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As seen on Bill Moyers' *Healing and the Mind*

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Jon Kabat-Zinn, Ph.D., is the founder and director of the Stress Reduction Clinic at the University of Massachusetts Medical Center and associate professor of medicine in the Division of Preventive and Behavioral Medicine.

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SAN DIEGO'S WEEKLY Reader

GRAND BANQUET OF THE SKELETONS

"GO TO THE TORTILLA SHOP ON the corner. You'll find a big, dark-skinned man who works there and looks like a wrestler, with many tattoos of the Virgin of Guadalupe on his arms. He knows everyone in this neighborhood. He'll be able to help you."

When you get to the tortilla shop, stagger to it along the dark, rocky road with scruffy pariah mutts growling at your heels, you will find that the shop is, of course, closed. Two pregnant women who stand chatting there tell you the tortilla shop has been closed, not just for hours, but for years.

(continued on page 20)

TWO DEATH ARTISTS



Day of the Dead figures

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[illegible]

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 231-0489; or e-mail them to s.d.reader@world.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

The matters described in Jill VanCleve's letter of October 19, 1995, regarding questionable actions by the San Diego Housing Commission (SDHC) and the Housing Authority (City Council) are just another example of the irresponsible manner in which these bodies operate.

When the SDHC was first established by then-Mayor Wilson, it was by no means to increase the supply of low-income housing. The State had threatened to withdraw funds for redevelopment unless the City of San Diego made an effort to improve its very poor housing record. At that time the City Council had even turned down funds for public housing.

In an effort to prevent the State from acting on its threat, Mayor Wilson formed the SDHC. Under the leadership of Ben Montijo, the SDHC produced some housing. However, the trouble was that similar housing was available on the open market, and it was of no help to the poor the SDHC was supposed to serve. An exception were the few public housing units the SDHC finally had to accept.

This is in reference to John Brizzolara's unfortunate attempt at an accurate literary work regarding visiting rules, regulations, and procedures at the Metropolitan Correctional Center ("Lining Up for the Pen," October 12).

The present executive director was hired by the City Manager and confirmed by the HA even though she was second in command under Montijo, whom she had supported in many of his questionable ventures.

Unfortunately, the HA has not been any more effective than the SDHC itself. It appears that it has abrogated its responsibility entirely, and so has Mayor Golding. The report of the San Diego County grand jury, which documented many abuses, has been entirely ignored.

Councilman Harvey is certainly to be commended for

his effort to break through this wall of silence. If anything is ever going to change, this will only happen if a completely independent and knowledgeable group of citizens is appointed to oversee the SDHC. Unless, however, such a group has real power to make changes, it will be of no consequence.

Hans Jovishoff

In the letter "Wife's Cats Gone" (Letters, October 19), the disappearance of toads is blamed on cats. Over the past five years, scientists have reported a depletion of toads throughout the world, but not

troys. Reasons could be pollution, acid rain, depletion of the ozone layer, or some other reason. Also, I do not think that we should be concerned with saving most birds. Between the trap-and-kill approach and the sterilization-and-free method, the latter is the lesser of the two evils. He does mention that he is now plagued with rats and mice. Thus, man has benefited by stray cats. In a world where man is born independent of man, people should try not to inconvenience it in any way because we are dependent and observant of the intricacies of the delicate web of life. Even when creatures are born dependent on man, as pets and farm animals, we have a heightened sense of morality, and *logic* should be observed.

By the way — in the October 19 issue on page 46, a C blood type is mentioned. There is no C major or minor blood type. The major types are A, B, AB, and O. The rhesus factor is indicated with a + or -.

This is in reference to John Brizzolara's unfortunate attempt at an accurate literary work regarding visiting rules, regulations, and procedures at the Metropolitan Correctional Center ("Lining Up for the Pen," October 12).

All staff treat visitors in a professional and courteous manner. When social visits are terminated precisely after the given hour has ended, visiting officers are labeled as being mean or in a bad mood. This is a typical response from a visitor and/or inmate who still cannot understand what it is like to abide by prescribed rules.

Since the security level of this institution is not high enough to warrant a glass partition between inmates and visitors, they are allowed "contact" visits. The female visitor in the article claims that "it gets ridiculous and frustrating at times because they must sit facing each other." I didn't realize they had it so bad. Maybe

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Herds of children in Nantucket. By Anne Albright **175**

San Diego, Texas

Thar she blows Downtown's abandoned Walker-Scott Building, long the biggest exorcise on Broadway, was also a potential time bomb. Earlier this year, according to a city memo, old electrical transformers in the basement had leaked enough cancer-causing polychlorinated biphenyls (PCBs) to blow the place sky-high. The public was never warned of the danger, but the memo says the transformers have since been "deactivated" and the extensive PCB contamination "does not now present an explosion hazard." —
Democrat Murray Gellman, up for confirmation as a federal judge, is set to pick up some high-powered free media next week. Gellman's bank, San Diego National, hosts a "Meet the Media Reception and Continental Breakfast," featuring *Union-Tribune* columnist **Don Bauder**, *Daily Transcript* editor **Martin Kruming**, *Business Journal* publisher **Ted Owen**, and *San Diego Magazine* editor **Tom Blair**. Channel 10's **Marti Emerald**, the "mistress of ceremonies," will be "predicting the big story for 1996," according to the invitation. —M.P.

Newt-like pool found in water Brian Bilbray is one of 77 members of Congress who signed a letter for voting against clean-water legislation while buying bottled water for their offices at taxpayer expense. According to the "Let Them Drink Tap Water" study released last week by Physicians for Social Responsibility, Bilbray in the first six months of 1995 spent \$199.80 on bottled water yet failed to support five crucial votes that would strengthen drinking water standards, including one that would make it against the law for municipalities to allow fecal matter in their water supplies. **Melissa Doffaghan**, Bilbray's press secretary, accuses the group of "grasping at straws." While on the board of supervisors, she notes, "Brian voted for cleaner water and for increased monitoring, and even now, he goes home every weekend to drink the nice, clean water San Diego has to offer. I'm sure they just picked the votes they wanted to. Brian also voted for several strengthening amendments, and they didn't mention those." —T.K.A.

Going to extremes First the right-wing U.S. Taxpayers Party announces it will hold its national convention here, at the Hotel del Coronado, to coincide with the GOP convention in August 1996. And now the California secretary of state's office reports that **Ross Perot** is newly launched Reform Party and the quirky Natural Law Party have more registered voters in San Diego County than in any other county in the state. Acting county registrar of voters **Mike Haas**, who supplied the San Diego numbers to the state, says the Reform Party has 5348 registered voters in San Diego, almost half the statewide total. The Natural Law Party — launched in June by followers of transcendental meditation and the Maharishi Mahesh Yogi — has 29,830 registered voters in San Diego, again nearly half the statewide total. All told, Haas says, 51 political parties are represented in San Diego. On the far right, the U.S. Taxpayers Party has 20 registered voters in San Diego, on the other end of the spectrum, the Communist Party has 12 and the Anarchist Party, 67. Among the more oddball parties with followers in San Diego are the Pragmatic Party, with 4 registered voters; the Puritan Party, with 1; the Prohibition Party, with 4; and the Rock 'n' Roll Party, also with 4. —T.K.A.

High rolling Pete Governor **Pete Wilson**'s abortive presidential campaign cost his contributors more than \$600,000 in the second quarter of this year, before he even made his official announcement that he would run, financial disclosure statements show. Much of the money was spent on plane tickets and ground transportation to and from Wilson's various fundraisers, many of them in Massachusetts and elsewhere in the East. Wilson also spent \$60,000 on consulting fees to the California Group, headed by **George Gordon**, who quit the campaign in its final days. \$50,346 on charter air service from the Spanos Jet Center in Stockton, **Chargers owner Alex Spanos**'s outfit; \$20,000 on consulting fees to campaign chief **Craig Fuller**, and \$247 for a subscription to the *Evening News*. **Political Reporter** Wilson also reimbursed former Bush administration official **Fred Bush**, now the chief fundraiser for the local host committee to the GOP convention, \$1713 in "travel and subsistence" expenses for a charter appearance on Wilson's behalf. —T.K.A.

Contributors: Matt Potter, 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 235-3096.



Schoolboys at Our Lady of Grace School in El Cajon

The Scandal-Plagued Priest from El Cajon

By Thomas K. Arnold

He is remembered by those who knew him in San Diego as an "aloof" man, a loner who "didn't mix well with people," a priest who did all right serving Mass but didn't seem to have much in the way of people skills.

For four years, from 1988 until 1992, he floated around the Catholic Diocese of San Diego serving first at St. Agnes in Point Loma, then at St. Kieran and finally Our Lady of Grace, both in El Cajon.

Three years after his departure from San Diego, Father Patrick Hughes is a key figure in a series of emotional sex scandals that have not only shaken the once rock-solid Catholic Church of Ireland, but also toppled the Irish government.

A year ago, the government headed by Prime Minister Albert Reynolds collapsed under charges that it handled and delayed the extradition of a priest accused and later convicted of sexual abuse of a child in Northern Ireland. Since then, dozens of other cases of sexual abuse of children by priests have been brought to light, the *New York Times* reports, including one in which the archbishop of Dublin admitted that he had helped a priest accused of molesting an altar boy privately pay damages of about \$40,000.

All of this prompted a formal apology by Irish bishops when they met earlier this month, followed by a rare television address by Cardinal Cahal Daly, the Primate of All Ireland, in which he promised the Irish church would now report all serious allegations of sexual abuse to police.

"Waves of scandals crash and break against the ship of the church," Daly said. "The stormy waters of exposure after exposure of bishops and priest in trouble do rage and rage horribly. The church is now, perhaps too late for some, moving in a shelter learning process. The church has no desire to cover up or shelve anything."

The strange and sad case of Father Patrick Hughes has received extensive press coverage in his native Ireland. According to an October 5 article in the *Irish Times*, Hughes is accused of molesting an altar boy over a period of nearly ten years. The boy, Alan O'Sullivan, was nine when the abuse started, a short time after Hughes was transferred to the Nathan Road parish in Dublin in July 1967. The church is now, perhaps too late for some, moving in a shelter learning process. The church has no desire to cover up or shelve anything.

According to the *Irish Times*, the alleged abuse "worsened" after Hughes was transferred to St. Agatha in 1973 and continued until he was transferred again in 1977. The paper says the allegations were first made to the attention of the Dublin archdiocese in 1974, and Hughes was referred for psychiatric assessment. "The consultant psychiatrist who carried out the assessment expressed the opinion that the priest was not suffering from a disorder which would prevent him from continuing in ministry," the paper says.

Hughes continued to serve in Dublin until November 1988, when he was mysteriously asked to do a tour of duty in the United States — a request normally made only of much younger priests. He was dispatched to San Diego, where he initially served at St. Agnes in Point Loma. He stayed there for about a year and then was transferred to St. Kieran in El Cajon. His final assignment in San Diego was at Our Lady of Grace, also in El Cajon, where he served under Monsignor Michael Gallagher.

"I had lost an associate at the time. I was stuck for a priest, he was available, and he agreed to come," Gallagher recalls. The pastor says he had no idea there were sexual-abuse allegations in his new associate's past. "Oh, goosh, not at all," he says. "We wouldn't have touched him with a 40-foot pole."

Even so, Gallagher says, he had some reservations about Hughes from the beginning. "He was 62 when he came to me, and while he was friendly enough at the rectory, it was obvious that at an age not being a pastor, he had had some difficulty, some problems," Gallagher says.

But just thought he didn't have any clue about administration or wasn't very good at talking to people," Gallagher adds. "The stormy waters of exposure after exposure of bishops and priest in trouble do rage and rage horribly. The church is now, perhaps too late for some, moving in a shelter learning process. The church has no desire to cover up or shelve anything."

Hughes, whom Gallagher describes as a "not plump, but well-fleshed," did not ask to teach at Our Lady of Grace School nor was he asked to. And the more he saw of the quiet Irish priest, Gallagher says, the more his initial impressions were confirmed. "He was a man who was a bit aloof; he didn't mix much with people," Gallagher says. "He stayed in his room a lot, and he seemed to be a very nervous man."

To his fellow priests, Gallagher adds, Hughes "certainly was easy enough to have around. He showed up for meals, he was easy to talk to, and anytime I wanted him and went to his room he was there, saying his prayers." But Hughes never established any sort of rapport with his parishioners. "He didn't go out with anybody, he didn't have any friends in the parish, and while he was affable with those he met, nobody came to see him. He said Mass and heard confessions, but he wasn't a very good preacher," Gallagher says.

Hughes left Our Lady of Grace in April 1992, telling Gallagher he wanted to go back to Ireland "because he thought he had a cancerous tumor on the brain," the newspaper records. Whether Hughes returned to Ireland is unclear, but in November 1992, he resurfaced at a parish in the Seattle diocese. According to the *Irish Times*,
Continued on page 5



Fr. Patrick Hughes

Look Ma, No Fluoride

By Thomas K. Arnold

Backers of mandatory water fluoridation thought they had finally won their decades-long battle this month when Governor Pete Wilson signed a bill requiring cities

to put the controversial chemical in their water supplies. But the state's last, biggest holdout, the City of San Diego, may not go along so easily. Despite the backing of fluoride by establishment dental groups and *Union-Tribune* editorial writers, city officials are quietly exploring a range of delaying tactics and legal loopholes to circumvent the new law and keep municipal water drinkers fluoride-free for years to come.

San Diego has never cottoned to the idea of adding fluoride to its water. As far back as 1954, city voters approved a municipal ordinance forbidding the addition of fluoride to the water supply. The city had begun adding fluoride to its water 18 months earlier, sparking a heated battle in which opponents ran newspaper advertisements. "It is hellish and un-American to put poison in city water supplies, and force citizens to drink it,"

in 1969, the ordinance was reaffirmed when a city ballot measure to restore fluoridation failed, despite claims by a long list of health and medical groups that fluoride gives lifelong resistance to tooth decay and has no nasty side effects.

The new state law, which takes effect January 1, would preempt the city's ordinance. And in her memo to Water



it isn't, then we don't." The specter of legal action has Michael Miller, president of the Sacramento-based California Dental Association, see-

ing red. "It would be a real shame for San Diego not to have the benefits of fluoridated water," Miller says. "Adding fluoride could reduce tooth decay by 30 percent. We have 50 years of experience in adding fluoride to water systems in the United States, and there is no scientific evidence whatsoever to indicate there is any detriment or harm to the public. There are thousands of communities throughout the country with natural fluoride in their water supply, and the only damage that has been caused in areas where the fluoride level

is nine or ten times the optimum level is some mottling or staining of tooth enamel."

