

Next Issue: Thursday, January 4 ■ Today's Issue: 2 Weeks of Calendar Listings

Volume 29 / Number 51 / December 21, 2008

NORTH COUNTY'S WEEKLY

Reader



Farewell, Big Spender

As of Friday, December 8, an enormous portrait of Susan Golding still loomed over disembarking passengers at Lindbergh Field as they made their way across the pedestrian bridge to the parking lot. The tardy removal of the ex-mayor's official photo, days after her departure

from office, and the cult of personality it represented, was an apt symbol, for better or worse, of Golding's lasting influence on the city.

Under Golding, the city, its agencies, and its heavily influenced affiliates, such as the Port District,

(story continued on page 28)
Susan Golding's last public appearance at Mason, December 1, 2008

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North County Reader/December 21, 2008

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

Keeping a lid The San Diego Unified School District board last week shut down by a 3-2 vote a proposal by board member Frances Zimmermann to televise the board's meetings...

No more Gore The election was so close it had to hurt; this October 18, records show, Padres owner John Moores linked to a federal grand-jury investigation of city councilwoman Valerie Stallings...

Modern Maturity Yes, that was Lynn Schenk, chief of staff to Governor Gray Davis, slipping into a sparkling white Corvette with hubby C. Hugh Friedman after last week's Lawyers Club lunch at downtown's Wyndham Hotel...

When animals come in that are injured or ill, we perform emergency surgery, although we're not a full-service veterinary hospital. Our medical division will assess each particular animal...

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



Deni Social Headquarters, Balboa Park

Council Winks at Boy Scout Gay Ban

By Justin Wolff

The Desert Pacific Council of the Boy Scouts of America forced the city's hand in November when it asked for a 50-year extension of its lease on 16 acres of land in Balboa Park, where the council is based...

Will Griffith, the city's real estates asset director, says, "I can certainly say that we received no direction to terminate the existing lease and that we did re-

But from my interviews with city and scout officials, it's clear that the new council will not wait. After hearing arguments for and against the extension on November 14, the city council

ceptive direction to negotiate a new lease. The city council gave me very specific direction, and I look that to the scouts, and we're finalizing that so that it can be presented to the council in open session. I don't anticipate it going back to committee or anything. I will probably be in a position to make a request for council action and provide all the necessary documentation in January."

Will Griffith, the city's real estates asset director, says, "I can certainly say that we received no direction to terminate the existing lease and that we did re-



M.E. Stephens Ted Cox Howard Menzer

Necessary Evil

By Robert Kumpel

The offices of the County of San Diego Animal Shelter on Gaines Street are currently housed in temporary buildings.

The barking is omnipresent—not like your neighbor's annoying dog, but lots of dogs, as in hundreds. They don't stop, either. A closer look in the enclosure behind the portable buildings reveals a surprising number of purebred dogs as well as mongrels. Cats are housed in smaller cages.

Deni Mangiameli, director of the County Department of Animal Control, seems as surprised as anyone by the variety of animals they get. "We have stray animals, owner-relinquished animals, common dogs and cats to exotic breeds—exotics, parrots, reptiles, and large animals—catle, goats, pigs, horses. Some animals are abandoned. For example, someone may be renting a property where they're not supposed to have animals; they get evicted and leave their animals."

Mangiameli, 47, responds to the questions as if he's heard them all before, memorized every answer, most likely, she has. She's a prominent spokesperson for Animal Control and frequently appears on television to promote the adoption of animals.

The most common abuse suffered by animals is similar to what happens to humans. "I think it's more of a neglect issue. Folks may take animals and put them in a backyard, so they're not as socialized; they may not receive fresh water every day or the food and shelter they require—that's a lot of it."

"I think some of the cases highlighted in the media are... When animals come in that are injured or ill, we perform emergency surgery, although we're not a full-service veterinary hospital. Our medical division will assess each particular animal...



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City of San Diego

more extravagant. We had our little pit-bull puppy that was tied up in a park that had his ears cropped off brutally that they were to the skull. There was no anesthesia used. Those folks were cutting his ears off to make that animal nasty and prepare him to be a fighter. Since that was not that dog's personality, they abandoned him. That was actually a success story for us. The dog was taken in by one of our staff members, fostered until its ears healed, and he was adopted. His name is Vincent—for Vincent Van Gogh! We are a law-enforcement agency, and it's our job to investigate cases like that, where there are no leads, no witnesses; it's our responsibility to follow up and see if we can find out who did that and take those people to court for violating humane laws and animal cruelty laws."

The elimination of suffering appears to be the standard by which decisions are made for the animal's future. "Some folks who-

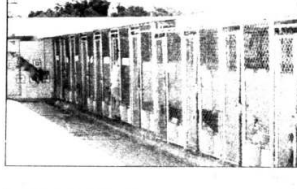
When animals come in that are injured or ill, we perform emergency surgery, although we're not a full-service veterinary hospital. Our medical division will assess each particular animal...

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Deni Mangiameli



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SIMPLE RATE PLANS

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Necessary evil

Animal-rights groups don't present much of a problem for the shelter when it comes to euthanasia. I think they realize that we are not the problem. Oynion has been misdirected that animals are euthanized because the shelter's staff wants to do that, and that is not the case. The reason for the animal-overpopulation problem is people in the community who are irresponsible with their pets. We're taking care of them here, and when we reach a finite population, it be-

cause we have a finite amount of space. "If no one wants to take those pets, adopt them, rescue them...then we have to make some decision. I know that [animal-rights] groups know what the shelter when it comes to euthanasia. I think they realize that we are not the problem. Oynion has been misdirected that animals are euthanized because the shelter's staff wants to do that, and that is not the case. The reason for the animal-overpopulation problem is people in the community who are irresponsible with their pets. We're taking care of them here, and when we reach a finite population, it be-

cially feral kitties that come in here and don't want to be around people. We try to keep it as calm as possible. When you have stress, you have the possibility of more disease transmission. Knowing that, we try to keep our isolation areas and sick and injured areas quiet. But if we act calm and treat them appropriately, it makes a difference. "There are sensitive issues in this world, and two of them are children and animals. They can be similar in their intensity and in the way people respond to them. Animals are special, especially domesticated animals, because their survivability depends on us—to care for them, to feed

them, and to sustain their lives. Because of that, we feel a tremendous obligation to provide the best we can for them, so it's painful to see animals that are not cared for properly—especially for someone like me who's a veterinarian and has a background with animal care and disease control—knowing we can solve these problems and we have the resources to do it. You can help solve one of those problems by having your pet altered so it's not reproducing and contributing to the animal population. "We bond to animals. You can talk to some of our animal-care attendants—they really fall in love with a lot of these animals.

It's a lot like people. You bond with certain people and everything just clicks, and that happens with these folks. They become part of our family, especially domesticated animals like dogs or cats that bring their special personalities to a family. It can be a tool for children to learn about responsibility. They can also be a lesson of what we don't want to do when we see animal cruelty and animal neglect. As humans we get a lot out of the positive relationships we have with animals. A lot of documentation shows that folks recovering from heart conditions and surgery, if during the recovery period, they have a pet—a dog, for example—they

recover faster. Elderly people who have pets are usually a bit more social, because they're out walking their pets—people come up to them and talk to them about their pets—when, otherwise, no one would come in contact with them. "Pets play an important role in families," Margamele concludes. "They can be extremely comforting in stressful situations—a divorce, a death in the family. I have two dogs. One is 15 and the other is 11. They spend a lot of time with me, and we've been through a lot. They know a lot about you, and they respond to you. We're fortunate to have pets in our lives."

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SportingBox

By Patrick Daugherty

Now Comes The Payoff

Okay, you can put your backpacks down, we're finally here. Smoke 'em if you got 'em. Yeah, it was a gut-busting trek and we lost a lot of our friends along the way, but hey, that happens every year. Remember, nobody promised an easy ride.

But, for those of you who made it, take a moment and soak up the view. Pretty darn wonderful, isn't it? Over the next 14 days you're going to see 25 — count 'em, 25 college football bowl games, each one guaranteed to provide heart-stopping, rock 'em, sock 'em college football action!

We have arrived at that very special time of year. I invite you to sit back and savor college athletes who play the game for tuition, and, at best, a lousy Buick convertible. Exploitation is a wonderful, shiny thing. Can you say, "NO SALARIES TO PAY?"

Let's get down to business. We begin with no less than the Mobile Alabama Bowl. (10-1 TCU vs. 7-4 Southern Mississippi, TCU by 7, O/U is 42.) So MI started 6-1 while the Horned Frogs played short on Microsoft. Frogs will cover.

Las Vegas Bowl. (6-5 Arkansas vs. 7-5 UNLV.) By law, Nevada sports books can't make a line on Nevada collegiate sports. Contact your congressman.

Ohio Bowl. (6-5 Virginia vs. 7-4 Georgia Georgia by 9, O/U is 48.) Interesting match up. Georgia coach Jim Donnan will be sacked. Virginia's athletic director plans to fire coach George Welsh. Which guy goes first? Odds are 6 to 5 on either man. The Box will take Donnan for \$100.

Alpha Bowl. (6-8 Boston College vs. 6-5 Arizona State, Arizona State by 3, O/U is 53.) Boston is coming off two hard-fought games, having played Miami and Notre Dame and losing by a combined score of 80-22. ASU head coach Bruce Snyder has been told to leave after this game. The Box will double up on the Donnan bet.

Motor City Bowl. (7-5 Marshall vs. 7-4 Cincinnati, Marshall by 3, O/U is 51.) This is the Thundering Herd's fourth consecutive appearance in this bowl. Still, nobody cares. Marshall will cover.

Gallery Furniture.com Bowl. My favorite, and don't forget, shopping at galleryfurniture.com means "high fashion upholstered furniture made to exacting standards by skilled craftsmen." (7-5 Texas Tech vs. 7-4 East Carolina. Spread is PK 'em and O/U is 53.) Take the under, both teams need work on fundamentals, starting with the forward pass.

Humanitarian Bowl. (9-2 Boise State vs. 8-3 Texas El Paso, Boise by 6, O/U is 67.) Boise led the nation in scoring. At least, that's what Boise State says, but then again, mail delivery is iffy up there. After the big game, Boise head coach Dirk Koetter climbs into Bruce Snyder's job at ASU. Take the under and I'll drop another \$100 on the Donnan bet.

Music City Bowl. (6-5 West Virginia vs. 7-4 Mississippi, Mississippi by 4, O/U is 55.) Watch Ole Miss QB Romero Miller. Watch your wallet. Watch *Buff the Vampire Slayer*. West Virginia covers.

Micronpc.com Bowl. (6-5 Minnesota vs. 7-4 North Carolina State. Minnesota by

3, O/U is 59.) There is not one sane reason to care about this game. Both teams will choke, take the under.

Insight.com Bowl. (8-3 Iowa State vs. 7-4 Pittsburgh. The spread is PK 'em, O/U is 52.) Jimmy Carter was president the last time Iowa State played in a bowl game. "You asked what land I love the best, Iowa, it's Iowa." This is the opening verse of today's smash-hit sing-a-long ballad, *Song of Iowa*. Too bad, neither the song nor Carter has any connection to this pointless contest. Pittsburgh will win because Panther QB John Turman has thrown for 2135 yards and 19 TDs this year.

Liberty Bowl. (9-2 Colorado State vs. 9-2 Louisville. Colorado State by 1, O/U is 58.) Colorado State won the Mountain West Conference by stomping such traditional powerhouses as Nevada, New Mexico, UNLV, and — choke — SDSU. On the other hand, Louisville lost to Florida State, 31-0. Louisville by 10.

The Vegas Line

NFL Week 17
(Home Team in CAPS)

Favorite	Spread	Over/Underdog
Saturday		
N.Y. GIANTS	4	37 1/2 Jacksonville
DENVER	7	48 1/2 San Francisco
SEATTLE	3	42 1/2 Buffalo
Sunday		
BALTIMORE	5 1/2	35 N.Y. Jets
NEW ORLEANS	3	56 St. Louis
WASHINGTON	7	38 1/2 Arizona
DETROIT	9 1/2	37 Chicago
Kansas City	4	40 1/2 ATLANTA
GREEN BAY	1 1/2	38 Tampa Bay
Miami	4	35 NEW ENGLAND
Pittsburgh	3	37 1/2 SAN DIEGO
INDIANAPOLIS	NL	NL Minnesota
OAKLAND	9	45 Carolina
PHILADELPHIA	10 1/2	35 Cincinnati
Monday		
TENNESSEE	13 1/2	37 1/2 Dallas

San Bowl. (8-4 Wisconsin vs. 6-5 UCLA. Wisconsin by 4, O/U is 55.) Another hollow, stupid UCLA team buys its way into another bowl berth. Take the points and Wisconsin. Play for justice.

Peach Bowl. (9-2 Georgia Tech vs. 7-4 Louisiana State University. Georgia Tech by 8, O/U is 54.) Tech QB George Godsey passed for 296 yards and 23 TDs. LSU forfeited big game against Exxon Tech by 13.

Silicon Valley Classic. (8-5 Air Force vs. 7-4 Fresno State. Fresno State by 1, O/U is 52.) Hey, come back here. Where do you think you're going? I have ten more bowl games to handicap. Come on, I haven't gotten to the Blue-Gray Bowl. That's one of your favorites. Blue guys lining up against a wall of Gray guys. In the distance, a riverboat band plays Dixie as Strom Thurmond throws a 72-yard bomb for the winning touchdown.

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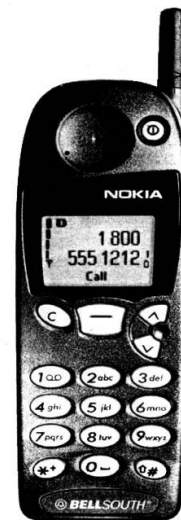
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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Metropolitan Community Church
Address: 4333 30th Street, Normal Heights, 619-280-4333
Dress: casual
Time: 11:00 a.m.
Class size: 35

"Our job here is a little different from most Sunday schools. The children's parents come from many different denominations, and we take that into account. We respect that. We don't stress that there's only one way to Jesus, for example, that our way is the only way. In terms of something like the creation story in Genesis, we don't go into whether or not it's literally true, although many of the people who come to this church probably believe it's literally true."

Brian van der Mark has taught Sunday school at Metropolitan Community Church since 1996. He and eight other volunteers teach as many as 35 students on a given Sunday, using an "inter-denominational" curriculum developed by, among others, the Disciples of Christ and the Presbyterian Church USA. Reverend Reggie Avant, who oversees the Sunday school program, was until recently an ordained pastor in the Presbyterian Church USA, serving an African-American congregation in Oakland. The Presbyterian Church USA, however, does not allow practicing homosexuals to serve as clergy. Reverend Avant left the denomination and is now doing an internship at MCC.

Bob Fox, who's also taught at MCC since 1996, explained the Sunday school's mission this way: "I imagine almost everyone at this church had to search for a spiritual home. I think that's a lot of what we try to create in our Sunday school classes, a feeling of safety, of belonging. I think what we end up with here are some of the most accepting children you'd ever meet in your life. They have absolutely zero tolerance for any form of discrimination. They know what pain their parents have been through."

That sort of life experience comes through in our lessons. I know that in my case, forgiveness has been very important to me, learning to forgive myself. My journey has been a long one. I was married. I have two children. My daughter attends this Sunday school. My wife and I attended New Hope, a Baptist-leaning nondenominational church in Chula Vista. From 1992 to 1994, I served on the Chula Vista City Council. You may remember the controversy. In order to pay for my son's oral surgery, I forged a

receipt. There was a trial. I ended up resigning. My life fell completely apart. Putting my life back together involved my facing some difficult things about myself. And one of those difficult things was that I was a gay man."

Fox also taught Sunday school at New Hope, where he developed a game, "Bible Jeopardy," to encourage kids to pay closer attention to their weekly Bible lessons. Fox uses Bible Jeopardy at MCC. "It's so successful that you'll see our kids actually taking notes so they'll know the answers for the game. I'm big on Bible literacy, on kids knowing their way around the Bible, knowing how to use it."

"Our curriculum pretty much covers the basics of Christian faith. Human sexuality isn't something that we address directly or indirectly in our lessons. If kids have questions about something like that, they can come up to us after class, and we'd be willing to talk about it. To the extent we address human sexuality at all, I'd say it's covered in our lessons about love and acceptance."

But what strikes you first about MCC's classes is how racially mixed they are. In the class I peeked in on last Sunday morning, the brown faces outnumbered the white. Van der Mark was talking about the Beatitudes while the kids finished a crafts project. Van der Mark, born and raised a Missouri Synod Lutheran, had an easy, if persistent, teaching style. The kids were having a hard time grasping what the Beatitudes meant. Van der Mark reached for a children's bible published by Focus on the Family, and read the verses aloud. "Those who are humble are happy. The earth will belong to them..."

Van der Mark's grandmother taught Sunday school for 55 years. He sees teaching the Christian message to children as central to his spiritual life.

"There's a real sense of fulfillment when I see they've remembered something I taught them two years ago. I ask a question. They raise their hands. I think, *Oh, I am getting something across. They remember.* I can't think of any better calling than to share my faith."

—Abe Opincar



BOB FOX AND BRIAN VAN DER MARK



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ask

Dear Aunt Trudy,
I feel silly writing to you about a problem that's theoretical at best, but it has my family up in arms. My brother and his wife have two kids, five and three years of age. At Thanksgiving my brother made an announcement to my parents and me. He and his wife decided that in the event anything ever happened to both of them, his wife's sister and her girlfriend (yes, his wife's sister is a lesbian) would become legal guardians of their two offspring. Personally, I don't care if they want to make Zelda and her girlfriend legal guardians of their kids under these circumstances. I do think it's a little odd since I have a child of my own, and my husband and I would be happy to adopt Tim's kids if some emergency occurred, while Zelda and her girlfriend don't have any kids and don't seem to know much about childrearing. Our parents are pretty upset, grumbling that they don't want their grandkids handed over to a couple of lesbians. I told them to cool down, that nothing is going to happen to Tim and Betty, so the point is moot. But their noses are out of joint. Also, I have to say I'm kind of surprised that Tim and Betty wouldn't even consider making my husband and I guardians of their little ones. Should I just forget this and try to get our folks to do the same or talk to Tim about reconsidering, or???

TAKEN ABACK: SANTED MOM AND AUNT

Dear Aback,
If your parents' unhappiness about Tim and his bride's choice of guardians stems from the fact that your folks don't think lesbians can be good parents, I beg to differ. Zelda and her girlfriend, if they are up for the challenge and are loving, generous, patient, good humored people, could do a superb job. Maybe you and your folks can talk to Tim and his wife and find out what they were thinking when they made this selection. Hopefully, this was a carefully considered decision on their part. You and your folks could ask Tim et al., in a nonthreatening way, to share their thinking on the subject, so that you feel like you're part of the loop. It must have been a shock to hear this announcement out of the blue. A respectful discussion could follow in which even if nobody's mind is changed, at least you all understand each other's views better. You sound hurt that your brother did not designate you and your hubby. Your reaction makes sense to me: it would be so horrible to lose your brother and your sister-in-law, and of course you'd want to have their kids with you. Would there be a polite way for you to offer your services as next-in-line guardians — a second choice in case (heaven forbid!) Tim and his wife were vaporized

and Zelda and her squeeze were unwilling or unable to step up to the parental plate? Let's not lose sight of the fact that we all pray Tim and his wife will raise their brood themselves and live to see their great grand kiddies graduate from med school, invent ways to make the environment as sparkling clean as Eden again, and win Nobel peace prizes.

Dear Aunt Trudy,
I just want to know what you think of the behavior of my cousin. Am I nuts or is she out of line? We're all together at a pre-Christmas dinner, the whole extended clan, or most of us, anyway, and she is constantly asking my mother, her aunt, if she can "have" whatever pieces of her crystal, china, linen napkins, etc., that she takes a fancy to. Someone makes a toast and my cousin says, "Oh, these cobalt blue wingeglasses are so beautiful, Aunt Jean. Can I have them?" I don't know whether she means immediately, like, can she take them home in a doggie bag, or if she's hinting she wants my mother to will them to her, but either way, it seems rude. My cousin's not a kid anymore. She's pushing 40. She should know better. I'm itching to take her aside next time she does this and tell her to keep a lid on it. Can I?

PERPLEXED IN POINT LOMA

Dear Perp,
I'm with you. Cousin Stickyfingers' behavior sounds tres irritating. The only question is: what's the best way to make her aware of it? What does your mother think? Would she like to handle the problem herself, or would she appreciate you taking charge and privately clueing your cousin in? Someone needs to explain to this person, with all the kindness they can muster, that this is the season for giving, not grabbing, and that "the woman who covets is always poor."

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 88003, San Diego CA 92186-8803; call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to trudy@reader.com

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(Story continued from page 1)

Farewell, Big Spender

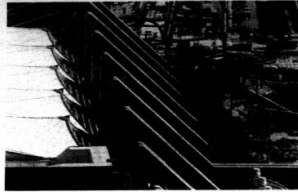
lavished billions of public dollars on everything from the new airport terminal at Lindbergh to an expensive sewage-treatment complex to a bayfront-blocking convention center. Only an incipient scandal involving stock-trading by one of Golding's city-council colleagues blocked — at least for the time being — her final, most extravagant monument, a downtown baseball stadium.

Monuments require money, of course, but Golding, aided by the *Union-Tribune*, a newspaper that appeared to shrink in power and professionalism during each year of her tenure, was a master at concealing the eventual cost to taxpayers. Though the giant head of Golding at the airport is now

gone, the increases in sewer and water bills she helped arranged for — and worked to delay until after she left office — will last for decades. So will higher airport fees and rental-car taxes, all supported by the mayor and her so-called "pro-business" allies in the local chamber of commerce and the U-T.



Former site of Golding portrait, San Diego International Airport



Convention center



Maureen O'Connor



Steve Peace



John Moore, Larry Lucchino, and Susan Golding

Likewise, energy bills will also be higher. Unlike her predecessor, Maureen O'Connor, who led a popular fight against the takeover of San Diego Gas & Electric

by Southern California Edison, Golding and her city-council colleagues easily acquiesced to the merger of SDG&E and Southern California Gas that created Sem-

pra, the hydra-headed utility giant. Deregulation's architect, state senator Steve Peace, had a passive friend in Susan Golding and the San Diego City Council as his now-dis-

credited measure made its way through the legislature. San Diego taxpayers and utility-rate payers — which means everybody who lives and works here — are



Fish delivered to Reader office



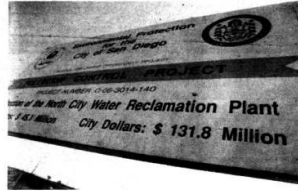
Bruce Herring and Larry Lucchino



Tony Perry



Peter Q. Davis



Sign for North City Water Reclamation Plant



Sewer system parts



David Schlinger



Valerie Stalling

only now discovering the price of the Golding legacy. Perhaps, for at least a bit longer than the portrait of Susan Golding hung at the airport, they might

remember who was at the helm of the good ship San Diego. In final tribute to the last annum of San Diego's Golding era, we review the year's political and govern-

mental foibles, as we witnessed and recorded them. **Sleeping with the Fishes** March 9, 2000 It's the stuff of urban legend,

like sharks swimming through city sewers: the dead catfish delivered to the *Reader* offices on India Street the day after the paper featured "Are the Padres Married to

the Mob?" (January 27). The story linked Padres team owners Larry Lucchino and John Moore to ex-felon Jay Emmett.

Emmett was at the center of the 1980s kickback scheme involving the mobbed-up Westchester Premier Theatre; he turned state's witness in order to save himself from prison. He'd been

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Bob Roberts

fingered as bagman in cash transactions between the theater and Warner Communications, where Emmett was an executive vice president and close friend of then-Warner chief executive officer Steve Ross.

After the catfish were dropped off at the *Reader's* front desk, versions of the incident—some accurate, some not so accurate—began making the rounds of the local media. Here are some questions that have been asked about the catfish incident.

Q. How was the package delivered?

A. By messenger service.

Q. In what were the fish wrapped?

A. Heavy brown butcher paper. The package weighed approximately three pounds. A card on which the words "Thank You" were embossed was attached to the butcher paper. This card was unsigned. Blood was leaking through the paper.

Q. Did the package contain anything other than the catfish?

A. Yes, two business cards, one imprinted with "Larry Lucchino" and the other with "John Moores." Lucchino's bore his purported initials. Moores's card bore his purported signa-

ture. On the back of Moores's card was the inscription, "Have a nice day."

Q. Has there been any other suspicious activity since the fish were delivered?

A. Nothing that can be linked to Moores or Lucchino. A man was seen digging through the *Reader's* dumpster, apparently looking for documents, but he may have been homeless or simply a disgruntled baseball fan. He fled when approached.

Q. Will this incident dissuade you from writing about Moores, Lucchino, and Emmett in the future?

A. No.

June 22, 2000

The *Los Angeles Times*, unloading by L.A.'s powerful Chandler family in the wake of a scandal over the paper's business and editorial dealings with L.A.'s Staples Sports Arena, is hammering San Diego for going too slow on the ballpark. In a front-page story in mid-July under the byline of longtime San Diego bureau chief Tony Perry, the paper quotes Padres co-owner Lucchino—along with downtown business boosters like mayoral candidate Peter Q. Davis and ex-Roger Hedgecock aide and lobbyist Mike McDade—to support Perry's view that "the city moves

with glacial sluggishness on big-ticket public projects." Complained Davis, "It's just too popular in San Diego to be negative, particularly if you're a politician." Among a list of purported San Diego sins, according to Perry, are "small-town thinking" and "reluctance to compromise." In addition, says the *Times* writer, "smugginess is also a factor." The *Reader's* coverage of Jay Emmett, the Padres board member who pleaded guilty to federal fraud charges after being linked to mob dealings in New York's Westchester Premier Theatre scandal, also took a hit. Without naming Emmett or offering any description of the case and Emmett's long relationship with Lucchino and the Padres, Perry quoted unnamed "San Diego journalists" who found the story "flimsy."

October 18, 2000

The city council has decided to appeal a \$3.47 million fine levied by the state for the massive February sewage spill. Deliberating in closed session, the council voted 6-1 to reject a compromise plan that called for deferral of \$2 million of the fine if the city had completed a series of environmental projects. "The city is showing its true colors," Nicole Caprez of the Environmental Health Coalition told the U-T.

The Largest Sewage Spill February 29, 2000

It was San Diego's longest day for human waste as the city sewage system dumped 36 million gallons of raw sewage into the Pacific off Ocean Beach, resulting in the closure of a mile-long stretch of beach. Dave Schlesinger, high-paid director of the city's Metropolitan Wastewater Division told the *Union-Tribune* that the spill, which somehow went undetected for almost a week, was the worst he'd seen. "In

the ten years that I've been here, this is the largest one."

October 6, 2000

David Schlesinger, who supervised the decade-long multi-billion-dollar upgrade of San Diego's sewer system has suddenly quit. "This has been an engineer's dream job," Schlesinger was quoted by the U-T as saying. "You don't get a chance to build nearly \$2 billion worth of projects very often." Said Mayor Susan Golding, "He's going to be greatly missed by all citizens, even if they don't know it."

October 18, 2000

The city council has decided to appeal a \$3.47 million fine levied by the state for the massive February sewage spill. Deliberating in closed session, the council voted 6-1 to reject a compromise plan that called for deferral of \$2 million of the fine if the city had completed a series of environmental projects. "The city is showing its true colors," Nicole Caprez of the Environmental Health Coalition told the U-T.

In rejecting the compromise settlement, city council members called the spill an "act of nature."

The Valerie Stallings Affair April 6, 2000

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\$15 to almost \$27 a share, according to news accounts. And San Diego City Council member Valerie Stallings was along for the ride, to the tune of between \$10,000 and \$100,000, according to the 1999 financial-disclosure statement she's just filed. Stallings reported she sold off the stock three weeks later, on March 31, 1999, right around the time the price spiked at about \$50 a share. The man behind Neon? None other than Padres owner John Moores, whose JM Equity fund was a founding investor in Neon, and in a filing with the federal Securities and Exchange Commission in March, Moores reported personally controlling 2,366,842 shares in the company. He was involved for years in a nasty lawsuit with the new owners BMC — another software outfit he founded — over whether Neon had lifted some trade secrets that belonged to BMC. The case was settled last November, giving Neon shares a boost. Stallings' disclosure shows she bought another lot of the Neon stock, also valued at between \$10,000 and



Larry Rosen



Tom Shepard



Frances Zimmerman and Alan Berven



Irwin Jacobs



John Johnson



Lynn Schenk



Jack McGowan

\$100,000, on November 26, 1999, when the shares were trading in the mid-20s. Lately, they've rebounded to the mid-30s. Stallings is one of Moores' biggest support-

ers in his effort to build a taxpayer-subsidized baseball stadium downtown.

April 21, 2000
Two weeks later, on April

21, the Union-Tribune followed up:

"San Diego City Councilwoman Valerie Stallings made a killing last year on the initial public offering of

stock in a software company headed by Padres owner John Moores, generating a huge profit during the same period the council weighed the future of the Padres' ball-

park project.

"The legality of Stallings' investment — her only reported foray into stocks in nine years of public life — is unclear, because key facts remain unknown and Stallings refused several requests for an interview. Legal and financial professionals say her investments raise troubling ethical issues."

October 13, 2000

Six months later, on October 13, the U-T reported it had won a San Diego Press Club award for its April 21 story:

"Union-Tribune staff writer Philip J. LaVelle won a Best of Show award for 'Stallings Profited in Moores Firm IPO,' a story about how San Diego City Councilwoman Valerie Stallings made money on the initial public offering of stock in a company headed by Padres owner John Moores during a time the council was weighing the Padres' ballpark project."

Alex Spanos
Meets the Internet

April 13, 2000
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Even Weiner, it was good. For Chargers football team owner Alex Spanos, it was bad.

Their chance encounter and brief conversation in the luxurious Breakers hotel in Palm Beach, Florida, in April resulted in a scoop for Weiner and a public-relations snafu for Spanos and his staff. Spanos expressed his desire for a new stadium to replace the recently remodeled Qualcomm Stadium in San Diego, and Weiner parlayed that into a news story for *TodaySports.com*, an Internet news service.

Caught off guard, sports writers for the San Diego *Union-Tribune* and the *North County Times* scrambled to catch up. They speculated whether Spanos would take the Chargers to another city and noted the awkward timing of his remarks. The City of San Diego is on the brink of issuing \$299 million in bonds to finance a new baseball stadium despite cost overruns of \$74 million and a shortfall in hotel taxes that are supposed to support the project. Only three years ago, the city spent \$78 million to upgrade Qualcomm



Byron Weir



Judy McCarty



Harry Mathis



Charles Steinberg

Stadium for the Chargers. The city's commitment to buy unsold Chargers tickets exceeded \$5 million this past football season.

That Spanos would say



George Mitroch

he wants a new stadium when the city appears overextended financially had at least one radio announcer wondering whether the 76-year-old multimillionaire was hav-



Juan Vargas

ing "an elderly moment." A television broadcast suggested Spanos's comments to *TodaySports.com* were "off the record," meaning not intended for publica-

tion. In a subsequent interview with the *North County Times*, Spanos said, "I was not taken in the right context." Chargers publicist Bill Johnston told the *Union-Tribune*, "Mr. Spanos feels bad about what happened. It didn't come out the way he meant it." Johnston did not return telephone calls from the *Reader*.

Weiner is annoyed by the notion that Spanos didn't realize he was being interviewed by a journalist. "The National Football League and the San Diego Chargers tried to put a spin on this later," Weiner said. "I don't want to be in a position of defending Alex Spanos, but he's a very smart man. He knew exactly what he was doing. He was quite clear, quite firm, quite direct. He's not being spoon-fed at this age of his life."

"What got to me was Spanos was almost jealous of the Padres getting a ballpark," Weiner said. "When an owner says he wants a stadium, it's a story. It's up to the local media whether the story has legs. In my mind, the bigger story is Spanos saying, 'The Padres

got a new stadium, and we didn't.'"

Breslin's Raspberry
April 20, 2000

Once again the Pulitzer Prize recipients have been announced, and once again the San Diego *Union-Tribune* has been shut out. Though the *San Diego Evening Tribune* won two of the coveted journalistic awards before it was folded into the *San Diego Union* a decade ago, the *Union* itself, haughty flagship of the Copley newspaper chain, has always come up empty in the national newspaper derby. This year was the same, but with added insult: Famed New York *Newsday* columnist Jimmy Breslin berated the U-T's Pulitzer entry for pulling its punches in an effort to protect San Diego's corporate image, a charge not unfamiliar to local U-T watchers. "The *San Diego Union-Tribune* entered a series on the exploitation of aliens and started it off with Chinese in lower Manhattan, rather than offend employers in their own area, where Mexicans are nothing more than utensils."

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The Padres Investigation
April 27, 2000

Who really owns the Padres? A limited partnership registered in Delaware, San Diego city officials say. In response to a recent request for public records about the team, deputy city manager Bruce Herring said the city doesn't have any other documents about the matter, including any disclosing the individuals behind the Delaware company. Back in June 1992, voters approved Proposition E, a charter amendment that, according to the ballot statement describing the measure, requires "that all persons proposing to do business with the City fully disclose the name and identity of all persons involved in the proposed transaction and the nature of their interest therein." Attorney Bruce Henderson is asking a judge to force the city to follow the requirements of Prop E and find out — if it doesn't already know — the identity of the people who share a financial interest in the Padres and its downtown stadium deal. Ironically, city councilwoman Valerie

Stallings, never a Henderson fan, and who is the center of controversy regarding her well-timed purchase of stock in a company controlled by Padres head John Moores, co-signed the ballot argument in support of Prop E with then-mayor Maureen O'Connor. "Loopholes in the system allow anonymous 'limited partners' to potentially receive millions in taxpayer dollars without the Council having the benefit of knowing who the partners are or exactly what they will do with the money," said the argument. "Please give the Council the tools it needs to protect taxpayers' money. Vote Yes on E!"

May 18, 2000

The intrigue surrounding the relationship between city councilwoman Valerie Stallings and the Padres grew last week with the release of telephone records from Stallings's office in response to a California Public Records Act request. According to the phone records, Stallings or members of her staff used city phones to make 11 calls to Padres

owner John Moores or Moores-related entities between September 28, 1998, and March 21 of this year. The first call was to a hotel in Houston. The next three calls — two on February 23, 1999, and another on March 1, 1999 — went to Neon Systems in Sugar Land, Texas. Neon Systems is the company, controlled by Moores, in which Stallings reported buying shares on March 5, 1999, the day of the company's initial public offering. Stallings has refused to disclose the circumstances surrounding her purchase of the stock, the market value of which shot from \$15 a share to almost \$27 three weeks later, when Stallings sold her holdings; she pocketed a reported 267 percent profit. When called earlier this week, the line was answered by a recorded message from Wanda Hillhouse, whom an operator identified as Neon's controller. The subsequent seven calls to the San Diego Padres city council office at Moores-related, made earlier this year, went to a Del Mar phone number answered by a tape-recorded greeting

from "Beverly."

June 1, 2000

San Diego City Council member Valerie Stallings, reported to be the subject of a joint investigation by the district attorney and federal prosecutors, has released records of five more long-distance phone calls made on her city phones to numbers belonging to John Moores. Most of the calls, made in 1998 and 1999, were to numbers in Carmel, California, where Moores has a residence.

August 31, 2000

The subpoena delivered to the San Diego City Council by FBI agents in the Stallings case requires the city to produce a long list of records, including "all records and items, including but not limited to, correspondence, memorandums, notes, tape recordings, referencing Valerie Stallings and relating to: a.) The San Diego Padres, b.) The San Diego Hallpark and/or Redevelopment Project, c.) John Moores, d.) JMI Services, Inc., JMI Equity Fund and other JMI busi-

ness entities and their employees, e.) Neon Systems, Inc., f.) Donaldson, Lufkin and Jenrette, g.) BT Alex Brown"; and "All City of San Diego records relating to the authorization and payment of money on behalf of Valerie Stallings for attorneys fees." The subpoena also seeks production of "all toll billings and/or monthly statements" for a cellular phone number, presumably that of a phone used by Stallings.

October 2, 2000

After the city council finally balked at providing any more taxpayer-funded "cash advances," lack of funding idled bulldozers and cranes Monday at the construction site where the San Diego Padres planned to build a new ballpark.

The UC President and His Qualcomm Stock

April 6, 2000

Charles Nathanson, executive director of the University of California's San Diego Dialogue, reported owning more than \$100,000 — the maximum reportable disclosure level — of Qual-

comm stock and more than \$10,000 of stock in Leap Wireless, the Qualcomm spin-off that owns a big stake in Pegaso Communications. That's the Mexican cell-phone company that's building cellular networks in the biggest cities in Mexico, including Tijuana. UCSD's Dialogue has been a big booster of border-area industrial and development interests and has close ties with big Mexican maquiladora owners. UCSD chancellor Robert Dynes is on the board of Leap Wireless, and University of California president Richard Atkinson, Dynes's predecessor as UCSD chancellor, who is on the board of Qualcomm, owns more than \$200 million of Qualcomm stock, along with more than \$100,000 of Leap Wireless stock.

April 20, 2000

Two more top officials at the University of California San Diego are reporting that they own large chunks of stock in Qualcomm, the once high-flying cell-phone technology outfit cofounded in 1985 by then-UCSD pro-

fessor Andrew Viterbi. According to his latest disclosure statement, dated April 4, UCSD chancellor Robert Dynes acquired more than \$100,000 of Qualcomm in September 1999. It was the only stock he purchased all year, according to the disclosure. UCSD general counsel Ann Parode, wife of La Jolla venture capitalist "Buzz" Woolley, also reported owning more than \$100,000 of Qualcomm. Dynes, whose wife Frances is the daughter of San Francisco venture capitalist Warren Hellman, disclosed that his spouse owned greater than \$100,000 interests in 38 companies, including MCM Grand; Avon Products; Echostar; Primedia; Triton Energy; Associates First Capital; Convergys Forest Labs; Kinder Morgan; Cemex, S.A., a controversial Mexican construction giant; and Local Space & Communications, which is partnered with Qualcomm in the Globalstar cell phone satellite venture. Parode, a veteran of the San Diego law firm of

Luce, Forward, reported getting a gift of two days' worth of golf-course greens fees from the downtown firm. She didn't disclose where she did her duffing.

November 16, 2000

Big-money school-board politics wasn't unique to San Diego this year. In San Francisco, a group with ties to the operator of a chain of private schools, which runs a controversial charter school in the district, contributed \$47,100 to a direct-mail piece touting three incumbent school-board members. A key donor to the group, reports the *San Francisco Chronicle*, is none other than Warren Hellman, wealthy financier and father-in-law of UCSD chancellor Robert Dynes and a business partner of Padres owner Moores. "There's never been anything like this in a school board race in San Francisco," veteran board member Dan Kelly told the paper. "San Franciscans for Sensible Government is a sham orga-

nization being used to funnel large contributions into the campaign." The other major donor to the campaign was Gap founder Donald Fisher, whose Edison Schools, Inc., runs the charter school. Two challengers endorsed by the mailer lost, but incumbent Mary Hernandez, an Edison School supporter backed by the mailer, kept her seat. A growth-control measure opposed by Hellman and Mayor Willie Brown lost narrowly.

SDSU and Mr. Warbucks

May 18, 2000

Padres owner John Moores has become a major supporter of San Diego State University, contributing at least \$28.6 million to a variety of sports and athletic causes, including the school's Tony Gwynn Stadium and a new athletics office complex. What has Moores gotten in return? A review of correspondence to Moores from SDSU administrators over the last several years, obtained under the Cali-

fornia Public Records Act, shows that school leaders have been solicitous of their benefactor.

