without
the art. It was John's a bar chords that cretimes the second of the second of the second of the
darptations of 1050 rock touchstones (the
fake Brish accent, the bow cut harging over
this eyes, the title round John Lenon surglasses) that established the Ramones
sestited. Did sak for afsorted Ramones trom anyone who grew up with the band (to the extent that any Ramones fan ever grows up), entyone who grew up with the band (to the extent that any Ramones fan ever grows up), and they il tell you it was Dee Dee. As a bass player, Dee Dee did little more than play root notes to Johnny's chords. But for 20 years, a Ramones show was not a Ramones show

without Dee Dee shouting "One-two-three-four!"
and psyching up the
band and the audience
for another comically fast
dash through "Blitzkrieg
Bop" or "Sheena Is a
Punk Rocker." It was like

Lauren Golden and John McLaren, flute and guitar.

Solana Beach Coffee Company, 437 South Highway 101, Solana Beach, 858-702-1553. Saturday, 7 pm to 9 pm, Downsoul, folk. Sunday, 11 am to 1 pm, Tony Lasley, South American

Surr N Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 838-755-9474. Friday, Shora Shiem, reggae. Saturday, the Red Channel Revue, rock, reggae.

Nalentino*s11828 Rancho Bernardo Road, Rancho Bernardo, 858-451-3200, Friday, 6:30 pm and Saturday, 6 pm. Donnie Finnelle and Company East, Jazz.

THE BEST

Sep or "Sheena is a Pura Rober," I was ike war house or h

DEE DEE RAMONE

all Ramones fans. And that's not necessar Skipjack, Yer Mom, and the Jack

Woody's Sports Bar & Grill, 2329

South Centre City Parkway, Escondido, 760-735-8599, Friday and Saturday, Stiletto, blues and rock. Beaches

Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Friday, Rockola, classic rock. Saturday, 4 pm to 7 pm, Ca. Jones, 830 pm, Earl Thomas, blues. Sunday, Liquid American Culture. Toesday, Phil Degram, blues.

Canes Bar and Grill, 3105 Occan Front Walk, Mission Beach, 858-488-1780, Music is rock/alternative. Wednesday, Gary Hoys and Surens Wall. Friday, 6:40 pm and 9:30 pm, Fenix TX, New Found Glory, Good Charlotte, and Lefty. Sunday, Agent

Shadow Drep, Dama, and Festerbilt
Cannibal Bar, at the Catamaran
Hotel, 3999 Mission Boulevard,
Mission Beach, 858-488-1081.
Wednesday, the Steely Dammed.
Friday, 9:30 pm, Dru Saul, disco,
dance, Saturday, 9:30 pm, Reckola,
classic rock, Sunday, 7, pm, Shine By
Time Operator, big-band swing.

Che Cafe, UCSD Campus, La Jolla. 858-534-2311. Music is alternative/rock. Friday, 8:30 pm, Cattle Decapitation, Le Shok, the Oath, and Total Fury Sunday, 8:30 pm, Enemymine, Mome Raths, and Aspects

The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla. 858-459-0541. Music Drive, La Jolla. 858-459-0541. Music is jazz unless otherwise noted. Thursday, 7:30 pm to 10:30 pm, the Peter Sprague Trio. Friday and Saturday, 8 pm to 11 pm, the Mike Woffard/Holly Hofmann Quartet. -- ojjurur Holy Hofmann Quartet. Tuesday, 7 pm to 10 pm, Calvin Romance. Wednesday, 7 pm to 10 pm. Barbara famersen.

Dream Street, 2228 Bacon Stree Ocean Beach. 619-222-8131. All Ocean Beach, 619-222-8131. All shows start at 8 pm. Wednesday and Thursday, call club for information. Fisday, Gene Loves Jezebel, Shrinking Violet, the Extra Strength Childra, and Fallen 019, alternative. Saturday, and Fallen 019, alternative. Saturday Dee Dee Ramone, Skipjack, Yer Mom, and Jack Shrivlesack, punk, Sunday, Quino and guests. Tuesday, Damm Seuss Band and Midnight Gamblers.

Galoka, 5660 La Jolla Boulevard, La Jolla. 858-551-8610. Wednesday, call club for information. Thursday. club for information. Thursday, Jahgriti. Friday, Forward Funk. Saturday, Quino. Sunday, Christophe Adler Trio.

Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Saturday, 8 pm to midnight, 1 O'Brien Brothers, Irish folk.

Java Joe's Coffeehouse, 1956 Bacon Street, Ocean Beach, 619-523-0356. Thursday, Jason Mraz, Carlos Olmed and Toca Rivera, acoustic, Friday, Rennata Youngblood and Jill Constanz folk, Saturday, Nickel Creek, folk.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, Sunday, and Monday through Wednesday, 6 pm to 10 pm, Barry Levich, piano variety. Friday and Saturday, 7:30 pm, Jon Sandoval

Moondoggies, 832 Garnet Avenue, Pacific Beach. 858-483-6550. Friday, Spaceman Spiff, rock. Old Venice Cafe, 2910 Canon Street Point Loma, 619-222-5888, Friday,

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Club Tremors, call club for information.

The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla 858-456-0600. Th Shores: Friday and Saturday, 7 pm to 10 pm, Lori Bell, Ron Satterfield and

Shooters Bar and Grill, Radisson. Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Polifack, piano. Tuesda and Wednesday, Stephen Knight.

Tiki House, 1152 Garnet Avenue, Pacific Beach. 858-273-9734. Friday, Todd Stedman and the Fat Tones, blues. Saturday, the Full Circle Band, rock. Sunday, Chris Kelly's open acoustic night. Wednesday, the Buzzards.

Buzzardas. 1921 Bacon Street, Ocean Beach. 619-222-6822. Friday, the Revelation, regge. Saturday. Ominous Scapods and the Withdrawis, rock. Sunday. 5 pm to 8:30 pm, Rufus Rox. 9 pm, Psydecar. Monday, the Electric Waste Band, rock. Tuesday, Tyler Grant Band. Wednesday, Psydecar, Ass.

San Diego

Anthony's Star of the Ses, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday, 5:30 pm. the Jame Valle-Bob Magnusson Duo, Brazilian-Latin jazz. The Bahia Belle Cruise, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 858-539-7779. Departs 6:30 pm. Friday, B Natural. Saturday, the Nude Blues.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033. Thursday, Friday, and Saturday, Tony Cumming, Irish folk. Sunday, open mike. Tuesday, Irish jam session.

The Blue Agave, 6608 Mission Gorge Road, San Diego. 619-521-3194, Call club for information.

Borders Books and Music, 1072 Camino del Rio North, Mission Valley. 619-295-2201. Friday, 8 pm, Zambra, Latin pop.

Zambra, Latin pop.

Brick by Brick, 1130 Buenos Avenue,
Bay Park, 619-275-LIVE, Music is
alternative/rock, Wednesday, call club
for information, Friday, King Britt
and Marques Wyatt. Sunday, Grey
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Etta's Place, 6179 University Avenue
(at College and University). 619-5826730. Friday, 9 pm. Lady Star and the
Bustin' Loose Blues Barnd. Saturday,
9 pm. Altered Time, rock. Sunday,
4 pm to 8 pm., the Blue Ravens, blues.

4 pm to a pm, the Blue Ravens, titles. Four Points Sheraton Hotel, 8110 Acro Drive, San Diego, 619-277-8888. Skies Lounge: Friday, 6 pm to 10 pm, and Saturday, 8:30 pm, lanet Hammer, jazz.

Hammer, Jazz.

The Gordon Biersch Brewery, 5010
Mission Center Road, San Diego.

19-688-1120. Music is blues/wring
unless otherwise noted. Fiskly, Earl
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Midnight Flayers. Sunday, the
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Band.

Hamphrey'n, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island,
619-224-5377. The Backtage Lounge:
Wednesday, 9:30 pm, Down Storm.
Friday, 9:30 pm, Down Storm,
Friday, 9:30 pm, Down Sond,
Gentry, jazz. Twesday, 8 pm, Er Selis
and David Islanca, rock and roll.
Wednesday, 8 pm, Brailin, Latin jazz.

The Imperial House, 505 Kalmia Street, San Diego, 619-234-3525. Wednesday through Saturday, Sean McVicker, dance music.

Innsultes, 2223 El Cajon Boulevard, San Diego. 858-296-2101, Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

Jamar's Restaurant and Lounge, 7777 University Avenue, La Mesa. 619-469-7777, Thursday, Friday, Saturday, and Wednesday, the Bert Torres Band.

Jolt'n Joe's, 8076 La Mesa Boulevard La Mesa. 619-466-2591. Friday and Saturday, Full Exposure, rock and roll Fuesday, 9 pm to 11 pm. Taravella, acoustic folk.

Kelly's Pub, 6344 El Cajon Boulevard, College Area, 619-286-0400. Friday, Evans, acoustic. Saturday, live music. Wednesday, Tommy Price, acoustic.







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Ollie's Restaurant, 10789 Tierrasan Boulevard, San Diego. 858-560-667. Thursday and Sunday, Patrick Hill. Friday and Saturday, Ray and Lunine Correa. Monday, 10 Teanor. Wednesday, Ray Correa, solo piano.

The Ould Sod, 3373 Adams Avenue, Normal Heights. 619-284-6594. Friday, Joe Byrnes, Irish folk

Radisson Mission Valley, 1433 Camino Del Rio South, San Dies

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer.

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market street, downtown, 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm Joe Guevarn and Chris Vanucore, jazz Blarney Stone Pub, 502 Fiftl

Henkel. Friday, Art Johnson. Saturday, Marguerita Page. downtown. 619-236-1616. Wednesday, the Disco Pimps. Friday the 80z All-Stars, pop. Saturday, the Disco Pimps. Sunday and Monday, call club for information. Tuesday, the Aquarians. Wednesday, the Margueria ruge.

Tio Leo's Lounge, 5302 Napa Street
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619-542-1462. Wednesday, Three Bud
Jacks. Friday, Buddy Blue, blues.
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The Casbah, 2501 Kettner Boul midtown. 619-232-HELL. microm. 619-323-HELL Wednesday, Jinwise and Vernibird Friday, Stew Poliz, Anyu Marina, and Jose Sinara & the Tray Data Inferso. acoustic, Saturday, Robert Walter's 20th Congress, Sendstonic, and AM Vite. Monday, the Prim. Int Dings, and Ernis Orosco, Tuesday, Tilmheel, the Kowaldka, and the Mice. Wednesday, the Anniversary, Dewey Defeats Truman, and Mercaite.

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Plaza Bar: Thursday and Friday, 7 pm, and Saturday, 8 pm, Fran LaCorva. Friday, Monday, Tuesday, and Wednesday, 5 pm to 7 pm, Robberecht the Pianoman. Also, Tuesday and Wednesday, 7 pm to 11 pm, Karen Georgio, piano and vocals.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Music is Latin. Thursday, Hector Rivera y la Conciencia. Tuesday, Primo. Wednesday, Son y Clave. The Wyndham Emerald Plaza, 400
West Broadway, downtown. 619-239
4500. The Sidebar Lounge: Thursday
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U.S. Grant Hotel, 326 Broadway, downtown. 619-232-3121. Grant Grill: Friday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm, Ping Hu, classical harpist. South Bay/Coronado The Butcher Shop, 556 Broadway, Chula Vista: 619-420-9440. Thursday through Saturday, and Wednesday. 8 pm to midnight, Danny Lopez, contemporary.

Cafe La Maze, 1441 Highland Avenue. National City. 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel. Sammy Canonizado, and Burnett Anderson.

Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista. 619-585-7323. Friday and Saturday, the Has Bins, ock.

Avenue, Coronado, 619-435-6611 Babcock & Story: Thursday and Sunday, 5 pm to 9 pm, also, Friday and Saturday, 4:30 pm to 8:15 pm.

Island Saloon, 104 Orange Avenue, Coronado, 619-435-3456. Friday, the Stilettos, blues, rock. Saturday, Sweet Blue Onion, blues.

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Kenyatta, 8:00 piano.

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-5280. Thursday, Gary Rich, folk. Friday, Nirne Express, country rock. Saturday, the Offbeats. rock. Sunday, Saturday, the crystal Ingram & Hanley, acoustic folk Monday, Mark Fisher, folk. Tue Heart and Soul. Wednesday, Fis the Seaweeds, funk, blues.

East County

Dirk's Nightclub, 7662 Broadway, Lemon Grove, 619-469-6344. Frida and Saturday, Rufus Rex, rock and roll.

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The movie does something that only a movie can do, but that few movies have the patience to do.

A t last, and just in the nick of time, some things to be thankful for.

ful for.

The Wind Will Carry Us, an upto-date addendum to the mini-retrospective last summer at the Ken, is another Abbas Kiarostami

REVIEW **DUNCAN SHEPHERD**

other Abbas Kiarostami film: another winding dusty mountain road, another remote village, another desultory quest.

The "cover" story of the interloper from Tehran (like any Kiarostami protagonist, a total abstainer from smiles and laughter) is that he is on an article of the control of the chaeological treasure hunt. Only gradually does his true purpose be-come clear: to wait outside death's come clear: to wait outside death's door for the passing of a hundred-year-old woman so that he may document the barbaric local funeral rites. But this purpose, too, is something of a diversion: what Hitchcock would have called a McGuffin, the thing that sets other, bigger things in motion. They hardly come any big-ger than in a Kiarostami film: man's relationship to the world around him, to nature, to his fellow man, to his n soul. Given that the central (or at least recurrent) theme has to do with human contact and connection, it is quite striking, and highly suggestive, how many of the pertinent people are

never seen on screen or are seen only fragmentarily: the protagonist's rest-less "crew," the nagging callers on his cell phone (he must jump into his jeep and drive to higher ground in order to receive their calls), the subterranean

cellar, and, not least, the bed-ridden centenarian: Mrs. McGuffin. Crudely put, the movie relates the commonplace tale of the detached journalist who grows attached to his subject. But Kiarostami never puts anything crudely, always understat-edly, unpreachingly, at times with a wry and dry humor. In common with wry and dry humor. In common with his past sojourns in remote parts, the movie close something that only a movie can do, but that few movies have the patience to doe immerse you in a way of life, a pace, a place, its angles and planes, its textures and tones, its sights and sounds (uncluttered with photographic froufrou and musics on that the entire experimediling), so that the entire experience settles into a presentness, a present tense, instead of forever tugging and straining to get on to the next bit of business, splash of spectacle, tsunami of emotion. If the immersion were any

ditch-digger at the fa vored spot for cell-phone reception, the adolescent milkmaid in the cavelike unlit cellar, and, not least, the bed-ridden

> less complete, the message would be reduced to lip service. Some day I may have to lay out, at some length, a few reservations about Kiarostami's reservations about Kiarostami's method — the austerity, the repetition, traits that are good up to a point and decreasingly good beyond that point — but today is not the day. Tomorrow is Thanksgiving. Unbreakable is M. Night Shyamalan's encore to The Sixth Sense, a hard act to follow. But follow it he dayntlessly does, all the way to a dayntlessly does, all the way to a

dauntlessly does, all the way to a mandatory Surprise Ending. At first the fearsomeness of the task seems to drive him to overdirection, a big show

Calendar

MOVIES

1961 prologue, a swiveling camera for a passenger-car conversation viewed through the crack between the next seats an unside down seats, an upside-down camera for the perspective of a child on the couch in front of the TV. But soon enough the camera calms down. And Shyamalan, camera calms down. And Shyamalan, given license by his previous success, again stakes out an unusual area in commercial cinema: moody, bordered on four sides by gloomy, grave, somber, and morose. The plottine, please understand, is as silly as can be—a comic-book afticionado, nicknamed Mr. Glass for the fragility of his bones

(fifty four breaks and counting) (fifty-four breaks and counting), comes to suspect that the sole survivor of a Pennsylvania train wreck is his human opposite, an indestructible superman destined to serve and pro-tect — yet Shyamalan betrays no awareness of, much less awkwardnes or embarrassment over, any silliness. And in truth, the grip of the movie depends far less on narrative propul sion than on atmospheric muck. (At sion than on atmospheric muck. (At least, that is, until the psychic visions of the suspected superhero assume the place of the ghostly apparitions in *The Sixth Sense*.) That might explain why this movie is a bit less gripping than

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CHEMASTAR INTEDARTES

its predecessor, though not less un-usual. Bruce Willis is again along for the ride, dragging his foot and enjoy-

ing not a single minute of it.

You Can Count on Me has been widely and highly overpraised — a testament to critics' pitiful state of deprivation — yet it is clearly a cut above the run of stuff that comes to us through Sundance, a rarefied cham-ber piece for a small-town single mom, pensive little boy, her nomadic

no-account brother (their parents, as we're shown in a childhood prologue, were killed in an auto accident, and there's no indication of who filled that role afterwards), her soft-mannered hard-assed new boss at the bank, and a rekindled indecisive lover. The com-plaint of the brother about his hometown — its smallness and narrowness — could easily be turned against the movie as a whole. But something he says at another point, under an unwekone grilling from the local clergyman — that however unimportant his life may be inhis life may be inhis life may be inhis mind to those close to him — could be turned to the movie's defense. We the viewers get close to him, too, and get involved. rowness - could easily be turned

versed in the ways of the slacker ("like totally, man"), is less persuasive as the harebrained brother, held back by his third-generation Brandoisms or sec-ond-generation Erik Estradaisms, and, through no fault of his own, by his complete physical dissimilative to line compose in fragments instead of in Scenes and Acts, and who is prone to complete physical dissimilarity to Lin-ney: darkly Mediterranean to her Nordic frost. And Matthew Broder-ick, dependably deft as the persnickety bank manager deficient in People Skills, appears doomed again (Elec-tion is still fresh in mind) to get less than his document. Loretta Lynn, a whole heap of Steve Earle. Laura Linney (linked on the soundtrack with Loretta Lynn for no apparent reason except the sameness of their names) emerges as a kind of thespian Annie Oakley, quick on the trigger and a dead shot, challenging Meryl Streep's record for cramming the most acting into the smallest.

tion is still fresh in mind) to get less than his due. Lastly, we should be thankful that Kurosawa's swan song, Madadayo, has secured a belated theatrical booking— at the Ken for the two days before the Kiarostami — over a year after its U.S. premiere on the TCM cable



THE DIRECTOR OF www.requiemforadream.com

DUE TO GRAPHIC SEXUAL CONTENT, NO ONE 17 AND UNDER WILL BE ADMITTED TO VIEW THIS FILM ARTISAN

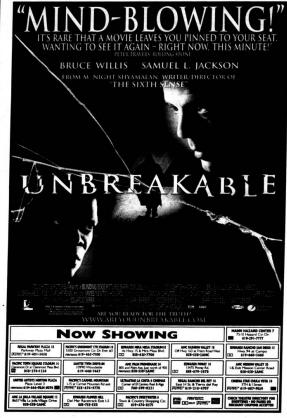
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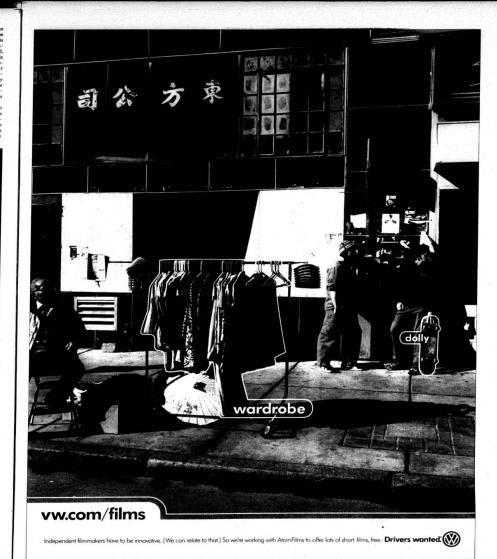


to enjoy the freedom on screen to

dump an unfair share of the workload onto his musical selections: Bach,

Loretta Lynn, a whole heap of Steve

the most acting into the smallest spaces. Mark Ruffalo, while well-



MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Bambooxled — Spike Lee, in confronta-ional mode, serves up a new generation's Putney Swope, the blaxploitation-era satire by Robert Downey (Jr.'s father) about a by Robert Downey (Jr.'s father) about a black takeover of a Madison Avenue ad black takeover of a Madison Avenue ad agency. The comparable premise here con-cerns a prissy Harvard-educated African-American TV executive (Damon Wayans), under pressure from his blacker-than-thou white boss (Michael Rapaport: "I don't give a goddam what Spike Lee said. Tarantino was right: "ingger is just a word") to come up with something "different..." impactful ... cutting-edge." What he comes up with is The New Millennium Minstrel Show, complete with burnt-cork blackface

"THESE BABIES ROCK!