Not so, asserts Dr. David Kennedy, a San Diego dentist

San Diego's 40-year battle to prevent the fluoridation of its drinking water supply was reignited over the summer when Assemblywoman **JACKIE SPEIER** introduced a bill into the state legislature that would require all California water districts serving more than 10,000 households to add fluoride to their water. Speier, who has championed fluoridation ever since a pediatrician advised her to give her son fluoride drops, bemoaned the fact that just 17 percent of Californians currently receive fluoride in their water, compared to 62 percent of the population nationwide.

economic, and other factors that could also account for the findings. He cites other studies that suggest a link between fluoride and an increased incidence of certain cancers and hip fractures. "It's clearly not safe," Kennedy alleges. "Some people are allergic to it, it's a carcinogen, and it poisons bones, accumulating in the teeth and bones of men and animals and

weakening them." Why, then, are so many dentists for fluoridation? "I think they're willing dupes," he says. "The trouble is that dentists have no training in toxicology, the science of poisons. So here we are relying on people who have had no training whatsoever in toxicology, whereas most toxicologists and biochemists are opposed to fluoridation."

If the city does go to court to prevent the forced fluoridation of its water supply, Kennedy says, he'll be more than willing to help. Still, he holds little hope of victory, which is why he favors — and will help support — a statewide ballot measure overturning the newly signed state law.

There was a case recently in Pennsylvania in which a judge ruled that proponents of fluoridation failed to prove their case on why the state should order fluoridation, but then his ruling was invalidated

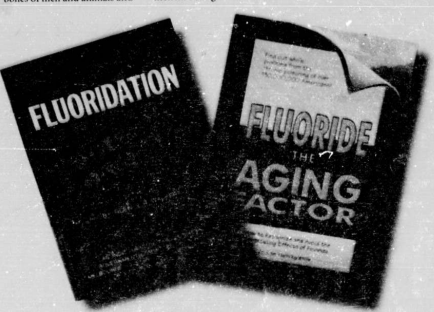
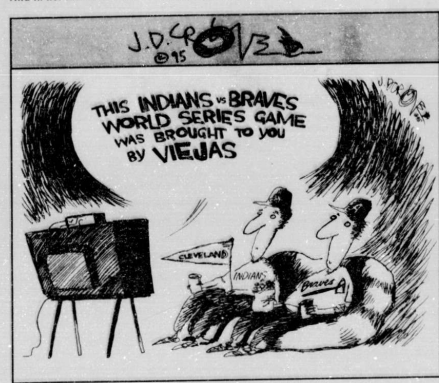


David Kennedy

by the state supreme court, which said the lower court didn't have the right to rule on public health measures," Kennedy says. "I think the same thing would happen if San Diego would challenge this law in court. In San Diego we have a good, reasonable court, and with the city attorney I think you'd win. But then you go to Sacramento and with pressure from the governor, you'd lose. You have to be pragmatic with politicians; they have the power. The only way we, the citizens, can exercise power is through a proposition, and I know a whole lot of people are ready to do that."

The benefits of fluoridation first came to light in the 1930s, when a researcher discovered residents in communities where fluoride occurs naturally in the water supply tended to have fewer cavities. In the mid-1940s, Grand Rapids, Michigan, became the first city in the country to add fluoride to its water supply. Studies later showed that children who had been drinking the fluoridated

Continued on page 8



CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Plagued priest

continued from page 4

"The reason for the seven-month gap between these appointments is not clear."

While Hughes was in Seattle, O'Sullivan, the altar boy the

priest had been accused of molesting, contacted the Irish authorities and an investigation began. According to the *Irish Times*, "In March 1993 the first solicitor's letter on behalf of Mr. O'Sullivan was sent to the archbishop of Dublin, Dr. Desmond Connell. According to the archdiocese of Dublin,

the archbishop immediately withdrew the priest from ministry and arranged for him to undergo psychiatric evaluation."

Hughes was promptly summoned back home to Ireland, where he was questioned by detectives. A file was sent to the director of public prosecutions,

who decided not to press charges. Since then Father Hughes has not had any other appointments, the *Irish Times* reported. He is currently on sick leave.

The *New York Times* says church officials and other experts estimate there could be as many as 60 cases of sexual

abuse of children by priests in Ireland. "Nearly every week priests are shown on television trying to shield their faces as they appear at police stations and courthouses," the paper reports.

The situation is not unique to Ireland. A Roman Catholic

continued on page 9

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EDITOR
Earl B. Baker

ASSISTANT EDITORS
Barbara Baker, Mary Ann
Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

EDITORIAL ASSISTANTS
Barbara Baker, Mary Ann
Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

CONTRIBUTORS
Barbara Baker, Mary Ann
Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

ADVERTISING MANAGER
Linda S. Baker

MARKETING MANAGER
Linda S. Baker

ACCOUNT EXECUTIVES
Barbara Baker, Mary Ann
Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

CLASSIFIEDS MANAGER
Barbara Baker, Mary Ann
Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

CLASSIFIEDS STAFF
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Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

PRODUCTION MANAGER
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Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

PRODUCTION ARTISTS
Barbara Baker, Mary Ann
Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

ACCOUNTING STAFF
Barbara Baker, Mary Ann
Linda S. Baker, Mary Ann
Linda S. Baker, Mary Ann

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priest in Maryland last week began serving a 16-year prison sentence after pleading guilty to sexually abusing five young men during a 17-year period. Father Thomas Schaefer, 69, was sentenced to four consecutive four-year terms on child-abuse charges and a concurrent sentence on a single count of sodomy. Prosecutors said the abuse occurred between 1966 and 1982.

Also last week, the archdiocese of Chicago formally reinstated a pastor who was removed last year for sexual misconduct, Father John Calicott, a Roman Catholic priest who acknowledged engaging in sexual acts with two male minors while a priest in 1976. According to the *Chicago Sun Times*, Calicott is the 22nd priest to have been removed for sexual misconduct during the last four years in the archdiocese of Chicago alone.

In the United States, the Catholic Church uses two treatment centers for pedophilic priests. St. Luke Institute in Maryland and a facility operated by the Servants of the Paraclete in Jemez Springs, New Mexico. At St. Luke, according to *Time* magazine, the regimen involves "breaking down" the priest's life into 12-step programs to control sexual addictions. St. Luke also provides drug therapy with Depo-Provera, a synthetic compound similar to the female hormone progesterone, which lowers the sex drive. In its nine years of existence, *Time* reports, St. Luke has treated 137 priests for pedophilia and ephebophilia, the sexual obsession with postpubescent children. The Servants of the Paraclete facility has treated about 400 clerics for "psychosexual issues" during the past 12 years. ■

continued from page 5

water since birth had up to 65 percent fewer cavities. Even so, there was steady opposition to fluoridation; at one point, the John Birch Society even claimed fluoridation was part of a "communist plot" to poison Americans.

Shortly after Assemblywoman Jackie Speier's bill (see box page 5) was passed by both houses of the California state legislature, the water department's Mills sent a memo to the city attorney's office, asking for an analysis of the proposed state law and whether it would preempt the city ordinance that makes the addition of fluoride to the San

On August 29, Salt rendered her opinion, writing that "if the legislation is adopted and the city chooses not to fluoridate its water," then the city's only recourse may be to file suit against the state. She cautioned

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however, that the city should only consider such an action after exhausting all other means. It was unclear to Mills, she wrote, "We recommend your department work with the city's legislative analyst and lobbyist to amend [the proposed law] to allow cities, by popular vote, to decide whether they wish to fluoridate their water. Alternatively, the bill could be amended to allow cities which have already elected, by popular vote, to not fluoridate their water to be exempt from the legislation. Finally, assuming the city does not prevail in achieving the above referenced amendments to the bill, or in asserting that [the municipal code banning fluoridation] is not preempted, the city would not have to fluoridate its water until the state supreme court appears to rule on the constitutionality of the state funds for the safe drinking fluoridation."

As it turns out, the state fluoridation bill was signed into law without either of the two amendments proposed by Salt. The city is thus left with only two options, Salt says: comply with the new state law and add fluoride to the water supply as of January 1, or litigate under the argument that the fluoridation of drinking water is not a "statewide concern," a legal term for which, she concedes in her memo, "there is no clear definition."

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Screens from the Million Man March

One Million and Counting

By Hawkins Mitchell

October 16, 1995, dawned as one of the last days of Indian summer. The Washington, D.C., air was crisp, the sky a clear blue. Trees lining the great mall blew yellow leaves down onto the sweep of men making their way over the tall grass.

By nine in the morning, I shouldered my way into the moving crowd of men. I was late. I'd missed the Muslim prayers. Men had been at the mall since dawn, holding places on the lawn whose grass was still damp from the weekend's rainfall. Vendors were dishing out rice and goat and greens and sweet potato pie, roast chicken so tender it fell off the bone. Eighteen

by the Fruit of Islam—young Muslims with hair shaved close, standing as unsmiling sentinels in dark suits and bright red bow ties and wide red armbands. Why was I there? Born in New York and raised in San Diego, I am a 31-year-old African American. I've never been in prison, never rioted, never used hard drugs, never fathered an illegitimate child, never beat a woman, never raped or mugged or murdered anyone, never been on welfare, never owned a gun. I have a Ph.D. in psychology that I got without the aid of affirmative action. I was raised Roman Catholic and have grown to be ecumenical. I've shied away from all political

affiliation, including that with any black power group. But I wanted to go to Washington, D.C. I wanted to stand there with other African American men, men who had done time, rioted, raped, smoked crack, beat their women, turned their backs on their children. I have more in common with the men who are standing all around me on the damp Washington, D.C., grass than with my white fellow Ph.D.s. Why? I look like these men. I move like these men, and when the white world looks at me, they most likely see a criminal, a rapist, a welfare chiseler, a crack smoker.

The great mall was dominated at one end by the 550-foot-high Washington Monument spiking the sky and on the other the western face of the Capitol building. Clusters of cream-colored port-a-potties were set up like little villages on either side of the

mall. Heading there, men posed, excusing themselves with elaborate politeness: "Pardon me, brother," they said. "Excuse me, my brother." Men hobbled on crutches or were rolled in wheelchairs. Kids pedaled by on bikes and blind men were led by the sighted. Groups formed and dissolved, formed and dissolved. Young drummers wearing green and yellow dashikis beat out a steady rhythm while others stood close, burning sticks of incense and nodding to the music. Fathers held their children close while adult groups snaked through the crowd, clutching tight to a man in front. A crowd growing so large, so fast, becomes ultimately something terrifying. Into that black sea with its dark swirls and eddies, each man lost some of his own name.

And still the men came.

Men who had been awake all night now lay curled up, asleep on rough blankets. The crowd swelled around them and moved on. The air was thick with the smell of roasting chickens and steaming rice, of damp, trod-upon grass, of bodies that had ridden all night on buses and trains.

Exclusion of women brought criticism even before the march took place. Angela Davis, the 1970s icon of black radicalism who took her graduate degree as a student of the late Herbert Marcuse at UCSD, said the march was flawed as "male politics." Others criticized it as an offer of "19th-century solutions to 21st-century problems." I found myself next to a middle-aged man whose hand-painted sign seemed to address the criticism: "Here I Stand, mad"

Continued on page 12

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It happens. It's always going to happen, but it's always supposed to happen tomorrow. The 150 miles into Baja, off the main highway, 8 miles along a seldom-used dirt road and I have a flat tire. I pull my T.A.V. out underneath a stand of olive trees, next to the bank of a dry wash. Step one: Find the can of Super Fix-a-Flat, which I've kept in a rear compartment for the last 7 years. Can is retrieved and, of course, does not function. Step two: Unmount spare tire from front of van. Tire is removed and placed on the ground. Notice spare tire is flat. Step three: Get comfortable and wait for help.

I don't know mechanics, but I do know comfort when I feel it. Inside my van are three card tables, four fold-up chairs, a Coleman stove, well-stocked fridge, and a cooler. I set up a card table and a chair; it's 5:30 in the evening, and fall's first chill has set in. I walk down to the dry wash, root around, retrieve deadwood for a fire, figure to settle in for the night. Just as the first jumps to life, I see the sparkle of two headlights coming from the west. In a moment, a fairly new Jeep Cherokee pulls up and stops. Inside are David Fairbanks, Greg Howe, and Mike Kottick, all in their fifties, all firemen from Bakersfield. The men have been fishing and camping for the last week.

I stand up, offer a "Hoody, fellas." The men get out, Greg smiles and says, "Everything you got is flat, huh?"

"Hey, three out of five of those tires are just fine." We gather around the fire, a bottle is found and passed, three more chairs brought out to the circle. Greg studies my two dead tires, mutters, "You're a lucky man. I've got to go into San Vicente tonight and make a phone call. I'll take your tire along with me. We've rented a boat back on the coast for tomorrow, so we'll just camp here tonight. I'll be back in a couple hours."

David and Mike decide to stay; it's a hair past six o'clock, and getting dark fast. The three of us stare into the flames, not knowing where to start. Finally I ask, "Bears do you like footgrip?"

David and Mike also say that they do. I show another branch into the pit, explain, "I've got a short-wave radio in the van. Monday Night Football is on the Partner against the Bills. Now I don't know how you feel about it, but the Bills are 5 and 1 and if they go to the Super Bowl again this

year I might go postal. I might not be able to live with it."

Mike and David nod with grim understanding. The short-wave is produced, a grill is produced, as are steaks, onions, potatoes, mushrooms, and shrimp.

Ten minutes later, Thurmond Thomas fumbles on his first carry. The Pats save the ball. The three of us are on our feet cheering. Mike shouts, "We got a Super Bowl game! Every time I tune in on the Bills, Thurmond Thomas fumbles."

We discuss where each of us was when Thurmond Thomas fumbled, but the topic proves too large to sustain. Now, New England has the ball on their 43 yard line. Three plays later Curtis Martin takes a handoff at the 25 yards through the middle and scores. David and Mike and I pop the village dogs, and it just gets better. On the next series Redase passes to Vincent Brooks and the Patriots score a second TD, then Dave Meggett scores on a three-yard run, making it New England 21, Buffalo 6 with 1:57 to go in the half. We are eating, high-fiving, howling, laughing, long time french a play. David chants, "kill the beast, kill the beast, kill the beast."

One minute and 24 seconds later, Kelly throws a 45-yard touch-down pass to Brooks, then attempts and makes a two-point conversion, and at halftime the Bills are only one touchdown back.