When Moores steered a prospective student their way, the letters show, SDSU president Stephen Weber carefully oversaw the admissions process. When Moores wanted a new stadium for the Padres, Weber proposed to documents filed with the federal Securities and Exchange Commission, Fisher and Padres owner John Moores, along with Moores-controlled Neon Systems, settled a lawsuit involving BMC Software, another Texas company that once belonged to Moores.

Roberts vs. Murphy

September 7, 2000

New Yorker Jay Emmett, the Padres board member who pleaded guilty to federal charges stemming from

his alleged role as bagman in the Westchester Theatre Mafia scandal, is listed as giving \$250 to the San Diego mayoral campaign of county supervisor Ron Roberts.

Other Padres-related donors to the Roberts campaign include Wayne Fisher of Sugar Land, Texas, listed as giving a total of \$500. In October 1999, according to documents filed with the federal Securities and Exchange Commission, Fisher and Padres owner John Moores, along with Moores-controlled Neon Systems, settled a lawsuit involving BMC Software, another Texas company that once belonged to Moores.


November 22, 2000

This year, the Big Money juggernauts of Larry Remer and Tom Shepard encountered a few snags. Both consultants were hired by mayoral front-runner and county supervisor Ron Roberts, a champion fundraiser who raked in more than a million dollars from develop-

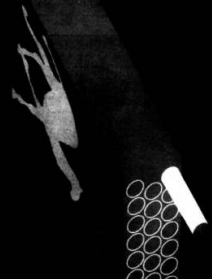
ers, county vendors, contractors, and other special interests. Records show each consultant received thousands of dollars a month throughout the campaign, which employed Decision Research, a polling firm run by Bob Meadow, another Hedgecock campaign veteran and Shepard co-worker.

Like Shepard, pollster Meadow has also worked regularly for Padres owner John Moores. "Since 1997, Decision Research, on behalf of the Padres, has surveyed the public repeatedly on ballpark issues," Meadow wrote in a letter to the *Union-Tribune* last December on Moores's behalf. "Despite the lawsuits, hearings, and controversies associated with redevelopment efforts, San Diegans still want a downtown ballpark and related open project."

But when it was revealed during this year's campaign that he and Shepard had undisclosed trips on Moores's private plane and had frequently socialized with the baseball magnate, Roberts's



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reports, include downtown real estate mogul Malin Burnham, who reportedly gave \$50,000 to the TV effort against Zimmerman; Sheila Davis Lawrence, widow of the late hotel magnate Larry Lawrence; and former congressman Lynn Schenk, now a top aide to Governor Gray Davis. In a June 1996 story, the *Union-Tribune* described Sorrento Associates as "a private group of 30 or so wealthy San Diego business executives committed to investing in home-grown high-tech and biotech firms."

November 22, 2000
John Moores and his political checkbook figured in yet another campaign that

bore bad tidings for political consultants Larry Remer and Tom 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 commerce had early on targeted incumbent school-board member Frances Zimmerman for defeat. Records show Shepard's Campaign Strategies was paid at least \$11,000 to run the campaign of Zimmerman's opponent, Julie Dubick, a real estate lawyer with the firm of Seltzer, Caplan, Foster and his business associates, as well as school-district contractors, provided financial backing for the Dubick campaign.

In the meantime, an ostensibly independent group, calling itself the Partnership for Student Achievement, raised more than a half million dollars in \$100,000 contributions from Moores, Quakorn founder Irwin Jacobs, and Wal-Mart heir John Walton, among others. The money went into an unprecedented barrage of personal TV attack ads aimed at Zimmerman. Disclosure documents filed by the group show that Remer's Primacy Group was paid at least \$400,000 by Partnership. In addition, Remer and Shepard's old friend and associate Nancy Chase, wife of solid-waste dump developer Richard Chase, were paid \$15,000.

Including Dubick's expenditures, the campaign against Zimmerman raised and spent more than \$750,000 but failed to beat the outspoken school-board member, marking the year's second biggest setback for both Remer and Shepard.

Farewell, Susan Golding and City Council
January 6, 2000
Word that Golding plans to ask city council to select a library site in late January or February isn't a cause of great excitement among library employees or volunteers, who shrug their shoulders, roll their eyes, shake their heads, or laugh at the prospect. Some are resigned to the possibility

that if a library were built, it would sit near the stadium. Some of the Padres' promotional and presentation maps show a building labeled "Library" on J Street between 11th and 12th and a plaza called "Library Circle." At one meeting of library commissioners, team owner John Moores offered to change the ballpark district's name to "ballpark-library district."

March 9, 2000
If San Diego mayor Susan Golding doesn't like the way she gets treated by local media, she can always head to London. Last week *The Independent* newspaper there ran a gusher of a story that praised Golding but mixed

up some of her history. "She has a reputation for being bright, strong-willed, and courageous. She won election to the mayor's post—like many women who attain high office—a as an outsider and by an unconventional route. She was a political innocent when she was spotted and appointed to the city council by the previous mayor, Pete Davies." Actually, Golding was appointed to the council way back in January 1981 by a council led by then-mayor Pete Wilson

March 30, 2000
San Diego Library commissioner Mary Walshok, named by lame-duck mayor Susan Golding to become commission chairperson

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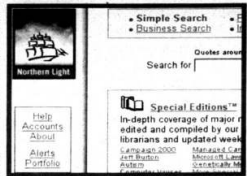
SIGHTSEER

Waffle Weave

In no economist, or so my creditors say, but long before Steve Kroff's report on *60 Minutes* on December 10 about the bust up of the dot-com industry and the billions in fool's gold that financed the vast, revolutionary industry, I often found myself wondering how in the hell all these sites were going to make a penny. Cash from first-round, second-round, and third-round funding, all the CEOs admitted, was financing startup and "branding" costs. So, great, everyone knows what Expedia, Kozmo, and Yahoo stand for, but now what? According to vulture capitalists and repo men, layoffs, bankruptcy, and office-furniture auctions is what.

Did investors really think people would stop reading the newspaper, stop reading books, stop calling Southwest, stop using real money and trade instead in something called Flooz? Kroff's was a good report, I think, and long overdue. At the very least, it vindicated those young people like me who never got into the business and tortured themselves by wondering if they were missing the boat to early retirement. I know plenty of people who have always found the Web an empty place—a place even more frustrating than the endless aisles at Vons and Longs Drugs, where one freezes in front of soaps and toothbrushes. I hate the 15 minutes I waste trying to decide what's more important for the long-term health of my teeth—an angled brush, a rubberized grip, soft bristles?—but I hate those minutes and consumer advice online.

The Web is here to stay, of course, and so we might ask, "What good is it?"



From www.northernlight.com

In search of an answer, I conducted an experiment. My tool was Northern Light, what I consider the best search engine, if the volume and inventiveness of query returns is any indication. Northern Light divides search returns into customized folders, the idea being that it's user-friendly to mimic the way the most common operating systems organize data. (During a night of excess at a bar in Providence, Rhode Island, a friend of mine who works as a low-level software engineer and who once worked at Northern Light told me in a hushed, confidential tone that it was he who came up with the idea for the customized folders. Naturally, one of his higher-ups took the credit.

"To getting screwed," we drank.) At Northern Light I entered search terms for what I consider some of the most pressing questions of our time. My girlfriend and I have long wondered who invented the waffle shirt, those dimpled undershirts that wear to an uncommon softness and comfort. I started

simply, with the term "waffle shirt." I got 64 items in 34 folders with peculiar titles like autobahn.ca, kiddysbasics.com, rowersworld.com, and composers. The second site listed was called Waffle Shirt (cycletec.co.uk/html/leisure2.html). Promising, but the link was dead. The fourth site, also called Waffle Shirt (www.woffhaven.org/zwaffleshirt.htm), was a catalog entry for something called a "cream waffle weave" Henley shirt. "Heavyweight, 80 percent cotton and 20 percent poly-blend. Hideously ugly; \$52.95. Next, a site selling the Hummer Crewneck Waffle Shirt (www.autobahn.ca/Hummer/HUMM-WFLE.html); \$39. In the Transportation Industry folder,

I learned that Porsche and Chevrolet also sell waffle shirts with their logos. The Rap and Hip-Hop folder held one item, an expired link to a Beastie Boys fan page. No clear connection to the origins of the waffle weave.

So I searched for "waffle shirts" AND invention — "your query did not find any documents." I tried "waffle shirts" AND history. The more refined terms led me to the Ultimate Basketball Movie List (www.members.home.net/heroll/bballmovies.htm), which has capsule reviews of every movie that has anything to do with basketball. *Hoop Dreams*, *Basketball*, *Teen Wolf*, *Celtic Pride*, *Senseless...*

I've also been thinking quite a bit lately about heat shields, having just paid \$913.38 to

have them replaced on my Subaru. I figured they protected some part of my car from the heat generated by another part of my car. But why, I wondered, did my y-pipe and oxygen sensor have to be replaced just because my heat shields were falling off? A search for "heat shields" yielded 16,324 items in folders on NASA, physics, jewelry, missile technology, clay, and something called ablation — a word not in my lexicon. My *American Heritage Dictionary* defines ablation as (1) amputation of a body part and (2) reduction or dissipa-

tion, as by melting. I went for "heat shields" AND Subaru. Item number four was a score: Subaru Legacy Reviews (carreview.com/reviews/midsize_compacts). Mine is a '93, but here's what one reviewer reported about the 1995 Legacy L Wagon (AWD) — "Strengths: solid, good price, torque and consistent acceleration; Weaknesses: front seats lose support over time; we had to have something in the exhaust system replaced — I'm pretty sure it was a heat shield that corroded; it started rattling when the Subaru had 50,000 miles; the dealer

said this happens all the time on the Legacy; weak engine on the L model."

That was kind of useful, so, emboldened, I let it fly, really stretching my search terms: meaning AND life. Almost two million returns in folders on geology, Plato, Egypt, Islam, and psychotherapy. At the top of the list was a site on baby names — girls, A-M (www.cfm-ops.com/Products/Baby_Shops/Baby_names).

"Aalei gha," I learned, is "possibly a derivation of the Low German name Aallje, meaning noble Aaryana."

But I was more in a meaning NOT life mood, which got me lots of sites on birds. Hawk Talk (www.themirroredpda.com/hawktalk/90828556.ar.html) and Eagle Vocabulary (webhost.bridgeworld.com/BRIDGEBIRD/LES/EAGLE_VOCA/LARY.htm) topped the returns list.

When a bird "broods," it's sitting on eggs, and a "crop" is the pouch in a bird's throat.

And so to the point: Web AND usefulness. Here it was, at a site called Niting Usefulness: A Philosophy of Function (www.geeknews.org/features/articles/usefulness.html), an advocate in the open-source movement, which maintains that programmers should be allowed to read, redistribute, and modify software on the Internet so that it might evolve more perfectly. "We in the open-source community," Leon Brooks writes here, "have learned that this rapid evolutionary process produces better software than the traditional closed model, in which only very few programmers can see source and everybody else must blindly use an opaque block of bits."

Brooks concludes, "Usefulness as a principle can be seen in many of the world's major philosophies, in action if not expounded in principle. Usefulness (necessarily without direction, in the case of artists) is the heart and soul of the naturalist evolutionary movement — if you're useless, you're dead."

— Justin Wolff

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and that's what I did with Fred. Actually, he sent himself home when my medical assistant relayed the news that his EKG was normal before I had a chance to talk to him. I did call him at home about an hour later, and he was feeling better. He said he would get on that treadmill as soon as we could schedule it.

Instead, he wound up on the cath lab table. Upon finding the blocked artery, Dr. Sklar injected a clot-busting medication and

restored the blood flow to the severely damaged anterior wall. He then placed a cylindrical stent through the catheter to keep the narrowed artery open.

While the cardiologist performed these heroic, which have become routine in the past few years, I got to stare at the repeating reticular blue-and-white flower patterns on our bedspread, retreating into a zone where impending grief and guilt dominated and squelched all other thoughts. My wife

Terry came to my side, saying all the right things, but when someone presents your life and you fail, it

wrong. It didn't matter at that moment whether I was reasonable and wrong, nor how many times I had been right before. I would grieve

to myself or to a jury, Fred's family and friends would always see me as the one who could have prevented this tragedy but didn't.

Given all of this, sleep was out of the question, so I went downstairs to let Terry go to bed. I turned on the TV and observed the talking heads reading me the 11 o'clock news, but of course I wasn't interested. Some time passed, and I called the hospital. Fred had not awakened, but he had tolerated the procedure without complications and

had stable vital signs. His heart was okay, and we didn't know about his brain, which was about as good news as I could have expected. I took my dry mouth and aching abdomen upstairs and conked out.

Fred woke up the next morning, a bit confused and full of questions about the previous day's events, including his visit to my office. Relieved at the news of Fred's mental competence, I discussed that visit with the cardiologist on duty. "That's why one in five people with coronary-artery disease present with sudden death as their first symptom," he reminded me. "It's very tough sometimes. Fortunately he was in an ambulance when he had his cardiac arrest."

Reviewing everything brought me to the conclusion that, although I hadn't made any glaring errors, I had not done something that I'm sure I will never forget to do again under similar circumstances. I should have told Fred to take an 81-milligram aspirin right then, and once daily thereafter.

and I should have given him a prescription for nitroglycerin to put under his tongue if he got tightness in his chest. Aspirin poisons platelets, the blood elements that start the clotting process, and nitroglycerin dilates the coronary arteries. These might have helped prevent the clot that occluded Fred's left anterior descending artery; we'll never know. From now on, until I have the negative treadmill result in hand, everyone who raises the slightest suspicion will get those two things before they leave my office. And I'm sure he would have if he hadn't left my office before I spoke to him after his EKG. But these things happen, and one has to be thorough.

For a moment, I thought about the difficulty and economics of my job. Insurance companies pay about \$45 for me to decide whether people like Fred are having a heart attack, about \$20 of which I get to take home before taxes. Enough said. I try not to ruminate on such matters.

Now I had to talk to

him. I needed to help him reconstruct the situation, and to do so in a way that he could see it through my eyes as well as his. After understanding that, he would have two issues with me: should he sue me and, if not, should he continue to see me as a patient. The following morning, Sunday, I took the 45-minute drive over the Richmond-San Rafael bridge into the idyllic valley of

oxygen up his nose and pumping medicine into his veins. We exchanged greetings and I pulled up a chair. "It is very good to see you," I began.

"I'm glad to be here." This got the conversation going in the direction of how he was feeling, and we talked about that for a few minutes. Then came the inevitable questions. "So what happened in your office on Friday? I

"I can't compare it to yours, but that was one of the most difficult nights of my life," I confessed.

Marin County to Marin General.

I found him sitting up in bed, below the cardiac monitor whose familiar spikes and waves gave me the good news that his heart was beating in a normal sinus rhythm. The smooth skin and the slight pink glow in his cheeks suggested a youthfulness that seemed out of place in this setting of beeping machines and plastic tubes blowing

remember calling and coming in, but I don't have a clear picture of what happened after that."

I told him, hoping he would not take me through his processing of whether he should blame me for what happened, and fortunately he did not. He thanked me for coming and I left, relieved that he was doing so well and had thus far spared me any hostility.

When I saw his name on my schedule eight days later, I knew this would be my day before the jury. His wife Sara's eyes met mine as I entered the exam room. Both of their faces wore the polite smiles that pleasant people put on before having unpleasant discussions. Fred introduced Sara to me, and we then began retracing the steps Fred and I had covered the day of his heart attack, emphasizing the exact descriptions of his symptoms. "I see patients every day with chest pain, and I have to decide who has to go into the hospital. If I admitted all patients with your symptoms, there would be about a thousand who would go in without having heart-related problems for every one like you, and we can't do that."

"I didn't have chest pain," Fred pointed out in mild protest.

"That's part of my point," I countered. "Your symptoms in the neck and shoulders did not point to the heart as the source."

"When I moved on to the evening's events and the phone call I received, "I can't compare it to yours, but that was one of the most difficult nights of my life," I confessed. "You came to me with a life-threatening problem, and I didn't make the diagnosis. I understand that now you have to decide if you have enough confidence in me to continue seeing me as your physician. I would certainly understand if you didn't. I can't tell you how grateful I am that Fred is alive and well."

That closed my testimony, and Sara responded. "You said what we needed to hear." I felt my blood pressure drop about 30 points. Fred told me he would have to think it over, and I told him he was welcome to come back. A month later, he did.

"It's really been an amazing experience," he told me. "Sara, my family, and you had to go through it and have expressed so many great things to me, but I don't remember anything about the heart attack, and now I feel just as well as I did before. I too had heart attacks aren't like that for everybody."

— Jim Eichel

I see patients like him all the time and send them home, and that's what I did with Fred.

feels terrible, even when you're not to blame. In Fred's case, I had concluded that his symptoms would not threaten his life. I was

for Fred if he didn't wake up, and I would have to live with my decision forever. Regardless of whether I could justify my decision

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Though childhood is no Eden, I remember some evenings when I walked in that garden. It had to be midsummer. By then, the kids who were too old or too cool to play with younger kids had finally acquiesced. At dusk the whole block turned into a playground. Hide and seek, and suddenly you were shivering with anticipation behind large pink puffs of hydrangeas. Your bare feet were already hardened on the bottom, but the poor toes had ragged flaps of skin that were always catching on socks and sheets. Your fate depended on your feet, on your ability to run through the filtered orange light, to escape being "it" and the call home to bath and bed.

True, there was boredom; there were the long days when your mother would turn to you and say, "If you can't find something to do, I'll find something for you." But by late summer, the product of that boredom was often creativity. That was the time when you organized a circus, and each child reinvented him or herself as clown or tight-rope walker or lion-tamer. Or you put on a play to which your parents paid admission.

I am writing this in late summer, and I have seen the crowd expeditions to the levee and the intricate dirt jumps that bicyclers have made in the canyon behind my house. I have seen new alliances spring up between younger and older children, and only recently I was obliged to stop at summer's last resort — two small children had set up a lemonade stand at the end of a driveway.

A recent editorial in the *Union-Tribune*, entitled "Year-round School/Bill Would Phase-in College Summer Classes," asserted the oft-repeated argument, "The rationale for a nine-

month school year would have made sense in the days of an agrarian economy, when students were needed at home during the summer to help harvest crops." Other rationale, including the year-round use of school buildings (teachers and students on a multitrack schedule, each track with a different vacation and instruction schedule) and the assertion of summer memory-loss, are offered as reasons to toss out the traditional summer vacation.

Is the push for year-round school because the techno-industrial year is year-round? Is the point of education to make good little worker bees? As early as 1899, Chrysler's Lee Iacocca threw his support behind year-round schools because he



believed the educational results would ensure competitiveness in world markets. Last July,

USA Today ran a piece that read, "With the tightest labor market since 1970 and adoles-

cing employees among retirees... it may be time to rethink our child-labor laws..." Maybe those language tapes for babies in the womb are for getting the jump on foreign competitors.

MOST SCHOOLS HAVE BEAT A HASTY RETREAT FROM THE MULTITRACK SCHEDULE.

As I recall, the promise of technology was working less hard for fewer hours, realizing our potential in the hours we did not work as well as when we did. Today we are inundated with technological advances, yet we're working more than ever. As the number of hours Americans work increases, the number of "free" hours for children decreases. A 1998 study done by the University of Michi-

gan showed that "children's free time — defined as the time left over after eating, sleeping, personal care, and attending school — decreased to 25 percent of a child's day last year, compared with 40 percent in 1981."

The amount of vacation time Americans receive is less than half what European workers get. A summer *Union-Tribune* article stated that "a vast number of Europeans, including part-time workers... get six weeks a year, not the measly two to four with which most Americans must be content." The article also says European employers give bonuses to help finance vacations.

The French writer Colette luxuriated in these long vacations: "It's July, the time of rejuvenation of our senses... Gradually equilibrium is restored and ecstasy becomes habit. Replete, equable, dedicated to physical enthusiasm and mental serenity, every day our life becomes better and further removed from what it was in our urban epoch. The fine weather, the lunar months, the colour and caprices of the storms... Beautiful refuge, where we discover in the distance what we have abandoned! A single day, a single glance, does not suffice..."

Questions hang like grapes above our heads: to what purpose education? To what purpose vacation?

As a child, I watched the big hand-drag itself around the face of the clock from my squatty little desk, while the bulletin board scuffed its feet through fall leaves, snowflakes, shamrocks, and baby bunnies. Then

one day the final bell would ring and set us free for the whole summer. With six children, my mother's reaction to summer vacation, no doubt, wasn't as joyous as mine. Still, I suspect it offered her some relief. A hiatus from the six nightly baths, six morning outfits, six sack lunches, the unrelenting morning clock.

I was not one of those child geniuses who produced a play or a chapbook of poems in the summer. When I was a teenager, I only wrote the usual torch poem in the high tide of hormones and heat. Yet many biographies and autobiographies are filled with examples of artists honing their talents in childhood — the paintings Magritte did when he was 12, the stories Simone de Beauvoir wrote when she was 7, the newspaper *Virginia Woolf* wrote when she was 10, the diary that led to poems, which led to stories by Gloria Naylor — all these accomplishments took place out of school. The kids I know who painted or cooked or wrote in the long hot days of June, July, and August may have ended the summer with something more durable than a watercolor, a song, a tart, or a bit of juvenilia — they discovered their passion and had begun to apprentice themselves.

The average break in a year-round school schedule is three weeks. How will children complete apprentice work without long periods of time required for the muse to take hold, for the project to unfold? I have learned what a slow process writing is, how much time it takes to lower yourself down into your work, how many hours it

takes to catch the ribbon of an idea, the indescendence of a word, and how boring, time-consuming, and necessary it is to read and reread what you've written, making sure you've threaded your idea through the labyrinth of your work.

Schock, by its nature, cannot be the place in which a child fully develops his or her creative capacity. Tools may be placed in students' hands that enable them to be creative, but the logic of school is that a large group of students must learn a required number of skills or standards. British novelist Jeanette Winterson says, "The education system is not designed to turn out thoughtful individuals, it is there to get us to work. When we come home exhausted from the inanities of our jobs, we can relax in front of the inanities of the TV screen. This pattern, punctuated by birth, death, and marriage and a new car, is offered to us as real life. Children who are born into a tired world as batteries of new energy are plugged into the system as soon as possible and gradually drained away.... I do not think it an exaggeration to say that most of the energy of most of the people is being diverted into a system that destroys them. Money is no antidote. If the imaginative life is to be renewed it needs its own coin."

I would argue that part of the coin is time. All people, not just celebrated artists, are redeemed by cultivating their creative and imaginative capacities, by pursuing individual passions. Exhausted by school or work, creative sparks don't fire. I would also argue that

creativity, whether on the individual level or the group national product level, is more valuable than any number of technical or rote skills.

Learning is a creative act. When an instructor enrolls in a graduate class, the goal is threefold: to enrich the teacher and by extension the classroom; to move up on the salary scale; and/or to fulfill a requirement. Year-round school makes it more difficult for teachers to take additional educational courses. A good course deepens and renews the instructor's love of a subject, giving them something new to take back to the classroom. When teachers had summers off, they could take a course and still take a vacation. Now teachers are layering classes on top of their heavy work schedules or taking the courses during three-week breaks.

Time is necessary to think about new course material, to meditate on it, write about it, reject or reform it, and mold the material into your classroom curriculum. With the current outrage about teacher education, it seems backward that so many educational classes have been shrunk to four weeks, three weeks, even weekends. Substitutes, once offered to K through 12 teachers, have become almost nonexistent. Though a short course or one crammed into a hectic schedule is better than none, it doesn't take the place of sustained meditative time. A member of my family recently took a four-week course on multiculturalism. During that time he was assigned readings and asked to

spit out a paper a week. The first three papers were to be three pages long; the final paper 12 pages long if he wanted an A, 8 pages long if he wanted a B, and so on. The instructor told the students he didn't have time to read and correct the papers. What could one take away from a course like that?

Sandy McHale-Renk has been a kindergarten teacher in the Chula Vista elementary school district for 28 years. Three years ago, East Lake Elementary, where she teaches, changed from a traditional to a year-round school. The East Lake schedule is common: nine weeks in session and three weeks off. Since the school has changed over to year-round, McHale-Renk has observed many problems, which she divides into three categories: problems for children, problems for teachers, and problems for parents — she is also the par-

ent of a child in a year-round secondary school.

"Under our current year-round schedule," McHale-Renk said, "some of the kindergarten students are too young." When school opens in July instead of September, McHale-Renk receives some children that are two months younger than they would be on the traditional schedule. "Two months makes a big difference in kids that age," she said. "Kids change tremendously in two months." Further, when these children are promoted, they have only a three-week maturation time before they enter first grade. So the problem of the child being too young for the curriculum is passed on to the next grade.

As a professional, McHale-Renk has objectives for each of the lessons she teaches. Many of us, myself included, tend to think of kindergarten as playtime, but in reality it's prepa-

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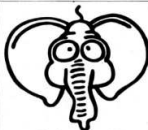
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ration time for a student's future success in school. McHale-Renk says that in year-round schools there are problems with absenteeism due to family vacations in summer months. "If the children miss the first two weeks of school," she explains, "it's devastating for them; they miss all the management lessons." Management lessons? "How do we get out our folders; that's big. Or, how do we sit and listen, or how do we call for attention, or ask for help, or use glue, or which bathroom do we use." She said the kids coming in who have missed those first few weeks of class "don't have a clue." Helping individual children get up to speed takes time away from the rest of the class.

Though year-round proponents say there's less memory loss in a three-week break than in a traditional summer break, McHale-Renk explains, "After a three-week break there

is a certain amount of time needed to get kids back into the discipline of a routine. And there is constant relearning and re-teaching after each break." She adds that under this year-round schedule teachers are able to cover less material than under the traditional calendar. Because the children are so young, the material that she used to teach on the traditional schedule is too advanced, so she's had to redesign her curriculum for younger children. As a result, the children start out two months behind and are never able to cover all the material provided by the children on the traditional calendar.

"Another difficulty for kids and teachers is that people move to an area based on the traditional calendar. They want their kids to start school at the beginning, and they assume September is the beginning. This means the children lose two whole months of

school," McHale-Renk says. "Parents will place their children in the public school that is open in the summer as a baby-sitting service until the private school opens in September. The teacher obviously spends the same amount of time and gives the same attention to this student, including keeping records and documents, even though the teacher knows the student is only temporary. The problem is complicated because though the mandated class size is 20, legally the district needs an average, not an exact count, so a teacher will have more than 20 kids for several weeks while the district watches to see what will happen in September."

Maintenance is also an issue. "It is impossible to get a school clean or get the grounds cared for in three weeks. The kids have been back for two weeks now and haven't been able to walk on the grass because they raked it over the break—

and it's still growing." Linked to the problem of maintenance, McHale-Renk says, "Going on breaks and coming back from breaks wastes a lot of time. There's always a lot of packing and unpacking of stuff, counters that need to be cleaned, and if carpets are going to be cleaned, there's a lot of preparation involved. I feel like I'm always packing up my room." Supplies add to the problem. "During the summer many of the people who work at the district office are on vacation, and it's harder to get the supplies that you need."

Because of the prevalence of charter schools, which are free to choose their own schedules, the Chula Vista district has a number of different year-round schedules. This makes planning a committee meeting with representatives from other schools difficult. Supplementary courses are also difficult with the staggered

schedules. "In-service" classes are offered to teachers to update their skills. McHale-Renk's school is out of sync with the rest of the district, which is then forced to pay for in-service presenters as well as substitute teachers hired to cover the weeks teachers attend classes. Further, McHale-Renk reports, "Teachers miss the entire fourth week of school with their students."

"Summer is dimk for me," McHale-Renk laments. Her summer is only three weeks long, which is the turn-around time between one group of kindergarten leaving and the next arriving. "Your bond isn't even broken with the last year's children yet. You spend your whole break preparing for the next class."

Because McHale-Renk is also a parent to a secondary student attending a year-round school, she notes that the schedule precludes her son from

numerous opportunities. Many programs are based on the traditional calendar, so her son was unable to apply to be a camp counselor, a volunteer in a summer program, or a life-guard. "If a student wants to play sports," she adds, "they never get a vacation." It's also difficult to plan family vacations. "It's really hard to stay within the three-week window if you're trying to make reservations, and if your spouse has to put in for a vacation and get it approved, it's even harder." McHale-Renk reminds me that July and August are the typical months for family reunions. "All in all, the schedule is hard on the family."

I spoke with Dr. Robert Montgomery, who supervises student teachers at National University. His remarks correspond to McHale-Renk's. Of the year-round schedules, Montgomery prefers the trimester, with a 12-week session, because,

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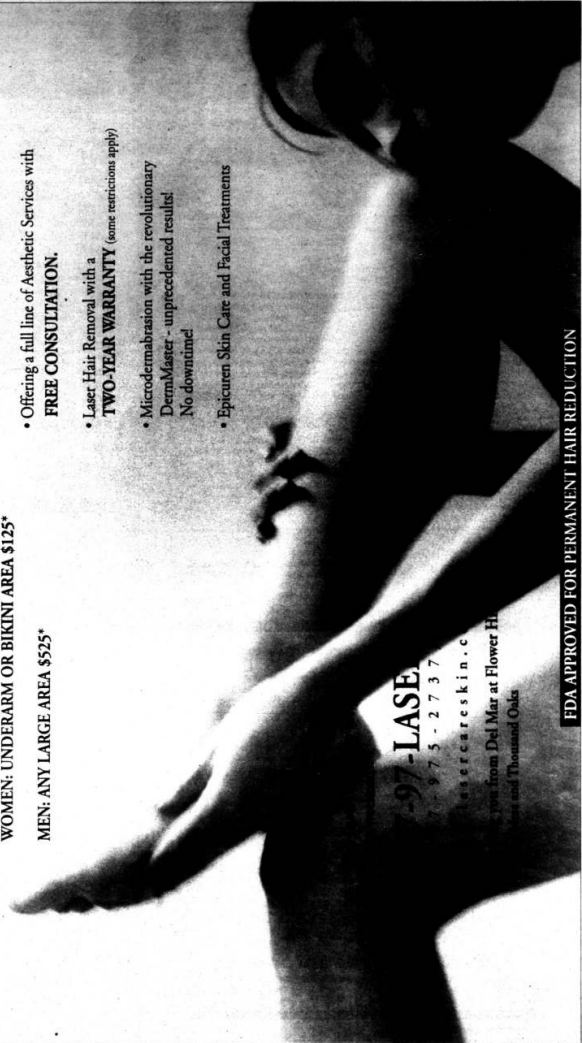
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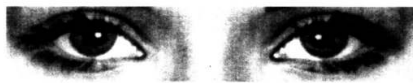
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he says, 9 weeks isn't long enough to get any real teaching done or to teach concepts to kids. Of the 3-week breaks he says, "Stress comes on in layers and goes off in layers, and 3 weeks is just not enough time."

Year-round schools offer intercession classes — classes taught in the break — with hours that are generally shorter. Some of the teaching is out of a kit. For working parents, intercession provides a safe place to put their kids but it also means that some students never get a break from school. There is no research to suggest that increased hours result in increased knowledge; it adds up to expensive baby-sitting, plus the potential to turn off children to school because they never escape it. Following Dr. Montgomery's idea, we have to assume that children put on stress by the layer, and so, similar to adults, they need sufficient time to shed it.

A September article in the *Union-Tribune* said that Clear View Elementary, a Chula Vista charter school, chose the modified traditional schedule in order to help "close the sum-

mer learning gap" that often occurs over the long vacation associated with a traditional schedule. The "summer learning gap" idea claims children forget much of what they learned over an extended vacation. But the evidence is far from definitive.

The "summer learning gap" is a mystery to me. Why was I, and so many of my generation, able to return from our long, frivolous, indolent summer vacations and pick up where we left off and continue with our cumulative educations? In my experience, each year built on the previous year. Certainly teachers had to review, as a teacher I find myself even reviewing material that took place in the last class meeting. Review is an integral part of teaching. But experience is only one kind of voice. If we look at the alleged "summer learning gap" from the perspective of a psychologist and a school-board member, we hear other voices that question the veracity of this theory.

Randall Engle, a Georgia Tech psychology professor who specializes in human memory, believes that children forget most of what they learn in the first three weeks after a lesson. He concludes that by giving children breaks more frequently, the likelihood that they will forget increases. This information suggests that sending the children out on more frequent breaks might cause more memory loss rather than less. The words of Don Patterson, a member of the Albuquerque School Board, which tried and rejected year-round schools, refute the "summer learning gap" for the same reason. "Studies show that the only discernible summer loss occurs in the first two to three weeks. So by introducing all these multiple breaks, all you're doing is maximizing forgetting." (*Congressional Quarterly*, spring, 1996).

schools, the traditional schools fared better in all three categories, most significantly in the Similar Schools Rating, which takes into consideration demographics and the economics of the schools. The optimum number for the SSR is 10. In the statewide ranking, year-round schools averaged 5 and traditional schools averaged 6. In the SSR, year-round averaged 6.5, traditional averaged 8.3. Though educational statistics are problematic for many reasons, these numbers suggest no real academic boon ushered in with year-round school.

French schools require their young, upon graduation from high school, to take the dreaded baccalaureate exam. The students are responsible for all the material they learned for the past 12 years. Their success on this exam determines whether or not they will go on to university. Learning is deeply layered and cumulative, not something that evaporates during a vacation.

Education is a political hot potato right now, and articles that appear in the *Union-Tribune* should inform readers, not mislead them. Articles I encountered while researching year-round schools were often from biased sources or were filled with empty rhetoric and misinformation. One article, entitled "Year-round Savings for Our Schools," was written by Marilyn J. Stenvall, who was at that time a senior consultant for the National Association for Year-Round Education (NAYRE). She has subsequently become that organization's executive director. How could a woman whose business it is to promote year-round schools and who receives a substantial salary based on year-round schools' success write an unbiased, informative article?

Another article my research uncovered had such an alarming title that any parent perusing the paper would be alarmed. "Kids Hurt by Summer Vacations." If I were to read just the title I would deduce that some new studies had found the summer break harmful to my children. What if a parent caught the title in the morning and never had a chance to return to the article? But this 1996 article is as empty as its title. It offers the alarmed parents three vacuous pieces of rhetoric, one piece of misinformation, and one insubstantial reference.

The first argument advanced by the author of this

article is, "School starts in September. By the time kids have finished reviewing what they've forgotten over the summer, it's time to slip on scary masks and go trick-or-treating." The author does not present us with any educational source to suggest that everything done during this two-month period is review. Nor does the author investigate that year-round teachers also spend time reviewing material. The article would have informed the reader if it had offered data comparing the time spent on reviewing under the two different systems. The relationship between memory, learning, and the need for review is also not explored in this simplistic assertion about wasted time. When year-round education was proposed in the school district his children attended, Christopher Newland, Ph.D., a professor of psychology at Auburn University, felt compelled to research the concept. His findings were published in the June 2000 issue of *Offspring* magazine. "One doesn't forget everything at the same rate. Things like how to multiply, to conjugate a verb, or even how to ride a bike are forgotten slowly. Some call this 'procedural knowledge' or 'knowing how.' Other types of knowledge are forgotten fairly quickly. This is especially true with isolated facts like the capital of a far-away state, or the definition of an obscure scientific term, sometimes called declarative knowledge or 'knowing that.' An effective education is not a collection of quickly forgotten facts, rather the accumulation of a solid foundation of knowledge and a diverse array of analytic and procedural skills that are not forgotten in a few short weeks. Yes, declarative knowledge will need to be reviewed at the appropriate time, not necessarily in the fall..."

The second argument this article makes is that the traditional calendar exhausts teachers. "Teachers stagger into June like haggard POWs." Hyperbole aside, there may be truth to the fact that teaching is exhausting, but the author doesn't present us with any research or even personal narratives. The writer fails to investigate the level of exhaustion experienced by year-round teachers as compared with the traditional schedule, thus offering a real basis of comparison. Many year-round schedules employ a three-week

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turnaround time between a class of students exiting and a class of students entering given grade; this could also cause exhaustion.

When the author moves to his third argument I am not only less convinced, but I deduce his bias. "What a waste of time

is this throwback to an agrarian past that has nothing to do with the natural rhythm of our information age." This is one of the main assertions that the Year-Round Association trots out. I have already dealt with the substance of the agrarian calendar; however, in my research

I also found another equally plausible theory for the traditional calendar. A 1996 *Congressional Quarterly* suggests "the traditional calendar stems from the Industrial Revolution, fueled by a growing demand for an educated work force and the instinct to spare

children from formal schooling during the hottest months of the year."

The "Kids Hurt by Summer Vacation" article misleads the reader when it states, "Year-round, first seen in these parts in the early '70s, started as a measure to deal with over-

crowding. The multitrack system, in which classrooms are in constant use, has saved billions of dollars." Where did the author get this information? An article in the *Union-Tribune* from 1993 contradicts the author. This article, about the San Diego City Schools,

states, "The district's 38 year-round schools [inclusive of multitrack] have an attendance rate 15 percent lower than those schools with traditional calendars and 82 percent have test scores below the district average..." "The upshot: year-round schools were losing attendance

monies, and the speculation was that absenteeism was also affecting test scores. Shortly after this information was revealed, a three-year moratorium on San Diego City year-round schools was imposed.

When the author of the article produces a source, he

quotes Charles Ballinger, executive director of the year-round school business at that time. According to Ballinger, "The research shows a powerful likelihood that achievement will rise with a sensible calendar." The reader is not given the research to support this asser-

tion but is given the word *likelihood* as opposed to *will rise*. The wording of Ballinger's quote should alert the reader that the year-round system cannot, in fact, promise results. What concerns me is the potentially harmful effect this kind of reporting can have on the edu-


cational dialogue of our community. The assertions advanced in this article do not come close to justifying the title "Kids Hurt by Summer Vacation."

Wes Walker is a computer software engineer and the father of seven children (he is a Mor-

mon) who fought year-round school in his district in Arizona. As a result of his experience, he decided to produce a website to share the research information that some school boards were ignoring. When I accessed Walker's website on year-round school, one of my

queries was, "What can you tell me about Charles Ballinger and the National Association for Year-Round Education?" Billie Bussard phoned me from Florida the next morning. While working as a reporter, Bussard researched and wrote about year-round schools extensively;

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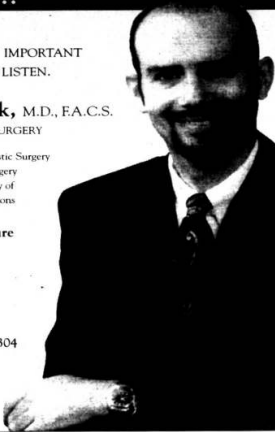
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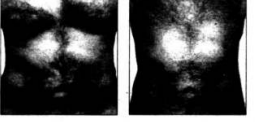
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she also co-authored a small book with Suzanne McCrary entitled *Year-Round Education: Lessons Learned the Hard Way*. Bussard's information made me question NAYRE and its executive director. (For more information, contact Walker's home page:

Opposition to Year-Round Education. www.primenet.com/~walker/newsad.htm)
Though the organization is nonprofit, the employees have a vested interest in seeing year-round education expand. Bussard obtained a NAYRE's financial statement for the years

ending December 31, 1996, and 1997. The statement shows that the organization during this time received \$90,377 in membership fees, \$525,781 in registration fees, \$53,226 in consulting fees, \$23,639 in exhibitor fees, and \$23,738 in materials sales. The director's

contracted services were \$76,544 and his honorarium was \$8064. Hawaii and Las Vegas are destinations for the organization's conferences, which bring in sizable revenues. Bussard also sent me a copy of an agreement for special instructional services: \$1700 was paid to a

conference presenter from the National Association of Year-Round Education. What these numbers suggest is that year-round school is a product being sold, not a pedagogical approach. Many people employed by NAYRE are making money off the educational "crisis." Pre-

senters and consultants are flown in to give public relations appearances and then disappear with fat checks, taxpayers' hard-won money, in hand. Taxpayers are already paying sizable salaries to administrators to develop programs and curriculum; why pay twice?