"HEARTWARMING... AND FUNNY!"

"EVEN BETTER THAN THE ORIGINAL!

鹌 to a

and mile-wide lipstick, starring the nou-velle vaudeville team of Mantan and Sleep-n-Eat: "two real coons." This seems a fair enough exaggeration (never mind the im-

"A VERY ENTERTAINING FILM

FOR THE ENTIRE FAMILY.

"C'EST FANTASTIQUE!

TA MANAGEMENT OF THE PARTY OF T

Take your family - but treat yourself - to the

unexPected surprise of the holiday season!

'AN AWARD WINNING FAMILY FILM FULL OF FUN AND FROLIC!

Even better than the first film.

possibility in the PC age that such a thing could become, as suggested, a big hit) of the black programming on television today and yesterday. But the satire is badly garbled in the mixed motives of the show's creator.

of his pet project (Brown-Nose Jones) after thirteen episodes, he is simply hoping to get himself fired so that he can sue the net-work, never dreaming that his new idea would take root and biossom. On the other hand, he is militantly wheeling it forward as

a weapon to expose and eradicate racial stereotypes. Well, which is it? — career sui-cide or cultural assault? And the effective-ness of the piece is further blunted by Le's remedial efforts within the movie itself to explain to us what satire is, and his repea expiain to us what statite is, ann is repeat hints and assurances that this movie is a bona fide example of it. When all is said and done, the only really shocking thing about the movie is the god-awful video ir age: the washed-out color, the flattened perspective, the blurry focus, the fuzzy edges, the scummy surface. 2000

(UA HORTON PLAZA 14)

Bedazzled — What passes as Hollywood creativity at the turn of the millennium: take the title, idea, and structure of a dimly remembered comedy of thirty-three years earlier — the Devil will grant seven wishes, always with a catch, in exchange for a always with a catch, in exchange for a always with a catch, in exchange for a soul — and then pour your own cruder gags into it. (To start, make the Devil a dé-collete dish.) The basketball segment at least demonstrates that the writers have watched their share of postgame interviews. With Brendan Fraser, Elizabeth Hurley, Frances O'Connor; directed by Harold Ramis, 2000. ● (HARBOR DRIVE IN; PALM PROMENADE 24; PARKWAY PLAZA 18: UA HORTON PLAZA 14)

Best In Show — Christopher Guest's

Base In Bhow — Christopher Gueri's gallery of carriatures of the people at and around the fictitious Mayflower Kenned (Juli Dog Show Humy; yet disappointing. Call Dog Show Humy; yet disappointing. Humy; yet disappointing from the control of the control of the reviews a decided to be a control of the contr Eugene Levy, Catherine O'Hara, Michael McKean, John Michael Higgins, Michael with the semi-improvisatory comic style, though not free from the occasional over-reaching clinker. A special gold star, each, to O'Hara as a small-town Norwich owner to O'Hara as a small-town Norwich owner whose extensive sexual history is forever catching up with her; to Willard as the excised YV commentator whose speech is never preceded by thought (for Garagiola, on the Westminster telecats, would be the obvious model); to Piddock as Willard's statis-laced British straight man; and to Guest for his Carolinian drawl and his logical to the property of the p ing gait alongside his prize bloodhound (but not for his out-of-character ventrilo

Billy Elliot — Fluffy and forgettable bit of uplift about an unlikely lad in Margaret Thatcher's England, who drops out of the local boxing club, drops in on the all-girl local boxing club, drops in on the all-girl ballet class that convenes in the same gym, and proves himself (not to the untrained eye, which might concede his potential as a clog dancer, but rather to his chain-smok-ing matronly teacher) "good enough" at age eleven to audition for the Royal Ballet School. How nice. How very, very nice. The kid, Jamie Bell, is likably kidlike, and the versecothers of Stanken Dolled, discritor is smoothness of Stephen Daldry's direction is stopped short of slickness with a sprinkling of coal-town grit. Julie Walters, Gary Lewis

quism). The dogs themselves are accorded little room to roam, little space to stretch. That, too, is disappointing. 2000.

** (HILLCREST CINEMAS; LA JOLLA VILLAGE)

THE NATION'S TOP CRITICS ARE UNANIMOUS: BOUNCE IS "SMART, SEXY & SOPHISTICATED!"

Stephen Holden of THE NEW YORK TIMES raves:

TERRIFIC... IT REMINDS YOU OF HOW FEW MOVIES NOWADAYS COME ANYWHERE CLOSE TO MATCHING IT IN INTELLIGENCE AND EMOTIONAL BALANCE!

Gwyneth Paltrow and Ben Affleck emerge as the most torrid romantic coupling to animate a Hollywood film in quite some time!"

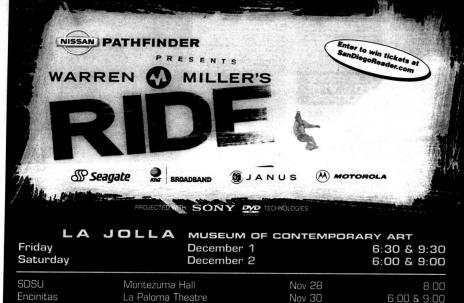
FREET & ROFPER AND THE MOVIES (THE RARE UNDERSTATEMENT!

'Bounce' won me over. It's a sweet romance with a sharp edge!" Owen Gleiberman of ENTERTAINMENT WEEKLY raves: A ROMANTIC DRAMA OF LOVELY AND ALL TOO

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Village Theatre

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ANDIEGOREADER.COM Calendar MOVIES

American small town: rather more squirm-producing and shrug-inspiring than (as you may have heard) shocking or provoking or, at the very least, rib-tickling. So far from it ring warped and twisted and depraved

somehow, the proper complaint with this movie is that it is altogether too schematic, didactic, and moralistic. And the fact that it is also winkingly campy makes this worse, not better. Ostensibly the plot is at studitional detective story (with a post-adolescent Hardy hoy as detective), but lacking the sort of sold, credible foundation which would be worthwile and meaningful for an army of metaphorical termines to infest. Without this, we are thrown into an ex-

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SAU USANTO AND FOR SHOWTIMES

unrewarding wein of Lynch's Enserhead.
Visually more in the vein of his Dune, however, the movie is she in heavy dark nauseaing colors, especially when insidoers, no she had been as the same colors, especially when insidoers, no she was a fir had just wolfer down a whole one all by itself, and would really rather lie down somewhere. Kylé Mat Lach, labella Rossellin, Lurur Dern, Dennis had the color of the

Bounce — Weepie about a sheet of fabric softener in a tumble-dayer of emotion. The softener in a tumble-dayer of emotion is the softener in a tumble-dayer of emotion. The Patrows, a willowy widow whose hashand properties of the softener of the softener of the Patrows, a willowy widow whose hashand the patrows of the softener of the softener of the Table State Indianous Stranger (Ben Afflex). The Nortchalance, who can be softener of the widow, gave up his seat to the husband on the doomed antimer in order that he could say in Claicage and make time with could say in Claicage and make time with some patrows. Mimi from Dallas. Writer-director Don Roos, fastidous in general, displays particular discernment as to the various shades of white lie. De Morton, Tony Goldwyn, Natasha Henstridge. 2000.

* (CAMMEL MOUNTAIN: CREEM STAR 13: FASH-ION VALLEY 16: GROSSMONT TROLLEY:

ION VALLEY 18: GROSSMONT TROLLEY: LA JOLIA 12: MISSION VALLEY 20: OCEAN-SIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: SWEETWA-TER 9: TOWN SQUARE 14: UA HORTON PLAZA 14)

Bring It On - Peppy youth film on com-Bring R Om — Peppy youth film on com-petitive cheerleading, with neither the nerve to play it straight nor nerve to play it snide. A wobbly compromise. And a nimbly diplomatic performance by Kirsten Dunst. With Eliza Dushku, Jesse Bradford, Gabrielle Union, directed by Peyton Reed.



42

The Broken Hearts Club — Writer-dis-rector Greg Berlant brings to the West Hollywood gay scene a knowing eye, a glib hongue, a support-group shoulder: "I was left for a trainer named Dash. I was left for a punctusion mark!" More informational, perhaps, than entertaining ("OGT" is code for 'obviously gay trait." and so on; but superficial on either count. Timothy Olyphant, Zach Braff, Dean Cani, John Ma-

PICK OF THE WEEK! CRISP, ENJOYABLE, A PLEASING

Venus Beauty

VILLAGE STARTS WEDNESDAY, NOVEMBER 22

The Broken Hearts Club - Writer-di-

Charile's Angels — The overhaul of the late-Seventies IV series is, in essence, M-J-2 plus T&A. The Mission: Impossible element comes clear in the opening sequence when, by and by, the Steadicam gives up roving the aisles of an airborne jettliner and settles down in front of an African-garbed LL Cooll, who, after a self-referential down in front of an Artican garbee LL Cook J. who, there and frederent area of LL Cook J. who, there are different area of LL Cook J. who, there are different area of LL Cook J. who, there are considered to the composition of the Cook J. who was a considered the composition of the Cook J. who was a considered the cook of the Cook J. who was a considered the cook of the Cook J. who was a considered the Cook J. who was a work of the Cook J. who was a was a work of the Cook J. who was a was a work of the Cook J. who was a was a work of the Cook J. who was a was heards detail: — from the goy's days of inheards detail: — from the goy's days of inheards and the second of the second of the second of the
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honey, Mary McCormack. 2000.

* (HILLCREST CINEMAS)

PLAZA 18: RANCHO DEL REY 16; SANTEE DRIVE IN: SWEETWATER 9: TOWN SQUARE 14: WIEGAND PLAZA)

The Daytrippers — A pleasant outing in a Buick station wagon, comfortably seating five: Mom, Dad, Sis and her boyfriend, and five Mom. Dad. Six and her boryfrend, and he suspicious wide who, on the day after Thanksgiving, has discovered a cryptic note her husband, souting an Andrew Marvell love poem and signed "Sandy." What is the meaning of his "The complications, as the assembled posse attempts to track down the errarn husband in Manhattan, are plansible mought to be entertaining rather than down, More Collages on the street after a block of high-speed pursuit on foot ("Don't book of high-speed pursuit on foot ("D

into the light, Mom!"), and is taken strangers to recuperate. And so forth the major weakness of writer-director ottola's first feature film — his scran Mottola's finet feature film — his exam-bling jockering pseudodocumentary cam-er is but a mister one — is the overhald-other character, however marginal and transient, who comes into view. The tup-tories of the character, who comes into view. The tup-tolic in rightful place. These other charac-ters, though, keep us from dwelling over-nuch on the matter. Hope Davis, Anne McNanare, Campbell Scott, Sanley Tuci, Marcia Gay Henden, 1997.

Dr. Seuss' How the Grinch Stole Dr. Souns' Now the Grinch Stole
Christmas—A major out. The kiddie
lit holiday homily — "Maybe Christmas
doesn't come from a store / Maybe Christmas perhaps means a little bit more" — Illustrated in theme-park sets and costumes
(rodenty snoust on all the citizens of
Whoville save the little heroine, Taylor
Momen, and Christine Baranki): Inc. "Care
Momen, and Christine Baranki): Inc. "Care Momsen, and Christine Baranski). Jim Car

Momens, and Christine Barnaki). Jim Carry, as the hairy gene Scronge-cum-Sasquatch, is under so much makeup he might as well be work as carroon. Directed on the might as well be work as carroon. Directed on the might as well be work as carroon. Directed on the might as well be work as carroon. Directed on the might work as the Christian Carroon State (1.5 cm. Schader 15. cm. Scha

The Exercist — Just because the film makers do not trouble to work out on en-teresting development of character, situa-teresting development of character, situa-teresting development of character, situa-tive of the character of the character of the charac-lish of the character of the character of the charac-lish of the character of the substitution of the character of the character of the substitution of the character of the character of the character of the conspiration of the character of teresting development of character, situa Anows jots of tricks. Linda Blair owes ner Oscar nomination to the makeup man and Mercedes McCambridge's dubbing — she can't act, can't sing; can't dance, but she can piss, can puke, can levitate. Based on William Petey Bladder's novel; directed by William Friedkin. 1973. * (UA HORTON PLAZA 14)

The Legend of Buggier Vance — An-other Robert Redford Irerary adaptation (what clee), complete with a voice-over narration almost as nagging as that of A Rorer Roun Woodly II. The narration of the A Rorer Roun Woodly II. The narration redi-tory heart attack on the golf course, lying and rehading the great event of his boy-hood in Saxonath, a log money golf exhibi-nood in Saxonath, a log money golf exhib-gen (legends of the game) against the fair-haired local Hro. commonly viewed as a "Ruigh" and a "gentle-born chevalier," by the name of Ramulph Jounds the actual by the name of Ramulph Jounds the actual Trouble was, the last-named (the knitted-wood Mart Damon), hard-drinking and Trouble was, the last-named (the knitted-browed Mat Damon), a hard-drinking and unshaving member of the Lost Generation, had "lost his swing," in particular, some-where in the trenches of World War I. Un-til, anyhow, a mysterious and mystical cad-die-cum guru-cum-guardian angel (the raised-browed Will Smith) materializes out of the night to help him find it. The screen version of Steven Pressfield's trim novel is

not bothered by self-conscious mythologiz ing, grandiosity, hot air, and hauteur. Red-ford, the de Medici of the American indetord, the de Medica of the American inde-pendent cinema, would never dream of travelling less than first-class himself, and so the production — a joint venture of DreamWorks and 20th Century-Fox — is superdeluxe all the way, even when the di-rection totters toward simple-minded. Comes the Great War, and suddenly (momentarily) everything goes grainy and nerky-jerky. Comes the Great Depressi and suddenly (momentarily) everything goes blanched and gray, Comes a funeral— comes "Amazing Grace" on the bagpipes in accompaniment — and suddenly (momen-tarily) everything goes sunsetty and autumnal. You can read Redford like a book. Ap-propriately enough. With Charlize Theron and (a valuable discovery) J. Michael Mon-

and (a Valuable discovery); Micrael Mon-crief. 2000.

** (CARMEL MOUNTAIN: CINEMA STAR 13; FASH-KIN VALLEY 18; GROSSMONT CENTER: LA JOLLA 12; MISSION VALLEY 20; OCEAN-SIGE 16; PALM PROMENADE 24; PARRIVAY-PLAZA 18; RANCHO DEL REY 16; TOWN

Little Micky — Starring Adam Sandler. By now, that much — that little — should be a sufficient review. To say that he plays the weakling son of Satan — to say that he plays him as if afflicted with a humpback, a clubfoot, cerebral palsy, throat cancer, and

limp lifeless hair — is just to get mired in minutiae. The only real difference between minutiac. The only real difference between an Adam Sandler comedy and, say, a Pauly Shore comedy is that the first will make mountains of money and the second mole-hills. So instead of remaining a bad joke, it becomes, from the standpoint of his backers, a good joke. Heh-heh-hek. With Patrick Arquette and Harvey Keitel; directed by Sleven Brill. 2000.

— (LAMANI: MANTINE: CHIMAN STAR GALLAY)

— (LAMANI: MANTINE: CHIMAN STAR GALLAY)

SIEVEM BRILL 2000.

(*CARMER, MONTAINE CHRIMA STAR GALAXY;
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ERMA 6: FARBON VALLET 28: GASLAMP 15;
GROSSHONT CENTER: HAZHO CENTER 7:
LA OLIA 12: MISSION VÁLLET 20: OCEANSIDE 16: FALM PROMENDE 24: PARROWAY
DER 16: FALM PROMENDE 24: PARROWAY
TER 9: TOWN SQUARE 14: WEGMAD PAZA)

The Little Vemplee — Defanged vam-pire comedy, suitable for the entire family, or at least for the inventile fraction of it, about a San Diego tyke who befriends a boy bloodsucker on a sojourn in Scotland. (Good fun with the local accent.) The best joke may be that the director is the same Uii Edd who made Last East in Brooklym and Body of Science. Or the best may be that this one is not less bearable than er

Medadayo ... Akira Kurosawa's final effort is plainly not one of his better ones: simple, spare, slow, sentimental. And there





PACIFIC'S GROSSMOONT CONTRETS STAGEMS 10 C GONERO STAGEMS 10 C GONERO STAGEMS 10 C GONERO STAGEMS 10 C REGAL COSTAGE RANCHO DEL NEY 10 C FAST 15 E Term Der Rey Chale Visite 250-4707 PACIFIC S TOWN SIGNAME STADELS LA CHEST DEC MALTINES Portoury Plaza Mail Moet the Parents — A bad-to-worse weekend for a male nurse named Focker (you'll need several sets of fingers and toes to count up the utterances of that name), who accompanies his prospective sister-in-law's wedding. The women, including the prospective mother-in-law, virtually fade into the woodwork, as all attention centers around the man-toall attention centers around the man-to-man head-butts. Pat and overstated com-edy, but solid, professional, compliant per formances from Ben Stiller and Robert De Niro. With Teri Polo, Blythe Danner, CARMEL MOUNTAIN: CINEMA STAR GALAX CINEMA STAR 10; CINEMA STAR 13; FASHIO PLAZA 14: WEGAND PLAZA

Men of Honor — Old-fashioned, dewy-



even hear a snippet of play-by-play from a Robinson game over the hero's homemade radio, a gif from his sharecropper father. Nice moment when the smashed radio turns up magically repaired by the racist of-ficer who smashed it: it's tuned to a C&W station, and the hero has to re-tune it to his preferred jazz. Scary moment underwater with a Russian sub. Great old diving suits.

his usual engaging uncool enthusiasm. Robert De Niro, Charlize Theron, Aun-janue Ellis, Hal Holbrook; directed by George Tillman, Jr. 2000.

