

SAN DIEGO'S WEEKLY

Reader



Conviction of Things Not Seen

*Where Dale Akiki
and I Got Religion*

Please understand my cousin P and how she landed in the church and singles group that became notorious on account of Dale Akiki's trial.

P's a hero of mine. She got raised by a stern mother. When my Uncle J. left them, P stood beside her mom. They protected each other from the world — owned and operated by wicked men — until her mom died from cancer, which might've been a side effect of bitterness. Then P drove south in her mom's old car.

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by Ken Kuhlken

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Reader

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by Ken Kuhlken

SEPTEMBER 1994

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* See Page 14 for details regarding September 25, 1994.

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MORE GREAT DEALS ON PAGES 68-71

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000, ext. 460, address them to Letters to the Editor, Box 55001, San Diego, CA 92186-5803, fax them to 231-0489, or e-mail them to sl.reader@world.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Waive The

Joe Hymns
Patrick Daugherty's fan devotion to Joe Montana surpasses John Simon's rhapsodies to Nastassia Kinski and Tom Shale's published overtures to Dana Delaney ("Sporting Box," September 8). I don't think Lord QJB meant for Daugherty to get a nut, he's gonna make him pay some money, baby. There's supposed to be a porno flick called *Blow Joe and the Frisco Riders: Super Bull Champs*. Maybe Mr. Box should get it to keep himself company between K.C. games. Enough! Waive the hymns already.

Jesse Felon
San Diego

Hold Your Horses

On page 8 of your latest edition (September 15), you have an ad for Playcool, a bar in the Sports Arena area. There's a picture that looks like about a 14-year-old boy on the left, a 16- or 17-year-old girl in the middle, and a punk on the right. I don't think it's appropriate for the San Diego Reader to be advertising a bar or nightclub that's going to be catering to children, adolescents, or at least teenagers, underage teenagers. If that's your MO, to make money off immaturity and teaching children immaturity, then go to it, but it's very likely we could pick you up and put it on my television show.

David Bruce Thompson
Director
New America
Spiritual Center

Playcool is an annual music event at the San Diego Sports Arena. The photo in the ad is of the band Tree-Lite, all its members are over 21. — Ed.

I Just Can't Believe It
I've been in San Diego three years, and I always get your Reader once a week. I just can't believe that in this week's publication (September 15) there's a 1/2-page advertisement for cigarettes. In this day and age, when cigarettes cause cancer, I just can't believe it. Why would the Reader put anything in like that?

Timothy Overbeck
Imperial Beach

Every Mutter!

I read all, everybody must read your paper! I lost track

the number of people who commented on your article about our first care ("Training Wheels," September 8). But I must tell you — down through the years I've said "hello" to a reporter and been misquoted. And here you go, calling me on the phone and I wander around trying to answer your questions about my first car, muttering Lord knows what ad nauseam, and guess what? You got it all! Every mutter! You really did a fine job, and I do appreciate your professionalism!

Thanks for being there.

Bob Dale

Try Being A

Garbageperson
Patricia DiLauchio's experience as a nurse ("What the Ghost in White Shoes Knows," September 8) resonates somewhat with my own. I have often thought of the typical American hospital environment as being antithetical to healing. Ms. DiLauchio, in my opinion, did at times in her article express this thought quite well and with irony. On the other hand, I have seen improvement during my experience as a nurse in the doctor-nurse relationship and more credence on physicians' parts given to nurses' opinions. Doctors and nurses never did rounds together until relatively recently, for example.

I can most certainly do without the gender politics. I am sick and tired of the implication that women are morally superior to men, indicated in the statement by Ms. DiLauchio, "You can see the predominantly male culture of the medical profession" most clearly in MDs' lamentable tendency toward "objectification on a mass scale." Some nurses, just like some doctors, are capable of thinking of or treating patients as sacks of potatoes. And what heterosexual man in our culture has not felt objectified by some woman's a waller of leanness object? I've never in the eight years I've been a nurse (I'd prefer to be called a caregiver for the sick) seen or heard of a female doctor marrying a male nurse or any other man who isn't at least as successful as she was. I wonder why.

Ms. DiLauchio, I suggest to you that if you are burned out as a nurse that you might try being a garbageperson (I use that politically correct term deliberately). A coal miner, a hazardous-waste disposer, or an exterminator. You might also try your hand at volunteer firefighting as well, if you miss the high-powered environment of the ICU. I would be willing to bet that if you studied the life spans and job-related deaths of the men in those professions and compared them to those of nurses, you would find that the nurses

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Don't get piggy A plan by the Metropolitan Water Department to build a sewage treatment "pigging station" in Mission Bay Aquatic Park has been quashed by the city attorney's office, which decreed that the proposed aboveground facility "would definitely not be a valid use of dedicated park land." Gary K. Himaka, an associate civil engineer with the wastewater department, says that in light of the ruling, the city will now have to build the vault-like, 35-by-35-foot structure below ground, at what Himaka would only say will be a "significantly higher" cost than the project's original \$774,000 price tag. "It would have been much cheaper to build it above ground," Himaka says, "but we're dealing with a city ordinance that requires two-thirds of the vote in a public election to change because it's public park land, and there isn't any time." Construction of the pigging station is scheduled to start in early summer 1995, on the northeast corner of the Sunset Cliffs Bridge. The station would be used to periodically clean the proposed 20-mile pipeline carrying sewage sludge from Point Loma to new dumping grounds at Miramar Naval Air Station.

Political time off State attorney general **Dean Lingen** says he's too busy planning for reelection to defend himself against charges his office retaliated against a whistle-blowing deputy prosecutor from San Diego, and the A.G. **Corona** is fuming. "He just wants to delay and make it financially impossible for me to continue the suit," Corona claims that fellow prosecutors in Lingen's San Diego office illegally withheld evidence from defense attorneys in a felony drunk-driving case, and then harassed him when he made his findings public. The suit was supposed to go to trial October 7, but a judge agreed to postpone it until November 8 after Lingen declared that he needs to devote full-time to his official duties and "to wage a statewide reelection campaign." Lingen said his schedule "will be very hectic, and conflicts with pre-arranged events will inevitably occur" if the trial proceeded as scheduled. He also said the more than \$1 million he is spending on TV and radio ads would generate so much media exposure it could "affect the deliberations of potential seated jurors."

Red tape hold hostage City attorney **John Witt** is threatening to stall his office's update of the municipal zoning code—seen as crucial to Mayor **Susan Gold**—until he's much touted "business friendly" agenda—unless the city council agrees to pay for some extra help. The deputy city attorney in charge of zoning, **Joe Schilling**, is taking an unpaid leave of absence, and "without him, we simply do not have the staff to continue reviewing the voluminous documents constituting the present draft of the Zoning Code Update," Witt said in a report to the mayor and council. He maintains "at least two experienced deputies will be needed full-time for at least four to six months. Adding to the task's complexity, Witt notes, is that "portions of the existing code were explicated through the office without the thorough legal review, which is necessary to avoid legal ambiguities and inconsistencies within the various portions of the code." Deputy city attorney **Ann Moore** says the project is effectively dead unless the city comes up with some additional funds. "The crux of it is that due to our staffing constraints, we cannot staff the project," Moore says.

Extreme skiing and writing don't mix Former *San Diego Tribune* reporter **Mark T. Sullivan** doesn't exactly get high marks from *Kirkus Reviews* for his first novel, due out in November from Kensington publishers. The dean of book reviews calls Sullivan's *Fall Line* "an uninitiating post-felony intrigue, first-time novelist Sullivan tries for Hemingway on powder but ends up remarking The Storm Man with Leni Riefenstahl in the Peter O'Toole role, interact with soporific flashbacks to a B-grade drug film." The book is said to be an adventure story about an adrenaline-addicted San Diego banker who gets into trouble with Colombian drug lords and winds up in the federal witness-protection program. He agrees to appear in a film documentary on extreme skiing and for much of the book, that's what he does. "The endless ski sequences push us hard for excitement that they become narcotizing," *Kirkus* notes.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 283-2951.

City Hall Follies: Faulty Fire Center Spurs Little Action, Lots of Recrimination

By Thomas K. Arnold

Four years ago, San Diego voters narrowly approved a property-tax hike to finance \$25.5 million in bonds to pay for a public-safety communications system,

including a multimillion-dollar Fire Communications Center. Touted as a state-of-the-art technological wonder, the facility opened in October 1991 on Kearny Villa Road and Aero Drive, at the west end of Montgomery Field. Fire department leaders and the city's computer-aided dispatch equipment, which was supposed to speed the processing of emergency calls. But shortly after the new center opened, occupants discovered serious construction defects, including a leaky roof, faulty side panels, insufficient drainage, and inadequate air-conditioning to keep the expensive computer equipment properly cooled. Now, three years later, firefighters claim that city construction managers did nothing to force the building's contractors to repair the damage until it was too late: one contractor has since gone out of business, and another has declared bankruptcy. They also charge that city attorney John Witt ignored repeated attempts to get him to sue the delinquent contractors, leaving taxpayers with the bill for the \$368,000 they estimate it will cost to fix the building's numerous flaws.

The issue is simply that money is now being taken out of the existing fire department budget, which is already strained, to pay for repairs to a brand-new building that wasn't constructed correctly in the first place," says Ron Sathoff, president of the San Diego City Firefighters Union, Local 145. "The city's engineering and development department was responsible for overseeing construction, for making sure the contractor conformed to plan and built to the necessary codes. Unfortunately, several things were allowed to pass as being acceptable that were frankly unacceptable. And those problems have now come to roost."

Sathoff claims the defects in the Fire Communications Center are just the latest in a series of construction snafus to plague the department. Station 31 on College Avenue, for example, has a cracked wall due to erosion. And Station 24, near Del Mar, was still under construction when the builder went bankrupt, forcing the city to start the bidding process all over again. "This

is not the first time something like this has happened," Sathoff says. "There seems to be something wrong with our contractor selection process. It shouldn't be too difficult to ascertain a contractor who has a certain track record of success before they are hired to do work for the City of San Diego."

Engineering and development officials say they had the communication center's contractors fix the leaky roof and walls once, after these problems were discovered.



Fire Communications Center

ing a walk-through shortly before the building opened. But when the same problems resurfaced a year ago, both contractors were no longer in business. "It's just bad luck," says senior engineer Dieter Haschke, the city's project manager. Sathoff, though, isn't pleased. Engineering and development should have been more careful in screening the contractors, more observant during construction, and more persistent when the problems first cropped up, he insists. "Everything should have been properly repaired the first time."

Haschke counters that his department did everything it could. To begin with, he says, the project went out to the low bidder, in accordance with city policy. Then, in early 1991, when construction was complete, but the equipment had not yet been moved in, Haschke says he noticed wet spots on the walls and ceiling after the first few winter rains. "I pulled out the joints between panels and discovered the caulking hadn't been done to the specs," Haschke recalls. "So we told the contractor, 'It's screwed up.' I told him to fix it under warranty, and he did."

The building later passed a "wet test," in which it was doused with fire hoses, and everything, he says, appeared fine.

Last fall, though, when the rains began, "the whole problem came up again," Haschke says. The roof leaked. There were wet spots on the walls and puddles on the floor. By that time, it had also been discovered that the air-conditioning system was woefully inadequate for the computer equipment it was supposed to keep cool. But when Haschke tried to get in touch with the contractors, he learned neither one was still in business. "I called up a representative from a sheet-metal roofing company I knew and asked him to come out and take a look," Haschke recalls. "He said, 'You had the bad misfortune of having the general contractor go out of business and the secondary one go out, too.'"

For the firefighters, frustration turned to anger last June when department officials decided the roof was to be left in need of repair that they would have to come up with the money themselves. After head-scratching, they decided to transfer whatever money it would take out of funds that had been allocated to the station for erosion control and landscaping to a fire station in Councilwoman Judy McCarty's district.

At Sathoff's request, Eugene "Mitch" Mitchell, the firefighter union's director of governmental affairs, contacted Witt's office to inquire why the two contractors weren't being held accountable for the damage. He says he was told the repairs weren't costly enough to warrant pursuing it.

Mitchell promptly dashed off an angry memo to union officials, criticizing the inaction. "There are several problems with the Fire Communications Center that

continued on page 4



Empty lots could cost taxpayers hundreds

City's Quiet Debt Fiasco Could Soon Add Up to Millions

By Melinda Powelson

The City of San Diego is facing a potential credit crisis that could end up busting a tenuously balanced budget

and costing local taxpayers millions of dollars. But city officials have kept the problem quiet, working behind closed doors in a thus-far futile attempt to collect approximately \$5.5 million in back taxes in five special-assessment districts. One reason for the secrecy: If the city

is unable to get developers to ante up, it may have to gut other programs to pay the debt or allow the most delinquent bonds to slip into default.

"This is a problem for the City of San Diego," says Zane Mann, editor of the *California Municipal Bond Advisor*,

a Palm Springs newsletter that monitors the municipal-bond market. "When investors look at putting money into a region, financial stability is one of the key factors. If San Diego has a series of defaults, it is an indicator that the city is unable to manage its debt."

Paul Whitaker, of the city auditor's office, says he doesn't think the delinquencies constitute a crisis. "I see this more as a test for the city's debt-management team."

Burdened with the responsibility of providing community infrastructure in the wake of Proposition 13, developers turned to special-assessment districts to help defray costs. Instead of paying for water and sewer lines with general fund money, a special district is formed to sell tax-free bonds to raise money. Theoretically, the developers pay the special-assessment taxes until the debt is cleared.

But when property owners don't pay up, city taxpayers may have to make up the difference. "The City of San Diego is not obligated on any of the bond issues," explains Steve Juarez, of the California Debt Commission in Sacramento. "The bonds are

backed by the property owners in the assessment district itself. But, what makes the City of San Diego [concerned] is that its name is on the bond as the issuer, and there is a perceived responsibility."

Two weeks ago, for the first time, one of the 16 city-

issued assessment bonds went into default. The City Treasurer's Department was unable to make a \$1.6 million payment on the \$24 million bond in Mission Valley called the First San Diego River Improvement District (FSRIDIP).

The project was set up in the mid-'80s as a way to stop the annual winter flooding in Mission Valley. The city built an elaborate system of dikes, channels, and other improvements, all paid for by the area developers who would benefit most.

The district ran into trouble when developer Donald Sammis stopped paying the special-assessment taxes owed to bondholders. Sammis filed bankruptcy in 1990 and is now approximately \$4.8 million in arrears. Last year, in an effort to keep the bond from defaulting, the city sought help from the Metropolitan Transit Development Board

for October 4. In addition to the problems in the Mission Valley district, four other special-assessment districts in Otay Mesa are also delinquent. Two of the districts are known as De La Fuente Business Park Phase 1 and the 312-acre projects are located at Airway and Sempere Valley roads, along the border. Wealthy developer Roque De La Fuente is the primary developer of both. Two bonds, one for \$4.5 million and a second for almost \$6 million, were used to build streets, sewers, and other infrastructure. Combined tax delinquencies totaled more than \$300,000, as of the September 2 due date.

Assessment records show that De La Fuente has been delinquent in paying his special-assessment taxes off and on since the bonds were issued in 1989. In May 1993 the city council voted to begin foreclosure proceedings on 15 parcels of land in the De La Fuente business parks. But instead of paying up, De La Fuente filed a cross complaint in Superior Court and, in an effort to keep the bond from defaulting, the city sought help from the Metropolitan Transit Development Board

(MTDB), which wants to build a trolley extension for its proposed Mission Valley line. The MTDB gave the district \$1 million as an advance payment for a piece of land for the trolley and kept the bond out of default. This year, however, the MTDB didn't help.

The city has tried to foreclose on the Mission Valley properties and collect the money for taxes, but it won't be able to complete the process until an October 28 trial regarding the land is concluded. An even bigger problem, according to a city treasurer's report, is that even if the city forecloses on the Mission Valley properties, the amount that accrues for the land may not even cover back taxes owed to the special-assessment district and the County of San Diego—a total of approximately \$8 million in addition to the \$9 million in special assessments owed in the future. If this happens, the district will have to restructure its method of paying bondholders the remainder of the debt.

Bondholders may get paid only cents on the dollar," explains the *Bond Advisor's* Mann. The city has already proposed one alternative plan to bondholders, which was rejected. A public hearing on the district's fate is slated

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Inside the fire center: nonstop firefighting



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\$99 Your Effective Cost

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\$179 Your Effective Cost

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Debt Fiasco

continued from page 5

On September 9, Superior Court Judge Anthony Joseph ruled that the city had the right to foreclose on the property. The process, however, is expected to take at least another 60 days, and De La

Fuente may appeal. If the situation isn't resolved before the next bond payment is due, the city may be forced to default on the bonds or dip into taxpayer pockets. Whittaker says he doesn't believe it will come to that. "My strong feeling is the debt will be cured." Through his attorney

Elizabeth Milburn, of Hughes, Farmer & Scudi, De La Fuente declined to comment.

Two other special-assessment districts in the same area — Otay International Center Phases I and II — are also delinquent. The 405-acre International Center includes

more than two million square feet of commercial and industrial space. Public improvements for the center were paid for by two bonds, one for nearly \$12.4 million, and a second for nearly \$7 million. City attorneys are working on judicial foreclosures to recover assessment

fees. "Whittaker says part of the reason the city is having trouble collecting the special-assessment taxes is the amount of time involved in judicial foreclosures. 'Normally, when you initiate foreclosure proceedings, the landowner pays the taxes because it is worth

very little compared to the value of the property,' he says. What has happened in San Diego, he says, is that the landowners have tied up the land in lengthy court battles such as the Sammis bankruptcy case and the De La Fuente cross complaint.

"You can lead a horse to water, but you can't make him drink. These developers have a legal right to use the judicial system to their advantage," explains Whittaker. "We are doing everything possible to cure the debt. If we had deep pockets we might throw money at the districts to keep them from defaulting, but I'm not sure that that is the best way to manage the debt."

"Before the city puts its own resources at risk, it will put a heck of a lot of pressure on the institutional lenders (such as banks) because they have a substantial interest in the property. If we put the money in first, it doesn't give them any incentive to cure the debt."

Aside from a considerable amount of staff time spent on these special-assessment district problems, Whittaker says the city has not used any taxpayer money to keep the districts from defaulting. However, according to Superior Court documents, the city has spent at least \$25,000 in legal fees in the fight against De La Fuente, and other cases could cost much more. Attorneys' fees are supposed to be paid out of the land foreclosure costs, but if the city is unable to sell the land, there is no guarantee the money will be repaid to the city's general fund.

So far, these delinquencies have not hurt the city's credit rating. According to Standard & Poor's, one of the credit agencies that rates the City of San Diego, San Diego currently has one of the highest credit ratings of any municipality in the U.S., an AA plus, says Standard & Poor's Jeffrey Theiman.

But according to Mann, if defaults continue, it may only be a matter of time before the city's reputation as a credit stronghold begins to erode. "If credit-rating agencies determine that San Diego is unable to manage its debt, that could be a consideration in determining its credit rating for other debt services." That could affect an ambitious effort by Mayor Susan Golding to build a downtown sports arena and a convention center expansion with bond money.

Concludes Mann, "If the city was downgraded from its AA status — even by one-quarter of a percentage point — it could cost them millions of dollars on large bond issues. This will have a long-term effect on the taxpayers in San Diego, who will ultimately end up footing the bill."

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A Grubby Little Bacterium Becomes Pawn in Bio-War

By Bill Manson

Chula Vista Public Golf Course: A horrible death is happening halfway down the 18th fairway, in the green nursery

area. Actually, one inch below the nursery area. A little white grub starts to get a pain in his gut as he chews away on the roots of the turf grass. He's losing his appetite. He stops chewing. His stomach is becoming paralyzed. Then the stomach wall starts dissolving. His blood and his guts literally mix and throw him into a prolonged death-struggle, which can last from one to seven days. In slug years, it must seem like a lifetime. Alone in his tunnel, he twists and turns in the agony of peritonitis until he dies of starvation, exhaustion, and pain.

Of course, the grass is happy; so is the greenskeeper. And so is Wendy Gelernter, who wants America's golf courses and back yards to adopt her San Diego company's latest weapon against lawn pests, replacing all those nasty chemical sprays you use right now (which also give grubs a pretty ghastly death). Her secret weapon? A microbial pest killer named *Bacillus thuringiensis* Bt. Bt. Bt. Bt.

Bt. Bt. Bt. is a little bacterium that San Diego's Mycogen Corporation discovered inside an unfortunate Bulbui bug on the island of Shikoku in Japan. They flew it home to soak it in fermenting bulbs so it could multiply in prepara-

tion for an awesome task: protecting the golf courses of America. "Keeping lawns and golf courses pest-free is a \$100 million a year industry," says Gelernter, who is Mycogen's director of commercial development. "So we want to develop a clean treatment by using microbes instead of the traditional chemical-spraying approach. Our Bt. Bt. only has a short life of toxicity and is only active on grubs, larvae. This is a less toxic way of keeping lawns healthy."