According to McCrary and Bussard's book, in a 1993 memorandum the San Diego City Schools' Planning, Research, and Evaluation division referred to the NAYRE review materials on year-round school results in this manner: "This research has a tendency toward 'advocacy research' as opposed to unbiased research." In a paper presented at the Association of Teachers and Lecturers conference for London members in March of 2000, one of the conference speakers, Caroline Sharp,

said, "NAYRE's purpose is to put forward the case for restructuring the school year. In particular, two NAYRE reviews [produced by Six, 1993, and Winters, 1995] have been strongly criticized as biased and selective in their favorable conclusions about the learning effects of restructuring [Nawke, 1995, and Rowntfield, 1999]." Sharp chose to focus instead (Kneese, 1996, from the University of Houston, and Palmer and Bemis, 1999, from the Uni-

versity of Minnesota). She concludes, "The evidence from the two reviews seems to suggest that restructuring has either no effect on pupil performance or a very slight positive effect."

A financial statement from the National Association for Year-Round Education contains a section labeled "Commitments." It reads in part, "The Association is responsible for the payment of 80 percent of the Executive Director's and Administrative Secretary's salary and benefits through a contract with the San Diego County Office of Education (County). The County also provides office space to the Association at the rate of \$1.10 per square foot. In lieu of paying the rental rate, the Association pays the full salary and benefits of the Administrative Secretary's salary. The contract renews annually every July 1." If you access the office of education's website (www.sdcoe.k12.ca.us/ist/ground.html) you'll see "San Diego County of Education" at the top. The rest of the screen is an ad for year-school products and NAYRE's annual conference in Las Vegas. Why does the county office of education partially finance an advocacy organization? If a group opposed to year-round school wanted to set up house in the County Office building, would it get the same support?

We are anxious for our children to do well, to get ahead, to be able to get a job that provides them with an adequate living. But psychologists and career experts advise that children be given adequate time to play and to develop their social skills. In an article in *Parenting* magazine, Suzanne Johnson, Ph.D., who specializes in early childhood development, states, "Unstructured time to play alone, away from classes or teams, is important. That's when kids figure things out for themselves." And from the opposite end of the spectrum, an article in *Future* magazine states, "Children learn about how the world operates — its rules, roles, and expectations — and about their emotions and sense of self through free play," says career expert Barbara Moses. "The current obsession with accelerating children's learning robs them of these vital opportunities." Parenthetically, Moses also argues, "Because technology and the economy change so rapidly, the hot jobs forecasted today may not be hot for long. Even computer

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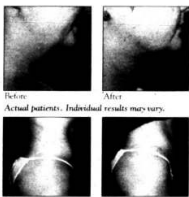
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skills are no magic bullet."
 Judy Oliver, a kindergarten teacher with 28 years' experience (23 in Chula Vista), believes that in the new push for academic achievement, we have forgotten about the importance of play. Social development of young children needs to be strengthened along with academic development. Oliver says that what adults call play is really a kind of work for young children. When children are playing they are also learning difficult skills: cooperation, compromise, leadership, rule-playing, and also how to find and excel in what they like to do. Oliver takes daily yard duty on purpose, she tells me, because that way she can observe the children interacting in an unstructured setting where they reveal other aspects of themselves. As she puts it, "I like to get to know the whole child."

When I asked Oliver if there was a difference between a four-year-old child (the age that some children start school) and a five-year-old, she concurred with McHale-Renk's observations. "There is a big developmental leap between four and five years old," Oliver said, "and girls are about six months ahead in terms of development compared to boys at that age, so if you had a boy with a summer or fall birthday he could be almost a full year behind."

A discussion about summer vacation wouldn't be complete without noting that neighborhoods are not the playgrounds they used to be; that children will watch too much TV or play nothing but video games during their leisure time. Children on either the traditional schedule or the year-round schedule will have the same number of days off, so the problem exists either way. For many parents, the difficulty of finding a baby-sitter on the staggered year-round schedule is a hardship. One mother of a year-round student told me she baby-sits her children via her cellular phone. Further, not all problems should be foisted off on public education. Parents need—and I believe deserve—to curb their children's daffling, repetitive activities by participating in and offering inventive alternatives.

San Diegans should also pay attention to the high cost of running air-conditioning in the summer months and the possibility of brown-outs. As taxpayers, we need to be informed of the energy costs of year-

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round schools as opposed to traditional schools. The problem of excessive heat at recess time, coupled with smog (which is more prevalent in hot months) should also be taken into consideration.

Perhaps what we're talking about when we discuss year-round scheduling is teachers' and parents' personal preference. When I spoke with Dr. Montgomery, he said, "A good school district will provide scheduling choices." As to the year-round school's advantages: let us not announce the emperor has a splendid new suit of clothes when he does not.

Full entered the house at 2:00 a.m. All the windows had been left open, and the downstairs filled with cool air, air with an unidentifiable but recognizable difference. Sure, there would be more hot days, and the awful Santa Anas too, but I could feel that the small shift toward winter had begun. I love cool air, shorter days, the possibility of rain. How could I not greet this arrival with joy? But at the same time I began to grieve. My free time was coming to an end. I was reading a novel called *La Maravilla*, the best novel I have read in a long time. A jaded reader, I even cried when one of the characters died. Because it was still summertime, I could allow myself to read late into the night, intoxicate myself on words and ideas. Reading late into the night has a forbidden-fruit voluptuousness. It evokes the scent of night-blooming jasmine and the sound of your parents yelling "Lights out!" and then the claustrophobic retreat under the covers to read by flashlight. And when at dawn you finished the book, you had a sense of exaltation, accomplishment even, along with deep fatigue.

During the school year my reading is sensible, measured. The spaces on the page, in conjunction with the clock at the side of the bed, dictate when to stop—not the magic of someone else's story or my own appetite. In this last little le of time, in the shard of summer that I still possessed, I read till my eyes were dry, till I was exhausted. As the morning newspaper slapped the driveway, I read till the author, and I had finished the book. ■

—Susan Luzzaro

Susan Luzzaro teaches at Southwestern College and is the author of two volumes of poetry.

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After a dam is built, you might think it's hand-washing time: the job is done. Its builders can't hope so. But the ribbon-cutting signals only the start of things for a dam's keepers. "We work from sunrise to sunset, so we're here 18 hours a day during the summer," says Dan Hughes, who has been the reservoir keeper at Lake Hodges for 13 years. "I have a crew of seven, when I'm lucky."

The dam is made of concrete, 157 feet high, 27 feet of it below the streambed. "You've got steel bars reinforcing it. And it's multi-tiered, because it's more stable during our quakes and things."

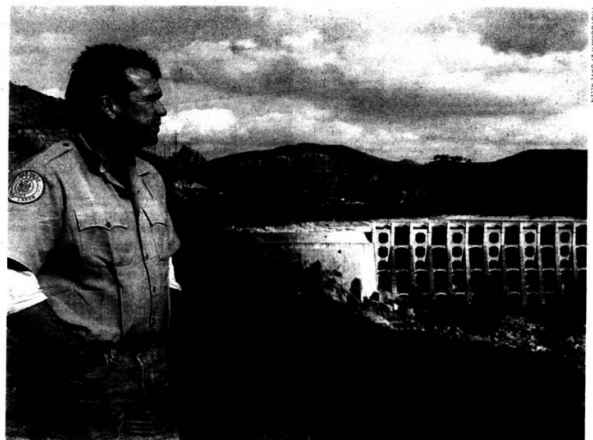
Catching graffiti artists lies within the range of Hughes's responsibility. He's proud to say he caught two last year.

He also measures cracks in the dam. Cracks. "Our" quakes. These ideas are unsettling to most of us. Not for 39-year-old Hughes. "We're in there once a month, measuring," he says of the dam's interior. Visual inspections are weekly. "We do have some leak weirs. Every dam leaks. You'll never find a dry dam."

To hear him tell it, cracks in the two-and-a-half-foot thick dam wall are "a good thing." It's because the cracks could be harbinger, and reading them correctly could be a preventative. More likely, they're business-as-usual in the (hopefully) very long life of a dam. (The Lake Hodges dam will be 83 years old next year.) "In the winter, right now," he says, "all the cracks are expanding, because it's getting colder. When it warms up, they'll get smaller. So, like, it breathes."

Inside the dam, breathing for Hughes and his crew is sometimes a problem, unless they wear breathing apparatus. That's because of the bats. "They migrate from Mexico to us, in March. We'll get about 5000 bats in there. And they'll be all fluttering and squeaking, and there's a very strong ammonia scent, because of the urination."

Another measurement Hughes takes is the level of the lake. "At full capacity, we're 1234 square acres," he says. The peak depth is 115 feet. "Now we're in a drought, so we're down 25 feet. It's an uncontrolled dam, so when it hits 115, it goes over the spillways, down into the riverbed, into Del Mar Bay, and out into the ocean."



Dan Hughes

"Uncontrolled" doesn't mean "out-of-control." True, precious water is lost, but that's the plan. "That's what we do with the dam, and we have our valve room inside the dam," Hughes explains. "A dry tower actually lets you go down a big tube to the bottom of the lake, and in there are valves. And when you open up those valves, that's how the water gets down to the San Diego community, into the filtration plant, where it's processed. With the wet tower, you open up the valves at the very top. Ours is connected right to the dam, and we have our valve room inside the dam."

Bryan Norris, assistant reservoir keeper, will be conducting a boat tour of the reservoir this weekend, in Hughes's stead, since he'll be back home in Philadelphia, for the holidays. Throughout the new year, Hughes will conduct the same tour; but, unlike Norris, he hopes to take

people inside the dam. "We won't be ready for them going into the dam this month. We've got to get in there and clean it up. It's slippery, with guano. Upon the bats' return, he'll probably omit that part of the tour once again."

"There are wet towers and dry towers," Hughes explains. "A dry tower actually lets you go down a big tube to the bottom of the lake, and in there are valves. And when you open up those valves, that's how the water gets down to the San Diego community, into the filtration plant, where it's processed. With the wet tower, you open up the valves at the very top. Ours is connected right to the dam, and we have our valve room inside the dam."

Still, he believes, "I've got the best job in the world. I'm outside all day. It's wonderful, even when it's raining. Especially when it's raining, he might say. "I love the rain."

Hughes sees as foolish those living "downrange" who, in drought years, build horse stables and plant flower beds. "Then they wonder, when the rains come, why they got washed out. Last time we spilled, it wasn't a big

one." That was in 1998. "The big one was El Niño, in 1992. We had four feet of water going over the spillways. It was a pretty sight."

The Lake Hodges reservoir itself is a harbinger of a kind. Of all nine reservoirs in the county, it's always the first to spill. That happens when the watershed gets saturated. "We have 303 square miles of watershed," says Hughes. "We get the run-off from that whole area, and it comes a hootin'! It fills up very, very fast."

—Jeanne Schinto

"Boat Tour of Lake Hodges Reservoir" Saturday, December 30, 9:00-11:00 a.m. San Diego River Park, Escondido Free Tour is sold-out Info and reservations for future tours: 858-674-2275, 45 or www.sdrp.org

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BAJA

A White Christmas Gathering is planned on Friday, December 22, starting at 9 p.m., at the Jalisco Plaza on Avenida Revolución. Organizers promise that more than ten DJs will be spinning the tunes. For additional information, call 011-52-66-88-0125. (TUJANA)

"The Extreme Zone" is screening at the Omnitax 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. Announcements, with screenings starting at

"Relaciones," an exhibit of photography with images from all over Latin America by Mel Rosales, is on exhibit through Sunday, January 7, 2001, at the Tijuana Cultural Center. Viewing is free. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TUJANA)

OUTDOORS

Spectacular Sunsets and Sunrises are characteristic of San Diego's winter skies. You can drive up to Soladad Park in La Jolla or Mount Helix near La Mesa for an all-encompassing view. Or try hiking up to vantage points such as Cowles Mountain in the San Carlos area and Woodson Mountain near Ramona. Don't forget to bring a flashlight for the trip up or down.

Tejano, or "Christmas-berry," one of the more distinctive shrubs of South-

ern California's native chaparral plant community, is now flaunting clusters of red berries. Hollywood (California) derives its name from the holly-like appearance of this plant. Here in coastal San Diego, you can usually be found where ever large patches of native vegetation survive, but especially in the thick chaparral covering some north-facing slopes. Tejanos berries may look inviting to you as a Christmas wreath — but they're protected by aluminum foil with a pin and let the sun's light fall through the tiny hole. In the shadow of the foil, you'll see a small image of the sun.

OUTDOORS

Wild Waka, doon-lee bird walks are planned at the Tijuana River National Estuarine Reserve on December 23, 24, and 31. The outings begin at 8 a.m. on Saturday, and at 3 p.m. on Sundays, at the visitors' center (300 Caspian Way). For reservations, call 619-575-3613. Free. Bring binoculars and field guides if you have them. (IMPERIAL BAY)

Partial Solar Eclipse of minor proportions will be visible from San Diego on Christmas morning, Monday, December 25. The event begins at 7:29 a.m. and ends at 9:11 a.m., with only about 14 percent of the sun's disk covered by the dark silhouette of the moon at mid-eclipse, 8:23 a.m. Never look at the sun directly during any partial eclipse. Instead, you can use the technique of pinhole projection: Perforate a piece of aluminum foil with a pin and let the sun's light fall through the tiny hole. In the shadow of the foil, you'll see a small image of the sun.

OUTDOORS

Yucca and the Waxing Crescent moon stand just two degrees (four moon diameters) away from each other in the early evening of Friday, December 28. The two brilliant objects hover rather high above the southwestern horizon just after sunset (4:50 p.m.) and set together at around 8 p.m.

Final Friday Foyer, December 29 is the last work day of the millennium (for those with the weekend off), join the intertidal Walkabout group on Friday at 6:30 p.m. for the best beer and cheapest drinks at 4 p.m., at the Balboa Theater (at Fourth Avenue and E Street). Casual price. Bring money for libations. 619-231-7363. (DOWNTOWN)

End of Year Hike, learn to use your "meat" of stones to reflect on the past year and look into the coming year during an evening planning by Will Bowen in Los Peñasquitos Canyon Preserve on Saturday, December 30. The hike starts at 3 p.m. in the west end parking/staging area on the south side of Sorrento Valley Boulevard, one-half mile east of the intersection with Vista Sorrento. Free. 619-484-5218. (Sorrento Valley)

OUTDOORS

Landscape Maintenance Worker Paul Seiler leads the park beautification team in Mission Trails Regional Park on Wednesday, January 3, at 10 a.m., at the visitors' center (400 Father Junipero Serra Boulevard). Free. For information, call 619-668-3275. (MISSION GORGE)

Don Festive Apparel for the Dickens Christmas Ball planned by the San Diego Folk Heritage Commissioners and the San Diego Vintage Dance on Saturday, December 13, at the Lawrence Family Leisure Center (14126 Executive Drive). Free. 619-498-3275. (LA JOLLA)

DANCE

"In the Name of 'NoCrackers," yes, it's that time again. This week there are three different productions to enjoy. The San Diego Ballet, with staging in director Robin Sheretz Mangin, performs on Saturday, the

company's "NoCrackers" will be on stage on Tuesday, December 26, at the La Jolla new "Zedrop Roadhouse" (3382 Zedrop Road), between Morera Boulevard and Linda Vista Road. Beginning dance lessons start at 7 p.m., with open dancing to recorded tunes from 8 until late. No partners needed. Free. 619-542-0662. (VILLAGE PARK)

LECTURES

What's the Deal with Wild? Learn all about wild and tamed when attorney Mark J. Miller conducts a seminar at 4 p.m. on Thursday, December 28, in the third floor auditorium at the San Diego Public Library (920 E Street). Free. Call 619-236-5884 for information. (DOWNTOWN)

Experts in Synagogue Research Ricka and Ben-Zion Dorfman have produced an archive of more than 20,000 photographs of 150 synagogues of central Europe. The duo plans a slide-illustrated lecture at 7:30 p.m. on Tuesday, January 2, at Congregation Beth H (1600 Gilman Drive). Free. For more information, call 619-432-1744. (LA JOLLA)

LECTURES

Insight Gallery Talk, the subject is "The World of the 19th Century: Europe," which Danum Hickcock took on in Westchester, January 5, at the San Diego Museum of Art. The lecture is included in the regular admission. 619-596-0000. (DOWNTOWN)

LECTURES

Reuben H. Fleet Science Center, public outreach program in the form of a single day, walks are all among the most misunderstood mammals in the contemporary bestiary. Learn about what really goes on in the world of fishes in the new IMAX film at the theater.

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LOCAL EVENTS

"Through the Eyepiece," Dennis Mammone, resident astronomer at the Recreational Fleet Science Center, gives a lecture to assist backyard astronomers in finding their way among the night sky with a small telescope at 7 p.m. on Wednesday, January 4. After the talk, the San Diego Astronomy Association offers telescope viewing and Mount Laguna Observatory Associates give astronomical computer demonstrations. Admission is \$5 general, \$19/23/28/12.51. (BALBOA PARK)

Learn About Encaustic, Villa Prima watercolorist Jan Cox, encaustic and photography techniques when the San Diego Art Guild meets for short technique demonstrations on Thursday, January 4, at 10 p.m. in the Little Room at Quail Botanical Garden, 280 Quail Gardens Drive. 760-431-3636. (DIPNOTES)

IN PERSON

Adventure Traveler Graham Mack, author of *Adventure Traveler*, discusses the U.S. search for Loretta Reynolds in the 1960s and 1970s.

the founding of the Loretta Mission, Mackintosh will share some stories and sign copies of his *Journey With a Dove* books at 1 p.m. on Saturday, December 23, at the San Diego Natural History Museum bookstore. Free. For information, call 619-532-3821 x239. (BALBOA PARK)

Poet and Musician Matthew Nybock performs for Poets, Brew and Music on Friday, December 22, at 8 p.m. at the Clare de Lune (2006 University Ave.). Open mike readings precede and follow the reading; sign-ups begin at 7:30 p.m. For information, call 619-498-9815. (DIPNOTES)

An Open Poetry Reading hosted by Poets, Unleashed Art and Music is scheduled for Friday, December 29, at 7 p.m. at the La Jolla Recreation Center at 5150 Miraflores Street. Free. 522-1628. (LA JOLLA)

Lister #3 of *Mix of Hilarious Standards* and new material when the Lister #3 comedy troupe meets at the San Diego North County Branch on Thursday, January 4, at 10 p.m. in the Little Room at Quail Botanical Garden, 280 Quail Gardens Drive. 760-431-3636. (DIPNOTES)

Learn in the Park, the area's premier outdoor workshop with a variety of topics including: *Wilderness Survival*, *Wilderness Navigation*, *Wilderness First Aid*, *Wilderness Medicine*, *Wilderness Survival*, *Wilderness Navigation*, *Wilderness First Aid*, *Wilderness Medicine*. 760-431-3636. (DIPNOTES)

Diego Museum of Art. Tickets are \$10 general. For reservations, call 619-896-1366. (BALBOA PARK)

SPORTS

Red Nose Run! The ninth annual Red Nose Run benefiting Kikkstart for kids is set for Friday, December 22, at 2 p.m. The 3K and 5K walk/run start at the Del Mar life-guard tower and proceed to the finish line at the Powerton Recreation Center (1670 Coast Boulevard). For information, call 760-729-4946. (THE BECK 527-200-000)

Top High School Football Players in the area have been invited to participate in the "Football combine" planned for Friday and Saturday, December 22 and 23, from 9 a.m. to 4 p.m. Participants will take part in a number of timed drills and physical and behavioral assessments. For information, call 310-839-9100. (DIPNOTES)

Take a Break from Work and run in the Hillsides Trail Parade 16 on Friday, December 29, starting at 9:30 a.m. at the Emburyside trail in Harbor Bluffs. Registration opens at 8:30 a.m. For information, call 619-899-9900. (DIPNOTES)

Using a Red White, and Blue Ball, the San Diego Area Mountain Biking Team, known as the San Diego Wildfire, is offering a free ride on December 31 and on every Sunday, from 4-7 p.m. For information, call 619-498-9815. (DIPNOTES)

Grounds (2654 Jamacha Road, at Furry Lane), 7:00-8:00 p.m. Tickets are \$6 to \$8 general admission, with \$25 lounge seats and \$50 outside. For more information, call 619-542-1400. (DIPNOTES AREA)

Is a Win Too Much to Ask from Santa! The regular season ends when the San Diego Chargers host the Pittsburgh Pirates at 1:05 p.m. on Sunday, December 24, in Qualcomm Stadium. For information, call 617-CHARGERS. (MISSION VALLEY)

Gull Hockey, the Fresno Falcon skate team, is set for a match on Wednesday, December 27, at the San Diego Sports Arena. The date, oval, London arrive for a game on Tuesday, January 2, 2001. Both games begin at 7:05 p.m. Tickets range from \$5 to \$15, on-ice table by calling 619-274-4623. The games are broadcast on SDTV 8 (A-D) 100.5 sports service.

Take a "Three Island Ride" with the San Diego Area Mountain Biking Team, known as the San Diego Wildfire, is offering a free ride on December 31 and on every Sunday, from 4-7 p.m. For information, call 619-498-9815. (DIPNOTES)

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Hour! Daily on Wednesday and Thursday, January 3 and 4. Games begin at 7 p.m. Tickets are \$6 to \$8 general admission, with \$25 lounge seats and \$50 outside. For more information, call 619-542-1400. (DIPNOTES AREA)

Holiday Bowl, the University of Texas Longhorns take on the University of Oregon Ducks for the Holiday Bowl game starting at 5:30 p.m. on Friday, December 29, in Qualcomm Stadium. Tickets are available through Ticketmaster (619-220-7155). (MISSION VALLEY)

Spend the First Day of the New (Bicycling) Year riding with friends on the Sierra Club on Monday, January 1. The 60-mile outing, with a less than 1000-foot elevation gain, starts at 8 a.m. at 4962 Argon Drive and includes a coffee, breakfast, and more. Free. 460-0907020.

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SPECIAL

Celebrate the Return of the Light with the San Diego Area Mountain Biking Team, known as the San Diego Wildfire, is offering a free ride on December 31 and on every Sunday, from 4-7 p.m. For information, call 619-498-9815. (DIPNOTES)

ber 21 Special silent meditation, ritual, readings from the *Chang (Book of Changes)*, and more. Free. Find the sanctuary at 629 Park Boulevard (at El Cajon Boulevard); 619-692-1155. (NORTH PARK)

Designing Jewellers, the Gemological Institute of America hosts a display of the 30 winners of the Gold Virtuous Design Awards, the Oscars of the jewelry world. These awards are given to the best designs from the world's top gold jewelry designers. The exhibit can be seen during business hours through Friday, December 22, at the GIA, 5345 Armada Drive. 760-693-6122. (DIPNOTES)

Listeners and Readers, radio station KPST-FM 92.1, brings back San Diego Opera director Ian Campbell for his popular discussions of the art form. He plays selections and meets all-nighters every Sunday, including December 24, 5 p.m. through Mass 7. For information, call 619-582-0306.

What's Kwanzaa? Find out when the Pan-African Association of America celebrates its 10th annual community festival of Kwanzaa on Tuesday, December 26, at the Mall of Fashion, 3130 Market Street. The program begins at 2 p.m. with a children's workshop on Kwanzaa, music, dancing, games, arts and crafts, and storytelling. Adults can take part in a community meal and a Kwanzaa ceremony. Free. 444-1111. (DIPNOTES)

Christmas lights on the plants and trees, Garden of Light can be enjoyed nightly from 5 to 9 p.m. through December 23 and again December 26 through 30. The gardens are located at 230 Quail Gardens Drive. Admission is \$5 for adults and \$2 for children aged 5 through 12. Children under 5 and members are free. Additional fees apply to some activities. 760-436-3036. (DIPNOTES)

Skate-Popping Color, join the San Diego Kite Club for a day of flying kites on Monday, January 1, 2001, from 10 a.m. to dusk at Marine's Point. Instructors will be on hand to dispense advice. Free. 856-275-0262. (MISSION BAY)

Over 300 Poinsettia Plants are on display in the wood lot Botanical Building for the 15th annual seasonal display continuing through Wednesday, January 3, 2001. Viewing hours are 10 a.m. to 4 p.m. through Wednesday. Free. For information, call 619-239-0512 or 619-235-1100. (BALBOA PARK)

Boating for the People, the San Diego Boat Show takes place January 4-7 at the San Diego Convention Center (111 West Harbor Drive)

and Marriott Marina. Organizers promise fishing, electronics, kids' activities, diving, seminars, and accessories.

Show hours are noon to 9 p.m. on Thursday and Friday, 10 a.m. to 9 p.m. on Saturday, and 11 a.m. to 6 p.m. on Sunday. Admission is \$8 for adults, \$4 for children 6 to 12, free for kids under 6. For more information, call 858-274-9924. (DIPNOTES)

The Team "Cultural Landscapes" is used by anthropologists and archaeologists to describe a widespread area of human activity unique to a particular group or culture. People have lived in the San Diego area for more than 10,000 years, and each group has left evidence of its occupation. "Cultural Landscapes: Art and Archaeology," on view at the San Diego Archaeological 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, 2001. Find the

center in the ReinCarraion Project, at 314 11th Avenue, 619-239-1868. Admission is free. (DIPNOTES)

Holiday Home Tours, this narrated tour, sponsored by Old Town Trolley Tours and the San Diego Historical Society, is a two-hour visit to three special San Diego houses, all decorated for the season: the ornate 1880s Villa Montezuma; the Irving Gill classic Marston House; and the Serra Mission in Presidio Park, a recreation of an early California mission-style church.

The tours are offered Wednesday through Sunday evenings, through January 6, departing from the Old Town Theater (6400 17th Street) at 6 p.m. Prices are \$14 for adults, \$12 for children 6 to 12. Reservations are required. Call 619-298-8687. Some of the proceeds benefit the historical society. (OLD TOWN)

Chow, Chow! The All-Cause Toy Train Association's annual show

continues through Saturday, January 6, 2001, at the La Jolla Branch Library (7555 Draper Avenue). For viewing hours and other details, dial 858-522-1657. Free. (LA JOLLA)

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FOR KIDS

"Toy Story" is being presented by comic ventriloquist Lynn Trimble through Sunday, December 24, at the Marie Hitchcock Puppet Theater. Near Puppet Theater Players present *The Shoemaker and the Elves* December 27-31. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1 and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$3 for adults, \$2 for children (11-2), free for those under 10. (BALBOA PARK)

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LOCAL EVENTS

More Tales, head to Barnes and Noble Bookstore for a variety of story times. Saturday story times start at 11 a.m., focusing on Tomie DeFazio's *Legend of the Autumn* (December 23) and *The Legend of the Candevine* by Lori Walburg (December 30).
Parent and tot story times begin at 10 a.m. on Thursdays, featuring Hanakka by Ron Schetter (Dec-

ember 21), *Show Family* by Daniel Kirk (December 26), and Eric Carle's *Very Lonely Freddy* (January 4).
The store is found at 10755 Westview Parkway. Call 858-486-3166 for information. Free. (MIRA MESA)

A Plethora of Holiday Story Times are being planned at the Barnes and Noble Bookstore in Hazard Center. On Friday, December 22, at 7 p.m., play the dreidel game and enjoy Hanakka stories. A "Christmas Classic Story Time" is set for Saturday, December 23, at 12:30 p.m. On

Wednesday, December 29, at 7 p.m., you're invited to "ring in the new year" with favorite stories and the

creation of "New Year's ornaments for 2001." It's winter wonderland story time on Saturday, December 30, beginning at 12:30 p.m., with Jan Brett tales and a craft. Find the store at 7610 Hazard Center Drive. 619-220-0175. Free. (MISSION VALLEY)

How'd He Do It? Enjoy the classic Dr. Seuss tale *How the Grinch Stole Christmas* when it's read at 11 a.m. on Saturday, December 23, at Barnes and Noble Bookstore (Del Mar Highlands Town Center, 12835-El Camino Road).

On Wednesday, December 27, take in Katharine Holabird's *Angela Ballerina* at 7 p.m. Free. Call 858-481-4038 for information on either event. (DE MAR)

Children's Discovery Museum of North County, make rinder candy canes and other special ornaments to trim your tree on Saturday, December 23, from 10 a.m. to 5 p.m. At 1 p.m. that day, Santa will visit to see how those ornaments are coming along.

The newest permanent exhibit explores "The World of Sound," with instruments from a variety of cultures and activities focusing on the science of sound, sound waves, and how sound travels. The museum is designed as an educational environment through art, science, and social activities for children 2 through 12. Look for a medieval castle, magic mirror, mini city, and children's marketplace. Find the museum at

300 Caribba Village Drive, suite 103, 760-720-0737. (SAN DIEGO)

How Did the Grinch Steal Christmas? Find out when the Cat in the Hat — no stranger to mischief himself — recites *How the Grinch Stole Christmas* at 5 and 6 p.m. daily through Sunday, December 24, in the lobby at Loews Coronado Bay Resort (4000 Coronado Bay Road). Free. For information, call 619-424-4000. (CORONADO)

Junior Golf Camp, Nike sponsors a series of Junior Holiday Golf Camps for boys and girls 7 to 17 at four local Nike Golf Learning Centers. The next camp is scheduled for Friday and Saturday, December 22 and 23, at EastLake Country Club, 2375

Clubhouse Drive. 619-482-5757. (SAN DIEGO)

Between now and the end of December, classes will also be offered at the Vineyard at Escondido, December 22 and 23; Tocoote Canyon Golf Course, December 27 and 28; and Riverwalk Golf Course, December 29 and 30.

Classes include instruction in full swing, putting, chipping, scoring, rules and etiquette, and how to reserve a tee time (tickets, reserved). Juniors at all skill levels are welcome. Fee for the two-day workshop is \$149. For more information on these camps, call 877-312-4653. (SAN DIEGO COUNTY)

How Smart is an Octopus? Children four through kindergarten will dis-

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cover the answer to this question during a class planned at 9:30 a.m. on Saturday, December 30, at the Birch Aquarium-Museum. Participants will find out how this animal learns to do complex tasks and how it hunts, protects itself from predators, and cares for its young.

At the same time, kids in grades one through three will learn how specific weather conditions arise and how they are measured by scientists during "Wild Winter Weather." The fee for either class is \$18 per child. To make the required reservations, call 858-534-7336. (LA JOLLA)

Jamming in the New Year, the seventh annual New Year's Eve ice skating party for middle school, junior high, and high school students runs from 7:30 p.m. to 12:30 a.m. Sunday, December 31, at the Ice Lake at University Towne Centre. The \$20 fee includes skate rental, ice skating, refreshments, video game tournament, music spun by DJs, and more. For information, call 619-842-8463. (LA JOLLA)

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include buying, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in farming, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a concrete kitchen and parlor, a steam-operated saw mill, and 13 scale trains. Find the museum at 2048 North Santa Fe Avenue. For further details, call 760-941-1791. (PESITA)

Benito Historical Museum, the museum highlights the history of the Succater Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements the district's 1893 fire engine and bound copies back to the 1840s, of the *Chula Vista Star News*. Find the museum at 2015 Benita Road. Hours: 9:30-5:11 p.m. For additional information, 800-744.

Chinese Historical Museum, the museum is housed in a building originally built in 1927 for the Chinese Mission, adjacent to the building is an Asian garden, including a stone of Confucius, a water fall, stream, and a large Chinese gate. The museum is located at 404 Third Avenue (at I Street). 619-538-9888. (DOWNTOWN)

Chula Vista Heritage Museum, the museum features displays of Chula Vista's past. Exhibits feature lemon packing, cane labels, photographs of downtown Chula Vista, doves and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company. Find the museum at 369 Third Avenue. For further information, call 619-429-0916. (CHULA VISTA)

Creation Museum, a museum contrasting the evolution and creation world views is found at 10946 Woodside Avenue North. For more information, call 619-448-0908 x231. (SANTEE)

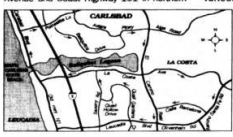
Geological Institute of America, see a display of the 30 winners of the Gold Vermont Design Awards, the Oscars of the jewelry world. These awards are given by the World Council to the best design from the world's top gold jewelry designers. The exhibit can be seen during business hours through Friday, Decem-

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Roam-O-Rama

A Guide to Unexpected San Diego and Beyond! By Jerry Schlad

New suburban arterial streets in south Carlsbad and north Encinitas — nearly every one striped with bicycle lanes — invite you to take a spin on two skinny wheels. The looping route described here covers 16 miles (though many shortcuts are possible) and should take 1 to 2 hours of riding time. This is a beautiful Sunday early-morning ride, especially in the winter, when the morning sun spills over the mountains to the east and the hushed air retains the chill of the night.



Park near the intersection of La Costa Avenue and Coast Highway 101 in northern

most Encinitas. Roll north on the Coast Highway (which becomes Carlsbad Boulevard) down past South Carlsbad State Beach. Ongoing road construction narrows the northbound lanes through here, but hopefully your early start should make the passage through here safe enough.

When you reach Pointe Loma at 1.4 miles, turn right, pass over Interstate 5, and turn right at Batiquitos Drive, 2.2 miles into your ride. Roll down and up several times on Batiquitos, flanked by new houses, passing various access points to the Batiquitos Lagoon shoreline on the right. At 4.6 miles, you reach Aviara Parkway. Turn right there, and right again at El Camino Real, a major intersection at 5.4 miles. Sweep down out of the suburbs and into a patch of open space fronting Batiquitos Lagoon.

At 6.6 miles, you'll make a left at La Costa Avenue (major intersection) and start a long and tedious climb up into the coastal hills. Reach Rancho Santa Fe Road at 8.8 miles,

turn right, and continue to Calle Barcelona, on the right at 9.5 miles.

Follow the gentle curves of nearly traffic-free Calle Barcelona through a half-completed housing development, and arrive back at El Camino Real, 10.8 miles. Make a left there, glide a short way over to the next intersection (Oliventhan Road on the right, Leucadia Boulevard on the left), and turn right. The transverse sector of Leucadia Boulevard on the right swoops uphill and crosses Encinitas Ranch Golf Course. Make a right just past the golf course on Quail Gardens Drive (12.2 miles). Pedal north on this serene, narrow thoroughfare, enjoying near and distant views of newer and older housing developments covering the coastal hills. Quail Gardens Drive soon pitches downhill on a long, wide curve; make no turns as its name changes to Quail Hollow Drive.

Quail Hollow Drive ends at Saxony Road, 13.6 miles. Turn right and finish the downhill run to La Costa Avenue (14.4 miles). Follow La Costa Avenue west, back to the coast highway in Encinitas, clocking in at just short of 16 miles for the loop you've covered.

ber 22, at the GIA, 5345 Armada Drive, 760-603-4112. **CARLSBAD:**

George White and Anne Gann Marston House, this historic home sits on five acres of landscaped grounds with a Romal Eggli Romantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architect William Hebbard and Irving Gill, the Marston house design is in keeping with the early 20th-Century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3325 Seventh Avenue; 619-298-3142. (PULLWEST)

House 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. 619-538-0969. (MUSAEUM)

Marine Corps Recruit Depot Museum, housed in a historic building, the museum features five permanent galleries with artifacts, uniforms, ve-

nices, weapons, and photographs depicting Marine Corps history. The museum is located in Building 56 at MCRD, just inside Gate 4, off Pacific Highway; 619-524-6038. (MUSEUM)

Paragon Museum of Leased Greaves, ongoing exhibits include "Popcorn, Pongle Skis, and Little Green Men: The Ace Drive-In Lives Again!," a display of drive-in movie memorabilia and "Lemon Grove: The Rise of a California Town." Find the museum at 7715 Church Street; 619-460-4353. (MUSEUM DRIVE)

Rancho El Plant Salinas Center, 30 exhibits designed to make science, math, and technology engaging and fun make up "TaylorZone," an exhibition originating at the Esplanorama in San Francisco. Each exhibit component seeks to stimulate better understanding of the relationship between art, science, math, and human perception — look for "Color Shadow," "Visible Effects for the Invisible," "Skitters," "Gold Metal," and more. This "Explorama" exhibition continues through June 2001.

Eight San Diego organizations have joined the center to create "TechMuseum," an exhibition highlighting the most innovative science and technology departments in

town. Each of the eight exhibits includes an interactive and educational display incorporating what the specific technology is, how it works, and how it affects the public. The show continues through December.

Continuing exhibitions include "Symmetry," "Gyro Tech," "About Faces," "Signals," and "SkyScapes."

San Diego Automotive Museum, "Southern California Convertibles" are on exhibit at the museum through Wednesday, January 31, 2001. The show features 16 "ragtop wonders," from a rare 1904 Muntz Jet to a 1974 Karmann Ghia, a 1957 Corvette, and others.

More than 80 automobiles and motorcycles from countless carriages

to future prototypes are included in the museum's permanent collection. Find the museum near the Starlight Bowl; 619-231-2886. (MUSEUM PARK)

San Diego Historical Society Museum, a display of formal portraits and informal photos illustrates the high personal connection we share through the treasured images of loved ones and relatives in "Faces of San Diego 2000," continuing through Sunday, March 18, 2001. The exhibit features nearly 200 photographs dating from the 1890s

through the 1990s contributed to the Historical Society for inclusion. The show is the project of Meza College history professor Colleen O'Connor.

Strap on roller-skates, a toy piano that plays real tunes, a mechanical bank, Victorian dresses for boys and other children's clothing dating back to the 19th Century, and more are featured in "It's Child's Play," continuing through January 2001. These toys and tags are from the society's extensive costume and curatorial collection, tracing the evolution of what childhood has been

"about" for the last two centuries.

"Out of Our Vaudeville: Caranall Curious" features artifacts from the society's collections of fine art, decorative arts, furniture, textiles, tools, instruments, photographs, architectural drawings, documents, and ephemera. The exhibition changes periodically through Sunday, September 2, 2001, drawing from the society's stored collection of over 17,000 objects.

The role of photojournalists and photographers in preserving the San Diego region's eccentricities is com-

memorated in the ongoing "World San Diego Capturing the Public's Eye — Photographs from the Collections that Stir Surprise, Amuse, and Confound." Along with nearly 200 photographs, "World San Diego" features museum artifacts, costumes, and documentary evidence showing an often unseen San Diego. Curator Gregory L. Williams is also attempting to "show how historic data evolves. An image that looked serene 50 or 100 years ago can now appear absurd, poignant, or funny."

The museum is located in the

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READING

Calligraphy and Illumination

Harry N. Abrams, 2006, 320 pages; 325 illustrations, 17.5 in full color; \$39.95

FROM THE DUST JACKET: Illuminated manuscripts are more than fine art objects; they are a rich source of inspiration for artists, graphic designers, and calligraphers. In this beautifully illustrated volume, Patricia Lovett, a professional calligrapher and expert on the medieval book arts, looks at the history of calligraphy and illumination, explores the use of gold in miniatures and highlighting, and shows how everyone from beginners to experienced calligraphers and graphic designers can create a variety of projects.