David shakes the fire with his walking stick. "I'm not going to let this happen. Contrary to popular opinion, there is some justice in the world. I mean, look at us, we all got born - Mike and I agree that being born was an entirely unpleasant idea. And so following that theory, the theory of justice, Oakland has to up-resent the AFC-champion. I ask, "Why Oakland?"

"Because nothing annoys the NFL more the Al Davis. From day one back the NFL has let him make that weird ass team conform to his own ceremonial 1966 image. And die they did, sports fans, 27-14. All Americans owe New England a great debt. As for Oakland, sure I'll take Oakland in the Super Bowl. I'll take Ice Capades skaters in the Super Bowl. I'll take phone, phone, not Thurmond Thomas and the Buffalo Bills.



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Cleveland	15	CINCINNATI
PHILADELPHIA	9	St. Louis
PITTSBURGH	9 1/2	Kansasville
NEW ENGLAND	8	Cardinals
MIAMI	9 1/2	Baltimore
San Francisco	14	New Orleans
ARIZONA	4	Seattle
Tempe Bay	1	BUCKSTON
WASHINGTON	3	N.Y. Giants

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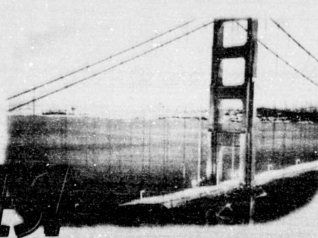
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GRAND BANQUET OF THE SKELETONS

BY ABE OPINCAR

(continued from page 1)

"Cerrado ya por muchos años," one of them tells you with a tired laugh. *Closed for many years.* And she tosses the thick, long braid she's been fussing with back over her shoulder. She's curious as to just why a sweaty gringo is trudging around her neighborhood on a muggy, moonless night, looking for a tortilla shop that likely was already closed when she was still a virgin.

"And the big man who looks like a wrestler?" you ask. "With many tattoos of the Virgin of Guadalupe on his arms?"

The braid-tosser squints at you through the gloom and shakes her head.

"A woman down the street," you continue, noting that the braid-tosser's companion has begun to eye you suspiciously. "Told me he knew everyone in the neighborhood. She said he could help me find someone. I'm looking for a man who makes skeletons. I've been told he lives around here."

"Skeletons?" The braid-tosser's eyebrows arch higher and higher on her forehead. "¿Esqueletos?"

"A man who makes skeletons" echoes her suspicious companion.

The two women look at each other. Simultaneously they shake their heads and say, "No, señor. We've never heard of anything like that."

They turn and, shoulder to shoulder, walk slowly, cautiously away.

The Colonia Rubi, the neighborhood in which you stand and, after a lengthy day of fruitless searching, watch two pregnant



women desert you in front of a long-defunct tortilla shop, is one of the immense, spontaneous suburbs that have mushroomed on Tijuana's prodigious outskirts. Colonia Rubi swells and rambles up and along steep, barren, clay-colored hills about two miles west of Boulevard Agua Caliente. In daylight, from some streets in Colonia Rubi, you can spot the tall twin towers of the swanky Hotel Fiesta Americana rising from the far-below city's gritty haze.

Few if any tourists find their way to Colonia Rubi. Few if any members of Tijuana's middle-class find their way to Colonia Rubi. It has no department stores or duty-free perfume shops. You cannot place an off-track bet in

Colonia Rubi, nor order prime rib there. It has no parks or discotheques to speak of. Colonia Rubi is, in fact, more a point of departure than a destination. The tens of thousands of people who have come to live there have come to carve, literally, for themselves a toehold to a better life. From the deep interior, from the south, they've come to build, with scrap lumber, tarpaper, wooden crates, and discarded tires, rickety launching pads from which to attain the lower stratum of lives incorporated into Tijuana's tenuous free-market economy. Such a hopeful trajectory is arduous, and dreams of one constructed of scrap lumber and discarded tires. So many

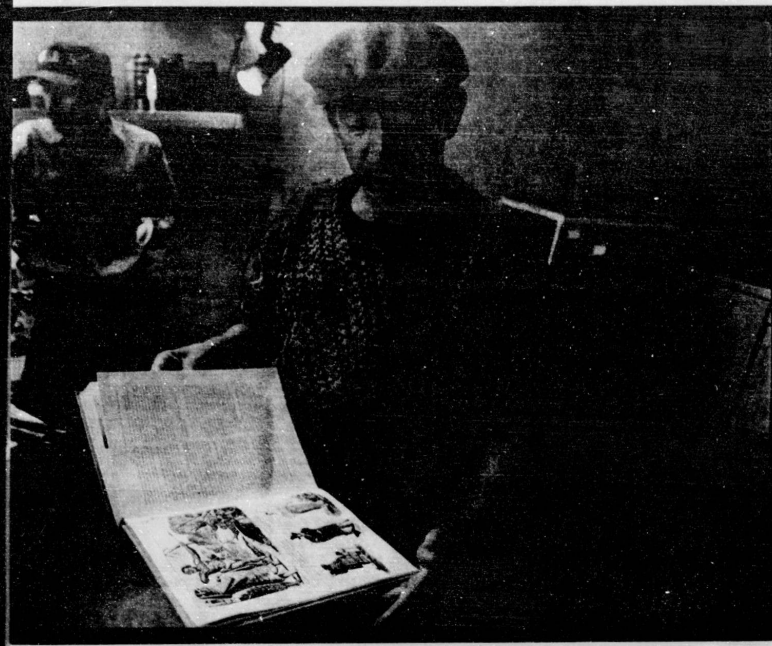
now assumed a lived-in look suggesting an uneasy permanency — the only kind of permanency you could really hope to suggest on hillside whose geologic integrity is compromised by shuffling

feet, car traffic, wind and, God forbid, occasional rain.

Colonia Rubi is, then, the perfect neighborhood for your skeleton-making mystery man — the mystery man who plays in his way, with life's transience. After all, the notion of permanency doesn't come to mind easily in Colonia Rubi. Its poorer stretches clutch and cling to these unstable hills. Sewage runs in rivulets down steep, rock-strewn roads. Chickens scratch dirt. Skinny dogs doze under abandoned cars. A wily gray kitten twitches through its miniature death rattle in the shade of a small corner store, and the two girls sitting on cinder blocks beside it, sipping warm Cokes, don't notice.

Indians live in Colonia Rubi. You see their women, *las Marias* as they're referred to in slang, waiting for buses with their grimy babies strapped to their backs. These are the short, round-faced, dark-skinned women who dispatch their toddlers to pester you for change or to sell you gum when you walk down Avenida Revolución. These are the women who sit on the pedestrian bridge over the Tijuana River and chew pumpkin seeds while their children maniacally strum toy guitars and screech love songs for the tourist's casual dime tossed their way. These are women, often married to polygamist men, who have, all in their staid, indigenously defiant way, evaded the government's every brutal program to integrate them into mainstream Mexican society. These people are Mexico's little dark shame. And the presence of Indians in Colonia Rubi gives you a pretty good idea of just what kind of neighborhood it is.

Which is to say, not a very respectable one, although poverty has nothing to do with it. Indians are in Mexico, as they are elsewhere in the New World, the skeleton in the national historical closet. Their persistent, awkward presence in Mexico is exacerbated by the fact that most Mexicans are *mestizo* — they have Indian



Aaron (left) works while Americanos show illustrations he works from

blood. This state of affairs is somewhat unique in Latin America, where some countries, like Argentina, long ago conveniently massacred their Indian populations or, as in Bolivia, observed an informal but strict system of social apartheid. Mexicans are therefore closer to their unruly, pre-Christian past. Despite attempts early this century to make much political hay of Mexico's *mestizaje*, or mixed bloodedness, the nation's flat-nosed, non-European ancestry still remains something of a sore spot.

It's not difficult to understand why. The dark-skinned, flat-nosed face is the face of the conquered. The Indian face is associated with deplorable things — the blanket rite with typhus handed over to the Aztecs by the conquistadors, feet held to fire to extract the whereabouts of golden treasure, Quasac union organizers gunned down by modern Mexico's troops. It is the face of impotent rural poverty. The face, more bluntly put, of a loser, not a winner. The Indian face is associated with death.

The Day of the Dead, therefore, is associated with Indians. And with old women, who are, in their way, an equivalent of Indians — useless, stubborn reminders of the frequently inconvenient and painful past.

(It's interesting to note that Malcolm Lowry, author of the famous novel *Under the Volcano*, whose narrative plays out in Mexico on Day of the Dead 1939, wrote the entire 375-page book while standing. As a result, Lowry developed painful varicose veins in his legs, a condition associated with old women and with others long oppressed by hard work.)

The Indian association with the Day of the Dead was inevitable.

The first Christian missionaries to what was then called New Spain, three Flemish monks who arrived in 1522, had a devil of a time, as did the missionaries who came later, getting their Indian converts to make sufficiently precise distinctions between their pagan, pre-Hispanic rituals and those rituals and holidays of the Church. The Aztec religion, for one mysterious reason or another, already had many rituals that bore a strong resemblance to standard Christian practices. The Aztecs already had a ritual form of baptism, of communion, and more significantly, several grand festivals for the dead that for the missionaries shared an uncomfortable look and feel with the Church's Feast of All Saints, a memorial festival officially incorporated into the Catholic liturgical calendar by Pope Boniface IV in the 7th Century.

So, since well before Europe became Christian, the Indians had been, in their own way, according to their own complex religious calendar, setting aside a few days a year to remember their departed loved ones. An elegant confusion with the Catholic tradition was bound to happen, as was the intermarriage of Indian and Spanish blood. Over the centuries, the problems that had so worried Mexico's first missionaries faded into insignificance. Mexico was converted. And today nobody seems particularly concerned that the contemporary celebration of the Day of the Dead still harbors elements of a human-sacrificial pagan past.

At least not outwardly concerned. No one is particularly concerned about paganism, per se. But the Day of the Dead is yet at the center of a cultural tug of war. The relentless tugging this way and that has nothing to do with Catholicism and every-

thing to do with the complex relations between the U.S. and Mexico, with how Mexicans and Chicanos see themselves in relation to Great White Anglo America. Day of the Dead, at the end of the 20th Century, is still caught up in stories about the oppressor

and the oppressed. And how could it ever be otherwise? After all, we are all — Mexican, Chicano, and American alike — under the boot of the Great Oppressor, Death.

Victor Ochoa, an artist central to the founding and perpetuation of the Centro Cultural de la Raza in Balboa Park, has used death symbols, Day of the Dead symbols, in his work for almost all his artistic life. Ochoa is a big, impressive man, whose broad face looks gentler, more Mayan than angular Aztec. "Most of us Mexicans," he says, "are part Indian, although a lot say, 'Oh, my family's European.' My grandmother, it turns out, was a Zapotec Indian. She spoke Zapotec." He is soft-spoken, says he was an "introverted kid" who liked to draw. And it was a typically impetuous whim of the Immigration and Naturalization Service that brought this introverted kid into a profound and prosperous involvement with the Day of the Dead. In the late '50s, Ochoa and his family were deported from Los Angeles to Tijuana in the vast repatriation program called Operation Wetback.

"After we were deported," he remembers, "my family went to live with relatives in Zona Norte. At some point, one of my relatives gave me a flat of marigold seeds and told me I should start a garden. So I went out to the yard and dug out a small patch of dirt and planted my seeds, and they grew. They grew! I was so surprised. They did very well. In Mexico, marigolds are called *compasanchi* — it's an Indian word — and they are the traditional flower of Day of the Dead. But we don't have just the yellow ones that are most common in the U.S. We have bright orange ones and many more varieties, all sorts of sizes and colors. And after I saw how well my flowers did, I grew more and more. The flower bed in front yard just got bigger



Victor Ochoa

and bigger every year.

"At some point, I don't remember when, my father suggested that I could make some money by selling my flowers during Day of the Dead. I'd never really thought much about Day of the Dead. I was just a kid, and Day of the Dead was something for old people. My maternal grandmother, for example, made a Day of the Dead altar every year. I remember this because one of the foods she put on it was M&M's, and I really liked M&M's.

"The altar, or *ofrenda*, is one of the few Day of the Dead customs my family observed. The *ofrenda* is pretty much found

all over Mexico; in some places they're very elaborate, with fabric, candles, marigolds, paper decorations. You leave foods on them that were the favorites of whoever was dead, like tequila or turkey in mole sauce. But it's important to remember that people from all over Mexico come to Tijuana, and each region, each village, has its own customs. I remember being in a certain neighborhood when I was young during the Day of the Dead and seeing a big procession, with people dancing around in masks. It was their custom from wherever in Mexico they were from. It looked kinda like the Mardi Gras celebration in New Orleans. When I'd go to the cemetery in Zona Norte, I'd see all kinds of different

things. Some people were crying. Some people were happy and sang songs. Some people knelt and said rosaries in front of the graves. Some people drank, others ate carne asada. And I started going to this cemetery in Zona Norte every year during Day of the Dead to make some money.

"My dad helped me fix up a little wheelbarrow, and I put in it a whole bunch of my marigolds, and a bucket of water, and a brush, and a broom, and I'd go down to the cemetery, and for 25¢ I'd clean off a grave, wash it, scrub the headstone, and leave fresh flowers on it. This got to be quite an industry. Within a few years I was one of the principal wage earners in my home. I was making enough money that people would come to me for loans. But I was more interested in art. In drawing. My mother said that unlike other kids, when I drew pictures of people, I never drew simple stick figures. I always made my people look like

IN THE LATE '50S, OCHOA AND HIS FAMILY WERE DEPORTED FROM EAST LOS ANGELES TO TIJUANA IN THE YAST REPATRIATION PROGRAM CALLED OPERATION METRACK.

people. I'd put a hat on them or have them hold a cigarette. If I drew a picture of the city, I'd do something special, like put an airplane flying over it. My parents encouraged me. I was the very first kid in Tijuana to have a set of felt markers.

One of the things Ochoa says he's always liked to draw was skulls, which is not a surprising predilection for a natural artist. The skeleton is called by artists the "phantom structure" of the human form, and a formally trained artist begins his education with a careful study of how the human body is constructed, bone by bone. However, later in his life, Ochoa's American teachers didn't find his fascination appropriate.

"When I was studying art at San Diego State in the early 1970s," he says, "using so-called ethnic subject matter wasn't really encouraged. If I tried to paint or draw anything, for example, about my relationship with my father, I was discouraged. I was told it was 'too ethnic.' If I used Mexican elements, like, say, skulls or skeletons, I was told, 'Victor, you're limiting yourself. You're painting for a certain audience.'