But not everybody is happy about importing and tinkering with the toxic little bacillus. "Remember the gypsy moth? Remember kudzu?" says Jeremy Rifkin, who heads Washington's U.S. Foundation on Economic Trends. "The people who introduced them had good intentions too. They had no natural enemies, so they went wild. But with microbes it's even more risky. You can't see them. Introducing these things into the country, onto golf courses without proper scientific risk-assessment guidelines, is too risky. That's my complaint."

"In genetic engineering, there's no oversight, no control. There's a real chance these things might get away in field experiments, reproduce, and do damage we can't even



Bob Shutter plants white grubs

imagine. Once you let a microbe loose, it's impossible to turn back the clock." Bob Shutter is Mycogen's man at the golf course. You can't actually see his experiments; they're eight-inch diameter metal rings sunk beneath the turf so they won't wreck the lawnmowers. But inside are a bunch of white grubs ("I find them around the trees in Balboa Park") that can't escape. He sprays the grass above the grubs with the Bt. Bt. microbes, leaves them for a week, and comes back to dig up the ground and count the corpses.

"No, I don't have a lot of compassion for these bugs," he says. "Not do most greenskeepers I know. Especially after skunks come and tear up the turf searching for

them for a snack. Believe me, there's billions of these things." Bt. Bt. is just the first stage of Mycogen's plans for the nasty little killer. Mycogen wants to start genetically engineering the bacterium to make it even nastier. "The problem with just using the natural organism," says Gelernter, "is that it has a very short life and is very vulnerable. The bacillus creates a toxic crystal, which is exposed when the mature cell bursts open. It's sensitive to light, pollutants, all sorts of things, and doesn't remain active long. So we're going to genetically engineer out the gene responsible for the toxic protein and insert it into another microorganism, *Pseudomonas fluorescens*, which doesn't burst when it matures, so the

toxic crystal stays better protected. That will extend the useful life of the crystal for a couple more days." To get around official reservations about five, genetically engineered microbes, these *Pseudomonas fluorescens* are chemically killed before they're sprayed on plants. Mycogen's ultimate aim would be to engineer the Bt. toxins into the plant itself, as part of its "natural" defenses. That doesn't assuage biocritic Rifkin, bane of the genetic-engineering industry, who has made a name for himself attacking everything from the risks of genetically altered milk cows to tomatoes injected with fish genes to make them less susceptible to freeze-damage.

"The point with Mycogen,"

he says, "is there's a low probability but a high risk. Mycogen may be very conservative and responsible. But the fact is right now there are thousands of Bt. being tested in the ground and on plants, here and around the world. Statistically, the chances of a microorganism 'getting away' are huge. And the repercussions could be huge as well, because we are just rushing blindly into this with no risk-assessment science to guide us. What are the repercussions in nature? The federal agencies haven't done anything to establish real risk assessment guidelines in a scientific way. Plus — there's no insurance. Let's say one of these organisms caused catastrophic crop losses. Who'd be liable? No in-

continued on page 12

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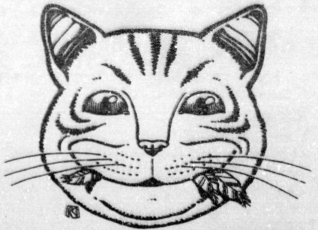
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew Alice:
For two summers, mourning doves attempted to nest in our back yard. In both instances, a nest was built, eggs laid, and our family took care not to disturb the incubation process. To our great disappointment, however, neighborhood cats disturbed the parent birds to the point that the nest and eggs were abandoned. I recently read a newspaper article on the effect of lower neighborhood domestic cats on native bird populations in Wisconsin. The study found that domestic cats caused a loss of some 19 million songbirds per year in that state alone. Are these observations equally applicable to loose domestic cats here in San Diego? If so, do you think a program of public education on the problem is needed, or should the community require cats to be contained, limited in the number that may be kept, licensed, or destroyed? I find it unfortunate that those who would "save the rain forest" may be unable to see the effect of their own behavior (and that of their cats) at home, where perhaps they can be of even greater effect.

— Bill Trausch, University City

From what I've seen around the old homesites, mourning doves are incredibly casual nest-builders and among the dumbest of our feathered friends. They're cousins of the common city pigeon. They do so much to conceal their flat, fuzzy nests, which might make them easier targets for all predators, including other birds. The ubiquitous mourning dove is officially classified as a game bird, and some 30 million a year are killed by hunters. Human-type. But there's no doubt your broader point about house cat predation is well taken.

The average dozing owner who's cuddly, harmless Snookums out the door, waddling and burping from that feast of stolen tips in gravy. Most likely, Snookums immediately looks for something to stalk. Even the mildest lap-cat's brain is "wired to hunt, even when its belly's full," as one ecologist put it. It has nothing to do with hunger. It has everything to do with instinct. One well-fed house cat in a Michigan study killed 1600 small animals (including birds) in 18 months. The strength of the instinct varies from individual to individual. But it's there in all of them.

Consider this depressing data from the experts (Worldwatch, Nature Conservancy, Audubon, universities, fish and game departments): Of 9000 plus bird species, 6800 are in decline, 1000 heading for extinction. Urban Wisconsin has 1295 free-roaming cats per square mile. Cats kill 1 to 3 million birds each day in the U.S. Every free-roaming cat kills 50 to 100 birds annually, and urban cats kill more than rural cats. Birds make up 20 percent of all the small animals killed by cats; the remaining 80 percent includes rabbits (47 million a year), small rodents, and lizards, which are staples in the diets of hawks, falcons, owls, and other predatory birds.

The general findings in most studies of house cat predation are consistent enough that there's no reason to assume San Diego would be any different from Wisconsin, except in the greater number of cats allowed to roam free in our milder climate. Habitat modification and destruction are larger dangers to the world's beleaguered songbirds, but cats are a threat, though theoretically more controllable.

Cornell University's Project FeederWatch provides a few additional clues. FeederWatch is an annual study of bird activity at back yard feeders around the country. Cats, they say, are opportunistic predators, stalking whatever they come across first, be it bird or mammal. In urban areas, with large sparrow and other ground-feeder populations and low numbers of field mice and lizards, this might make birds more frequent cat prey. (Hawks, on the other hand, seem attracted by flocks of birds and noisy bird activity. There's some indication, though, that feeder sites may stimulate a cat's hunting instincts.) Feeding sites with elevated feeder platforms and ground-feeding sites far away from shrubbery gave added safety from cats.

You may not be happy to hear there are organizations around the U.S. that are dedicated to feeding and neutering some of the country's estimated 60 million abandoned cats. There is only one such group in San Diego. Neutering may reduce feral populations, but that's the only benefit of the programs to the area's birds and small wildlife.

One ecologist told me, basically, there's little difference between a feral cat and one that has a home and an owner but is allowed to roam at will. Longevity statistics support that idea. A cat confined to a house can expect to live as long as 15 or 17 years. Free-roaming and feral cats average 3 or 4 years. They're particularly vulnerable to parasites and illnesses acquired from their prey, including birds.

Who can't something be done about cat control? Everyone agrees — the logistics are hair-raising, and the issue's way too emotional for any legislator (read "politician") to deal with. Cities have tried. Few have accomplished much. Cats have lobbyists. Cats are now the U.S.'s most popular house pet as much as in many as in a million. Cats are euthanized each year. Cat food outlets baby food. Can an appeal be made to individual owners' consciences to be responsible and confine their cuddly killers? It's apparently an uphill battle, even when they know it will afford Snookums a longer and much more comfortable life.

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

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I wasn't
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[illegible]

In 1965, I was sitting with my friends listening to Bob Dylan, and a couple of guys walked in with a baggie full of assorted pills they'd grabbed out of medicine cabinets. They offered us each a handpill, and a soda to wash them down.

The same year, the sister-in-law of my friend K. ran away from her parents' home, then got ditched by her boyfriend in a gas station near Big Sur. An affable character in a van gave her a lift. He was Charles Manson. She stayed with him, mostly in Death Valley, until she discovered the graves in the desert. Then she escaped.

Mark Clifton grew up in San Carlos with Brenda Spenser, who would open fire on a schoolyard, and Danny Alstadt, who murdered his parents and sister. Mark filled a book with the stories

Meanwhile, in another dimension, I was wallowing through a divorce. I couldn't sleep. On a good night I'd doze from 2:00 until 4:00 a.m. About the time this cycle began, I'd received a letter from an old classmate who'd decided to enter a psychology Ph.D. program at Boston University on account of a book he'd read. He ardently recommended the book. I stuffed the letter in a drawer, forgot about the recommendation. But a month of vicious insomnia led me to the psychology shelf at a B. Dalton's in search of a treatise on conquering sleep disorders. Finding nothing on the subject, I stood grumbling when a subtitle caught my eye: *A Psychology of*

Spiritual Growth. Hmm, I thought, and picked up the book. *The Road Less Traveled*

A few chapters in, I was sleeping whole nights, gaining weight. Feeling hopeful. I'd gotten inspired by a theme about truth—that if we seek it courageously, we can not only grow but also be delivered from unnecessary pain. That might've been common knowledge, but so far I'd dodged it, having emerged from the '60s believing that reality was a crutch—a delusion that had landed me in the snake pit.

A year or so later, the author, M. Scott Peck, gave a seminar at Faith Chapel. My first visit.

At Christmas and Easter, the Faith Chapel choir performs in a dramatic extravaganza to which P. always invited me. She'd bring flyers, tickets, leave phone reminders. The year I was planning to attend, to please her, awful news interfered. Dale Akiki, a singles group friend of P.'s, was accused of molesting kids in the nursery.

"What the hell kind of church do you belong to, anyway?" I cruelly inquired, wounding her heart. P.'s devoted to her extended family, which had grown to include the whole congregation at Faith Chapel.

In 1965, I was sitting with my friends listening to Bob Dylan, and a couple of guys walked in with a baggie full of assorted pills they'd grabbed out of medicine cabinets. They offered us each a handful and a soda to wash them down.

Three years later, my friend B. maintained that during his months in a Mexican prison, the Mexicans had implanted his brain with electrodes through which they sent him evil messages.

By 1969, my friend R. liked heroin. One morning he shot up, walked outside, and aimed his motorcycle toward the grocery store but wrapped it around a tree. He walked home, returned with a car in which to salvage the pieces, but ran the car into the motorcycle. He walked home and shot up one last time, leaving behind a 19-year-old widow.

The same year, the sister-in-law of my friend K. ran away from her parents' home, then got ditched by her boyfriend in a gas station near Big Sur. An affable character in a van gave her a lift. He was Charles Manson. She stayed with him, mostly in Death Valley, until she discovered the graves in the desert. Then she escaped.

Mark Clifton grew up in San Carlos with Brenda Spenser, who would open fire on a schoolyard, and Danny Alstadt, who murdered his parents and sister. Mark filled a book with the stories

"His childhood" ideckies who killed, died, or disintegrated while following guru like Timothy Leary and the Grateful Dead. A few got sidetracked and became what we used to call Jesus freaks.

The way Mark tells it, in the late '60s, at the beginning of the Jesus movement, fellowship involved meeting in living rooms or anywhere but a church building. Places like the Lord's Fish House, a communal home on El Cajon Boulevard; and the One Way Inn, operated by Faith Chapel. Fans of Jesus would gather at the One Way Inn to hear Christian rock bands worship using Fender Stratocasters and Vox amps.

"As these kids grew in their faith," Mark told me, "they started feeling called to become accountable. They acknowledged that they needed to plug into a more permanent situation, but only a few churches welcomed them. These long-haired, scruffy kids blew the socks off some of the more traditional and conservative churches. But Pastor George Gregg opened up his heart and his sanctuary to them or anybody else who was seeking God. He was way ahead of the curve. Convinced God was changing the hearts of these wayward hippies, he was obedient to open the doors of the building God had entrusted to him, much like Chuck Smith did in Costa Mesa with Calvary Chapel."

Faith Chapel originated out of a split in the congregation of La Mesa Assembly of God. In 1956 the new church opened on Echo Drive with a congregation of 35. A few years later, George Gregg spoke at a Faith Chapel revival meeting, so impressing Pastor Troy Blair that when poor health forced him to retire, he arranged for Gregg to replace him. Pastor Gregg took over during 1963.

Lettered above the main doors of the Echo Drive sanctuary was "Whoever will may come." People from all kinds of backgrounds and colors took Pastor George at his word. Through the Jesus movement and the charismatic revival that followed, the congregation grew from 200 to 3000. As worshippers filled the place and spilled out the doors, plans came together for a new facility on Campo Road behind the One Way Inn.

George Gregg served 30 years. Toward the end, he became

missions pastor and turned the church over to his son Charlie.

Three years ago last Christmas, I figured it wouldn't damage my kids or me to visit Faith Chapel for the musical, listen to P. sing in the choir. We took the escape seats, on the aisle in the top row of the balcony, and I sat grumbling that these guys could've delivered oatmeal to every famished kid in Ethiopia with what they'd squandered on this building. It could've been a symphony hall



Faith Chapel

minus the orchestra pit. The pews were far more comfortable than my sofa. The ceiling reached to second heaven and was studded with lights that brightened, dimmed, and followed the actors.

I liked the choir but knitted my brow when the angel who appeared to Mary strolled away crooning operatically and when Jesus materialized in a synthetic mist above the stage in the baptismal aisle. Still, I enjoyed that the narrator was the guy who took the last room in the inn just before Joseph and Mary got turned away and that Mary rode into town on a real donkey. You can't reject

out of hand a church that lets a donkey parade across the route where its altars normally would be.

When Pastor George appeared, I watched and listened closely, eager to judge if P.'s regard for the mat was deserved or misguided. He had prominent glasses, wavy brown hair. He mildly pointed out, in case we had missed the implication, that the miracle of Christ's birth was accomplished for our sakes. "Besides the miracles he recorded, John said there were many other things, many signs, that Jesus performed in the midst of his disciples. By the Holy Spirit he selected some of the many and he told us why. Listen to me now — he said, 'So that you may believe that Jesus is the Christ, and by believing you could have life.'"

I sat restlessly through the altar call. When ushers passed the collection baskets, I tossed in a buck and gazed around trying to calculate how much the church would gross off this spectacle.

While the kids and I waited in the lobby for P., so we could proclaim that he stole the show, my critical eye scanned the crowd. All I could see were aging Republicans, a surprising number of attractive women, and sleek fellows in dry-cleaned shirts and wooden blazers. I can sharks and car salesmen, I gumbled.

My fortunes were turning. Ten years after my first novel hit the shelves, my second would soon appear. I was recovering from divorce and the death of my mother. Several years after giving up a copy profession to live near my children, I'd landed steady work at San Diego State, directing students through the maze. Evenings, weekends, every summer day, I

slumped over the computer, writing until I'd attained the posture of Quasimodo. Then I visited a nearby chiropractor who employed a magical masseuse, who kneaded me into a blob. The world seemed a beautiful place. I had a book out, a good job. My kids were alive. Every week I received a massage. I found myself walking out in the morning and marveling over a tulip or a Coccia as it passed in front of a cloud. One such morning, I was stung by a conviction that for all this, the least I could do was thank God.

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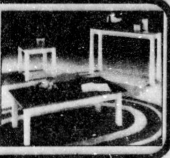
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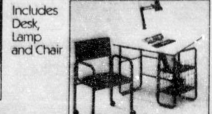
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He talked for a half hour or so. Then I staggered down from the balcony to the lobby thinking that I'd just been handed more stuff that mattered than I'd learned in eight years of college.

It appears we only shed our masks when some passion seizes us and holds on until we're too enraptured to worry about exposure. People can get that way in Faith Chapel. There's a woman who'll hold "Amen" if she's the only voice out of a thousand. Her hands will fly up and clap or reach for the sky, her face graced with joy, contented in vicarious agony. She'll nod fervently or shake her head in consternation. There's an old fellow who sits up front, craning his head forward as if each lyric or sentiment were brand new and held the key to the gates where any second he might find himself knocking. A few rows back, a young woman lifts her hands like a ballerina's, cocks her head slightly, lips barely parted, her eyes round with wonder. In the choir, P. sways and waves her arms. The woman beside her smiles so radiantly, I finally give up the balcony for a closer look. From there I gaze across the altar in front of the pulpit to the first row on the other side where D. sits with her niece and five daughters, the little ones on laps, arms around each other, holding hands and singing freely.

"Halleluiah," I mutter. A few items from college stick with me. One of them is John Keats's line, "Beauty is truth, truth beauty, that is all we know and all we need to know." Two decades after college, I sat in Faith Chapel, second row on the right-hand side, listening to the people sing. "Surely the presence of the Lord is in this place. I can feel his mighty power and his grace," when suddenly I noticed that it wasn't just the pretty and handsome who were beautiful, but every face in the choir, the orchestra, the ground floor and balcony. Though he might have a scar or a head way too large or bald, though she

might be so snarled or decrepit you wondered if she'd survive until noon or be shaped like a bamboo shoot or a beach ball — every person was lovely as the next. Glorious. Something had possessed me. A few weeks passed while I pondered what it could be. My mind can get preposterously slow. Finally it kicked out an answer.



What possessed me, I realized, could be the spirit of truth. What they call the Holy Spirit. When it fills us, I thought, we see deeper. Essence or something. Into another dimension? Hurrah for John Keats. I mumbled. Bullseye. It's through the spirit of truth that we perceive the fullness of beauty, then truth is beauty, beauty truth. Simple.

By now I'd gotten addicted to Charlie, to the way he could

illuminate a line of text and deftly clarify things. "Jesus said 'I am meek and lowly.' Lowly has to do with position. Jesus did not rise up and use his position against other people. He set aside his position as God.

"Philippians chapter two tells us, 'Jesus, who being in very nature God, did not consider equality with God something to be grasped, but made himself nothing, taking the very nature of a servant, being made in human likeness, and being found in appearance as a man, he humbled himself and became obedient to death—even death on a cross.' The emptying of Christ.

"When he came into the world, he was fully divine. It would've been easy for him to start making room for himself and being God. But what he did was forgo his rights and teach us how to be servants.

"If I was God, I wouldn't wait in any lines. I'd go right to the front. If somebody said, 'Why are you cutting in line?' I'd say, 'I'm God. Back off.' If I'd been born into this world as God, I would've chosen the greatest palace to be born in and chosen the wisest companions. But not Jesus. His birth in a manger, his visit from the shepherds, was all a picture of his setting aside his position. He didn't consider equality with God a thing to be grasped. True servanthood is void of strife and grasping.

"Our world is seized today by a spirit of grasping and strife, everyone positioning themselves for the best place. We've bought into the lie that if we exalt ourselves, if we position ourselves in the right place, then we will have a measure of dominion. Jesus had a different way. Listen — He made himself nothing, taking the very nature of a servant."

My daughter was in tenth grade, my son in seventh. Half of each year they'd stay with me. Beasted by all kinds of temptations, they were doing as their father had. Cannibalizing into the Black Lagoon. I'd get phone calls from school. My son had mouthed off

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SEPTEMBER 1994

then vanished before the vice principal could lecture or sentence him. At home the boy and girl would fight like alcoholic spouses or attempt to make my house a hobo jungle. The girl would bring home stray dogs and kids. Her friends might scribble gang names on the bathroom mirror with lipstick. The boy would slam doors and walls so ferociously, I'd wake up expecting the Apocalypse. It seemed as if their lives' work was to act out whatever they could dream up to render impossible the already brutal task of playing single parent and breadwinner who also wrote novels and coached Little League. By Saturday nights, all I could manage was to collapse and wonder where in the world my daughter had gone. Every week brought a crisis that required a decision I hadn't the wisdom to make. Historically, my best intentions backfired, and no matter how long and earnestly I sought to make right decisions, rarely did they turn out anything but dead wrong.

I'd stagger into church every Sunday morning, perplexed and exhausted, looking to Charlie for a fix. He always delivered. Like one summer morning when my daughter and her girlfriend

had run away, and I was caught between fury and despair. Charlie, while addressing another topic, dipped in a few lines about the prodigal son and how the father let the child go his own way until he'd hit bottom, then joyfully welcomed him home, forgiving his transgressions as though they'd never been.

Yes! I thought. He let go, allowed the kid to crash-land. He

I kept waiting for Charlie or another pastor to defend against the rumor that Dale had gotten railroaded by a gang of wackos.

neither enabled nor oppressed the son.

If I needed hope, it usually arrived through one of Charlie's messages. I came in worried about my friend who had cancer. Charlie spoke about healing. The week I was piecing together an article about Mother Teresa's people in Tijuana, he returned to the topic of servanthood. He never failed to offer the message I needed. And worshipping gave me the spirit to put wisdom

into action, for another week.