Step-by-step directions provide ideas for letter shapes and page layouts and instructions on how to design and paint a coat of arms. Exquisite medieval illuminated manuscripts from the British Library and other sources illustrate the text, and a detailed reference section provides help in selecting papers and brushes, mixing colors, and preparing and stretching vellum.

Author Patricia Lovett is a professional scribe, author of several books on lettering, and chair of the Calligraphy and Lettering Arts Society in England, where she lives. On the day that we talked, morning in California and tea-time in England, Lovett explained that, in general, she described herself as a scribe. She

added, "I think, though, too, you know, you can either be a scribe or a calligrapher. And a scribe is, I feel, sort of like a jobbing craftsman. You know what I mean? So someone asks me to do something, so I do it, as opposed to someone who is more on the artistic side. I think what I do is pretty artistic. But I would count myself more as a scribe than perhaps a calligrapher. It's a very subtle definition. In one of my books I actually called myself a scribe and a calligrapher. Just to cover both."

Lovett said that she first became interested in calligraphy 20 years ago. "I did geography at university and was always interested in maps, which is what I wanted to do — cartography. I wanted to become a cartographer, but it was at the time when cartography was becoming very mathematical and statistical. I can't do sums. So I thought, this is not going to be for me. I continued to do cartography for publication. I got more and more frustrated by the fact that every time I sent off what I thought was a really nice map, with blank spaces for the names to be put in, some awful designer of the time would always schlep in Helvetica type, in all the wrong places. So I decided that I'd like to go and learn how to letter for my map. There are two courses in England that do calligraphy. I just happened, by chance, to pick the art course that also included illumination and heraldry, which is sort of slightly more British. But there are lots of Americans interested in heraldry, which is why I think Abrams were quite interested as publishers. Because you go to any shopping mall and there will be a store, saying, 'Buy your ashtray with your name and your coat of arms,' you know, your shield in it."

"So these were the three aspects of the course — lettering, illumination, heraldry. This meant that I got a grounding not only in how to letter, how to do the various alphabets, but also the traditional skills of a medieval scribe. So a lot of the work that I do is with quills and cutting and making my own quills to write with, and with vellum, and with gold, and with egg-tempera painting."

Learning to write beautifully, or well, said Lovett, "is something that lots and lots of people want to learn to do. For a time I was a teacher in a fairly tough London comprehensive school. I don't know whether you have areas which are pretty tough in San Diego, but I expect that there do, because most cities do. So you imagine the toughest that there are, and what were the kids

that I was teaching. This meant that when I came to teach adults calligraphy, I don't think it was easy, but it meant that I was understanding what people needed right from the very beginning. Most books that purport to teach calligraphy are too basic. So what I wanted to do, one of my aims for this particular book, was to ensure that people could start with the book. "This is what you do with a pen, this is how you get a pen to write, this is how you hold it." But also, say, "Okay, so you're enjoying it, you're doing this, now launch yourself, now take it further. Why don't you pull the letters this way and that and mess them around a bit and have fun?" And then apply it in a whole lot of projects, simple things, as well as using scraps of your calligraphy to make cards, or, from the illumination section, actually copying a medieval miniature. So, there's that, plus, there's a section for hand-letters as well. If you have a husband, as do I, who's left-handed, you know the problems.

"I hope the book isn't too didactic, too much 'This is how you have got to do it.' I wanted it to be more 'These are some ideas. These are some pointers. Now go along and have some fun.' It's trying to be a lot of things, but I hope the book manages to do that."

I said that I found it surprising that in the era of computers, so many people had been buying expensive fountain pens and fretting over their handwriting. Lovett said she was not one who surprised. "Very, very often when I lecture, particularly to a group that isn't interested in art or interested in calligraphy, just as a sort of general interest group, you'll get someone sitting at the back of the room, and he'll put his hand out and say, 'Tell me, why do you bother to do this quill? And, too, with a computer you can find yourself at the stage where you've gone beyond what you actually want to do. Hold on a minute, the story has gone further than I want it to; let me just go back a bit.' You don't tend to have that with writing by hand."

I said that nowadays, most people write by hand only for themselves; they make lists or write in journals or write notes to remind themselves to do this or that. Perhaps if they're well brought up, they take out a pen and write thank-you notes. But in the past, I said, when literate people wrote everything by hand,



mine, who I'd never even known, and he was interested in calligraphy. She said, 'I love it, I'm no good at it, but I love it because what happens is that when I do calligraphy I'm totally absorbed. It doesn't matter if the dog is barking, the phone is ringing, the pen is boiling over, I'm just with my lettering and anything else can happen and it doesn't make any odds at all. It's real enjoyment and pleasure.' And that's what you can get from calligraphy."

Practice, said Lovett, is important. "Because if you don't write everyday, you lose it, because handwriting is like playing the piano or learning any other instrument; it has to be learned, it has to be taught."

"Often when I'm teaching calligraphy, I'll be going around the class and I'll see the letters are tight and strained and tense. And I say, 'What's in your head comes out your hand.' If you're relaxed and everything is fine, and you're losing yourself and enjoying yourself, your letters will sing. If you're thinking about other things, your letters don't. You have to slow down, you have to take a bit of time. And therefore that's almost a psychologically calming process."

"A lot of fiction writers actually prefer to handwrite because that means they can sort of keep up, their thoughts can come out in their hand. Whereas on a computer things can be done too quickly. And, too, with a computer you can find yourself at the stage where you've gone beyond what you actually want to do. Hold on a minute, the story has gone further than I want it to; let me just go back a bit.' You don't tend to have that with writing by hand."

I said that nowadays, most people write by hand only for themselves; they make lists or write in journals or write notes to remind themselves to do this or that. Perhaps if they're well brought up, they take out a pen and write thank-you notes. But in the past, I said, when literate people wrote everything by hand,

one's hand was a mark of one's public self. "In China," Lovett said, "it's very important. This isn't in the book, because the book is about Western calligraphy, but in China, your hand is still very important. In the 1920s, you could not join the civil service unless you had a good calligraphic hand. And I think I'm right in saying that it's still Chairman Mao's calligraphy on top of some of China's most important newspapers. In France, graphology, where you read a character in handwriting, is still very important."

"One of the things that I do is to judge the Parker Pen Handwriting Competition for Children. This is held in Britain. And every year some journalist will ask me, 'Is the pen mightier than the computer?' And I say, 'This has been said when the very, very first book printed by Gutenberg and his movable type that now there's no need for writing by hand. And then, with the typewriter, it was said that there was no need for handwriting, and with the telephone, no need for handwriting, with the computer, no need for handwriting, with e-mails, no need for handwriting. But what do you do if someone says to you, 'Give me a call, this is my phone number?' What do you do? I say to these journalists, 'How are you actually making a note of what I'm saying? Have you got a pen in your hand and you're using a piece of paper?' And they say, 'Well, yes.' And I say, 'Ah, there you are then.'"

When Lovett first was involved with the Parker competition, there were some 6000 entries. Lovett explained, "The competition is open to schools, specifically. Last summer, there were 132,000 entries. It's clear that in the U.K. interest in handwriting is increasing."

One of Lovett's sidelines, she said, is forgery. "I'm very often phoned up and people say, 'Do you write with quills?' Yes. 'Can you sort of like forge or fake people's signatures and things?' Yes. 'So I'm used for television programs and films, historical programs, where they want to film just the handwriting, or someone's writing. I did Dorothy Wordsworth's in a film called *Pandemonium*, early last year. This year there's been a very big history series on BBC1 with a chap called Simon Schama. This series, *A History of Britain*. I would imagine would be the sort of thing that would come through your public-service broadcasting channel. But in the Elizabeth I section I did Elizabeth's

signature, Mary Queen of Scots' signature, Francis Walsingham's signature. They just wanted an ink quill to write."

I asked Lovett if she felt odd, taking up Mary Queen of Scots' hand. "No," she said, "because she's got such a nice signature. It's just very, very simple. And very nice. Walsingham was funny because he was such a nasty person. But his signature is just so flowing and easy and comfortable. Your sort of feel as though this must be a man very comfortable in his own skin despite what he was doing. Elizabeth's was very contrived; it wasn't a signature as you would sign, it was more decorative, meant to show all these twiddles and flourishes. But she was a very good writer. There's a letter, I think in the British Library, written when she was 14. She was taught by a man called Roger Ascham, who was a good calligrapher in those times. I suppose because she was Princess Elizabeth she was taught, because very often they didn't bother to teach girls, but she was taught, along with her half-brother Edward, who became Edward the Sixth."

Queen Elizabeth I said Lovett, wrote with paper. "It would have been handmade paper, which was the paper that I used for the television program. They originally said to me, 'Do you use vellum and quills?' When we got around to Elizabeth, I said, 'She wouldn't have used vellum. They would have used vellum for very important things like a grant of arms to someone done through the College of Arms, or a very, very prestigious manuscript book. But she wouldn't have been using vellum for most things. It would have just been paper.' So that's what I used for the program, just a good handmade paper."

I asked about the hand of James I, son of Mary Queen of Scots. "His hand," said Lovett, "actually is quite light. Which isn't surprising, bearing in mind his history. He was taken from his mother. But his hand is very itchy, because it's that sort of period. But it's not as nice as Elizabeth's."

Calligraphy, or lettering, said Lovett, "is one of the few crafts that is very, very easy to get into because what you need is so simple. It's not like lace-making or something where you have to have a thousand bobbins, or watercolor, where you need a whole palette of paint and expensive brushes or this, that, and the other. All you need is a pen and ink and some paper and you're away." — Judith Moore

Casa de Balboa building; 619-232-6203. (BOOKING INFO)

San Diego Hall of Champions, the athlete who's been called "the undisputed starboard heavyweight of the world" by the *Los Angeles Times* is profiled in the show "Big Watching: Tony Hawk in Flight." The exhibit includes action shots of this San Diego native by Thom Vollenweider and J. Grant Brittan, artifacts, and a video based on the "Tony Hawk Giant Skatepark Tour." See the show through Friday, February 9, 2007. The Hall of Champions — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 Pan

American Plaza. Call 619-234-2544 for information. (BOOKING INFO)

San Diego Maritime Museum, "Pirates" offers an entertaining romp through history and Hollywood, with a look at the real life of the pirates who inspired the fiction. A *Century of Silver Service* is on display making the ferryboat Berkeley through the year. Five components make up the show: "The Dream" (early history), "WWI and WWII," "The Cold War to the Present," "Sub Base San Diego," and "Now a Submarine Works." The show includes original paintings by Don Matz. Movie memorabilia includes the original coat worn by Errol Flynn in *Captain Jack*, along with costumes for Burt Lancaster and Chiffon Fire

son, prop airplanes and models, a display of characters from *Shogun: The Last Samurai*, and small statues from which the robots, inhabitants of the Pirates of the Caribbean ride at Disneyland were created.

An exhibit entitled "Submarine: A Century of Silver Service" is on display making the ferryboat Berkeley through the year. Five components make up the show: "The Dream" (early history), "WWI and WWII," "The Cold War to the Present," "Sub Base San Diego," and "Now a Submarine Works." The show includes original paintings by Don Matz. Movie memorabilia includes the original coat worn by Errol Flynn in *Captain Jack*, along with costumes for Burt Lancaster and Chiffon Fire

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CALENDAR
CLASSICAL MUSIC

Who Has Changed — the Artist or the Critic?

Judging by his playing here this season, Schiff would have to be considered one of the great pianists of our time.

The La Jolla Chamber Music Society's celebrity series brought our Northern neighbor, the Los Angeles Philharmonic, to Copley Symphony Hall in a concert featuring Hungarian pianist Andras Schiff as both soloist and conductor. It was an evening of fabulous music-making that left the audience — including the most skeptical — virtually inebriated.

REVIEW
JONATHAN SAVILLE

I myself was one of the converted skeptics. Schiff's successful international career has never impressed me. His numerous recordings of Bach have struck me as remarkably competent, intelligent, modest, and dull. They delineate the music with accuracy and sensitivity, but they do not grip the imagination. In other repertoire, I have found him even less exciting. Four years ago, in reviewing his all-Schumann recital at Sherwood Auditorium, I commented:

For a pianist to bring out the full richness and depth of this music, he must have a strong streak of the Romantic temperament within himself. Humor, passion, a tendency to extremes, a willingness to take risks, the ability to be caught up in the unexpected conditions of the instant and to discover something new — these are the musical personal traits that have characterized all the great Schumann interpreters. And I regret to report that Andras Schiff is a musician of a decidedly different stamp. He is sturdy and sober, an obedient follower of the score, with a good gray sense of discipline and moderation. Although in early middle age, he seems very much an aged parrot, wise, benign, taking things in his stride, untroubled by the apparent disorderliness of human affairs. Not a single phrase during his Sherwood concert suggested that he had ever experienced, from the inside, what Schumann was trying to communicate.

And yet in his recent Symphony Hall appearance, this earnest, aloof, fastidious dillard projected a musical personality exactly the opposite stamp. Each phrase, in works by Bach, Haydn, and Mozart, was marked by passion and

intensity and almost Romantic expressiveness that took the listener's breath away. His performance of Beethoven's "Emperor" Concerto was stunning in its grandeur, the boldness of its rhetoric, its sweeping power. Yet nothing seemed labored or calculated. There was a sense of spontaneity throughout, as well as an immense authority, a sureness of interpretation that drove everything before it like a vast tide.

The stupendous quality of this playing was compounded by the fact that Schiff was at the same time conducting. Conducting from the keyboard is difficult, for it means the pianist must be thinking about the whole orchestra even while he is taking care of his own part. It must be especially difficult when he is merely a guest artist. But Schiff's rapport with the L.A. Philharmonic musicians seemed flawless, to the point where he could induce in the orchestra the same detailed nuances of rhythm, dynamics, and phrasing that characterized his own playing. What one heard here was how superb an orchestra the L.A. Philharmonic has become, and how responsive those fine musicians can be to a conductor who demands so much of them in the way of subtlety.

Even when he left the keyboard — in Haydn's Symphony No. 95 — Schiff proved to be an exceptional conductor, reminding me in many ways of that other versatile musician with the same last name, the cellist Heinrich Schiff, who has conducted Haydn with such successful central-European earthiness and grace. Altogether an overwhelming concert — and I have no qualifying "howevers" to add.

Posterity: After writing the above, I spent many hours assiduously listening to Schiff on CD. His recorded performances — including his Schumann! — establish that he is in fact the exceptionally exciting pianist who thrilled the audience at Symphony Hall. If you missed that concert and want a flavor of his style, you will find a representative example on Teldec 99051, a live recital at Amsterdam's Concertgebouw, demonstrating Schiff's brilliance and daring in works by Handel, Brahms, and Reger.



Andras Schiff

Los Angeles Philharmonic
Andras Schiff, conductor and pianist
Copley Symphony Hall (La Jolla Chamber Music Society)
Bach, Keyboard Concerto in D Minor, BWV 1052; Haydn, Symphony No. 95 in C Minor; Beethoven, Piano Concerto No. 3 in E-flat, Opus 23 "Emperor"

strating Schiff's brilliance and daring in works by Handel, Brahms, and Reger. It may be that at his relatively lackluster concert here four years ago he was having a bad night and just wasn't up to his usual level, but my generalized comments about Schiff's supposed lack of humor, passion, daring, and the Romantic temperament turn out to have been way off the mark. ■

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and a phone number for public information to **READER CLASSICAL MUSIC**, Box 85803, San Diego CA 92186. Or fax to 619-581-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

Musik at Trinity, head to Trinity Episcopal Church on Sunday, December 24, when a solemn mass and procession celebrating "the feast of the nativity of our Lord" starts at 10:30 p.m.

The "Festival of Nine Lessons and Carols" starts at 5 p.m. on Saturday, December 30. The service will be sung by the Parish Choir and St. Nicholas Chorists. According to organizers, "nothing epitomizes the traditional English Christmas more than the 'Nine Lessons and Carols' in the style of King's College Chapel, Cambridge."

The Annual Christmas Sing-Along at the Sprinkles Organ Pavilion will be led by guest organist Jared Jacobsen on Sunday, December 24. Jacobsen returns for the concert slated for Sunday, December 31. Both concerts begin at 2 p.m., and admission is free. Call 619-762-8138 for information. (88A.M.0000)



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ART MUSEUMS
California Center for the Arts Museum. "No Sun Without Shadow: The Mexico City artist combines materials such as acrylic, rose petals, and silk with conventional media such as acrylic and oil paints. The 25 figurative and abstract paintings are juxtaposed by Taciro to convey his explorations with themes of suffering, redemption, and transcendence."
 It's time for Eloy Tarciso's annual site-specific installation "Muerte de todos ofrecida de participaci6n/Death Comes to Everyone. Participatory Offering." The installation consists of more than 100 wooden crosses, clay bowls — filled with grains, beans, and other organic materials symbolic of Mexico's pre-Hispanic past — and votive candles, which viewers are invited to light. Additionally, Tarciso has created a new installation made 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 Parkway; 760-738-4120, 035069000.

International Museum of Folk Art. The art of pottery making in Japan is an unbroken tradition spanning more than 10,000 years. The collection of Tatsu Shimaoka — A Retrospective of a Living National Treasure — includes more than 60 new works created for this exhibition, as well as an equal number from museums and private collections. Shimaoka has "worked hard to make the technique of rope pottery his own. See the results of the artist's hard work through Sun Day, February 2, 2001."
 Objects from the permanent collection make up the pieces in the exhibition "Artes de Mexico." The show includes work by several renowned 20th-century artists including Oaxacan potter Teodoro Blanco and Jalisco's Rosendo Rodriguez, along with architectural pieces by Candelario Medrano and woodcarvings by Manuel Jaramer. All objects of daily use to those of ceremony. Enjoy the exhibit through December.

Museo de Contemporaneo Art. Downtown, surveying the depth and range of the museum's holdings, "Cross Section: Works from the Permanent Collection, 1962-2000" features a selection of works in a variety of media. The show boasts important paintings, sculptures, and photographs acquired by the museum and includes many works not recently seen. This opportunity concludes on Tuesday, February 20, 2001.
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Museum of Contemporary Art, La Jolla. The influence and impact of the Baroque on a broad range of contemporary artistic expressions in America 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, featuring 16 young artists working in the Americas today whose work is well known in their own countries and abroad but may not have been seen previously in the United States. British fashion designer Zandra Rhodes debuts her costume drawings for the San Diego Opera's 2001 production of Mozart's *Figaro*.
 Both shows close on Sunday, January 7, 2001. Find the museum at 700 Prospect Street, 858-454-1541, 0430044.

Museum of History and Art. The inaugural show, "Obras del Coronado: Works from the Heart of Alfredo Ramos Martinez, 1934-1944," continues through Tuesday, February 6, 2001. The exhibition includes 17 paintings and works on paper executed in tempera, oil, pastel, and charcoal. Born in Monterrey, Mexico, Ramos Martinez spent many years working in Southern California.
 Other exhibits explore the overall history of Coronado, Navy and Army, Tempe City, and the Hotel del Coronado. Find the museum at 1100 Orange Avenue. Call 619-435-7242 for further information, 03000000.

Museum of Photographic Arts. The multifaceted relationship between husband and wife when the couple is also artist and muse is revealed in the photographs by Baron Adolph de Meyer, Alfred Stieglitz, Edward Weston, Harry Callahan, Emmet Gowin, Leo Fischler, Massimo Fuksas, Imchi Furuta, and Nicholas Nixon included in "The Model Wife." The imagery and photographic history of artists who portrayed their wives during a period of many years is explored in the show, revealing the nuances of marriage and the influences such a partnership can have on artistic production. Many rarely seen and unpublished images are featured along with classic, well-known images. See the show through Sunday, January 21, 2001.
 Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-338-7559. (BALBOA PARK)

Oceanside Museum of Art. "Double Feature" includes a four-decade survey of work by Faith Ringgold and a traveling exhibition of 17 contemporary quilts entitled "Yardworks" by the Manhattan Quilters Guild. Ringgold, an author/painter/quilt artist, transforms contemporary art through real life stories and historical events. See the show through Sunday, January 28. The museum is located at 704 Pier View Way, 760-721-2787, 00000000.

San Diego Museum of Art. Drawings, his most famous paintings, photographs, and 322 *Saturday Evening* four covers are included in "Norman Rockwell: Pictures for the American People." Rockwell is best remembered for his ability to capture American and everyday occurrences, but many of his works also addressed the controversial social and political issues of his time. 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 Monday, January 1, 2001.
 The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, and the Weisman Gallery of Contemporary California Art, 619-232-7911. (BALBOA PARK)

Thinkers Museum of Art. "Every Picture Has a Story: Looking at History Through Art," chronicles the journey of six art masterpieces. In addition to the six paintings, the exhibit features text panels tracing the story of previous owners, sites, and other paintings that once hung with them. Not every work's provenance is complete, but what has been learned by researching these paintings helps to place them in their historical context. The show closes on Sunday, February 18, 2001.
 The museum's permanent collection includes European masters, 19th-Century American paintings, and Russian works. For information, dial 619-239-5548. (BALBOA PARK)

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Calendar THEATER

THEATER LISTINGS
Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

American Christmas
 Lamb's Players Theatre stages its annual turn-of-the-century Christmas feast and celebration in the Hotel Del Coronado Ballroom. HOTEL DEL CORONADO, THROUGH DECEMBER 30. EVENINGS EXCEPT FOR CHRISTMAS DAY AT 8:00 P.M.

Attorney for the Damned: An Evening with Clarence Darrow
 The Coronado Playhouse hosts David W. Kimmel's one-person play about one of America's most legendary (and sadly-humiliated) attorneys. See *Know-nothing* plays Director CORONADO PLAYHOUSE, FRIDAY, JANUARY 5, AND SATURDAY, JANUARY 6, AT 8:00 P.M.

The Best Christmas Present Ever
 Mira Mesa Theatre Guild stages Barbara Robinson's comedy about the roundly Herdman kids taking over the Sunday school Christmas pageant. Linda Yamada directed. MIRA MESA THEATRE GUILD, THROUGH DECEMBER 23. FRIDAY AND SATURDAY AT 8:00 P.M.

A Charlie Brown Christmas
 Noni Productions presents the Christmas musical based on Charles Schulz's comic strip character. Obba Babalundé directed. WINGBART PERFORMANCE ANNS, 2795 FARMINGTON AVENUE, CITY HEIGHTS, THROUGH DECEMBER 23. THURSDAY THROUGH FRIDAY AT 7:00 P.M. MATINEE SATURDAY AT 1:00 P.M. AND 3:00 P.M. FOR INFORMATION CALL 619-284-4905.

A Christmas Carol
 San Diego Rep's 25th version of Dickens' classic ranks among its finest. Scrooge is still Scrooge. Var

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Lamb's Players Festival of Christmas: The Perfect Christmas

ious ghosts urge him to get a life. But there's a difference. Bob Cratchit's a clown. Jacob Marley dresses like Harlequin. And Scrooge has a circus. The concept is Joan Schiller's (who also directed). I don't know if her take on the material's unique, but it's certainly special. Scrooge, as ringmaster, cracks his whip and everyone performs on stilts, juggling, dancing, acrobatics, twirling, and so on. Dickens's Scrooge is a private tyrant. The new one's a public figure who treats everyone like trained seals. Turning *A Christmas Carol* into a circus story sounds dubious, from afar. Jacobs and Schirle have integrated it so well it feels natural (and sheds unexpected light). The show not only pays homage to Dickens's tough and tender story, Schirle gives it visual analogies, in the circus, with roughhousing roustabouts and shuffling moments of buoyant, Magritte-like poetry. The shapes of Scrooge's past have had an anemic look, as if he's been eating the gold he works. Mike Genesee gives him a body (old Scrooge is just angry; this guy might act on it) and makes him a swashbuckler who hasn't lost his heart. He just disconnected it decades ago. And when he reconnects, old Ebenezer gets back in touch with his inner clown.

Critic's Pick
 SAN DIEGO REPERTORY THEATRE, THROUGH DECEMBER 24. SUNDAY AT 7:00 P.M.

Death Bed's Stage
 Phil Productions new interactive comedy-mystery, written by Beth and Scott McNeil, is set in Texas: "You survived a stampede. Lucy Tyler is looking for your underwear...and there's a dead body in the next room."

Forever Plaid
 The four brothers in search of grand opera are in their fourth year; they recently set a new record, with their 150th consecutive performance. Joseph Campbell urged everyone to "follow your bliss." Even if the high harmonies of "Six" tear yours. After a year particular bliss I needed a quick fix of VHS and Hendrix after hearing this, you've got to admit the Plaid follow them with care. They dare to be square. They crown in-laws of having a life but put life into the great bits of your *First Parade* (which crowned the most popular songs of the '60s until Elvis

Madrigal Theatre
 3717 ADA STREET, MISSION HILLS, OPENED NOVEMBER 15. THROUGH DECEMBER 3. THURSDAY AND SATURDAY AT 8:00 P.M. INFORMATION CALL 619-295-4999

The Curious Savage
 Mira Mesa Theatre Guild presents the comedy about Mrs. Savage, her stepchildren, and her inmates in the asylum, from whom she learns about life. MIRA MESA THEATRE GUILD, FRIDAY, JANUARY 5, THROUGH FEBRUARY 3. THURSDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Comedy Connections
 The Improv comedy troupe performs the first Friday of every month at the Creativity Center in Normal Heights. CREATIVITY CENTER, 4748 32ND STREET (EAST NORTH OF GARDEN AVENUE), NORMAL HEIGHTS. FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-380-5177.

Comedy Sports
 Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought if he could make it, why not make it more exciting if done competitively. He got the idea from professional wrestling. "Where Terrible" tanks mangled deflated tires, while mutants and dead yelled insults, and grannies used their handbags!"

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Blind Line and "Freeze Tag," with judges awarding points to the best scenes. San Jose won 27 to 22 in its jock puns, a game closer than the score would indicate. Klunkers and grogners got bowled quick wit, reward to one of the most refreshing aspects of the content: 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 blowing a whistle, is one talented comedian.

Madrigal Theatre
 3717 ADA STREET, MISSION HILLS, OPENED NOVEMBER 15. THROUGH DECEMBER 3. THURSDAY AND SATURDAY AT 8:00 P.M. SUN. DAY AT 7:00 P.M.

Forever Plaid
 The four brothers in search of grand opera are in their fourth year; they recently set a new record, with their 150th consecutive performance. Joseph Campbell urged everyone to "follow your bliss." Even if the high harmonies of "Six" tear yours. After a year particular bliss I needed a quick fix of VHS and Hendrix after hearing this, you've got to admit the Plaid follow them with care. They dare to be square. They crown in-laws of having a life but

Calendar
MUSIC SCENE

The Reader offers \$25 for news tips published in *Blurt*. Call us at 619-235-3000, ext. 456, or e-mail your tip to chick@blurt.com.

'Canes' talent buyer, Pamela Johnson, got a call from Snoop Doggy Dogg's agent wanting to know if Canes was available for a

show with the 18- to 20-year-olds in attendance. It would have started a riot if we told people to leave after they wanted to hang." Johnson said she hopes that "Canes won't face any repercussions with the city." We just tried to get him on as soon as possible. We hope they will be understanding."

Jose Sinatra paid tribute to the dead legend. "I studied the naked photo of him with Yoko Ono on the cover of the Two Virgins LP and decided that for verisimilitude I should construct a latex, foreskin and attach it to my private area. Then a friend suggested I add several bullet holes to my chest, but I thought that was in extremely bad taste."

This year marks the 25th anniversary of the Jose Sinatroy Troy Dante association. "Our first gig was at the San Diego Comic Convention in 1975. We did a parody of the rock opera *Tommy*. It was called *Foxy*, a tribute to Foxy Ackerman, a world-famous collector/archivist who coined the term 'rock & roll'."

We started performing as a duo called Jose Sinatroy Troy Dante Quintet in 1984. Country Dick would often ask us to open for the Ben Farmers. Then we started to play at the Spirit (now Brick by Brick) once a month. We became a full band called the Troy Dante Inferno in 1988."

Two weeks before the John Lennon tribute, Sinatroy and Dante played the Cashbar, opening for Steve Poltz. It was their first Cashbar gig in six years. "It's always been more of a hobby."

Because someone believes in us, we've got a month gigging in Australia. Sinatroy

said the supporter set up a 21-date engagement for them at the Melbourne Comedy Festival in March.

"It took the Beatles to go to Hamburg to find their true purpose... What calms us is we're bigger than the Beatles."



MR. YOKO ONO HIMSELF

"We have five members." Sinatroy sings medleys like "To Sir with a Whole Lotta Love Beat."

"You've probably got the whole history of pop music in that one. You've got pop, pop, and crap."

Jose Sinatroy appears Saturday at Lava Joe's in Ocean Beach.

—Ken Leighton

"A lot of jock types in bands dye their hair for the weekend but then bleach it out before Monday morning so they don't have to go back to school and get shit at football practice," says singer Chris Sidorowski, 20. His bandmates in the Worthless say he is such a punk when he performs that he alienates potential fans here in San Diego.

"He has a month," said guitarist Jimmy Goldbach, 20. "People get sick of Chris. He's really dramatic, really egotistical. He gets into fights. It's was into the whole music

thing." The guitarist said his lead singer got the band 86'd twice from the Coronado teen center. The first time came in April 1999. "There was a whole bunch of fights," Goldbach remembers. Then the center moved into a new building this year. The Worthless was invited back. "Chris put holes right through the floor of the stage. They came and unplugged our amps halfway through our set."

But in spite of (or maybe because of) their rawness, Mission Beach-based Taang! Records signed them to a record deal. Taang! is best known for its success with Buck-O-Nine and the Mighty Mighty Bosstones. Its current big seller is Cock Sparrer.

"We took our CD into Taang! to see what [Taang! employee] Miggy [Miranda] thought of it. He was playing it when Curtis the owner walked in. He was impressed. The only bands in San Diego [then] were Sublime."

Jose Sinatroy appears Saturday at Lava Joe's in Ocean Beach.

—Ken Leighton



INTO FIGHTS - THE WHOLE MUSIC THING

now records on its own Offramp label.

Taang! will release the first Worthless CD *Sin* in January 2. "Sin City is about San Diego," Goldbach

explains. "About how the whole music scene is boring. How there's nowhere to go on a Friday or Saturday night. There were cool bands here once upon a time but not anymore. The local bands we like were before our time. Like the Zeross or the Injections... The stuff from San Diego now... is real poppy.... Call it 'happycore' or 'pop punk.' I think 'happycore' is a better name because there is nothing punk about it."

Taang! owner Curtis defends his band. "Chris is pretty hated. I'm sure Darby Crash and Johnny Rotten were hated too."

The Worthless appear Saturday at the Showcase Theater in Corona.

—Ken Leighton

"Did I get you in the middle of a surgery?" I ask Nick Gadler. He's an oral surgeon, but I'm calling him about his CD release, *Christmas in the Air*.

"I haven't sedated the patient yet. I have a few minutes."

"I'll call you back." The liner notes describe *Christmas in the Air* as having "fine-tuned the craft of human wind production to create a... work of art." Needless to say, my kids loved it.

When I do get a chance to speak to Dr. Gadler, I remark, "One doesn't normally associate Christmas and belching. How did you put those two concepts together?"

"We're not a different kind of family... My father encouraged us to belch when we were kids... Dad's over there going ha-ha. Mom's over there going, 'You...!'" "Are you married?" "Yes, we are. All of us happily."

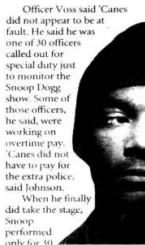
the inside track
blurt

surprise all-ages show on December 9. The agent was calling Johnson on the sixth. Johnson contacted previously booked Slightly Stoopid and the Phunk Junkeer and told them their show was being moved to February 23 to accommodate Snoop.

Radio station Z-99 announced the show, and Johnson said all of the \$38 tickets were gone in two days. S1973 officer Voss said there were no major problems, except one — Snoop was supposed to take the stage between 10 and 10:30. He didn't go on until 12:30.

Canes must recognize a crowd's curfew that says all guests under 21 must be out of the building by midnight.

"We told him to go on by 10:30," said Johnson. "He showed up late. We tried to get him on as soon as we could. It seems very typical of that reggae and hip-hop artists show up late," she said. "Management conferred with police, who allowed them to continue the



DOGG MAKES 'CANES BREAK CURFEW

pre-recorded music tracks.

—Ken Leighton

Jose Sinatroy played his most recent Cashbar gig dressed as "Mr. Yoko Ono Himself."

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but Ramirez says Ensenada actually has a thriving underground arts community. "Art-wise, Ensenada is considered the Athens of Mexico. Especially to people from Mexico City. It's the 'Aztlán' [promised land]... [Author] Irving Wallace lived here. A lot of artists from America and Europe live here, but they don't want anybody to know it."
 He says Ensenada is now large enough and hip enough to support an expanded Café Café with live music on weekends.
 The upstairs loft at Café Café opens December 30 with 9 Wind, an experimental San Diego "Arabic/percussion" world music "group. On December 31 the Brazilian-inspired Supersona, Samba School, also from San Diego, appears.
 Being different from the rest of Ensenada is a good thing, he says. "Papas and Beer is corny. They have shitty dance music.... Now is the time to be alternative. Not alternative rock, just alternative. I think we fill a

vacuum."
 He said he will charge admission. "But not very much."
 Café Café's phone number is 011-52-61-78-8209.
 —Ken Leighton

"The liner notes reprint an entire story from *Ugly Things* #17 without crediting either the writer or the magazine," says Mike Star, publisher of the retro music zine. He refers to Akarma Records' recent three-CD box set featuring vintage material by Damnation of Adam Blessing. "Doug Sheppard wrote the original article, and I contacted him right away before firing off a bunch of angry e-mails."
 According to Star, "The photos weren't credited either and they were just granpy copies taken straight off the magazine."

Akarma's compilation was released in Europe in early 2000. "One of these arrived on my doorstep because they sent me a promotional copy.... They'd changed [the article] only marginally — a few sentences here, a dropped paragraph there. I was confused and looked at the end of the article, and there was no mention of Doug or the magazine, just a byline for an Italian guy."

Guglielmo Pizzinelli was listed in the liner note credits as being responsible for "booklet editing and



translation."
 "When I heard back from Akarma, they pleaded that it was all a big misunderstanding. The thing that pissed me off most about their response was how defensive they got. They said, 'If we weren't an Italian label, you wouldn't be throwing these accusations around' — basically accusing us of some sort of racism against Italians.... I told them if they ever go back to press with the thing, I want some kind of insert that credits Doug and *Ugly Things*. I also wanted them to have something on their website and a link to our site, but I haven't seen where they ever did that. Their site was just updated so, it's certainly not there now."
 Star also complained

about the new version of San Diego's Tell-Tale Hearts that played this month in León, Spain, with two original members — singer Ray Brandes and drummer David Kloudens.
 "I'm not involved in it. It's a real point of contention. Ray has been over there a few times doing solo stuff, and he says everyone in Spain loves the Tell-Tale Hearts, so he's been bugging me for years about doing a reunion, and I'm just not interested.... It's really kind of sad. I kind of want us to be remembered as the young guys on the album covers a long time ago, not the guys we are now. It's kind of a scam, really. I had it out with Ray about it, and he's still going to do it. I said, 'I really don't respect you for it."

There's going to be a lot of disappointed fans who want to see more than two original members."
 —Jay Allen Sanford
CD reviewer: Paul Edlin
Southwick, S.D. Dreamin', Jitter Bug 0001
 Well it would certainly seem to be San Diego this acoustic six-stringer is dreamin' of, though who knows?
 With no relevant lyrics to confirm the assumption, it could just as well be he is dreaming BIGTIME of special delivery, serial dialysis, salty donuts, superior dogshit, sensory deprivation, sensational demerol, substandard dentistry, sexy do-gooders, sick democracy, sleepwalking Deadheads, sugar

daddy-longlegs, superannated dorks, suffering dishwasher, septic dunes, seventeen dances, soggy drivel, sad death, sly Dracula, shoddy doo-wop, subterranean doofuses, stinky doo-rags, Sasquatch dung, syber (sic) duplicity, sequicentennial drama, Siskel's daughter, Santana's detritus, surrogate dominatrices, serious dilettantes, or sloppy dickbrains.
 Or Saint Doreen.
 Or even possibly super dope.
 —Richard Metzler
CONTRIBUTORS
 Jennifer Ball (editor), Russell Baxder, Kraven Collier, Ed Decker, Dave Good, Randy Hoffman, Jimmy Iasi, Ken Leighton, Richard Metzler, Jay Allen Sanford, Pat Sherman, Elise Zimmerman

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I Like It Better When People Don't Boo

"I got married down in Tijuana, and I recommend it to anyone."

I've never actually lived through things in English," said Julieta Venegas. "I listen to a lot of music and read a lot of novels in English, yet I'm always inspired to write in Spanish... When I try to write something in English, it sounds stereotyped — like, it's not coming from me."

Venegas's new CD *Buen invento* (Good Invention) recently received three and a half stars in *Rolling Stone*. She has been compared with Tom Waits, Fiona Apple and, most commonly, PJ Harvey. Though Harvey incorporates many of the same instruments, Harvey's music is much darker and fatalistic than the sugary hooks of Venegas's tunes — for example, the bossa nova "Fe" (Faith) and acoustic guitar-rocker "Hoy No Quiero" (I Don't Want to Today).

SCENE
PAT SHERMAN

Venegas's recent show at SDSU's Open Air Theater — as part of the *Revolucion 2000* tour, had her switching between keyboards, guitar, and accordion. Classically trained on piano from the age of eight, Venegas got her start playing keyboards in Tijuana clubs out of high school as a member of ska-punk band *Chantaje* (Blackmail), which later became *Tijuana No*. Venegas penned *Tijuana No*'s signature hit, "Pobre de ti" (Poor You) along with the band's drummer, Alex Zúñiga. After leaving *Tijuana No*, Venegas spent a few years playing piano for Tijuana theater productions before leaving for Mexico City at age 22. By 1998, Venegas was playing festivals in Spain, Colombia, Venezuela, and Mexico.

Though she receives frequent airplay on local Spanish stations — her ballad "Amoro Perno" (Life's a Bitch), the theme to a current Mexican film, can be heard once an hour on some — only about half the audience was attentive at SDSU's show. Most, I found, were biding their time till headliners Jaguares appeared. Chating with audience members, I was told by several Venegas fans that the scene may not be ready for Venegas to alter the time-tested classic rock *en español* formula promulgated by acts like Jaguares. Angeba

Rossbach recalled seeing Venegas several weeks before at the Las-Alat Palace in Tijuana. "I liked that a lot better," she said, "and people weren't booing at her like they were here."

According to Rossbach, anxious Jaguares fans in section "B" were booing and heckling Venegas. "I was throwing popcorn at them, because they wouldn't shut up," Rossbach said. "Their music is very different," she explained. "[Jaguares] is very '80s-like rock 'n' roll which is something you hear a lot in Spanish. Her music is more modern and pop than what they like. ... I don't think they look for... something that's poetic and meaningful with real depth, music-wise; they're not going to be into that."

Joel Valdivinos said Venegas's father, José Luis Venegas, a portrait photographer in Tijuana, photographed his wedding. "Even the video," said the 29-year-old Valdivinos. "I got married down in Tijuana, and I recommend it to anyone — it's a lot cheaper. So, yeah, I was familiar with her before she became famous. When she started coming out with her most popular songs, I was telling my wife, 'I'm kind of glad, because there's not that many females in this arena of music.'"

Venegas's grandmother, who had never heard her play live, was at the *Revolucion* show. On the occasion of her 85th birthday, the grandmother requested that relatives drive her up from Tijuana for the show. "My dad, cousins, aunts, everybody lives in Tijuana," said Venegas. "My mom lives in San Ysidro — she's done a lot of real estate."