* (CARMEL MOUNTAIN; CINEMA STAR GALAXY) CINEMA STAR 10; CINEMA STAR 13; CIN-ERAMA 6; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; LA

COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARK-WAY PLAZA 18; RANCHO DEL REY 16; SWEETWA TER 9: TOWN SQUARE 14: WIEGAND PLAZA

(CARMEL MOUNTAIN: CINEMA STAR GALAXY: CIN (CAMMEL MOUNTAIN: CINEMA STAR GALAYY; CINEMA STAR 12; FASHION YAL-LEY 18: GASLAMP 15; GROSSMONT TROLLEY; LA DILLA 12; MSSION YALLEY 20; OCEAN SIDE 16: PALM PROMERADE 24; PARKWAY PLAZA 18; RAMONA TWIN: RANCHO DEL REY 16; TOWN SQUARE 14)

Pay It Forward - A thousand points of Pay it Forward — A thousand-points-of-light fable about a pensive seventh-grader in soulless Las Vegas, who takes his Social Studies assignment — "Think of an idea to change our world, and put it into action!" — takes it very seriously indeed, and initiates a grasaroots movement that spreads like wildfire. His idea: do a really big favor for three different peop rather than ask them to pay it back, ask rather than ask them to pay it back, ask them to pay it forward, doing favors for three people of their own. If this vision of exponential do-gooding doesn't make you warm all ower, it at least ought to make you warm in your blushing zones. (The literal thousand-points-of-light finale should see to that.) And it enables director Mimi to that.) And it enables director Mimi Leder, working from a script by Leslie Dixon, to explore her more feminine, more nurturing, side. More, that it, than in the dueling doomsdays of The Peacemaker and Deep Impact. With Helen Hunt, Kevin Spacey, Haley Joel Osment, Jay Mohr, James Caviezel, Jon Bon Jovi, Angie Dick-inson, and Itoo briefly Nathleen Wilhoite.

(RANCHO DEL REY 16: UA HORTON PLAZA 14)

Red Planet — After some rubber-knife stabs at human interest, techno-babble, ar stabs at human interest, techno-babble, and metaphysics, this space opera settles down to the nuts- and-bolts business of the first manned mission to Mars, in preparation for the wholesale evacuation of Earth in the mid-21st Century. An advance seeding of the planet with oxygen-generating algae has falled to produce a breathable atmosphere. Why? There is an enticing mystery element: what happened to all that algae? (And later:

how, in the absence of the algae, are the as-tronauts able to breathe on Mars after all?) There is also a renegade robot named AMEE, a sort of mobile and prehensile HAL. There is none, however, of the pre-tentiousness of Mission to Mars (not to tentiousness of Mission to Mars (not to mention its prototype, 2001), and very little of the ickiness of Alien and its ilk. In short: of the ickiness of Alien and its ilk. In short: for addicts only. They will likely be disap-pointed, but they alone will be initially and temporarily interested. With Val Kilmer, Carrie-Anne Moss, Tom Sizemore, Simon Baker, Benjamin Bratı, and Terence Stamp; directed by Antony Hoffman. 2000. ★ (CARMEL MOUNTAIN; CINEMA STAR 10: CIN-EMA STAR 13; CINERAMA 6; FASHION VAI EMA STAR 13: CINERAMA 6; FASHION VAL-LEY 18: GASLAMP 15: GROSSMONT CENTER; HAZARD CENTER 7: LA JOLLA 12: MISSION VAL-LEY 20: OCEANISDE 16: PAUL PROMENADE 24: PARRIWAY PLAZA 18: RANCHO DEL REY 16; SAN-TEE DRIVE IN: SWEETWATER 9; TOWN SQUARE 14)

Remember the Titans - Boaz Yakin's Romember the Titans — Boar Yakin's big sellout. The independent director of Fresh and A Price above Rubies yokes himself to produce Flery Bruckbeimer (Top Gun, Crimon Tide, etc.), for a Disneyfied "inspirational" sports film about the black football coach at a desegregated high school an all-white conference in Virginia in 1971. (The inspirational sim mentably spreads to brutherhood of man broundes.) spreads to brotherhood-of-man bromides. It's based on a true story, but that doesn't help with the authenticity of the sports action. Seveny-five yards from the end zone, on the final play of the championship game, the coach calls for a surprise running play, while the opposing coach frantically choton this troops to "Cover deep!" Watch the deep pass!" — and by golly, the play works! The pass defenders must have

works! The pass defenders must have dropped back all the way to Missouri. Denzel Washington, Will Patton, Wood Harris, Ryan Hurst. 2000.

• (GASLAMP 15: FASHION VALLEY 18: HARBOR DRIVE II. MISSION VALLEY 20: PALM PROMENADE 24: PARWAY PIAZA 18: VOGUE)

it as a screen subject. (More, too, th it as a screen subject. (More, too, than old extremes: the vomit.) However, the diet-pill habit of the mother of one of the red-cent junkies — added on to be raging TV ad-diction — opens up a new avenue of inves-tigation, with compelling new details, in-cluding most prominently a rumbling refrigerator such as might have been imag ined by Edgar Allan Poc. (Ellen Burstyn's

all-stops-out performance is compelling as well.) The title correctly forecasts a streak or mawkishness, although that, along with th harmering horror, is a little offset, even undermined, by the gimmick-happy direction of Darren Aro equipped with tenfold resources and dete mined to tap them to the limit. The split screens, the fast-motion, the fisheye lens,

the rhythmical editing riffs, the just-kid-ding fantasies and hallucinations, the Spik Lee-style tracking shots behind or in front of floating zombies — all this (and more) injects a playfulness that slightly lightens. without quite altering, the mood. Jared Leto, Jennifer Connelly, Marlon Wayans HILLCREST CINEMASI

Rugrata in Paris - The television car

The continent of the continent of the continent, directed by Stig Bergquist and Paul Demeyer.

(CARMEL MOUNTAIN: CINEMA STAR GALANY: CINEMA STAR IO; CINEMA ST TER 7: LA COSTA 6: LA JOLLA 12: MISSION VA

The slicth Day — Qualms over human cloning give was to outright plee over an achaes, explosions, and endless shootouts featuring futuristic firearms whose laver ray produce a forming condition of the course of the action. The rights and wrongs of cloning, to say nothing of the hows and what of it, get about shirl: I Arnel McSwarzenger, who seems of the all American family man, "Adam Gibson," With Mchael Robert David, Increase of the course of the all American family man, "Adam Gibson," With Mchael Robert David, director Toury Goldwyn, Michael Robert David, director Toury Goldwyn, Mchael Robert David, director Toury Goldwyn, Mchael Robert David, director the Course of the Course o EMA STAR 13: FASHION VALLEY 18: GRO EMA STAP 13; FASHION VALLEY 18; GROSS-MONT TROLLEY; LA JOLLA 12; MISSION VAL-LEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETMATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA)

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parenthesis.

CENTRAL

CLAIREMONT

Town Square 14 4665 Clairemont Drive (858-274-1234) 102 Dalmatians (G); Unbreakable (QG-13); Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris; The Sixth Day; Bounce (PG-13); Charlie's Angels (PG-13); Men of Honor (R); Little Nicky (PG-13); Red Planet (PG-13); Meet the Parents (PG-13); The Legend of Bagger Vance (PG-13)

CORONADO

Village Dr. Seuss' How the Grinch Stole

DOWNTOWN

Gaslamp 15 ue (619-232-0400) 2011: 1917 Avenue (619-232-0400) 102 Dalmatians (G; Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris; Charlie's Angels (PG-13); Men of Honor (R); Red Planet (PG-13); Meet the Parents (PG-13); Remember the Titans (PG); Little Nicky (PG-13)

UA Horton Plaza 14 ### 475 Horton Plaza (619-234-4661)

The Sixth Day (PG-13) Sat. 12:20, 3:20,
6:20, 9:20, 11:00, 1:45, 4:40, 7:30, 10:20;

Bedazzled (PG-13) Sat. 12:10, 2:30, 4:50, 7:00, 9:25; Billy Elliot (R) Sat. 4:50, 7:00, 9:25; Billy Elliot (R) Sat. 11:15, 1:45, 4:20, 7:05, 9:45; Bounce (PG-13) Sat. 12:15, 11:30, 2:00, 2:45, 4:30, 5:15, 7:10, 7:45, 9:35, 10:15; Digi-mon: The Movie (PG) Sat. 10:50, 3:30, 8:05; The Legend of Bagger Vance (PG-13) Sat. 6:10, 9:00, 10:55, 1:55, 4:45,

(PG-13) Sat. 6:10, 9:00, 10:55, 1:55, 4:45 7:40, 10:30: The Little Vampire (PG) Sat. 11:05, 1:20, 3:40; Lucky Numbers (R) Sat. 1:10, 5:40, 10:25; Meet the Par 233, 4:10, 303, 6:40, 7:35, 9:10, 1033, Pay It Forward (PG-13) Sat. 10:50, 1:35, 4:25, 7:15, 10:00; Unbreakable (PG-13) Sat. 11:20, 12:10, 1:50, 2:40, 4:20, 5:10, 7:00, 7:40, 9:40, 10:10

ALIOLA

7730 Girard Ave. (858-459-5404) Billy Elliot (R) Fri.-Sun. 2:00, 4:30, 7:00, 9:30; Mon.-Thu. 4:30, 7:00, 9:30

Garden Cabaret University Towne Centre Mall (619-295-4221)

Closed for the season La Jolla 12

Iolla Drive (858, 558, 2234) 102 Dalmatians (G); Unbreakable (PG-13); Dr. Seuss' How the Grinch (PG-13); Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris; The Sixth Day: Bounce (PG-13); Little Nicky (PG-13); Men of Honor (R); Red Planet (PG-13); Charlie's Angels (PG-13); The Legend of Bagger Vance (PG-13); Meet the Parents (PG-13)

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858-453-7831) Best in Show (PG-13) Fri.-Sun. (12:00) 2:30, 4:55, 7:35, 9:50; Mon.-Thu. (2:30) 4:55, 7:35, 9:50; Solas: (Not Rated) Fri.-Sun. (11:45) 2:15, 4:35, 7:15, 9:30; Mon -Thu (2-15) 4-35, 7-15, 9-30

Venus Beauty Institute (Not Rated) Fri.-Sun. (11:30) 1:55, 4:45, 7:00, 10:00; Mon.-Thu. (1:55) 4:45, 7:00, 10:00; You Can Count on Me (R) Fri - Sun 1:45, 4:25, 7:10, 9:40; Mon.-Thu. (1:45) 4:25, 7:10, 9:40

MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

MISSION VALIEY 1
Fashion Valley 18
703F Frain Road (858-582-202)
702 Dalmatina (G) Unbreakable
(PG-13): Little Nicky (PG-13): Dr.
Seuss' How the Grinch Stole Christmas; The Sixth Day, Rugarts in Paris;
Meet the Parents (PG-13): Bource
(PG-13): The Egend of Bagger Vance
(PG-13): The Egend of Ba

Hazard Center

7510 Hazard Center Drive (619-291-7777) (619-291-7777) Bounce (PG-13) Fri. (12:40, 4:50) 7:25,

Dr. Seuss: How The Grinch Stole
Christmas (PG) Fri.-Thu. (1245, 4:30)
7:30, 10:00. Utilst Nickley (PG: 13)
Sut.-Thu. (1240, 2:30, 4:30) 7:23, 9:35,
Sut.-Thu. (1240, 2:30, 4:30) 7:23, 9:35,
Sut.-Thu. (1240, 2:30, 4:30) 7:23, 9:35,
Sut.-Thu. (1200, 4:45) 7:30, 9:50, Red
Planet (PG: 13) Fri.-Thu. (1250, 4:40)
7:10, 9:40, Rugrads in Paris-The Movie
(O) Fri.-Thu. (1202, 245, 5:30) 7:24,
24(2) 7:30, 10:30, 245, 5:30, 245,
250, 9:35, 9:35, 9:30, 10:30, Sut.-Thu. (12:55, 4:20)
7:50, 9:35

Mission Valley 20

102 Dalmatians (G): Unbreakable -13); Dr. Seuss' How the Grinch (PG-13); Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris; The Sixth Day; Bounce (PG-13); Little Nicky (PG-13); Men of Honor (R); Red Planet (PG-13); Charlie's Angels (PG-13); The Legend of Bagger Vance (PG-13); Meet the Parents (PG-13); Remember the Titans (PG-13);

STATE UNIVERSITY

Cinerama 6 Theatres 5831 University Avenue (619-287-8990) Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris; Charlie's Angels (PG-13); Men of Honor (R); Red Planet (PG-13); Little Nicky (PG-13)

Ken

4061 Adams Ave. (619-283-5909. The Wind Will Carry Us (Not Rated) Fri.-Sun. 2:00, 4:30, 7:00, 9:30; Mon.-Thu. 4:30, 7:00, 9:30

UPTOWN

Hillcrest Cinemas 3965 Fifth Avenue (619-299-2100) Best in Show (PG-13) Fri.-Sun. (12:00) 2:30, 5:00, 7:20, 9:40; Mon.-Thu. (2:30) 5:00, 7:20, 9:40; The Broken Hearts Club (R) Fri.-Sun. (12:10) 2:40, 5:10, 7:40, 9:55; Requiem for a Dream (Not Best) Fri.-Sun. (12:00) 2:40, 5:10, 7:40, 9:55; Requiem for a Dream (Not Best) Fri.-Sun. (12:00) 2:40, 5:10, 7:40, 9.55; Requiem for a Dream (Not Rated) Fri. Sun, (1140) 2:10, 4:40, 7:00, 9-30; Mon. -Thu. (2:10) 4:40, 7:00, 9:30; What's Cooking? (PG-13) Fri. Sun. (11:30) 2:200, 4:30, 7:10, 9:50; Mon. (2:00) 4:30, 9:50; Tue-Thu. (2:00) 4:30, 7:10, 9:50; You Can Court on Me (8), Fri. Sun. (11:50) 2:20, 4:50, 7:30, 10:00; Mon. -Thu. (2:20) 4:50, 7:30, 10:00; Mon. -Thu. (2:20) 4:50, 7:30, 10:00;

(619-238-7559)
La Strada, Wednesday, 7 p.m.; Ginger and Fred, Wednesday, 9 p.m.; Blue Velvet, Friday and Saturday, 7 p.m.; Wild at Heart, Friday and Saturday, 9:20 p.m.; La Strada, Sunday, 2 p.m.; Ginger and Sunday, 4 p.m.

EAST COUNTY

EL CAION

Parkway Plaza 18 405 Parkway Plaza (619-401-3456) 102 Dalmatians (G) Fri.-Thu. (11:25, 2:00, 4:40) 7:30, 10:05; The Sixth Day (PG-13) Fri.-Thu. (12:50, 4:00) 7:20, 10:15; Bedazzled (PG-13) Fri.-Thu. 0:15: Bounce (PG-13) Fri.-Thu. (11:50. (45) 7:15, 10:25; Charlie's Angels 3:45) 7:15, 10:25; Charlle's Angels (PG-13) Fri-Thu. (11:30, 12:00, 2:00, 2:35, 4:35, 5:10) 7:10, 8:00, 9:45, 10:30 Dr. Seuss' How The Grinch Stole Christmas (PG) Fri-Thu. (11:15, 12:45, 2:10, 4:10, 4:55) 7:00, 7:40, 10:00, 10:25; The Legend of Bagger Vance (PG-13) Fri-Thu. (12:00, 4:65) 7:20, 10:20. Little Nicky (PG-13) Fri-Thu. (12:10, 2:45, 5:15) 7:50, 10:20. Meet the Parents. Nicky (PG-13) Fri. - Thu. (12:10, 2:49, 5:15) 7:50, 10:20; Meet the Parents (PG-13) Fri. - Thu. (12:40, 4:10) 6:50, 9:40; Men of Honor (R) Fri. - Thu. (12:30, 1:00, 3:50, 4:20) 6:50, 7:30, 10:00, 10:30; Red Planet (PG-13) Fri. - Thu. (12:25, 4:25) 7:05, 9:55; Remember the Titans (PG) Fri. - Thu. (12:15, 4:00) 6:45, 10:05; Rugrats in Paris-The Movie (G Fri.-Thu. (11:35, 12:20, 1:50, 2:40, 4:05,

5:05) 6:40, 7:20, 9:30; Unbreaka (PG-13) Fri.-Thu. (11:40, 12:25, 3:40, 4:30) 6:45, 7:45, 9:40, 10:30 Rancho San Diego Stadium 15 2951 Jamacha Road (619-660-3460) Call theater for program information

Museum of Photographic Arts

Santee Drive In breakable

Cinema Star Chula Vista 10

Palm Promenade 24

70 Dennery Ro 858-558-2262) 102 Dalmatians (G): Unbreakable G-13): Dr. Seuss' How the Grinch

Nicky (PG-13); Men of Honor (R); Red Planet (PG-13); Billy Elliot (R); Char-lie's Angels (PG-13); The Legend of Bagger Vance (PG-13); Bedazzled (PG-13); Meet the Parents (PG-13); Remember the Titans (PG)

Rancho Del Rey 16

1025 Tierra Del Rey (619-216-4707) 102 Dalmatians (G) Fri.-Tuc. (11:4: 2:15, 4:45) 7:10, 9:35; The Sixth Day

2:10, 4:55) 7:40, 10:40; Charlie's Angels (PG-13) Fri.-Tue. (12:00, 2:30, 3:00,

mas (PG) Fri.-Tuc. (11:30, 12:30, 2:25 3:10, 5:10) 7:00, 8:00, 9:40, 10:35; The

3:10, 5:10) 7:00, 8:00, 9:40, 10:35; The Legend of Bagger Vance (PG-13) Fri.-Tuc. (11:50, 4:30) 7:35, 10:25; Little Nicky (PG-13) Fri.-Tuc. (12:45, 3:05, 5:30) 7:45, 10:05; Meet the Parents

5:30) /45, 1030; Meet the Farents (PG-13) Fri-Tue, (1:240, 4:20) 6:55, 9.25; Men of Honor (R) Fri-Tue, (1:2.05, 2:55) 7:00, 9:55, 10:30; Pay It Forward (PG-13) Fri-Tue, (12:15), Red Planet (PG-13) Fri-Tue, (12:20, 2:50) 6:50, 10:20, Rugrats in Paris (G) Fri-Tue, (11:55, 12:35, 2:20, 3:15, 4:35,

5:25) 7:05, 7:30, 9:20; Unbreakable (PG-13) Fri.-Tue. (11:40, 12:10, 2:35, 3:20, 5:15) 7:20, 7:55, 10:00, 10:30

226 3rd, Chula Vista (619-425-143 The Little Vampire, Remember tans, and The Legend of Bagger Vance

NATIONAL CITY

Harbor Drive In

South Bay Drive In

Regulem for a Dream - A grim-and

grimmer urban horror story, from a novel by Hubert Selby, Jr., about four drug de-pendents en route (in a final flurry of cross cutting) to neatly synchronized rack and ruin. The downward spiral of your dime-adozen junkie needs more than new ex-

tremes of physical disgustingness — the gangrene, the two-way dildo — to revitalize

Grinch Stole Christmas: Rugrats in Paris: Charlie's Angels: Men of Honor, Little Nicky: Red Planet: Meet the Parents: The Legend of Bagger **Grossmont Trolley 8 Cinemas**