Though I'd learned to trust Charlie, I remained wary of the other people. Beautiful as they appeared in church, out in the world they might become harpies. Suppose, at Faith, I encountered wicked conspiracies to corner books, deport gays to Haiti, rob the poor for the wherewithal to stockpile missiles and aim them at Beijing.

Yet, in about 50 Sundays I hadn't noticed any of that. Even through the presidential election, the only comment from Charlie was a suggestion that we vote our convictions and pray that the winners would open themselves to God's direction. Apparently Faith wasn't far from Robert's campaign headquarters in disguise. Neither did it seem the lair of hypocrites. Rather, I kept learning of people who seemed to be living their faith. Two families had sold their homes, bought land in Tijuana, and were building a place where abused children and parents could heal. A couple had moved downtown so they could feed and hold Bible studies for street people. Yet another couple had opened their home to unwed mothers.

And there was the Alkali matter. I kept waiting for Charlie or another pastor to defend against the media implications that Dale had been railroaded by a gang of wackos on account of his peculiar, hydrophobic appearance. But all I heard was Charlie's request for our prayers that the truth reveal itself.



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influenced Miller, and though the Goodalls had already left Faith Chapel, the media implied that the church was behind the influencing. Around the same time, there was a conference on satanic ritual abuse, which was put on by the San Diego Police Department. Therapists, law-enforcement people, and clergy were invited. After this conference, at a Faith Chapel parents' meeting somebody remarked that certain charges their children had made were similar to satanic rituals. Mary Avery chose to investigate the possibility.

Some of the children's accusations were so bizarre no one could adequately explain them. A kid charges that giraffes were killed in the classroom, and parents wonder, "Is it the kid's imagination running loose, and if so, are all the accusations just the kid's imaginations? Or do bizarre things come out of the way that the kid reacts to being abused? Is he dissociating—he looks up on the walls, sees a picture of a giraffe on Noah's ark, and now it's a giraffe being hurt, not the kid?"

But these children are so young, nobody's going to demand that they separate the truth from their dissociation. Meanwhile, I continued to be low, remain invisible, only showing up for the crowded morning service, with my guard raised. I might've kept sneaking in and out, aloof and anonymous, if not for Sharon's decision. It was two Decembers ago, a few months before the trial opened, that he resigned.

Living Sharon gave me a massive jolt. I spent that afternoon in a state like people claim precedes death, wherein my life kept repeating itself for me. Sins, failures, weaknesses, victories, love, loss. Around dusk I realized that since nobody at Faith was going

to feed me like Charlie had, I could turn and head for the showers, go back to reading the Bible and praying only when the world got insufferable or spooked me. Or I could take the plunge. Go to evening services, maybe a prayer meeting or Bible study. Make a friend or two. Try to squeeze out of the church as a whole what Charlie had single-handedly given.

You ought to see R. In the choir. She's got an ear-to-ear smile. She rolls with the music, prying with her whole body. P. introduced us about a month before R. moved to Long Island. We

A kid charges that giraffes were killed in the classroom, and parents wonder, "Is it the kid's imagination running loose?"

hung out together every day or so, talked on the phone in between. I was living with turmoil, needing to make tough decisions. Every time I'd unload a dilemma upon her, before advising, she'd innocently ask, "Have you prayed about it?"

The Saturday before R. moved, friends threw her a going-away party. She took me along, and I got to meet a lot of people I'd only seen before. There was a couple whose children were involved in the "Akiki business." The father had just returned from a week in Mexico, where he'd chaperoned teenagers while they worked alongside citizens of a poor colony on the outskirts of Tijuana. He talked of watching kids transform, as sinners gave way to sensitivity. How they arrived as brats and left as

missionaries. This guy's all right, I thought.

After dinner and some dancing to old rock-and-roll, a fellow played piano and we sang a few worship songs. Then R's prayer partners gathered around her. Six women, aged 40 to 50 or so. They knelt encircling R., touched her and prayed, while I sat gaping as though I'd landed on a pristine beach beside an emerald lagoon out of which sprang creation's most gifted dancers in crocheted gowns, to perform especially for me.

By now, the trial was on. Emotions ran high. C. declined an invitation to dinner at my place when she learned that I was going to be there. Later, she explained, "In singles, I felt ignored, going to be there. Many of them believed Dale was innocent and thought, like people outside the church did, that this was just some gossip parents overreacted to and formed a little club about. That's not true. It's set me back in so many ways, personally, as a single parent trying to raise my kids. In my job and relationships. People in singles who don't have kids, like P., they don't know. I wanted some understanding, but it didn't happen. Remember before Thanksgiving, you just hugged me and let me cry? That's all I needed. I hadn't had that in four years."

"There was a lot of secrecy. In summers, we used to have a Bible study at Ski Beach. I got there late one day, after work, and found all the guys gathered around Dale and all the women gathered around Sharon. I went up to a good friend of mine and asked what was happening. This was before I'd heard any accusations. Everybody was so serious. She said, 'I can't tell you, but you have to pray for Sharon and Dale.'"

"Later, after I hadn't seen Sharon and Dale in a long time, P. suggested I call them up. I did, and invited them over, and Sharon says, 'Well, actually, we were asked to leave the church.'

She didn't tell me why. I didn't ask, because I didn't want to pry. She didn't want to talk, and I respected that. I didn't see Dale again until the trial.

"I didn't get any support from the church, except they did help with the doctors. They gave me a list to choose from. I took 1. To one, but she was cold. She ridiculed me about his speech problems. So I took him to a different doctor from the list. He's not a Christian."

"I'm in his fourth or fifth year of therapy with E. We stopped seeing him for one year. Because of my job. We changed to a Christian therapist because she had evening appointments. I made no progress there. He liked her at first. He sold pray with her and that kind of thing. But she would ask specific questions. E. would let I act things out and do the talking, and he would just listen. But this woman would say, 'Did you do this and that?' When I would explain to her things that happened, she would say, 'Did he really?' 'Are you sure?' She would ask him a minimum of three times."

"It's been hard on my son and me. But other parents, some have had it much worse. At the parents' meeting I went to, there was a woman, beautiful girl, who was absolutely devastated. It was all she could do to sit in the chair. I thought she was going to fall out of it. Later she had a nervous breakdown. And since then, M.—you know, M. has this healing ministry—through M. the Lord touched this girl, put her back together. And I'm telling you, there go I but for the grace of God. Grace has surely been extended to me and I. I'm not saying he kept everything bad from happening, but I'll tell you, after I started seeing the doctor, one morning he woke up and looked around, all excited. He was saying, 'Where is he?' I said, 'Where's who, honey?' He said, 'Jesus. Where is he? I hear him, I hear him, but I want to see him.' I asked, 'What's he saying, honey?' He said, 'He's saying, I hear it in my heart. He's healing me, and I want to play with him.'"

"God is so good. He is so good. Everything in my life has been put on hold with all this. I'm in my third year without a raise. My work hours were shortened, and they changed the duties of my job. Because I would have to leave and take 1. to therapy. But it worked out to my good, actually. I have been alone through this thing. But I have not been alone, you know. God is so good."

The trial was reported almost daily. Talk shows from San Diego and L.A. made Akiki their subject of the day or week. I could hardly go to the market without overhearing someone expressing his or her outrage at the witch hunt. I'd marvel at the ability of humans to assume that they'd squeezed the whole truth out of one or two short newspaper articles on a 30-second TV spot. I'm not that wise. Neither, apparently, is Pastor Charlie, who'd later

tell the *Union-Tribune*, "I'm at the same place I've always been. I don't know what's true and what's not, under all of this."

In church, I'd watch the children and wonder how I would've reacted if my daughter at three years old, with her big green eyes and Shirley Temple hair, her lip twitching like it does when she thinks intently, had told me that "somebody locked her naked in a closet and

stuck something inside her."

When my son was three, he'd attended a daycare home two mornings a week. One afternoon he cried excessively. We questioned him, asked a dozen leading questions, and finally got a nod—then we asked if the daycare lady hurt anybody. He wouldn't say any more. I had a talk with the woman. Though she denied ever hurting a single child, guess

who I believed?

I asked a church leader what was happening backstage. He said, "It's pretty rough. The trial—of course it looks like it's Faith Chapel versus Dale Akiki, so that makes us the right wing fundamentalists who are out to find a loggymat, a scapegoat to take all of our fears and anxieties out on. But Faith Chapel isn't a fear-based church. We're not out to get anybody. We're not

operating from anger or fear or anxiety. That's not what motivates us, but you can't convince the public of that because we've been painted with a brush of certain loaded words. Explosive words. You know how they work. Every marriage has them. You know them in an argument or with your friends. They're always going to raise emotions. With the newspapers, every word can bias and

prejudice things. They use terms like 'religious right' and 'fundamentalist'."

"So from the beginning, we were called fundamentalists, and to many readers, that equals wacko, over the edge, crazy, radical, fanatic. We've gotten mail from all over the world. People saying, 'What do you guys think you're doing? Who do you think you are?' People call us yelling. You guys are

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one step below Nazis." They don't know what was really going on.

"Even in the courtroom, I didn't feel people were really interested in the truth. Nobody ever said, 'Tell us your story.' It was, 'Tell us this much and then we'll fit it into our story to make our point.' It seemed all they wanted was to win the argument."

P. was summoned to testify for the defense. One day in September, I accompanied her to the courtroom. There were only six or eight spectators. The jury looked distracted and bored, as if they could use a vacation. Dale appeared watchful, stoic. He seemed accustomed to people talking about him.

When P. was called, she stood, muttered something, then walked through the gates and across to the witness stand. She sat primly, gazing in turn at her knees and at Kathryn Coyne, who asked questions like, had she attended Wednesday night Bible studies with the Faith Chapel singles group during 1988 and 1989? Had she noticed Mr. Akiki arriving late or leaving early? Had Mr. Akiki, in her presence, ever done anything cruel or inappropriate? P. did good. I was proud, the way she answered succinctly, refraining from elaborations and non sequiturs.

We hung around until the noon recess, mostly watching the attorneys examine and cross-examine witnesses about an incident that had supposedly occurred in the Faith Chapel nursery after the accusations. Several parishioners and a pastor had allegedly gone into classrooms and other areas and joined in prayers that God would expel whatever demons might be in attendance. I sat thinking, so

what does this have to do with anything? Soon enough, I got the idea. Coyne was trying to characterize Faith Chapel as a place where gangs of lunatics roamed the halls performing exorcisms.

I wanted to jump up and shout the truth, that several thousand people go to Faith Chapel, and lots of them might believe in literal demons, while others would take a more psychological angle, and others like me would consider themselves too simple to comprehend such mysteries. Still, had somebody suggested we go into these rooms and pray that they be cleansed of any wicked

"Even in the courtroom, I didn't feel people were really interested in the truth."

spirits, I'd have replied, "Sure. Why not? It couldn't hurt."

But I would've gotten thrown out of court. Neither attorney, I suspect, was after the truth. They were too busy arguing.

Meanwhile, back in Spring Valley, the church had to contend with parents who believed their kids were molested, who are angry at the church for letting Dale teach, who threaten to sue for lack of supervision. People who didn't believe anything happened accused the church of letting things get carried away. People leaving the church in significant numbers. Good people.

I hear Pastor George attended the trial regularly. P. tells me

that he'd opposed the bringing of charges. Though he rarely gave messages any longer, about half, ay through the trial, he offered a series on forgiveness.

On the last night, he said, "I know of no other truth that is more essential to the believer's life or more vital to a sound foundation in the Lord than this great truth of God's forgiveness to us and the necessity of our forgiveness to others. It is absolutely necessary in this late hour that we understand — listen to me carefully — the provision of God's forgiveness and the basis of God's forgiveness to us, and it is important that we understand the completeness of God's forgiveness. We are so prone to believe that God has forgiven us of almost everything. And because we cannot quite believe he has forgiven us of all our sins, of all of our past, of all the things that have gone before, we tuck away a little something back in our soul that we feel is not taken care of. And because we do that, we let the enemy of our soul throw our past up to us, and in so doing, he keeps us off balance and out of the action."

The story of the prodigal son, to me, will always be at the very heart of the Bible. In that story, Jesus gives us the entire gospel in miniature form. Everything that we believe, everything that we have church, and the reason we have altars, is all wrapped up in that story of the prodigal son. It is a powerful picture of the warm, loving, tender reception that the father gives to a wayward son. It is a picture of this father who loves his son in spite of the harm he has done or where he has been. In spite of the grief that his son

has caused, the father loves his son. And is a marvelous picture, to see this father on the front porch looking down the long dusty road, waiting for his boy to come home. Perhaps he remembers how his heart was broken when the son left. Yet he bounds off the porch and runs to the boy. The Bible says, "He embraced him and kissed him. And then he ordered a great celebration. For this, my son, was dead and is alive again. He was lost and now is found."

"Now in that story, God is the father. You and I are the prodigal son. It doesn't matter if you've gone to church all of your life. It does not matter if you were raised in church or if you were raised in a preacher's home or if you are a preacher. The Bible says that all have sinned and come short of the glory of God. There is none righteous. No one is."

"The Bible tells us that not to bring us to despair, but to bring us to Jesus. Every one of us is the prodigal son. And we have been to the far country and wasted our substance with riotous living. The younger son gathered it all together, and he took the whole works. And then one day when he was in the pig pen, and all of his friends had abandoned him, he said, 'I will arise and go to my father. I will be the best decision that he ever made. I will arise and go to my father and say to my father — and I want you to hear this because it's the only attitude that we can bring to the altar of God — I will say to my father, I am not worthy.'"

For about ten years, a recurring nightmare possessed me. I'd dream of myself as a fugitive, because sometime in the past I'd murdered a person. I'd wake and spend a couple of minutes experiencing a kind of rebirth as I slowly realized that the murder was only a dream. I don't have that dream anymore. It appears that for all my conscious and inadvertent crimes, I've been forgiven.

At the Labor Day church picnic, B., a new leader of the single group asked what brought me to Faith. I told him about my getting an urge to start thanking God for my blessings but admitted I couldn't figure what drew me to that particular church, which I'd previously rejected.

"I can tell you," B. said. "For a couple years or so, almost every week P. asked the single in the Wednesday night Bible study to pray for you, to lead you there."

A look at B. and L., his wife, might better explain why Faith Chapel refreshes and inspires me. B. drives a produce truck. I work with troubled teenagers.

They're both 30ish and can hold intelligent conversation, but they seem to possess a rare innocence. I ran into them at last year's Oktoberfest in La Mesa. One thing we talked about was movies, and they mentioned one they'd seen recently in which the story was good but there was cursing and loveless sex, for which they didn't condemn

anything is excellent or praiseworthy — think about such things. And the God of peace will be with you."

Up the street, I ran into P. with her friend Gloria, whom I'd only met once before but had read about plenty. She was in charge of the classroom where Dale had worked. She had also been accused. We talked for a while and I thought, this woman seems as guiltless

as P. How could she do anything sinister?

About a month before the trial concluded, an ensemble of choir members performed a medley of African spirituals and Israeli hymns. The last song was "Blow a Trumpet in Zion." Pastor George gave the message that Sunday evening. As the singers filed off the stage, he stepped to the pulpit. "Well, that kind of charged you

batteries, didn't it?"

"Boy, we're going to blow a trumpet in Zion one of these days. All of us who can't play instruments are suddenly going to be gifted, and we're going to be in the real Zion, not this Jerusalem, but the new Jerusalem, and we are going to have a time. We are going to shout victory over all the battles that we've fought all our life. I still believe in heaven, do you?"

Hallelujah. We're on our way to heaven, we need to sing. I like the whole idea. About heaven."

When her friend Gloria testified, P. returned to the courtroom, and became an outliner. The way she tells it, "They were gross-examining Gloria, and they got to the point of accusing her of actually molesting children. I started shaking my head, and all of a

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sudden I saw the bullet and he was pointing, and I thought he couldn't mean me. But he kept pointing, and then he came over and told me to get out and never to set foot in the courtroom again.

Pastor George loved to dedicate children. During early November, he performed a dedication, leading off with Matthew 18. "At the same time," the disciples unto the children saying, "Who is the greatest in the kingdom of heaven?" And Jesus called a little child unto him and set him in the midst of them and said, "Verily, I say unto you, except you be converted and become as little children, you shall not enter into the kingdom of heaven. Whosoever, therefore, shall humble himself as this little child, the same is the greatest in the kingdom of heaven. And whoso shall receive one such little child in my name receiveth me, but whoso shall offend one of these little ones which believe in me, were better for him that a millstone be hanged about his neck and he were drowned in the depths of the sea."

On the third Friday in November, the jury convened for a few hours and returned with a not guilty verdict. The *Union-Tribune* featured interviews with the prisoners who had protected Dale, and calls to action by advocates of raising the D.A.'s office of Ed Miller. The paper quoted jurors as saying they'd decided as they had for multiple reasons, including the lack of physical evidence, their suspicion that the therapists had led the children into willy-outlandish realms, the fact that both Dale and Sharon Akiki and Gloria Evangelista had appeared at least as good and sincere as any prosecution witness, and the D.A.'s examination of Akiki, which was surprisingly brief and ineffective.

At Faith, people weren't talking much. P. was afraid that Dale had been set free and because it appeared his friend Gloria was safe from being charged. But neither she nor the others on Dale's side were going to whoop about the verdict while there were parents around who had already suffered years of distress and confusion. They hardly deserved to see anybody else rejoicing over what to them must've seemed like the final insult.

The Sunday, from behind the pulpit, Pastor John gazed pensively around and said, "The palmist wrote, 'Give thanks to the Lord, for he is good. His love endures forever. Let the redeemed of the Lord say this, those he redeemed from the hand of the foe—let them give thanks to the Lord for his unfailing love and his wonderful deeds for men, for he satisfies the thirsty and fills the hungry with good things. He sent forth his word and he healed them. He rescued them from the grave.'"

Pastor George laughed uproariously at the angel Gabriel wearing a Lone Ranger costume.

"I didn't read the whole psalm. It goes through the whole history of Israel's adversity and the circumstances and the trials and tribulations that they went through as a nation, as the people of God. But after each situation, the psalmist comes back to this fact—that we need to thank the Lord, for he is good, and his mercy endures forever. His love endures forever. And the psalm really isn't about the circumstances and the situations and the adversity. The focus of the psalm is on God and who he is."

"We're about to enter this week of Thanksgiving, and I just think that our focus will really be where it ought to be. Not on the situations around us, but on God and on who he is and on the fact that his love endures forever. This has been a tough year for us. It's been tough as individuals and as a congregation. We've lost a pastor. We've been getting used to a new one. Many of you have lost jobs. Some of you have lost family. And now I'm sure we're all aware of the news and the cameras that have been around here this morning, and we're bringing this whole situation with the children and this case to a close after four years. There's been adversity. Deep wounds. Misunderstandings. A lot of questions. People are asking, 'Why, Lord. After four years, why this? And why did all this come about?' Well, I don't have the answer to that one, and I don't think anyone does."

"But I think there's a deeper question for us this morning. The question I think we need to reflect on is this—how will we live our lives in light of the situations and circumstances that are going on around us? How will we choose to respond? I think that in light of our psalm this morning, the answer is pretty clear. It's this: Give thanks to the Lord, for he is good and his love endures forever."

"I think we have to be careful that we don't allow the circumstances and situations of our life to define who we are. This is not our defining moment. Jesus defines who we are. He defines our purpose and where we go from here. We can't ignore what's before us, we can't ignore the media, we can't ignore what that means to us as a church... The door to healing and the door to entering into all that God has for us is Thanksgiving... Our focus isn't going to change. Our focus is going to be on God. We're going to keep doing the same things we've always done."

Worship team and the whole church sang a song called "Oh, Happy Day"—began to sing, and as they did God smiled at them and he began to weep. He knew that he needed God. When he came home, he didn't know what to do, but he knew that his cousin went to church, so he called my cousin. My cousin called my dad, and my dad went over and led him to the Lord.

Within three weeks, M. had brought to the church over a hundred friends, doubling the size of our church as a result of this revival that was taking place among young people.