Venegas says she was influenced less by the accordion playing of the northero than she was by seeing Joe Jackson play the accordion live at San Diego Symphony Hall. "I just use it in a very personal way," said Venegas, who taught herself to play the button accordion. "That's basically the way I've always done music. It's very intuitive. I started playing guitar and I didn't really know how. I just kind of go along to see what comes



Julieta Venegas

out." Venegas says she still visits Tijuana frequently. "I come back all the time," she said. "To me, coming to San Diego is coming to Tijuana.... I like Clamato and I like burritos, and in Mexico City, I don't have any of that kind of stuff." Venegas says she most misses the long-defunct Tijuana rock club *Iguanas*. "Iguanas was a great place, and now they've made it into a discotheque or something. I got to see a lot of shows in San Diego and even Tijuana. In Mexico City, you don't get any of that at all. Every time I come here I get this 'Oh, we should go buy records' or something, because over there, they're so expensive and hard to find."

"I used to go to Symphony Hall a lot," said Venegas. "I saw Laurie Anderson and Lou Reed and a bunch of bands. It was hard for me to go to nightclubs because my parents were very strict about that kind of stuff. They never let me go out.... My dad was very much the typical macho *mexicano* — the traditional dad who just wants his daughters to be married and have kids. He always felt in a way that the States was a bad influence for us. It was like, 'Oh, those gringos, they're so liberated, and it's not good for you....' My parents actually moved to San Diego for a while and then moved back to Tijuana because

they didn't want us to have any bad influences." Venegas says Mexicans near the border are often snubbed by those living in Mexico City. "Now that I live in Mexico City, I see the difference," said Venegas. "People from the north — from Tijuana — are not as respected as people from the south. It's like, 'Oh, they don't know anything from history or politics or anything,' which is kind of true in a way, because when I lived in Tijuana, I wasn't as interested in politics or anything that was going on in Mexico [City], as I am now that I live there."

About her stint playing keyboards in Tijuana No, Venegas recalled, "I've never even liked ska that much. I mean, I liked it when I was playing it with them, but it wasn't the music that I listened to at home. That's probably what got me to leave the band, because I didn't feel I identified with what they were doing."

Catching Tijuana No's act recently at the Cafe-Sevilla nightclub in the Gaslamp, I'm not prepared for songs like "Fuck the Border Patrol." The singer introduced the band as "rock *en español*'s worst nightmare," and then the group exploded into a distorted, thrashily cacophonous. Besides a tongue-in-cheek hostility, Tijuana No incorporated wooden flute, trombone, and trum-

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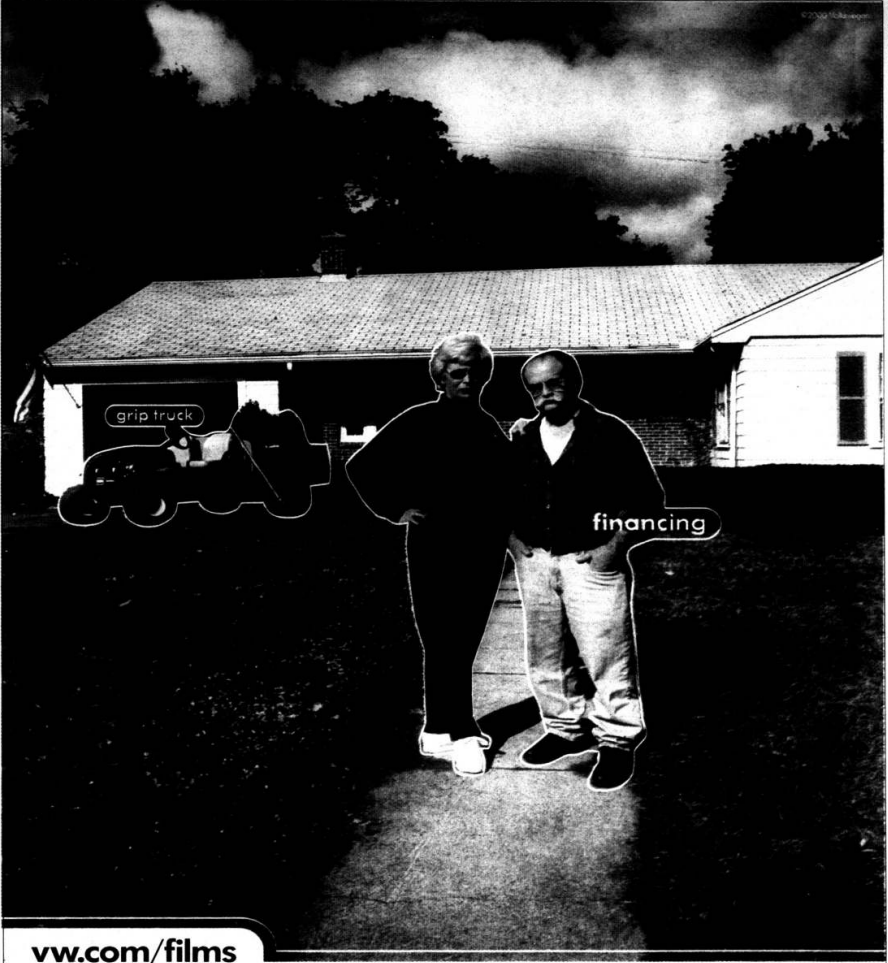
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peting conch shell into their crunchy ska riffs. After the first song, a mosh pit of casually dressed Hispanic men formed, then girls with ponytails and mod-plaid skirts pushed and shored on the periphery.

After blazing through "Pobre de Ti" (Poor Thing) — which I suspect has been severely sped up since Venegas was in the band — the blond-haired singer placed a small strip of duct tape above his lip and marched around the stage with his right palm raised to the audience, proclaiming, "I am your new president, George Bush."

Though further reproaching of border relations in English seemed superfluous — "I fucking hate the border patrol. I fucking wish they would die!" — I now understood why Zúñiga had told me that his bandmates would refuse to talk about Venegas in interviews.

I spoke with Zúñiga at Café Sevilla before his band played. "I know her like this," he says, showing me the back of his hand.

I had called Zúñiga at his Tijuana home weeks earlier. He told me, "We've been friends since we were in high school... [Julieta] was very creative and always wanted to do her own thing... Tijuana No wan't her thing... We used to go to a very rich people high school," recalled Zúñiga. "We were very different from the rest. Julieta was very — not a loner — but she used to dress differently, read books that her friends didn't read, and listen to music that her friends didn't — David Bowie and Bob Marley. I think people were listening to A-Ha."

"She still looks pretty," added Zúñiga. "You know, she has a record label and she has to do things more like proper. I guess. We used to, you know, like, dress weird — go to all the thrift stores... She played with us when her twin sister got married," says Zúñiga. "Julieta... combed her hair like the B-52s girls, like, you know, a cone-head... In Chantaje, Julieta was always laughing. Our friends used to yell things at us — they used to call her Choleta, instead of Julieta."

"Choleta" is an insult. It means "low class, uneducated." "Choleta" is just a combination of "choho" and "Julieta."

Zúñiga also said, "Before going to a [radio] interview, it was our first thing that we used to do was to smoke... Some questions we just couldn't answer; we were just laughing at the interviewer."

Zúñiga remembers the day Julieta left for Mexico City. "I took her very heavy keyboard and these amplifiers to the bus station... It was a very terrific project that we had, but we had to spread apart. If not, I bet maybe we could've made it too, you know."

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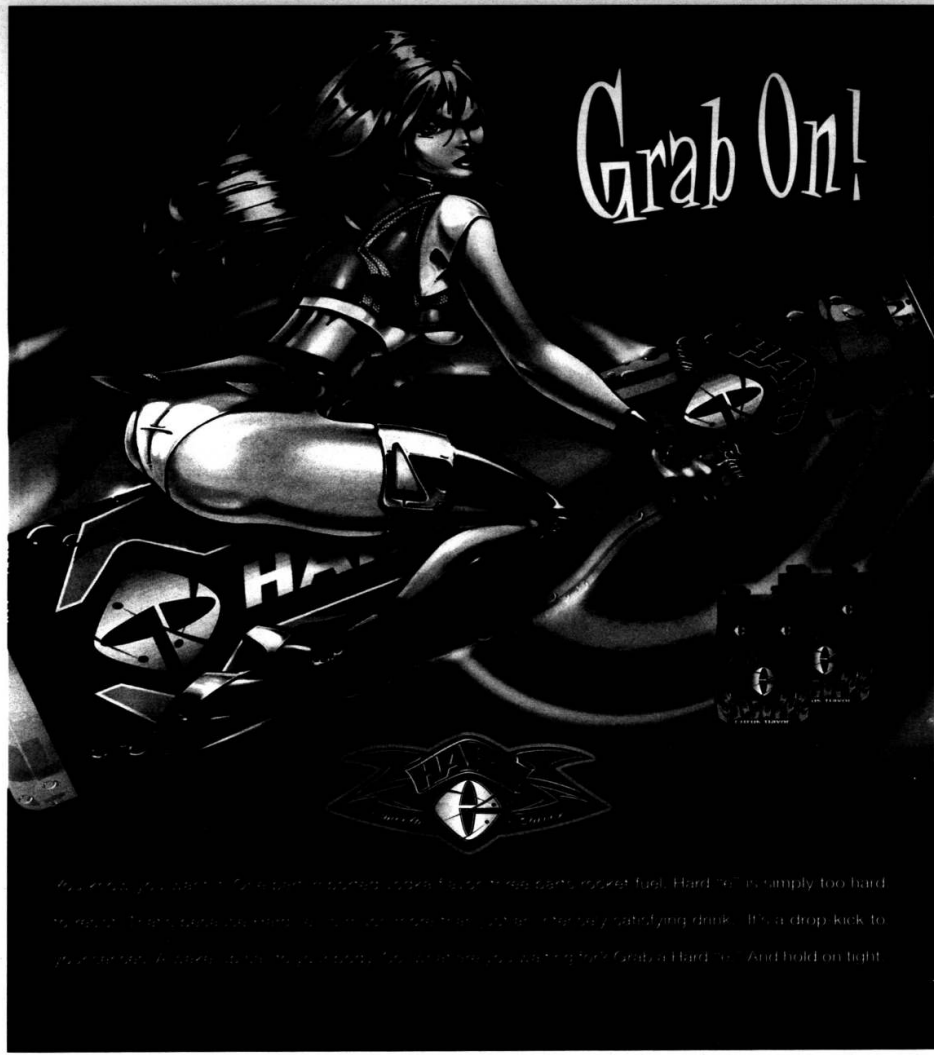
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EXTENSION 4000
THIS WEEK'S
CONCERTS

TONIGHT, THURSDAY

Tristan 1300 and Gofalco Airfare / 1306 Belly Up Tavern, tonight, Thursday, December 21, 9 p.m., 143 South Calton Avenue, Solana Beach 858-481-8140 or 619-220-8497

"Nightmare Before Christmas" with Citrus Dimes, Frank the Bagpiper / 168, and Skiver: The Caboch, tonight, Thursday, December 21, 8:30 p.m., 2501 Kettner Boulevard, maitheo, 619-232-4355

Solomon Grady: Winter's, tonight, Thursday, December 21, 1921 Bacon Street, Ocean Beach, 619-232-6827

FRIDAY

Ozamat / 254: Belly Up Tavern, Friday, December 22, 9:15 p.m., 143 South Calton Avenue, Solana Beach 858-481-8140 or 619-220-8497

Heavy Glass / 497, Ghetto Schmitt, Forties IV / 107, and the Lovelight Shine: The Caboch, Friday,

December 22, 8:30 p.m., 2501 Kettner Boulevard, maitheo, 619-232-4355

"Benefit for the San Diego Homeless" with Backley Hart / 860, Two Sides / 410, and Gregory Page / 186: Jon Jon's Coffeehouse, Friday, December 22, 9 p.m., 1954 Bacon Street, Ocean Beach, 619-373-0254

"A Black Christmas" with Red Flag, Fallon O'R, Vox Frontiers / 271, and Call Me Alice: Ocean Street, Friday, December 22, 2228 Bridge Street, Ocean Beach, 619-272-8131

Back-O-Min / 739, Red / 493, Agent 51, and the Classified: The Esplanade, Friday, December 22, 7:30 p.m., 8450 Main Mesa Boulevard, Mesa Mesa, 958-771-4000

"Jazztron Christmas Concert Tour" with Jonathan Butler / 699, Chris Botti / 689, Weyman Tisdale / 972, and Alex Rogovin: 4796 California Centre for the

Arts, Friday, December 22, 8 p.m., 340 North Escondido Boulevard, Escondido, 805-988-4253 or 619-220-8497

SATURDAY

Pinback, the Black Heart Procession / 179, and White Foliage: The Caboch, Saturday, December 23, 8:30 p.m., 2501 Kettner Boulevard, maitheo, 619-232-4355

Karl Denson's Tiny Universe / 687: Belly Up Tavern, Saturday, December 23, 9:15 p.m., 143 South Calton Avenue, Solana Beach, 858-481-8140 or 619-220-8497

"Singerwriter Showcase" with Jess Shuman, Tipti Holiday, Phil Hernandez, Jason Reed, Lisa Sanders / 892, Gregory Page / 186, Derek Duplessis, Backley Hart / 860, Paul Albert / 817, C.J. Hutchins, and Dave Neward / 822: Jon Jon's Coffeehouse, Saturday, December 23,

9 p.m., 1954 Bacon Street, Ocean Beach, 619-232-4355

SUNDAY

"Ede on Kettner Boulevard" with Los Marineros de Pacho: The Caboch, Sunday, December 24, 8:30 p.m., 2501 Kettner Boulevard, maitheo, 619-232-4355

TUESDAY

The Cheap Licks: The Caboch, Tuesday, December 26, 8:30 p.m., 2501 Kettner Boulevard, maitheo, 619-232-4355

WEDNESDAY

Corrugated, Pillowhead, Vertibird, and Ideal for Dynamite: The Caboch, Wednesday, December 27, 8:30 p.m., 2501 Kettner Boulevard, maitheo, 619-232-4355

Steel Poles / 757: Belly Up Tavern, Wednesday, December 27, and Thursday, December 28, 9 p.m., 143 South Calton Avenue, Solana Beach, 858-481-8140 or 619-220-8497

EXTENSION 4001

CONCERTS

DECEMBER

Behind the Scene, Off the Record, Marshall Thore, and Pined: Foliole: Come for real girl, Thursday, December 28, 3105 Ocean Front Walk, Mission Beach, 858-488-1780

The Drops / 115, Dewalt / 714, Sadies 77, and the Shamblers / 434: The Caboch, Thursday, December 29, 8:30 p.m., 2501 Kettner Boulevard, maitheo, 619-232-4355

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your guide to URBAN NIGHTLIFE

ahhh, this week's PLEASURE TREASURES...

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Shed the old year in the right frame of mind on Wednesday, 12/27, with a pre-New Year's kick-off party featuring **Psydecar**, specially priced you-call-it drinks and giveaways. Friday, 12/29, rock out with music from the **80s All Stars**. Sunday, 12/31, strap on those platform and party hats for a **Pimpin' New Year's Eve** starring the wild and crazy **Disco Pimps** along with DJ Jeff Barringer spinning you in the right direction. Five-course dinner packages including party favors, champagne and souvenirs are available for this gala. Can't wait to see you there!

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LIVE WIRE
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Saturday, 12/23, the **Heavy Weight Champions** and **Landside** bring you San Diego rock 'n' roll.

DREAM STREET
2225 Barstow St. (619) 222-8131
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North County Reader, December 21, 2000

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Tio Leo's
5302 Napa St. (619) 542-1462
The holiday begins Thursday, 12/21, with rockabilly featuring **James Intveld's Christmas Show** and **Hot Rod Lincoln**. Friday, 12/22, **The Blazers** warm the room. Saturday, 12/23, **Hosie Flores** and **Duke Dickerson** perform. Sorry, we close at 8pm Sunday, 12/24. We'll reopen Tuesday, 12/26, when we bring out **Boss Tropic Social Club**. The following evenings are filled with great rockabilly/blues/country entertainment. Sunday, 12/23, hang on to your hats and get ready for our **New Year's Party**. Enjoy the excitement of "The Beat Farmers Reunion Jam" which features **Blue Band** and **The Beat Farmers** (of course.) It will be everything you expect from San Diego's number one venue for rockabilly and more.

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Steve Pats #854 (Joe Joe's) Coffeehouse, Thursday, December 28, Friday, December 29, and Saturday, December 30, 9 p.m., 1954 Bacon Street, Ocean Beach, 619-523-0356.

Case Monaghan and James Hennessy #910 (Bully In Town), Saturday, December 30, 9:15 p.m., 143 South Colton Avenue, Solana Beach, 858-481-8140 or 619-220-8497.

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16th-182 (158), Wascor (164), New Found Glory, Lefty, The Grins, and Cat Up! Live (Cat Up), Sunday, December 31, 5:00 p.m., College Ave. 619-220-8497.

The B-Side Players (649) (Cameo Bar and Grill, Sunday, December 31, 2105 Ocean Front Walk, Mission Beach, 858-488-1780.

Curvey, Ruf (493), and Forever Cowboys (749) (The Cobalt, Sunday, December 31, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355 or 619-220-8497.

The Best Farmers, Powerhead (429), and the Buddy Blue Band (Lo Lave Lounge, Sunday, December 31, 5302 Napa Street, Box Post, 619-542-1462 or 619-220-8497.

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Saturday, December 30 - 5:00
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5:00-7:00
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hot chamber
jolly lammas
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North County Reader, December 21, 2000

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Calendar
MUSIC SCENE

Estrogen Jazz

Williams intended to revive what she felt to be the bedrock values of jazz. She came out smokin'.

The history of women instrumentalists in jazz is brief, unlike the history of female jazz vocalists. Jazz is, and always has been, a male dominion. There have been all-girl jazz bands, some of them quite good, but they were regarded more as intriguing curiosities, like women boxers, than anything of real musical consequence. Any biographical encyclopedia of instrumental jazz is, with exceptions, a very black, very male volume.



Mary Lou Williams

What female jazz instrumentalists who have come down the pike and whose work has mattered have almost exclusively been piano players. The first that comes to my mind is Lil Armstrong, Louis's wife, who played piano in the great Hot Fives and Hot Sevens bands of the 1920s.

But the first major female artist who was to make a difference in the music was the Pittsburgh-born Mary Lou Williams, who came to renown with the Kansas City-based group led by Andy Kirk, the Twelve Clouds of Joy, for whom she was the pianist and principal arranger from 1931 to 1942.

REVIEW
AUGUST KLEINZAHLER

Ms. Williams (1910-1981) not only had a long, productive career spanning more than 50 years, but she proved over time to be among the most adaptable players in the history of jazz, starting out in the hard-swinging style of Kansas City and later making the transition to bebop, assimilating the innovations of Bud Powell and Charlie Parker. Though she detested the avant-garde jazz of the '60s and '70s, she recorded a memorable live duet performance with Cecil Taylor, of all people. During the late '50s, after her conversion to Catholicism, she stopped playing for a time and devoted herself to church-related activities, but a young Jesuit priest, Father Peter O'Brien, put an end to that and got her out playing again and with a new mission, to "Save Jazz." The agenda was to rescue jazz from the commercialism and more frivolous excesses of the

avant-garde players that she felt were choking the vitality of the music. Williams intended to revive what she felt to be the bedrock values of the music: spirituals, ragtime, Kansas City swing, and bebop (what Wynnton Marsalis has been trying to do for some time in his own way). Agree or disagree, Williams came out smokin'. This SteepleChase disc (from July of 1978) provides a good idea of this lady's incredible range and mastery of assorted styles.

Another artist of note quite Mary Lou's significance but important nonetheless is Marian McPartland, born in England in 1920, who has graced these shores since 1946 when she arrived in Chicago with her new husband, the American cornettist Jimmy McPartland. Many will be familiar with Ms. McPartland from the radio shows she's hosted on National Public Radio since 1979, which entailed conversations, commentary, and impromptu duets with assorted luminaries of jazz piano. She has also been an active club- and studio-performing artist for over 50 years, recently releasing an 80th-birthday celebration album with assorted friends on hand.

I would describe Marion McPartland as a cabaret or intimate nightclub performer, which is not meant as a slight. She is a quiet player, musically subtle and intriguing, with an emphasis on the harmonic and melodic as opposed to the busier, brasher, more dissonant and percussive style of, say, bebop. She is an English lady, after all. She is a lot less bluesy than Mary Lou Williams, nor is she as swinging or propulsive. Nevertheless, Ms. McPartland has recorded a very convincing tribute to Ms. Williams on the Concord label (*Plays the Music of Mary Lou Williams*), devoted to Ms. Williams's compositions. If you'd like to catch

Ms. McPartland as a young filly in her prime, recorded live at her favorite venue, New York's Hickory House in 1953 (with Joe Morello on drums), check out the Savoy disc *On 52nd Street*.

Not only are first-rate jazz pianists sometimes women, but even foreigners, for goodness sake. Not just Marion McPartland but Toshiko Akiyoshi (b. 1929), who emigrated from Japan in 1956 after being spotted by Oscar Peterson at a small club in Tokyo. Listening to her play, you can quickly figure out what it was that turned Peterson's head. She's a first-rate bopper, out of the Bud Powell tradition. She is also one of the finest arrangers of her generation and better known for her work with the Toshiko Akiyoshi-Lew Tabackin Big Band than her own trio work.



Toshiko Akiyoshi

Tabackin was her second husband, Charlie Mariano, an alto sax player, was her first. Tabackin plays tenor, which suggests Ms. Akiyoshi lowered her register as she grew older. In any event, try her *Cleopatra's Dream* disc, a trio album dedicated to Bud Powell and recorded at the Van Gelder studio for the Evidence label in the summer of 1990. It contains nine Powell compositions plus a requiem-like homage to Powell composed by Toshiko. For those of you skeptical about a Japanese woman swinging with the best of them, check it out.

The arts, like sports, are cruel and unfair. No allowance is made for gender or race or anything else. The women under review here made their reputations by delivering. Jessica Williams is yet another example. A San Francisco-based artist, she has recorded for the most part with small labels and is better known in Europe than America. Such is the fate of jazz musicians in Northern California (ask Joe Henderson). Withal, Ms. Williams (born 1948 and no relation to Mary Lou) has few peers among jazz pianists of her generation, man or woman. She's much influenced by Monk and covers quite a number of Monk originals. Few people do as good a job covering Monk as JW. Listen to her version of the seldom-reprised "Green Chimneys" on the Candid disc, if you want a taste. This is a live disc from 1998, recorded at a college in Ore-

gon's Willamette Valley. What I find most remarkable about Ms. Williams, a white girl from Baltimore, is just how authoritative a blues player she is. That's something that can't be faked or taught. One is born or conditioned to it. However she got it, or from whom, she's got it in spades.

But as gifted and important as all these ladies are, a fella has to have a favorite, and mine is Greti Allen, a Michigander, born in Pontiac in 1957, a very special year for jazz as well as Pontiac. Ms. Allen is adept in a number of styles and formats, often playing a kind of "free jazz," but I like her best in the trio format, and I really, really, really like her with

Charlie Haden on bass and Paul Motian on drums. This is a good thing because there are five recorded sessions of Ms. Allen with these monsters. The three do get on, I tell you what. They first hooked up in Haden's Liberation Music Orchestra in 1987. It was presently clear to those of you skeptical about a trio session was in order. Their first collective venture was *Etudes*, a 1988 session for Soul Note, and it remains my favorite Allen performance, perhaps because it's the disc that made me fall so hard. She is a complex, protean player, and it's difficult for me to characterize or capsize her style except to say that she's got a fair bit of Herbie Nichols in her with a delicious off-centeredness, a sort of dreamy, sideways canter and melodic invention.

And she interacts with extraordinary sensitivity to her sidemen. How thrilling it must be to play alongside her. May she have a magnificent long career like Marion and Mary Lou, who helped pave the way when it couldn't have been very easy, or often very nice, to be a woman in the male world of jazz. ■

Mary Lou Williams, *Free Spirits* (SteepleChase SCCD 3104)
Marion McPartland, *On 52nd Street* (Savoy Jazz 92880-2)
Toshiko Akiyoshi, *Remembering Bud* (Evidence CCD 22034-2)
Charlie Haden/Paul Motian featuring **Geri Allen**, *Etudes* (Soul Note 121162-2)
Jessica Williams, *Jazz in the Afternoon* (Candid CCD 29750)

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119... **The Black Heart Procession:** The Cobain

120... **Blow Up Betty:** Blind Melons

121... **Back-O-Mine:** Epicent

122... **Call Me Alice:** Dream Street

123... **Commix:** Epicent

124... **The Cavaliers:** Epicent

EXTENSION 4003

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446... **The Mezzos:** Ten Ten's Lounge

447... **The Bizarros:** The House

448... **The Cheap Ladies:** The Cobain

449... **The Day Of The Orange Crew:** The Cobain

450... **The Electric Waste Band:** Westons

451... **The Experiments:** Blind Melons

452... **Fife:** Came Bar and Grill

453... **Brain Waves:** Ten Ten's Lounge

454... **Red:** Epicent

455... **Good For Nothing:** Came Bar and Grill

456... **Honey Bucket:** Blind Melons

457... **Heavy Metal:** The Cobain

458... **Hot Hot Ladies:** Ten Ten's Lounge

459... **Mad For Dynamite:** Surf 'N' Saddle, The Cobain

460... **James Inevitable:** Ten Ten's Lounge

EXTENSION 4004

B-Melons: Carvers

401... **Big Ideas:** Jeff & Joe's

402... **Downed In The Jungle:** La Costa Coffee Roasting Co.

403... **The Stone Player:** Buffalo Joe's

404... **Frank AB-Stars:** Jimmy Lane's

405... **Higher Ground:** Jimmy Lane's

406... **Liquid Blue:** Fogarty's Pub

407... **Daany Lopez:** The Butcher Shop

408... **Mad:** Yves Gates

409... **Sam McVicker:** The Impaired Horse

410... **The How Break:** The Alley, Dick's Last Resort

411... **Mary Payson:** Top of the Cove

412... **Rainmaker:** Hotel del Coronado

413... **The Rhythm Dancer:** The Alley, Carvel's Bar

414... **Rising Star:** Rock Bottom

415... **Teacher's Pet:** The Kensington Club

416... **The Chris Torres Band:** Homebrew's Tavern

417... **Transmission OK:** Back By Back

418... **The Treasures:** Back By Back

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- 650 The Big Daddy Orchestra: La Costa Tournament of Champions
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- 670 Black Mountain: Jaki Jazz Cafe
- 703 Cafe: Hotel del Coronado
- The Jergs: Camelot Bar
- Quartet: Coast 1st Bar and Caffe
- The Gilbert Castellanos: Homestead #3, The Sea Lodge
- The Chris Corner Jazz Duo: Hotel del Coronado
- 681 Earl Deacon's 4 They: University: Billy Up Town
- 682 Glen Fisher and Alan: Coast 1st Bar
- Ron Freshman: Tomoyasu Galle

- Matt Hastings: Lector's Caffehouse
- 678 Smokey Harris: The Wyndham Emerald Place
- The Rat Club of San Diego: Lector's
- 679 Julepberry: The Sea Lodge Hotel
- Daniel Jackson: La Taverne, Hotel del Coronado
- Barbara Jaramana: Hotel del Coronado
- 708 The Jazz Pages: Coastal Office
- Romy Kaye: Mica
- Kenneth Kenyatta: Lector's Caffehouse Bar
- Christoph Klitzke: Chate de Lure Caffe Lounge
- Tony Linder: La Costa Caffe Roasting Co., Mocha Market Place
- Laura Pezina: Seattle
- 709 Anne La Valle: Tomoyasu Galle
- The Madelines: The Sea Lodge
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- 691 Jerry Melnick: Fox's Cofee
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- The David Paterson Quartet: Mica
- 696 Martin Beck: Coast 1st Bar
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- Dean Paul Strassman: Seattle
- 699 James Joe
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- 700 Steve Stead: Hotel del Coronado
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- 698 Ron Satterfield: The Sea Lodge
- 701 Reggie Smith and Pressed Bar: The Sea Lodge
- 699 Joe Tumbarello: The Wyndham Emerald Place

EXTENSION 4006

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- 702 Solomon Grandy: Westons
- 703 Jay's Back By Back
- 704 Tactic: Back By Back
- 705 Peppers: Nomads Bar and Grill
- 706 P.Y. Brown: Bird Motors, Buffalo Joe's
- 707 Oline: Harpway's
- The Freshies: Westons
- 708 The Revolutions: Westons
- 709 Redstone: Back By Back
- 710 Sam and Fabulous: The Beach House
- 711 Steel Pulse: Billy Up Town

EXTENSION 4007

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- 712 Danny Jennings: Five Springs
- 713 The Redneck Revolvers: Randy Jones Big Stone Lodge

EXTENSION 4008

- 677... Krista Banks: Bookers Books and Music
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- 693... The Freshies: Westons
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- 696... Sam and Fabulous: The Beach House
- 697... Steel Pulse: Billy Up Town

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Aurum: Thursdays, DJs spin house, disco, funk, and techno music. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-1120.

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Boys Night Out: Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

The Brass Rail: All clubs for night information, 3786 16th Avenue, Hillcrest. 619-298-2233.

The Clockwork Soldiers: DJs Frazer and Scott spin midtempo beats, house, down 'n' go. Fridays, Arcaide, below the Tangana Room, 4396 16th Street, North Park. 619-230-4944. www.merchidom.com

Club Boom: Thursdays, DJs James and Scott spin reggae, funk, hip house, techno, and disco. Fridays, car boot parties. Call club info for details. 619-298-0789.

Club 101: DJs Brian P., Richard D., Kurt Hellige, and Zero Char spin best of '80s music, new wave, synthpop, and new romantic. 21 and up, free before 10 p.m., with college or military ID. Thursdays, Shooters, 3815 30th Street, San Diego. 619-465-3827.

Club Elements: Thursdays, Transmission, trance. Fridays, Phoenix, house. Saturdays, Elements, progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8166.

Club Gasoline: DJ Rita One and the Gasoline family play a weekly guest spin. Trance, house, techno, and techno. Thursdays, the Brass Rail, 3796 16th Avenue, Hillcrest. Information line: 858-613-9523.

Club Mac: Wednesdays, Dance Party with DJ Kenny. Thursdays, the Hot Spot presented by the Union, DJs G, the God Dr. Brian Fawcett, and K.J. Rockwell. Saturdays, DJ Chris and Ron with dance and techno. Doubletree Mission Valley, 740 Hazard Center Drive. 619-275-8466. 84139.

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Club Paradise: DJs Henry Earl and Jeremy spin deep underground house, vocal, disco, and hip hop. 21 and up. Saturdays, 10 p.m. to 2 a.m., the States Den, 2812 Ketterer Boulevard, San Marcos. 760-477-8802.

Club Retro: DJ Vincent spins 80s, 90s, synth pop, new romantics, new wave, and dance. Tuesdays, the Brass Rail, 3796 16th Avenue, Hillcrest. 619-298-2233.

Club Tropics: DJs Koof T., Tracy, and Scott spin hip-hop, old school, dance, reggae, and disco. Fridays, Jammin' 290 night with Billy Blair and DJ Saturdays, North County Sports Dome. Saturdays, December 31.

NOTE

BY WILLIAM CRAIN

A synthesizer plays a slow melody in long, twisting notes throughout "Guess I'll Forget You," the second song on the new album by San Diego's **Black Heart Procession**. An acoustic guitar and echoing drums click along below it, the sound changes shade, like a flag unfurling in slow motion. It's the kind of slightly silly analog synth sound that electronic and retro-futurists like Stereolab have made ubiquitous in recent years, but it's creepy here, utterly alien. Listen to the song through headphones on the streetcar and you can't help but feel overwhelmed by its mood. It's like that Liz Phair song, "Starfruit on Gray," where she's listening to Galaxie 500 while looking out the window of a plane with "those eyes that you get when your cir-

cumstance is movie-size." You'll swear the world is shuffling its feet, quietly waiting for the Black Heart Procession's synth to finish. While the rest of the instruments in the song build atmosphere, **Pall A. Jenkins'** voice breaks as he sings, "try to forget you."

It's all very dark and minor key, and com- parisons to somber rockers like Echo and the Bunnymen and the Cure are inevitable. That might have seemed unfortunate a few years ago, but not today. With the economy heading south and a Bush heading to the White House, the Black Heart Procession, which started as a side project from Jenkins's Three Mile Pilot, has a lot more going on than mournful posturing. Check out the prominent role of its musical saws.



BLACK HEART PROCESSION

Pinback and **White Falcon** also perform. (To hear a sample of the **Black Heart Procession**, call 619-233-9777, wait for the prompt, then punch in ext. 4179.)

BLACK HEART PROCESSION, The Casbah, Saturday, December 23, 8:30 p.m., 619-232-4355.

Jammin' 290 New Year's Eve Super Jam, 21 and up, 780 North Broadway, San Marcos. 760-477-8802.

Comic Book: DJs K. Factor and Xenon spin future soul, polyrhythmic, progressive soul, and dancehall. Saturdays, Arcaide, below the Tangana Room, 4396 16th Street, North Park. 619-230-4944. www.merchidom.com

Darwave Garden: DJs Fair and Frazier spin reggae, pop, and dance. 21 and up. Wednesdays, 9 p.m. to 2 a.m. Special event "Industrial Machines." DJs Brian Blair, Frank Bomb, JAMN, and Chris Santos. December 30, 9 p.m. to 2 a.m., the Hole, 2820 Lytle Street, Point Loma. 619-465-3827. www.klubb.com

DEEP: DJs Synda, Wall Kruizer, and M.C. Major mix and special guests spin jungle and drum 'n' bass. 21 and up. Thursdays, the Rhythm Lounge, 948 Midway Drive, Midway District. 619-412-3103.

Epiphany: DJ Chad James. Mondays, Blind Melon, 710 Laurel Village, Pacific Beach. 858-483-7844. www.merchidom.com

Hot Box: DJs A.J. and Emma F. spin house. Thursdays, 9 p.m. to 2 a.m. the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Ice House Young Adult Dance Club: DJ Johnny Johnson and Monique spin hip hop, R&B, and techno. House, dance to trance, progressive, and lounge on the patio. Wednesdays, December 27, Jammin' 290 night. Fridays, Jammin'

290 night with Mowfi. Saturdays, call club line for more format. Sunday, December 31, Jammin' 290 New Year's Eve Super Jam 2001. All ages, high school ID required for admittance. 775 Mitchell Street, Escondido. 760-741-1273.

Kim Place: Thursdays and Saturdays, hip hop, old school, hard core, and R&B dance music. 647 H Street, Chula Vista. 619-420-3321.

Liquid: DJs Jay Judo, Mike Brown, Ryan Sorens, and guests spin deep house, trance, and hip hop. Fridays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Live Wire: DJ Ramon spins hip-hop, hip hop, and jazz grooves. King Joe and

anime vids on two screens. No cover. Wednesdays, Live Wire, 2103 E. I-15, San Marcos. 760-477-8802.

Luminik: DJs Tam King, Brandon Cabell, and Chris spin industrial and gothic. Tuesdays, Kickers, 508 University Avenue, Hillcrest. 619-491-0600.

Margaria Rocks: Call club for night information. 999 Horrelbend Street, Pacific Beach. 858-372-2780.

Mothers Milk: DJs Asher and Rowley spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Nightfall: DJ Fisher and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass

For Tickets 858-481-8140 **Belly Up** Voted San Diego's Best Live Music Club
Recorded Info 858-481-9022

Show times listed are for opening bands. Main act to follow • All shows are 21 & up

Tristeza
w/ guests
GoGoGo Airheart
9:00pm • \$8

Ozomatli
w/ guests
9:15pm
\$22.50

Karl Denson's Tiny Universe
9:15pm • \$10

70's HIP HOP HOUSE
After X-mas Bash
9pm • \$8

Dec. 27 & 28
Steel Pulse
w/ guests
9:00pm • \$25

Goldfish
w/ guest
9:15pm • \$7

Coco Montoya
w/ guest
James Harman
9:15pm • \$8

New Years Eve
Young Dubliners
\$35 - 9pm

Cowboy Mouth
w/ guests
8:00pm • \$14

Black Eyed Peas
w/ guests
9:00pm • \$17.50

Eek-A-Mouse
w/ guests
9:15pm • \$15

BLUE FLOYD
a tribute to the music of Pink Floyd
w/ guests
9:15pm • \$15

UPCOMING SHOWS
1/3-Opposition Party, Innocent & Pound Foolish
1/4 Crowded Head • 1/16 Spotlight San Diego-Best of the Year
1/17 Robert Earl Keen
1/19 B-Side Players • 1/25 RL Burnside
1/26 & 1/27-Super Diamond • 2/14 David Lindley & Wally Ingram • 2/17 Deep Banana Blackout

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Party Favors and Hats • 4-Course Gourmet Meal
Live Band and Dancing from 7 pm-1 am
Featuring
Stellita & Her Groove
Complimentary Champagne Toast at Midnight
\$100 per person includes tax and tip

APPETIZER
Shrimp Cocktail or Salmon on Crostini

SOUP
Tomato Bisque or French Onion

SALAD
Mixed field greens with baby romaine, beets, mandarin oranges and southern seeds, topped with Raspberry Vinaigrette

INTERMEZZO
Molten Sorbet

ENTREES
Filet au Poivre & Lobster Tail • Black Angus Filet Mignon
or Sea Bass pan seared and topped with a creamy mushroom sauce and Champagne sauce
or Lamb Chops
or Filet Mignon

DESSERT
Vanilla Bean gelato smothered in fresh raspberries and raspberry liqueur topped with white chocolate curls and set in a dark chocolate shell

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INTERMEZZO
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Hip-Hop Reggae & R&B
Hosted by DJ Billie Knight and MC Wordbound with Big Daddy and Tommy T from 290's Family Farm
21 & up
Drink Specials
Dress Code Enforced
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THE GASLAMP'S BEST HAPPY HOUR PARTY!
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10 pm
FLASHBACK FRIDAYS with 80z
ALL STARS
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THE DISCO PIMPS
Saturdays

SKYY Tuesday, Dec. 26 • 7-11 pm • No Cover
\$3 MARTINI NIGHT
Featuring: 007 COSMOPOLITAN
LIMON DROP, SAPPHIRE SKYY, ORANGE WHIP, PURPLE SKYY and more
Music by HOT ROD LINCOLN
Dirty Reed says "Don't Be Left Out!"

Wednesday, Dec. 27
LOCALS NIGHT \$2
SPECIAL GUEST
PSDECA
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Thursday, Dec. 28
Get left before the Holiday Bowl!
\$3 Coronas
KOKO LOCO
Tribute to Jimmy Buffet
\$3 Margaritas

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Calendar MUSIC SCENE

Rail, 3796 Fifth Avenue, Hillcrest, 619-299-2213.
Old Madrid Fridays, Club Area, DJ Matt Spencer, Tanya, Scanner, and guests spin house, hip-hop, and trance Saturdays, Mexico with DJ Fifth Avenue, downtown. 619-557-0146.
Oxya Room Call club for nightly information, 825 Fifth Avenue, downtown. 619-235-6699.

Over the Border Saturdays, DJ Ian Arneson spinning Latin pop house alternating with rock on expanded by rock band Liquid, 3008 Main Street, Chula Vista, 619-427-5889.