Grossmont Center 10 Theatres

Unbreakable: Dr. Seuss' How The

Grossmont Trolley o Section 170169 (19-466-1401) 102 Dalmatians (G); Rugrats in Paris The Sixth Day; Bounce (PG-13); Billy Elliot (R); Charlie's Angels (PG-13)

SANTEE

LA MESA

10990 Woodside Avenue, Santec (619-448-7447) Dr. Seuss' How the Grinch Stole Christmas and Meet the Parents (PG-13); Charlie's Angels and Un-

SOUTH BAY

CHULA VISTA

Cinema Star Chula Vista 10 Sh and I Street, Chula Vista (619-687-FILM) 102 Dalmatians (G); Unbreakable (PG-13); Dr. Seuss' How the Grinch Stole Christmass Rugrats in Paris; The Sixth Day; Little Nicky (PG-13); Men of Honor (R), Red Plantet (FG-13); Charlie's Angels (FG-13); Meet the Parents (PG-13);

Sweetwater 9 Theatres

9-474-8571) breakable (PG-13); Dr. Seuss' How Unbreakable (PG-13); Dr. Seuss' Hou the Grinch Stole Christmas: Rugrats in Paris; Bounce (PG-13); The Sixth Day: Charlie's Angels (PG-13); Men C Honor (R); Red Planet (PG-13); Little Nicky (PG-13)

NORTH INLAND

RONSALL

Cinema Star Galaxy 6 Hwy: 76 and Mission Road, Bonsall (760-945-8784) 102 Dalmatians (G): Unbreakable 102 Dalmatians (G); Unbreakable (PG-13); Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris; Little Nicky (PG-13); Men of Honor (R); Meet the Parents (PG-13)

CARLSBAD

La Costa 6 Cinemas La Costa 6 Cinemas 6941 El Camino Real (at Aviara/Alga), Carlsbad (760-599-8221) Unbreakable (PG-13); Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris; Men of Honor (R); Charlie's Angels (PG-13); Meet the Parents (PG-13)

Vogue 226 3rd, Chula Vista (619-425-1436) CARMEL MOUNTAIN

Carmel Mountain 12 11620 Carmel Mountain Road, Carmel

ntain Ranch (858-674-9770 Dr. Seuss' How the Grinch Stole Dr. Seuss' How no crinical Stole Christmas; Rugrats in Paris, Bounce (PG-13); The Sixth Day; The Legend of Bagger Vance (PG-13); Charlie's Angels (PG-13); Billy Elliot (R); Men of Honor (R); Red Planet (PG-13); Meet the Parents (PG-13); Remember the Titans (PG); Little Nicky (PG-13) 32nd and D, National City (619-477-1392) Bedazzled, Meet the Parents, and Re-member the Titans

ESCONDIDO

Carousel Cinema 6 1868 East Valley Parkway (760-480-4666 Call theater for program information

POWAY

Poway 10 Cinemas

RAMONA Ramona Twin Cinemas 626 Main Street, Ramona (760-789-3 102 Dalmatians (G); Dr. Seuss' Ho the Grinch Stole Christmas

SAN MARCOS

San Marcos Stadium 18 Cinemas West San Marcos Blvd. at Old California Walk (760-471-3711)

Call theater for program information NORTH COASTAL

DEL MAR

Del Mar Highlands 8 El Camino Real at Del Mar Heights Rd. El Camino Real at Del Mar Heights R. (858-259-6610) Call theater for program information

Flower Hill Cinemas 2630 Via de la Valle (858-755-5511) Call theater for program information

ENCINITAS

La Paloma 171 South Coast Highway 101, Encinitas (760-436-SHOW) Billy Elliot (R); The Rocky Horror PicWiegand Plaza 8

OCEANSIDE

Cinema Star Mission Marketplace 13

Oceanside 16

(760-49-1733)
102 Dalmatians (G); Unbreakable
(PG-13); Dr. Seuss' How the Grinch
Stole Christmas; Rugrats in Paris; The
Sixth Day; Bounce (PG-13); Little
Nicky (PG-13); Men of Honor (R); Red
Planet (PG-13); Charile's Angels (PG-13); The Legend of Bagger Vance (PG-13): Meet the Parents

ism. Written and directed by Benito Zam-orano. 1999. brano. 1999. ★ (LA JOLLA VILLAGE)

La Strada — A Fellini circus film — yes, yes, all Fellini films are circuses, but this is a literal one, about a brutish strongman, the simple-minded waif he brutalizes, and a philosophical clown. It is closer to the saw-

philosophical clown. It is closer to the saw-dust of circuses than to the cotton candy of them — as in Fellini's much later The Clowns. Overrated on most counts, particu-larly the waif-impersonation of Fellini's wife, Giulietta Masina, it is undeniably lugubrious, but perhaps deniably tragic.

ra linney • mark ruffalo • matthew broderick

"SMART AND DELICIOUSLY FUNNY! I LOVED THIS MOVIE!"

"A GEM! ONE OF THE TWO OR THREE FINEST

EXCEPTIONAL! IF YOU'VE BEEN LOOKING FOR

LANDMARK'S LA JOLLA VILLAGE 4

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FULFILLS THE PROMISE OF THE

AMERICAN FILMS RELEASED THIS YEAR!"

*** ★ ★ ★! A REMARKABLE AND UNASSUMING TRIUMPH!"

MOVEMENT, YOU HAVE IT NOW!"

The Los Angeles Times Rave

THERE MAY BE BIGGER, COSTLIER. WEIGHTIER

FILMS THIS YEAR, BUT

COUNT ON ME

I OVEL IER!"

YOU CAN

Venus Beauty Institute — Nice idea to set a women's picture in and around a beauty salon. And nice amount of attention to the utopian ambience thereat, the as-

Anthony Quinn, Richard Basehart, 1955 ★ (MUSEUM OF PHOTOGRAPHIC ARTS, 11/22, 7 P.M., AND 11/26, 2 P.M.)

Unbreakable — Reviewed this issue. With Bruce Willis, Samuel L. Jackson, Robin Wright Penn, and Spencer Treat Clark; written and directed by M. Night

★★ (CARMEL MOUNTAIN; CINEMA STAR *★★ (CARMEL MOUNTAIN; CINEMA STAR 13: GALANY; CINEMA STAR 10; CINEMA STAR 13: FASHION VALLEY 18; GROSSMONT CENTER: HAZ ARD CENTER; 14 COSTA 6: LA JOLLA 12; MIS-SION VALLEY 20; OCEANSIDE 16: PALM FROME-NADE 24: PARRIWAY PIAZA 18; RANCHO DEL REY 16; SANTEE DRIVE IN; SWEETWATER 9; sorted products and treatments, and the re-lations among staff and clientic. An aging a support of the stage of the stage of the period products of the stage of the stage period properties. But the heroid's period story — the publicipal promis-city, the ardest courship from a younger tith. To complement the deliusery world of the alon, the period story needed only to be down to-earth and true to life. Instead is a monetality of the stage of film's writer-director, Tonie Marshall, With Samuel Le Bihan, Audrey Tautou, Mathilde

What's Cooking? - Another art-house

"A TOTAL JOY!"

"STUNNINGLY LYRICAL

AND ELOQUENT!" LESLIE CAMHI, THE NEW YORK TIMES

THE WIND WILL GARRY US

"TWO THUMBS UP!" AND THE ME

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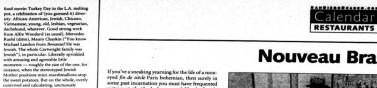
EXCLUSIVE ONE WEEK ENGAGEMENT STARTS FRIDAY, NOVEMBER 24

Daily: 4:30, 7:00, 9:30; Fri-Sun Mat: 2:00

"A SMART-TALKING HONEY OF A MOVIE!"

The Broken Hearts Club

a romantic comedy



If you've a sneaking yearning for the life of a mon-oyed fin de siècle Paris bohemian, then surely in some past incarnation you must have frequentle restaurants that looked very much like the Royale Brasserie. Were you the customer vaguely reflected in the mirror in Manet's Ber at Folia Bergier, meet-ing the pretty barmaid's direct, apathetic gaze! That goes Art Nouveau decor, that simple, satisfy-pages and the property of the property of the pro-ting the pretty barmaid's direct, aparties gaze and property of the property of the property of the pro-ting the property of the proting the pro-ting the property of the property of the pro-ting the proting the proting the proting the pro-ting the proting the proting the proting the proting the pro-ting the proting the proting the proting the proting the proting the pro-ting the proting t the sweet potatoes. But on the whole, overfi-contrived and calculating, unctuously diplomatic and namby-pamby. With Joan Chen, Julianna Margulies, Kyra Sedgwick, Lainie Kazan, Dennis Haysbert; directed by Gurinder Chadha. 2000. * (MILCREST CIMEMAS) usage-and-kraut), that tingly sense of imminer Wild at Hoart — The downside of an Wild at Heart — The downside of an artist attracting a crowd is that he is tempted to start playing to it, and pretty soon his Unique Creative Vision gented, and David Synch Starts looking like John Waters — or making John Waters looking like John Waters — or making John Waters look like R.W. Fassbinder. Fitted in between the first and second seasons of his TV show. Twint Poaks — a media triumph if no other kind of trumph — Tynch's camped up road pleasure — does all that seem poignantly familiar? But wait, that's just my dream of the scene of a painting — where are we really? Oh, it's the Gaslamp District at the turn of the millennium, a hundred

of triumph — Lynch's camped-up road movie follows two young lowers on the laim, their tanks fueled with Elvis idolatry and Wisard of Oz imagery. Forward movement, though, is impeded by unrhythmical cross-cutting and flashbacks, and such a high in-cidence of oddness and perversion as to turn it all as common and dull as dirt. That, and such a high degree of self-indulgence as to make it just too easy. Nicolas Caser.

and such a high degree of self-indulgence to make it just too easy. Nicolas Cage, Laura Dern, Willem Dafoe, Diane Ladd, Harry Dean Stanton, 1990.

(MUSEUM OF PHOTOGRAPHSC ARTS, 11/24 AND 25, 9:20 P.M.)

The Wind Will Carry Us — Reviewed this issue. With Behzad Dourani and the villagers of Siah Dareh; written and directed

You Can Count on Me — Reviewed this issue. With Laura Linney, Mark Ruffalo, Rory Culkin, and Matthew Broderick; written and directed by Kenneth Lonergan.

* * (HILLGREST CINEMAS; LA JOLLA VILLAGE)

District at the turn of the millennium, a hundred years later and half a world away. Walking into the Royale, you'd be fooded. Vast (8000 square feeb but sectioned into intimate sub-divisions, retro but shiny-new, the restaurant is a mass of eye. filling artissand detail reproduced at a scary-to-imagine 21st-century cost. You stroll through an entrance lettered in the Art Nouveau style of old Paris Metro entrance; your appetite into the file securious of the contraction. ing to the fine aroma of the foyer oyster bar. Then ing to the fine aroma of the foyer oyster bar. Then you step into a multiroom reproduction of a world long gene. Tiny files form miniature floral arabesques on the floor; there are warm brown-tinted celling panels painted with simous flowers, "period" lights too suitable in the Gaslamp District); thick and blurry stained glass for room dividers and the bar celling. But the bar has a TV and gets boisterous when the Chargers play. The bathrooms have analyse looking free standing cat iron sinks—analyse looking free standing cat iron sinks and electronic sensors that turn on the faucet as you

ment public view.

King's Seafood Company — a restaurant
chain, but a chain with class — is behind the project. "We wanted to create a restaurant that has the
look and feel of an authentic Parisan beasserie," reads
sam King's press release, "without the stuffiness
so often associated with a traditional French restaurant." This statement made me wory a little—
rant." This statement made me wory a little—
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st bourgeois-cuisine dishes from the boo

approach. The heart of the action is a glass-walled exhibition kitchen of awesome scope and gleam, where shiny, useless copper aspic molds hang in prominent public view. nent public view



Nouveau Brasserie

like New York deli waiters, they're rude because they enjoy it. So I worried that Royale would be a theme

park brasserie — Bofinger World, Lipp-Land, Les Disneys-Magots. To some extent, it's exactly that:

Disneys-Magots. To some extent, it's exactly that:
No stinky Gaulouse cigarrets well ever stain the
exquisite ceiling, no autumnal
Parisian mud will besmirch the
mossic floors, and of course no
more: What finally makes it work
is the bottom line for any worthwhile restaurant—
tasty, honest cooking.

It's near-impossible to emerge from the oyster bar without developing a yen for the big house
specially—and I do mean big-The' Plateau de fruits
de mer' is a cold delifish assortment available in
umment de mer" is a cold shellfish assortment available in size huge (feeding two as an entrée or four as an appetizer) or size humongous. A platter heaped with ice and kelp strands holds a pyramid of fresh-tasting, tender seafoods including Maine lobster, Dungeness crab logs, shrimps, prawns, half-shell oys-ters of Atlantic, Pacific, and European varieties, and size of the size of the stranger of the size of the si ters of Atlantic, Pacific, and European varieties, and a circle of mussels interspersed with tiny peri-winkles impaled on tall thin pikes, as though a

miniature Vlad the Impaler (later known as Drag miniature Vlad the Impaler (later known as Drac-ula) had conquered their village. To dress or dip, there are lemon wedges, fresh horseradish sauce, a gentle red-wine vinegar mignonette, aoili, and cock-tal sauce. There's nothing to stop you from doctoring the cocktail sauce with the lemon and/or horseradish.

Whomever you share this platter with, you'll have a closer relationship by the time you're done.

MVISE ship by the time you're done. Another appetier that invites sharing is yellowfin tuna tartare. Yellowfin, the fish of Hawaiian poké (which the tartare resembles), is not the same as yellowfail (the firm, farm-raised jack known in sushi bars as hamach). It's a plentiful warm-water tuna with has not pinked or only field, hound wherever it's mean that the same properties of the same p yellowfin-by-whatever-name if the price is right, just don't expect ahi.) Royale's yellowfin is Grade A dayboat catch, cured lightly in lemon juice and mingled with diced apples, toasted pine nuts, cel-ery heart leaves, and fresh mint. Leaping out of the

Royale Brasserie & Bar

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ATMOSPHERE: Gorgeous Art Nouveau-stylbrasserie serving seafood and classic French bourgeois cuisine. Convivial, dressy-casual HOURS: Lunch and dinner Sunday-Thursday

HOURS: Lunch and dinner Sunday—Thursday LT30 a.m.—10.00 p.m., to 11.00 p.m. weekends. PRICES: Appetizers \$7–518, entrées \$15–\$32 per person, shellfish platters \$58 and \$99. WINE LIST: Full bar with a smart, amusing drinks menu and a wide choice of wines, includ-ing seafood-loving affordable French whites (Muscadet, Vouvray, Cote de Languedoc) avail-able by the glass.

able by the glass. NEED TO KNOW: Reservations essential, even or twosomes, weeknights. Noisy when cr

Heated street-patio dining, banquet room.

WHAT THE STARS MEAN

(None) Poor to satisfactory

Good

** Very Good

** Excellent

*** Extraordinary

ambiance, and service with price taken into consideration. Menu listings and prices are subject to change

Hundreds of past reviews are available online

brasserie mode, this exquisite, unlikely combina-

tion is a highlight of the menu.

I was pleased that the requisite Hudson Val-I was pleased that the requisite Hudson Val-ley for gra is ris satted, for a change, but in true brasserie fashion is molded into a luscious, easy-going childel termic, served with hillocks of smooth rhubarb-orange juice marmalade and chunky shale-ter del wine chunky, and airboin of port wine-box reduction. The starters list continues with a host of old-fashioned French favorities (escargots, frog's

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ather together family and friends in the tradition of Thanksgiving for a memorable feast on beautiful Mission Bay.

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legs provençale, onion soup, puréed fish soup with rouille, cluck rillettes, beef tatrare, l'ultro-noise salad, etc.). The half dozen we campled in the course of sev-cral visits were all agreeable tosting-with no serious fishes but no gravita-ningalarity of characters angularity of characters to reflect the slight change in the half of fare, eg., one day there's table to death of the duck, the neat day there's rabbit duck, the neat day there's rabbit

duck, the next day there's rabbi nue the pattern of classic Gallic flavors Mussels rendition made with leeks and ale) arrive with crisp pommers frites — that's french fries to you, bub, and even though there's mus-sel-broth for dipping them, whenever the frites hit the table at the Royale, so does a bottle of Heinz ketchup. (I guess that's what Sam King meant when he said, "without the stuffiness...").

Local striped bass is crisp-skinned and moist-fleshed, arriving stomen and most-besides, arrong step Presch beard orostone coasted area presch beard orostone coasted as a special presch beard. The French breach, by the way, comes from Bread & Cie.) Rosat Chicken Crand more: how so, comes from Bread & Cie.) Rosat chicken Crand more: how so, comes from Bread with high cross tabled and, and a single presch and the company of the

tasting it, no one at my table understood what all the fuss is

Along with the regular

list. We made sure to schedule one visit for a Thursday, choucroute night. Choucroute gamie is the universal "house dish" of Parisian brasseries, although I've never quite fathomed the allure of this homely Alsatian casserole of suserizaut and sususges. Royale's version, served with two mus-tards for dinning the sausses-tards for dinning the sausses. tards for dipping the sausages, included a bratwurst, a knockwurst, a frank, and a slab of bacon dripping flavorful fat into the cabbage. Cooked in a fruity white

wine, the suserfram had above wine, the suserfram had downed live cooked worse. Deserts, blee entires, rotate injuly, Our favorite was a takenoprisones blood orange sorbet, a fercely refreshing conclusion to a hearty med. Creme bruike is soft and creamy, but a little sweeter than sual, while choo-weeter than sual, while choo-pudding for grownups—— leas sweet than you'd expect. Allower the Royake are por-trats—in the or in paint— of a silly-looking, gapting fish stand-

ing in profile. By the end of an evening, he's every diner's mas-cot. He's probably belching after all the good food. ■

ABOUT THE CHEF
Hawaiian-born chef Hans-Trevor
Gossmann was raised in San Francisco, where he trained at the CCA and interned at Masa's, one of California's top restauone of California's top restau-rants. Traveling through Europe, he worked for a year as assistant fish -chef at Munich's legendary Aubergine (no relation to the Gaslamp eatery of that name). "That was directly out of cook-ing school, and I was about as green as you could be," Goss-mann reals." Corning from San Francisco, you hear about all these fish — Dover sole, Brit-tany lobster, John Dory — but 'I nover home prossed to theme tany lobster, John Dory — but I'd never been exposed to them except as pictures in books. I actually got to work with every one of them there, an eye-opening experience."

Back in the U.S., Goss-

mann worked for several major New York restaurants, con-cluding with a solid sous-chef stint at holy-of-holies Le Cirque stint at holy-of-holies Le Cirque (and later, at its branch at the Bellagio in Las Vegas). I won-dered why he'd go from Le Cirque to a simple brasserie. Thad been looking for a position that would offer me more man-agement. agement experience," he explained. "The restaurant business is more than just cooking, so I felt this was a great oppor-tunity to take the reins of a larger restaurant. * The Royale is a very large restaurant indeed, seating 180 in the dining rooms, 80 at the bar and 40 on the patio. These seats are rapidly filling, and weekend reservations are already hard to get — partly because Gossmann and the manage

We have an excellent crew, every-body's on board 100 percent and puts out everything they've got." The restaurant's ads men-tion a "Chief Seafood Officer." That isn't Gossmann, but chief operating officer Matl Stein. "He's such a master of seafood," says the clief, "and such a great teacher to all our staff, we decided to put a little spin of fun on his title."