As the years went by, M. became our youth pastor, and as a result of transgressions in M.'s life—M. is here today, and we've talked about this so often—as a result of M.'s transgressions there were many

sounds in our congregation. My father's heart was torn between people he loved. Years went by again. My father found himself in the midst of a citywide trial that brought deep pain and affliction to so many people. On top of that, one year ago he was faced with my own resignation from ministry because of transgressions in my past. Leading a church this

size is not without its pain. But M. told me that recently he had realized that my father was born for these times. He embraced them. My father's greatest moments were not at the times of great glory and personal accomplishments. His greatest moments were at the times of deepest wounds. He rose with a strength that was not to be found this side of the throne of God. His wounds were the

greatest times of accomplishments. Like Jesus, he had the capacity to carry our pain and our sorrows and our failures without rejecting us or casting us off. He gave us the heritage of unconditional love. "When M. said these words, my mind flashed back to a time early this year when I sat across the table from my dad at a Denny's restaurant. And I said, 'Dad, I'm sorry that your name

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SEPTEMBER 1994

has been affected as a result of my actions." His whole body began to rise with intensity. He moved toward me, put his good eye out there so I could see it, and he said, "Son, package it all up. Package up position. Package up reputation. Package up material goods and throw it in the trash." He said, "You love me and I love you, and there's nothing more important in all of this life."

"When M. said these things to me, a Scripture came to mind from Psalm 119. In which David prayed and said, 'Enlarge my heart, O Lord.' And I realized that's what happened. It really set me free, because I'd been thinking that the wounds my father suffered in posturing a church for 30 years might've taken pieces out of his life, and maybe somehow that had contributed to the shortness of his life or his untimely death. But the Scripture led me to understand that his heart was not getting smaller, nor was his heart getting harder. It was getting larger. With each succeeding trial, his heart enlarged — it was not more people to embrace, more to love, more to heal. During this past year, through the difficulties that this congregation has faced, his heart enlarged enough to embrace everybody involved, at every level."

"He was a man who built his life on two principles, faithfulness and mercy. And now, in another place, in a world full of beauty, those two characteristics he is wearing with glory. 'No I'll close as he would, always with an invitation for people to commit their lives to the God he served. He would first say, 'Are you still out there, saints?' And then he would say,

"Remember that when the enemy turns the big guns against you, know that no one loves you like Jesus. And receiving him is simple. It isn't cheap, but it's simple enough so that any of us could understand." And he would say, "The word of faith is near you. It's even in your mouth and in your heart. And if you will this day confess with your mouth the Lord Jesus Christ and believe in your heart that God has raised him from the dead, you shall be saved." And then he would say this, "Why not take the opportunity to send a prayer from your heart to the great heart of God, and you can leave here with confidence, knowing that you belong to the family of God."

Charlie introduced George's friend Big John Hall. In a voice that could knock out windows, he sang, "Blow the Trumpet in Zion," while everybody clapped and sang along.

The following Sunday morning, Marcus Gregg appeared at the pulpit. She thanked us for loving her husband, spoke a few words about him, and concluded, "You know, all I have in my heart is praise and gratitude toward God. I would not call George back. He's met the Lord and he's happy. All the things that went on, he's probably already forgotten them. And a lot of them we need to forget about and go on and serve God and be what he was, unselfish. Be an unselfish church. Be a channel through which God can work. And I don't mean money but I mean in soul, in your thought life, attitudes, not be a channel God can use. And I believe with all my heart that's what Faith Chapel's all about."

It's early June. At Faith, there's a new choir director, a delightfully ingenious man. His wife sings with the worship team, a small group that leads the music when the choir's not working. They have a little daughter who gets to range around the stage during services, exploring, climbing the choir platform, sitting on the piano player's lap.

The choir has not returned from a break following the Easter musical. It's excited. She considers the choir her ministry, and she throws her heart into it.

She's a little perplexed because some of her subadults, including a couple of guys she's had her eye on, have moved to Christian Faith Center, on Echo Court, in the building that used to be Faith Chapel. Today she's sitting across the sanctuary from me, ground floor in the middle of the sixth row, a few people to the right of R., who returned about a month ago from Long Island and was elated to get back to Faith. In New York, she couldn't find a place where people worshipped this freely.

I'm delighted with the new music pastor, with the music, and the condensed messages he gives between songs. This morning he began listing the things Christ did and does for us. Among them, "He restores our innocence."

If I were vocal like R. or P., I'd have shouted, "Yes, he does!" But I do my shouting on paper. Hooked around, wondering if innocence meant so much to others, but I got a fuzzy picture. Only one thing came clear — if there was a dry eye in the house, it didn't belong to me. ■

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SEPTEMBER 1994



Willie Shoemaker in his wheelchair in the Del Mar women's circle, Aug. 1984

SHOE'S BIRTHDAY

It's Friday morning, August 19. Although I'm dressed in a Chanel-style blue-and-white suit, I'm not wearing an apron as I keep two inches of chopped liver on fresh egg bread. The sandwich is for Bill Shoemaker, arguably the most talented and famous jockey of this century.

About 15 years ago I spent the afternoon at the Del Mar racetrack with Harry Silbert, Shoemaker's agent, who had encountered the 17-year-old, 4-foot, 11-inch, 100-pound apprentice when he worked for trainer George Reeves. There was something about the young boy's intensity, his hunger for horses and the horse racing game that struck a chord in the older man. Silbert bought his contract—in which Shoemaker had no say. Thus began a business arrangement—based on a handshake—and a friendship that lasted from April 1949 until Silbert's death in 1987.

One of the stories that Harry Silbert told me in his inimitable New Yorkese was how he had taught Bill Shoemaker to love chopped liver. Harry and his wife, Thelma, known to everyone as "Tennie," had given a party for Bill the first time anyone had ever held in his honor, and Tennie had prepared chopped liver for the occasion. Young Bill regarded the dish with horror, wouldn't touch or taste it until Tennie persuaded him to try a forkful—literally, a crumb or tiny bit. "You know what?" Silbert chuckled my ribs as he joyously related the incident. "Bill loved it. He lived in La Jolla with us every summer during the Del Mar meet [before he got married], and chopped liver was his favorite. A kid from Fabens, Texas, a cotton-picking town, he gets to love chopped liver."

In honor of this anecdote and because Shoemaker is now a quadriplegic with no movement in his arms or legs as a result of a car accident in 1961, I'm assembling a sandwich minutes before my taxi arrives. I want the food

to be as fresh as possible before I hand it over.

At once my phone rings. It's my son, calling from his car. He arose at 5:00 a.m. from his residence up north to rendezvous with me at the track by 9:30.

"I've passed Irvine and I won't be late," he says. "But I called to tell you that today is Gentleman Shoe's birthday. Like many often, my son often affixes the word 'Gentleman' to Shoe's name because the jockey is always polite, soft-spoken, never grouchy or raises his temper. My son's voice rises. 'I can't believe we're interviewing him on the day he's 45.'"

"That's great," I answer as I double-wrap the sandwich and place it in a spiffy, striped bag with a black handle.

**Willie Shoemaker
Vows
He'll Rise Again**

But I don't mention the gift because I don't want him to protest that it's sentimental. "See you soon," I ring off and clap a fashionable, wide-brimmed straw hat on my head.

Ordinarily I wear sport clothes to the track because far from my jiggling shoes to watch the horses pound the finish line. But today the suit with the gold buttons, unable to walk, let alone ride for my father the horseplayer who died broke for my son the handicapper. The difference between a horseplayer and a handicapper is winning.

Once in my taxi I'm aware of the perils of conducting

an interview during a birthday celebration. On September 10, 1989, Shoe ran his last race at Del Mar before retiring in 1990. I was among the crowd who watched him bring Addie's Bro to victory in the ninth race. Shoe was resplendent in yellow cap and yellow silks with dark sleeves. The roar of appreciation as he entered the winner's circle could have shattered the sky, and the tears of sentiment would be sufficient for Shoemaker to walk on water.

In 41 years he had won 8,333 races, ridden 40,350 mounts, been at the finish line for four Kentucky Derbies, had more winning stakes races (at \$100,000 and up) than anyone in the history of the sport. He had brought in \$125 million in purses (figure roughly 10 percent for his own cut, minus the 10 percent or more that he paid his agent Harry Silbert, and you have his earnings). But a year after retirement he was killed by an automobile accident that placed him in a wheelchair. Now he trains horses, and the fabled statistics that rode behind him like a white plume in a knight's helmet are remembered mostly by aficionados.

I had often wondered what this success cost him, the price he paid within himself. For example, how did he tolerate the constant repetition of the stories of his inconspicuous origin? He weighed one and a half pounds at birth, and the doctor threw him on the bed without giving his mother, Ruby, a word of comfort or hope for his survival. His grandfather, Maud Harris, walked and wrapped the baby in a blanket and placed him on the door of the oven. Neonatal units for premature infants did not exist in 1947; that he lived through the night was miraculous. (Whether he was actually placed in a shoebox remains apocryphal.)

Yet how often did he have to protect himself from the pain of knowing that he had been a "showaway kid" or that his mother or aunt had said he "looked just like a

rat" at birth? His parents had divorced when he was three. Though he had spent some time at his uncle's ranch—he reports that he mounted a horse by himself at age four—he was sent from Texas to his father, who could better support him, in a small town outside Los Angeles. Bill never finished high school nor heard the word "jockey" until a female classmate introduced him to one. Shoemaker immediately took to the rigors of the horseracing world, never returned to school, and after being a "bug" (apprentice) was so "chilly" (poised in the saddle) that being noticed was inevitable. Yet the words "Tom Thumb," "Miniature Man," and "The Little Daddy" (after his daughter Amanda was born in 1980) continued to follow him.

Shoemaker, christened Willie Lee, does not like to be called "Willie." His second wife, who ran with the jet set, thought William Shoemaker sounded more elegant than Bill, and thus he was often referred to as "Willie the Shoe." He's also been called "Silent Shoe" and "Button Lip." Admittedly he doesn't have Chris McCarran's flair for storytelling, nor Eddie Delahoussaye's Southern loquaciousness, nor even Laffit Pincay's passionate expressions. One of the reasons Shoemaker is not anecdotal is because he was born with a dreadful overbite and poor teeth.

It is alleged that George Washington never smiled because he was ashamed to show his false wooden teeth. Bill Shoemaker didn't have his teeth fixed and his bite corrected (at a cost of \$10,000) until he was 27 years old. But apart from his teeth, his three failed marriages (particularly his last one to Cindy Barnes, the mother of his daughter) have kept him adrift in his silence.

So I really don't know what to expect when shortly before 10:00 a.m. Dan Smith, media chief at the track, close friend and biographer of Bill Shoemaker, leads us to the backstretch. A group has gathered outside Bill's portable trailer. On a low table a large sheet cake with white icing and red letters that read "Happy Birthday Boss." Shoemaker is sitting in his automated chair, which cost about \$10,000. It's set in motion by a tube placed close to his mouth on which he alternately draws and puffs. He's dressed in ankle-high, black-and-white jiggling shoes, black cotton pants, a red knit shirt, a red windbreaker, and a red cap with his name on it. His feet are strapped down; his hands, though free, lie inert.

Everyone on his staff in present: male and female grooms, exercise riders, hot walkers. They have brought their children and their dogs. Bill adores children and in the past worked with handicapped youngsters, even establishing a camp at which they could ride. Friends are present, not only Dan Smith but Patrick "Paddy"

Gallagher, who trains the horses with Shoe; longtime buddy Bruce Headly, also a trainer; and jockey Eddie Delahoussaye, who makes my heart beat faster, not only because I admire him as a jockey but because he's so sexy. Alvin Lwin, Bill's 26-year-old personal assistant, is everywhere at once and so is Amanda, Shoe's 14-year-old daughter. Alvin lights the candles and one woman calls out, "I hope the cake is from Albertson's. I love Albertson's."

If you want to understand Shoemaker, you have to keep looking at his eyes. They are almost an iridescent blue, and when he is happy they are capable of lighting the entire racetrack. Though he is

blindly, his eyes glow luminous.

There's lots of laughter because no one can blow out the candles. Shoe doesn't even try. They are the sort you have to extinguish or die trying in the effort. Not a moment of self-pity or self-consciousness is in the air. Alvin douses the candles and we applaud. Shoe's chair is so sensitive that you almost believe that Shoe himself is moving when he glances at me and my son and says, "Let's cut the cake." With apparent pleasure he adds, "I have an interview."

We leave the chatter about cake for breakfast, someone's impending bar mitzvah, the comments about how much dogs love

**The suit
with the gold
buttons, the
fancy hat,
are symbols of
respect for
Bill Shoemaker,
for my father
the horseplayer
who died broke;
for my son the
handicapper.**



In the paddock area

immobilized, his eyes are not only a camera for what he sees but for what he feels.

Although the cake reads "Boss," when we begin to sing "Happy Birthday to you," I follow the lead of the others and sing out, "Dear Shoe." During this good-natured, casual ceremony, Shoe never takes his eyes from his impressive daughter, Amanda. She's wearing tennis shorts and a white shirt and appears to possess two heads of sun-streaked, light brown hair. She has very long, very shapely legs. The closeness of father-daughter is palpable. While he is fastened to a wheelchair, she is in constant motion, laughing, talking, loving the birthday party. But they are joined in their acceptance and admiration for each other. Especially when she calls out "Happy

cake, and head into the trailer on a wheelchair ramp. The desk is cluttered with boxes filled with more cake; a bag of what appears to be gag gifts is on the floor. Walls are decorated with framed pictures of Diana, the chestnut colt that Shoe trained who won the \$500,000 Strub Stakes at Santa Anita on February 6, 1994.

"I've brought you a present," I say. "A chopped-liver sandwich. It may not be as good as Tennie's, but I hope you enjoy it." I flash the sturdy sandwich. His eyes signal astonishment and recollection. "I'll have it for breakfast," he answers, and watches carefully as I place it on the table.

When you're talking to Bill Shoemaker, you can't ignore the fact that he's immobilized, even though his hands are not restrained he

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1994

San Diego Academy September 27, 1994

Death-Squad pulled up his shirt, the butt of a Colt hung out of his pants. "What, you think I'm called Death-Squad for baking cookies?"

"Guip," Dalton said.

"I think 'Guip' is a bit of a hard-on for you, man," said Dingo.

"Hold me back," said Death-Squad. "We're taking charge of the ghetto, that's all." Dingo looked off in the distance. "Don't need no farm boy Clinton to save us, don't need no white do-good bullshit. This is post-Rodney King we're talking about. We're taking it back."

Death-Squad was wearing a Farrah Khan T-shirt. It said, "Honorable." "The Minister," said Dalton.

"Printed it ourselves," Death-Squad said.

"We are in charge of the home base," Dingo said. "We invest in the 'hood, and we patrol the 'hood. We want the cops out, the reporters out, the social workers the fuck out."

"That's how come we wasted time tryin' to help you," Death-Squad said. "Talkin' charge."

"What about crack?" Dalton said.

"Out," Dingo said.

"Whack the crack, but take the jack," said Death-Squad. He smiled.

"You take their money?" Dalton said. Dingo nodded.

"Hey," Dingo said, "the social revolution begins with capital."

"They looked at each other. They started to grin, Dalton laughed.

"I love it," he said.

"I got widows to help, fatherless children to help," Dingo counted them off on his fingers. "I got fences to mend and walls to repaint, schoolbooks to provide, and hoops to hammer up. And all of it



takes money." He stared at Dalton. "And don't you be writing no bullshit articles about us either."

"We," Death-Squad announced, "are anonymous."

"Yeah," said Dingo. "We're the ebony Lone Rangers."

Dalton was simply astonished. What a perfect turn of events. Death-Squad poked him on the shoulder. "Let's find that ghost," he said.

"Did you find the ghost?" Nicola said. They were on the couch, watching their daily taping of *The Young and the Restless*. Victor Newman was lost in Kansas, and he was apparently falling in love with Hope, the blind woman; however, Cliff, her boyfriend, was eaten up with jealousy. Meanwhile, everyone back in Genoa City was scrambling to swipe Victor's fortune.

"Of course not," Dalton laughed. "But Dingo and Death-Squad were really something."

"You're really something," she said, kissing his forehead. "I got your note today."

He actually blushed, she smiled at him.

"Well, er, you know," "I liked it," "I meant it," "I want that kind of passion forever," she said.

He sighed, looking up at her. Her eyes, in spite of what she said, looked absolutely nothing like a moo-cow's.

"We can hope," he said.

"She looked down at her. Her smile, in fact, she frowned slightly as she thought. She ran a hand along his jaw.

"If I can't have it all," she said, "I don't want anything."

"Don't talk like that, honey," he said. "We're only human."

"No we're not," she said. "We're special. We are special, Dalton Lee. Don't ever forget it."

He pulled her close and kissed her belly.

"Yes, ma'am," he said, his voice muffled by her clothes.

Nicola sauntered into the kitchen. After a while, she called, "Dalton? Who do we know with a Mercedes?"

"Ha," he replied.

"A big guy. A Mexican? Italian maybe? He's coming up the walk." Dalton got up.

"Maybe he's a critic," Dalton said. "Come to punish me."

Nicola was rummaging in the fridge. "He's carrying something," she said. "Maybe it's a bomb," said Dalton.

This is part three of the novelette Dalton's Luck, which will be continued next week. Part one appeared in the issue of September 6.

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LETTERS

Continued from page 1
live longer and that fewer of the nurses die on the job than do even men in general. If you must, despite being burnt out, continue working as a nurse, please at least use your moral superiority wisely and don't take the frustrations of your job out on the male nurse aides.

John R. Grimes
Cardiff

Serra Was
A Franciscan
Many have spent their lives following the rules of Ignatius for his Society of Jesus — the Jesuits — but Junipero Serra was not one of them, as Jonathan Saville writes (Art Review, September 1).

Although there had been Jesuits in Baja before Serra, he was a Franciscan.

Brian McCarthy
Mission Beach

The First Lamb's
Letter
The flock has turned on Duncan Shepherd. While leafing about insignificant points notwithstanding, it's his insistence on cinematographic precision or excellence, I'm not sure which, Mr. Shepherd views the art of filmmaking more as the precise (or perhaps symbolic) recording of light, sounds, colors, and images and less of a storytelling medium. I respect his high standards, but I go to a movie to see more than moving pictures.

Nonetheless, I applaud Mr. Shepherd for honestly and enthusiastically putting into print reliable reviews: he is one shepherd who ought to be followed when it comes to going to the movies. Take his advice and save your money for real works of art.

Pablo del Real
Ocean Beach

Peace And
Brotherly Love

How is it that a well-written, factual article like "Jews Walked By Right Outside My House" (August 18) written by a delightfully Palestinian, a Semite remember, has elicited so much hate mail labeling it anti-Semitic? It seems that American Jews can bear no hint of criticism of Israel, regardless of the validity of the criticism, without crying out en masse. Surely no government is above criticism, especially a religious state that has brutally subjected the indigenous population to confiscation of their hereditary lands and loss of their civil rights and freedoms.

The establishment of a new Jewish state, Israel, in the midst of ancient Muslim states was not politically incorrect. The world has suffered endlessly and needlessly from the zealotry of religious states that refuse to allow the right of re-

fusing and reigning critics, probably doesn't owe anyone in the movie industry anything, including a good review of a bad film. As an outsider, Mr. Shepherd is free to say what he truly thinks and feels about the films he sees without the fear of losing the sort of advance screening and showcasing with the stars privileges with which studios bribe other, more influential but less honest critics. And last, and perhaps most important, he sees most movies (or those made of late, at any rate) for what they are: weak attempts to separate you from seven of your dollars. When a complainant says Mr. Shepherd "hates new movies," she is mostly right; however, most of the current new movies are bad and therefore worth hating.

True, Mr. Shepherd is not free from prejudice; most remarkable is his inexplicable affection for anything Clint Eastwood is even remotely associated with. He also occasionally misses the point of certain important films such as *Natural Born Killers*. If he has one nagging weakness, his enthusiasm for complaining about insignificant points notwithstanding, it's his insistence on cinematographic precision or excellence, I'm not sure which, Mr. Shepherd views the art of filmmaking more as the precise (or perhaps symbolic) recording of light, sounds, colors, and images and less of a storytelling medium. I respect his high standards, but I go to a movie to see more than moving pictures.

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LOCAL EVENTS

Blue-Stocking with Great Legs

Talk and Book-Signing by
Author Elizabeth Peters

Fansatical readers of detective stories (there are no other kinds) relate that deep issue, the question of identity. Who is the murderer? We've been through false possibilities until the identity of the criminal is discovered. The detective, the reader, and the author all feel a sense of triumph.

But what if it is the identity of the author that is in question? This is profoundly disturbing — for if we cannot trust the author to be himself (or, in the case of mystery writer Elizabeth Peters, herself), then how can we trust anything we read in that author's writings?

The Elizabeth Peters who is responsible for such books as the just-published *Night Train to Memphis* is a wickedly clever intellectual with a sharp sense of irony, whose women are smart, strong, bold, cunning, and highly educated, just like herself. They are also gorgeous, for although Peters considers herself an ardent feminist, she has nothing against feminine good looks or unacceptable males staring at them with lustful eyes.

Take Vicky Bliss, heroine of Peters' latest novel and of four previous ones. She is assistant curator of the National Museum in Munich, a person whose reflections are often of the sort: "A sculptor and woodcarver, Tilman Klemensschneider was probably Germany's greatest master of the Gothic style." She is also stunningly beautiful, with a shapely Viking-woman body 5 feet 11 inches tall. Men — including criminals — find her irresistible.