Planet City II Wednesdays, Animal House, trance and house with DJ Wes, no cover before 10 p.m. Thursdays, the Reggae Session with the *Asses* duo, no cover starts at 9 p.m. Fridays, above the Clouds, hip-hop, R&B, and dance groove with DJ Disco and DJ Engine, starts at 9 p.m. Ladies first before 10 p.m. Saturdays, Magic Night Out, all school, R&B, hip-hop, and salsa with DJ Sean Sankil, starts at 9 p.m. All events 21 and up, 2511 Sweetwater Road, South Bay, information: 619-475-7113.

Project Cathedral Fourth Sunday of each month, 6 p.m. to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nimitz, San Diego, 619-238-4944.
The Rhythmic Lounge Tuesdays, Atlantic hip-hop, soul, and more Wednesdays, five sections, Thursdays,

Deep down 'n' bass Saturdays, Sista, DJ spin hip-hop, rare grooves, soul, reggae, and soul, 3048 Midway Drive, Sport Area, 619-234-4855.
Mad's Thursdays, Club Area, DJ Matt Spencer, Tanya, Scanner, and guests spin house, hip-hop, and trance Saturdays, Mexico with DJ Fifth Avenue, downtown. 619-557-0146.
Oxya Room Call club for nightly information, 825 Fifth Avenue, downtown. 619-235-6699.

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JASON'S
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Sunday, December 31
 Hipsters presents
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 Mike Dale & Go-Go Girls
"KINKS" tribute band
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 Plus special guests

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 UMP presents
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 Sunday, December 31st, 2000

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NOTE
 BY DAVE GOOD

A Rastafarian in the '70s named Y. Lee taught me everything I know about reggae. "That's what they pump out of the giant speakers before the band comes on at a concert," he once pointed out. "Reggae, it's great sound-check music. Gets people in the mood." Together with a couple of other musicians and a drummer named Stink, Y. Lee sang in a fine reggae outfit during that expisive local music scene when Brick by Brick was still called the Spirit Club. The main lesson from Y. Lee: You simply cannot listen to reggae and have a bad day. It's all good when you're skanking!

Any insights from the Grammy award-winning roots reggae outfit **Steel Pulse** have usually reached deeper and into the more serious waters of politics, education, and social reform. In the early days, they had a cross to

Steel Pulse sometimes appeared in Klan-like sheets and hoods while performing their rant against racism titled "Ku Klux Klan."

Named after a popular racehorse, Steel Pulse formed at Handsworth School in Birmingham, England, and has since been a vehicle for the song-writing and vocals of **David Hinds**. Due to their Rastafarian beliefs, Steel Pulse was banned from Caribbean venues in the beginning; instead, they found a home in the British punk scene with groups like Generation X. Though they are a crack musical unit, musicianship never seemed to be the main point of Steel Pulse — Hinds and his bandmates seemed called to perform reggae. Mr. Hinds, for example, filed a class-action lawsuit in 1992 naming the New York Taxi and Limousine Commission and asserting that their drivers discriminated against blacks, and especially against Rastafarians. The next year, P/Student

Clinton invited Steel Pulse to perform during the inaugural bash in Washington, D.C., making it the first reggae band ever to hang in the Oval Office.

[To hear a sample of **Steel Pulse**, call 619-233-9797, wait for the prompt, then punch in ext. 4757.]

STEEL PULSE, Daily Up Taverns, Wednesday, December 27, and Thursday, December 28, 9 p.m. 858-481-8140 or 818-220-8497, 825.



STEEL PULSE

progressive house music with a separate hip-hop room. Three floors, five rooms with three separate smoking areas. International genre DJ superstars weekly Fridays, 9 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midtown, 858-658-0412, ext. 402, www.irk.com.

Tangent Wednesdays, drum 'n' bass occasions with resident DJ's Rolo, Tom R, and Skinny Dip. Open decks 9 p.m. to 10 p.m., no cover before

10 p.m. Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8111.

Therapy DJs Brian Pelted, Craig, and special weekly guests spin industrial, EBM, fetish, goth, and darwave. First Friday of every month at Club Vortex, 5215 Alcala Falls (1/8 exit

Tweethrow DJs Rob One and Daeh Fly spin dancehall reggae and hip-hop

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 For more info, call 760-943-9101

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Calendar
MUSIC SCENE

two separate rooms. Fridays, Neimans, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131.
Tuesdays Wednesdays, 700, Thursdays through Saturdays, 200, hip-hop dance disco and techno. Tuscans Beach Club, 802 South Avenue, Encinitas, 619-231-9881.
Two-Wheel Tuesdays 130 spin vintage punk, glam, and primitive rock 'n' roll. 54 1/2 Fisher Bluffs on two screens. Plenty of cycle and scooter club parking. No cover. Tuesdays, 9 p.m., Live Wire, 2103 El Cacho Boulevard, North Park, 619-291-7450.
The Underground Lounge 17, Sacramento and international guests spin deep house music. Thursdays, the lake house. Lake, 127 Fourth Avenue, San Diego, Information, 619-988-5993, 619-232-8011.
Venues 18 and up. 130 spin trance, techno, house, hip-hop, party mix, and lounge. Opens Wednesday through Saturday, 9 p.m. to 2 a.m. 2000 El Cacho Boulevard, College Area. Call club for nightly information, 619-561-VELOS.

LOCAL MUSIC

If you wish to submit a listing, call 619-231-8801, ext. 405, night or day by 3 p.m. Fridays, the work prior to publication. To send weekly or monthly schedules, fax to Jimmy Loves at 760-798-8129 or mail to **Rocky Music Scene**, P.O. Box 60800, San Diego, CA 92186-5801. E-mail: rocky@jimmysloves.com. *unadvertised club listings or performances that are not at a club should be directed to 619-231-8000, ext. 201, or e-mailed to robert@jimmysloves.com, or faxed to 619-881-2401.*

North County

The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Performances are from 9 p.m. to 1:30 a.m. Wednesday, Thursday, and Saturday, the New Breed. Friday, the Rhythm Dept. pop, jazz.
Belly Up Tavern, 141 South Cedros Avenue, Solana Beach, 858-481-9022. Thursday, 9 p.m., *Frisco* with *Gettin' On* alternate. Friday, 9:15 p.m., *Escamote*, with guests. Saturday, 9:15 p.m., *Karl Amren's Tim Universe* and guests, jazz. Wednesday, 9 p.m., *Soft Pulse* and guests, reggae.
Bearders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain, 858-618-1814. Friday, 8 p.m., *Kristin Banks*, acoustic, folk. Saturday, 8 p.m., *Head Rok*, folk.
The Camelot Inn, 787 San Marcos Boulevard, San Marcos, 760-724-1132. Friday, the *Strangely Woods*, celtic, folk. Saturday, *Gene Warren*, folk.
Carvers, 11949 Bernardo Plaza Drive, Rancho Bernardo, 858-506-2400. Friday, *Lefthand Blues*, Saturday, *B-Nation*, pop.
Capote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4499. Thursday, 6 pm to 10 pm, *Blue Largo*, blues. Friday, 6 pm to 10 pm, *the Radio*, blues, rock, blues, and reggae. Saturday, 3 pm to 9:30 pm, *Wooden Angel*, folk. 6 pm to 10 pm, *The City of Zurich*, folk blues. Wednesday, 6 pm to 10 pm, *Big Daddy and the Money Shakers*, swing, blues.
The Del Dios Country Store, 20134 Lake Drive, Escondido, 760-748-2713. Friday and Saturday, live country music.
Fogarty's Pub, 1266 West Valley Parkway, Escondido, 760-480-0813. Thursday, Friday, and Saturday, *the Chad Perry Quartet*, jazz.
Hennessey's Tavern, 2777 Novocelt Street, Carlsbad, 760-729-6974. Friday, *Bob's Garage*, acoustic, Saturday, *the Chris Jensen Band*, Sunday, *the Urban Cypros*, blues.

NOTE
BY RICHARD MELTZER

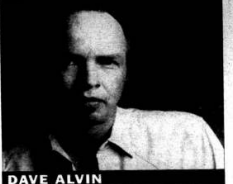
Will Almost Famous never go away? Fresh from a tour stop in the Pacific Northwest, the great **Dave Alvin** reports: "There was this woman there who told everyone she was the woman that Kate Hudson's character in *Almost Famous* was based on. She seemed like a nice person, but after she made it clear to everyone that she no longer slept with musicians, most of us lost interest. She even had stickers made up that played up her slight connection with rock and roll history. Did you ever know Miss Mercy in L.A.?" Knew of. Didn't know.

"She was one of the original OTOs and one of Shuggie Otis. When I got to know her she was living with her mother, doing lots of cocaine and boozing all the punk-rock types with stories from the old days. She knew her black music better than most white folk. The last time I saw her, she was pushing a shopping cart full of rags down Franklin on a miserably hot afternoon. Sugar cane Harris was walking beside her. He died a couple years ago from crack or heroin. So when I was listening to this woman as seen in a major motion-picture (overnight, well dressed in suburban shopping mall mom hipster clothes) talking about herself, all I could think about was Miss Mercy and whatever happened to her."

"I have no interest in seeing the movie. Most rock movies have more to do with tapping into the audience's nostalgia for their own youth and nothing to do with the transcendental experience of hearing the right song at three in the morning and knowing that there is a reason for being, even if it only lasts three minutes. For my money, *Green Day* or *Van Halen* is a better rock and roll movie than most music movies."

Dave Alvin: a man of great musician ship, insight, discernment, and compassion. Like Bob Dylan, like Jerry Garcia, he is god damn bloody master of hybrid American roots music: country, blues, rockabilly, rock, roll, R&B, folk...every toothy chid of that hard, joyous road of a mile.

Go see him the NIGHT BEFORE New Year's Eve. The next night you can go to some creepy party.
Teddy Morgan & the Pistolas open. (To hear a sample of **Dave Alvin**, call 619-233-0797, wait for the prompt, then punch in ext. 4866.)
DAVE ALVIN, The Casbah, Saturday, December 30, 8:30 pm. 619-232-4355 or 619-220-8497, 812.



The Kraken, 2331 Old Highway 101, Cardiff, 760-436-6883. Thursday, *Jeff Myers and the Windblowers*, Friday, *Blue Brothers*, Saturday, *Bill Magee*, Wednesday, live alternative music.
The Coast del Zorro, 3841 Yagui Pass Road, Borrego Springs, 760-767-5323. Folk. Live. Friday and Saturday, *the Chad Perry Quartet*, jazz.
Miracles Cafe, 1953 San Elito Avenue, Cardiff, 760-441-7924. Friday, 7:30 pm, *Steve White*, acoustic, blues.
Williams Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, 6:30 pm, in the evening, the *Crash* Union, big-band swing. Friday, *Pippin*, reggae.
Saturday, call club for information. Sunday, *El Jardin*, Latin rock.
The Rainforest, 755 Rainforest Drive, Carlsbad, 760-931-1122. Friday, live contemporary band. Saturday, 6:30 pm to 8:30 pm, *Carl Robinson*, soft rock.
Surf N' Saddle, 123 West Plaza Street (Loma Santa Fe and Highway 101), Solana Beach, 858-753-9474. Friday, *ideal for Dynamic and Art* (19: rock/alternative.
Toniko Bar & Grill, 87 Encinitas Boulevard, Encinitas, 760-633-9387. Friday, 7:30 pm to 9:30 pm, *Andy Villar*, bossa nova, Brazilian jazz. Wednesday, 6:30 pm to 8:30 pm, blues.

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Makai
THURSDAY, DECEMBER 28
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Calendar
MUSIC SCENE

Tiki House, 1152 Garnet Avenue, Pacific Beach 858-273-9734. Thursday, Martha's Kitchen, blues, Saturday, the Backyard, rockabilly.
Winehouse, 1911 Bacon Street, Ocean Beach, 619-222-6822. Thursday, Salomon Grandy Friday, the Revelations, reggae. Saturday, Slightly Stoopid and Secret Hate, alternative.

Tuesday, the Elms Water Band, rock. Wednesday, Super D, rock.

San Diego
The Blue Agave, 6088 Mission Gorge Road, San Diego 619-521-3194. Call club for information.
Brick by Brick, 1190 Buena Avenue, Bay Park 619-273-1151. Music is alternative rock unless otherwise noted. Thursday, the Frontiers, Teamwreck UK, and Starbilly. Friday, Seven Seas, Sugar, Tall Fiddlers, and My Middle Finger. Sunday, Dynamic Sound, Jr. Toots, Jr. P, and Rootman Tuesday, Severely Misunderstood, Magdalene, and Uadu.

Esperanza, 8450 Mira Mesa Boulevard, Mira Mesa 858-271-4000. Music is alternative rock unless otherwise noted. Friday, Buck-O-Nine, Red Agave 51 and the Classified.
Saturday, Nobody's Hero, Rubberneck, Camera, Underminded, and the Exorc.
Etta's Place, 6179 University Avenue at College and University 619-582-6710. Friday, 9 pm, College Montage, rock. Saturday, 9 pm, College de Ville, blues. Sunday, 4 pm to 8 pm, the Blue Rainers.

The Gordon Biersch Brewery, 5010 Mission Center Road, San Diego 619-888-1120. Music is blues/rocking unless otherwise noted. Friday, Quarter Street Saturday, the Lenny Tones.
Humphrey's, 1140 Mission Inn, 2241 Shelter Island Drive, Shelter Island. 619-224-1577. The Backstage Lounge. Thursday, 9:30 pm, Electric classic rock. Friday, Makin' pop. Saturday, 9:30 pm, X-Cot pop, dance. Tuesday, 8:30 pm, Travy Vap, folk. Wednesday, 6:30 pm, Quims, reggae. Thursday, 8:30 pm, Travy Vap, folk.
Insanities, 2223 El Cajon Boulevard, San Diego 858-296-2101. Wednesday, 8 pm to 10 pm, workshop/cover with the San Diego Concert Jazz Band.
Jammer's Restaurant and Lounge, 7777 University Avenue, La Mesa 619-469-7777. Thursday, Friday,

Saturday and Wednesday, the Best Times.
Jason's Nightclub, Quality Inn, 2901 University Avenue, Point Loma 619-975-9606. Call club for information.
Kelly's Pub, 6344 El Cajon Boulevard, College Area 619-286-9800. Friday, from acoustic. Tuesday, live music. Wednesday, Tommy Price, acoustic.
The Kensington Club, 6079 Adams Avenue, Kensington 619-284-2848. Friday, Doublet and Six Six 77, rock. Saturday, Tracker's Pit, rock.
Leant's Caffehouse, 3343 Adams Avenue, Normal Heights 619-282-9439. Thursday, **Red Riders**, rock. Friday, 9 pm to 11 pm, **Agart Haring**, jazz. Saturday, 9:30 to 11 pm, **Justin Time**, folk. Tuesday, 8 pm to 10 pm, Don Stroudberg, R.

Mex, 4671 Fifth Avenue, Hillcrest 619-299-6499. All performances begin at 9 pm. Thursday, **Coal Blue**, blues. Friday, **Romy Kay**, Saturday, **Blue Large**, blues and jazz.
O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park 619-276-1617. Friday, **Campe de Valle**, blues. Saturday, **Rob**.
Oller's Restaurant, 10776 Tracy Road, San Diego 619-488-6474. Thursday, **Danika Hill**, Friday and Saturday, **Ray and Lenny Corras**. Wednesday, **Ray Corras**, solo piano information.
The Old Soul, 1373 Adams Avenue, Normal Heights 619-286-6994. Friday, **Lisa Campbell**, acoustic. Wednesday, the **Trasher Brothers**, alternative.
The Playhouse, 4746 El Cajon Boulevard, San Diego 619-501-2215. Call club for information.
Saete, 7811 Herschel, La Jolla 619-484-1815. Thursday, 7 pm to 11 pm, **Deer Paul Buttermen**, jazz. Friday and Saturday, **Bill Ryan**.
Sociale's Office, 5936 30th Street, San Diego 619-296-3546. Saturday, the **Jazz Pige**.
Second Wind, 4515 Navajo Road, San Carlos 619-465-1750. Music starts at 9 pm. Friday, **Spide Deacon**, rock. Saturday, **the Late Edition**, classic rock.
Sham Rock Shack, 7099 El Cajon Boulevard, 1412 block east of 20th, Street, College Area 619-461-2263. Friday and Saturday, live rock.
The Leo's Lounge, 5802 Napa Street (at Morena Boulevard), Bay Park 619-542-1462. Thursday, **James**.

Tangerine, 2223 El Cajon Boulevard, San Diego 619-582-6710. Friday, 9 pm to 11 pm, **Agart Haring**, jazz. Saturday, 9:30 to 11 pm, **Justin Time**, folk. Tuesday, 8 pm to 10 pm, **Don Stroudberg**, R.

Trance Music with DJ Kam. NO COVER before 10 pm. FRIDAYS. NORTON AND BARRETT. PRODUCT IONS presents. Downtown Hip-Hop. DREAM & BASS. SATURDAYS-DECE 21st @ **Hip-Hop and R&B** with DJ's **Blitz Knight & Orlando**. NIGHTCLUB before 10 pm. WEDNESDAYS-DECE 27th @ **4th & B**. FIVE FIVE APP presents. Hip-Hop, R&B and Reggae. DJ Orlando. NO COVER before 10 pm. SUNDAYS @ **Comte Celebrate New Years with Us!** MORE STYLES. CLOSED.

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McCabe's Beach Club	\$2 off admission
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Patricks II	2 for 1 cover
Second Wind Navajo	No cover
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Tio Leo's Lounge	\$1 off club admission
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Calendar
MOVIES

Thornton can chew. The opening stretch, in which a dispossessed Texas rancher and his faithful sidekick drift across the Rio Grande looking for work on a baronial south-of-the-border spread, picking up for part of the way a tag-along teenager with a big hat, big horse, and big gun, is leisurely and enjoyable, notwithstanding some ominous tremors of artiness. The horses are, as advertised, good-looking; and Matt Damon and Henry Thomas look good in the saddle. But with the coming of the forbidden romance (the noblewoman and the hired hand, or, to lift the title of an old Gary Cooper vehicle, the cowboy and the lady), and the going into and getting out of a hellhole penitentiary, the storytelling becomes abrupt, choppy, perfunctory, hare-brained, as if running heading toward a deadline. Word is that the movie underwent heavy editing. That word is easy to believe.



Crouching Tiger, Hidden Dragon

in what he has to say (an Optimist's Club bumper sticker: "Who knows what the tide could bring?"), but in the lengths he will go to say it. Two

hours and twenty minutes of length, give or take. Half an hour for establishment "character" (a time-obsessed, pager-regulated, cellphone-toting,

globe-trotting FedEx executive played by Tom Hanks, or Forrest Gump on bennies), and then well over an hour of rudimentary Robison-Cruise-stems

(fishing with a pointed stick, drinking from leaves, cracking coconuts with a rock: a recipe for rapid boredom), before the hero makes his way back to civilization a wiser and sadder man, with still plenty of time to put his learning into action. Everything in the movie takes longer than it needed to: no slave to the clock, Zemeckis. The spectacular plane crash proves seems worth it, but the rest — in fact the plane crash included — is spendthrift self-indulgence.

The *Family Man* presents the male (and Hollywood) counterpart to *Mr. Miyagi*, an alternative-reality switcheroo whereby a driven careerist, through the intervention of a magical mystical genie, gets to find out how life would have turned out if he had not gone off to London in '87 but had stayed home and married his college sweetheart. As in the Australian film earlier in the year, the protagonist retains full knowledge of "real" life and is granted no knowledge of the alternative one — a built-in invalidation of the experiment. (Genie: "I know this thing is really bizarre to you.") There are three elements of the standard amnesia plot (what does he do for a living? does he have his own office? where is it?) as well as of the body-snatcher plot (the daughter-he never had senses he's a ringer). The protagonist here, however, makes much less effort to get away with the charade, or in other words less effort to shore up the shaky premise: keys to that premise is the provision that the hero cannot return to his old life until he learns to value his alternative one, a provision that fairly cries out for an unhappy ending, though we have to settle for a merely embarrassing and unsatisfying one. Tea Leoni, as the would-have-been wife, is amazingly natural under the circumstances, not the least of which circumstances are the trials and tribulations of having to act opposite the hero-look-at-me antics of the self-anointed center of the universe, Nicolas Cage.

Quills is a middle-brow mulling of the issues of free expression and censorship, with the Marquis de Sade as the bone of contention. (Present-day application warmly invited.) The movie does not try to deny literature's potential damage to weak minds. —

at least to the extent that a slobbering resident of the boony bin might mistake a work of fiction for an instruction manual — though it does draw a veil of quaintness ("Y'mas mound," "pile-stuff," and the like) over the grosser verbal excesses of the Divine Marquis (if not totally crazy, at least pun-crazy). It predictably makes great play of the real sadism of the new "alienist" at Charenton Asylum — a man who appears P.O.'d that he missed out on the inquisition — as distinct from the imaginary sadism of his most infamous inmate. (Geoffrey Rush and Michael Caine play the Marquis and alienist, respectively, as if auditioning for the lead villain in a Victorian melodrama: Rush the campy option, Caine the straight-faced.) And the case is rounded off with the facile revelation that our guardian of morality will be only too happy to set aside principles in the interest of profits. Philip Kaufman's first movie in seven years, shot in a moody, moldy blue-green, is right in line with the culturally sanctioned erotica of his *Henry and June* and *The Unbearable Lightness of Being*. (In his own contribution to the press notes, Kaufman quotes from Simone de Beauvoir, Octavio Paz, Luis Buñuel.) And as proof of his high-mindedness, he holds back the necrophilia fantasy — Kate Winslet supplying the body — as a last-minute reward for the viewer's commitment and endurance. ■

casual overreaching drinker: A special gold star, each to O'Fara as a small-town Norwich owner whose extensive sexual history is forever catching up with her; to Willard as the ex-jock TV commentator whose speech is never peppered by thought (see Gangola, on the Westminster telecasts, would be the obvious model); to Piddock as Willard's strait-laced British straight man; and to Guest for his Carolinian drawl and his loping gait alongside his prize bloodhound. (The dogs themselves are accorded little room to roam, little space to stretch. That, too, is disappointing. 2000. ★★ FASHION VALLEY 18; LA JOLLA VILLAGE, LA PALMOTA)

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 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-smoking maestro teacher) "good enough" to be selected to audition for the Royal Ballet School. How nice. How very nice. The kid, Jamie Bell, is likably likable, and the smoothness of Stephen Daldry's direction is stopped short of slickness with a sprinkling of cool-town grit. Julie Walters, Gary Lewis. 2000. ★ (CINE, THROUGH 12/21; LA JOLLA VILLAGE, FROM 12/22)

Bitter Moon — A minor embarrassment from a minor master: Polanski directing his plump, sleepy-eyed wife, Emmanuelle Bégin, as a megalomaniac sex nymph. The setting is shipboard, but with any connection to the same director's *Kojak* in the Water goes out the porthole with the endless narrated flashback to a sadomasochistic imbroglorio in Paris. (The wheelchair-bound narrator, bending the redneck ear of a fellow passenger, it would be wiser, a would-be Hemingway or Henry Miller, so — "My nerve ends were jangling like bells," etc.) It's all, or mostly, supposed to be shyly humorous ("I loved her, but our credit was running out. We were headed for sexual bankruptcy"), but that only adds to the embarrassment. Peter Coyote, Hugh

Grant, Kristin Scott-Thomas. 1993. ★ (MUSEUM OF PHOTOGRAPHIC ARTS, 12/22 AND 23, 8:20 P.M.)
Bonnie — Weeps about a sheet of fabric, suffers in a tumble-dryer of emotion. The sheet (Outdoor Fresh Scene) in Coyne's Paltrow, a willowy widow whose husband went down on Infinity Flight 82 out of O'Hare. There, a year later, along comes a Tall Dark Handsome Stranger (Ben Affleck, Mr. Nonchalant), who, unbeknownst to the widow, gave up his seat to the husband on the doomed airliner in order that he could stay in Chicago and make time with Mimi from Dallas. Writer-director Don Roos, fastidious in general, displays particular discernment as the

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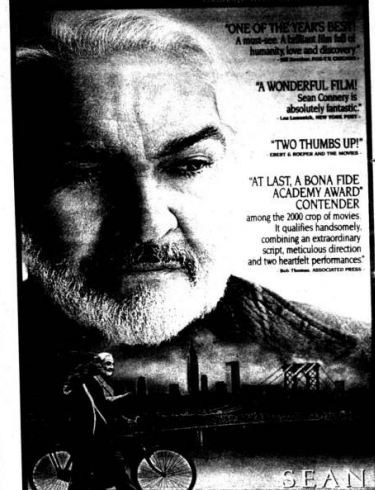
Richard Corliss, TIME MAGAZINE
"A TERRIFIC MOVIE!"
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"I saw Clark, USA TODAY, Jami Bernard, NEW YORK DAILY NEWS, Philadelphia Inquirer, NEW YORK POST, a Marshall Fine, JOURNAL NEWS, Lisa Schwarzbaum, ENTERTAINMENT WEEKLY



CHOW YUN FAT
MICHELLE YEOH
ZHANG ZIYI
CHANG CHEN
CROUCHING TIGER HIDDEN DRAGON
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NEW YORK PRODUCTION OF CROUCHING TIGER, HIDDEN DRAGON IS PRODUCED BY TONY TUNG OF TM SQUARE
CROUCHING TIGER, HIDDEN DRAGON IS WRITTEN BY PETER PAUL ANDREW, THE BOOK BY WANG LIU
CROUCHING TIGER, HIDDEN DRAGON IS DIRECTED BY ANG LEE
CROUCHING TIGER, HIDDEN DRAGON IS PRODUCED BY JAMES SCHWARZ, DANIEL LIND, AND WANG LIU
CROUCHING TIGER, HIDDEN DRAGON IS STARRING CHOW YUN FAT, MICHELLE YEOH, ZHANG ZIYI, CHANG CHEN, LUNG SHANG, CHENG CHUNG, AND TIAN ZHOU. WRITTEN BY ANG LEE

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Roman Polanski
9:20 pm
"Bitter Moon" (1992)
Roman Polanski

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Quills

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STARTS FRIDAY

Calendar
MOVIES

various shades of white lie. Joe Morton, Toby Goldwyn, Natasha Henstridge. 2000. # (PALM PROMENADE 24)

Cast Away — Reviewed this issue. With Tom Hanks, Helen Hunt, Nick Searcy, Chris North, and Lori White; directed by Robert Zemeckis. CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; UA HORTON PLAZA 14; WEGAND PLAZA; FROM 12/22

Charlie's Angels — The overhaul of the late-Seventies TV series is, in essence, M-2 plus T&A. The Mission: Impossible element comes clear in the opening sequence when, by and by, the Steadman gives up roving the aisles of an airborne prisoner and settles down in front of an African-garbed LL Cool J, who, after a self-referential grumble about the in-flight entertainment



(T.) Hooker, the Movie: "Another one from an old TV show—I hate that!", peels off a computer-generated mask to expose himself underneath as — ta-da! — Drew Barrymore. You know right then

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Sandra Bullock is relentlessly funny and infinitely charming!
—*Mark S. Allen, UPN-TV*

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—*David Sheehan, CBS-TV*

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—*Jeff Craig, SIXTY SECOND STREET*

"FORGET YOUR PROBLEMS AND LAUGH."
—*Jim Ferguson, DISH NETWORK*



STARTS FRIDAY

DR. SEAN'S: HOW THE GRINCH STOLE CHRISTMAS — A major ouch. The kiddie 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 (today's snouts on all the citizens of Whooville save the little heroine, Taylor Momsen, and Christine Baranski); Jim Carrey, as the hairy green Scrooge-cum-Saguch, is under so much makeup he might as well be visible as cartoon. Directed by Ron Howard. 2000. # (CAMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; CINEMA STAR 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; WEGAND PLAZA)

and there it's going to be that kind of movie. To give it its due, it accomplishes pretty much everything it set out to accomplish. The chicks kick butt, dodge bullets (ramping up the walk in *Matrix* fashion to do so), dish out double entendres (to the mallman: "You can just stick things in my dot"), reveal cleavage, speak in sub-titles when they desire privacy, never break a sweat. And their collective tongue, not content to remain in check, is openly and fully stuck out. Any reheated debate — from the glory days of Iggle Tuff, Farrah Fawcett, and all that — over whether the thing is anti-feminist, quasi-feminist, cypto-feminist, post-feminist, neo-feminist, or what-you-will, would make more sense if our trinity of "Angels" have any verisimilitude to human beings. Nonhuman equates to nonfeminist, a nonissue. On the plus side, Cameron Diaz does a couple of light-spirited and low-inflected dances.

Chocolate — Lasse Hallstrom's comic-fable about a chocolate-maker in the French provinces, with Juliette Binoche, Johnny Depp, Lena Olin. FASHION VALLEY 18; LA JOLLA VILLAGE; MISSION VALLEY 20; FROM 12/22

Crouching Tiger, Hidden Dragon — Reviewed this issue. With Michelle Yeoh, Chow Yun Fat, Zhang Ziyi, and Chang Chen; directed by Ang Lee. # (HOLLISTER CINEMAS; FROM 12/22)

Dracula 2000 — Wes Craven's vampire update starring Jenny Lee Miller, Justice Walsh, and Omar Epps. CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; FLOWER HILL CINEMAS; HAZARD CENTER 7; MISSION VALLEY 20; OCEAN SIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SOUTH BAY DRIVE IN; UA HORTON PLAZA 14; WEGAND PLAZA; FROM 12/22

Dr. Seuss' How the Grinch Stole Christmas — A major ouch. The kiddie 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 (today's snouts on all the citizens of Whooville save the little heroine, Taylor Momsen, and Christine Baranski); Jim Carrey, as the hairy green Scrooge-cum-Saguch, is under so much makeup he might as well be visible as cartoon. Directed by Ron Howard. 2000. # (CAMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; CINEMA STAR 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; WEGAND PLAZA)

Dr. Zhivago — David Lean's vision of Pasternak's novel is designed for flingers who are prone to remark "soh" and "ahh" at wide-screen pictures of flowers, icicles, deserts of snow, fields of wheat, and so forth. Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger. 1965. # (MEX. THROUGH 12/27)

Dude, Where's My Car? — Youth comedy starring Ashton Kutcher and Seann William Scott; directed by Daniel Letter. (CAMEL MOUNTAIN; CINEMA STAR 10; CINEMA STAR 13; CINEMA STAR 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

Dungeons and Dragons — Juvenile game of Good vs. Evil (as Milton Bradley might put it: Ages 6 to 10); set in a Medieval fantasyland populated by images and components, a sulky teenage empress, a pi-animal red-headed "heart," a full-grown pointy-eared "elf," a British-accented muck-Shakespearean bad guy (Jeremy Irons, destroying any last shred of credibility he's once held as an actor), a blue-lipped bald-headed bad guy, a purple-faced three-eyed bad guy, a calve-vulpus latinate team of good guys, some computer-cartoon monsters, a magical scroll, rod-wraps, something. We could complain about the darkness and disinvestment of the image of this weren't it overlaid by the complaint that we can make out anything at all. With Justin Whalin, Sharon Viscusi, Joe McElldon, and Thora Birch; directed by Courtney Solomon. 2000. # (CAMEL MOUNTAIN; CINEMA STAR 10; CINEMA STAR 13; CINEMA STAR 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

The Emperor's New Groove — Animated adventure about a self-absorbed South American monarch (David Spade, irritating even when only a voice) who is enlighteningly transformed into a llama. Made in the latter-day Disney style — brassy, sassy, musically "modern" — and on the latter-day accelerated production schedule: thus the simplified graphics and

limited cast of characters. With the voices of John Goodman, Eartha Kitt, and Patrick Warburton; directed by Mark Dindal. 2000. # (CAMEL MOUNTAIN; CINEMA STAR GALAXY)

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—*Ebert & Roepert and the critics*

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—*Joe Neumaier, AMERICA'S MOVIE GOERS*

CAST AWAY

STARTS FRIDAY

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LAURENCE HELLER CINEMAS	7:00 PM	\$12.00
LAURENCE LIA JOLLA VILLAGE 4	7:00 PM	\$12.00

Calendar MOVIES

NADE 24; FAIRWAY PLAZA 18; POWAY 10; RA MONA TWIN; RANCHO DEL REY 10; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14.

The Family Man — Reviewed this issue. With Nicolas Cage, Tea Leoni, Jeremy Piven, and Don Cheadle directed by Brett Ratner.

● CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; UA HORTON PLAZA 14; WEDGE PLAZA; FROM 12/22.

Frantic — A low-flame suspense thriller that comes by and by to a pretty steady and sustained simmer. Polanski's main notion of tension is to have actors in the same frame standing at radically different distances from the camera, so that the visual plane is pushed inward, like a dove's wing. A slight relaxation from Rosemary's Baby or parts of Repulsion, where his tension was to put a wide-angle lens on the camera and stretch the image like spandex. Harrison Ford does his part, too, speaking at a low ramble that has an effect



The Family Man

like a vibrating pillow. He plays a man whose wife has disappeared from their Paris hotel room half an hour after check-

in, and who (we have only the title to go by) is frantic about it. The ordinary-mannered circumstances formula would have been enough to consign an

in, and who (we have only the title to go by) is frantic about it. The ordinary-mannered circumstances formula would have been enough to consign an

sider knows it. There is plenty of room, at the same time, for Polanski to indulge his — or the East European's — engendering sense of the absurd, and his somewhat squalid sense of the creepy: a policeman scissoring out just the wife's face from a family snapshot for police records, and leaving a void in the dead-center — an image that all by itself stands as a visual testimony to Polanski's skills as a visual storyteller. Emmanuelle Segner, Betty Buckley, 1988.

● ● ● MESSAGES OF PHOTOGRAPHIC ARTS, 12/22 AND 23, 7 P.M.

A Hard Day's Night — The Beatles' hyperpyro first film, directed by Richard Lester with a sense of comic and cinematic inventiveness — funny, silly, and stupid, by turns — that never stops asserting itself for a minute. 1964.

● ● ● FLOWER HILL CINEMAS, FROM 12/22; HILLCREST CINEMAS, THROUGH 12/23.

Malena — Giuseppe Tornatore's coming-of-age tale, set in Italy during the Second World War, with Monica Bellucci and Giuseppe Sullaro.

● ● ● HILLCREST CINEMAS, FROM 12/25.

Meet 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 atrocities of that name), who accompanies his prospective fiancee to his prospective father-in-law. The women, including the prospective mother-in-law, virtually fade into the background as all attention centers around the man-to-man head-butts. Pat and over-stated comedy, but solid, professional, compliant performance from Ben Stiller and Robert De Niro. With Teri Polo, Blythe Danner, Owen Wilson; directed by Jay Roach. 2000.

● FASHION VALLEY 18; LA JOLLA 12; PALM PROMENADE 24; UA HORTON PLAZA 14; VOEGUE.

Men of Honor — Old-fashioned, dew-eyed salute to the Navy's first "colored" deep-sea diver — a Jackie Robinson story. To put it securely in that framework, we even hear a snippet of play-by-play from a Robinson game over the hero's homemade radio, a gift from his sharecropper father. Nice moment when the smoldering radio officer who smashed it, it's tuned to a CBM station, and the hero has to re-tune it to his preferred jazz. Scary moment: an diver with a Russian sub. Great old diving suits. And Cuba Gooding, Jr., plays the lead with his usual engaging, uncool enthusiasm. Robert De Niro, Charlize Theron, Annette Bening, Hal Holbrook, de Theron, Annette Bening, Hal Holbrook, de Theron. 2000.

● FASHION VALLEY 18; LA JOLLA 12; PALM PROMENADE 24.

Miss Congeniality — Miss Ingridurton, for sure. Sandra Bullock (who produced, too) plays a one-of-the-guys FBI agent who goes undercover as a beauty contestant. The character herself is perfect, it's the actress who warms and whistles. Pygmalion who makes her over. So does William Shatner as the pageant's cover-the-few. With Benjamin Beatt, Candice Bergen, Ernie Hudson; directed by Donald Petrie. 2000.

● CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; WEDGE PLAZA; FROM 12/22.

O Brother, Where Art Thou? — Reviewed this issue. With George Clooney; Turturro, Tom Hanks, John Goodman, and Holly Hunter; directed by Joel Coen.

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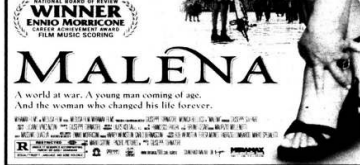
One Day in September — Kevin McDonald's documentary on the Palestinian

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(RER, 12/22 THROUGH 28)

102 Dalmatians — Plus assorted other breeds, plus one loquacious parrot, plus a rehabilitated (not for long) Cruella De Vil ("Please, call me Ella"). A highly-piggishly incoherent mess, busy enough and loud enough to distract the little ones, and dismay the bigger. Glenn Close, Ioan Gruffudd, Alice Evans, Gerard Depardieu; directed by Kevin Lima. 2000.

● CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; HAZARD DRIVE IN; MISSION VALLEY 20; PALM PROMENADE 24; FAIRWAY PLAZA 18.

Proof of Life — American hostage in the clutches of fallen Marxist money-grubbing guerrillas in the mythical Latin American nation of Teacala. It all might have been more bearable if only the hostage's wife were someone other than Meg Ryan. With her swollen, flattered, pink-painted lips, her Gorgonian hairdo of braided snakes, her flirtatiously cocked head, her hippie-slippy wardrobe, Ryan is at all times, no matter how stressful, concerned, firstly and foremostly to look fetching — such that the main point of her emotional collapse in the kitchen, for example, appears to be the adorable post-*Flashdance* way that the sleeves of her sweater extend past the knuckles as she brushes away the tears. Pamela Reed provides a short-lived alternative and antidote as the middle-some-in-law, until she is preposterously sent back to the States to scrape together the ransom and is never heard from again. Russell Crowe, as the pro-bono hostage negotiator mulling a heavy crush on the victim's wife, or in other words a pro-bono negotiator, matches his character's purported expertise with a most becoming and befitting modesty. And director Tar for Hacking marshals some acceptable action — a long time coming — in the scrupulously-ordinated raid on the guerrilla stronghold. David Morse, David Caruso, 2000.

● CARMEL MOUNTAIN; FASHION VALLEY 18; FLEMING HILL CINEMAS; GROSSMONT CLOVER; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12.

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MISSION VALLEY 20
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PALM PROMENADE 24
PARKWAY PLAZA 18
POWAY 10
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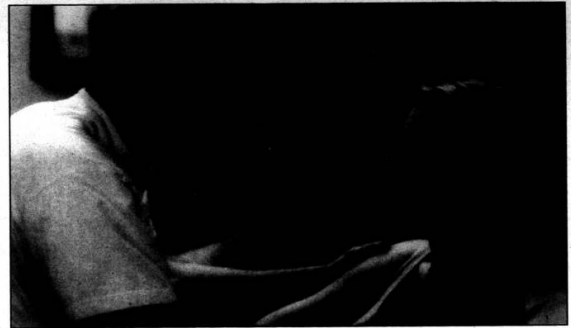
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Calendar
MOVIES

NADE 24; PARKWAY PLAZA 18; POWAY 10; RAMONA TWIN; RANCHO DEL REY 16; SHEWATER 19; TOWN SQUARE 14; UA HORTON PLAZA 14

The Family Man — Reviewed this issue. With Nicolas Cage, Tea Leoni, Jeremy Piven, and Don Cheadle, directed by Brett Ratner.

★ CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; UA HORTON PLAZA 14; WESGARD PLAZA. FROM 12/22.