"It's great to bring a restau-rant like this to San Diego," he adds. "It's the kind of restau-rant you find in New York — like Alcazar, Pastis — restaurants that everyone gets to enjoy and that don't take themselves too seriously. That's something that we try and achieve - ar where you come and relax and enjoy beer and oysters or a five course meal if you so desire We do excellent classical dishe and treat them well. It's not a 'fine dining' restaurant, just a casual, friendly, excellent place



Rough Family

We're eating with classy ghosts here. Don't want to look cheap.

ear ye! Hear ye! The Old Globe Theatre
has stopped putting on plays! Now it puts
on breakfasts!

■ ■ on breakfasts!

Think I'm kidding? Just come on down. Right at this moment I'm sitting next to the stage, scarfing. Guess this is the only way

you'd catch me in a theater any-way. Fact is, this was the Old Globe Theatre. It's the little cottage where they used to present their plays during World War II. I'm munch-

during world waft. In municing on eggs and zucchini and home fries and bacon and onions and toast and jam and coffee. Chowing down while this chow dog stares up at me from the back door and a pig oinks from below the window. Out in the country on Sixth Assenue!

Avenue!

Who knew? I must have passed by this little green house a zillion times before. It's just up from Balboa Park. Maybe it's because the buses don't use this street.

don't use this street.

Whatever, this morning I was on foot. Saw
the banner. "BREAKFAST." I fought. Fought
hard. But the place looked to lank and overgrown.
With its verands and umbrella tree you almost
peet through the window.

"Come in." says this woman at the door,
"we're open." And before you can sy Jack Robinson she has me sitting down with a cup of coffee
and a yellow menu. Turns out she's Kathyro,

Boone (related to Dan'l Boone by her first mar

Boone (related to Dan'l Boone by her first mar-riage; "rough family," she says). But what gets me is the place. Wow. Wood beams, sloping celi-ings, gain brick freplace, beautiful timber floor, and...stuff! Big of solts, moon-faced clocks, gilded Victorian portraits, deer heads with antlers, a blond-wood upright piano, trukling chande-liers, golden screens, throne chairs, mannequains with 300 TIN FORK duds on, even a stuffed parrot It's a trip. Kathryn says the build-ing's over 100 years old. Has been everything from a dance studio ED BEDFORD

to a white Aryans' meeting place to a homeless

to a white Aryane' meeting place to a homeless folks' meal hall.

OK, honeymoon's over. Now she's waiting for my order. Ho boy. Carla and I already had "breakfast." Those \$1.99 "Great Starts" frozen omelets you heat in the oven. Mini omelet, mini home fries, mini appetites. And that was two hours ago, Now I'm looking at "Kathryn's Favorrite Country Sambled Eggs with bacon, potatoes, onions, zucchini, basil, cheese, and toast." O'r add avocado and jalapento so. Them there are numbers. Two cress for \$5.25, three for the part of the property of the proper a Californian Scrimble. Both cost 36:95. Then there are omelets. Two eggs for \$6.25; three for \$7.95. But you can stuff them with four items, like broccoli, tomato, avocado, spinach, ham, bacon, mushrooms, jalapeños, sour cream, jack cheese, and cheddar cheese.

Still, not sure I can handle seven, eight bucks.

I check Number 5. Two eggs, hash browns and toast, \$4.95, or the Thick Sliced Country Bread French Toast (\$4.95), or the ge sandwich (\$2.95). Or even just a \$1.50 muffin.

I think, I ponder. Should stick with the muffin, right? D'aurgh! 7 order Kathryn's Favorite Country Eggs (\$6.95). Hey, we're eating with classy ghosts here. Don't want to look cheap.

While I wait, Kathryn's in and out. She shows While I wait, Kathryn's in and out. She shows me a photo of pop-eyed Old Globe players in hats and floppy pants and long skirts. They're dancing on this stage area right beside me. In 1942, Place was known as Dartiee Hall back then. The incredible thing is the room looks exactly the same. Except for signs Kathryn has, like "Aunt Cecil's Home-Made Cookies," for a dollar." Turns out they're for real. "Aunt Cecil's 8.2", she same than the stage of the stage o

Uh, snickerdoodles? "Cinnamon-flavored cookies. They also do

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Cinnamon-Havored cookies. They also of these peach and plum jams." I see jars selling for \$4.50. Talk about Ye Olde Curiosity Shoppe. Next time she comes out she has my break-fast. The eggs and bacon and home fries and zucchini make a pile in the middle with two slices

of toast wedging them on either side. Drop a lit-tle Tabasco on and, yes. It works. Tastes fresh, and surrounded by all this flapper furniture, feels like you're dining at, well, Dartlee Hall. She refills my coffee. I munch through the eggs, speread some of Auntic Cecil's great plum jam on the toast and — man't Now that really is honce cooking. Thick jam. Plum skins in there. .. Reminds me of my own grandma. Her name was Cecil too. All Those autumn jam-making sessions. Us kids'd get sick from the lickings.

get sick from the lickings.

Must rell Carla. I see Kathryn has a poached salmon special for lunch, \$7.95 with veggies and mashed potatoes or rice. It would be great out on the porch under the umbrella tree.

As I leave, I've gotta check out the oinker. She's a Vietnamese pot-bellied pig. Her territory is down by the rear gardent tables. Name's Lilly, like the restaurant. She waddles over, signiny-great, Mr. Musou almost like words. Hinh, Kild. whines that sound almost like words. Huh. Kic swine with the kid's whine. "She's intelligent, says Kathryn. "You have to treat them like regular folks. Like, now the nights are cooler, she sleeps in a woolen blanket."

Pig in a blanket? Snickerdoodles? Sounds straight out of a play for the Old Globe.

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"It always amazed me that San Diego was one city where people didn't want to buy the local wine."

fter starting a vineyard as a tax shelter in the early '70s, Justice Charlie Froehlich and attorney Micky Fredman found themselves in a pickle: they found there was no market for their grapes. So, they decided to take matters into their own hands and build a winery, San

into their own hands and build a Pasqual Vineyards, hoping the fin-ished product would be easier to sell than the raw material. That was some 25 years ago. Froehlich has "since figured out that in the wine business, the first thing way should do it see if you thing you should do is see if you can sell wine. If you can sell wine,

then you're entitled to build a winery. And if you build a winery and you really want to, then you can grow grapes for your winery. But you shouldn't do it the other way around," even though Freehich thinks that's the way it usually happens. "Most people make a ton of money on the stock market or in oil or something, and then they go look at beautiful vistas in Napa Valley and decide they want to plant a vineryal. Then they say, This is no good. In getting only \$400 a ton of the property of t ery. And if you build a winery and you really want

is silly. About three or four years down the road, they come to the horrifying conclusion that if

they come to the horrifying conclusion that if they're ever going to make money, they're going to have to go out personally on the road and sell this stuff. That's a big shock."

After the shock wore off, Froethich and Fred-man got to work selling product. The wine was good — Dimitri Tehelistcheff, now the winemaker at Jarvis, came up from Mexico and helped out with the blending, and Kerry Damsky, now a con-lowed that the selling that they are the selling that the Name after a fewer you take year a winemaker. Napa after a few years to take over as winemaker As a result, the winery, while not a cash cow, "had positive cash flow. We had pretty good distribu-

buy those wines. We'll put our wine in [the group],

and we'll do a blind tasting. If we don't beat at least half of your wines...! will never bother you again.'

half of your wines. ... I will never bother you again.' They wouldn't even take me up on that.' They did manage to sell to Anthony's, but even that victory was tempered. "The Chios came out and tasted our wines. Tod liked sweet wines, so our Muscat was his favorite wine. They bought wine for the Star of the Sea Room and for Anthony's, but in the Star of the Sea Room, he put in nothing but the Muscat. The Saurignon Bland was the star of the Sea Room for dimper We went to the Star of the Sea Room for dimper.

We went to the Star of the Sea Room for dinner

one night, and I said, 'Don't you have some San

Pasqual wine here?' The maitre d' says, 'Yeah, but

tion for quite a while. We sold wine in all of South tion for quite a white. We sold when the fail of southern California, including Los Angeles. We sold a lot of wine to Trader Joe's."

Even early mistakes paid off. Micky Fredman:

"The first year we made Sauvignon Blanc, we picked the grapes too late, and it wasn't very good. We kind of left it in the [fermen-We kind of left it in the [fermen-tation] lanks. The next year, we figured we'd do it better, so we picked them too early, and they were too high in acid and low in sugar. So, we decided that we would blend the two years and make an nonvintage wine. That's how we won our first gold medal

(at the State Fair) — two mistakes made a gold. Still, there were obstacles. "It's a very creative Still, there were obstacles. "It's a very creative business, but an awfully tough one. It always amazed me that San Diego was one city where people didn't want to buy the local wine. You go to Monterey or [Santa Barbara], and every restaurant features local wines. "No sto, San Diego." I would walk into a restaurant and tell them I would like to have them try our wines, and they would tell me. Bathy. 'No.,' I would say,' Look-lee's and the busy control of the control

tershed — the favorite habitat of the Pierce's carrying blue-green sharpshooter. San Paqual lost 90 percent of its vines. Froehlich and Fredman bought gapes from Santi Barbara and San Liui Obiapo, Branching Sanvignon, but they still had to pay the lease on the land under the dying vines. Further, going outside the Valley for fruit violated the city's understanding that the venture was essentially agricultural, and so they had to pay the city and one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was costing us \$40 one day to the realization that it was the realization that it w a case to make wine and we were selling it for \$35

that's too sweet.' San Diego is funny in that way; they always think it's better from someplace

else."

But the real blow came from Pierce's disease. The vine-choking bacteria has the California wine industry up in arms today, but back then, says Froehlich, "People in Southern California really had forgotten about Pierce's disease." This was perhaps understandable — the destruction of the wine industry destruction of the wine industry in Anaheim had been wrought 100 years previous — but Froehlich admits that he's 'always been a lit-tle bit bothered' that his UC Davis consultants didn't warn him of the

ognize the blight even after it hit "We experienced a gradual decline in the vines, and we didn't know what it was. We had some Davis people down, and they didn't people down, and they didn't know what it was. They said, 'You're not fertilizing enough,' you're not watering enough,' which wasn't true at all. By the time we figured it out, it was too late. 'What he figured out was that his vineyards were planted in a wa-tershed — the favorite habitat of tershed - the favorite habitat of

That's the wrong way to do it."

In 1986 they sold the winery to local real es-



The Reader's Guide to Restaurant are recommended listings written by our reviewers. Individual restaurants will appear once or brice a month. A complete searchable list is available online and SanDiego/Reader. com. Price estimates are based on the latest information available for a min' range entire. Interpretaive: below 310; moderate: 310 a 519; expensive: 320 of 354 very expensive more than \$2.5. Please cold restaurants in advance for

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southwestern style tapas and spitsolvent style staps and spitsolvent style style style to the
Stort restaurant of Glantine. This place
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perial roble. Hermory pass chicken, relishelled crab, vegetarian rolls, and charbroide port, do well there. The wine list

includes 40 items. East service and astherits surroundings. Closed Monday, Lunch Towday to Friday, dimer Tus
dann't Towday to Friday, dimer Tus-

NEIMANS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard, Carls-bad, 760-729-4131. The peaked dining room has been refurbished and looks

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to 2:00 p.m. Expensive.

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expensive.

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of the Jaeger family: Bill Jaeger, who had helped

found Freemark Abbey winery in Napa, and his sons Jeff and Jack. "We sold it for enough money

to pay off most of the debt we owed, but the investors didn't get any money back. They didn't seem to mind. They had a good time." Says Fredman, "First of all, the investors could buy all of couple of parties every year where all the investors were invited out and we would barbecue sausage and get a bunch of vegetables from Chino's [Ranch] and just have a party out there. [The investors were given jail the wine they could enjoyed it—if you have to lose it, that's the way

enjoyed it - if you have to lose it, that's the way

ANY ENTRÉE

to pay off most of the debt we owed, but the in

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Calendar RESTAURANTS

half chicken best bet. Lunch Monday through Friday, dinner nightly. Brunch Saturday and Sunday from 9:00 a.m. to 3:00 p.m. Moderate.

5:00 p.m. Moderate:
TOM GIBLIN'S IRISH PUB AND
RESTAURANT 640-A. Grand Avenue.
Carlisbad, 760-729-7234. Op for Irish
rather than American dishes. Recommended are the stew, shepherd's pie,
and fish and chips. Boxty dishes added
the menu. A brown bread, baked on
the premises, is available for takeout
daily, Low.

daily, Low.

VILLAGE MILL BREAD COMPANY
12845 El Camino Real, Carmel Valley
(Del Mar Heighth, 1885-794-6994, Sixteen varieties of bread, all fine for sandwickes. Best bets are honey sunflower
and cinnamon swirt, which makes excellent French toast. The bread is soft
with soft crusts; children lowe it. Open
daily.

VIVACE Four Seasons Recort Aviars, 7100 Four Seasons Point, Carlobad, 760-603-6999. The well-prepared food in on more represerve than the offerings at moment of the prepared food in the seasons of the VIVACE Four Sessons Resort Aviar

10:30 p.m., dinners only, Expensive.
WILD NOTE CAFE 143 South Cedros
Avenue, Solana Brach, 858-259-7310.
Located adjacent to the Belly Up Tavern, this uniquely decorated room offers
sceellent salads, pasts, fresh fish, and
burgers. The new chef adds luster to the
new menu. Loving and attentive service.
Open daily. Low to low-moderate.

NORTH INLAND

ATHENS MARKET CAFE 1164

Bernardo) of I-15, 858-675-2225. The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrées with soup or salad. Excellent moussaka, baked chicken, lamb kebabs. Excellent value and tasty product. Open daily. Low.

FISH HOUSE VERA CRUZ 360 Via PISH HOUSE VERA CRUZ 360 Via Vera Cruz, San Marcos, 760-744-7346. This family-style restaurant serves seafood and fresh fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Low to

KARL STRAUSS BREWERY GAR-DENS 9675 Scanton Road. Sorrento Mess, 838-387-279 (behind San Diego Treb, building). The garden was are major attractions for summer din-ers. Cooking is done by first-are di-chicken salda of KARL STRAUSS BREWERY GAR-

Low to medium.

MILLE FILLUIS 600P Parco Delicia,
Rancho Sana Fe, 889-786-8087. There's
no doubt that in Rome'o Sana Fe, fish
no doubt that in Rome'o Sana Fe, fish
The 3 He carte menu, which changes
daily, provides equative appetiters,
soup, and entires. First-rate sarfood
daily, Eurold, Mondy through Fridget,
daily, Eurold, Mondy through Fridget,
MING COURT 1792 Carmel Country
Road (Country Para Belogings Centry).
88-39-39-283. Elagene describes the
interior of this resistance.

ONAMI JAPANESE RESTAURANT

dido, North County Fair, 760-738-7522. One hundred sixty-foot Japanese seafood buffet, hot Japanese dishes, sal-ads, desserts, all you can eat. Tons of fresh food. Seats 250. Open daily, lunch and disness. Names in the same of the same of the same hand disness. Names in the same of the same o

and dinner. Expensive.

RANCHO VALENCIA 5921 Valencia
Circle, Rancho Santa Fe, 858-756-1123.

The dining room and surrerounding
grounds are gorgrous, the meals beautifully prepared. Great place to take a
guest to lunch. Best bets, fresh fish, All
California cuisine dishes have Mediterranean influence. Open daily. Expensive.

ranea influence. Open daily. Expensive. SAN DIEGO ARTISAN BAKERS 1551 South Exendido Roulevard, Exen-idido, 766.7-40.9-508. The grains are ground daily for this wonderful Euro-pean-style brand. Every bread has Deep to-pean-style brand. Every bread has been consistency and an amazing crust-the toundough with Greek olives, and the country wondrough. Recipes come from France, Italy, Germany. Closed Sunday, Open Monday through Satur-

WINE SELLAR AND BRASSERIE 9550 Waples Street #115, 858-450-9557. 9550 Waples Street #115, 858-450-9557.
This is the sister restaurant to Laurel, and the food is a delight to the palate. Lunch on Saturday served by itself or in conjunction with the winetasting. Call for directions and specific hours.

LA JOLLA

BARBARELLA 2171 Avenida de la Playa, La Jolla Shores, La Jolla, SSE-454-7373. Don't mis this lively bistro that offers sandwiches, soup, pizza, entrese, Lively atmosphere. Bib salad and Max's pizza outstanding. Ar-rive early or late to avoid wait for tables. Open daily, lunch and dinner. Low to moderate.

moderate.

BERNINI'S 7550 Fay Avenue,
858-45-9013. This cafe has full service
and will provide you with breakfast,
lunch, and dinner. Lunch and dinner
menus are the same and offer four kinds
of soup, several salads, including grilled
chicken Caesar, and past addishes. A variety of desserts is available all day. Open
daily, Low.

daily. Low.

THE BIRD ROCK CAFE 5656 La Jolla
Boulevard, 858-551-4090. Don't miss
this small cafe that serves delightful
food. Dishes are divided into small,
medium, and large plates. Try the freerange chicken, tunar, ristotic, criab cakes,
or salad. Unpretentious but worth seeking out. Patio available for outdoor dining. Dinner Tuesday through Sunday.
Moderate to expensive.

CARE JAPPINGO SIGNO University Center Lane. Avenitive Complex Signo Sign CAFE IAPENGO 8960 University Cen-

ner. Open daily, Low to moderate.

DONOVAN'S STEAK AND CHOP

HOUSE 4340 La Jolla Village Drive, La

Jolla, 858-456-666. Very noisy room
and distracted service tend to make the
experience more stressful than relaxing.
Average steaks and chops, though nothing memorable. Popular "in" spot.
Closed Sunday, Dinner, Monday
through Saturdey, Expensive.

LA PONDA 5752 La Jolla Boulevard, Bird Rock, 858-456-7171. If you've vis-ited La Fonda Roberto's in Tijuana,

Free Appetizer

Come try some of our fabulous entrées prepared using the freshest ingredients.

R.B. Thai Cafe 4516 MISSION BLVD., PACIFIC BEACH - 858-274-0901 Hours: 11 am-10 pm Mon.-Frl., 12-10 pm Sat. & Sun.

Buy a \$25 Gift Certificate now through November 30 and we'll add 5 to it!

Minimum \$25.00. Not valid with any other offer. Expires 11/30/00 Yes, the 2000 "Holdate" are right around the corner ... And all Brockton Villa, we are prepared to releve you of the stress of finding gifts and stocking stuffers for your teacher. office, neighbor, in-laws, hard-to-buy-for fineds and family! Give them "An OCCASION" — an opportunity to get out of the house, to relax neighby a beautiful ocean view, a meal they don't have to cook or clean up



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7 days a week at 8 am with some of the lowest prices on the beach! Create-vour-own omelettes, burritos, and Belgian-

style waffles for breakfast. Freshly made pizzas for lunch. Enjoy our "Game Ticket" college and pro football on the weekends. Every night is hockey night.