But with all her fiery glory and all her knowledge of late Gothic woodcarving, she is not the hard-boiled, gun-toting, cigar-smoking female detective of your average feminist thriller. She addresses the

male sex, is capable of falling passionately in love (even with such bounders as her nemesis, the disreputable thief, Sir John Smythe), she has occasional fits of purely feminine jealousy, and the problems of the heart — "To marry or not to marry" — preoccupy her in the intervals between tracking criminals down the Nile or to remote Swedish islands.

Turn to another of Peters' brilliant amateur woman detectives (star of seven novels so far), Amelia Peabody, and you will find another formidable blue-stocking with great legs. But Amelia, who has an archeologist husband and a catastrophically precocious son named Ramesses, does her detecting in quite a different literary style, for she lives during the reign of Queen Victoria. Here is the way she narrates her tale of skull-digging in Egyptian temples or the reading room of the British Museum: "Wishing to avoid any possible source of controversy between us, I had made no reference to the case of the malignant mummy; but rest assured, dear Reader, I eagerly consulted the newspapers each day to see what, if anything, had happened."

So Elizabeth Peters is a nimble stylist, with tongue in her cheek — and the tongue remains firmly planted in that location throughout the Amelia Peabody series, for the plots of these books, with titles like *Curse of the Pharaohs* or *Death of the Osiris*, are parodies of the familiar genre that might be designated the melodramatic mummy thriller. But here the question of identity at ready arms. Who is the authentic voice of Elizabeth Peters — Amelia's or Vicky's, the paradox or the explorer of romantic heartache? Let's switch tracks. Drifting from



Elizabeth Peters

the mystery section to the romances, you are likely to come across some of the 23 books by Barbara Michaels, books whose genre and manner are immediately apparent in their titles. *The Master of Blackwater*, *Prize of Darkness*, *The Walker in Shadows*, *The Woman's Daughter*. We are in a different world now, the world of people like Carla Tregellas, the last of an ancient Cornish clan, who has in-

herited a huge mansion looming high above the jagged cliffs of Cornwall. She feels at home there right from the start, for everyone seems so kind and welcoming — everyone except Mrs. Pendennis, the eccentric housekeeper, who advises Carla to leave at once to drive a tragic and inevitable fate.

Readers of paperback books with covers showing Fabio looming over terrified young women with ripped bodies will revel in the gloomy, erotic situations and language of the Barbara Michaels books. "He was bare to the waist; his body, heavily tanned, was streaked with perspiration so that it shone in the sunlight. His even, narrowed into feline-like, were an unexpected gleaming brown, like river water with light slipping through it. The look with which he

regarded her, his head tipped a little to one side, was as wary as that of a startled animal." (He is the predator. It is a style that inspired Elizabeth Peters' delight in making Barbara Michaels a quick to write. "This time Elizabeth Peters has gone too far," writes Michaels, in a review of one of Peters' mysteries. "She has gone overboard on the romantic stuff in flagrant imitation of me. This is ridiculous! I should demand a share of the royalties.")

Better not invite her to the same afternoon tea these two strong-willed women maintain, with their radically different manners, attitudes, and personalities.

No harm in inviting Barbara Michaels, however. Michaels is a capable, outgoing grandmother with a Ph.D. in Egyptology from the University of Chicago. She has six cats and one dog, plays the guitar, and has founded a scholarship to encourage minority women mystery writers. She, too, is a writer, but her latest is more serious subject — her specialty, unsurprisingly, being Egyptology, about which she has written two informative books: *Red Land, Black Land* and *Temples, Pyramids, and Hieroglyphs*. (You must leave the fiction section altogether to find them, among some volumes of history and archeology.)

Now, the disconcerting thing about these three diverse women is that, according to a wild rumor no doubt being circulated by enemies, they may very well be the same person. So that when Elizabeth Peters appears at Warlock's Bookstore to talk about her new Vicky Bliss mystery and to sign her books (all those bought at Warlock's, and any from others you may care to bring from home), no one can be sure that it will be the real Elizabeth Peters, and not Barbara Michaels or Barbara Michaels (or both) in disguise. Talk about identity problems.

(I will not even mention the additional rumors — most of them preposterous — that this same woman is also Danielle Novak, F.D. Jones, Jane Austen, and Isaac of Aquitaine.)

—Laeli Archer
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LOCAL EVENTS

Friday, September 24, at 9 p.m., except period costumes and insurance. Find the World at 4010 Goldfinch Street, in Mission Hills, 200-8007. Admission is by donation.

A Cast from Over 100 Countries stars in Up With People's "World in Motion," leading to the Moonlight Amphitheater on Saturday, September 24, at 8 p.m. The cast includes nearly 100 youths "in authentic and international costumes, body choreography, and spirited vocals." Admission is \$15 for reserved seats, or \$10 for lawn seating. For information and advance tickets, call 724-2100. The theater is located at 1200 Yale Terrace Drive, in Vista. Proceeds benefit the new Vista Library.

Can't get to the North County on Saturday "World in Motion" will be repeated at the Civic Theatre, 202 C Street, downtown, on Wednesday, September 25, starting at 8 p.m. Tickets range from \$19.50 to \$24.50, with a 20 percent discount for those under 16. Call 266-6100 or 228-7335 for information and advance tickets.

"A Cultural Request" Multimedia show and live concert by Karla has shows planned at the La Paloma Theatre, 471 First Street, in Encinitas, on Saturday, September 24, starting at 8 p.m. Tickets are \$10 in advance, \$12 at the door. Call 429-0827 for more information and advance tickets.

The "Late Night Comedy Klub" premieres local stand-up comics and live music on Saturday, September 24, at 11 p.m. Catch the fun at A Better World, 4010 Goldfinch Street,

Mission Hills, 200-8007. Admission by donation. All ages admitted.

Handwriting Analysis is the subject when Jean E. Tims, author of *Choose the Right Friend, Love, or Mate Through Handwriting Analysis*, appears at the Old Lions Theatre Bookstore on Sunday, September 25, from noon to 4 p.m. Find the bookstore at 3130 Riverfront Plaza, in the Mission Hills area. Free. Call 223-0463 for more details.

New Spain, 1942 is the setting for "The Last Voyage," a dramatic performance of encounters between the crew of the *USS Arizona* and the crew of the *USS Arizona* during the 10th Century. Characters will be in period dress.

See the show each Sunday at 1 p.m. in the vintage car collection at Cabrillo National Monument; performances are also scheduled on alternate Saturdays at a variety of times. Call 525-5430 for Saturday showtimes and further information. There will be a final presentation of the show on Wednesday, September 28. Admission is included in the \$4 vehicle charge to enter the park.

Open House/Open Readings are planned at the Writing Center on Saturday, September 25, from 10 a.m. to 6 p.m. Bring your prose writing and poetry for the open-mike readings. The center is located at 418 Third Avenue (between Island and I), in the Galapagos Center, call 256-0670 for information.

The Self-Proclaimed "Most Successful Woman in the World," Grandmaster Tai Yun Kim will speak at Barnes and Noble Bookstore

on Monday, September 26, from 7 to 9 p.m. Kim was born in poverty during the Korean War and has become the first female martial arts grandmaster in 500 years of Korean history. The bookstore is found in the Old Main Highlands Town Center, at 12835 Camino Real, in Del Mar, 491-4036. Free.

She'll also speak for the Learning Annex on Tuesday, September 27, from 6:30 to 9:30 p.m., in Mission Valley. For information, reservations, and tickets, call 544-8790.

Not a Cozy Mystery Writer, John Harvey's stories are realistic and somewhat dark, stirring polemical, and spirited reads. "Admission is \$15 for reserved seats, or \$10 for lawn seating. For information and advance tickets, call 724-2100. The theater is located at 1200 Yale Terrace Drive, in Vista. Proceeds benefit the new Vista Library."

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San Diego Reader September 22, 1994

Calendar ART

King and Queen Lear of the Tenements

If I had that ancient face on my wall, I would never dare be ungrateful to be alive.

The R.B. Stevenson Gallery is exhibiting its latest collection of paintings by Kim Edward Black. This is the third show of Black's work I have seen there. It is filled with stunning pictures in the artist's super-realistic Renaissance style, a style he uses not in any antiquarian way, and not as a display of his own astonishing technical mastery, but in order to force us to confront an overwhelmingly real contemporary issues that plague our souls. As in all works of art that really count, these pictures draw us into their spiritual world, addressing with utmost seriousness the artist's problems and our own. Let's follow the painful and exalting itineraries he presents us with in these eight paintings.

REVIEW JONATHAN SAVILE

I say "itineraries" because the pictures seem to fall into two distinct groups, profoundly related yet concerned with different themes. There is too much in this artist's rich imagination to fit into a single review, so that I will begin here with the four paintings dealing with old age (one of Black's shifling preoccupations), and continue with the others next week.

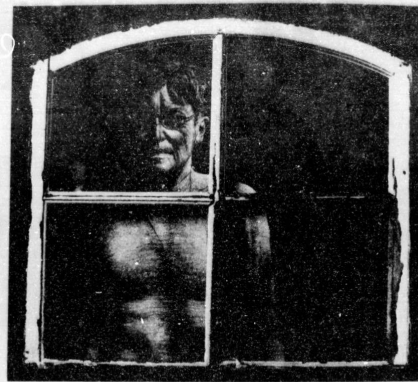
The three pictures we meet as we enter the gallery represent an innovation in Black's work, the addition of wooden mullions taken from old houses and placed over the painted images, so that we seem to be looking through real windows at the lives the artist's intense naturalism has recreated for us. These windows serve important expressive functions. Look at the architectural members surrounding the portrait of the elderly George and dividing it in four. The worn, battered wood, its innumerable layers of white paint flaking and peeling, carries a whole history with it, decades upon decades of effort to keep up dignified appearances by repainting (for the shape of the window, with its arched top, suggests that this was once a house of some aesthetic pretension), and then the letting go, the abandonment to time and weathering and vandalism and poverty and social decline, until only a wreck of the for-

mer dignity is left, with jagged shards of broken pane.

The frame — old, sad, decayed, the remnants of a life — poignantly underlines the status of gray-haired George himself: his wrinkled face as riddled with the passage of the years as the frame around it, his clear blue eyes staring straight ahead out of the wreckage, through cinnamond oval spectacles.

His expression is absolutely without illusions, the indifferent mask of a man who has lived his life through to its end and who grimly and stoically accepts what age has done to him. His flabby body, too, is worn out, its integument of wrinkled skin hanging loosely on the shrunken musculature.

Behind him there is nothing but a featureless matte blackness, no interior space or furnishings to detract from the artist's relentlessly focused revelation of the isolated human being. Surroundings, possessions, the material trivia of everyday existence no longer mean anything to this man at the term of his being. He is what he is, no more and no less, and the rest is darkness. It is the same look — perhaps the same man — we see in the three-panel window (Sudhama/Windows) opposite the gallery entrance. The opening at the left shows a close-up of a ruddy, worn, male face nothing but forehead, nose, and hooded blue eyes. There follows a closer view of the man's right eye, every surrounding fold and wrinkle of flesh ruthlessly revealed, and finally, at the right, we can see only the staring rufescent eyeball, its anatomical details hugely magnified, framed above and below by a bit of the lids, the arch of the upper lid like old cracked leather punctuated with the black eyelashes, each hair totally specified in shape, length, placement, curvature, and texture, from root to tip. The effect is cinematic; the camera zooms in, and as it comes closer to the material anatomy, it loses all sense of the individual, the personality, the particular human identity looking out through that intricately constructed organ,



Kim Edward Black, "Interpretations"
The R.B. Stevenson Gallery (7427 Girard Avenue, La Jolla; 456-0392)
Through October 22

and reveals for us in its purity the fundamental process by which we observe the world surrounding our encapsulated consciousness.

Opposite "George," there is another portrait of an old person, in much the same format yet radically contrasted. Again there is a decayed window frame from an old house in an impoverished and neglected neighborhood, but a subtle difference in its proportions gives it a more comfortable, horizontal dimension, and there is no broken glass. George's frame is impersonal, nearly square, an emptiness; the frame surrounding Gladys is like a protective, curve-roofed house into which the white-gowned crone is cozily squeezed.

She herself is a very different person from her male counterpart (although they are of comparable age, in their 80s or 90s). The upper right quadrant of the window is filled with her face, like a shining withered apple, its cascades of wrinkles paralleling the texture of her thin gray hair (with every strand visible), her eyes screwed up as though in laughter, and her toothless mouth in a grin not of irony or even of contentment, but of unadulterated joy. On the brink of leaving life, she continues to affirm it with her whole being, delighted that she is still here — and still proud of her femininity, for she has painted her pointed fingernails a bright scarlet.



Sudhama/Windows

Between Gladys and George, where we the spectators are standing, the full range of possible attitudes toward life and death lie; they are the extremes. The extreme of suffering and despair embodied in George tends to be the dominant note in Kim Black's uncompromising music of the human condition. But the same artist is the creator of Gladys, one of the most uplifting images I have ever seen, and its truth is all the more powerful because we know that Black has not come by it easily, but has had to wrestle with the great darkness before allowing himself to become aware of the possibility of light.

Once the light has made itself known, however, it is irresistible; it forces you to see things from his perspective. If I had that ancient face on my wall, with its ecstatic grin, I would never dare be depressed, or doubtful, or ambivalent, or ungrateful to be alive. It would make me feel ashamed of myself.

Just as the eyes in Sudhama/Windows may offer a closer view of George, so the immensely old female hands of Mrs. Jansens may belong to Gladys. Seen in extreme close-up, and occupying much of the square picture surface, they repose contentedly but not passively, all wrinkles and arthritic gnarls, but coarsely, vigorously alive. They are still involved in the activities and

self-affirmations of life, so matter what, adorned with a linked metal bracelet and four ornate costume-jewelry rings (expressing the character and tastes she has developed over the large part of a century); a wristwatch with a double-rope band, busily telling the time (for there are still so many things to fit into her schedule); a cigarette with its head of glowing ash perched between two fingers with painted nails, in the familiar pose of someone who has smoked and enjoyed a million of them, and has lived into super-ripe old age to smoke still another — and all this against a variegated background of vulgar shrieking purple. It is the total portrait of a living personality, achieved exclusively through hands, props, drawing, and color.

In the remaining four pictures in this show, Black turns to a different stage of life: man not at the end of his allotted time but in the middle of it, struggling to cope with inner and outer suffering, and desperately wondering whether there is any way to transcend what nature and society have made us. More of this next week — but in the meantime, you would do well to investigate Kim Black's inspiring show for yourself. ■

ART LISTINGS

Contributions to the Reader's Guide to art must be received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box 80805, San Diego, CA 92186-0805.

GALLERIES

Look Out Inside! commences this week. What, you ask, is it? It's an exhibition and festival of installation and site specific art with over 100 artists and 30 institutions in San Diego and Tijuana taking part. You'll find specific participating artists and galleries throughout these listings. The event is coordinated by the Installation Gallery, in conjunction with the Museum of Contemporary Art, the City of San Diego, and the Tijuana Cultural Center.

The whole shebang begins on Friday, September 25, with a reception from 5 to 7 p.m. in the baggage building at the Santa Fe Depot, located at Kettner and Broadway in downtown San Diego (the opening celebration party continues from 8 to 11 p.m. to midnight with music, dancing and refreshments; admission is \$20 for MCA members, \$30 general). At the reception, look for installations around the depot by José Bessa, Johnny Coleman, Felipe Hernandez, Yolanda Gutierrez, Mildred Howard, Robert Thornton, Egon Vargus, and Yoshio Yamagi. Regular hours and view the installation are 11 a.m. to 5 p.m. Tuesday through Friday; and 10 a.m. to 6 p.m. Saturday and Sunday. From 10 a.m. to noon in the hotel lobby. The work will be on display through

by 30. Call 544-1482 for additional information.

Synesthesia: Abstractions on Canvas and Paper is the current show at Rigo Galleries, featuring work by local artists John duVal and Felice Woodworth, and Thai artist Wattana Wattaporn. There's no formal reception planned, but on Friday, September 25, from 6 to 8 p.m., Woodworth and duVal will be in the gallery to chat with gallery patrons. See this show through Saturday, October 15. Find the gallery at 7463 Girard Avenue, La Jolla, 454-3070. Hours are 11 a.m. to 7 p.m. Tuesday and Wednesday; noon to 5 p.m. Friday and Saturday; noon to 5 p.m. Sunday.

The Julian Art Guild and other guest artists invite you to Mountain Winery for "Art Show '94" on Saturday and Sunday, September 24 and 25, from 10 a.m. to 5 p.m. each day. Expect a fine art show and sale, wine tasting, country barbecue, and music by the Vokan Mountain Boys. Admission is free; find the winery at 1130 Julian Orchard Drive, three miles north of Julian via Farmer Road. Call 765-2072 for more information.

Eleven of San Diego's Contemporary Art Galleries have joined together to form the San Diego Art Dealers Association (SDADA). The organization has planned an exhibition at the Pan Pacific Hotel at the Emerald Shapers Center, 400 West Broadway, downtown, featuring paintings, drawings, prints, photographs, and sculpture from member galleries, with work visible in the hotel lobby and in the street level display windows. There's a reception to initiate the group at the hotel on Saturday, September 24, from 10 a.m. to noon in the hotel lobby. The work will be on display through



Mrs. Jansens

Sunday, October 30. Questions? Call 239-7800, 232-7004 or 231-3030 for answers.

Love the Luster, in exhibiting highlighting the incorporation of pearls in contemporary jewelry opens on Saturday, September 24, at Gallery Eight with a lecture by pearl specialist Sara Beth Koethe at 11 a.m. Koethe is the owner of a gem-testing laboratory. The show promises new jewelry by metalmiths Caroline Moritz Back, James Barker, Jane Bolan, Steven Brissner, Ann Quiry, and Jan Yager. Find the shop at 7464 Girard

Avenue, La Jolla, 454-9791. Hours are 10 a.m. to 5 p.m. Monday through Saturday. The exhibition continues through Saturday, November 5.

The One-Year Anniversary of Donaluz's Coffeehouse is being commemorated on September 24 and 25, from noon until 4 p.m. both days, with art on view by painter Fred Matzangola and photographer David Bromley. There will be music by Paul Kerry and friends (Saturday), and John McLaren and Lauren Golden (Sunday), from 12:30 to

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Thursday 8:00 pm
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Put Luck Night every Monday
8 pm till midnight • No cover

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Time: 9 am to 12 noon
Where: 3020 Clairemont Dr., San Diego
For registration call: (755-7246) (limited seating)
Seminars held monthly. If you miss this one, the next is scheduled for October 25, 1994

ART

"La Sábana de la Vida" (Life's Lament) features paintings by Titiana artist Norma Michel at Galeria Dina. Michel presents a pictorial version of Mexico's well-known board game Lotería, also known as Lotería de la Vida. The paintings by Maria Nieto and take poetry by Alfred Viera.

Find the gallery at 415 Market Street, in the Gaslamp Quarter; 231-3030. Regular hours are Tuesday through Thursday, noon to 6 p.m.; Friday and Saturday, noon to 10 p.m. The exhibition continues through October.

"Hidden Treasures" is a show of hand-crafted jewelry and jewelry boxes on view at Gallery Alexander through Thursday, noon to 6 p.m. The gallery is located at 3670 Grand Avenue, La Jolla, 499-9433.

"Dramatic Treasures of China," an exhibit of provincial Chinese furniture of the Qing Dynasty, is the inaugural show at CRCA at the collection is made up of wardrobe cabinets, chests, tables, chairs, and benches, typical of domestic life during the Qing Dynasty (1644-1911). Find the gallery at 3807 Fourth Avenue, with Coconut Shell is an artist and Jim MacConnell's piece is at the

10 a.m. to 9 p.m. Wednesday through Saturday and 11 a.m. to 9 p.m. Sunday, 293-3328. The show continues through Sunday, October 30.

The Southwest Artists' Association offers work in watercolor and oils by Robert Giesels, oils by John Suen and oil, watercolor, and pastel miniatures by Margaret Rapp, continuing through Sunday, October 30. Find the gallery in Spanish Village in Balboa Park. It's open daily from 10 a.m. to 5:30 p.m.

Walking Distance is Right, the Ti-Juan Cultural Center hosts many installations in conjunction with its 30th anniversary. The center is located at Paseo de los Heroes and Main Street in the Zona Rosa, Ti-Juan. For more information, call 011-52-56-04-11-11-1302.