Frantic — A low-flame suspense thriller that comes, by and by, to a pretty steady and sustained simmer. Polanski's main notion of tension is to have actors in the same frame standing at radically different distances from the camera, so that the visual plane is pushed toward, like a door ajar. (A slight relaxation from *Rosemary's Baby* or parts of *Repulsion*, where his notion was to put a wide-angle lens on the camera and stretch the image like spankies.) Harrison Ford does his part too, speaking in low rumble that has an effect



The Family Man

like a vibrating pillow. He plays a man whose wife has disappeared from their Paris hotel room half an hour after check-

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STARTS CHRISTMAS DAY
★ CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; UA HORTON PLAZA 14; WESGARD PLAZA. FROM 12/22.

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ALL THE PRETTY HORSES

STARTS CHRISTMAS DAY
★ CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; UA HORTON PLAZA 14; WESGARD PLAZA. FROM 12/22.

sider knows it. There is plenty of room, at the same time, for Polanski to indulge his — or the East European's — anguishing sense of the absurd, and his somewhat sabbatine sense of the creepy: a policeman snooping out just the wife's face from a family snapshot for police records, and leaving a void in the dead-center — an image that all by itself stands as persuasive testimony to Polanski's skills as a visual storyteller. Emmanuelle Seigner, Betty Buckley, 1988.

★★★ MUSEUM OF PHOTOGRAPHIC ARTS, 12/22 AND 23, 7 P.M.
A Hard Day's Night — The Beatles' hyperthyroid first film, directed by Richard Lester with a sense of comic and cinematic inventiveness — funny, silly, and staid, by turns — that never stops asserting itself for a minute. 1964.

★★★ FLOWER HILL CINEMAS, FROM 12/22; HILLCREST CINEMAS, THROUGH 12/21

Malena — Giuseppe Tornatore's coming-of-age tale, set in Italy during the Second World War, with Monica Bellucci and Giuseppe Sulfaro.

Meet the Parents — A bad-to-worse weekend for a male nurse named Focker (you'll need several sets of fingers and toes to do this) as the utterance of the woman who accompanies his prospective fiancee to his prospective sister-in-law's wedding.

Man of Honor — Old-fashioned, dweezy salute to the Navy's first "colored" deep-sea diver — a Jackie Robinson story. To put it accurately in that framework, we even hear a snippet of play-by-play from a Robinson game over the hero's homemade radio, a gift from his sharecropper father. Nice moment when the snatched radio turns up magically repaired by the racist officer who snatched it; it's tuned to a C&W station, and the hero has to re-tune it to his preferred jazz. Scary moment underdressed with a Russian sub. Great old diving suits. And Cuba Gooding, Jr., plays the lead with his usual engaging unbridled enthusiasm. Robert De Niro, Charlie Theron, Anjanette Ellis, Hal Holbrook; directed by George Yipman, Jr., 2000.

★ FASHION VALLEY 18; LA JOLLA 12; PALM PROMENADE 24

Miss Congeniality — Miss Ingratiation, for sure. Sandra Bullock (who produced, too) plays a one-of-the-gals FBI agent who goes undercover as a beauty contestant. The character hovers in protest, if it's the actress who waxes and whistles. Michael Caine has his moments as the gay Paganini who makes her over. So does William Shatner as the pageant's over-the-hill TV host. These moments are brief and free. With Benjamin Platt, Landry Bergin, Ernie Hudson; directed by Donald Petric, 2000.

★ CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; WESGARD PLAZA. FROM 12/22.

O Brother, Where Art Thou? — Reviewed this issue. With George Clooney, John Turturro, Billy Bob Thone, John Goodman, and Holly Hunter; directed by Joel Coen.

★★★ THEATERS EVERYWHERE, FROM 12/25

One Day in September — Kevin Macdonald's documentary on the Palestinian

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terrorist attack at the 1972 Olympic Games.
(KEN, 12/22 THROUGH 28)

102 **Dalmatians** — Plus assorted other breeds, plus one loquacious parrot, plus a rehabilitated (not for long) Cruella De Vil ("Please, call me Ella"). A happily pug-gledly incoherent mess, busy enough and loud enough to distract the little ones, and dismay the bigger. Glenn Close, Joan Gruffield, Alice Evans, Gerard Depardieu; directed by Kevin Lima, 2000.

● CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18

Proof of Life — American hostage in the clutches of fallen Marxist money-grubbing guerrillas in the mythical Latin American nation of Tequila. It all might have been more bearable if only the hostage's wife were someone other than Meg Ryan. With her swollen, flattened, pink-painted lips, her Gorgonian hands of braided snakes, her Bittansuuk-cooked head, her hippie-dippies wardrobe, Ryan is at all times, no matter how stressful, concerned firstly and foremostly to look striking — such that the main point of her emotional collapse in the kitchen, for example, appears to be the adorable post-*Flashdance* way that the sleeves of her sweater extend past her knuckles as she brushes away the tears. Pamela Reed provides a short-lived alternative and Amrole as the middle-some-in-law, until she is promptly sent back to the States to scrape together the ransom and is never heard from again. Russell Crowe, as the pro-bono hostage negotiator nursing a heavy crush on the six-time wife, or in other words a pro-bono negotiator, matches his character's purported expertise with a most becoming and fitting modesty. And director Taylor Hackford marshals some acceptable action — a long time coming — in the cryptic co-ordinated raid on the guerrilla stronghold. David Morse, David Caruso, 2001.

★ GAMMEL MOUNTAIN; FASHION VALLEY 18; FLOWER HILL CINEMAS; GROSSMONT CENTER; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12

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— TIME MAGAZINE

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What Women Want — The battle of the sexes, rigged for the disaff side. A male chauvinist ad exec (Mel Gibson, cracked up a few notches) receives a jolt of electricity and, miraculously, the consequent power to hear women's thoughts. After a bumpy period of adjustment, he settles comfortably into the role of enemy agent, using his new-found power for his own advantage, scoring major points with the women around him for his elementary insights into their psyche. Eventually he makes the leap to the insight that women are people, too. Long, draggy, serious-minded, mildly embarrassing comedy. With Helen Hunt, Maria Tomei, Ashley Johnson, Lauren Holly, and Alan Alda, directed by Nancy Meyers. 2000.

◆ **CINEMA MOUNTAIN CINEMA STAR GALAXY:** CINEMA STAR 10; **CINEMA STAR 13:** DEL MAR HIGHLANDS; **FASHION VALLEY 18:** GROSSMONT CENTER; **GROSSMONT TROLLEY:** HAZARD CENTER 7; **LA COSTA 6;** **LA JOLLA 12:** MISSION VALLEY 20; **OCEANSIDE 16;** **PALM PROMENADE 24;** **PARWAY PLAZA 18;** **POWAY 10;** **RANCHO DEL REY 14;** **SANTEE DRIVE 14;** **SWEETWATER 9;** **TOWN SQUARE 14;** **LA HORTON PLAZA 14**

You Can Count on Me — A rare find chamber piece for a small town single mom, her penitent 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 complaint of the brother about his hometown — its smallness and narrowness — could easily be turned against the movie as a whole. But some thing he says at another point, under an unweakened grilling from the local clergyman — that however unimportant his life may be in the overall scheme of things, it is important at least to him and to those close to him — could be turned to the movie's defense. We the viewers get close to him, too, and get involved. The movie marks the directing debut of playwright Kenneth Lonergan (and, in a lighter mood, screenwriter on *Analyze This* and *The Adventures of Rocky and Bullwinkle*), who seems to enjoy the freedom on screen to compose in fragments instead of in Scenes and Acts, and who is prone to dump an unfair share of the workload onto his musical selections: Bach, Loretta Lynn, a

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You Can Count on Me

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 Anne Oakley, quick on the trigger and a dead shot, challenging Meryl Streep's record for crumming the most acting into the smallest space. Mark Ruffalo, while well-versed in the ways of the slacker ("like totally, man"), is less persuasive as the harborbored brother, bald back to his third-generation Brandoisms or second-generation Erik Estradonisms, and, through no fault of his own, by his

ALEC BALDWIN CHARLES DURNING CLARK GREGG PHILIP SEYMOUR HOFFMAN PATTI LOPANE WILLIAM H. MACY SARAH JESSICA PARKER DAVID PALMER REBECCA PIDGEON JULIA STILES

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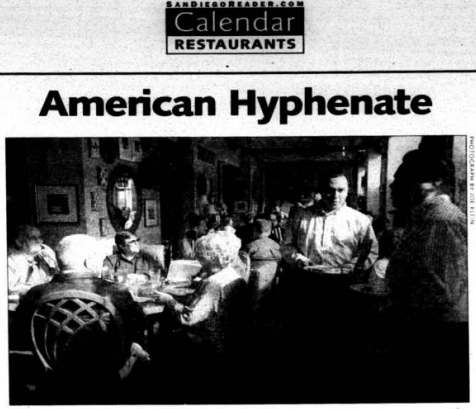
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There are restaurants where people go to enjoy exceptional cooking. And then there are restaurants where people go to enjoy themselves. The food is likely to be pleasing rather than thrilling, but the customers come back over and over. Why? It's restaurant magic — a sense of zest, of conviviality, a contagious contentment radiating from table to table. David and Leslie Cohn, owners of the Cohn Group of seven San Diego restaurants, are masters of restaurant magic. On any weekday, you'll find well-dressed breadlines waiting to enter Blue Point, Corvette Diner, Dakota, Kemo Sabe, or their new flagship, the Prado in Balboa Park. Each Cohn restaurant has its own menu specialties and its own distinctive ambience, from the gofiness of Corvette to the graciousness of Prado. What draws the crowds to all of them is the likelihood of having a good meal and a good time — and of coming away laden with doggie bags to continue the meal another night. San Diegans are notorious for judging restaurants by the size of the portions, and the Cohns never disappoint them.

In the season when Christmas lights festoon the Prado bridge between the city and the heart of the park, the magic actually becomes visible. But to enjoy Prado's mystique, first you must suffer a little misery. Those waiting lines at the door turn out to be a consequence not of popularity, but of policy. At smaller restaurants, every table may indeed be occupied by earlier patrons still lingering over dessert — but Prado seats 300 and is rarely filled to capacity. Arriving bang on time, we found a traffic jam at the host station. Two tables' worth of would-be diners were hovering around the check-in, while several elderly couples bucked the traffic to drift back to the courtyard, bearing plastic devices the size of cell phones. Other groups approached perpendicularly from the bar to return their buzzers en route to their tables. When we reached her desk, the hostess handed us our vibrator and suggested that we wait in the bar. From there, we could see the terrace (the area we'd reserved for) and its dozen-odd vacant tables (including the one we eventually occupy). Annoyed, we slipped outside again to admire the lights until the designated member of our group suddenly jumped straight up, exclaiming, "I'm vibrating!" Now, it's a common restaurant practice, but I'll gripe about



cut-line

it whenever I encounter it: It seems purely tacky to urge diners with reservations to wait at the bar, in patent expectation of extorting a little more cash for cocktails. A restaurant is not a doctor's office; when patrons arrive at their appointed hour, their appointments should be honored promptly.

It's not that I have anything against Prado's charming bar — it's where I tasted the dish I liked best. Late on a museum-crawling afternoon, we stopped by for a drink (a shabby prickly pear margarita, okay but not earth-shaking) and snacked on dead-perfect seven-pepper fried oysters. Lightly breaded with smartly seasoned panko, the oysters' exteriors were lightly crispied, the interiors melting-soft. The accompanying cilantro-lime aoli was so addictive I could have eaten it till the cows came home, but with only four oysters to dip, Elsie and Bossie were already mooing at the garden gate. One old Cohn restaurant tie-in to bury major garnishes under minor ones. (At Kemo Sabe, I nearly missed a hidden polenta, and at Balcon, ex-Dakota chef Brian

Freerksen buried a salad under the mashed potatoes.) Here, the oysters sat on a raft of red cabbage leaves. When we peeked under the cabbage patch we found what the stork left for us: a crisp, delicious little salad in a slightly spicy lime vinaigrette. Prado's outdoor dining terrace proved delightful and serene. Every table is shaded by an umbrella, there are tuxedo waiter-stations, and past the fences are lovely views of the park.

The inside dining room is actually several interconnected rooms, warmly lighted and stylish as all get-out in a kind of neo-Nouveau, retro-Modern mode. During the holiday season, it's a prime place for festive get-togethers. One night, we encountered the "Testosterone Party of 16" — more men than women, more bottles than bodies, all voices raised in hearty good cheer or Serengeti mating calls or possibly the odd misperception that a restaurant is a room and dinner is a football game. The crowd roared. (The rest of us wished they'd taken their roars to one of the banquet rooms.) Executive chef Jeff Thurston loves com-

Calendar RESTAURANTS

American Hyphenate

Prado
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ATMOSPHERE: Spacious, handsome Balboa Park premises with American/Latin/Mediterranean menu, comfortable celebratory mood.

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PRICES: Appetizers \$10, entrees \$12.50-\$24.

WINE LIST: Full bar, specializing in Latin cocktails. Monthly mid-range California bottles at modest (200-250%) markups, numerous half-bottles and glass choices. Menu gives wine suggestions for entrees.

NEED TO KNOW: Reservations necessary for holiday seasons and summer. Head due east into Balboa Park at 6th & Laurel (Prado). Valet and free parking, but cars may be full, allow extra time. Heated terrace is quieter than dining rooms.

WHAT THE STARS MEAN:

- ★☆☆☆☆ Two to satisfactory
- ★★☆☆☆ Good
- ★★★☆☆ Very Good
- ★★★★☆ Excellent
- ★★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.

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RESTAURANT AND LOBBY BAR

North County Reader December 21, 2000 129

Calendar RESTAURANTS

It can be enjoyed equally by urban sophisticates, suburban shoppers, and vacationing Midwesterners fraught with food-fears.

Among the starters, we were charmed by a grilled vegetable Napoleon — a fresh-tasting, pretty layering of marinated eggplant, tomatoes, and medium-firm, clean-flavored Laura Cherd goat cheese, sprinkled with basil leaves and 'soil-infused olive oil. A pair of plump cylindrical crab cakes were considerably crabber than average, with hunks of jumbo-lump Atlantic blue bound with a little cream, bell pepper, celery, and onion, lightly coated with panko. "My grandmother lived in Baltimore, and I remember going to the crab shacks and having these humongous lump-filled things," says Thurston. "I've tried to recreate that out of my memory — a rich, dense crab cake with very little filler and large chunks of crab."

We were even more riveted by a dish of flawlessly grilled plump asparagus with sautéed charmerelles, simply because the truffle included not just the best, but the only ripe, sweet tomatoes I've encountered at any but the highest-priced San Diego restaurants these past eight months. Thurston is risky about the tomatoes he buys,

and if they're a little green, he finishes ripening them in a storage room. "One thing about San Diego that I haven't seen in other places: When I got here, people were throwing the tomatoes in the fridge," says Thurston. "To me, that's a cardinal sin, because you start raising the acid level instead of developing the sugars. They get mealy and sour rather than sweet and velvety — cold little rocks in the refrigerator."

Among the entrées, we enjoyed a coriander-crust-spiced rack of lamb with a light, sweet-savory "manchamante" (fruit and chile) sauce and sides of terrific mashed yams and a black-bean stew that carried the haunting aroma (but not much heat) of habaheño chiles. Even better was the "slow-roasted pork prime rib," tender as a mousse, sauced with a silky port deglaze. Guess what, kids — you can try this at home, with ordinary bone-in pork loin. The "prime rib" refers to the cut, not the grade; pork isn't graded like beef because its fat surrounds the muscles, rather than marbling them. "We take some fresh herbs — rosemary, parsley, chopped fresh thyme, and garlic — and olive oil, and marinate the pork in them for two days," Thurston explains. "Then we sear the outside in a skillet to seal in those juices. We roast it for an hour and a half at 325 to 350 — we probe it with a thermometer and pull it out at about 130 degrees, to keep that nice medium-pink.

But at a more ambitious restaurant, the solid comfort of the pork might have been the meal's bass-note, rather than its high point. Several other entrées — pan-roasted garlic chicken, mahimahi with pineapple-habaheño salsa — are California-cuisine answers to Howard Johnson's clam chowder or Denny's biscuits, and seem no less ubiquitous. Our pastas were better passed on — both the saffron linguine with seafood and the spaghetti with tomato were the same one-dimensional spicy tomato sauce, a version of Roman "arrabbiata" — "enraged" sauce, and one appetizer was sort of a mess: A "chile relleno" held wimpy rock shrimp that were overwhelmed by the powerful poblano chile and the melted jack-type cheese, while neither the sour cabbage relish nor the stodgy "black bean mole" lent the palate any relief. (A fruitier garde-manger [salad and appetizer] and dishwashing stations at a really nice French bistro in the theater district. I was just amazed at what could be done with food, how nice you could make it. It astounded me, it fascinated me, and I wanted to get to the point where I could design dishes like the chef there and make food into something enjoyable and fun. I started keeping my eyes and ears open and took every opportunity to learn something new. I worked my way through kitchens rather than culinary school. I went from French to

chocolate liqueur. A Meyer lemon meringue tart was disappointing, its lemon filling overpowered by the lacing of raspberry sauce and by a thick, chewy crust with an off-putting hint of cream of tartar. If some of my old friends from Michigan popped into town, I'd consider taking them to Prado, and if my boyfriend's father came to visit, I'd take him there for sure. They'd all enjoy the lovely surroundings and some tasty, competent, and consistent dishes. However, there's nothing that's risky, nothing that really soars — being in the middle of Balboa Park and in this beautiful building, I wanted to be part of that."

The Cohn style of restaurateur isn't to force chefs into their formula but to choose chefs who are already inclined in that direction. "With David and Leslie, what it comes down to is I show them what I'm looking to do, and so long as it excites them, they sign off on it," says Thurston. "They let me develop the items and the menus, so long as they fit within the conceptual area of the restaurant. The similarities of ingredients and cooking styles between their restaurants — maybe it's just the chef looking at the same products and using them in similar ways."

"On the West Coast we have such an amazing availability of products. One of my food philosophies has always

been not to jazz things up too much, because each item has its own inherent beauty and texture and flavor. The research that went into this menu was: How to get the message across of using some great products and putting them together with a little flair in this American and Latino way that surrounds us in this area. It was a matter of playing with the flavors and researching. Diana Kennedy has written some great books on Mexican cuisine, and my wife happens to be from Mexico City, so we did a great tour there, eating our way through some amazing places. The cuisine is very clean and simple and straightforward, and that's how we wanted to portray it. The Cohns definitely wanted to stylize it in that vein, and we went about developing the menu from that concept from the get-go."

I asked him about the Cohns' apparent magic touch with restaurants. "To me," he answered, "it's the feeling of warmth and being comfortable, of being welcomed in the environment. The decor and the ambience of the room is a start, but the people who work in the room hopefully make the whole experience one that's smooth and enjoyable — and before you realize it, you've had a wonderful time and want to come back. I try to relay my joy for doing what I do. If the guests enjoy themselves and go away feeling happy about it, then I've been successful."

Italian for four years, I worked closely with a chef from Northern Italy. Then I met a guy from Toronto who was working with Wolfgang Puck in L.A. I ended up scoring a job from Wolf at his Eureka Restaurant and Brewery. I flew out with a backpack on my back and \$500 in my pocket and made a go of it in Los Angeles. That was fun."

Thurston was executive chef at Puck's Oba Chine in Seattle, when he got a call from the Cohns. "When they flew me down here, and I looked at this property, it just had something special written all over it — being in the middle of Balboa Park and in this beautiful building, I wanted to be part of that."

Snow Brats

"My mom had a thing about the ancient Greeks."

"I'm dreamin' of a white..." Oh brother, I'm coming back at Christmas time. Can you believe? An hour up from downtown and here I am chewing a juicy hot sausage in the snow. Uh, slight exaggeration. Me and the Tyrolean sausage are inside, snow outside. And this was last month, when trees and chalets in the Cuyamaca mountains sagged under wads of the white stuff. Here inside Franz Dorringer's restaurant, it was all cozy blond pinewood and red-and-white check tablecloths, anders and pictures of alpine Austria on the walls, and a real-life view of Lake Cuyamaca right outside, steaming and honking with wildlife. If I'd had a down jacket with me, I could've been sitting out on the deck. On the other hand, my plate of sauerkraut, mashed potato, and sausage and steaming cup of coffee would have frozen the moment you set them on the table out there.

Here's what happened: I'd rented a car overnight, had four hours left over, and kind of on impulse whipped up \$, onto 79, climbed through forest land, down to this lake, and stopped outside a dark brown wood-and-stone building bristling with signs, "Lake Cuyamaca Store Restaurant," "Danger, Ice Conditions. Use At Own Risk," "Fishing, Boating, Camping," "Snow Sheds for Sale." I climbed onto the veranda and went inside. Store's on the right. Duck-hunting types standing there. To the left I see a counter, the

red-and-white tablecloths, the lake stretching out to distant blue mountains. And racing up and down the counter, Tyche the waitress, filling folks' cups with steaming coffee. "My mom had a thing about the ancient Greeks," she says as I sit down. "She named me after their goddess of fortune. Tyche [she pronounces it 'tie-key']. Coffee?" "I need."

"Please." Oh, breakfast stops at 11. Just missed it. Pity. The "Austrian breakfast," a "Tyrolean Skillet Breakfast Bratwurst" served with home fries, apple sauce, toast, and one egg (\$6.95) or two eggs (\$7.25). "An egg with home fries or hash browns, toast, and jelly is \$4.00 (with two eggs, \$4.75; add bacon or sausage, \$5.50). Cheese omelet with the same sides is \$5.50. Not bad prices, considering everything has to be hauled up here. You can even chow to a top-sirloin steak with two eggs, potatoes, and toast for \$7.50. Sigh. I glance over at the lunch choices. See they have a quarter-pound hamburger with fries, potato salad, or cole slaw for \$5.45. Half-pounder for \$1.50 more. But, hey, when in Austria... "Specialties from the Austrian Alps," says the menu. "Served with sauerkraut, your choice of potatoes, and a dinner roll." They're all \$6.95. You choose Knackwurst, broiled Bratwurst, smoked Bratwurst, or smoked pork chop.

Calendar RESTAURANTS

"The broiled Bratwurst is great," says Tyche. "Okay," I say.

"You know that on Christmas Eve in the Austrian countryside everybody makes their own Bratwurst to offer guests?" This is Franz, The owner. He's plopped down beside me. "Wurst" means sausage, "brat" means fried or grilled — and this is my grandfather's recipe. When I was seven years old in Linz he taught me how to grind the meat, clean the intestines, add the spices, stuff the sausage. Now I have a butcher in San Diego make these exactly as my grandfather made them." Tyche turns up with my plate. Lots of sauerkraut, a little mountain of mashed potato with its crater lake of brown gravy, and a nice fat Bratwurst with black singe marks from the grill. I slice into the end, let it steam off a little, notice the pink inside. Has a smoky scent. Tastes herby, garlicky. "We make it with coarse-ground pork, and mix in garlic, thyme, marjoram," says Franz. He watches while I wolf some mash and gravy and then take a mouthful of sauerkraut. Hmm. A sweet sauerkraut. "That's Austrian style," says Franz. "We make it with wine, caraway seed, juniper berries, bay leaves, smoked pork skin, a little sugar..." Franz certainly knows his onions. Turns out he has also become a dynamo in the community

in his nine years here. First Fridays it's free dinner for locals with birthdays. In spring Franz has started the old ("1466") Austrian custom of Maypole dancing. Every two years he leads Julianites on tours to Austria. "And Julian has a sister village now," he says. "Heiligenblut. It means 'holy blood.'" He jumps up and gets a big color photo off the wall. It shows a postcard-cute mountain-meadow Austrian village. "Heiligenblut and Julian both have the same elevation — 4300 feet — the same population — about 1800 — and the same history. They're both gold-mining towns. Only difference is they discovered gold in Heiligenblut around 1600 and Julian in 1860." I'm going through the sausage and sauerkraut. Boy, if I weren't driving I'd have one of his 17.5-oz bottles of Edelweiss dark beer (\$3.95). Or a \$2.45 glass of wine. Gotta come back. If I could just get Carla to face the cold. Oops. Car time's ticking. "Perhaps next time at sunset," suggests Franz. "You can see deer in the meadows. Golden eagles. Bald eagles. Foxes, coyotes, raccoons, bobcats... I've even seen a mountain lion." Then he adds the kicker. "Come at full moon. Watch it rise over the lake..." Now that I can sell to Carla. ■

The Place: Lake Cuyamaca Restaurant and Market, 1507 Highway 79, Julian (760-765-0700)
Type of Food: Austrian, American
Prices: Tyrolean Skillet Breakfast (two Bratwurst with home fries, apple sauce, toast, and one egg, \$6.95; two eggs, \$7.25; top-sirloin steak with two eggs, potatoes, toast, \$7.50; two eggs with home fries or hash browns, toast, \$4.75; with bacon or sausage, \$5.50; cheese omelet (same sides), \$5.50; quarter-pound hamburger with fries, potato salad or cole slaw, \$5.45; half-pound burger, \$6.95; smoked Bratwurst, with sauerkraut, potatoes, roll, \$6.95; chicken fried steak with mashed, gravy, cole slaw, roll, \$6.95
Hours: 7:00 a.m. - 7:00 p.m. (winter), 6:00 a.m. - 8:00 p.m. (summer), 7 days
Bus: Rural bus 878, leaves El Cajon Wednesdays afternoons, returns Thursday mornings only. Reservation 24 hours ahead required. Call 760-765-4267
Nearest Bus Stop: outside store

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MENU
 Combination appetizer for every two or four people.
 Choice of specialty platter:
 1. Rack of Lamb
 2. Prime Rib
 3. Fisherman's Plate
 4. Greek Combo
 Served with rice pilaf, roasted potatoes, fresh vegetables, salad, coffee or hot tea, and our special cake cutting ceremony.

SAKTI **AMALYA** **ZORBA DANCE** **ZEBEKKO TABLE DANCE** **DENNIS & TATTOO**

Rainbow of Wines

"How is a well-made, barrel-fermented, aged in French oak, malolactic Chardonnay a good food-and-wine match for the Whopper?"

Robert Berson opens his book *Great Wine-makers of California* with a recollection (then only a year old) of the 1976 tasting of the Academic du Vin in Paris — as he puts it, "the point in history when California wine became recognized as equal to the greatest wine regions in the world." At that tasting, a panel of nine French judges chose a '73 Stag's Leap Cabernet over, among others, a '70 Chateau Montrose-Rothschild and a '70 Chateau Haut-Brion. They also chose a '73 Chateau Montelena Chardonnay over an impressive array of white Burgundies.



The winemaker at Stag's Leap was Warren Winiarski, at Chateau Montelena, Mike Grigch. Leon Santoro, who is now the general manager and winemaker at Orfila Vineyards in the San Pasqual Valley and who was then an aspiring winemaker fresh from working his first crush at Louis Martin, interviewed with both wineries. "I liked Mike Grigch," notes Santoro, but where Montelena was producing Cabernet, Chardonnay, Zinfandel, and Riesling, Winiarski was putting out "Cabernet, Merlot, Chardonnay, Riesling, Petite Sirah — a whole rainbow of wines." He chose Stag's Leap. What he did not choose was a degree in enology from UC-Davis. "I went to do an interview [there], and Professor Ough said, 'Oh, yeah, you can come here and do a thesis on organic acids.' I used to do HPLC on certain substances for a living in New York. That's not going to teach me how to make wine." So, he sought an apprenticeship with one of the masters, just as they had sought apprenticeships from Andre Tchelistcheff and Robert

SAN DIEGO READER.COM Calendar RESTAURANTS

how to blend, which is an art. I remember that I made over a hundred blends on the '78 Petite Sirah. We started out with 25 lots from the same vintage — different barrels, different fermentations, different vineyards. One master blend can also involve different proportions — 55 percent from this lot, 35 percent of another, etc. We drank it and we shrunk it and we got it down to about ten elements. He said, 'I think we could probably [stop here], but I wanted to support him. I was learning. I had, 'No, no, let me go back to the lab and make some more trial blends.' Ten to seven to four to one. I think he was impressed that I was pushing him [not to] cut corners. It did very well — a gold medal, a great write-up in *Partner* magazine.



whopper

From Stag's Leap, Santoro went on to become a 50 percent partner with Elaine Wellesley in the newly hatched Quail Ridge winery. The year was 1981. "They had no vineyards, no home, nothing, just a label and 900 cases of barrel-fermented Chardonnay. I bought my way in with sweat equity." The winery met with great success, eventually acquiring all those things it had lacked, along with a sterling reputation. Santoro felt emboldened to take the business public, and did so — a few months before the stock market crash of 1987. To avoid bankruptcy, Wellesley and Santoro sold Quail Ridge to Christian Brothers and enjoyed a brief stint as "the superpremium division of a huge winery." But Christian Brothers was in turn swallowed up by Heublein, and Santoro soon realized that "Quail Ridge [didn't] exist anymore... I discovered that even though Heublein was based in Connecticut, they were owned by Grand Metropolitan in England. This was 1989, and they had sales of \$2.5 billion. I was shocked. Little Quail Ridge, not even two million dollars in sales, now part of this huge conglomerate... I discovered that they also owned Burger King. I started making jokes. In those days in Napa, all we talked about

were food-and-wine matches. I said, 'Elaine, tell me how is a well-made, barrel-fermented, aged in French oak, malolactic Chardonnay a good food-and-wine match for the Whopper?' "We would write letters to management, trying to get them involved... instead of just taking off by ourselves and creating our own budget. It's like, 'We know what to do, but please let us know what direction you're going in...' We got no response. I'm not trying to blame people — it's very common in mergers and acquisitions. But, meanwhile, harvest is coming, and you make decisions by default. We had grape growers asking us, 'Are you going to buy my grapes this September or not?' I said, 'Elaine, it's time to go,' and he went — to Europe to see the Berlin Wall topple. After that, "I spent about four months to detoxify." But after four months, while sitting in a coffee bar in Spain, he found himself eavesdropping on some businessmen at the next table, more curious about their work than about his tourist agenda. "I said [to myself], *Leon, it's time for a new project.*" He was consulting at California's Chateau de Leu when a headhunter brought the news that a winery in San Diego, run by the esteemed Lagerer family, was in need of help. He sent a resume and came down for a tour. ■

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers. Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entree. Inexpensive: below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for reservations.

NORTH COASTAL

BULLY'S NORTH 1484 Camino del Mar, Del Mar, 858-755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd, which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries on. Steak, prime rib, hamburgers, fries, and fresh fish are favorites. Open daily. Moderate.

CALIFORNIA PIZZA KITCHEN 437 South Highway 101, Suite 403, Solana Beach, 858-793-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 28 pizzas. The chicken linguini with spinach fettuccine is great as are vegetarian

sandwiches. Same menu, lunch and dinner. Open daily. Low. Branches also in La Jolla Village Square, 3583 Nobel Drive, 858-437-4222, and Carmel Mountain Plaza, 11602 Carmel Mountain Road, 858-675-4428.

THE ENCINITAS CAFE 533 South Highway 101, Encinitas, 760-632-0919. This American cafe serves breakfast from opening to closing. Egg dishes are served with biscuits and gravy. Sandwiches and salads for lunch. American entrees for dinner. Fast, excellent service. Open daily, breakfast, lunch, and dinner. Low.

THE FISH MARKET (DEL MAR) 640 Via de la Valle, Del Mar, 858-755-2277. From the moment it opens until closing, there's a scurry 'n' all. The reason: lots of fresh food, on the run service, and a choice of 15 to 20 fresh fish items, accompanied by sourdough bread, potatoes or rice, and colelaw or cottage cheese. Fish is grilled over mesquite. Limited menu, seats available. Fine value, but not a place for the three C's: calm, conversation, and contemplation. Open daily, lunch and dinner. Continuous service. Moderate to expensive.

IL FORNIAIO CUCINA ITALIANA 1935 Camino Del Mar, Del Mar Plaza, 858-755-8676. Il Forniaio offers a stunning combination of new and traditional indoor seating are gorgeous. The grilled items tend to be uneven, but the stuffed focaccia, angel hair pasta, soups and salads are always good. Always crowded. Lunch and dinner daily. Moderate to low expense.

LABONNE BOUTER Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-436-5088. Boast four generations, rack of lamb, legs (when in season), duck in pepper

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At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three menus. Denotes restaurants that serve brunch.		EAST COUNTY & STATE COLLEGE		MIDWAY & MISSION VALLEY	
DOWNTOWN		BEACHES & POINT LOMA		NORTH COUNTY COASTAL	
Anthony's Fish Grotto	2142	Anthony's Fish Grotto	2860	Black Angus Restaurant	2776
Buffalo Joe's American	2108	Black Angus Restaurant	2863	Calypso Cafe Continental	2734
Frith & Hawthorn	2141	Black Pizza Italian	2861	China Japanese & Szechuan	2260
California Pacific Rim Seafood	2141	Case Picante Mexican	2859	Chiba Sushi Japanese	2282
Grant Grill Continental	2130	Tio Leo's Mexican	2856	Sammy's Woodfired Pizza	2772
Hard Rock Cafe Continental	2109	LA JOLLA		American California Cuisine	2383
Hollywood Star Grille American	2138	Bollicine Italian	2499	Sean's The Restaurant American	2267
Juke Joint Cafe Soul Food	2116	Broxton Villa Continental	2430	Shanghai Mandarin	2280
Karl Strauss Brewery & Grill	2136	Chopang Afghan Cuisine	2404	Thai Time II	2735
Kenny B's Memphis-style BBQ	2128	Forever Fondue American	2416	Tio Leo's Mexican	2263
LiLo's American Cuisine	2139	Gabala Indian	2442	Toda Japanese Seafood Buffet	2175
Maloney's Tavern American	2125	Ginza Sushi Japanese	2436	Tri Thai Cafe	2278
Octopus Garden Sals & Pacific Rim	2129	Hard Rock Cafe Continental	2410	Black Angus Restaurant	2746
Ole Madrid Spanish Mediterranean	2117	Harry's Coffee Shop	2403	Calypso Cafe Continental	2734
The Parrot Grill American	2137	India Palace	2443	Greek Village	2709
Rei Do Gado Brazilian	2140	Karl Strauss Brewery & Grill	2443	Karl Strauss Brewery & Grill	2747
Rock Bottom American	2121	La Jolla Cantina Mexican	2400	Mikko Japanese	2744
Salazar's Mexican	2155	Marachi's Mexican	2412	Nomans American	2742
Sammy's Woodfired Pizza	2127	Palomino Euro Bistrot California Cuisine	2441	Papa Shy's Gourmet BBQ	2701
American California Cuisine	2127	Rock Bottom American	2428	Passage to India Indian	2700
Sevilla Spanish & Seafood	2107	Sammy's Woodfired Pizza	2432	Pizza Nova Italian	2728
Star of India Indian	2102	American California Cuisine	2432	Roma Mia Italian	2706
Yacht Club Continental	2133	Bombay Exotic Cuisine of India	2425	Sevilla Spanish & Seafood	2107
SOUTH BAY & CORONADO		Case Sanchez Mexican	2481	Star of India Indian	2751
Anthony's Fish Grotto	2482	City Delicatessen	2402	Taste of Europe	2748
Las Cascales Continental	2482	Deluca's Italian	2476	Taste of Thai	2715
Star of India Indian	2483	Granger & Ethiopian Cafe	2190	Tio Leo's Mexican	2719
Yacht Club Continental	2133	Ethiopian & American	2190	Wild Note Cafe California Cuisine	2702
UPTOWN & NORTH PARK		Khyber Pass Afghan	2194	CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TERRASANTA	
Amari Thai Cuisine	2200	Lotus Thai Cuisine	2196	94th Aero Squadron American	2552
Bombay Exotic Cuisine of India	2207	Pizza Nova Italian	2191	Angelo's Italian Restaurant	2554
Case Sanchez Mexican	2181	Pizza Nova Italian	2175	Abokha the Great Indian	2564
City Delicatessen	2177	Thai Cafe	2201	Black Angus Restaurant	2567
Deluca's Italian	2176	Thai Cafe	2188	D'Lab Xpress Pizza, Salad, Pasta	2579
Granger & Ethiopian Cafe	2190	NORTH COUNTY INLAND		Drift of Italy	2584
Ethiopian & American	2190	Anthony's Fish Grotto	2786	Robt's Bistrot American Continental	2573
Khyber Pass Afghan	2194	American California Cuisine	2432	That Cafe	2201
Lotus Thai Cuisine	2196	Bombay Exotic Cuisine of India	2425	That Cafe Restaurant	2553
Pizza Nova Italian	2191	Case Sanchez Mexican	2481	That Cafe Vegetarian	2569
Pizza Nova Italian	2175	City Delicatessen	2402	That Orchid	2569
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Calendar RESTAURANTS

soup is still on the menu. Incomparable service. Call for exact hours. Expensive. George's gourmet room, moderate to expensive, other rooms.

LA TERRAZZA 8008 Girard Avenue, 858-499-9750. This pleasant Italian cafe provides a loving and festive atmosphere. The pastas are delightful and so are the salads. Special dishes available with advance notice. A good place for casual dining. Same menu lunch and dinner except for nightly specials. Open daily for lunch and dinner. Closed Monday for lunch. Low to moderate.

MANHATTAN OF LA JOLLA 7766 Fay Avenue, Encinitas Hotel, 858-459-0700. If you're searching for a restaurant that provides a sense of gaiety as well as good New York-style Italian food, then try Manhattan of La Jolla. Of the many tantalizing la carte dishes, some of the best are rack of lamb, superb steaks, and Seafood Mediterranean. "Canteloni is the best in San Diego. Very New York atmosphere. Lunch, Wednesday through Friday dinner, English. Expensive.

MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Street, 858-454-0771. The room has been re-decorated at a cost of \$1.2 million. It's a beautiful, former entrance to a price from \$18.00 for potato dumpling to \$20.00 - almost as steep as the Sky Room. Beautiful setting, the food preparation is uneven. Open daily, breakfast, lunch, dinner. Expensive.

OCEAN KITCHEN 5525 La Jolla Village Drive, 858-459-9943. The dishes at this Mandarin and Cantonese restaurant contain no MSG, most are three starfish in the sauces. Very fresh, cooking with many unique recipes. The dinner menu is available from opening to closing. This remains one of the best natural Chinese food restaurants. Open daily. Low to moderate.

PE CHANG CHINA BISTRO 4300 La Jolla Village Drive, 858-458-9007. The decor and ambience carry the night here. Chinese food is only average. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to closing. Low to moderate.

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ANDRES PATIO RESTAURANT 1215 Mission Road, San Diego, 619-275-4114. This low-priced Cuban cafe provides authentic specialties, of which the best are shredded beef in some sauce, roast pork with yuca and moron, chicken and rice, and top of ribs. Cuban style. Salsas, soups, and the salad, and drinks are served with black beans. Be sure to pour them over the main course instead of eating them separately. Youth service, unpretentious but clean premises. Excellent Cuban dishes: roast pork and baked ham served searing hot are available for lunch and dinner. Only Cuban sandwiches and Puerto Rican pastries (prepared Friday) in the city. Extensive line of Latin groceries next door at 1249 Mission Boulevard. Closed Monday, lunch Monday through Saturday, Dinner Tuesday through Saturday. Reservations suggested. Low to low-moderate.

BALBOA TOSH HOUSE 4646 Corner Street, Clairemont, 619-576-6433. This stylish little Clairemont eatery is proof positive that our city has matured for its specialty ethnic foods. Balboa Toshi House is a Korean restaurant serving up specialty ethnic foods. Flavorful, healthy foods. We highly recommend the soups: soup beef, pork, seafood, or mushroom, with raw egg, drop you drop yourself, and side of tasty fresh kimchee. Delivery available from our mostly generous foreign food - Balboa Toshi House serves vodka - barbecue. Open daily. Low.