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Bagel with plain or

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OUESTION IS, HOW MANY RESTAURANTS ARE SO PASSIONATE ABOUT FRESHNESS THEY CALL THEMSELVES THE AMBASS-ADORS OF SEAFOOD? SPLEASE JOIN US FOR DINNER AT THE EMBASSY: THE BUSTLING PARISIAN STYLE BRASSERIE BETWEEN K AND L ON FIFTH AVENUE.

BRASSERIE - BAR

224 FIFTH AVENUE, SAN DIEGO GASLAMP QUARTER - 619-237-4900

salad, soups. Best entrées, spicy lamb wrapped in banana leaves, shrimp in two salsas, filet steaks, chile en nogada. Romantic room with fountain. How-ever, cooking tends to be uneven. Some-times excellent, sometimes average. Open for dinner nightly. Moderate.

Open for dinner nightly. Moderare.

MATTER D'5323 Le folls Robieverk.
838-456-2111. Two separate dining
rooms, an elgan ambance, and he
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PANDA COUNTRY 4150 Regents Park PANDA COUNTRY 4150 Regents Park Row #190, University Towne Centre, 858-552-1345. Gorgeous surroundings and stunning presentations carry the day here. The extensive menu does par-ticularly well with its 11 appetizers and its 30 seafood and fish dishes prepared Mandarin or Secthuan style. Scallops and shrimp receive special treatment. Open dish; Low to expensive.

daily, Lose.

SKY ROOM. Top floor of La Valencia.

Horle, 1132 Prospect Street, La Jolas.

Horle, 1132 Prospect, La Johnson, La Jo

STAR OF INDIA (LA JOLLA) 1000 Prospect Street, 858-459-3355. The In-dian food is good. The best bet is the all-you-can-eat buffet lunch or the Saturday and Sunday champagne brunch. The tandoori chicken and lamb dishes are tandoori chicken and lamb dishes are outstanding, and vegetable specialties are recommended. Somewhat pricey. Open daily, lunch and dinner; brunch Saturday and Sunday. Moderate.

Startady and Sunday Moderate.
TAPENADE 76-12 Fp Avenue, La Jolia,
858-551-7500. Surely one of the best
restaurants in the city, it offen susperb
French cooking. We are privileged to
weet his famous chef in our mink! Each
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Linch, Tuesday
through Friday. Dinner. Tuesday
through Stunday Lapenive.

KEARNY MESA

Kearny Meua, 858-55-4244. The menu offers omelets, gourmet pancakes, waf fles, and several different kinds of frit-tatas. Freshly squeezed fruit juices are available, and for lunch there are burg-ers, salads, and a long list of sandwiches Good value here. Open approximately 6:30 a.m. to 2:00 p.m. Low.

6:30 am to 2:00 pm. Low.

HIDEYOSH JAPANESE RESTAURANT Hazard Village, 940-8 Clairmont Meas Boulevard, Kearny Mesa,
836-569-5995. A delightful restaurant
suded energy for the first submitted of the submitte KOREA HOUSE 4620 Convoy Street, Kearny Mesa, 858-560-0080. Korea House offers floor seating or a table if you want to barbecue your own food. The menu offers fine "down-home" Ko-rean food, such as traditional mandoo

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11000011110
Artichoke Dip\$4.95
Buffalo Wings
Hand-tossed Pizzas (assorted varieties) \$7.95-\$8.95
Hurricane Shrimp\$8.95
Big Burger\$7.95
Stuffed Chicken Breast
Prime Angus New York Steak \$17.95
Prime Rib Regular (10 oz)
King (16 oz.)
Seafood Lasagne\$11.95
"Award-Winning" Rahy Rack Ribs \$17.95

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5-COURSE DINNER PACKAGES AVAILABLE ACKAGES AVAILABLE \$130 PER COUPLE \$70 SINGLE

STO SINGLE
Package includes cover charge,
champagne, party favors & souvenirs.
Cover only: \$35 in advance
(includes party favors & champagne).



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Lunch \$550 Dinner \$699

THAI CAFE

4686 University Ave. • 619-584-8028 ■ 4722 Claire ont Mesa Blvd. • 858-270-8303 Voted Best Buffet 1999 by APPROVED

Calendar RESTAURANTS

mous appetizers like gul beam (reversters, port, and cabbage leaves). Open daily, Leav im one-forest convey forms, Control (1997). Leaves the control of the

pasta. Open daily, Low to moderate.
THAH HOUSE CUSINN 4:225 Convoy
Street, Kearny Mesa, 854-727-1800, Not
to be confused with Thai House in
Point Loma, this attractive and well-decorated Thai restaurant serves fine
gourmet Thai specialine. De try the Thai
Soan filled with seafood. The appear
heighest in the seafood The appear
heighest in delight. Closed Sunday,
Open Monday through Saturday for
Low to low moderate.

lunch and dinner. Low to low moderate.

TROPICAL STAR 6163 Balboa Avenue, 858-874-7827. A modest cafe and grocery offers Puerto Rican and Latin American food and groceries. Very modest surroundings good authentic inexpensive food. Closed Sunday, Same menu all day Monday through Saturday, Low.

THE BEACHES

CHATEAU ORLEANS 926 Turquoise Street, Pacific Beach, 858-488-674f. The interior of this (ajun and New Order) tratestor at the inclina and New Order trestaurant has rarely looked better. All dinners include house saled, a foundation offers blackmore house saled, and populers. The menuo offers blackmore primer rib, crawfer blackmore primer rib, crawfer and passa. Very large portions, fixelent service. Closed Sunday. Open Monday through. Saturday, dinners only. Low moderate to expensive.

Low moderate to expensive.

KONO'S 704 Carret (end of street to-wards ocean), Pacific Beach,
Sed-843-1669, The 'Big Breakfast,
Oracle Sed-843-1669, The 'Big Breakfast,
Sed-843-

OWIIGS BAR & GRILL 5083 Sant QWIIGS BAR & GRILL 5083 Santa Monica Avenue, Ocean Beach, 619-222-1101. A splendid ocean view, a good sushi bar, sprightly saladds, and fresh fish are the main attractions here. Friendly service. Long flight of stairs to the dining room, with an elevator for wheelchair access. Open daily, Moderate

RISTORANTE MICHELANGELO

RISTORANTE MICHELANGELO 2800 Scheler Idado Drive, Point Long, 619-229-478. A good place for family 619-229-478. A good place for family 719-229-229. A good place for family 719-229, pasts, and simmly fire well here. Recapes cover the range of Italian cuil-land, Monday Howagh Feddy, Andrew 1999, 100-200, 100-

dinner moderate.

SUSBI OTA 4529 Mission Bay Drive,
Pacific Beach, 858-270-5670, This first-rate Japanee retaturant deserves your attention especially for its excellent sushi bar and the 30 appetient. Combination plate entrées are offered but none is as exciting as the appetizers. Unless you arrive when the doors open for lunch or



Offer excludes soup or salad. Dine-in only. I coupon per table luded and not valid with any other offers. Must present coupo







half off any entrée One coupon per person. No additional perchase required. Dine in only, Esp. 1/130/00. 1500. Market St. (6/19) 238-9674 Esp. VIII.



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East Village
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The Mediterranean Room and the Whaling Bar & Grill feature a tantalizing five-course gourmet meal, premium champagne toast and party favors.

The Sky Room, voted "Best Restaurant for Romance" in the San Diego Reader. features six- and seven-course dinners, paired wines to complement each course and party favors

Entertainment by Bill Shreeve and Aire Play, 9 pm-1 am in La Sala. \$25 cover charge—complimentary when dining on New Year's Eve at La Valencia

1132 Prospect Avenue, La Jolla • 858.454.0771



expensive.

THE VENETIAN 3663 Voltaire Street,
Loma Portal, 619-223-8197. For bargain
hunters who like vast portions and
home-style Italian cooking, try this family restaurant. The pizza is marvedous.
For entriets, try shrings scamps over linguine or eggplant parmigiana. One dining room is partially outdoors. Complete
menu to go. Open daily. Low moderate.

OLD TOWN & MISSION VALLEY

CAFE COYOTE 2461 San Diego Avenue, Old Town, 619-291-4695. Cler Coyote is a good spot for a light Avenue, Old Town, 619-291-4695. Cler Coyote is a good spot for a light Avenue and with Southwest influences. Best beta la carte are black bean chile, quesadilla with papaya relish, carten asada, carmitas, and Margaritas chies. Breakfast includes blue corre pancakes. Breakfast includes blue corre pancakes. Avenue and American dishes. Young adults and American dishes. Young adults, Junch, and dinner. Low.

Funch, and dinner. Low.

LTECOLOTE 1010 Frairs Road (between 1-163 and Sea World Driver, a 619-255-2007. Popular for one to 1619-255-2007. Popular for the 1619-255-2007. Popular

FAIROUZ-CAPE AND GALLEW 3106 Mishway Drive, 1922-50,000. Seeko on this family sowned-and-operated restaurant for wonderful debanes and Greek food. The owner, a noted artist, displays has paintings on the dinner continuous memory of the seek of the continuous continuous and the continuous continuo FAIROUZ CAFE AND GALLERY 3166

Junh and dinner. Moderate.

JACK AND GUILIO'S ITALIAN
RESTAURANT 2991 San Diego Averuse. Old Town. 61: 594-2074. The fornow operate lack and Guiliot. Rest less
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EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevard, Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on a Kaiser roll with steak fries. Stay with beef here. Dark interior with large booths. Very crowded for both brunch and dinner on Sunday, Early bird din-ner Monday through Saturday for 57-95. Call for hours. Open daily, Lunch Monday through Saturday, dinner. Monday through Saturday, dinne nightly, Brunch Sunday, Low moderate

to expensive.

ARIGATO 5575 Baltimore Drive, Suite
110, La Mesa, 619-469-3157. Here's a
great bargain Japanese restaurant.

Among the best are the combination
plates which contain seame chicken,
tempura, and goza dumplings. The
sequetable and string tempura is outstanding. Closed Sunslay. Lunch and
times Monday through Shurday Low. CLAIM JUMPER 5500 Grossmon CLAIM JUMPER 5:900 Grossmont Center Drive (acros from Montgamery Ward), La Mess, 619-469-3927. The Options are so large they elicit gasps (the prime rib served weekends is 26 ounces). The food only memorable, just more than any one person can ext. Among the attractions every day are the lugs staded but, but house that have discovered the control of the control of

Online Restaurant Coupons

Angelo's Free dinner Ashoka
Atlantis
Bahia Cafe
Blue Crab
Lunch for \$5.95 Bollicine Free dinner entrée
on Villa Restaurant
Broken Yolk Cafe 52 off breakfast or lunch Brockton Villa Restaurant other foils Cate
Buffalo joe
Caesars Cafe
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Casa Picante
Casa Sanchez
Free Appetizer
Also Cales C C Calypso Café Chateau Orleans
2 for 1 Cajun/Creole entrée
hn Afghan Cuisine
15% off lunch or dinner Free apple strudel Cottage Cafe Cucina Fresca Free appetizer elilah's Mediterranean Grille 20% off entire bill DeLuca's Cucina Italiana
D'Lish Xpress
1/2 off dinner Complimentary appetizer Free dessert Elephant & Castle 50% off dinner \$2 drink specials French Courmet Galley at the Marina Galoka
Ginza-Sushi
Grangers & Ethiopian Cafe

Grangers & Ethiopian Cafe

2 Ethiopian entrées \$15 O Greek Village O Creek Village Free saganaki
Hard Rock Cafe Free collectible gift

20% off breakfast or kinch 50% off 2nd entrée Harry's Coffee Shop Hollywood Star Grille Honey's Diner Free dessert or drink
mblower Cruises & Events 55 off dinner or brunch cruise

jewel Box Bar & Crill

Luke Joint Cafe

2 for 1 menu Item
Complimentary dessert Lahaina Beach House S1 off appetizer

O La Mision Free margarita

Lips Restaurant 50% off dinner
Mandarin Plaza 2 dinners for \$12.95 Marrakesh \$10 off Moroccan cuisin © Mikko 50% off sushi Mirage Coffee Company 2 for 1 espress

Olé Madrid 50% off entrée Palomino Euro Bistro Free gourmet pizza Pampas Argentine Grill ampas Argentine Grill Free appetizer

O Passage to India 50% off dirmer

Pasta Espresso
P.B. Thai Cafe
10% off entire bill O Pizza Nova Direner for 2 \$12.99
Raw Mana \$5 off sushi

Rock Bottom Free appetizer

O Roma Mia Lobster or steak for 2 \$49.95 O San Luis Rey Downs
Sanfilippo's Pizza or lasagne for 2 \$10.49

Sarilippo Vizza or lasages for 2 100.49
Sakah Buy I dilmer, get 1 free
O Scrilla
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Thai Chada 50% off entrée

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Thai Orchid Cusine
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SanDiegoReader.com

THE LIVING ROOM 5900 El Cajon Boulevard, 619-286-8434. This café/cof-Boulevard, 619-286-8434. This caterori-fechouse, a favorite of university stu-dents, is a cottage painted yellow inside-ltems featured are scrambled eggs, quiche, salads, and chicken in a cream sauce placed in a crust and served by the slice. Desserts and all other items are prepared on the premises. Open daily, 6:00 a.m. to 2:00 a.m. Branches in La Jolla, at 1010 Prospect Street, 459-1187, and Hilberest, at 1417 Uni-versity Avenue, 295-7911. Open daily. veriity Avenue, 285-7911. Open daily, TOSHI SUSHI 5943 El Cajon Boule-vard, College Area, 619-287-3556. 17 appetiers, 20 items of sushi, 19 spe-cialty rolls — all excellent and exciting — are served in modest premises that easts 10 at the sush bar and holds 12 tables. The bot mushroom special, the '3 of a kind roll.' and the Toshi tempura roll are all worth the try Dinners are modestly priced, but watch

> - COUPON -Fresh Catch of the Day

or Roast Leg of Lamb

\$9.99 for 1 · \$18.99 for 2

Served with bread & butter and your choice of two:

soup or salad, potato, vegetable, pasta or rice. Add dessert of the day for only \$1.75 with dinner Expires 12/7/00 with this coupon.

RESTAURANT BAR • LOUNGE Ample Parking

CENTRAL SAN DIEGO LAO & CHINESE CUISINE 4212 Na

LAO & CRINGES CUISIN 421 Na-tional Avenue, Logan Heights, 619-263-0914. This restaurant is a sim-ple place, large and spare around formics tables, that serves uncompli-hingly recommend the Larb, a spicy saled with poached minced beef, heighty recommend the Larb, a spicy saled with poached minced beef, checken, or post and seasoned with lime piace, hot pepper, chanters, onions, fresh checken, or post and seasoned with lime piace, hot pepper, chanters, onions, fresh checken, or post such as a season of the tasty dishes include papsya pog, pog saled (papsya, chilis, and tonnato), non your noop, and plue and pad si-we mon-your noop, and plue and pad si-we mon-de dishes. Low-

LUCKY STAR SEAFOOD RESTAU-RANT 3983 54th Street, corner of University in K-Mart Shopping Mall-619-229-8228. The Cantonese and Mandarin menu runs to 225 dishes and Mandarin menu runs to 225 dishes and is perfect for large parties or banquests. Not to be missed are lobster salad (call in advance to order), steamed whole fish, Dungeness crab in special sauce, frog legs, and 1-1/4 pound lobster. Call ahead for large parties. Open daily for dim sum and dinners. Low to upper

La Mesa • 619-469-7777

2 for 1

DINNER

Bert Torres Live!

"Where friends meet friends."

RED SEA RESTAURANT 4717 University Avenue, East San Diego, 161-226-9722. This Ethiopian restaution of the Park State of

huch and dinner. Low.

21A'S APGHAN CAFE 4118 John
Street, 619-285-1635. This storefront
cafe with only eight tables serves incer-pensive but were well prepared Arghan
food. Try three-bean soup, study
foods appetiture, bannars squash with
spay yoggar assoc. Lunch and dimtuffer of bannari rice with air toppings
for 86-09. Open daily for hunch and dimner. Low. UPTOWN

BANZAI CANTINA 3667 India Street, 619-298-6388. The menu offers Japanes specialties as well as Mexican dishes. Service is fast, the atmosphere is soothing, and you may dine here at af-fordable prices. This place is full of sur-prises. Open daily. Moderate.

BERTRAND AT MISTER A'S 2550 BERTRAND AT MISTER A 5 2530 Fifth Avenue, 12th floor, 619-239-1377. Bertrand Hug of Mille Heurs has reno-vated Mister A's. It's like a royal tree house — open, airy, with gorgeous views. It's expensive — appetizers 512 to 522. But the food, service, and atmos-

SUSHI FOR TWO

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place. The food is American with French and McGilteramean influence. Open for banch, Monday through Friday nightly for dismer. Very expensive. BBG CTFF MacGELS 1010 University Avenue, Hillcrest, 619-37-4787. The Big attraction consists of about nine varieties of light cream cheese: wegetable, sun-dried lonants, strawberry, and con-tained to the control of the control of the sun-dried lonants, strawberry, and con-valuable. Open dalsy

available. Open daily.

BOMBAYE EXDTTC CLISSING OF INDIA 1975 Fifth Avenue, Fillicret (Inmas complex, 61-928-1355. Don't
miss the elegant food, the lovely setting,
le loving service. Owned by the former proprietors of Monsoon. You will
ind the food subtle and opphisticated.
This Indian restaurant is a blessing to
our community. All-you-can-est buffet hands 17:98 daily. Open daily, lunch
and diamer. Low to upper moderns.

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COTTAGE CAFE 2321 Fifth Avenue
(corner of luniper), 619-696-0071. Russian and Polish dinners are served: excellent soups, which include borskip
good chicken Kiev; stuffed cabbage (also good chicken Kiev, stuffed cabbage (also vegetarian style); pirogi and pulmeni (stuffed dumplings). All-you-can-eat Polish buffet served daily. All items pre-pared home-style by loving mom and pop. Simple but pleasant surroundings. Russian and Polish items as well as sand-

with an onion-sweet broth.

MANDARIN DYMASTY 1458 University Avenue, Hillcent, 619-298, 8899, A
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menu may be Americanized and of aveerage competence. Open daily for hunch
and dinner. Low Jackudes: Nigiri (10 pieces), Tekka Maki (6 pieces), Kappa Maki (6 pieces) & Celifornic W. (10 pieces), Kappa Maki (6 pieces) & California Maki (6 pieces)
With this coopon. Expres 127/00. APPROVED Unknown Eater CHIRA JAPANESE FOOD & SUSHI 10435 San Diego Mission Rd. • [619] 584-1836 [Corner of Rancho Mission & S.D. Misson Roach near the stadium]

unusual scallop burritos, vegetarian potsto-filled burritos and rolled tacos, and well-prepared soups. We go for the stewed mest. El Zarape is dependable, serving Mexican with solid, homemade, handmade flavor. Low.