A Chander Anniversary will document metaphorically on the duality of nature of existence and the relationships of race of people and nations in part of Albert Chong's "Yin-Yang, Uchi-On" on view at La Torre de Ti-Juan. The mandala will be part of the gallery's 10th anniversary celebration. Find the gallery at 3807 Fourth Avenue, with Coconut Shell is an artist and Jim MacConnell's piece is at the

temple to alter the identity and function of pre-existing architectural space. The Torre was originally an art-control tower at the entrance of the delafat Agala Caliente (casing in sort, Skidman intends to transform the structure to a space fostering contemplation of an individual and its world nature.

Both Skidman and Chong's in situ installations can be seen at San Francisco, September 24, through Sunday, October 30, at La Torre de Ti-Juan, on Boulevard Agala Caliente (at Boulevard de los Fundadores), in the Zona Centro of Ti-Juan. Viewing hours are Tuesday through Sunday, 11 a.m. to 5 p.m. Free.

A Residential Neighborhood in Ti-Juan, located just south of the U.S.-Mexico border and east of the San Ysidro border crossing in the setting for Silvia Gurner's "Middle of the Road" exhibit offering. The cycles of life are themes explored by Gurner in this work. Find the installation at Calle Cuarta and Serrano Resende, in the Colonia Libertad area of Ti-Juan. For more information, call 544-1482. The installation will be in place from Saturday, September 24, through Sunday, October 30.

The Stairway of the Ancients is a complex structure, probably constructed in the 1920s, leading up to the Casa de la Cultura. It's in two parts, with broken and crooked sections. Artist Kim MacConnell has placed figurines purchased from

other vendors along the stairs for his contribution to the exhibit, says the "piece" from San Francisco, September 24, through Sunday, October 30, at La Torre de Ti-Juan, on Boulevard Agala Caliente (at Boulevard de los Fundadores), in the Zona Centro of Ti-Juan. Viewing hours are Tuesday through Sunday, 11 a.m. to 5 p.m. Free.

Plaza de la Esquina installations by Helen Eschbach, Oscar Ortega-Sandoval, October 30, at La Torre de Ti-Juan, on Boulevard Agala Caliente (at Boulevard de los Fundadores), in the Zona Centro of Ti-Juan. Viewing hours are Tuesday through Sunday, 11 a.m. to 5 p.m. Free.

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The Weather Is the Only Safe Haven

To borrow Chekhov's term, the show is performed on comic stilts.

David Storey's intriguing *Home* begins with an extended dialogue between Harry and Jack. They're nattily dressed, congenial, middle-aged Brits, out for a bit of mid-morning sun, possibly a stroll. With non-sequiturs, half-formed sentences and Pinterque pauses, their reminiscence about the past, the England of Empire, and horrors that befell relatives. Sparse words, clichéd responses, and mumbles of approval coalesce around a topic, for a while, then blink out, like the sun behind a passing cloud. In time it's clear that Harry and Jack are recently acquainted and that their conversation is exploratory in an unexpected sense. As they speak of things held in common, they also probe, unconsciously it would seem, for subjects they shouldn't discuss. When they hit on one, they instinctively retreat to observations about the current temperature, changing cloud formations, or the possibility of rain. And by play's end, the weather is just about the only safe haven—verbal or otherwise—that they have.

Reacting to the melodramatic overkill of 19th-century theater, Anton Chekhov observed that, on stage, "life must be exactly as it is, and people as they are—not on stilts. Let everything on the stage be just as complicated, and at the same time just as simple, as it is in life." *Home* is Chekhovian in this manner, if not in others. First produced in England in 1970, it's a devious plot, events are few, and there is so little "drama," in the stagey sense, that the play appears to court mundanity. Two gentlemen stroll through a gardenlike enclosure and discuss whatever comes to mind. They meet two women, have lunch and then disagreements with the women, and end the day in tears. So little seems to happen that, when Sir John Gielgud and Sir Ralph Richardson played Harry and Jack, their talk during and after rehearsal was said to be undistinguishable. And yet, a whole lot does take place. An entire way of life vanishes, our sense of who these people are alters radically, and the title of the play does a 180-degree turn.

To make that huge shift, *Home* deliberately breaks the rules. One of the biggest violations is that, in drama, characters are supposed to grow and change. We should witness transformations. Isn't that what Shakespeare's people do? But in *Home*, we slowly learn, the changes have already occurred to the characters. They are post-dramatic. They don't change, we do. Our expectations have a turnabout. Where we thought we were standing, based on where we thought they were standing, falls away.

In the beginning, like Jack and Harry, we want to see and edit out what we don't. When shown otherwise, we may even resist the new evidence, because it would mean our initial perceptions have tricked us. What *Home* does to make these changes is to explore the Drawing of the Line. Where does society—or do you—draw the line between, say, right and wrong, or between sanity and madness? And aren't there numerous instances when, the closer you approach it, the Line can seem to blur, like the distinction between

light rain and heavy showers? Along with Jack and Harry, there's a subject I shouldn't discuss about *Home*: it would be unfair to the play, and to those waiting to see it, to specify which lines get redrawn, and why. That would give away how the play shifts to subtle from comedy to pathos. Or should I say? What I must say, though, is that in the Old Globe Theatre's many ways fine staging, the line never gets redrawn enough. Director Craig Noel has stressed the play's humor, at the expense of its deeper, more res-

onant resonances. Most scenes get played for laughs—in a repetitive, set-up/punchline, set-up/punchline format—as if the characters knew they were on stage and had to entertain an audience. To borrow Chekhov's term, the show is performed on comic stilts. And it's quite funny, even though the humor should be more thorough than frontal. Harry and Jack, Marjorie and Kathleen say funny things but don't know it at the time, since they're unable to formulate complete thoughts, let alone joke-structures in tandem. Noel and the cast's approach turns Storey's quartet of fractured beings into goofy, cardboard eccentrics easy to laugh at when in point of their poignance should banish all laughter by the end.

The production is as reticent as Jack and Harry to probe depths. It would much rather entertain than move us. The opening night audience added to this mix by being ripe for laughs. Like the character Kathleen, for whom just about anything is a hilarious sexual pun ("Cor, blimey," Katherine McGrath roars with convulsive shakes), the audience had a hair-trigger for humor. Of the cast, only Anne Geer Byrd's Marjorie struck the right balance between comedy and pathos. She consistently understood the audience's chuckles by picking up her cues and taking the play—and her place in it—more seriously than anyone else. Byrd would not let *Home* be a mere bubble.

What's so frustrating about the Old Globe's production is that, on the whole, it's close to making the play work on its own terms. It just needs some tragic relief from all that comedy. The design work is apt. Greg Lucas's set, a garden (with some suggestive spikes on the walls) surrounded by puffy white clouds in an aqua sky, works well with David C. Wollard's costumes (tweedy for the men, thriftstore for the women). And Kent Dorney's expert lighting knows when to darken, even if the cast doesn't.

Leo Steward's Alfred needs the most rethinking. His portrayal of an ex-wrestler with psychological difficulties is far too cartoonish; he should be unpredictable, dangerous, not just drowsily-stupid. Katherine McGrath could follow Anne Geer Byrd's lead and make Kathleen less of a solitary comic mannerism and more of a pain-riddled sensibility. Jonathan McMurtry's Harry, minus some insistent McMurtrying, and Deborah Burton's Jack could play their lives less as hours and emphasize what takes place between them. Overall, the production is eager to control responses and unwilling to let the play take place in the minds of the audience. In the end, Harry and Jack stand, heads bowed, with tears in their eyes. At present, those tears are just another non-sequitur in a production full of same. ■

Calendar THEATER



Jonathan McMurtry, *Home* (above)

Home by David Storey
Casimir Carter Centre Stage, Simon Edison Centre for the Performing Arts
Playing through October 23; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

In the beginning, like Jack and Harry, we want to see and edit out what we don't. When shown otherwise, we may even resist the new evidence, because it would mean our initial perceptions have tricked us. What *Home* does to make these changes is to explore the Drawing of the Line. Where does society—or do you—draw the line between, say, right and wrong, or between sanity and madness? And aren't there numerous instances when, the closer you approach it, the Line can seem to blur, like the distinction between

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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.

Admission of Adults
Octagon Productions presents Jonathan Troy's comedy about a haunted house and the capricious which who tries to escape potential terrors. Bruce Emerson has directed. Octagon Productions, through October 9; Thursday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Apocalyptic Butterflies
For Hank Tate, the world is full of "butterflies." It's gone crazy since wife Marjorie gave birth to a daughter they've yet to name, and Hank's the only "normal" one left. If you make Hank the hero of Wendy MacLeod's comedy, *Apocalyptic Butterflies*, and *Apocalypse* is a 30a sitcom in which he's beleaguered by an unruly world. But what if Hank's actually a modern-day Rip Van Winkle who still expects life to behave like a '30s sitcom—only the world has long since moved on? From the perspective, Hank's a whizzy adolescent trapped (as his father says) in antiquated thought patterns. He's the joke, not the world, and the comedy becomes a very funny critique of old-fashioned sitcom attitudes. Since the play set in Maine, you could meet in *Northampton* Epiphany. At the North Coast Repertory Theatre, however, director Vicky Ferrell has the back of her hand on the play's humor and the play

from Hank's perspective. The show's a sitcom in which the World is Weird. Yet Hank's a realist. Through even Irish transcendence, the production gives laughs, usually at the expense of the other characters, but has earned all subsidies in the process. This isn't to say that MacLeod's script has Pinterque potential. Not so. She often becomes too enmeshed in the genre that's writing. But the play is a lot wiser—and a lot less wisecracking—than the NCRTP production. The cast plays anatomy and rules rather than the contrived MacLeod has built them (the real "butterflies" in *Apocalypse*, Maine, are those who stereotype others). The relationship here most by the director's choice is Hank and Marjorie's. While Mark Taylor's Hank complains of an infirmity, Tracy McNeil's Marjorie is shown to the side, even though she's going through so much grief as her husband. Taylor plays Hank as the playful protagonist. Becoming more of a mixed-up anti-hero would serve the play better. More balance between Marjorie and Hank would improve a tension that, on opening night, was just a tedious sermon that got unfunny fast.

Calcutta Blues
J.D.M. Productions presents a musical revue based on songs by George Gershwin, Cole Porter, Jerome Kern, and Irving Berlin. Alcorn Productions and Caffeine, 729 Fourth Avenue (between F and G), downtown, through September 30. Friday at 8:00 p.m. For information call 232-3318.

Carriage
In Naomi Lincoln's drama, based on Virginia Arnold's "violet" Anna's a modern-day junkie. He's come through countless lives ("what I was in dead"), and now shows up smack, gun, sword, and rapacious patrician values. (This, the Queen of Carriage whom Anna abandoned) to fulfill his "narcotic destiny." It's a hooker in a blazing red dress, she roams downtown San Diego and may, or may not, get "sucked" into the diabolically schizophrenic Patricia V. Virgil, who is deep in hell and in even deeper despair ("I want" there. It makes a difference"). All the while, in the two-hour, intermissionless piece, Karen Carpenter sings about how sweet love can be. Carriage takes a psychotic view of time (everything takes place at once) and an egotistical view of character: what happened to Dido in Book IV of the *Aeneid* is of great import, true, but no more than what Gaea the Transmogrifier does to Indian Mike at the A&P on 16th between E and F. The play flows more like a schizophrenic mail call scene than a conventional drama. In effect, it gets a hard road, behind the scenes (and whopping anti-universal) look both at the *Aeneid*, mismanaging the poet's pendant for PK, and at San Diego today, minus all the swampy problems under the rug rhetoric about "America's Finest City." The sum of Carriage is greater than its parts (and Linda is definitely a play-wright to watch). Theater X's opening night performance, however, had some strong actions but fell short of a complete whole. Directed by Lisa Porter, the show was often shaky. The cast had full volume on only rarely had much variety from them on, and their energy faded when needed most. Carriage is a moving, story work. But mostly it's a play that should not be. Two of us (Linda's) made a valiant effort to get our hands off the graphed decibel counts. Nonetheless, the efforts of Bruce McGinnis, Maria Sotir, Deborah Dixon, Alison Talbot, and Sarah Gennard are often commendable, and Linda's val-

ent—enmeshed in this big, blaring head of America's respect—isa a play to behold. Worth a try.

The Cheeky Chalk
The San Diego Comic-Con presents Oscar Strauss' tale (based on Shakespeare's *The Merchant of Venice*) of the Man of Noddy's romance with a waitress who performs eating chocolates to fighting. Casa del Prado Theatre, Balboa Park (Village Plaza off Park Boulevard), Friday, September 23, through October 2; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Daughters
The Langhams Community Theatre is offering John Meehan's Evan's comedy-drama about four generations of daughters and the nature of power between the women who hold the family together. Pat Miller has directed. Langhams Community Theatre, through October 2; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Diamonds
The San Diego State University department of drama opens its fall season with this musical revue about America's remarkable pioneers. Broadway, Down Broadway Theatre, 5252, Friday, September 23, through October 1; Tuesday through Sunday at 8:00 p.m.

Dolls
Andrew Lloyd Webber and Tim Rice's 1978 musical is such an oddity: an apocalyptic show about the most powerful women in Argentinian history. They took an orgasm (Dolls Perin was a descendant who allegedly thought

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[illegible]

acting that fills in the motives and meanings missing in the script. Wayne has cast capable singers — Barbara Pinnell as Eva, Kurt Anders Hansen as Ché, and Erik V. Garcia as Juan Perón. He's encouraged them to stand and belt their songs, which they do well, but not to provide telling gestures and nuances for their characters. The result resembles a museum tour conducted by a docent who has yet to read the guidebook. Terry Barrio's acceptable choreography recalls the original, though there are far too few Latino singers and dancers for a show supposedly set in Argentina.

Lawrence Welk Resort Theatre, through November 12; Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday, and Sunday at 1:45 p.m.

Ferns
A long blue horn protrudes from Mump's forehead. Though he blinks regularly (he's from the planet Osmo and his eyes haven't adjusted to Earth yet), Mump has an unblinking view of life. He trusts the world about as far as he can kick it. His partner Smoot, by contrast, is a peppy little innocence. His favorite expression is "Ooooo-YEAH!" He has two red horns and believes as if the world were a harm-free Eden where all the stops sign look green. But though Mump's supposedly worldly-wise, he's the one convinced he can fly a plane, having memorized some instructions, and off they go, into the wild red yonder of Ferns, a clown show at the La Jolla Playhouse that isn't

cludes a crash, death, hell, necro-cannibals, and rebirth with fears over come and lessons learned — maybe. *Ferns* is the sixth show created by Toronto doyens Michael Kennard (Mump) and John Turner (Smoot). When they first speak, you'd swear it'll be a long — albeit only 90 minute — evening. Everything's gibberish: *Frangulae* cut with *backwater*, *interstellar* dialects, and about every ninth word resembles English. The show doesn't require a degree in Oromo — as a Second Language, though. Mump and Smoot speak pure feeling. They feel in arrangements of sound and make perfect sense. *Ferns* doesn't probe as many metaphysical depths as it might hope. But it's consistently funny and always fascinating to watch as Kennard and Turner build their

comedy moment by moment—a combination of Mump's wariness and Smoot's irrepressible leaps of faith—as if doing live comedy were a lot like flying their ramshackle wooden plane: you've read some instructions and have a destination, but the parachutes don't have ripcords, turbulence abounds, and if you bomb, there'll be hell to pay.

Worth a try. **A**

La Jolla Playhouse, Mandell Weiss Forum, UCSD, through October 2; Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Sunday at 2:00 p.m.

Flyin' West

The San Diego Repertory Theatre opens its 1994-95 season with Pearl

Clay's drama about four "Exo-dusters," African-American women building a house in Kansas in 1898. Floyd Gaffney has directed. San Diego Repertory Theatre, 13ccorn Stage, through October 8; Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Sunday (and Wednesday), September 28, and October 31 at 2:00 p.m.

Forbidden Broadway, 94
The Theatre in Old Town, in conjunction with John Friedman and Harriet Yellin, presents the very popular musical comedy revue that fires salvo-like spoofs at famous Broadway shows. The Theatre in Old Town, November 2, September 28, through November 13; Wednesday through Friday at 8:00 p.m.; Saturday at 6:00 p.m., and

Gorilla Theater
San Diego TheatreSports presents a variety of stories and musicals created on the spot. Players compete against each other to direct the best improvised scene. Directors of bad scenes are punnished.
Twigg's Green Room, c/990 Park Boulevard, North Park, 7 Fridays at 9:00 p.m. For information call 465-SHOW.

Hamlet
The San Diego All-City Free Shake Spear Festival presents the Bard's soaring tragedy of dilatory revenge. A.M. Charukien has directed.

through October 2. (Note: *Hamlet* is playing at both Presidio Park and Zoo Gardens. Call the theater for specific dates and times at 295-564.)

Home

Revised this issue.

Cassius Carter Centre Stage, Simon Johnson Centre for the Performing Arts through October 23, Tuesday through Sunday at 8:00 p.m. Matinee Saturdays and Sunday at 2:00 p.m.

It's Murder in Colonialy

The Buffalo City Players present a musical murder mystery set in the Old West town of Colonialy in 1893, where lawfighting, singing, stunts, and teeth spilling are everyday affairs.

Taylor Street Restaurant, 4263 Taylor Street, Old Town, open ended run; ends at 8:30 p.m. For information

After Life
The Old Globe Theatre presents A.R. Jurney, Jr.'s comedy-drama about Austin, a newly divorced, proper Protestant, and his chance for a second chance with Ruth, his love 30 years ago. Nicholas Martin has directed. Old Globe Theatre, Sirson Edison Centre for the Performing Arts, through October 30. Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Letter and Lavage
Acted One Productions is offering Peter Shaffer's comedy about a tour guide (in one of London's least interesting hotels) and his attempts to en-

Love Letters
It's hard to "review" the Sweetooth Comedy Theatre's current production, because the cast will change every week. Sweetooth is staging A.R. Gurney's immensely popular two-character play as a benefit, with one-third of the proceeds for each evening going to charities chosen by the participants. So how can a show change performers every week? By design. Gurney wrote *Love Letters* to be read, not acted. It is a "sort of a play," he said, "which needs no theater, no lengthy rehearsal, no memorization of lines, and no commitment from its two actors beyond the night of performance." In effect, the approximately 90-minute piece is simply a reading of letters between Kennedy and Makepeace Ladd III and his childhood friend, Melissa Gardner.

And the aims are to keep the show from becoming too polished, to preserve the rough-hewn look of a staged reading, and to sustain the spontaneous feel of letter-writing itself—in years of letters, everything from the Annual Christmas Letter to queries about one's whereabouts and health (i.e., are you still in Detroit?). Though they are rarely thought of (their lives as a series of near-misses), and though they are opposites temperamentally, something links the "stubborn," "upright"—okay, "stuffy"—Andrew with the "lascivious," "cynical," "self-destructive" Melissa. One is left-hand dominant, the other right. As he rises ever higher in the Eastern WASP establishment, tracing clouds of self-denial in his path, the artists, Melissa ex-



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change, and even zodiac of love's 2001 is a deceptive moving show. At each venue at Sweetheart artists announce has a personal unrehearsed, go participants. This Friday, September and Claire Sample Cramer Memorial September 24, P (charity Sun Day) this production has \$10,000 for more ties and organization. **Worth a try.**

Sweetheart Comes ended run, Friday 8:00 p.m. Call the

Monster Murders
Shoestring Productions' interactive theater production is for the audience and its friends. The Padre Trail Inn, 421 Old Town, through Wednesday, Thursday 5:30 p.m. Friday 11:00 p.m. For info call 277-4800.

Purchelein
Dimensionary Theater's Yew's award-winning corrupt criminal probe a sensational play an Asian killed his

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Anyone on the lookout for a hot late-night comedy should go to the First Theater — at its new location on Third Avenue — and check out David Blaine's sequel of the single-act play "The actual perseverance of the flesh" (the 's' what you think it's actually about the way women of the same era come on to prevent them from intimacy. Danny and Deborah have met and are headed toward love. It's his idea, she and her roommate Joan, however, are determined to prevent it from happening because Bernice's deep-seated fear of women and Joan's of men, there is no way for anything the couple to do the love-long-term commitment, they function like old acquaintances, they function like old acquaintances. It's the story of Danny and Deborah, filled with overcoordinating of their own negativity. They must rank in the same category as "Milk and Honey."

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slow rise and precipitous fall of Disney and Disney's relationship at the time. The critics thanks to some fine work by director Steven Spielberg and the show business Weekly Mirrorman clip, The black background is filled by Douglas. The clip — makes up its income more than enough that it looks in the end. The latter is supported by the director's confusion and Mary ES. The clip is a design, part of the mid-70s costume match, catches the period (1967-1970) and contains criticism of political movements at the same time. The acting is solid, in particular from Jennifer's character, who, moving from the house of a single mother to the house of a single mother, moving from the house of a single mother to the house of a single mother. Jane Warrick's Disney is in a different light. Jane Warrick's Disney, caught in the last line of Disney, is a more eloquent when she doesn't say a word. She simply thumps in her hand. Her Disney is not a Disney, but it is not too far from every angry adult and adult. She, like an angry girl, in the last scene and the last scene at the end of the film and the last scene at the end of the film. (Note: Disney's changes have occurred since the show opened in April 1992.) Warrick's art.