"You have to remember that at this time, Chicano consciousness was still a relatively new phenomenon. It was,

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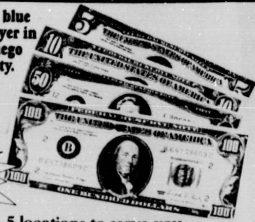
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machi, "You know, Day of the Dead skeletons." And resident after puzzled resident would look at your sweaty white face as if you'd lost your mind and tell you politely that no, they'd never ever heard of Asturias.

Finally, on a hot afternoon, after several days of searching, by sheer serendipity you'd walk into a small corner store somewhere high in the hills of Colonia Rubi, a small store in front of which a sick gray kitten twitched through its miniature death rattle, and ask the store's pretty young clerk, who's anxious to leave for lunch, if she's ever heard of a man who made skeletons.

"Oh," she says miraculously, her eyes bright, "You mean Jose! Jose and his wife live up the hill. Follow the road, and at the top you'll see a small path on the left. Follow the small path to a blue abandoned car, and Jose's house is to the left of it. Good luck!"

You climb the hill, you follow the path, you find the abandoned blue car, and to the left of it, down a steep slope, precariously poised on a cliff of bare earth, is the house of, reportedly, one of the most talented artists in all of Baja California, of all of northern Mexico. Many of the most respected men-hunts out Avenida Revolution have told you this. The house rests upon a cement shelf, beneath which yawns an immense expanse of emptiness. One mission from the house's front yard (there's no fence, nor guard rail), and it's a 50-foot drop to the rocky slope below. To descend to the house's fencible front yard, you first have to make your way down a set of stairs made of old wooden crates. The house has no front door, but a curtain made of cloth, at which you yell, "Hey, Asturias!"

He is a short, sturdy, scrappy fellow, like Picasso, Asturias is Spanish. His parents were refugees to Mexico City from the Spanish Civil War. He wears a small gray cap, which he sort of doffs at you when he breezes through his cloth doorway, his

"I MADE A SKELETON OF RONALD REAGAN DRINKING A BOTTLE OF BOOZE WHILE HE DROVE A GREAT BIG CADILLAC."

26-year-old nephew, Aaron Gonzalo, who is also his assistant, trailing behind him.

Asturias has heard through the grapevine that you were looking for him. But he's glad that it's taken you so long, because he very badly wanted to have some finished Day of the Dead work to show you. It isn't there, he says, gesturing at his house. It's in his studio, a few yards away.

The studio, like his home, is a humble structure perched on the hillside. When he opens its door, the corner of the studio where he and Aaron work is washed with gorgeous, creamy light that bathes the whitewashed walls. Asturias has peeled off this corner of his studio's wooden roof and replaced it with a sheet of translucent plastic. And the pale light pours down over his paper-mache skeletons and lays against his bookcase, which houses a catalog of Norman Rockwell paintings, a history of Mexican art, and a 30-year-old book about the Bolshoi Ballet. Asturias is, by training, a set designer, and he loves the sets done for the Bolshoi Ballet.

"I came to Tijuana 15 years ago," Asturias says, "to work at the cultural center, which was quite a great project, known all over Mexico. It was going to have a grand theater, many productions. It was a big opportunity for a set designer like myself. Of course, like many things in Mexico, politics played a great part in it, and eventually politics changed. I and many other people had to leave the cultural center. And so here I am, a 45-year-old artist who now works with skeletons. This is not such a surprising thing for a set designer to do. Set design is very basic. A set is the skeleton on which all the drama takes place. A set is the bare bones of a play or a ballet. So in a way, I've always been working with skeletons."

Although I consider myself 100 percent Mexican, completely Mexican, for my parents, when they saw Day of the Dead celebrations, it was like they had landed on a different planet. They came from Spain, and although they were happy to be away from the violence and problems of the civil war, all this Indian stuff — people dancing with skull masks, with devil masks — was very unusual and frightening to them. You can imagine. The alters with the paper decorations, the flowers, the candles, the plates of food, the skulls made of sugar. This was all completely foreign to my parents.

For me, I grew up with it. I ate skulls made of sugar. But because of my Spanish heritage, I was aware that the Mexican Day of the Dead was somehow unique. It was different. My family traveled all over Mexico, from Yucatan to Oaxaca, even far into the north. I got to see a lot of the country, and I got to see many different kinds of Day of the Dead traditions.

"By the time I got to Tijuana and my work at the cultural center had ended, I had a lot of exposure to all kinds of Day of the Dead themes. I was very prepared. I'd had extensive training in many different kinds of media when I was an art student in Mexico City. I'd studied painting, drawing, and sculpture. I'd always been a big fan of the murals by Diego Rivera, whose work

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is a great inspiration for some of the skeletons I'm doing now."

Asturias builds about the darker corners of his studio to find a copy of Rivera's 1947 mural *Suena de una tarde dominical en la Alameda central*, a worn reproduction from a photo spread in an old Spanish edition of Vogue.

"See," he says, pointing to the mural's various, glorious skeletons representing Frida Kahlo and Rivera's most contemporaries. "I've based many of my paper mache statues on skeletons shown by Rivera."

"You know, at one point I dreamt of doing an entire theater of skeletons. Using my set designer's skills, I wanted to do plays using life size skeletons. But our opportunities for theater, our space for theater, are much more limited here in Mexico, in Tijuana, than in the United States. So instead of my theater of skeletons, I've made these."

In the splendid light of his studio, Asturias holds up two of the skeletons he and Aaron have been working on. One is Poncho Villa, which wears a hat; the other is the twin to an elegant lady skeleton from Rivera's 1947 mural.

"You'll notice that I take care with my skeletons. I paint the entire figure with a base coat of white acrylic on the inside and out, even in the places on the figure you can't see. These are true works of art. That's the difference between my skeleton statues and the kind of thing you might find produced in Tijuana. There is a big difference between an artist's work and an artisan's work. An artisan's work is, naturally, handmade. It takes a certain degree of talent and taste. But an artisan produces hundreds, maybe thousands of the same thing. He may make very beautiful carved-wood chairs, for example. But they are all the same. Each of an artist's works is, however, different. I have made many, many skeletons, maybe hundreds, but each one has been different. Each one has been a work of art. I pay attention to individual detail. No two look alike."

"I have made, for example, skeletons of Ronald Reagan. I made a skeleton of Ronald Reagan drinking a bottle of booze while he drove a great big Cadillac. That is, you know, a big Day of the Dead tradition, making skeletons of powerful people and powerful institutions. Of making weak of the strong. Because we are all weak in front of death. I've made skeletons of Ronald Reagan and of Mexican presidents like Lopez Portillo."

"I like to put them in cars. In beautiful cars. I am a great fan of American cars. Right now I'm working on several cars into which I'm going to put skeletons. I'm doing a '47 Chrysler, a wondrous, and a '50 Ford, and I'm doing a '56 Cadillac. I do them all from memory. I do them because I love their form, I

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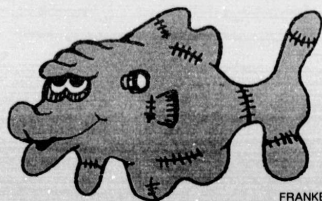
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"Don't forget," Aaron chimes in, as he adds a few touches to Poncho Villa's hat, "that we also did Ginger Rogers and Fred Astaire. And Mozart. And Paganini. But we didn't put them in cars. We had the skeletons of Ginger Rogers and Fred Astaire dancing. Mozart and Paganini playing music."

"That's true," Asturiano continues. "We don't put everyone in cars. Right now we're also working on our big display for Interiores Los Rios, the store whose window I've decorated for the past five years. It's going to have a life-size male skeleton in a casket and a life-size female skeleton standing beside it, drinking a bottle of booze. You know, to help her forget her sorrow."

"I guess it's a very Mexican thing that other nationalities don't understand. But they appreciate it. I've been told by the store owners who buy my work that they are sold on all over the world. Europeans who've come to Tijuana and Rosarito have bought them. Japanese and Chinese have bought them. Mexicans, I know, have bought them. I don't think Mexicans have a unique appreciation of death."

"What I do know is that in Mexico death isn't the big secret it is in the United States. We speak more openly about it. There has always been an open relationship with death in Mexico. But you should remember that Day of the Dead is not a festival of death. It is a festival of memory. The memory of dead people. People who we love. We don't want to forget them. And if you're going to remember people who you love who have died, you're going to have to remember death. It's inevitable."

Asturiano and Aaron take you outside, where you can see from the precipice on which the studio rests all of Tijuana's smoky skyline. They want to get back to work.

"Sometimes I worry," Asturiano says before he tells you good-bye, "that the traditions of Mexico and the traditions of America are going to get all mixed up. During Day of the Dead in Tijuana, the kids get it all confused with Halloween. You see the kids wearing all kinds of masks — Batman masks, Frankenstein masks, the masks that look like the cartoon characters they see on television. I don't think that most of them know the difference between Day of the Dead and Halloween. I think for them it's all one big celebration. But there's always been a Day of the Dead in Mexico. Even before the conquistadors came. Always I think it's important never to forget that."

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Adrian Cornist on second floor, Peachtree Inn

Any Man with a Failure to Communicate Spends a Night in the Box

By John Brizzolara

PAROLEES AT THE PEACHTREE INN

Once upon a time, not that long ago, the Peachtree Inn on the corner of Ninth and F Streets downtown was painted a deceptively cheerful two-tone pink, like a resort hotel in Mazatlan. Time, circumstances, and the sun have faded the building to the color of old roses and raw veal.

The Peachtree's clientele is transient, more than a little down at the heels unemployed or working minimum-wage jobs. But the second floor of the Peachtree is a story unto itself: it serves as a halfway house for homeless parolees.

In order to qualify for the program, you must be homeless and have a record — anything from drug possession and dealing to rape, larceny, or child molestation. And you have to be out on parole.

Thirty-one-year-old Adrian Cornist is the director of the program, a "Contractor" to the California State Department of Corrections. He's a black man with a low, quiet voice, trimmed Afro, and Groucho mustache. He wears glasses and a black denim, three-quarter-length jacket with a large pouch built in between the shoulder blades.

At the mention of child molesters, Cornist

says quickly, "There are no children in the hotel." In prison, "I suggest to him," child molesters are considered the lowest form of criminal, even by murderers. Do the other parolees give them a hard time?

"No, not at all. They get along. [The program] is not a detriment to the hotel," Cornist questions, but okay. "We started this program on February 22, 1994 — 24 rooms on the second floor." Cornist has been in this line of contracting work for seven years, going into business with his father after two years of college. His company is called Alphabet Group Entertainment, hence the program's name: AGE Bed and Shower.

Room 201 is Cornist's office. It's a small space consisting of an old wooden desk in one corner and two chairs one behind the desk, the other in front. The room seems better suited for interrogation than interviews. A window behind Cornist looks out onto a huge hole in the earth: an abandoned construction site across from the post office. The light through the window puts Cornist in

silhouette; it glints off his glasses, lending them a certain opacity. He leans back in his chair, head tilted slightly toward the wall, peering down at his interviewer. His manner is authoritative and guarded, but he answers every question.

"What are the rules at AGE Bed and Shower?" (I almost say, "Bed and Breakfast.") "There's a curfew here. Sunday through Thursday, ten o'clock p.m. If they're not back within the hour, they're discharged. Friday and Saturday it's 12:00 midnight. If they do not return to their room at all, they are discharged from the program."

"We do a head count every night after curfew. We don't at various times, we don't do it at set times. We don't want nobody to know when we check their rooms. Also, if they're late twice, they're discharged. Since we have women parolees also, there is no fraternization with those women. The remaining rooms on the outside of the program are off-limits to 'em. Basically there is no talking back to the staff, no arguments, no horseplay." Cornist sounds as though he's reading someone his rights.

Any man with a failure to communicate spends a night in the box. "How many staff members?" Five.

I wait for someone to open the front door of the Peachtree with a credit card key. Once inside, I pass the scrutiny of the "deck clerk," who possesses the "demonstrator of front desk" key. I state my business and use a house phone to reach Cornist. With his permission, I am allowed through the inside door of the "lobby" (I think of it more as an air lock). The desk attendants buzz me in and the door snicks open.

Vending machines stand to the left, not inside the door. Directly ahead, enclosed in glass, is a patio area with cheap lawn furniture. Three people sit at tables by themselves smoking cigarettes and ignoring each other. Two men sporting various stages of facial hair and a black woman wearing hair extensions to her waist, a riot of junk jewelry and flamboyant makeup.

I turn to the right (as instructed) and find the elevator to the second floor. The door opens and a man in his 50s steps forward, blocking my entrance. He has a salt-and-pepper beard and wears a snap-brim hat. The door keeps trying to close, bouncing off his left shoulder. He stares at me, unsmiling, a foot from my face. Several beats go by before he says, "Is there a problem?"

He smiles in a way I don't much like and says, "How do you do that with your beard? It looks so real." "Ah — I just trim it. You know, share here, here, and here." He nods and steps out the way, satisfied, his eyes still locked on mine. I mirror his gaseous smile.

I feel disappointed with myself as I ride to the second floor. Disappointed that my heart rate has increased.

"What other kinds of security do you have here," I ask Cornist, "besides the locks on the front doors?" "Well, when you come in, as you experienced, you have to check in with the desk and give your name. They have you on a list. And then you have to come in here and check in with me or whoever is on duty."

"Do you search them?" "Yes, we search their rooms. Alcohol is forbidden. We'll discharge someone for bringing a 40-ounce up to their rooms."

"Is everyone unemployed? When they get work, do they graduate from the program?" "The basis of the program is placement," Cornist says, "within a 30- to 90-day period. Some people are waiting on SSI here — disabled. Others are waitin' on OR [general relief] welfare. The only thing that we do for them is provide shelter so they can find work."

"Is there a job-placement program here?" "No, they're on their own." "But it costs them nothing to stay here?" "Nothing. They are provided with a refrigerator, two dresser drawers, a microwave, hanging space, HBO, and cable."

"Even I don't have a microwave and cable," I say, grinning widely. Cornist smiles back. "So who pays for that?" I ask, still grinning. "Well, the state pays for this. The State Parole Board."

"What has this cost in the past year?" Cornist looks toward the ceiling. "Let's see... I bill the state for \$16.50 per person per day. The total cost for this two-year contract was \$565,000."

He wore a salt-and-pepper beard and snap-brim hat. He stared at me, unsmiling, a foot from my face.

Cornist evaluates the program as very successful. "I got guys who leave, and I've got guys staying in the hotel who are out of the program. I haven't had any complaints from those who are career criminals. I'm sure that parole officers would take care of that. What we do if a person slips on alcohol or drugs — if any of the staff even suspects someone is under the influence, we call their parole officers and we have a urinalysis done."