LORNA'S ITALIAN KITCHEN 3945 Governor Drive, Vista shopping center, University City, 619-452-0661. Twentynine pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily. Low to moderate.

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• Stir-fried Glass Noodles • Thai Peanut Chicken • Salt & Pepper Shrimp
• Curries (Red & Yellow) • Hot Basil Meatballs • Tofu with Vegetables & Garlic

Lunch \$5.50 Dinner \$6.99
Includes soup & dessert. With this ad.

THAI CAFE

4686 University Ave. • (619) 586-8028 • 1122 Campanile Blvd. • (619) 570-8303
Vote Best Buffet 1999 by Approved

Celebrate 2001 with Us!

Reserve Now for New Year's Eve, 12/31/00

Four-Course Wine Dinner

Seating 8:30-9:00 pm

Includes champagne on arrival and a four-course wine dinner priced at \$69. A cold appetizer of Duck Foie Gras Crostini, hot appetizer of Filet of Sole with Salmon Mousse and Champagne Cream Sauce, Veal Palais Royal with duxelles and sweetbreads with risotto, and a trilogy of mousses as dessert. Complementary wines to enhance each course will be served.

Early Seating 5:00-6:00 pm
Three-course menu featuring Veal Palais Royal with duxelles and sweetbreads, Duck Cumberland or Filet of Sole with Salmon Mousse, priced at \$26.

A Taste of Europe

1733 South Coast Hwy, Oceanside
760-722-7006

THE BEACHES

BLUE BAY CAFE 3781 Ingraham Street, Pacific Beach, 858-581-6206. The cuisine here tends to be somewhat elaborate, so order the simpler items, especially fish. Beautiful surroundings, excellent service, and first-rate desserts. Open nightly for dinner and Sunday brunch. Low to moderate.

CHINA INN 877 Hornblend Street (between Garret and Grand streets), Pacific Beach, 858-483-6680. At least 118 items appear on the menu, which offers Mandarin and Szechuan specialties and includes sweet and pungent stir-fry, Mandarin pork ribs, duck in orange sauce, shrimp in garlic sauce. Simple setting, outstanding food. The dinner is always preferable when Andy Kam, the chef/owner, is there. Ask his advice about dishes. Open daily, continuous service, lunch and dinner. Low to moderate.

CICCHIA FRESCA 1851 Bacon Street, Ocean Beach, 619-224-9490 or 619-224-9470. Here's a good place for very tasty Italian food at low cost. The lounge/Florentine is especially good and so are the chicken dishes. At least ten dishes available. Open for lunch Tuesday through Friday. Dinner nightly. Low to moderate.

THE FISHERY 5045 San Marcos, Pacific Beach, 858-272-9983. Half fish market, half casual fish menu, it offers fine fish and chips, salads, and fish sandwiches. Same menu lunch and dinner. Open daily, 11:00 am to 11:00 pm. Low.

FRENCH CAFE 1977 Langford Street, Pacific Beach, 858-488-1725. Continental, airy dining room serves French food with California influences. It's light, good eating, and safe on your purse. Breakfast items and lunch are served, semi-continuous. Evening shows, dancers and bakers, at one end of the restaurant. Open daily. Moderate.

THE MISSION CAFE AND COFFEE HOUSE 1001 Camino del Rio North, Mission Beach, 619-488-1100. Continental and cafe breakfasts served in funky surroundings. Fun atmosphere, fun conversation. House-baked banana panacakes and roast beef hash with rosemary potatoes and eggs. Home-La Jolla-style. All dishes plus fabulous bread, soups, muffins, available for take-out. Open daily, 7:00 am to 1:00 pm. Low.

MIDWAY, OLD TOWN & MISSION VALLEY

CAFE PACIFICA 141 San Diego Avenue, Old Town, 619-297-7646. Superb standards always prevail here. The cooking is clean to the plate and beautiful with fresh, fun appetizers, from pan-seared fish or morsels drained in thick sauce. For entrees, duck breast, lamb chops, pasta. Everything is menu-friendly. Next to the mission. Dinner nightly. 11pm to moderate to expensive.

PREGO RISTORANTE 1700 Pacific Beach, 619-499-1100. The Italian menu offers about 100 dishes, some Italian-American with others are regional cooking. The dining room is filled with an open bar, hot and cold, and a restaurant. Interesting dishes here are fettuccine with shrimp, double pork chops, and chicken breast. Same menu from opening to closing. Open daily. Moderate to expensive.

EAST COUNTY & STATE COLLEGE

ANTHONY'S LA MESA 5030 Mission Drive, La Mesa, 619-463-0368. The restaurant menu includes a lot of items that are the same from opening to closing. Many of the old seafood salads and fish and seafood in butter are still available. However, many new seafood salads as well as fish dishes have been added. Try eating early in the work at an early hour and you'll find long wait. Not crowded but located on a natural lake. Open daily, lunch and dinner. Continuous service. Low to expensive.

ANTONIO'S HACIENDA 700 N. Julian Street (corner of Arroyo), El Cajon.

SEAFOOD BUFFET

Every Friday Night, 228
Featuring Dungeness Crab Legs, Carved Prime Rib, Maki Sushi, Atlantic Salmon, White Sea Bass, Caribbaid Black Mussels, Clams Sauteed in Garlic, and many other chef creations. 6:00-10:00 pm Grand Finale Friday, December 29 (Last Friday of each month)
Special price \$25* With a Maine Lobster additional \$11 each

CHRISTMAS DAY HOLIDAY BUFFET

Traditional cuisine with Carved Prime Rib, Glazed Ham and Roasted Turkey. Enhanced with Oysters on the Half Shell, Smoked Mussels & Crab Claws, Stuffed Chicken Breasts with Cognac Peppercorn Sauce, Pork Loin with Roasted Potatoes & Sea Bass are the highlights. White Chocolate Bread Pudding and Creme Brulee are a few of the grand finales. Reservations recommended. 11 am-7 pm
Adults \$35.95 Children 5-12 \$12.95 Children under 5 our guests

TORREYANA GRILLE
HILTON LA JOLLA TORREY PINES • 2095 N. TORREY PINES ROAD
(NEXT TO TORREY PINES MUNICIPAL GOLF COURSE)
HAPPY HOUR 4 P.M. - 7 P.M. DINKS 12.50

858/450-4571
Complimentary Self-Serving

Locals' Night at THE ATOLL RESTAURANT

EVERY WEDNESDAY

Buy one entrée and get the second one FREE, plus 1/2-price bottle of wine per couple off our featured wine list.

RESERVATIONS: 858.539.8635

AT THE CATAMARAN HOTEL • 1999 MISSION BOULEVARD • SAN DIEGO, CA 92109

LOOKING FOR SOMETHING DIFFERENT THIS NEW YEAR'S?

Come celebrate at either of our 2 locations - Reserve now!

We use a nicely seasoned vegetable broth, a healthy alternative to cooking with oil.

Our Fashion Valley location features:
Full liquor license • Large banquet facility • Easy access via Friars Road • Plenty of parking

2-FOR-1 ENTRÉE

Buy one entrée and receive 2nd entrée free or deduct \$12.95 from the Fourcourse for Two. With this coupon. Limit one coupon per table. Expires 1/4/01. Fashion Valley location only. Not valid on holidays.

Forever Fondue

A FONDUE RESTAURANT
1295 Prospect Street, Suite 201 (Upstairs), La Jolla • 858-551-4509
and 6110 Friars Rd., Fashion Valley • 619-295-7792
Dinner: 5 pm-close • Reservations recommended

Karl Strauss on tap!

Reserve now for our fabulous New Year's Eve Gala

Seatings at 6:00 and 8:30 pm - Dancing after 10:30 pm - Live entertainment



Sabor
ROYAL PERSIAN CUISINE

828 5th Avenue in the heart of the Gaslamp. Please call 619-338-0008 for reservations.

Calendar RESTAURANTS

619-442-9827 Fine place for children, parents, grandparents. The food is not regional or gourmet, but standard items are fresh, generous in size, and inexpensive. Sappalappi, a deep-fried confection served with honey, are complimentary with meal. Open daily, lunch, dinner, and Sunday brunch. **L.A. AKIN'S** Alvarado Plaza, 6930 Alvarado Road, State College area, 619-265-2218. Surely the best Jewish delicatessen in San Diego. Soups are wonderful, and so are the 110 sandwiches, especially the corned beef. The smother salad chopped fresh easily over Mother's. Excellent breakfasts and outstanding, fully stocked bakery. Open daily, breakfast, lunch, and dinner. Low to moderate.

J.K.'S GREEK CAFE 7249 University Avenue, La Mesa, 619-464-1915. This recently remodelled restaurant is a find for tasty, fresh, home-style Greek cooking. The marinated half-chicken, the moussaka, the pastries, and the souvlaki are authentically prepared, as are the hummus and ground beef and lamb. A Feast, for two people, includes moussaka, pastirio, dolmades, gyros, pita, and Greek salad. Desserts — baklava, turti, and custard pie — are prepared on the premises. Takeouts available. Lunch and dinner, Monday through Saturday. Closed Sunday. Low.

CENTRAL SAN DIEGO
ADONG 874 Fairmount Avenue, East San Diego, 619-298-8420. Since the Vietnamese menu runs to 200 items, you may not have several items a week for a month and not exhaust the variety. Extensive vegetarian selection. Dishes may not arrive in the order you requested them, so alert and enjoy the surprise. Closed Monday. Open for lunch and dinner Tuesday through Sunday. Low.

JYOTI BIHANGA 5331 Adams Avenue, Normal Heights, 619-292-4116. Low cost, casual, and fresh vegetable dishes with international influence. The middle Indian ones include a different curry every other day. Soups, salad, and nightly specials are good here. Sample dining room. Saturday brunch all you can eat. Hours change often; so phone before you go there. Open daily. Low.

TRULI CHAL RESTAURANT 3633 University Avenue, City Heights, 619-260-2204. Inexpensive. Open 8:00 am to 9:00 pm, seven days. This is as near as you'll come to eating breakfast in the Philippines or lunch in Vietnam. Lambchops come in the morning, but in both styles and plus traditional chow. At lunch, Lamb chops replace them. Maps of "Alampusa" decorate the walls, as well as long-distance telephone ads. The menu includes Chinese, Korean, and Thai dishes. In the morning, ask for "Dad Kwan coffee" — a fried bread with lambchops coffee, the standard fresh Korean breakfast. Later in the day, you might try pan-fried noodles with broccoli and beef or shrimp and gravy ("Annon bulgogi sae bu"). If in doubt, ask for Karbu, who speaks Chinese, Khmer, Lao — and English.

VESUVIO GOURMET 6025 El Cajon Boulevard, North Park, 619-282-7380. Wonderful Southeastern and regional Italian food is served here. The interior is gorgeous, the service swift, and the settings beautiful and tempting. Open nights for dinner. Low to upper moderate.

UPTOWN

ADAMS AVENUE GRILL 2201 Adams Avenue, University Heights, 619-298-8440. The chef-owner prepares first rate cuisine at low prices with minimum portions — if it takes two people to finish one dish. Best bet: Thai salad or wonton teriyaki chicken salad or any dish from "Tempering Features" — salmon, pork, pasta. Don't miss the pot roast with mashed potatoes, from 12 pm Monday through Friday, lunch and din-

2 for 1 DINNER
Buy one dinner entrée and receive second of equal or lesser value free

**Now Serving:
Lunch Buffet \$5.99**
(All You Can Eat)

Thai Orchid
4310 Genesee Avenue #111
(at Mount Erie, in Century Park Plaza)
658-978-4949
www.thaiorchid.com

FREE DINNER ENTRÉE

Pay one dinner entrée at regular price and receive the second of equal or lesser value free. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday. 12:00 pm - 2:30 pm. Closed Sunday.
Angelos
RESTAURANT & BAR
2199 Chalmers Mesa Blvd.
(858) 268-2233
Open Mon.-Fri. 11 am - 2 pm, Sat. 12:00 pm - Closed Sunday.
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THE ORIGINAL
\$2.99 Broken Yolk
Café
OPEN CHRISTMAS DAY!
Save \$9.00 on any menu. **BREAKFAST or LUNCH** entrée \$5.99. \$5.99 for entrée or appetizer. **BRUNCH** \$5.99. **1857 GARNET AVE. • PACIFIC BEACH • (858) 570-YOLK**
Open Daily 8:00 am - 3:00 pm

2-for-1
Traditional Italian • Pasta • Pizza • Fresh Seafood
Order one lunch or dinner menu of regular menu at regular price, receive the second entrée up to \$10. Max. present ad. Exp. 1/1/01. Maximum 1 ad per table.
Reserve our ocean-view banquet room for your holiday parties.

Soitcine
For reservations call 858/444-2222
8028 Chalmers Avenue, El Cajon
In La Jolla at the corner of Prospect & Grand

\$10 OFF DINNER
With \$20 minimum purchase, include Thursday only with this ad. Expires 1/1/01. Not valid on holidays or with any other offer.

All-You-Can-Eat Lunch
SOUP, SALAD & PIZZA \$4.95
(Maximum \$10.00)
WOOD-FIRE PIZZA • FRESH PASTAS • GOURMET SALADS • PORK • GRILLED CHICKEN & SALMON • STEAK • LAMB • VEAL
DeLuca's We'll pay for your meter parking!
CUCINA ITALIANA
228 W. WASHINGTON ST. • HILLCREST • 220-7070

50% Off Dinner
Buy one dinner at regular price and receive 2nd entrée of equal or lesser value at 50% off.
This offer is valid on all dinner entrees. Excludes special dishes that include and are valid with other offers. Must present coupon when dining. Valid Mon. - Fri. 4:00 pm and Sat. 5:00 pm - 10:00 pm.

Cucina Fresca
FINE ITALIAN DINING
1851 Bacon Street • Ocean Beach • 439-1244

ner. Saturday and Sunday, brunch and dinner. Low to moderate.
ANFICO TOSCANO 1288 University Avenue, Hillcrest, 619-298-2788. Home-style cooking from Tuscany, unpretentious, filling, inexpensive. Good soups, salads, pastas. Open daily, lunch and dinner. Low to moderate.
GLEBE COAST GRILL 4130 Park Boulevard, 619-292-2244. Artistic, two-level interior, lots of views. Casual. Best beef, pork, or oil shrimp. New Orleans barbecue sauce. New York strip steak, rainbow trout. Diners only, nightly. Low to expensive.

HOI NOR HILL 1271 First Avenue, Parkers Hill, 619-239-8176. This restaurant has always had a double life: first breakfast during the week & appeals to professionals who make deals and exchange news over endless cups of coffee. At night it serves old-fashioned meals, corned beef and cabbage, fried chicken, beef stew with dumplings, roast pork and lamb, sauerkraut. These specialties are accompanied by choice of soup or salad, potatoes, vegetables, small drink.

WALTON'S 1271 First Avenue, Parkers Hill, 619-239-8176. This restaurant has always had a double life: first breakfast during the week & appeals to professionals who make deals and exchange news over endless cups of coffee. At night it serves old-fashioned meals, corned beef and cabbage, fried chicken, beef stew with dumplings, roast pork and lamb, sauerkraut. These specialties are accompanied by choice of soup or salad, potatoes, vegetables, small drink.

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valued breads or muffins. However, the old-fashioned preparations are not low-calorie. Breakfast is served all day. Open daily, breakfast, lunch, and dinner. Dinner starts at 4:00 pm, nightly. Low to moderate.

IMPERIAL HOUSE 505 Kalmia Street, 619-234-3523. If you are close to Balboa Park, this is an excellent place for lunch. The special, which costs \$8.95, includes soup or salad plus hot entrée. For dinner try steak, fresh fish, Anna potatoes, T-bone steak and a charming view of the park. In a separate room is the Master Diner Theatre which includes dinner plus theatre on Friday and Saturday. Call for prices. Closed Sunday, Monday, Tuesday through Friday, dinner. Tuesday through Saturday, dinner theatre. Friday and Saturday in separate room. Moderate to expensive.

MISSION HILLS CAFE 508 West W. Arlington, Mission Hills, 619-296-8010. Here's a good bargain restaurant for dinner. There are two dining rooms with the atmosphere of a casual neighborhood restaurant —

nothing fancy, but good value for the money. Closed Monday. Open Tuesday through Sunday. Breakfast, lunch, and dinner. Breakfast items available until 4:00 pm. Moderate.

MONTANA AMERICAN GRILL 1421 University Avenue, Hillcrest, 619-297-0722. Hill Southwestern American style you can easily make a meal from the first course plus one of several salads. Pasta dishes are good choices. Smoked or grilled items include barbecue salmon, ribs, and skewered lamb. Venison chili or steak sandwich always a good bet. Pleasant atmosphere. Excellent service. Open daily. Lunch Monday through Friday. Dinner's nightly. Low to upper moderate.

ONO SUSHI AND PACIFIC SPICE 1216 University Avenue, Hillcrest, 619-296-9610. If you are searching for huge portions, fresh tasty food and reasonable prices, don't overlook this casual Japanese/Pacific fare cafe. Excellent special rolls, entrees, appetizers. Very crowded weekends. Live young crowd. Diners nightly. Low to moderate.

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ACQUA AL 2 322 Fifth Avenue, Gaslamp, 619-230-0382. www.aquaal2.com. Moderate (pasta) to expensive. Despite its moniker, this isn't a seafood trattoria, but a near-fishless branch of a restaurant in Florence that won success by being the standard Florentine menu, while maintaining Tuscan purity of style. Chef-owner Martin Grizzuti trained there, and serves as charming host of the local out-pool. Real lets are the two dozen vegetable pizza and five dishes, particularly those made with fresh, aromatic, porcini mushrooms, or try a seasonal listing of five pasta-chef's-house. Tasting, oysters, cheese and desserts are also offered. Many are marries to match their owners' cuisine.

ANTHONY'S FISH GROTTO 1360 North Harbor Drive at Ash Street, 619-232-5303. From its fresh seafood sal-

ads, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class for stability of product, good-sized portions, fine-honed preparation, and low cost. Open daily, lunch through dinner. Low to expensive.

ASTI RESTAURANT 728 Fifth Avenue (near G Street), Gaslamp Quarter, 619-232-8844. The room is very attractive and an open hearth wood-fired pizzas adds to the festivities. First courses, such as polenta, salads with filet mignon, and salads with seafood, are first rate. Recipes are from the two dozen vegetable pizza and five dishes, particularly those made with fresh, aromatic, porcini mushrooms, or try a seasonal listing of five pasta-chef's-house. Tasting, oysters, cheese and desserts are also offered. Many are marries to match their owners' cuisine.

ATHENS MARKET 106 West F Street, 619-236-8725. You'll find the best creative and casual food here, prepared on authentic stoves. The menu of fresh fish, lamb, and soft shell crab, duck, trout, and many other ravishing choices, open for lunch and dinner daily. Sunday champagne brunch. Moderate.

HARBOR HOUSE 831 W. Harbor Drive, Gaslamp Village, 619-232-1143. The two-level building and the view of the harbor are major attractions. Fish

rate dining rooms for parties. Moderate to expensive.

BANDAR TIME PERSIAN CUISINE 825 Fourth Avenue, Gaslamp Quarter, 619-238-0101. The best Persian food in the city is prepared here. It's sensuous, low fat, and a blessing to the sight as well as the palate. Try stuffed grape leaves, yogurt, eggplant, charbroiled filet mignon, lamb or chicken. Order all three kinds of rice. Ice-creaming, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Low to moderate.

BAYON BAR AND GRILL 875 Market Street, 619-236-8725. You'll find the best creative and casual food here, prepared on authentic stoves. The menu of fresh fish, lamb, and soft shell crab, duck, trout, and many other ravishing choices, open for lunch and dinner daily. Sunday champagne brunch. Moderate.

HARBOR HOUSE 831 W. Harbor Drive, Gaslamp Village, 619-232-1143. The two-level building and the view of the harbor are major attractions. Fish

DOWNTOWN

ACQUA AL 2 322 Fifth Avenue, Gaslamp, 619-230-0382. www.aquaal2.com. Moderate (pasta) to expensive. Despite its moniker, this isn't a seafood trattoria, but a near-fishless branch of a restaurant in Florence that won success by being the standard Florentine menu, while maintaining Tuscan purity of style. Chef-owner Martin Grizzuti trained there, and serves as charming host of the local out-pool. Real lets are the two dozen vegetable pizza and five dishes, particularly those made with fresh, aromatic, porcini mushrooms, or try a seasonal listing of five pasta-chef's-house. Tasting, oysters, cheese and desserts are also offered. Many are marries to match their owners' cuisine.

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TORREYANA GRILLE

CELEBRATE IN STYLE!

Christmas Day Holiday Buffet
\$35.95 Adults, \$12.95 Children, Under 5 our guests • 11 am - 7 pm

**New Year's Eve
Dance in the Millennium**
Dinner Buffet & Live Music with Real to Real & Dancing
\$99.99 per person

New Year's Day Holiday Buffet
\$20.01 Adults, \$9.99 Children, Under 5 our guests • 9 am - 1 pm
HILTON LA JOLLA TORREY PINES • 10950 N. TORREY PINES ROAD, LA JOLLA • 858-450-4571
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Packages Include:
Bottle of Korbel Champagne
Choice of Appetizer
Also Includes...
Garlic Cheese Toast, Soup or Salad and your choice of sides with entree

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Monday - Friday
5:00-7:00 pm
Buy any dinner entree (\$10 max value) and get another entree of equal or lesser value FREE with this coupon. (15% gratuity will be added to the total before discount. (No to go orders.)

COBBLESTONE PLATTER
Includes:
• Assorted Lobster Tail
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STRAK & SEAFOOD COMBOS
Includes:
• Prime Rib or Top Sirloin with Choice of Lett
• Lobster
• King Crab Legs
• Shrimp Tempers or Scampi
• Soups

580 Sunday, December 31st
Make Your Reservation Now • 858-888-7311 • 8700 Mission Boulevard

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PRIME RIB
BUFFET EXTRAVAGANZA!
Saturday night is Prime Rib Night at the Bahia Cafe. Feast on our tender Roast Prime Rib of Beef carved to your order, a colorful salad bar, slow-baked potatoes, and garden-fresh vegetables.
Available 5:30-9:00 pm
\$12.95
CALL FOR RESERVATIONS
858-539-7635
At the Bahia Resort Hotel
938 West Mission Bay Drive

Elegant 4-Course New Year's Eve Dinner
Includes appetizer, entrée, salad & dessert.
\$39.95 per person, plus tax & gratuity.
5:00-5:30 pm (Early Bird)
\$49.95 per person, plus tax & gratuity.
7:30-9:30 pm
By reservation only. (24-hour cancellation notice required.)

FRENCH GOURMET CASUAL COUNTRY FRENCH RESTAURANT
Moderately priced. Social & business catering.
960 Turquoise Street
Pacific Beach
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Free Appetizer
With purchase of 2 entrees. Not valid with any other offer. Expires 1/23/00. Come try some of our fabulous entrees prepared using the freshest ingredients.

P.B. Thai Cafe
4510 MISSION BLVD. • PACIFIC BEACH • 858-274-9001
Hours: 11 am - 10 pm Mon.-Fri., 12-10 pm Sat. & Sun.

New Year's Eve 2001
La Jolla Cantina
Coffee House - Mexican food - Breakfast All Day
All-You-Can-Eat Buffet 6 to 10 pm
\$40 per person
Includes fajitas, beef, chicken, lobster, bistro, steaks and much more!
HOLIDAY champagne toast with party favors! Call for reservations.
Free Glass of Wine
With ad. Limit one glass per person. Not valid 12/31/00.
Open 6-10 pm • Nightly Happy Hour 4-7 pm
2161 Avenida de la Playa • La Jolla • 858-459-5282

The World's Largest All-You-Can-Eat Japanese Seafood Buffet
Dinner Menu: Lobster • Cocktail Shrimp • Snow Crab Legs • Sashimi
• Half-Shell Scallops • Fresh Oysters • 40 Kinds of Sushi
• Teriyaki Chicken • Barbecue Beef • Tempura • Fresh Salmon
• 20 Fresh Salads • Fruit Bar • 20 Kinds of Dessert and so much more!
We serve beer, wine & sake.

10% Off for seniors over 65
Dinner only.
Monday-Thursday only. Not valid on holidays.
20% Off for seniors over 65
Dinner only.
Monday-Thursday only. Not valid on holidays.

LUNCH
Monday-Friday 11:30 am - 2:30 pm **\$12.95**
Saturday 11:30 am - 2:30 pm **\$13.95**
Sunday & Holidays 11:00 am - 3:00 pm **\$13.95**

Dinner
Monday-Thursday 5:30 pm - 9:00 pm **\$21.95**
Friday 5:30 pm - 10:00 pm **\$22.95**
Saturday 5:00 pm - 10:00 pm **\$22.95**
Sunday & Holidays 5:00 pm - 9:30 pm **\$22.95**

2828 Camino Del Rio South off Freeway 8 at Tenth Street South
619-299-8996
www.todai.com

Todai
RESTAURANT
Menu and prices subject to change without notice

Celebrate The Holiday At Hilton.

Gather together family and friends in the tradition and spirit of the Holidays for a sumptuous feast on beautiful Mission Bay. The Hilton San Diego Resort is the place to be for this year's Yuletide Feast in Cavatappi Restaurant. Brunch is served 11 a.m. - 8 p.m. Free Valet Parking.

\$26.95 Adults, \$14.95 Kids 4-12, 3 & under FREE

Featuring:
Carved Roast Turkey & Prime Rib au Jus, Chicken Breast with Wild Mushrooms, Beef Medallions with Marsala Wine, Grilled Swordfish, Sauced Duck Breast, Tandoori Port Lamb, Sweet Potatoes with Maple Sugar, Walnut & Cranberry Stuffing, Butternut Squash, with Rum Butter, Chipotle & Cheddar Mashed Potatoes, a variety of Salads, Fresh Fruit, Assorted Cakes, Holiday Pastries and an Ice Cream Sundae Bar.



Reservations: 276-4010 Ext. 7920

Hilton
San Diego Resort
1775 East Mission Bay Dr. • (5 at East World Dr)

SANDIEGOREADER.COM Calendar RESTAURANTS

and seafood predominate but chicken, pasta, and steak are also available. The dining room seats 250, so don't expect intimacy. Preparations are wholesome but not original. Open daily. Moderate to expensive.

SALLY'S RESTAURANT One Market Place, near Court Street, San Diego, 619-587-6080. You'll get great fish here as well as free-range chicken, lobster and beef. Try Ahi, chur, loin of tuna, sword fish, steak. Side dishes tend to be elaborate. Dinners for six 1 served at chef's table in the kitchen. Open daily. Expensive.

SOUTH BAY & CORONADO

THE FAMILY HOUSE OF PANCAKES 562 Broadway, Chula Vista, 619-425-3143. Breakfast/french only, 6:00 a.m. to 2:00 p.m., seven days. Inexpensive. This is a great place for three things: your family, your kids, and your appetite. The restaurant is famous for its "Sunday's" breakfast/french only, topped with pancake and, and in rolled pancakes, cooking with berries and topped with cream and powdered sugar. Fry ups and survive their "12 eggs in one!" Other good items include a delicious burger with french fries, tomatoes, and house sauce, and a grilled tuna sandwich with coleslaw.

GALLEY AT THE MARINA 550 Marina Parkway, Chula Vista, 619-422-5714. Inexpensive. This is a great place to relax, take in the view, and decide which to eat. You're gonna have fun when you're here. It's owned by Fran Muncey, widow of Bill Muncey, San Diego's greatest postwar racing champion, killed on a boat flip in 1981. The food, barge-piered burger, hour after hour, 10:00 a.m. to 10:00 p.m., Monday through Saturday. Make a visit worth the trip, so eat it up at a 1/2 pound burger with fresh fries, chicken Caesar salad with ranch dressing, or a 1/2 pound steak plate with steak fries. Next morning catch the beautiful live-in breasts and sausage gravy with eggs.

TIJUANA
The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Tijuana, when calling in Tijuana use only the restaurant's seven digit number.

EL FARO DE MEXICAN 9412 Resaca Sanchez, Escondido, Plaza Tijuana, Zona Rio, 884-8882.

684-2236, or 684-8883. This fish and seafood restaurant offers a gorgeous dining room, an extensive menu with English translations, and fresh fish and seafood items which include Alaskan, squid, crab, clams, shrimp, and lobster. The atmosphere and service are lively, but the fish may be dry. The style of cuisine will appeal to those who prefer simple preparations. The price of the main course includes an appetizer (fresh fish plus coleslaw), sautéed soup, and Mexican rolls. Open daily, 10:00 a.m. to 11:00 p.m., same menu for lunch and dinner, continuous service. Moderate.

UABC CAFETERIA 246 Autonomous University of Baja California cafeteria, 2380 Tecolote Avenue, Tijuana, 607-1047 (for Tijuana & Bunko Tons). Inexpensive. This cafeteria on the new campus near Tijuana's airport is always abuzz — the students eat in light. The difference from, say, SDSU? Everyone's well-dressed, with lots of ties and careful make-up (not on the same person, of course). Several concessions, including Tortas y Burros Tonska, Armando's, and Panaderia Diego deliver their standard American Mexican. But come for the sound of 600 people like you, all chatting like crazy in Spanish).

¡FELIZ NAVIDAD!

Celebrating 21 years of serving you the finest handmade Mexican food in San Diego.

DINNER COMBOS

Only \$6.95 Each With 4d.

Choose any Dinner Combo #1-10. Valid anytime after 3 pm. Not valid with any other offers. Good for up to 4 people per party. Expires 1/31/01.

THE ORIGINAL
To Leo's
MEXICAN RESTAURANT

NAPA/MORENA
5309 Napa St.
619-549-1469

MIRA MESA
10787 Camino Ruiz
858-695-1461

MISSION GORGE
6333 Mission Gorge Rd.
619-880-9944

DEL MAR/CARMEL VALLEY
3510 Valley Center Dr.
858-556-1466

HELP WANTED

NOTICE TO READERS: Advertisements published in this section are accepted for three business days. Advertisements for private parties and businesses offering job openings, resumes, and other such services, are accepted for 14 days. Advertisements for real estate listings are accepted for 30 days. Advertisements for other services are accepted for 14 days. Advertisements for real estate listings are accepted for 30 days. Advertisements for other services are accepted for 14 days.

ACCOUNT EXECUTIVE: Ad agency recruiting for a highly motivated, energetic, and creative individual to manage accounts and coordinate advertising campaigns. Must have 3-5 years experience in advertising. Salary commensurate with experience. Send resume to: [Address]

ACCOUNT MANAGER: MCA, the national leader in managing nonemployment credit card accounts seeks a Collections Specialist. Must have 3-5 years experience in collections. Salary commensurate with experience. Send resume to: [Address]

ACCOUNTING: Immediate opportunities in retail and manufacturing. Accounts Payable/Receivable, audit and management positions. Excellent and computerized accounting software experience needed. Degree in Accounting preferred. Full-time. Full-time, competitive salary. Fax resume: 658-483-8502 or email: angie@staff.com

ACCOUNTING TO TECHNICAL: Temporary rate. Full time, regular. Call 562-447-7777. Personnel Services Today, Work a temporary. San Diego, 858-482-9999.

ADVERTISING: Accounting and Financial Services. Immediate openings in Accounting/Bookkeeping controller. Fax resume to: [Address]

ACTIVIST: Earn money and make a difference. Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ADMINISTRATIVE: Assistant, Collections. Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ADMINISTRATIVE ASSISTANT: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ADMINISTRATIVE: Exact Work Power. Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ADMINISTRATIVE: Knowledge of Word, Excel, and Outlook. Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ADMINISTRATIVE ASSISTANT: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ADMINISTRATIVE: Public Relations. Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ADVERTISING SPECIALTY: Senior Account Executive. Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

driven, successful track record in direct entry classified advertising. Outstanding sales experience a plus. Your duties include: Cold call prospecting, building strong customer rapport, benefit classification, handling objections, and achieving sales and achieving earnings goals. Work in a casual environment for nation's fourth largest alternative newsweekly. Strong communication skills. Guaranteed income. Call for more information: [Address]

APARTMENT SERVICE TECHNICIAN: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ARTIST: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/ELECTRONIC: Quality Control Inspector. Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/PAINTER: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/PLASTER: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/STITCHER: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/TEXTILE: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/WEAVING: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/WOOD: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/YARN: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

ASSEMBLY/ZIPPER: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

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and bonds. Fortune 500 security company. Miami, Call 1-800-966-2375.

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ready to work. Areas include: Florida, Michigan, South Bay, No. Bay, Agly in person. West, 411 Mercury Street, Suite 307, San Diego 92111 or call for application. 658-2676.

ASSEMBLY/WEAVING: Immediate openings in San Diego area. Opportunities available for individuals who are energetic, outgoing, and have excellent communication skills. This is a great opportunity for a program that has been called one of the most successful and inspiring efforts in the world. For more information, contact: [Address]

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SANDIEGOREADER.COM

CLASSIFIED ADS

BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 235-8200, 9am-5pm, Monday through Friday.

DEADLINE: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early placement discounts. Ads may be placed by phone using a credit card (619) 235-8200 or in person (1703 India Street, Downtown). Hours are 9am-5pm, Monday through Friday, and until 6pm Tuesday.

PLEASE NOTE: The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except, at fault, to the extent of the cost of the first insertion of the ad.

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for services.

MAIL: Ads must be printed clearly on 3x5 cards or postcards and are limited to 25 words. Additional words cost 60¢ each. Ads must arrive at our PO Box by 7 am, Monday. Mail all ads to:

Reader Free Classifieds, PO Box 85803, San Diego, CA 92186.

INTERNET: Free ads can also be placed online at SandiegoReader.com. Free ads placed online appear only on the Reader's Web site. The deadline is 6 pm Monday. See below for instructions on placing online ads that also appear in the paper.

FREE ADS BY MAIL OR INTERNET

66 ADS BY INTERNET, PHONE, BY FAX OR IN PERSON

QUICK, EASY, AND CHEAP! \$6 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. (Services, rentals, lessons or any other profit-making enterprises do not qualify for \$6 ads. See instructions for business ads above. Other rules apply to Roommates and Matches ads.)

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Fill out the form below before calling, then be ready to dictate the information into the system when requested. Call (619) 233-9797, ext. 8055.

IN PERSON: To place an ad with cash or check, fill out the form below and bring it to our office at 1703 India Street (at Date) Downtown. The deadline is 6 pm Monday.

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday. Either come to the above address or call (619) 235-8200. The cost for these late ads is \$16 for 25 words, plus 60¢ per extra word.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907
Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

NAME: _____ DAILY PHONE: _____ FAX: _____

CATEGORY: This form is for: _____ SIGNATURE: _____

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

The Reader will not be responsible for notices, corrections, or late notices unless we have been notified by the advertiser.

Christmas Champagne Brunch At The New Red Lion Hanalei Hotel

Brunch Served: 10:00 am - 7:00 pm In The Island's Restaurant.

- Roasted Prime Rib of Beef
- Omelettes Cooked to Order
- Roast Leg of Lamb
- Breakfast items served 'til 2 p.m.
- Stuffed Ham with Hawaiian Sauce
- Starchy & Pasta Stations
- Pecl n' Eat Shrimp
- Poached Salmon
- Pacific Rim Specialties
- Fresh Fruit & Salads
- Assorted Pastries & Desserts
- Champagne by the Glass

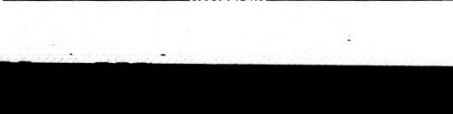
'24.95 Adults • '22.95 Seniors • '15.95 Children • Under 5 FREE

Also a Christmas Buffet will be served in the Peacock Cafe from 12 Noon 'til 8 PM • Adults \$12.95, Seniors \$10.92, Children \$8.95

Reservations: (619) 297-1101

1000 CHINA WALL, SAN DIEGO, CA 92101

RED LION HANALEI HOTEL



New Happy Hour!



50% OFF
Tapas Menu
4:00-6:00 pm everyday

1044 Wall Street, La Jolla • 858-551-7575

CARPET CLEANING. A career that pays. Janitorial work of professionals. Staff training and career growth. Health, dental, life insurance. 401(k). Apply at: Sterling Services, 9770 Carondelet, call 888-783-3030.

CARPET INSPECTOR/REPAIR. Full-time position available in San Diego. Must have 4 years experience. Requires own transportation. Single free facility. See Job # 4111. Call 619-297-9900.

CHILD CARE WORKER. All shifts available. \$8.50/hr. 24 hour free facility. See Job # 4111. Call 619-297-9900.

CHIEF INSTRUCTOR. Looking for energetic, creative individuals to teach at elementary school in Phelan and Encinitas areas. 15 hours/week. 10:30am - 12:00pm. \$15.00/hr. \$1500.00. Fax resume to: 619-441-0441.

CHILD CARE WORKER. Over 20 years experience. 37.50 per hour. Call 619-297-9900.

CHILD CARE WORKER. Over 20 years experience. 37.50 per hour. Call 619-297-9900.

CHILD CARE WORKER. Over 20 years experience. 37.50 per hour. Call 619-297-9900.

CHILD DEVELOPMENT Counselor. New hire. San Diego County. \$19.00/hr. Fax resume to: 619-441-0441.

CEREBRAL. Office Clerk, Receptionist, Administrative Assistant, Human Resources Assistant, Sales, Marketing, Data Entry, Executive Assistant. Call 1-800-854-8888.

CELEBRATION. Office Clerk, Receptionist, Administrative Assistant, Human Resources Assistant, Sales, Marketing, Data Entry, Executive Assistant. Call 1-800-854-8888.

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THE READER PUZZLE

Across: 1. No fish, and so... 5. Paul Bunyan, et al. 10. In midwest... 15. "Digi" 16. Ten minute hair cut, perhaps 17. In the vicinity of 18. 15th Century explorer Polo 19. Type of 45 Acres 20. With 45 Acres 21. "The Magic Flute," e.g. 22. Treat a squeaky wheel? again 23. ...as (Chinese city and imported beer) 32. Yenta's gift 35. "I think I'm going to..." 38. Mugger repellent 39. The Great 40. See 20 Acres 42. Indian band 43. High arc, from Sampras 45. Ten's bedroom item 46. Tit-for 47. Rand McNally book 49. Miller and Bud, e.g. 51. "Accus" author Zola 54. Homer epic 58. See 20 Acres 61. Prefix with league 63. Haddock 64. Basketball's Archibald 65. Basketball's 66. Past, present or future thing 67. Puff aphid down 69. Take care of 70. Edinburgh dweller

DOWN

1. "Deliverance" instrument 2. Deplete 3. Make fun of 4. "No Exit" playwright 5. Wile E. Coyote's favorite co. 6. Like Superman's vision 7. Architect's Sarrinien 8. Happen again 9. Fung formulation 10. "God, no!" speaker's faith 11. "Marvelous" 12. Willy Loman's son 13. Friend of Jacques 21. Disney lawn 22. Inebriate 26. Daily doses, in brief

CAKE OF ODDS

1. 2 2 3 4 5 6 7 8 9 10 11 12 13
14 15 16 17 18 19
20 21 22
23 24 25 26 27 28 29 30 31
32 33 34 35 36 37 38
39 40 41 42
43 44 45 46 47 48 49
50 51 52 53 54 55 56 57
58 59 60 61
62 63 64
65 66 67
68 69 70

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3. Employees of the Reader and their immediate families are not eligible.

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