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Calendar MUSIC SCENE

Cafe 1918, 1018 Bonanza Street, Point Loma 523-1018. Thursday, 8 pm to 11 pm. Drive, alternative rock. Friday 8 pm to 11 pm. Drive to rock. Saturday, 8 pm to 11 pm. Willie Dee, rhythm and blues.

Cafe Crema, 1001 Caron Avenue, Pacific Beach 273-5558. All performances are 9 pm. Thursday, David Strassman, rock and roll. Friday, David Strassman, rock and roll. Saturday, David Strassman, rock and roll.

Cafe Sagrada, 370 La Jolla Village Drive, La Jolla 450-3355. Monday, 9 pm. Tuesday, 8 pm to 11 pm. Wednesday, 8 pm to 11 pm. Thursday, 8 pm to 11 pm. Friday, 8 pm to 11 pm. Saturday, 8 pm to 11 pm. Sunday, 8 pm to 11 pm.

Carla Murphy's, 1432 La Jolla Village Drive (in University Town Center), La Jolla 457-4178. Thursday, David Strassman, rock and roll. Friday, David Strassman, rock and roll. Saturday, David Strassman, rock and roll. Sunday, David Strassman, rock and roll.

contemporary/Top 40. Saturday, David Strassman, rock and roll.

The Catamaran Beach Hotel, 1999 Mission Boulevard, Mission Beach 444-1981. All performances begin at 9 pm. In the courtyard bar. Thursday, Polaris and the Family Love Band, rock. Friday, the Horne, rock and roll. Saturday, 1130 Ocean Front Walk, Mission Beach 444-3008. Under musical, all shows begin at 9 pm. Sunday, 1130 Ocean Front Walk, Mission Beach 444-3008. Under musical, all shows begin at 9 pm. Sunday, 1130 Ocean Front Walk, Mission Beach 444-3008. Under musical, all shows begin at 9 pm.

Chalkers, 1020 N. Torrey Pines Road, La Jolla 534-3663. Friday, Topical Sing Night featuring Johnny Hilder and Dave Kendall of the Jackstones. Open 7 days • 10 am-8 pm

The Colonial Inn, 910 Prospect, La Jolla 454-2181. Friday, 5 pm. William

Crony, variety music performed on piano, and 8 pm to midnight, show and folk contemporary. Sunday, 2-9 pm to 8:30 pm. William Crony, variety music performed on piano. Wednesday, 5 pm to 8 pm. Bill McDaniel, piano trios featuring touring show tunes and standards.

The Daily Planet, 1100 Caron Avenue, Pacific Beach 273-6066. Monday, 9 pm to midnight, live entertainment with Fabulous Freddie. Wednesday, 9 pm to 1 am. Joe Byrne, acoustic pop music.

Dona Marie's, 890 West Mission Bay Drive, Mission Beach 444-1414. Call club for information.

Dream Street, 2228 Bacon Street, Ocean Beach 222-8131. Thursday, Flar Broke, 440, Gro, and the Mountain Men rock. Friday, Superboulder, Stranger, Katerin Colling, and Gray Wolf rock. Saturday, Abusement Park, POA, and Madman rock. Sunday, Universal Guest, Flounder, and P.O.R. rock.

Wednesday, Trini Race, Blackbox, Trini Race, and Decepto rock. Marie's, 7955 La Jolla Shores Drive, La Jolla 459-0541. Thursday, 8 pm to 11 pm. Barbara Abusement and Friends, jazz. Friday and Saturday, 8 pm to midnight. Peter Sprague, jazz.

Elbow McGee Irish Bar and Restaurant, 1000 Caron Avenue, Pacific Beach 273-6066. Sunday and Monday, 9 pm to 1 am. 4 Way Street, classic rock and roll. Wednesday, Fish and the Seawards, rock and roll.

The Fling, 1877 Biscayne Street, Point Loma 222-7000. Thursday, through Saturday, 9-11 pm. The New Release, contemporary.

The Goldfish Pond Cafe, 1253 Coast Boulevard, La Jolla 459-7407. Friday and Saturday, call club for information.

Harmony's Tavern, 4600 Mission Boulevard, Pacific Beach 483-8847. Friday, 8 pm. Gary Rich, blues.

Saturday, 8 pm, the Island Sons of Jahson Café, rockabilly.

Hilton Hotel, 1175 East Mission Bay Drive, Mission Bay 278-4018. In the Camp Bar. Tuesday and Wednesday, 7 pm. Ray Caron, acoustic. Thursday, 8 pm. Mafas, Top 40 dance music. Friday, 5:30 pm to 8 pm. Patrick Yardell and Mafas, jazz, and 8:30 pm to 1 am, and Saturday, 9 pm to 1:30 am. Mafas, Top 40 dance music. Sunday, 10:30 am to 2 pm.

Island Change Coffee House, 428 Turquoise Street, Pacific Beach 484-0944. Under musical, all performances are 9 pm to 11 pm. Thursday, Jowl, folk. Friday, Tru information.

James Newton Quartet, Sunday, September 25. Sunday, September 25. Bob Magnusson Quartet.

Wednesday, 7 pm to 9 pm. Pippi Borens, variety.

Java Joe's Coffeehouse, 6964 Newport Avenue, Ocean Beach 523-0556. All performances start at 9 pm. Thursday, the Mac-A-Mac, rock and roll. Friday, John Karcher, acoustic. Saturday, the Ryckies, original folk and alternative. Tuesday, Robin Ford, blues. Wednesday, Jovin and Harve, acoustic.

Javation, 4338 Casa Street, Pacific Beach 483-8033. Under musical, all performances are 9 pm to 10 pm. Thursday, Diversity, variety. Friday, Rippled Hazy, blues on guitar and harmonica. Saturday, Shida, original acoustic music. Monday, Sap, original acoustic duo. Tuesday, open mike. Wednesday, Mike Olsen, acoustic. 9 pm. Rippled Hazy, acoustic.

Jungle Java, 5847 Newport Avenue, Ocean Beach 224-0249. Friday, 8 pm. Ray Caron, rock and roll. Saturday, Part Cloud, acoustic, folk and rock.

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"Mould is again making some of the best music of his career,
from beginning to end, there's not a weak link" — Option

"File under the best albums of the last five years" — CMJ

"A" — Entertainment Weekly

SUGAR

File Under:
Easy Listening

\$11.99 CD
\$7.99 cass

Available September 22, 1994

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SEPTEMBER 1994

MUSIC SCENE

Dante's, 9799 51st Ave. Boulevard, Mira Mesa 92031. Friday and Saturday, 7 pm, *After the Sun*, reggae, soul, funk, and jazz. Sunday, 2 pm, *After the Sun*, reggae, soul, funk, and jazz. Call for information.

Ensemble Coffeehouse and Bookstore, 1045 University Avenue, Hillcrest 92104. Call for information.

The Flunk Club and Hitchhike, 10475 San Diego Mission Road, Mission Valley 92108. All performances begin at 8 pm. Thursday, the *Judyth*, alternative, with Bob Rock, rock. Friday, *At Sunset*, classic rock and roll, with Steve Forbert, acoustic folk. Saturday, *Latin Heat*, featuring *Mala*, salsa, and *El Chino*, reggae. Sunday, 2 pm, *After the Sun*, reggae, soul, funk, and jazz. Call for information.

The Grout Lounge, at the Town and Country Hotel, 500 Hotel Circle North, Mission Valley 92111. Friday and Saturday, 7:30 pm to 11:30 pm, the *Free Fallade Trio*, contemporary, folk, and swing. Sunday, 2 pm, *After the Sun*, reggae, soul, funk, and jazz. Call for information.

Granary's Paradise Lounge, 2716 University Avenue, North Park. Thursday, acoustic, featuring *Indie Stars* and *Frankie Friday*. Friday, *Indie Stars* and *Frankie Friday*. Saturday, *Indie Stars* and *Frankie Friday*. Sunday, *Indie Stars* and *Frankie Friday*. Call for information.

Hand Kano, 1045 University Avenue, Hillcrest 92104. Call for information.

Imperial House, 905 Kalamia Street (at South Avenue), options 234-9523. Wednesday and Thursday, 8 pm, and Friday and Saturday, 9 pm, *John Latham*, jazz, funk, and soul. Sunday, 2 pm, *After the Sun*, reggae, soul, funk, and jazz. Call for information.

Jane de Paragana, 3343 Adams Avenue, Normal Heights 92107. Thursday, 8 pm to 10 pm, open mike. Friday, 8 pm to 10 pm, *Greg Allmaran*, piano blues. Saturday, 8 pm to 10 pm, *Chris Carpenter*, contemporary piano. Sunday, 2 pm to 4 pm, *John Latham*, jazz, funk, and soul. Call for information.

Jawahar Ganesha Cafe, 1562 Adams Avenue, Normal Heights 92107. All performances begin at 8 pm. Thursday, 8 pm to 10 pm, *Greg Allmaran*, piano blues. Friday, 8 pm to 10 pm, *Chris Carpenter*, contemporary piano. Saturday, 8 pm to 10 pm, *John Latham*, jazz, funk, and soul. Sunday, 2 pm to 4 pm, *John Latham*, jazz, funk, and soul. Call for information.

La Parilla Lounge, of the Town and Country Hotel, 500 Hotel Circle North, Mission Valley 92111. Friday and Saturday, 7:30 pm to 11:30 pm, the *Free Fallade Trio*, contemporary, folk, and swing. Sunday, 2 pm, *After the Sun*, reggae, soul, funk, and jazz. Call for information.

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PEPPA

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Friday Sept. 23, 9:00 PM
Saturday Sept. 24, 9:00 PM
Sunday Sept. 25, 9:00 PM

Travis James & The Brand Cats
Friday Sept. 23, 9:00 PM
Saturday Sept. 24, 9:00 PM
Sunday Sept. 25, 9:00 PM

Hot Rod Lincoln
Friday Sept. 23, 9:00 PM
Saturday Sept. 24, 9:00 PM
Sunday Sept. 25, 9:00 PM

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FLOUNDER
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Richard • Pepper Club

TEENA MARIE
OCTOBER 1

THE SHEPHERDS

QUIET RIOT
with
Richard • Pepper Club

TEENA MARIE
OCTOBER 1

THE SHEPHERDS

2 pm to 5 pm, the *Bay Route 12* Party Band featuring Mary Hilda, vocal. Classics from the Bay Area and more. Sunday, 2 pm to 5 pm, the *Bay Route 12* Party Band featuring Mary Hilda, vocal. Classics from the Bay Area and more. Sunday, 2 pm to 5 pm, the *Bay Route 12* Party Band featuring Mary Hilda, vocal. Classics from the Bay Area and more.

The Navel, 5315 Marine Road, San Carlos 95070. All performances are 9 pm to 11 pm. Thursday through Saturday, *Bay Area*, rock and roll. Sunday, 2 pm to 5 pm, the *Bay Route 12* Party Band featuring Mary Hilda, vocal. Classics from the Bay Area and more.

With Area Squares, 6005 Bellvue Avenue, Santa Monica 90407. Thursday, 9 pm to 11 pm, *Legion*, folk, rock and roll. Top 40. Friday, 9 pm to 11 pm, *Legion*, folk, rock and roll. Top 40. Saturday, 9 pm to 11 pm, *Legion*, folk, rock and roll. Top 40. Sunday, 2 pm to 5 pm, the *Bay Route 12* Party Band featuring Mary Hilda, vocal. Classics from the Bay Area and more.

O'Connell's Pub and Nightclub, 1110 Montana Boulevard, Bay Park 92008. Friday, the *Spiders*, rock and roll. Saturday, the *Spiders*, rock and roll. Sunday, the *Spiders*, rock and roll. Call for information.

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LISTENING ZONES MON-THURS: 11-6, FRI-SAT: 11-8:30, SUN: 12-6

SEPTEMBER

Calendar

MUSIC SCENE

The Mean, The Morningglory Cafe and Bakery
The Independent Tube Man's
 In Volume 10's Irish Pub and Grill
Johnny's
The Independent Tube Man's
 In Volume 10's Irish Pub and Grill
Johnny's
The Independent Tube Man's
 In Volume 10's Irish Pub and Grill
Johnny's

SOMA

IRI

MAIN EVENT
FRI. SEPT. 23
RKL
NDC
GOOD RIDDANCE
THE NEWSBOYS
87 - 8:00 PM

SAT. SEPT. 24
SAM'AM
THE TOMBIES
BILLYCLUB
GATHERING
88 - 8:00 PM

MAIN EVENT
FRI. SEPT. 30
REVEREND
HORTON HEAT
LUCY'S FUR COAT

MAIN EVENT
SAT. OCT. 1
D.I.
DOWN BY LAW
88 - 8:00 PM

INS SHOWCASE
FRI. OCT. 7
FLUF
BLINK
TANNER
SWIVELNECK
87 - 7:30 PM

INS SHOWCASE
SAT. OCT. 8
BUCK-O-NINE
GHOULESPHON
EXCEL
FREAKSHOW
87 - 7:30 PM

MAIN EVENT
SAT. OCT. 15
MIGHTY MIGHTY
BOSTONES
FACE TO FACE
8:00 ADVANCE - 8PM
5305 METRO ST.
OFF INFERNO BLVD.
ALL AGES
230-SOMA

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Holly Gentry, Sunday, September 25, Adams Avenue Street Fair

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 Elmer's Cabbie, Dream Street

Elmer's Cabbie, Dream Street
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\$8 U-Call-It Drinks
Show paycheck stub
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9:00 pm-midnight

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Lynn Phillips College del Rey Manor
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Recreation

Robertson Carleton Murphy's, Hilton
Hotel

Black Bears Henry's
Peter Robberson's The Paladium
Country Club

La Jolla La Jolla
Keith Radwigen's Carlsbad Caca
Mya Borelli's Bourbon Street
Country Club

La Jolla In Nuen The Paladium
Country Club

Gayle Seidel and Ruffalo Oak Elphinstone
Bar

Steve and Yell Colonial Oaks
Country Club

Tom and Linda The Flying Bridge
Tavern Club

John Warren Roasting Plant Coffee
House

Janet Williams To Len's
Palm Wyman's The Coffee Basket

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Alvin Blum Hill Street Coffeehouse
At The Jazz Cafe De Maria

Bernard Anderson Cafe La Maza
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Booby Hootenanny 70's Cocktail
Lounge
Barbara Jamerson and **Two Deep**
Jazz • The Cornucopia
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Jazz • The Cornucopia
Miracles Cafe It's Jolly Hot
Jazz Lites The Morningglory Cafe
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The Jazz Passengers The Coach
House
Yard Old Vienna Cafe
Arthur Johnson Mona Lisa
Restaurants
Arthur Johnson Crocker's Restaurant and
Jazz Bar
John LaDawn Imperial House
The Gentle Ladies Jazz Yell
Cafe • D.M.aria
Danny Lopez Rainbow Bar
Danny Lopez The Looze Change
Jazz and

The Bob Magness Quartet: Horton Grand Hotel

Bob Magness: Horton Grand Hotel

The Joe Carillo Quintet: The Palazzo

The Joe Macille Quintet: Croce's Restaurant and Jazz Bar

Melvin McCracken: Jay City China Camp

Prolio Morrison And Agnes A. Cacer: The Sherry Tavern

Prolio Morrison: The Marine Room

The Sherry Tavern: Duke Stefano's Restaurant

The Sherry Tavern: Croce's Restaurant and Jazz Bar

The Modern Jazz Trio: The Soul Kitchen

Barbara Morrison and Friends: Elario's

The James-Newton Quartet: Horton Grand Hotel

The Dan Pupillo Group: Loma Santa Fe Plaza

Kim and Glen: Vero Cafe

Clinton C. Cato: 1988, Miracles Cafe

Rae and Jennifer: Stefano's Restaurant

Calfe: 976

The Gary Scott Quartet: The Vineyard Hotel

A Second Wind: Art House Coffee and Gallery, La Costa Coffee Room, Co.

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W & LOTS OF MONITOR
TACKLE FOOTBALL BU
F BEER
\$2.50 (SOUTHERN CO
ANBERRY JUICE & O.J.
SHOT SPECIALS
TY WITH SUPER DJ RO


in the Red Lion Hotel • 7450 H

753-1382

over than the chain stores.

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ALL**

The best place to watch & hear the game



San Diego Reader September 22, 1991

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102 San Diego Reader September 22, 1994

San Diego Reader September 22, 1994

2 for 1
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 ITALIAN DINING
TWO-FOR-ONE DINNER
 MONDAY THROUGH SUNDAY
 With purchase of beverage. 1st course and 1st entree only.
 Purchase of equal or lower value. 1st course only. 1st entree only.
 10/14 POWAY ROAD, POWAY • BETWEEN MIDLAND & GARDEN ROAD
 (HOURS: Mon-Sat, 11:30-10:00 pm; Sun, 12:00-10:00 pm)
 Reservations suggested. Open 7 days a week. 1st course only.
486-8901

2 FOR 1
ENTREE LUNCH OR DINNER
 Purchase one entree and receive the second of equal or lower value free.
 Not valid with other offers. Expires 9/30/94.
Thursday-Nite
 Favorites from the 50s, 70s, 80s and today
 featuring DJ Erik.
Friday & Saturday • Salsa & Merengue
 1st La Vie • Ricki Christy (820-1380)
Thursday & Wednesday
 Salsa & Merengue Lessons with Valerie
PACHANGA BAR & GRILL
 Open 7 days a week. Open 7 days a week. Open 7 days a week.
 314 Fifth Avenue, Gaslamp Quarter 235-4545

MANDARIN PLAZA
 3701 La Jolla Village Drive, San Diego, CA 92037
 (619) 594-1237
 Sunday 10:00-11:00 pm
CHINESE GARDEN
 3007 Clairemont Drive, San Diego, CA 92161
 (619) 594-1237
OVER 30 ITEMS TO CHOOSE FROM
DINNER BUFFET ALL-AMERICAN \$4.95
 Buffet includes: appetizers, fried shrimp, lo mein, chow mein, beef, pork, chicken, vegetables, noodles, pudding, jelly, soup and tea. Open 7 days a week.
OVER 30 ITEMS • LUNCH BUFFET \$4.75
 valid through 10/15/94 for: entire party.

Calendar RESTAURANTS
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 3701 La Jolla Village Drive, San Diego, CA 92037
 (619) 594-1237
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PACHANGA BAR & GRILL
 Open 7 days a week. Open 7 days a week. Open 7 days a week.
 314 Fifth Avenue, Gaslamp Quarter 235-4545

Dinner for Two
 Authentic Lebanese Cuisine
 \$32 value **\$19.95**
 Includes:
 • Hummus
 • Tabaki
 • Pickled turnips
 • Pita bread
 • Any entree
 • Dalgas desert
the sheik cafe
 2604 Fifth Ave. • 234-5888

2 for 1 PASTA
 Choose one entree or appetizer for FREE
 (includes seafood pasta). Offer good on Tuesdays, Wednesdays & Thursdays.
 Not valid with other offers. Valid on one entree only.
2025 El Cajon Blvd. (West of 680) 382-7000
 Tuesday-Sunday Dinner 12:00 pm - 10:00 pm

2 for 1
any entree
 Buy 1 entree receive 2nd free
 Expires 10/15/94. Dine-in only.
World Vegetarian Celebration Weekend
 October 1 & 2
 1/2 Off Dining Menu
 (Sat, Oct. 1) and
 1/2 Off Dining Menu
 (Sun, Oct. 2)
 Tues.-Sun. 8 am-10 pm
272-7399

All-You-Can-Eat!
 \$4.95
 cheese pizza, spaghetti, salad, garlic bread
The Figaro
 4632 Mission Blvd., Pacific Beach
 238-1100, north of Gates

Dinner for Two \$10.95
 (Monday through Thursday 5:00-10:00 pm)
 Choose one entree or appetizer for FREE
 (includes seafood pasta). Offer good on Tuesdays, Wednesdays & Thursdays.
 Not valid with other offers. Valid on one entree only.
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 (Sun, Oct. 2)
 Tues.-Sun. 8 am-10 pm
272-7399



Lonna's
ITALIAN SIZZOP

2 for 1

Something from the Oven

Thursday
3:00 pm - 4:00 pm

Buy any
French Bread and receive the 2nd of
any crust or lesser value item for
the same price. Valid only Thurs in
Dinner menu. Please
present coupon
when ordering.
10% gratuity added
on all orders.
cash only.
see restrictions

"This restaurant is a treasure."
—Dorothy M. Smith, San Diego Inside 1988
Nations Restaurant Guide, Napa Valley
San Diego Magazine, 1993

Delivery & Catering

Monday - Sunday
11:00 am - 9:30 pm
Friday 11:00 am - 10:30 pm
Saturday 4:30 - 10:30 pm
Sunday 8:00 - 9:00 pm

Select Dishes & Wine
3945 Governor Dr.
859-0601

BEACH BURGERS AND SANDWICHES 1001 Ocean Blvd., Suite 100, Laguna Beach, CA 92653. (714) 493-6688. This attractive restaurant serves old-fashioned American delights as well as Mexican items. Be sure to try meat loaf with mashed potatoes, macaroni and cheese. Basic subsister when in season, and fresh seafood. Many items are under \$7.00, so it's possible to eat inexpensively here well into the night. Try spaghetti, lasagna, pizza, or, for a special, lunch Saturday and Sunday. Low.