Cornist says he will always give a parolee an opportunity to explain himself. "Most of the time they do come out and say, 'Yeah, I'm using.' I'll say, 'Well, do you need some help?' We do networking here, so we'll transfer them to other facilities for [rehab]."

"Do you have regular visits from parole officers?" "Oh, yes. Parole agents come here, the police come here. I want this place very secure. Not only for the safety of the hotel residents, but the safety of the parolees also."

"Does AGE offer any therapy programs? Group therapy?" "No. They are referred here because they are homeless, they have no place to stay. That's it."

"Any incidents to speak of? Violence or any dramatic parole violations?" Cornist bristles. "No. Not one incident so far. That's not to say that there might not be before the two years are up."

It's time to take a look at one of the rooms. I'm not sure this will be possible, but I ask anyway. "Sure," Cornist says, and lifts a key card from the desk. He gets up and indicates I should follow him.

The hallway is painted an institutional green, and I wonder if it's by accident or design. Later I take the elevator to the third floor to find a painted, a more tasteful smoky blue. Cornist opens the room next door to 201 and we step inside. The room's the same faded coral as the outside of the building.

I assumed we would visit an empty room, and while it was unoccupied when we walked in (its resident theoretically out looking for work all day), personal effects are everywhere. I felt we were violating someone's privacy, breaking and entering. We should have asked permission.

To the right, a shower stall, a toilet, and a sink. No bathtub. Hair care products (Head & Shoulders), deodorant, Right Guard, foot powder (Dorco), I am looking for clues to the parolee's personality. I ask Cornist about him, but he says I'd have to ask the guy, and no, he won't give me his name. On the left, just as Cornist said, a small microwave and television set. The shelves next to the microwave are stocked with canned goods (beans, tuna, sardines), instant mashed potatoes, bread, crackers, cereal, and Top Ramen packages. On the floor is a creek pot. A bunk bed sits on the left side of the 8 x 15 room. The top bed is made, the bottom bunk is not. Above the bed is a white ceiling fan; behind it, a pole for hanging clothes — a few shirts and two pairs of pants. Draped over the doorknob is a silver-white silk tie with a metallic

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	50-59	388	406	414	422	430	438	446	454	462
	60-64	396	414	422	430	438	446	454	462	470
Subsidized A Child	Under 30	372	390	398	406	414	422	430	438	446
	30-39	380	398	406	414	422	430	438	446	454
	40-49	388	406	414	422	430	438	446	454	462
	50-59	396	414	422	430	438	446	454	462	470
	60-64	404	422	430	438	446	454	462	470	478
Family**	Under 30	378	396	404	412	420	428	436	444	452
	30-39	386	404	412	420	428	436	444	452	460
	40-49	394	412	420	428	436	444	452	460	468
	50-59	402	420	428	436	444	452	460	468	476
	60-64	410	428	436	444	452	460	468	476	484
Subsidized A Children	Under 30	384	402	410	418	426	434	442	450	458
	30-39	392	410	418	426	434	442	450	458	466
	40-49	400	418	426	434	442	450	458	466	474
	50-59	408	426	434	442	450	458	466	474	482
	60-64	416	434	442	450	458	466	474	482	490
Single Child	0-18	422	440	448	456	464	472	480	488	496
1 Child	0-18	430	448	456	464	472	480	488	496	504
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sheen. Everything is so prosaic; no indication of the reason this man did time. All I can think of is that the necktie is the kind gangsters wear in movies, but it's unlikely any homeless mob figures are hanging up at the Peachtree.

"How," I ask Cormist as he closes the door behind us, "does the hotel make its money on this deal?"

"Everything that I provide here comes out of my pocket," Cormist proceeds to take me on a brief tour. "What happens is we send a participation list to the Department of Corrections, and in turn they pay us for the individuals that participate in the program. Then we pay the hotel for the use of the facilities."

"Did you write a grant proposal or something for these funds?"

"No. We got this proposal through the State Register—a booklet that has a lot of state bids in it. The lowest responsible bidder is given the funds. We provide everything they need here. As far as food, we refer them to the local agencies for groceries and meals; the Salvation Army, St. Vincent's, Catholic Social Services."

As we walk down the corridor, Cormist points out the video cameras mounted in the corners where the walls join the ceiling. "Twenty-four-hour camera surveillance," he says. I notice the bank of six monitors at the front desk and the trio of employees largely ignoring them: a middle-aged black man in white shirt and tie, a black girl in her 20s, and a gum-chewing Oriental girl about the same age.

Cormist pauses occasionally to open a room. One has a wheelchair blocking the doorway, and he calls out the name of the man inside. "Hey, you wanna talk to this guy from the paper?" He leans inside the doorway. I can see clothes strewn on the floor in piles. "He's asleep," Cormist announces and closes the door.

The shelves next to the microwave are stocked with canned goods (beans, tuna, sardines), instant mashed potatoes, bread, crackers, cereal and Top Ramen packages. On the floor is a crock pot.

"We make everybody clean their rooms," he explains. "He's handicapped."

I spot a sign in the hallway announcing bathroom supplies will be handed out on Mondays.

How often does Cormist get money from the State Parole board?

"Every month when I submit the participation list."

"So the amount received would be the number of participants times \$16.50 per day?"

Cormist nods.

"And the average length of stay?"

"Sixty days. The minimum is 30 days and the maximum is 90 days."

"So after 90 days, what? You kick 'em out?"

"Yeah, they have to go. It's time to go. Some guys, well, I have 'protected beds.' Some guys can get an extension for 10 days. That's a special situation."

"Protected beds, did you say?"

"Yes, sir. Those are individuals who are here waiting on SSI or transfers to other states, and their beds are being protected. That means I can't kick 'em out. The only way I could do it if we were full, and there was a high-priority case or an emergency case coming in."

"Have you had situations where someone doesn't show up for curfew or for several days, and you later find out they're back inside jail?"

"I've found out in some cases weeks or months later. Percentage-wise, I'd say at least 30 percent of people do make it."

"On the outside?"

"Yeah, I've had guys come back to me and say that the program really worked for them. Other guys, no." Cormist grins and shrugs, whaddya gonna do? "I'd say 55 percent of

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them are employed. I've got guys working in the shipyards, for a shuttle company at the airport, in restaurant kitchens. About 10 percent are waiters on SSL, and the other percentage is just looking."

As we emerge from the elevator, back onto the first floor, I notice the pinball machines. A guy with a White Sox cap on backwards, a two-large black Metallica T-shirt, and a cornmeal moustache, maybe 25, plays an antique video game called *Centipede*. I've seen guys performing open-heart surgery with less intensity. I ask Cornist if the guy lives on the second floor. "You'd have to ask him" is all I get.

Monday through Friday, "mandatory checkout" is between 8:00 a.m. and 4:00 p.m. Residents are not allowed to return to their rooms until 4:00 p.m. "What that does is entice them to go out and look for jobs and take care of their personal business during that time. Saturday and Sunday they can come and go as they please."

Cornist suggests I come back and interview "participants in the program" on the weekend. I leave my card with a note on the bulletin board inviting anyone interested in "sharing their 'parole experience' to meet with me in the patio on Sunday morning."

That morning, three people are sitting in the patio section: the woman with the hair extensions, another middle-aged woman I'm betting is not a resident of the second floor, and a tall, thin black man who's already stringing me up.

I am accompanied by a woman friend who wants to become a journalist; she's interested in interview techniques and anything that smacks of danger. I thought her presence might

loosen up both male and female subjects, but it could backfire.

We are definitely being cruised, and I'm sure I see at least two men — one with tattoos, the other with a weightlifter's overdeveloped upper body — walk around the patio as if it were a prison yard. They pretend not to look at us and eventually return to the lobby, as though they couldn't remember why they went out to the patio in the first place.

One man walks over to our table while my friend goes to find the restroom. He points to my tape recorder and notebook. "You the guy?"

"Yeah, have a seat." He's a six-foot-tall black man, another guy with a developed upper body. His tight black curls,

"I went AWOL one night. I mean, drunk or sober, I'm human."

almost to his shoulders, look moused, pomaded...at least wet. He wears a thick Fu Manchu moustache and eyes me with a hard stare. After 30 seconds, I notice he doesn't blink. To picture this man with a weapon in his hand — say, a gun — is to lose your bowels.

"My name is Darryl..." (It isn't really; he gave me his real name, said I could use it, then called later to say he'd changed his mind.) "I just got out of prison about five weeks ago. I'm a chef. I work two jobs."

"What were you in jail for?"

"I went into prison for livin' reckless, period." He smiles beneath the moustache, but not with his eyes. His voice is deep. Not Barry White deep, but in the neighborhood. "Robbery. I had seven robberies. I smuggled cocaine. One time when I ran out of money, I went out and committed six robberies in one night. They tried to say I was down with this gang so they could kill me, too. There was a group of these young guys goin' around doin' stuff and [the store owners] had a standing order to shoot on sight [any known member of the gang]. So if I walked in a store with a gun, they would just shoot me."

My friend returns and announces that the desk clerk won't let her use the bathroom. This does not surprise Darryl. I suggest she walk two blocks to the library, but she insists she won't make it two blocks.

"Well, look," I say, annoyed. "I'm in the middle of an interview here." She begins to dance in place. "Darryl, you've got a room on the second floor, right?"

"Yeah. What about it?"

"Well, could she use your bathroom?"

Darryl stands up so abruptly he nearly knocks over his chair. "That's bullshit, man! That's bullshit! That's my room! What is this shit?"

"Calm down. Forget it, man. I'm sorry." I make placating motions with my hands, urging him to sit back down. "We'll find a place. We'll be right back, okay?" He settles down and repeats himself, nodding in agreement.

I escort my friend through the lobby and outside. She squats on a patch of dirt on the north side of the hotel and says, "Stand in front of me."

"C'mon," I plead with her. "Don't do that! This is

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downtown — we'll get arrested. I can't believe this!"

"It's their fault," she protests. I'm standing with my back to her, trying to screen her from the street. "They wouldn't let me use the bathroom. It's a total prison atmosphere."

"Wonder why Darryl flipped out when I asked if you could use his shirt?"

"Because," she says, zipping up her pants. "He's spent more time in jail than out. He's used to living in a cell. You just don't invite yourself into someone's cell and take a look."

When we return to the patio, Darryl is still seated where I had left him, now drinking a Coke.

"Sorry about that," I say.

To resume the interview, I ask how old he is.

"I'm 42 years old."

"Would you say you're lucky to be alive?"

"I put my life on the line many a day." "Course I was younger. Being 42 makes a lot of difference. The three-strikes law makes a lot of difference, too."

"I've been workin' since I got out of prison, and the [program] is a good one, but there's a lot of problems with it. Like, you have to be in at 10 at night, 12 on the weekends. After bein' locked up for nine years, I haven't had a chance to really mingle with society, and I'm workin' two jobs. First thing I wanted to do when I got out was have a date with a lady, but the program's not structured to allow that. So I had to take my own liberties." Darryl laughs again. This time his eyes join him. "You know what I'm sayin'?" I went AWOL one night. I mean, drunk or sober, I'm human."

"The program is basically a good one. Three days ago they had a raid on our floor. The parole department, 15 agents,

25 San Diego police, sheriff's department, and dogs, everything. They come on the second floor only. They do this once a month. This last time they took four people to jail."

"For what?"

"Possession of different paraphernalia and shit." "Cause, see, they got the dogs. If the dogs smell something, they go to your job and get you, wherever you are. They call it a 'checkup' and a 'check.' See, this program is for people who need it, and the effort shouldn't be here. What I mean by effort are people who don't want to make no change whatsoever and want to

"My family is here. But because I've been in prison so many times they don't trust me not to go again."

use this place as a leverage into, rime of some type. You know what I'm sayin'? This place is for people who want a job, want to save some money and move into an apartment, or even get a place here. It's only \$150 a week, \$75 deposit and another \$89 will get you into the place, so work the first couple of weeks and move."

When asked about his family, Darryl says: "My family is here. But because I've been in prison so many times, they don't trust me not to go again, so they don't get emotional with

me. I'm just like a distant cousin now. 'Cause I was their brother, and they loved me so much. I hurt 'em by going to prison so many times; now they're wrecks. They're glad I'm out. They're glad I'm not in, but they don't expect me to last long."

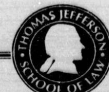
"Most of my problems have been continuous return for [parole] violations of one kind or another. Like a year ago, I was working in Spring Valley, and some lady asked me to walk to the store with her. She was blind and she needed some help to get there. Another girl robbed her. I held the girl for the police, and they say I used excessive force on her and returned me for a year."

"That was one year out of nine altogether, right?"

"I did three continuous violations for being out just two days, three days, or four days. The first time I got out was after the major amount of time I did, and me and my wife got into some disputes about personal things, and I struck her. I was in the federal system, and the laws are different in states. I didn't know about the changes in the domestic violence law, so when I came back [to California] I put myself in a little bit of prison." "I assume what Darryl means is that by returning to this state, he'd endangered his freedom. When asked if he meant he'd given himself up, he looked to the heavens as if to say, *Where did you find this joker?*"

"But while I was in there, instead of playing dominoes and marbles and all of that, I went to chef's school. I wrote away and I have a certificate. I'm a certified chef in Texas. I could find something I could do. I'm 42. I got eight years to make something of myself. I got no Social Security benefits coming. I got nothing. They're talking about crossing out the welfare program, so it's either go back to jail or work — do something

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"I've never been trusted. Now I'm trusted with \$800, \$900 a day. I make the deposits. I'm in line at the merchant teller's window. People come in there with \$15,000 and shit — cash. I'm not the same person I was before, because if I was, I would have pulled out a pistol and robbed every motherfucker in there.

"I don't have the will no more to sit and waste my life in prison. And another important thing I want to say — because I'm 42 — is that when I go to prison, I'm alienated because everybody in there is gangbangers and shit. There's maybe six motherfuckers my age I can relate to and understand. I'm out of place there. I'm out of place here. I'm out of place everywhere."

"Which prisons have you been in?"

"I've been in Donovan 35 times. I've been to San Quentin. I've been to Soladad — north, central, and south Tehachapi, Solano, Vacaville. I've been to all of 'em. I've been in federal systems like Marion, Illinois, a high-security prison where you wear cuffs and leg irons 24 hours a day. I did four years in Leavenworth, Kansas, and I've been to Atlanta where they rioted — I was there for a year and a half."

"What were some of the things you were imprisoned for besides armed robbery and cocaine smuggling?"