EXTRAORDINARY DESSERTS 2929

EXTRAORDINARY DESSERTS 2923.
Fifth Avenue, 619-249-7001. If you've been searching for a place to have dessers after a movie or other cultural event, keep hid dessert, after an movie or other cultural event, keep hid dessert, after an interest control of the con

FIFTH AND HAWTHORN 515 Hawthorn, 619-544-0940. Excellent.

Hawthorn, 619-544-0940. Excellent, they from his and sadood dinners are to be found here. The price of the entrie found here. The price of the entrie founds so you stable. Best best is the \$44.00 per couple dinner, which con-sists of four courses plus fall bottle of wine. This restaurant is often frequented by actors and writers, which adds ca-chet to the evening. Open daily, Lunch, Monday through Friday. Dinner nightly, Moderate to expensive.

KAZUMI SUSHI 3975 Fifth Avenu KAZUMI SUSHI 3975 Fifth Avenue, Suite 120, Hillcrest, 619-682-4054; sandagge.citysearch.com/EV/SANCA000 4/13/05/1.html. Inexpensive to moderate. A simple neighborhood sushi bar offer-

THE MISSION NORTH PARK AND CITY BAKERY 2801-2805 University Avenue, 619-220-8992. The two winners are breakfasts and the adjoining bakery,

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and cinnamon rolls. Lunch and cumo-offer California food with Asian and Latino influences. Lots of items under \$10.00. Open daily. Low to moderate.

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THE PARKHOUSE ALTERY 45.74
Park Boulevard, Hillcrest,
619-299-275. Small house provides
charming setting for dining, Eclectic
menu is prepared with average competence. You can make a meal from list of
appetizers. Open daily breakfast, lunch,
and dinner. Low to moderate.

and dinner. Low to moderate.

PHIL'S BARENCUE 4030 Goldfinch
Street (at Washington), Musion Hills,
194-688-0530, Engapemiov. The allurtion of the state of the WHOLE FOODS MARKET 711 University Avenue, Hillcrest, 619-294-2800

versity Avenue, Hilkrest, 619-294-2800. For vegetarians on the go, Whole Foods' prepared food section will feed you bet-ter, and faster, than any vegetarian restaurant in town. Outstanding selec-tions include green chili and cheese po-lenta: Emerald Mushrooms salad or cially, their farofa salad, like American stuffing, but it's couscous studded with almonds, far raisins, thin strips of scrambled egg, and bits of carrot and bell pepper. Whole Foods' vegetarian meals will tempt any meat-cater with their delicious originality. La Jolla their delicious originality. La Jolla branch at 8825 Villa La Jolla Drive 619-642-6700. Low to moderate.

DOWNTOWN

A LA CARTE ON SIXTH AVENUE 92 wiches: roast beef, meat loaf, egg salad, and salmon. Soup plus half sandwich make a fine light meal. Closed Sunday: 11:00 a.m. to 6:00 p.m. Monday through Friday. Low.

BELLA LUNA 748 Fifth Avenue, Gaslamp Quarter, 619-239-3222. The chef brings expertise in Italian regional cooking. When available, try shrimp premises. Hest bets are grated to or daily fresh fish. Low to expe

BLUE POINT COASTAL CUISINE BLUE POINT COASTAL CUISINE 555 Fifth Avenue (at Market), 619-233-6623, Very classy atmosphere and menu—moulty fish and seafood— to match. You can eat appetizers at the bar, but best best are nightly fish entirées or steak and crab cakes served with lots of organic vegetables. A welcome addi-tion to downtown. Dinner only, from 500 p.m. Expensive.

5:00 p.m. Expensive.
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DE MEDICI 815 Fifth Avenue, down-town, 619-702-7228. Eighteen new fish and seafood dishes have been added to the menu. The seafood chef does excel-lent work, making this Italian restau-rant one of the best fish houses in the city. Open dinners only. Moderate to

THE FISH MARKET (SAN DIEGO) THE FISH MARKET (SAN DIEGO)
750 North Harbor Drive, San Diego,
downtown, 619-232-3474, The Fish
Market's sushi bar is one of the best,
and least known, in town. Despite its
lack of popularity, it's tough to get a seat
here. The place is small. But persevere
and you can enjoy their fresh, cleantasting raw seafood, like yellowtail
sashimi or highly recomended oysters.
This sushi bar is a place for sushi purists.
Moderate.

to midnight. Expensive.

KARL STRAUS' OLD COLUMBIA
BREWERY AND GRILL. 113
Columbia Street festween B and C
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tions here are the ales and beers beween
on the premises. Up to a dozen beers
may be available. Food include burgthings grilled stauge. During wedereds
the noise can be shattering, but it's fan.
Lunch and dinner daily. Low to low
Road, Sorrento Valley, 838–587-2739.
Call for hours.

LA GRAN TAPA 611 B Street,

light meal, especially before or after a cultural event. Tapas, Spanish appetizers, are prepared hot or cold, and the seafood, such as shrimp in sherry sauce and fresh octoopus, is always fine. Try torrille raphinola (cold potato and egg "pic") and paella. Lively, casual atmosphere. Open Monday through Saturday. Low to expensive.

day, Low to expensive.

LA STRADA 702 Fifth Avenue (at Fifth and G), 619-239-3400. The setting is lovely, but the Northern Italian food preparation may be uneven. Stay with pasta dishes and low-priced items. Open daily for lunch and dinner, continuous

LE FONTAINBLEAU Westgate Hotel,

LE FORTANNELAD Wesque Hotel, 1055 Second Avenue, Downstown, 107-238-1818. Bet between 108 shrow, 107-238-1818. Between 108 shrows, 107-238-1818. Between 108 shrows, 107-238-1819. Between 108 shrows, 107-238-1819. Between 108 shrows, 1 and "top sirloin cap" being the tastiest. If you survive the meat parade, hit the sumptuous fruit table, and then snag a few Brazilian chocolates. Moderate.

RUTH'S CHRIS STEAK HOUSE 1355 North Harbor Drive, 619-233-1422. Six

cuts of steak are available, all cooked in a special broiler at 1800 degrees. The U.S. prime steaks are aged and hand cut daily. They're fabulous, but nothing is on the plate except the piece of meat. Vegetables and eight styles of potators are a la carte. Lobater till, fresh fish, chicken, and chops also available. Gor-grous view and service. Open nightly for dinner. Retervations recommended three in five days in adversion.

ends. Expensive.

TAKA 535 Fifth Avenue, 619-338-0555.

TAKA 5355 Fifth Avenue, 619-338-0555.

This restaurant is a knockout. Gorgeous food and beautiful setting. Entrees, which combine Asian and Continental elements, can be ordered in half portions. Don't miss linguine and seafood, filet mignon, salmon saute. Highly satisfying food at prices you can afford. Open nightly for dinner. Low to expensive.

SOUTH BAY & CORONADO

CHAMELEON 1810 Orange Avenue (at B Street), Coronnado, 6:19-437-1214. Bridey expension, adaleght densor, Uni-darker, 17 ton can escape the Orange Bodies and Coronnel orange of the Orange Bodies betting where the Justice, to specialties in treating good ingredients well among units treating good impressed with a con-traction of the Coronnel orange of the Coronnel treating the Coronnel orange of the Coronnel treating units also of perpers assent time. For entirety, you have your choice tonic fifth or treating or the Coronnel orange of the time of the Coronnel orange of the Coronnel orange of the Coronn

MIGUEL'S COCINA 1351 Orange Avenue, Coronado; 619-437-4237. (Also 2912 Shelter Island Drive, 619-224-2401.) Lunch and dinner. Moderate. Cached inside the courtyard Moderate. Caches into an of a "Spanish Colonial" mini-ma Miguel's breezy trellised patio draw dense dinner crowd from the near dense dinner crowd from the nearby Del. The prime-time wait for a table may be worth it if you're in a grigolo-dus in tow. Although the cooking is blandly pleasant (even the guacamole is under-seasoned), it's surprisingly paintaking pleasant (even the guacamole is under-seasoned), it's surprisingly paintaking to when, and estable state of the town of the cooking of the cooking to when, and estable size that the surfect torilla conoccions shritting en-childads, lobster burritos) are positively luscious.

Iuscious.

THE OLD BONITA STORE 4014
Bonita Road, Bonita, 419-479-3537.
The menu is strongly influenced by Baja
Californian/Mexican cooking. The signature dish is the bucket of Baja-apte
lobster for two. The bucket includes
slipper lobster tails, ahrimg, grilled
chicken, and carne asada, plus Caesar
slad, ricz and beans, and nornias. Oten

property Moderate.

PROME'S the Landing, 1201 First Street. Coronado, 619-437-4474. This waterfront fish- and-seafood restaurant offers a gorgeous view and interior waterfalls. The menu changes daily. The portions are huge. Reservations recomportations recom-

SWADEE THAI 1001 C Ave. (10th SWADEE THAI 1901 C. Ave. (10th Street), Coronado; 619-435-8110, In-expensive-moderate. Tourists never stray to Swadee's quiet residential loca-tion a block from the bright lights of Orange Avenue. Their loss is the locals' pain. The diminum rooms is quiet lossels. haven from the hustle; the service is car-ing and gracious. Even if the long list of Siamers specialities is merely standard, the kitchen, too, is devoted to the art of gently giving pleasure. The pennt sauce accompanying the stary, for instance, is classically balanced; the complex but soothing coconut-chicken soup can make heave all gares, and the calamari in knife-scored to achieve sheer tender-ness along with good looks. Even the jasmine rice is an exceptionally fragrant brand. Unless you specify otherwise, spicy dishes have a nice nip tuned to brave but tender farang tastebuds.

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit number.)

the restaurant's seven-digit number. CHIKI IAI JAB Avenida Revolucion (corner of 7th Street), Zona Centro (68-4985; The new dining room, constructed from the ground up, si lovely to behold and offers old favorites as well as new Spanish dishes. Best bets are fresh cod. fresh nightly fish, paell. All dinners served with hot rolls, Roquer for theses, uojo us talled, dessert. Suprib service, lloving atmosphere. Open seer days, 11, 100 am. to 950 pm. Lowerd up; 11, 100 am. to 950 pm. Lowerd up; 11, 100 am. to 950 pm. Low

CEEN ANOS 1 (407 fore Maria Velazco, 614-7262. Surely one of the best and most elegant restaurants in Tijuana. Gourmet food preparation includes superbe entrees, salads, chicken, fish, seafood, steaks. Menus printed in Spanish and English. Not to be missed Take Zona Rio freeway to Paiseo de los Heroes. At statue of President Lincoln,

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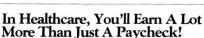
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28. Danny Aidel role in "Do
the Right Thing.
30. Nind of gu
31. Ducks around the corner,
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35. Cay for a "Picture Perfect
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girls
48. Put down, on the street
49. Reveal who Batman is, say
52. Angler's instrument
54. Poet Dee Cervantes 66. Provincial type 67. Devil Rays hurler Chad

57. Piece of history
38. Woodward or Bernstein
41. Says hello, from a distance
42. Opp. of SSW
43. Popular Beverly Cleary
character
44. Did penance
45. One of the "Brady Bunch"

12. Sports announcer who appeared in "Bananas" 15. Hands up time? 20. Genetic acid 21. Consuela's world 22. _____ deferens 26. Golf tournament of distinction 27. Holmes creator 28. Purpuse

28. Purpose 31. Neither's partner 33. Actor Kilmer 34. ["Quiet!"] 36. Tailor

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TT 23967 BLACK MALE, BEACH LOYER, I love the

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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term responsive (11/29) 17 34053

BLONDE, CUTE AND FUR. Looking for this combination: Surfa-up attitude and looks, suit and tie optional Gusaffed applicants apply 35-42; cute, nonsmoker. (11/29) 17 20/70.

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OPTIMIETIC THAT QUALITY women advertise? Affractive, adventurous, blondefoliue, 58°, 122bs, postprad, youthful 40, enjoys sking, sports, travel seeks 6°, shin non-smoker, 28-44 Exchange e-photos? (11/29) 2733167

romantic encounters. (12/6) TET33184
YOU 5'2"+, 34-44, very, very attractive, financially secure, physically fit professional. Me 5'11". 120tos, very, very attractive, financially secure model type Won't be sorry. (11/29) TET3962

most ads by sending an "anonymous" e-mail for a nominal charge. You may also save your favorite ads and listen to intros

SanDiegoReader.com From this page, simply click on the "Matches" link.

TRAMEFERRING FROM Washington D.C. 31, outdoorsy female enjoys yolgs blving, nouse, warm washer. We beach. Looking mose, warm washer. We beach. Looking because a second or secon

MATCHES WOMEN SEEKING MEN ONE OF A KIND. FIRST CLASS gem

mom of high schooler. Like dogs, live casts Eclodic interests, neither if nor fat Are you good company? (11/29) 72:2976 GENUMELY BEAUTIFUL inside and out. Seeking kind, emotionally griving, good-natured man to enjoy my life with. (11/29) 77:2967.

I Work Too Much

I Work Too Much Need A Reason Not To 45 professional Caucasan long brinds have easypoing fun romands. Do you work late and weekends because you work late and weekends because you work late and weekends because you hands, share dinners, fravel. movies, names ment pains? Wait the upcoming holidays to be happer? Me foo. You musement pains? Wait foo. You smoke the first pains of the pains of the

nice figure. Selent interrupts.
watching the NBA. Church. (11/29)
12/2397

CATHOLIC? Love your mother but don't live with her? Me. 44, employed, coflege educated, sense of humor. affectionate, caring, good listener/communicator. Looking for same (1/26) 72/33/81.

TO \$3155

MESPONSHILL, PRITTS WITH him side Water sports, lakes, dancing, cooking on California boardes Seeming 484, antheric Notation employed, black him, canceng, laughter Mos.

MENT, OURT, 26, 1258a, 524* bits eyes. Looking for frendship, maybe more. Will him yamoul anything once. Looking for employed, on the tall side, nonsmoker, no. program of the control of the program of the total collection of the tall side, nonsmoker, no. 11(29) 377-387-388 of to total of laughts.

30-42, ready for relationship (11/29)
T33160
FETTE BLORGE, ATTRACTIVE, devocad
T33161
T33160

EASYGOING, NONEST rice guy sought by a nice gal with a big heart! My interests are gallenes, concerts, walking and good conversation. Let's have fun! (11/29) 7273/156 TZ-33156
BACK IN CALIFORNIA and loving if
Searching for gentleman between 38-48.
Come play tourist with me! Weight propor-tionate, not athletically inchined. Smoker and wine drinker (12/6) TZ-33190

CUTE BLOHOL, 39, BEEKS Feat cute, In pay for fun in the son and order the hear-ping for the star and conder the team-TE-2005. 3.2-40. Nonsembler (1729). TEXALS, white, 45, LOOKING to white make for relationship. Enjoy moves, dra-ing, outdoors, sincere, horsest Me. 5'5', 125bs., attractive, blue eyes, brown har Please call, 1269, TEX.315' OVET I can do the job. I have bots of love and ferodeness. HEID SOBEONE TO LOVE YOUT I can do the job. I have lots of love and fenderness for you. 49, large build, brunette, non-smoker. (11/29) TZ 25966.

COFFEE, TEA OR MET Afhelic, Christian more in search for a Christian male who likes lods. Chuck E. Cheese, sports and romanic encounters. (12/6) TZ 33184.

GO FORE ITI LADY GOLFER, petite, sen-

Matches ads are now on the Web. You may search them by specifying criteria such as age, ethnicity and nonsmoking. Respond to online. Go to our home page:

FUN-LOVING, 41, DIVORCED white fe-male speking fun. Want to meet a maternal guy, Morn of three who hise, dances and sats. (11/20) TZ 23997 RURAL, HERT E COME, would like to do it with a partner for the You. Tall, fit, bright, like critters, 55-60/sh. Me too. (11/29) TZ 23979

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PLATFUL VIBRANT, passionate volup-lixius, pette, frim, degreed, melligent, at-tractive, sensious, cultivated North County desires inselligent, communicative con-siderate, noismoker, romantic Write pro-lessional, 55-63. Fun! Laughter/ Sharngi (126) \$23,319.

to enjoy life (11/29) \$\tilde{\tau}\$ \$\tau\$ \$\ta

carded professional as a Consequence of the Consequ

learning from all life's experiences? Wart someone to share them with? Let's talk. (11/29) 273-9032

SENIOR SOUL MATE NEEDED, Pretly, 54*, 60s, rethead, tim, shapely, sweet, educated, good isterier. Seeking kindhearted, educated, affectoriste, 60s periteman for happy times, hopefully romance (11/29) 27 20369.

comance (11/29) 12 20963.

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DEX SECTION (12/6) 12 2019 (11/6) 12 2019 (

SWET, SLENDER, PIELIT long, curly, tirawberry-blonde hair desires to meet sincere, down-to-earth cook, sind of guy You're (38-48) great looking, have full head of hair, music lover, funny, unen-cumbered, nonsmoker. Enpy exercise, movies, the arts, travel, reading. Seeking honesty, caring, communication, best friend/file partner. (11/29) TT 3405.

friend/tie partner. (11/29) \$3:34051 GERMAN-FRENCH, professional instruc-tor, very young \$4 (tooks late 30s), attrac-tive, seeking degreed professional, preferably with technical engineering of scientific background, 49-63; long-term relationship (126) \$3:3198 unconventional world traveler seekin 6/2+, ft, handsome black man in 40s t share hugs, full moons, romance, adverture and travel with (12/6) \$\oldsymbol{2}\$ 33180

SWEET AND SPICY, good-loo

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S4. 135bs, brown hav and eyes, never been married, educated, no childred warts rohardschromete feelings to be expressed (1275) T23186

TUN, ATTRACTIVE, SLENDER, 32, 54*

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Introducing READER MATCHES, the best place to meet San Diego San Diego singles!

Reader Matches You'll receive

a free personal matching ad in the Reader Classifieds and on the Internet at SanDiegoReader.com. You'll also receive a free "voice mailbox" that allows you to record and receive messages from a touchtone phone.

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You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, Master-Card or Discover only.

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After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touchtone phone. Cordless and cellular phones are not recommended.

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FREE AD DIADLINE: 7 am Saturday Mails Reader Matches, P.O. Bon 85803 San Diego, CA 92186 Fazz (619) 233-7907 LATE AD DIADLINE: 5 pm Tuesday (Must include \$20 service fee.) Fazz (619) 233-7907 Phone: (619) 235-8200 Walls-in: 1703 India St. (a1 Date \$5.) downtown ***The state of the st		We must have the following information. Please print. Name Address City Zip		Reader Matches Voice Mailbox S FREE Headlines 1 \$12 each line S First 25 words of printed ad S FREE Additional words \$15 20 each S Late fee/walk-in fee (for ads received after free deadline): \$20 S TOTAL S No cancellations. No refunds. Make check or money		
		Phone (exening) (Signature NEW: Now you can also receive e-mail responses! Simply provide your address below. (Don't worry, your e-mail address will not be revealed.) E-mail:				
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Meet the right elf on the first of December and together you can count down the days till New Year's! This is our last soirle of 2000, so don't miss out! Dancing, food, holiday kisses, a 50-word ad that expresses your wishes! Even Sante would approve of the \$5 admission.