SHORELINE'S EDGE Sheraton Harbor Island Resort, 1380 Harbor Island Drive across the airport, 291-2900. The newly refurbished hotel is glistering and is the restaurant with its stunning bay view. The food is American plus pasta and pizza. If you order an entree, it includes vegetables and potatoes. The menu is not too fancy. The best bet is the "appetizer table" (one trip for hot and cold dishes) and the low-cost entrees with desserts. Desserts are served

**MIDWAY,
OLD TOWN &
MISSION VALLEY**

CECILEE'S CAFE 2375 San Diego
Ave., Old Town. 299-6527. Seek out
small and eclectic dining room that
is about 30. Every item is made from
scratch and while you are in the dining
room you can hear them pounding
kissu breanici in the kitchen. The
girls are Polish, the entrees are French,
cooking is homestyle and delicious
the dessert souffles are the best in
city. Mondays through Saturdays, af-
ter-price meals consist of soup
sauté plus choice of four entrees,
your drink, 20 eggs and salmon pla-
tabletes, for \$13.00. Closed Sundays.

GREEK & LEBANESE
\$7.95 DINNER BUFFET
 5-10 pm daily
 \$10.00 Value: Up to 17 items including meat, chicken, lamb, seafood, salads and appetizers.
 Regular menu available.
FAIROUZ CAFE
 3166 Midway Dr.

Don't find it expensive when
it's free things.
see Website: S.D. Studio

HOUSE FOOD
95 VEGETARIAN
LUNCH
BUFFET

are daily.
N. Offer good with us.

GALLERY
70, 975.9308

COUPON
2-FOR-1 LUNCH
equal or lesser value entree up to \$10.00 free
starting at **\$4.95**
Mon. Sat. 11:30 am-4 pm
• Catering & delivery
• Large party facilities
Sucasa
LA JOLLA SINCE 1980
6730 La Jolla Blvd.
454-0369
Please reserve complete bar and seating.
Valid up to 10 people. Limits only.
Not valid with any other offer.
No take-outs.

and pizza house also prepares sandwiches which include roast beef, meatball, sausage, and combination sandwiches. Pasta with salad and bread available for \$5.95. Seating available for 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000. Hours: 10:00 a.m. to 9:00 p.m. Monday through Saturday, 10:00 a.m. to 11:00 p.m. Wednesday through Saturday, Sunday 11:30 a.m. to 10 p.m. Tel: 601-368-1111.

GARDEN 6011 6011 Cajon Boulevard, 555-1485. Although the externist offers Chinese as well as Cambodian, it's best to order the Cambodian food — many of the recipes are from his 1975 family. Be sure to try the suggestions, but the rice are sure-fire hits. For pop on soup cook a variety of ingredients in baskets plunged into broth; steamed dumplings with ginger sauce; and sour shrimp, chicken with

and the vegetarian among your best bets. On students congregate here, so the area is not the great trade-off is exotic food at an Open Daily, lunch and dinner.

THE MOST UNIQUE ITALIAN FOOD AROUND!

We're back!
Newly remodelled
weather restaurant interior
smaller prices!
Enjoy our non smoking
environment.

Present this coupon for a
FREE
**LOAF OF OUR
FAMOUS
CHEESY GARLIC
BREAD!!!**
one coupon per person, one per table

3111 Sports Arena Blvd
(Corner of Sports Arena &
Broadway, at North of
Genovese Hwy) (906-6740)

Tues. Thurs. 11:30 am - 10:30 pm
Fri. 11:30 am - 10:30 pm
Sat. 5:00 pm - 10:30 pm
Closed Sundays & Mondays

Genovese

SUN. & MON.	TUES. WED. THURS.	FRI. & SAT.	<p>Selected "Best of the Rest" San Diego Magazine's Critics Choice 1994</p>
<p>FOUR-COURSE DINNER \$12.95</p> <p><i>Choice of salad, seafood choice or pasta.</i></p>	<p>FOOD LOVERS' DREAM \$9.50</p> <p><i>Fillet mignon, Arroz con pollo, and pasta.</i></p>	<p>LOBSTER CURRY \$9.95</p> <p><i>Two lobsters, rice and chutney</i></p>	
<p>Buy one, get one free! (When asked, enter for a limited time only up to \$11.95 value.) Lunch or dinner through 10:00P. No cash and any other offers. Taxes extra. Please reserve before making reservations. See our menu for details and our web site for more information.</p>			
<p>Specials are valid with any other offer.</p>			
<p>6941 La Jolla Blvd. • 456-2535 OPEN LUNCH AND DINNER FREE PARKING IN REAR</p>			

20% OFF

**LUNCH,
BRUNCH
&
DINNER!**
with this ad

CAFE

6th & K

*At the
Clarion
Hotel
Bayview*

696-0234

**Champagne
Brunch**
Served at the
Sundae Buffet
10:30-2:00
Chef's selection of
entrees, appetizers,
fruit & salad bar
served station,
carving station
and dessert station.
\$12.95 adults,
\$6.95 children
12 & under

Lunch
Lunchbox soup
& salad buffet
served daily
M-F 11:00-2:00
Full lunch
menu available

Dinner
Served each night
5:00-10:00 pm.
Menu
with chef's
pasta specials,
homemade
soups at the day
and fresh



HAPPY HOUR SPECIALS
MON. - FRI. 5-8 PM

1/2 PRICE
HAPPY HOUR
SPECIALS
with one set through Oct. 7

APPETIZERS

BOTTLED BEER
Samuel Adams, Samuel Light,
Pilsner, Miller, Shogrus

WINE BY THE GLASS

Join us for
**THE TASTE OF
HILLOREST**
October 8

**Chef's
WORK**

Gourmet Chinese food
at Great Low Prices!

We serve healthy
portions and prepare our
food without MSG!

Dine-in,
Take-Out or Delivery.
Free Validated Parking.

350 UNIVERSITY AVENUE (CORNER OF UNIVERSITY & 4TH) 254-5658

SALSA DANCE CONTEST!
This Friday & Saturday
featuring
**PABLO MENDEZ
& AQUA E COCO**
GRAND PRIZE - TRIP TO LAS VEGAS

ExxonMobil
TAJALAJA
Restaurant & Bar
(Classic Mexican Cuisine)

**Margarita
Sunday Brunch**
Adults \$8.95 • Children \$4.95

HAPPY HOUR SPECIALS
MON. - FRI. 3-8 PM

*Gourmet Chinese food
at Great Low Prices!*

**We serve healthy
portions and prepare our
food without MSG!**

**Dine-in,
Take-Out or Delivery.**

Free Valet/Parking.

**Join us for
THE TASTE OF
HILLCREST
October 8**


**Chef's
WEEK**

**1/2 PRICE
HAPPY HOUR
SPECIALS**
with this ad through 10/10

APPETIZERS


BOTTLED BEVS
*Bottled Adams, Anett's
Pineapple, Miller, Sharp
Shirley, Schlitz*

WINE BY THE GLASS

 300 UNIVERSITY AVENUE (CORNER OF UNIVERSITY & 4TH) 254-6668

TACO BELL

Crash Test Dummies




ON SALE NOW!

WITH SPECIAL GUEST
MILLA

**THURSDAY
OCTOBER 6
8PM**

**SPRECKELS
THEATRE
ALL AGES!**



FRIDAY OCT. 21 8PM

SPRECKELS THEATRE

**ON SALE
THIS SAT.
10AM!**

TACO BELL CROSS THE BORDER

Including Robertson-Way, Tower Records, Bookhouse Music, select Winhouse locations, Ains, The and Pinkies Book Worm. To learn all the Specials... Theatre has office and the right of the show.
To charge by phone call 800-770-5.

WINHOUSE

CHILD COUNCIL OF CANADA PRESENTS

CROSBY STILLS & NASH

FRIDAY OCT. 14
8PM

Open Air Theatre
THEATRE OF THE AMERICAN WEST

FOR A SPECIAL GROWN CIRCLS SEATING-AND
ARTISTS RECEPTION TO BENEFIT TEENS HELPING
OTHER TEENS HOPKINS, CALL: 619-566-3740

*Charles & Mary -
Rock Anniversary Show*

Starbucks Coffee
Presents

KENNY G

Sunday Oct. 23 4PM
"Jazz Under The Sun"

Open Air Theatre
THEATRE OF THE AMERICAN WEST

FM98
KJFM
101.5 FM

Including Robinson's-May, Tower Records, Blockbuster Music, select Warehouse
locations, Arts To, Park's Book Worm and the Open Air Theatre Box Office
Open Air Theatre Box Office Hours are 8:30-4:00 p.m. Mon-Fri.
No containers of any kind or alcoholic beverages permitted
on or around the facility. No charge by phone call 620-3742.

[illegible]

Guitars West

END OF SUMMER SALE!

BASS GEAR BLOWOUT!

**All Bass Gear
ON SALE**
including G/K, Fender, Ibanez

**ROOTOSOUND
SPECIAL \$18**

**20% OFF
1500 books**

ROGER MAYER VOODOO BASS
list \$179
ON SALE \$129

**TRACE
ELLIOT**

Trace Elliot

600 SMX Head.....	List 2495	\$1822
600 SM Head.....	List 2499	\$1875
GN2 SMX Head.....	List 1550	\$975
350 SM Head.....	List 1299	\$745
4x10 Cab w./horn.....	List 1995	\$685
2x10 Cab.....	List 699	\$425
1x15 Combo.....	List 999	\$375

HARTKE

1x15 Combo 350W.....	List 1250	\$725
2x10 Combo 350W.....	List 1080	\$635

Tobias Classic 5-String.
Sale
Incredible Woods..... List 3700 \$2065
Tobias Killer "B" 5-String,
Natural..... List 2600 \$1460
Toby Deluxe 5-String..... List 999 \$579
Toby Deluxe Pro,
Natural..... List 1299 \$745

Guitars West

New & Vintage

1099 W. San Marcos Blvd.
752-1099

THE READER PUZZLE by Don Rubin

Each of the sounds at the right is part of the name of a character listed below.

See if you can match them up.

— Gibson	— Maxwell
— Aldrin	— Sims
— Torn	— Crosby
— Iggy	— Francis
— Saul	— Lardner
— Mancini	— Wilbur
— Alger	— Brown
— Craddock	— Connie
— Rubble	— Marin
— Goldblum	— Toots

- | | |
|------------|------------|
| — Gibson | — Maxwell |
| — Aldrin | — Sims |
| — Torn | — Crosby |
| — Iggy | — Francis |
| — Saul | — Lardner |
| — Mancini | — Wilhelms |
| — Alger | — Brown |
| — Craddock | — Connie |
| — Rubble | — Marin |
| — Goldther | — Toms |

RULES OF THE GAME

1. The prize for solving the *Reader Puzzle* will be a *Reader T-shirt*.
 2. All entries in the *Reader Puzzle* contest must be received by the *Reader*, addressed to *Reader Puzzle*, P.O. Box 85803, San Diego, CA 92186-5803) by 9:00 a.m., Wednesday, six days following the date of publication.
 3. All entries must be accompanied by your name, address, and short size S, M, L, XL.
 4. Employees of the *Reader* and their immediate families are not eligible.
 5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so we can't give more than five winners, we'll have a lottery.
 6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
- JAMES H. HARRINGTON



#827 Sound Track

The Shirleys were: Abraham Lincoln, Joan of Arc, Nefertiti, Julius Caesar, Marie Antoinette, Vladimir Ilyich Lenin, Charlemagne, Elizabeth I, and Johann Sebastian Bach.



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Of the 88 entrants, 81 were correct.
The winners are:

1. Frank H. Ripley, *Spring Valley*
2. Mary Arana, *Encinitas*
3. Lisa Saliers, *Chula Vista*
4. Martha Hart, *San Diego*
5. James Martin, *San Diego*

J. James Martin, San Diego

DRUMMER WANTED. Original metal band. Heavy hitter. Metal Church, Maiden, Saxon. Have songs: studio 25-30 no drugs or flake/s. Leave message. 460-4578

DRUMMER WANTED. Hard rock originals, dedicated team. gear, good kit. Call noon to 8pm. 279-3492

DRUMMER WANTED into Slap, Unleash, Godhead\$40, etc. Ray 598-1176

DRUMMERS AND BANDS. Own your own soundproof studio/shooting room! Pay into garage. Practice loud 24 hours a day. \$500. 267-6864

DRUMMERS! September/Bloomsot Specials! CP corymb combats with stand are now \$239 and DW hardcase is 30% off. Also while it lasts, a Pearl M5X 6-piece drum kit is now \$1849. New Mexico Music and Sound. 569-1944

DRUMMERS! Tired of wrapping your drum mallets up after gigs? Come in and see our inventory of drum cases, cymbal bags, and hardware bags by Protec. Through September receive a free bag with a purchase of 4 or more drum cases. New World Music and Sound, 589-1944.

DRUMMERS, SPEND THE DAY with touring legend *Big Blazer*! He will be doing a clinic at the *California Percussion Drum Expo*, #124, Bring-It-Albums, etc. No. 40394, 945-3930.

DRUMMERS, Call Sound-Tec for a place to play. *Sound-Tec*, 10000 S. Diego, Dunes, 442-5600. *Sound-Tec* offers monthly rates! *Sound-Tec*, 206-5006.

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DRUMS. Ludwig cherry red acrylic rock set, \$350. Ludwig 1985 30/2 set, white and black, \$299.95. Ludwig 30/24 set, black, \$299.95. Ludwig 30/24 set, black, \$299.95. Ludwig 30/24 set, black, \$299.95.

DRUMS. Ludwig 7-piece blue sparkle with Rogers Dyna-Sonic snare, excellent condition. New heads, \$825. Milwaukee, WI. 560-8648.

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DRUMS. Newly arrived Yamaha Maple Custom Recording Custom, Club Custom and Power V drum kits! Also in stock, a huge selection of Yamaha hardware! Come in and check it out! New World Music, 569-1844.

DRUMS. Zildjian 14" hi-hat cymbals, \$100. Anson taking drum (Hause), \$160. Anson Cils, bells, \$40. Creative double, \$80. Miscellaneous percussion, \$41. 3069

ECHOPLEX, vintage echo-delay unit with bound-on sound, sacrifice, \$260. R: 264-3310.

EFFECTS STOMP-A-THON, 10-year Tinsess \$85. Crybaby \$30 wahs, \$119. R: 264-3310.

FLUZZIES, \$149. Fuzz Face reissues, \$89. Morley pedals in stock now. Tons of new effects too! Muzi Guitars, the groovy guitar store, 563-2182.

EFFECTS, SBE-422 Sonic Maximizer stereo, \$150. Patchbay Tascam, single rack, 30-147. \$75. 540-5178.

EFFECTS, inserts 24-bit professional digital signal processor by Rocktron, full stereo chorus and reverb sounds. Rack line, \$600. MCI converter by Rocktron, \$90. 340-4364.

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Reader Phone Match Upcoming Event

Thursday, September 22, 7:00-10:00 pm

"...To Boldly Go Where No Clown Has Gone

If you have an adventurous spirit, you may be ready to follow *Hump o' Sonnet in 'Tons*. Presented by the La Jolla Playhouse, these two clowns turn a seemingly-endless wait for a place into an opportunity for ultimate mayhem. According to the *Boston Globe*, "Their humor is perverse, touching and very human." How can you resist? Join us for the Singles Series performance of this very special play. The mixer at 7 pm will be catered by Trattoria Acqua di La Jolla and will include a wine tasting courtesy of Goosecreek Cellars & Winery. The mayhem begins at 8 pm. Call the La Jolla Playhouse at 550-1010 and request the *Reader's* special discounted ticket price of \$27 for this eccentric evening you won't want to miss! Of course, you'll also receive a free, 50-word Phone Matches™ ad during the mixer (\$30 value).

[illegible][illegible]

BLOCKED 900# ACCESS?
Use your credit card. Call 935-8900 M-F 8:30am-5pm

Call 1-900-454-3370 \$1.49/minute (18+ only)

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QUESTIONS? Call 235-8200, ext. 268.

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**Place your Reader
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get responses tomorrow!**

25-word printed ad in the Reader
It contains a general description of your roommate situation, can now place your roommate ad 24 hours a day, 7 days a week, from any touch-tone phone by calling into the Reader Hotline Line at 235-2415.

hour voice mailbox service
This will allow you to leave a 60-second recorded message describing in detail your available roommate situation. If you're looking for a roommate who shares your passions for Core Porter, pickup at midnight and volleyball games at the beach, this is your opportunity to say so and more. We will also use this service to write your 25-word printed ad.

Students who see your ad in the paper will call into the free

response before your ad appears! After you record your mailbox message, it will be placed on Roommate Hotline. Respondents who call the Roommate Hotline will have access to your recorded message before the ad even hits the streets on Thursday. If you record your message on Monday, you could be interviewing potential roommates Wednesday and collecting rent on Thursday!

Call 235-2415 day or night.

questions regarding Roommate ads call 235-8200, ext. 265.

Pay with Visa, MasterCard, Discover, check or cash.

The cost is \$16. However you pay, you must first call 35-2415 to place your ad.

Prepare to record your one-minute message (about 125 words) for your voice mailbox. Follow the simple message below:

State your neighborhood first.

We will use

Claremont, 2 women seeking nonsmoking male, 25-35, to share 3 bedroom house. Large room, private bath. Pool, off-street parking.

the first 25 words of your verbal message as you printed and in the Reader.

\$350 plus 1/3 utilities. Available immediately.

We pursue an active outdoor lifestyle and you'll probably have more luck finding us at Mission Bay playing volleyball than at home in front of the TV. We like to entertain and our back yard is a great spot for barbecues. Should be seeking a person who is conscientious, financially stable and a good communicator. And, we have one cat named Spike!

Please tell us about yourself and

press 2. number and the best time to reach you. Thank!

Write your _____ _____

retrieve your messages
225-2415. You may get responses on the hotline before your items, so call frequently. Messages are erased after you are printed, so be sure to have a pen and paper ready. Your mail will expire at midnight, the Wednesday following publication.

Set the deadline
Placing voice mail ads is Monday at 1 p.m.; however, print can be placed until Tuesday at 6 p.m. by calling 225-8200. To ensure mail ads be placed, call the number by 11 a.m.

San

cancelations accepted. Advertisers are responsible for picking their Roommate ads for accuracy and reporting errors by 11 am, Tuesday, following publication.

renewal your mailbox:
you don't need to make any changes, you may renew your mailbox by calling 235-2415 and choosing the renewal option. You may renew your mailbox Thursday through Sunday 1 pm.

Mail in payment: Reader Roommate Line
P.O. Box #9080, San Diego, 92166.
Walk in payment: 1701 India (at Daze), downtown San Diego.

San Diego Reader September 22, 1981 145

A dark, textured surface, possibly a book cover or endpaper, with a white rectangular label at the top left. The texture is grainy and uneven, with some lighter spots and fibers visible. The label is plain white and occupies the upper left corner of the frame.

place your deadline
placing voice mail ads is Monday at 1 p.m. however, print ads can be placed until Tuesday at 6 p.m. by calling 235-8200. voice mail ads will be placed on the Roommate Hotline within 24 hours. So call today!

cancelations accepted. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 11 a.m. Tuesday, following publication.

renew your mailbox
you don't need to make any changes, you may renew your mailbox by calling 235-2415 and choosing the renewal options. You may renew your mailbox Thursday through Sunday 1 p.m.

Mail on payment. Reader Roommate Line

San Diego Reader September 22, 1991

PAID: 1000 Dollars (San Diego, 9/2/86)
 Mode de paiement: 1700 Dollars (at Union), domicilié San Diego.

by Julie Larson ©1994

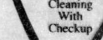
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September 23, 1994

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- Squirrels
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San Diego Reader September 22, 1994 **473**

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