"I went in for rape. I went to prison for narcotics, robbery. What didn't I go in for? That's the question." Again Darryl smiles, but only with the lower half of his face. "My rap sheet is about this thick." He indicates a stack on the table ten inches high. "I've done it all, man. I guess the most serious crime I ever did was rape. But it really wasn't rape, in my opinion. But according to white man's law and the law that the live by, I committed a rape."

"What was the situation?" My friend with the small bladder remained silent, but she shifted her weight in her chair, distancing herself from Darryl. She'd once been raped.

"Uh, I met a prostitute on the streets of San Diego, and I went out with her. I got her in the car, and I told her I was gonna give her \$60 if she performed a bunch of acts. She did 'em and I didn't give her nothing." Darryl says this with great force, as if hoping for a conspiratorial "Right on," or deifying me to say, "Well, Darryl, that was shitty."

"So I asked her to get out of the car, and she didn't want to get out, so I just opened the door and pushed her out. She was a black broad, and she went to the police. About a month later they came to me and said I raped her. I said, 'C mon, man. I'll take a polygraph that I worked, it caused problems in my relationship, where my wife thought I was out fuckin' around, but I'd really be at work. I had 26 stores to cover. I worked corporate security under cover. What I did to go into stores undercover — when they had major jewelry thefts, for example I would help them try to discover what happened.'"

"So you've been on both sides of the law, would you say?"

"Mmmmm..." Darryl is uncomfortable with this idea. He wants to present himself as an outlaw, but not necessarily a bad guy. "Not really. I guess if you'd say rent-a-cop or something."

"But you were on the side of law and order in that job."

Darryl leans back and looks up at the lid of sky over the small pond. "I think everybody is on the side of law and order to an extent. Don't you think? Everything we do is based on that. I mean, supposedly, that's what they call 'justice.' I worked for them. I had problems in my relationship, and things started going the other way. I've got two sons. I haven't talked to them since I got out of prison, cause before I'll really know them. So I'm mad here. I'm mad as hell."

"You don't look like a guy who's gonna lay down on the sidewalk and be homeless."

Darryl laughs, a man imitating a sense of humor. "Because I learned a talent where I don't have to. Like just this morning, I was in the lobby selling cheese and egg sandwiches. I made them in my room upstairs."

My friend returns to our table and says, "Am I allowed to ask something?"

Darryl looks at her coolly. "I'm talking to him," he says and points toward me. He's still bristling over the bathroom incident.

"Just one question," she says.

"All right," Darryl sits up and folds his hands. He gives a look of challenge that should have scared her but didn't. "I'd like to hear what kind of question someone like you would ask me."

"How did you feel when you were doing bad things?"

I groaned inwardly. *Bad things? Bad things? Oh God, why did I bring her with me!* But her question elicits an interesting response.

"At the time I was doing 'em, I felt good."

"You know what they did? They confined me to a point where I lost my will."

"I'd after I did 'em. Because I was after something. I was trying to accomplish something when I did it. If I was committing a robbery, I needed the money, so after I got the money, then I felt bad about the way that I took it. I still feel bad. I had the police tell me about this one lady who could never work in a store again. I scared her so bad. I had a plastic gun, man. But she had to retire. This woman wasn't but 17, 18 years old and white. She'll probably be scared of blacks the rest of her life. I remember I didn't do nothing but walk in and look at her. Just the look that I gave her let her know I wasn't jokin' I said, 'Give me the money.' She just smiled and laughed! I said, 'Rich, give me the money.' She said, 'Are you serious?' She was in shock; I had to reach over and get the money myself. Later when the police told me she could never work in a store again, I felt bad. I really felt bad. But I felt good while I was gettin' it."

"Aside from feeling bad about some things you've done," I suggest, before my friend can ask about any more bad things, "you also seem pissed off to me."

"I am. I'm pissed off that out of so much that I gave, I have nothing to show for it."

"What you gave?"

"I had a good family, a nice house. I had a good job working security for May Company. I was doing a little wrong, but I was doing real good, man. And then, because of the bout that I worked, it caused problems in my relationship, where my wife thought I was out fuckin' around, but I'd really be at work. I had 26 stores to cover. I worked corporate security under cover. What I did to go into stores undercover — when they had major jewelry thefts, for example I would help them try to discover what happened."

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Ran, Ran, Ran

Death's Dirty Breath
Burned My Heels

When you're young and someone your age is dying, you get scared. Penny was dying the year I was ten and right after she turned eleven.

By Judith Moore

Penny was in a class two doors down from ours. We didn't know she was sick until we came back to school in the fall. Mrs. Raskin, our teacher, told us.

After Mrs. Raskin said, "Penny's got leukemia," somebody asked how you get it. Mrs. Raskin said, "No one knows."

David started running his hands through his hair and asked in a tremulous voice, "Is it contagious? Can I catch it?" One of my two best friends, David sat across the aisle from me. His glasses were so thick you could hardly see through the lenses to his blue eyes. He weighed 50 pounds and had a sunken chest and got sick a lot and sometimes didn't come to school for two weeks. He was so smart it didn't matter; he could multiply double digits in his head and sit at the big Chickerling upright at the back of our room and play by ear any song we asked. Nobody didn't like David. Even though David talked mostly to girls and

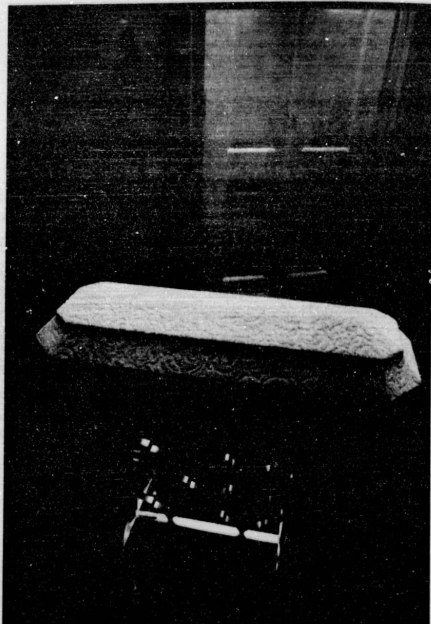
didn't have a boy best friend and was lousy at softball and terrified by soccer and in swim class absolutely refused to dive, still the school's rough boys never called him "Four Eyes" or "Sissy" or "Queer."

Mrs. Raskin said no about catching leukemia from Penny. Mrs. Raskin looked you right in the eyes and spoke in a soothing alto that floated into your ears as easily as the dinner music they played on WQXR. Everybody liked Mrs. Raskin. She had pale blonde hair she curled with a Tom home perm; she wore lots of navy blue, and she collected pins that she stuck on her blouse. Her thimble-toned Scotty dog was my favorite. She also smelled good from the Camay soap she used and Coty face powder she kept in her top desk drawer; the powder came in a gilded orange box complete with pink powder puff. She never had had breath, which in those days everybody called "halitosis."

Mrs. Raskin said leukemia

didn't pass from person to person like cold germs did if you sneezed and forgot to put your handkerchief over your face. She said leukemia came from the Greek word for "white," and when you had leukemia, white blood cells multiplied too fast. She said we shouldn't worry. Leukemia happened to hardly anybody.

Our school sat on the 110th Street edge of Central Park. Our room was on the third floor. When you looked out our windows you could see down into trellises, you could see crowns of people's hats, you could see parts in the hair of people who went bareheaded. When Mrs. Raskin left the room, sometimes we leaned out the windows and said down on people. Our school wasn't far from the Museum of the City of New York. Afternoons when we got restless, Mrs. Raskin lined us up, two by two, and we walked there, skittering the rusty, littering, fallen leaves with our brown oxfords' blunt toes. We



had a dozen, maybe fourteen in our class that year. It was a private school and what, back then, was called "progressive"; we were permitted to do pretty much what we pleased. You didn't have to raise your hand to go to the restroom, you could chew gum, you could get up from your desk and stretch, you could read whatever you wanted, even comic books and Nancy Drew and looked like chenille bedspreads.

code girls could wear dungarees. Even though Mrs. Raskin said not to worry, we did worry. We'd been born during World War II. We'd grown up seeing Life magazine photographs of dead soldiers and dead children and death camps and Japanese (whom we called "Japs") atom bomb survivors. The bomb survivors' faces were burned off, and the skin lay in ropes along their arms and legs and looked like chenille bedspreads.

Before Saturday matinees we watched newscasts that showed starving Europeans in refugee camps and bombed-out European and Japanese buildings. We knew people who died in the war. The Nazis killed one whole side of David's mother's family in Buchenwald. His mother was still scared now would be rounded up again. So was David.

The Bontons, who lived in the apartment next to me and

my mother, were in a Japanese concentration camp for two years. Anne and Jane Benton, who were my age, almost starved to death in the camp, and when they got out and came to America, they had to get false teeth. Plus, we regularly had bomb drills at school; and all around the city, yellow signs showed you where to go in case of bombs, and we'd read about what the A-bomb could do to us, how at the epicenter we wouldn't know what hit us, we'd fry so fast. I looked at my arms and legs and thought, "These would fry up like Sunday chicken." I heard myself aside the way the drumsticks sizzled when my mother dropped them into hot fat in the deep-fat fryer. So Penny's dying scared us more than it would have if all we'd known about death was a dead pet or seeing *Rambo* or having to kiss a dead grandpa that the undertaker put a big smile on.

Mrs. Raskin ran off United States maps on the mimeo. The sheets of paper were so big that the Atlantic and Pacific oceans flopped over the sides of our desktops. The map showed all 48 states but didn't give states' names. We were supposed to print those in, from memory. Then we were supposed to print in state capitals, also from memory. When we got all through with this project, we would know all America by heart.

The afternoon Penny's mother brought her to school for her birthday party was the afternoon we were printing in each state's important agricultural products. These we didn't have to know by memory; we were allowed to use our geography book. Wheels squeaked across the hallway tiles when my pencil was right over North Dakota, whose principal agricultural product was wheat. I was just singing to myself about "amber waves of grain" when through the open door I saw Penny's mother pushing a high-backed wooden wheelchair. Penny's mother was tall, with blonde hair in a chignon. She wore a hat, as all women did then, and she wore gloves. The wheelchair back was woven rattan, the rattan a gold color, and she looked like a queen. The chair looked like a chariot, as in the song "Swing Low, Sweet Chariot," another song I sometimes sang to myself. Penny's mother had stopped and was leaning over Penny, who slumped in the chair. Penny's blonde braids were gone. A ski cap, blue

with white snowflakes, was pulled down over her head. She was skinny as a stick figure, and her face and arms looked white as white sheets looked in those days when all sheets were 100 percent cotton and mothers bleached them in hot water and Clorox. Penny and her mother were whispering. Penny didn't so much seem to make words as noises, like cats' noises when cats meow and scratch because maybe it's raining and they're starving and cold and want back in the house.

I started down again at my map. "North Dakota, whose capital is Fargo and whose principal agricultural product is wheat," I said to myself. I thought a minute about North Dakota and that it might already be winter there and the wheat long

**You could hear footsteps and
whispers out in the hall; you could
hear sobs from Penny's classroom.**

gone, already made into bread. I thought I was going to cry, so to keep the tears back I started again with "for purple mountain's majesty" and "amber waves of grain." The next time I looked out the door, Penny and her mother were gone.

I wasn't all that close to Penny, except for our sitting next to each other on the small bus that took us to school and brought us home. I knew Penny was her parents' only child, and her father taught history at Columbia, a few blocks from where we both lived. Penny's apartment was on Riverside Drive, down the street from mine. Penny, from our seat together on the bus, one day showed me her bedroom window. Like one of my bedroom windows, hers also looked out over the Hudson River and the big Gracie sign on the Jersey shore that at night glowed across the black water. Sometimes when I looked out my window at night, I wondered, "Is Penny looking out her window, too?"

Penny and I, in good weather, almost daily played jacks

together. We were both better at jacks than about everyone else. We played up on the school roof, ten stories up from the street, in a corner out of the wind. We played straight "onesies, twosies, threesies, foursies," and so on; and we played "Cherry in the Basket," "Flying Dutchman," "Over the Fence." She had big hands and long fingers. I had small hands, but I was quick. We never talked much while we played. We concentrated on the metal jacks and tossing up the red rubber ball.

Natalie Oliver, who had frizzy black curls and slightly bucked teeth like the actress Gene Tierney, was Penny's best friend since first grade. Natalie and Penny often dressed alike, right down to the same embroidered edelweiss on their anklets. They had Black Watch plaid dresses the same and silver charm bracelets with the same charms: bunnies, strawberry, unicycle with a wheel that you could twirl around and around, teddy bear, American flag, violin, ballerina. Poor Natalie, though, was more than chubby; she was one of the girls at whom boys and rough girls sang, "I don't want her, you can have her, she's too fat for me," until teachers came along and put a stop to them.

Natalie, ever since school started in the fall, got thinner and thinner. Also, she was quiet instead of her usual loudmouthed and bossy way. She was a very bossy girl, always telling you, when we were up on the roof for recess, to not forget to take down your class's basketball, or warning you that you'd better not get the jump rope so close to her when you were jumping hot peppers. After Penny got sick, when Natalie was up on the roof, she'd glance around at all of us, as if searching for something she'd set down, like maybe her sweater, and then when she came back to pick it up, it wasn't there.

Natalie went to Penny's apartment and visited. When we were up on the roof for recess or eating lunch, girls in my class were nosier than I was asked Natalie, "How's Penny?" When they asked Natalie that, she always said, "Penny's okay," and her bottom lip trembled under her bucked teeth and she walked away from her questioners and stood alone and fidgeted her fingers and twirled the unicycle wheel on her charm bracelet. I felt sorry for Natalie and thought how sad I would be if anything happened to David or Mary Margaret, who was my

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other best friend at school, or to my best friend at home, William, who lived in the same apartment house I lived in. I left most sorry though for Penny, especially when I walked over to the spot on the roof where we'd played out our legs in front of us and scattered out our jacks and tossed up the red ball. I thought, "Penny won't ever get to play jacks again." You couldn't play in bed. I'd tried.

One look at Penny and even a kid knew Penny was dying. Penny, who only the year before, when we had swimming class, got teased because she had little rolls of fat under her arms and chubby legs, and Penny, who only the year before came to Halloween Night as Cinderella and looked pretty as a picture in a blue taffeta ball gown, and Penny, who could scoop up all ten jacks in her big hand, now didn't weigh even maybe 50 pounds, and she didn't look like she could even toss the little red ball up in the air, much less scoop up a handful of jacks.