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the following: Outdoor activities such as camping, horses, dogs, photo buff. Work, no time to look. (12/6) 27/33173

Vou & Me Latinas Matchmaking for Singles \$

Discover the beautu of bringing a Latina ladu into your heart. (619) 233-0284



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SARCASTIC, INTELLIGENT, college grad-uate loves to laugh. I'm 24, moveholic and sunset-filled. Why did the turtle cross the road? Why don't you tell me? (11/29) 12 23980

Toad? Way, don't you left mer. (17/29)

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Bring the fun. In beauty. 25. to impress

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got issues? Looking for that special person to enjoy mutual interests. Movies, concerts (rock), desert sand, hiking, boating, baseball, soccer, hockey (12/6)

Outside San Diego County Call 1-800-360-9496 24 hours No refunds. You may also purchase time at our office with cash or check only.

Lonely, need to find a nice guy. (11/29) 12:33151 TALL, SLENDER, NORTH Coastal fass yearns 6 lad of 50-60 summers, edu-cated, fit, honest, kind, liberal, real. (12/6) 12:33170

ATTRACTIVE, EASYGOING, stable brunette, hazel-green eyes, seeks ture man, 58 to 63, for possible n ship, friendship, movies, walking, November please, (12/6) \$\overline{\pi}\$3317

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ioys being with his lady. Fun times. (12/6) 17:33185

YOU'LL FIND ME A ROMANTIC, great cook, music lover, smooth dancer, movie buff, workout regular. 11185., quite attractive. Do you share my seerests? Are you time, fun, ready for love? 57:45, non-smoker (11/2) 17:23881

MATCHES

MEN SEEKING WOMEN

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tractive, fun. caring woman, late 20s
through late 30s Interests include
rollerblading, golf, beach volleybalt, haing,
music, moves and more. (11/29) 12/34/035

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bravel and relationship (11/29) TZ 33596 ABIAN LADY SOURHT by handscome, financially secure, physically 16, 43 years old white professional. Looking for feet, (13/29) TZ 33576 ABIAN FIRST STATE WATER 10 ABIAN FIRST WATER ABIAN FIRST WATER ABIAN FIRST WATER ABIAN FIRST WATER ABIAN WATER ABIAN WATER ABIAN WATER ABIAN WATER ABIAN WAY THE RASAGON WA

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any line to meet a nice git. (1/129) 2730847 ATEMITON: NORTH COUNTY Coastals, Just turned SO, believe in rosy a cid as you feet theory. Work nord play harder for the county work nord play harder for the county work nord play harder for the county work of the county of the creative, supportive Love nature, music Seeling Min. good attacked lady for Frim-nor home, nature trop, time to travel. (1/179) 2730027

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ALL ATRACTIVE, athletic professional, 611, 1900s, 5e (35° waist, 45° chest) encys travel ocean/mourtain activities Projective are received as the second control of th

of life to talk in coffee or los cream shop. Call for more life. (11/29) TC34044 SOOD PROVIDER AVAIRABLE. Will eatisfy your need for conversation, massage, good lood and fun. Fin educated, hand-some, athletic and solvent. Fin 6', brownblue. 40, (12/6) T2-33754

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Largic Lady Preferred
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AFRICAH-AMERICAN MALE, 611-41
180lbs. handsome, seeking African-American female, bill figured, normatorial istic, kids OK, nonsmoker, loves closeness, honesty, intelligent conversa-tion, 18-55, [1296] T33709

tion: 18-55. (12/8) \$\times\$ 33/09

Hade ENERGY, OUTDOOR lifestyle, you 50s, \$117, nice looking, humorous, final culty secure. Fire time, concerts, final running, skieng, bixing, desire 40s, firm, life male. (11/29) \$\times\$ 23/865\$

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www.SanDiegoSinglesSociety.net

127-33708

SALSA ANYONET Beginner dancer needs partner for practice, possible romance Advable Hispanic and former world traveler seeks attractive weetheart of a lady Ciso baby! (11/29) 127-33646

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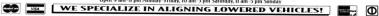
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To me it was sick-making and inspired nightmares about slithering things in eldritch seas.

By John Brizzolara

several of you out there can tell me. Cer tainly Matthew Alice over in the next cubicle, but he's mumbling into his bo tie about the pervasive ignorance of the mating habits of the Laplanders. When mating habits of the Laplanders. When he's in one of these moods there's no talking to him. (He's been this way a lot lately since he's been given the added job of making up letters to the editor.) All I know is it was a culinary nightmare for years growing up Catholic in the Midwest, and it reminds me of a artoon I saw somewhere: Two old men cartoon I sawsomewhere: Two old men are sitting, facing each other in what is obviously a retirement home. One of them asps. "Now they tell us it's okay to masturbate." It's like that with eating meat on Friday for Catholics, in case you hadn't heard. I just heard about it last Friday.

The old Topsy's Diner at 1451.

The old Topsy's Diner at 1451.

Washington Street in Hillcrest is now called Brians', and every Friday night it's all the fish and chips you can eat for it's all the fish and chips you can eat for \$7.95. This isn't just Catholic school cafeteria/Mrs. Paul's fish sticks (usually with lime Jell-O for dessert) but fillets of cod with "Japanese-style breading." It really is all you can eat and it's really

This is not a review, I'm just saying. In the Midwest in the '50s and '60s, when you ate fish, most likely it was

frozen. If if had any taste at all it was "fishly." I considered it inedible and won-dered why adults insisted on categorizing this as "food." To me it was sick-mak-ing will impred only diplutures from an IP. Lowcerfait toyabut slithering things in the last of the state of the Brooklyn, that class were good in spaghett. I ordered it just to be a sport, though. It was like a bit from that old show Barney Miller, if you remember it, about cops in a New Yofer precinct. In one episode they re talking about self-discipline and in New Yofer precinct. In one episode they re talking about self-discipline and one of the defectives, who was exposed to by the dataset and the defectives, who was the defectives and the defective and the defecti

me and I can't just eat cheeseburgers all the time. The thing is, I consider it food now. I accept it as edible.

Speaking of cheeseburgers, one of the highest endorsements McDonald's ever got, I think, was from Julia Child, who bit into a Big Mac on camera and said, "Well, it'll keep you alive, I suppose." But we all know, even if we don't go around admitting it, that MCD's fires are great. Well, Brian's are as good or better. Again, not a review, just saying.

In for a penny, I'll add the coleslaw is excellent. It's with a lot of that red

In for a penny, I'll add the cotestaw is excelent, it is win a iot or insi rec-cabbage, you know? I suggest a dash of pepper. Of course, the malt vinegar with the fish, but I feel obliged to include here that while normally I consider the use of tarta sauce tiresome and plebian, the sauce at Brians' is unpreten-tious yet with a surprising piquancy — neither gauchely American nor pon-darwals action.

derously ethnic.

I found out that the whole fish and chips thing probably came from cops and hookers in Victorian London. It was cheap and neither of them made really good money. Virginia Woolf said. There is a gusto in the spending of the poor; they are very close to what they possess. "This is used as an opening out for Paul West's 1991 novel, The Women of White Chaped, about Lake Ripper's victims. The novel is so thoroughly researched it serves as a historical server. quote for Paul Weat's 1991 novel, The Women of White Chapel, about lack the Ripper's victims. The novel is so thoroughly researched it serves as a historiocal text.

**...I fought like a brick for my fried fish and bread and dripping even if the chapter is Brians', if it doesn't have quite the atmosphere. And the "...I fought like a brick for my fried fish and bread and dripping even if the chapter is Brians', if it doesn't have quite the atmosphere. And the chapter is the chapter is the chapter is a great or the property of the chapter is the chapter in the chapter in the chapter is the chapter in the chapter in the chapter is the chapter in the chapter in

it did nearly kill me slick off. I dessay blue ruin druv me to bad practices, and

it did nearly kill me slick off. I dessay blue ruin druv me to bad practices, and not since yearly morning either: morning either: morning either morning either of newspaper a slice of fried cod the shape of an ax blade, she rassured herreft with her favorite litany of self-eateem? You're an old I Testament girl. Marie Kelly, that you are. You'll get them yet. The fish was from the North Sea scalded in far from fresh lard, but she needed it, if only she could keep it down on top of the runn and the beer, an unpromising misture. In another life she would be daintily picking at the cod with a silver fork....
On a slow might, to get in out of the codd, the dates would think of ways to get

"hoicked away" to the copper shop. There, they could cozy up to the "...warm, amber lamplight, the chirpy rustle of the coal fires, the big swoosh of shiny brass taps, the

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-EVE KELLY

My husband Patrick doesn't like it, but I am going to make it. This is not a sign of venom in my heart, nor of marital unrest — just famil-ial piety. Before I was his wife, I was my mother's daughter, and she has been serving pumpkin pie as the finishing touch to the Thanksgiving Day feast for decades. I dave not discombobulate the cosmic continuum by bucking tra ulate the cosmic continuum by bucking tra-dition on this, my first Thanksgiving dinner in my own home. (Up until now, we've always gone back to my folks' for Thanksgiving.) Patrick's mother is an indulgent Irish-woman. He never liked pumpkin pie, so she made apple pie instead—a barely acceptable

made apple pie instead — a barel Thanksgiving substitute. I am not quite so pliable, but neither am I mean-spirited. I am determined to both uphold my family's tradition and

my family's tradition and please his finicky palate.

I called my dear friend Bernice, who once remotioned that her father used to make pumpkin pic from scratch — perhaps that was the secret. What was it like? "It was greenish, gunky stuff with a thick, stringy "he reselled" "nothing the production of the production

onsistency," she recalled, "nothing like the light, fluffy stuff made from canned pumpkin. I think he just needed to blend it more than ughly. If you could get past the texture and

The trifecta of awfulness - color, texture. flavor - was complete.

color, it had a subtle yet earthy pumpkin fla-vor." Subtle or not, her husband Frank never could stomach it. "It tasted like what a jack-o'-lantern smells like on Halloween when the candles are lit inside it," he com-

I ditched the idea of I ditched the idea of making my pie from scratch and set my sights on finding the best canned pumpkin the market had to offer. Much to my surprise, the first four stores I hit — Wal-Mart (\$.48 per 15-oz. can), Albertson's (\$1.79 per 29-oz. oz. n), Ralphi (\$1.81 per 20-oz. n) per 29-oz. can), Ralph's (\$1.85

plained. My heart sank.

per 29-oz. can), and Food-4-Less (\$.98 per 15-oz. can) - all carried only one brand: Libby's 100 percent Pure Canned Pumpkin It

percent Pure Canned Pumpkin. It seemed the market. Sue from Nestle's, which produce Libby's Canned Pumpkin, sang its praises. "Libby's solid pump-pumpkin, which is supposed to be the king of the eating pumpkin. It is the rich struct or vegetable source for Vitamia or horsely in the beautiful pumpkin. The pumpkin is thoroughly cooked during the

canning process. It's sterilized and cooked right in the can once it is processed, so it's perfectly safe and acceptable to enjoy straight from the can. The processing is minimal. Nothing is

added to the pumpkin: no salt, sugar, or arti ficial flavo icial flavorings, colorings, or preservatives.

Some water is removed to concentrate the pumpkin for even consistency."

Sue's pumpkin talk was stimulating my saliva glands, making me wonder whether it was available year round, whether my enjoyment of it could escape the boundaries of Thanks-giving. Should I stock up?" I know the pumpkin used for Libby's cannet

pumpkin is grown specifically for Nestle and it does take a while for it to mature. So it is probably just processed in the fall for that particular year. All the new cans that are on the market now have a 'best used by' date."

Sue offered stor-age tips for opened cans. "Pumpkin will keep one week in the refrigerator, and it can be frozen in the freezer for three months. Once it comes out of the freezer, it might appear separated, but

all you have to do is stir it up to restore it to ts original consistency before following through with your recipe."

After I hung up, I was gung ho to try
Libby's, but I didn't want to be stuck with it
on the off-hance that it was not so much good
as widely available. Nor did I want to be fooled
into thinking it was the best just because I had
nothing to compare it to. So I hit the pavement for a few more carse Shari Ann's Organic.
Pumplin(\$1.29 per I So. c, can at Whole Foods).
Natural Value Pumplin (\$1.29 per I So. c, et al. (\$2.20 per I So. c, et al. (\$2.20 per I So. c).

Natural Value Pumpkin (\$.79 per 15-oz. can at Henry's), and Gold Leaf Solid Pack Pump-

kin (\$.99 per 29-oz. can at Sav-A-Lot)

Organic Pumpkin Inst. Its color duttered from the others, with tinges of green and yellow amid the orange. A little liquid had separated and was floating in the crevices on top. The tex-ture was the most like baby food — soft and wet. The flavor shot from an acidic sharpness on the front of the tongue to a hint of green the front of the tongue to a hint of green on the back. It was, however, persistently pump-kin — the taste lingered in the mouth. I liked Natural Value hit the opposite end of the flavor spectrum, reveling in its bland-ness. The texture was firmer, 140 with less mosture — but the
Dorito-colored pumpkin
mush was still smooth
and even. Libby's was
Patrick's pick of the
bunch, it won him over
with its rich, mellow

When I got home, Patrick and I grabbed

our spoons, cracked the cans, and sta pling the raw material for my upcoming Thanks-giving dessert. We dug into the Shari Ann's Organic Pumpkin first. Its color differed from

a touch less smooth. Pumpkin-pie connoisseurs need not ner with the Gold Leaf. My eyes widened bother with the Gold Leaf. My eyes widened as I rolled the can opener over the lid. The pumpkin-skin orange seemed to jump out at me, and this was but a foreshadowing of the offense about to take place on my tongue. I scooped a dab of the dry, pasty prepared pump-kin into my mouth. The weak pumpkin fla-vor was immediately overpowered by the sour-ness that saturated my najlact. The trifects of ness that saturated my palate. The trifecta of awfulness — color, texture, flavor — was

was similar to the Natu ral Value, but the texture was

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kid stuff

BY ANNE ALBRIGHT

Heartburn, Headache, and Varicose Veins

love the idea of Thanksgiving — the overwhelming buttery smell of roasting turkey stealing through the house. I read homemaking magazines and dream of my dining room table laden with Thanksgiving bounty: chestnut dressing ar mashed potatoes and gravy and yams and hot rolls and butter. yams and hot rolls and butter. My mouth waters at the thought of pumpkin and apple and pecan pies topped with heavy dollops of freshly whipped cream. In my hanksgiving fantasies, my husband and children gather around the table and exclaim over my culinary prowes. I sit at the head of the table and bask in my family's admiration.

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Last year, I prepared Thanksgiving dinner for my husband Jack, my four children, my par-ents, my husband's parents, and one of our favorite priests from the local parish. What I got, besides

priests from the local parish. What I got, besides a good case of hearthum, were a splitning heakacher and variouse veins from being on my feet all day. I started cooking the day before. I had decided to try a combread dressing recipe I'd seen in Sunser magazine. I made two big parso of combread Wedinscday alternoon. What are you doing? them-six-year-old Rebecca asked when she saw me mixing batter in a big metal bowl.

The start of the start of the stuffing tomor-time of the stuffing tomor-time. I among combread for the stuffing tomor-

row," I answered. "Cornbread stuffing?" Rebecca curled her upper lip in distaste. "Is that the kind we usually

upper in instance is in that the limb we could be really good. It has sundried monitors and artichock hearts in it."

"Ewww," Rebecca pouted. "I wish we were having regular stuffing."

The next morning before Mass, I cut the combread into cubes. While lack helped Angela, Lucy, and Johnny get dressed upstains, I tosated the cubes on cookies sheets in the oven. When the cubes on cookies sheets in the oven. When the cubes on cookies sheets in the oven. When the cubes on cookies sheets in the oven. When the cubes on cookies sheets in the oven. When the cubes on combined for the cubes on combined sheets. "No." I answered. "It's combread for the work." choke hearts in it. "Evoww," Rebecca pouted. "I wish we were ing regular stuffing." More yellong and the back door the next morning before Mass, I cut the hiread into cubet. While lack helped Angela, y, and Johnny get diesed uptass in Custed cubes on cookie sheets in the oven. When cume downstars, be suiffed the warm condustriel. It's that breakfast!" he asked.
"No," I answered. "Keep Johnny way from the grill," I called out the back door to lead to be a cookie sheets in the oven. When cut was the suiffed the warm condustriel. I shad breakfast!" he asked.
"No," I answered. "Keep Johnny way from the grill," I called out the back door to lead to be a cookie sheet in the back door and the suiffed was the same of the sam

stuffing."
"Cornbread?" He lifted an eyebrow. "That's

not the kind we usually have:

"Rhow. I'm trying a new recipe. It won an
award in Sunser magazine."

While lack sliced the turkey with ord elec-

Jack. From her tone of voice, she might have been spring. "It has hopped-up slugs in it." After Mass, I mixed the toasted combread cubes with chicken broth, poultry seasoning, sundried tornatoes, artichoke hearts, and onion and celery sausted in butter. According to the recipe, the dressing would serve eight to ten adults. Maybe if they were adult lumber jacks who hadn't eaten in a week. The dressing filled two oversized lasagna nans. While lack harbecued the turkey outside on pans. While lack barbecaud the turkey outside on the Weber, I popped the pans full of dressing into the oven. My morn and mother-in-law peeded potatoes. My father-in-law hovered around the kitchen trying to dean up and gretting in the way. The kids floated between the backyard and the kitchen, begging for snacks and asking when din-ner would be ready. "In a little while," I told them "and move."

"Is that very long?" three-year-old Lucy asked.

from below the turkey's thigh.
"It doesn't taste like regular Thanksgiving

in Sunset magazine."

While Jack sliced the turkey with our elec-tric carving knife, I whisked turkey broth into a

roux to make gravy. Rebecca helped my mom and mother-in-law set the table. Johnny dung to my mother-in-law set the table. Johnny dung to my legs and cried to be picked up. Jack's dad enter-tained our priest friend out in the living room. I set the gravy to stay warm on a back burner and whipped the boiled potatoes with an electric mixer. "Go see Grandpa," I told Johnny. "He'll read you a vigor."

read you a story."

Johnny clung harder. My head felt as though it might explode. I shuffled across the kitchen dragging Johnny along with me and pulled the dressing from the oven. "Stay back," I warned

Johnny.

An hour's time had formed a crunchy top on the dressing. I took a spoon and punched through to the moist cornbread below the surface. "It's good," I told Jack. I held out a bite for

him to taste.

Jack swallowed the bite and smiled. "Mrm-hmm," he said. "Dinner's ready," I called out. Jack and I spent the next ten minutes preparing plates for the kids. We cut turkey into bite-sized pieces, slopped mashed potatoes and gravy onto kid plates, placed tiny dabs of dressing beside the turkey, and cut and buttered four rolls. By the time we'd served the kids, the food had cooled. We said we'd served the kids, the food had cooled. We said our blessing. The grown-ups helped themselves to the lukewarm fare. "Delicious dressing." Jack's mom told me during dinner. The kids all made faces and asked for more rolls with butter. After dinner, I still had a pan and a half of the dress-ingleft. I threw it away a few days later. This year for Thanksgiving. I've made reservations at the local Mitmi's Cafe. I'll miss the smell of roasting network was to much else. turkey. But not much else.

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