Our room was two doors from Penny's, so we heard her class saying, "Hello, Penny! Hello!" A few minutes later, while we were still peering in agricultural products, the sweet burning, was smelted drift from Penny's hallway, Penny's class sang, "Happy birthday, dear Penny, happy birthday to you!" I looked down at my geography book, and it all seemed to have turned to great and picture. I couldn't make any sense of it.

Mary Margaret, who sat in front of me, told David and me that she thought Penny might die during her party. David said to Mary Margaret not to say that, because already he felt sick to his stomach. I felt sick to my stomach too. David thought maybe he'd throw up. I was afraid I would too. David politely told Mary Margaret to shut up about people dying at school. Because everyone knew that David was sensitive, Mary Margaret didn't say it again.

Mary Margaret turned around to me, her face so close I could see the tiny dark hairs quiver in her nose holes. Mary Margaret had gigantic, pretty hazel eyes and fluffy eyelashes, but her left eye wandered, especially when she was nervous or excited. I could see that the iris of her bad eye had floated off to the side. She birthday presents. Her breath smelled like cheese sandwiches. I couldn't answer her question. I couldn't guess.

I was clear to South Dakota; capital, Pierre, and chief agricultural product also wheat, by the time Penny's class was telling Penny good bye and get well soon. The next thing we knew, Penny's mother was rolling over, except this time her long, bony fingers gripped a cardboard box stacked up with presents. The box sat on her lap. Some of the girls in our class waved. I didn't. My hand felt heavy as lead. It didn't matter. Penny didn't look our way. She just kept slumping and gripping her box. The box teetered and wheelchair's sounds of squeaking retreated down the hall.

Probal minute passed, and Penny's class started crying loud sobs. Their crying started Mary Margaret and several other girls in our room crying. Mrs. Raskin walked from desk to desk and handed out Kleenex and patted Penny's shoulders with her cool hands. She said, "Let's take a time out and put our heads on our desks."

You could hear us breathing in and breathing out. You could hear Mrs. Raskin's papers. You could hear the big fifth Avenue buses' brakes whine down below in the street. You could hear footsteps and whispers out in the hall. You could hear subs from Penny's in the classroom. You could hear the pigeons land on the windowsills and flutter up again into the sky. But you couldn't see anything except what went on in your mind because during time-outs you kept your eyes closed tight.

During time-outs, my mind worked the way it worked at night when I lay in my bed, watching the yellow eye of the radio and

listening to my programs. I saw what was going on in the radio show also going on in pictures in my mind. What I saw was like movies, it was a series of still shots, usually black and white. That afternoon while I lay my head in the cradle of my crossed arms, I saw Penny in her apartment. She was in her bed. Her dolls were propped up around her. Her mother was feeding her milk toast, thin pieces of toasted white bread afloat in buttery, warm milk. "Let's take another bite," her mother said. Penny turned away her head, clamped shut her lips. I knew Penny had a cat, so I added a fat tortoise shell toon to Penny's bed. The cat purred. Penny stroked the cat with her skinny hand. Then I took away the cat, lifted his tabby, warm body off the bed, and stood him on the carpet, figuring Penny's parents wouldn't let the cat get on her bed, because it might carry germs.

The next picture I saw was Natalie. I had her bring Penny the newest Little Lulu comic to cheer Penny up. I stopped for a while and imagined Little Lulu. I really liked Little Lulu's funny Dutch-boy haircut and her big, blue ones that angels with clean, wide wings pulled a beautiful gold chariot, Penny holding on tight to a roll bar that stretched across the front seat like the roll bar on the rollercoaster at Coney Island, up through the dark sky.

round eyes. I liked the way she was always getting into trouble. Then Natalie crawled up on Penny's bed and sat cross-legged across from Penny. The next picture I saw was a night picture, a hard, white full moon hanging outside Penny's window and, from Jersey, the Crisco sign glowing. Penny's mother knelt and asked what I had prayed that her little girl might live. She offered her life and her husband's in exchange for Penny's. Penny's father stood behind Penny's mother, his hand on her shoulder. I had never seen her father. I gave him brown hair, brown eyes, a face with a goofy grin like the movie star Dana Andrews, who was in *The Years of Our Lives*, with Fredric March and Myrna Loy. I dressed him in the brown suit, white shirt, tie, and brown fedora the father wore in one of my readers. Tears streamed down his cheeks. I started to cry a little too.

After our time-out, Mrs. Raskin said Penny's parents and her doctors were doing everything for her that they knew to do. She said, "They are making her comfortable." She said if we had questions.

"Why," Mary Margaret asked, running her fingers through her own Auburn poodle cut, "did Penny's hair all fall out?"

"Penny's radium treatments," said Mrs. Raskin, "made her hair fall out." The radium treatments were to kill the bad cells.

Exactly two weeks after Penny's birthday party, when Mrs. Raskin told us Penny died last night, all of us girls fluttered nervously about each other, touching each other's fingertips and rubbing our own fleshy arms, the skin dry from steam heat. David right away said he'd vomit and was going to go home. Mary Margaret gripped onto my hand, and her hazel eyes got big and wide, and the eye that wandered, wandered so far off to the side that I thought it might disappear altogether. Me, I sank down inside myself like a stone.

This was a school where liberals sent their children. We were worried about bringing religion into the classroom, except in history class, which was all right with me. So when principal, Mr. Harris, who had salt-and-pepper crewcut hair and big shoulders that stretched his jackets tight, came to our room to say Penny died, and when Mrs. Raskin told us

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Penny died, neither said God called Penny to heaven to be with Him. No one said that angels with clean, wide wings pulled a beautiful gold chariot, Penny holding on tight to a roll bar that stretched across the front seat like the roll bar on the roller coaster at Coney Island, up through the dark sky. No one said God so loved Penny that He wanted her with Him. They just said, "Penny died last night. Penny's dead."

Mary Margaret jawed. When she turned around in her seat, I saw the tears spurt out of her drifting eye. Her tears smelled like rain falling on hot pavement. Me, when we first heard, as I said, I sank like a stone. I knew Penny had gone beyond us, that she was more like a faraway twinkling star now instead of a living being you could talk to who would talk back to you. I couldn't help thinking she'd rather be here with us, crying so hard like Mary Margaret did that snort ran in strings out her nose. I thought she'd rather be here, even wetting her pants or something that embarrassing, than already dead, just a cat emptied of herself like the grocery sack that sits empty on the kitchen counter after you take out the hamburger meat, the elbow macaroni, the celery, and the Birdseye frozen peas, and the two cans of Vienna sausages, and the can of Dutch Creamer to clean out the tub and sink and your mother sent you to the store on the corner of 120th and Broadway.

David did vomit, and after he vomited, he went home. Mary Margaret worked herself up into an asthma attack and had to use her Benzedrine inhaler and spend all lunch period on the infirmary cot. Outside it was cold, and our windows were closed, and the steam heat puffed from the immense silver radiators. The room smelled of David's vomit, which made me keep feeling I'd vomit. But I didn't dare try to go home, because my mother was at work and nobody was at my apartment.

I reported to Mrs. Raskin, "I couldn't open the windows for a while to get out David's vomit smell!" Poor Mrs. Raskin said she was afraid she'd give us a chill if she did that, and she called for a time-out. I put my head down on my arms and thought about Penny's dolls, still propped up against the pillows on her bed. I thought about her plaid dresses on hangers in her closet; her arms never would slip into their sleeves again. I wondered if she bled and vomited and screamed before she died and asked about it. I could tolerate such misery and I bawled bravely when pain chased me out of my body up into the dark sky.

Late that afternoon, during the day's last recess, the wind was high enough on the roof that I wrapped my wool scarf around my neck. Bronze

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shadows heaped up in the corner where Penny and I'd played jacks. The pigeons fluttered down and settled atop the wall that ran round the roof. I was scared of the pigeons. I was scared to walk into those shadows. I thought, *Is Penny looking down on us? I thought, Is she sad that life's going on without her? I thought, Is she clawing at heaven's gate to get out and back to her mom and dad and Natalie Oliver?* I was also afraid that if I went and stood in that corner, that it would be bad luck, that God might just reach down and pluck me up, the way hawks pluck up mice.

At home that evening I wasn't hungry for the meat loaf and mashed potatoes and onion gravy and Birdseye frozen green peas. My mother said, "What's wrong with you?"

I said, "Penny died," and started crying. My mother, already wrapped up in her pink quilted saten bathrobe, and her high heels off and her pink scuffs on her bare feet, said she had a bad day. She said, "You hardly knew her. Eat your peas."

Natalie Oliver did not come to school all that week, and when she did come back, she looked even thinner than before Penny died. When we went down to the basement to the pool for swim class and she walked out to the pool in her bathing suit, she looked almost skinny. She said to no one in particular that she felt really cold. Goose bumps rose up on her arms and legs. She went up to the swim coach, who had as much white hair on his chest as you'd guess a polar bear had, and said she was too cold to swim that day. He put a big hairy arm around her, and they stood that way for a long time at the side of the pool. His silver whistle nestled deep in his chest fur. The whistle chain sometimes got caught in his chest hairs, and he'd have a shill of a time getting the hairs caught.

All that fall and winter, our class had symptoms. Ulcers were big in the news that winter. David thought he had them. Mary Margaret got rashes and a huge, ugly, crusty zit in her good eye. I had stomachaches and dizzy spells and, after lunch, often felt weak and so sleepy I couldn't keep up my head.

I had little sense of the body's interior, of organs and arteries, liver and bladder and

intestine. When I tried to imagine my body's inside, I saw pink smoked ham, a marrow-filled bone running down its middle. Any twinge or ache, any rumbling through my stomach, this inexplicable drowsiness, I'd be scared that death was coming at me with its mouth open and sharp, jagged teeth showing. A filthy, dirty, skinny, awfully gray wolf showed its teeth. Drowsy dribbled out the sides of its long mouth. I'd think, *That wolf's mouth's watering for taste of me.* When I was asleep and dreaming, this wolf chased me. The wolf's claws clacked on concrete and made rasping screeches against my bedroom window sill. I ran, ran, ran, and its dirty breath burned my heels.

I tried to figure how God would take my soul, which I saw as looking something like a fortuneteller's crystal ball.

My death waited around every corner. Every belching Fifth Avenue bus or speeding Checker cab might hit me. I hung back from open windows on high floors. I worried in the elevator that lurched up to our fifth-floor apartment that the cables might break and I'd drop down into the basement. I examined all my moles for black spots and my tongue for white coating. When I did Number Two, I looked into the toilet for dead. And there was always the bomb, which would fry us all together, like some terrible leftover mess my mother scrounged together for Sunday supper.

My death was like those scary movies I saw that reassured myself were only movies, play-acting. But I knew that someday, somewhere, the story about my dying would come true. I would get too dead or get killed. Knowing for sure I was going to end up dead. I couldn't figure out how I could get through seven more years of school, get married, and have babies,

who also had to die. I thought maybe it would be better to end it right then and there, simply to stop the terrible suspense about when I would die and how.

I wrote my will. I left David my books, including my *Homes and Habitats of Wild Animals* that he liked so much. I left my Uncle Carl, my mother's brother, all the snapshots I took with the Brownie camera he gave me. I left my rock and mineral collection to David, even the box of labeled minerals and big hunk of pink rose quartz I bought at the Museum of Natural History. I left my dresses to Mary Margaret; also my paper doll collection. I didn't leave William anything. I didn't have anything he liked.

Before Penny got sick, when I said my prayers, the "If I should die before I wake, I pray the Lord my soul to take" always made me feel comforted. I would imagine God in His long white robes. He walked around Heaven all day, just like the song. Heaven was green meadows where beautiful, spotlessly white sheep delicately chewed daisies and Kentucky bluegrass. I'd see golden harps and angels with white, white wings. I'd drift off to sleep, happy about green grass and white sheep and God drifting through meadows, a big smile on His face. After Penny died, the "If I should die before I wake, I pray the Lord my soul to take" kept me awake. I worried. Long gone were meadows and sheep, harps and winged angels. I tried to figure how God would take my soul, which I saw as looking something like a fortuneteller's crystal ball. How would He get my soul? What would He do with it? Would it hurt. His taking my soul? Would it feel like having a loose baby tooth pulled?

One evening during dinner, when my mother wasn't tired, I asked her what she thought happened after you die. She said beetles and worms ate you. She said she wanted to be cremated, because beetles and worms were a waste of money and groceries and graveyards a waste of space.

"But where do you go after you die?" I wanted to know.

"You live on," my mother said, breaking open her baked potato, the steam from the hot potato rising up into her pretty face, "in

the minds of people who loved you." She tucked a pat of butter into her potato and worked the butter around with the tines of her fork. "People remember you for the good that you did."

I didn't want to be remembered. I wanted to be the one who did the remembering.

Over the Christmas holidays, my mother and I one morning walked down the hill from our apartment house. We were going many blocks away to a butcher shop to buy a duck for a dinner party my mother was giving. Snow was falling, and the air was so cold my breath breathed out white in front of me. Mama and I were wrapped up warm and had on wool socks under our galoshes and wool gloves on our hands. When we got to the block where the butcher shop was, I heard birds squawking. Mama said they killed the chickens, the ducks, and geese out behind the shop. Which meant they were really fresh when you bought them. Right before we walked into the shop, I saw Penny's mother. She walked hunched over, the way Penny was hunched in her wheelchair that day. She wore all black — black coat, black gloves, black wide-brimmed felt hat, black scarf wound round her neck. The scarf rose clear up over her mouth. Her eyes looked out at me from under the brim of her hat and then, quickly, she looked away. It was one of those mornings that Mama and I were getting along and holding hands. I thought that Penny's mother saw us and thought, "I wish my little girl was still alive and that we were walking through the snow and holding hands." I wanted to go up to her and say, "I am sorry Penny died." But I didn't. For two reasons I didn't. One was that my mother would've gotten mad at me, because she hated what she called "emotional displays," and the other was that how I really felt was that I was glad it was Penny dead and not me.

Natalie Oliver that spring got fat again, but I don't think anybody all that year sang the "she's too fat for me" song to her. Not even the meanest boys. I guess, thought that would have been right. Natalie was a quiet, too, and no matter how close the jump rope got to where she was walking when we were hitting hot peppers, she didn't say one word. ■

LETTERS

she should go visit county jail where they are separated by a piece of glass and must talk through a phone in dirty, smelly, crowded conditions. Too many times visitors push the limits on what is acceptable behavior in visiting rooms. Many visitors have been caught trying to pass contraband (drugs) or engage in inappropriate sexual conduct.

This same visitor goes on to imply that their poor treatment is due to the fact that "there are no Mexican-American guards." First of all, there is a large percentage of Mexican-American correctional officers (not guard) employed here. Second, just because the inmate population is approximately 85% Mexican-American, does this mean that 85% of correctional officers need to be Mexican-American in order to do a better job at MCC?

By the way, when was the last time you heard about an escape from MCC? Lastly, visitors come into contact with three to four staff members during their visit here. Considering there are about 130 correctional officers is very narrow-minded and ignorant. Another complaint addressed by this visitor is that they go through three hours of waiting prior to their visit. This amount of time is greatly exaggerated but can occur under unusual circumstances or on very busy visiting days (i.e.,

holidays) due to limited space. Let us not forget that this is a federal prison, not Disneyland where security is not as much of a concern. Another factor involved in long waits is the visitors' inability to properly control their children. Since many of these visitors bring two or three (usually very young) children with them, they must be able to control them better. Many times I have observed children (future MCC residents) running around completely unsupervised, on occasion urinating wherever they please.

The last complaint this particular visitor addressed is a confusing dress code. The proper dress code is available for all the visitors to familiarize themselves with. The only way it might be confusing is if they have a low intelligence level and cannot understand the written word.

One portion of this article I find particularly amusing was when Correctional Officer Navarro (Mexican-American) approached Mr. Brizolar and a visitor and stated that his activity was not allowed on federal property. Mr. Brizolar feels compelled at this point to start criticizing Officer Navarro's appearance and unsuccessfully attempting to get Officer Navarro to lose his composure. A visitor goes on to say, "This is the worst place to be, of any jail." This person obviously has not done his research on the place he is in (compared to some place like county jail)! Here is a small reason why MCC is affectionately known as

"The Mexican Country Club" among the inmate population — activities such as cable television, pool tables, universal weight machines, bingo games, Nintendo games, movies, karaoke, and food such as steak, sodas, popcorn and Christmas carolers brought in from the outside, and last but not least, Uncle Sam provides each inmate with a Christmas present which consists of a large bag filled with various commissary items.

I would like to state that, being an educated and experienced individual, many of these visitors (and inmates), much like the rest of society, must find others to blame for their troubled lives. Being a correctional officer is a difficult and thankless job, and publishing the garbage that Mr. Brizolar wrote in an attempt to elicit public sympathy for these inmates was a waste of paper and ink.

Name withheld by request

Nicole Live!

Thank you for the article "O.J.'s Post Mortem," which appears in your October 5 issue ("City Lights"). I did not watch, read, or ask about the trial. One of my focuses for my not doing so was and remains that I did not read or ask about him before his situation, therefore, I would not do so in regard to the trial. During the situation, I did find and read constructive articles about him because of the overly emphasized negativity.

I am not a fan of anyone, because I do not participate in

fandom. I have studied some of the films in which O.J. has had very good roles; however, I do so because of the films and because film artistry is a part of my energies.

Alexander Theroux stated a number of points which I do live. Categorizing people into "colors," "races," "gender," etc., is hollow and unfair — restrictive concepts invented by "societies" to exclude and subordinate people. Such is not actually a part of people. Those who accept this as truth do so because of an educated and experienced individual, many of these visitors (and inmates), much like the rest of society, must find others to blame for their troubled lives. Being a correctional officer is a difficult and thankless job, and publishing the garbage that Mr. Brizolar wrote in an attempt to elicit public sympathy for these inmates was a waste of paper and ink.

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I am not a fan of anyone, because I do not participate in

do invent. Instead they should be getting on with making themselves as individuals, not as a "group," into forward-moving persons. This does not apply to everyone, however, I include all people who act thusly in regard to themselves.

I am not among the writers "we have not progressed a job." There have always been people on earth who did not and do not participate in these strictures because people are more than such and should reject all such strictures. I am one of these people. It is important and constructive for Alexander Theroux to speak of such as well. I focus on people as individuals because each one is a person, an important energy, and I do so without strictures because people do not belong in such, and what they can do, be, and become is limitless if they direct themselves constructively with no lapsing and stopping.

O.J. is a person. Nicole is a person. She lives with all of her nonphysical energies — mind, soul, spirit, etc. — in fact. The physical body does not the person create or direct. Theroux is making an error. O.J. can and will earn more money.

No trials should be tele-

vised. The practice should be eliminated. The legal system must emphasize truth, not what it parades as truth, not who or what is the most "credible." Many truths and truthful people are rejected. Many lies and liars are promoted as truths and truthful people as individuals.

A plethora of non-necessities will be removed and much energy freed up when all people release all strictures and direct themselves constructively as individuals.

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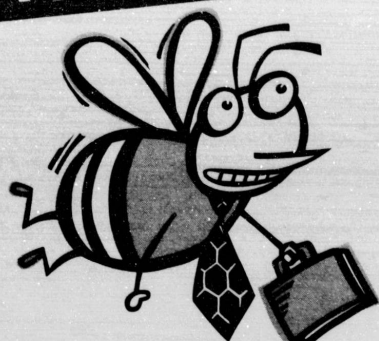
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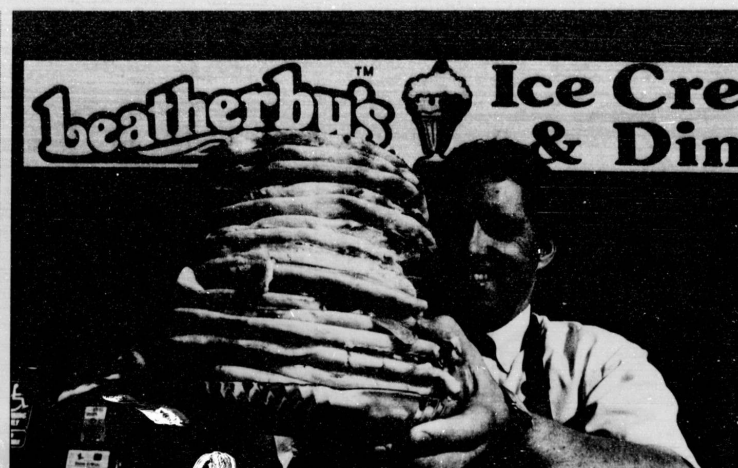
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Bob Durrant

Pancakes Banish Ghosts

Breakfast Benefits Local Choral Groups

The simplicity and goodness of any sort of pancake — corn, blueberry, or plain upstanding buttermilk — appeals to me in any weather. Pancakes are modest, fragrant, easy to make, yet hearty. They're excellent impromptu food. They remind me of small, round bread blankets; they're the first thing I think of when adults talk longingly of "comfort food."

The demure pancake, our flat friend, is a popular breakfast benefit food. This Saturday, Leatherbu's Family Creamery in El Cajon is sponsoring a pancake breakfast benefit for three senior citizens' choruses. Members of the San Diego Chorale, Serra-Naders Women's Chorus, and Baylanders Mixed Chorus will serve pancakes cooked by Leatherbu's staff, bus tables, and sing.

Chocolate-chip pancakes are a particular weakness of mine. Their festive smell alone (warming chocolate, sizzling butter, whiff of bakery) is enough to temporarily banish ghosts from a grieving mind. I especially like pancakes in the fall, as the days shrink and darken and one tends to brood about roof repairs and to spend hours in the kitchen, cooking root vegetable stews while the window glass fogs and sweats.

Way back in childhood, my mother instigated a household rule that when one of us kids had a birthday, he or she could have anything they wanted for breakfast. At the time, this seemed to impart as much freedom as summer vacation, and a level of responsibility commensurate with the presidency. My two siblings never objected when I regally chose chocolate-chip pancakes for my meal.

My mother, an artistic type who had sung light opera and graduated

from Bennington, would take requests for what *shape* of pancakes we wanted. Animal pancakes were the most popular, usually elephants and bears. She did an admirable job with the likenesses, considering what a difficult medium pancake batter is to work with. I remember trying her patience by requesting an octopus. She good-naturedly made a pancake with eight somewhat undulating legs and didn't break any of them off when turning it over with her spatula.

When a pancake was almost cooked on one side, she dropped the chocolate chips in. Then she'd flip it, cook it briefly on the other side, and scoop it onto a waiting plate. Her method insured that the chips never ran, but retained their integrity. The pancakes were perfect and hot, with lightly browned crusts and spongy middles. The chips were warm, melted on their insides to the point of near-liquidity, but held in shape by a thin skin. The

temptation to eat the pancakes before they cooled even one degree was often too great. I went to school on chocolate-chip-pancake mornings with tiny, tender lip burns from blobs of molten chocolate.

Leatherbu's Family Creamery is an establishment that knows pancakes. Although the restaurant is open for regular business only at lunch and dinner, they hold pancake breakfast benefits for various churches, seniors' groups, and charities almost every weekend. "We cook and wash the dishes, they serve the pancakes and bus tables," explains Bob Durrant, owner of Leatherbu's. "It's not too complicated for the groups' members. We've had kids as young as five years old serving pancakes."

Leatherbu's pancake-makers assemble ingredients and set up tables the night before a benefit. The restaurant, which looks like an old-fashioned ice cream parlor, seats 160,

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Calendar LOCAL EVENTS

during the several hours a benefit lasts, between 250 and 1000 people are served. With a policy of all-you-can-muff-down for \$1.50, Mr. Durrant should have witnessed some serious overindulgence. But the most impressive package stack he has personally seen demolished, he says, contained ten cakes — not little teeny ones, not those silver dollar pancakes, but the big substantial kind. The kind you don't forget you have eaten until way after dinner (of chopped romaine and a glass of water), when you tumble into bed still full. So who managed to eat ten? "High school jocks," says Durrant. "They looked to be in great shape, thin. But they were hungry."

"And we once made a three-foot-long pancake for the mayor of El Cason. That pancake was mighty hard to flip."

— Amy Gerstler

Pancake Breakfast
benefits the San Diego Cholesterol, Bariatric and Women's Cholesterol, and Bariatric and Cholesterol Foundations.
Saturday, October 28, 8:00 a.m. to 11:00 a.m.
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Oct. 28-29

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Admission: \$6 Adults; Seniors \$5; Ages 6-16 \$2.00

Blood from the Goddess

Basic Ritual Workshop
(For Women Only)

Basic Ritual Workshop (For Women Only) will be read. By Christine of Arachne Circle. Purpose: To demonstrate and teach the worship of the Goddess. Method: I will demonstrate and teach ritual, common to Dianic, Wiccan and Pagan Traditions... explaining their purpose, brief history (where applicable) and meaning. We will end by doing a brief ritual. Please bring a notebook and pen or pencil. Blessed Be To The Goddesses.

"House of witches." The voice coming out of my telephone belongs to Christine Brockway, 43 years old, an accountant and practicing witch. She's been in the latter trade 30 years.

I introduce myself and ask, "What is the Arachne Circle?" "It's a circle for women's ritual and evolved from three different circles. Different women were conducting different circles. I was conducting the circle for high holidays and pagan holidays. A woman, Pele Crono, was conducting circles for the solstices and equinoxes.

And Lauren Mitchell was conducting circles for the full moon. So we put the three different types of circles together under the name of Arachne Circle."

"Where does Arachne come from?"

"Arachne is a spider. We weave the web."

At this instant my Australian shepherd puppy, Sam, takes a razor sharp bite out of my right big toe. I squeal, attempt to cover it with a cough, ask, "What is the goddess?"

"The goddess has ten thousand faces. The goddess is represented in different aspects for what you need in your life at the time. There's the goddess Diana, who is the goddess of the hunt. There's Artemis, the warrior goddess. There's Kali, who is the goddess of death and rebirth. You see them in myths and legends and in people's lives."

I flash Sam a murderous stare, he turns away from me to attack a table leg. "What is the Wiccan ritual?"

"Wiccan is what people call witchcraft. Authorities wanted



Christine Brockway

to get rid of the pagan ritual. They thought that witchcraft was worship of the devil. Witchcraft is not worship of the devil. We have no devil in paganism. Satan is a Christian concept. There is a pagan god called Lucifer, the god of light, and because pagans mentioned his name, the Inquisition jumped onto that and said, 'Well, there's a pagan god

named Lucifer and that means the devil.' But that was a misinterpretation." Christine pauses. "Can I put you on the speakerphone? There are other people in the circle who are here."

"Sure."

Two women say hello. Pele Crono, 35, was in the computer business for 15 years and recently resigned. And Lauren

Mitchell, 33, who works as a production test supervisor for an electronics company in San Diego. Hellos are passed around. I ask Christine, "How many women are in your circles?" "It depends on who wants to show up. From 10, to as many as 30."

"You have regular meetings?"

"We have meetings for the two solstices, the two equinoxes, the four high holidays, and then there are 13 full moons in the year."

"When did you begin to think of yourself as a witch?" "Well, I am a witch. I was raised as a strict Lutheran. I went to church several times a week. I knew, even when I was very young, that I wasn't get-

Calendar LOCAL EVENTS

ting any satisfaction out of the church. When I was 13 or 14, I decided that I was a witch. It just dawned on me. That's what I felt. I'd been drawn to things like fairy tales, different elves and fairies and witches all my life. I would read in the encyclopedia, over and over again, about druids and things of that nature. That was 30 years ago. I was raised in the rural South, there weren't any teachers. Now paganism is all over."

Sam has moved on to the floor lamp, gnawing on its base. "Let me ask Lauren Mitchell, what do you do in the circle?"

Lauren has a bright, crisp voice. I picture her as a dressed-for-success MBA. "What do I make sure the full moon circle happens. I was raised Christian. I'm 33 now, this happened to me when I was 30. I started out very political, but I wanted to incorporate more spirituality into my life. Being a lesbian, I had cut myself off from the Christian church, so I was looking for something. This spirituality empowered me, gave me power that I never had before."

"Inner power. It's not power over people the way I'd been taught. But power from within. I felt so helpless. So I started looking and was lucky enough to meet Christine. Women aren't taught to be powerful, they aren't taught to have confidence in themselves. They aren't taught to rely on themselves and do for themselves. To be powerful within teaches you to do those things. Probably the best example of that is our menstrual blood. We've really reclaimed that, it's not nasty, it's not ugly. I've tasted it, and it tastes just like seawater, it's the blood from the goddess."

Sam pounces on my toe again. I flick my foot straight up, send the little bastard three feet into the air. "And Pele, what is your place in the circle?" "I have the solar holidays circle which is the equinox and the solstices. I grew up Greek Orthodox and Roman Catholic. It never felt right, something about it. I never felt connected to the church. So I searched for many, many years trying to find something that felt connected within that divine being that I am and was born to be. I'd spend at least one day in everyone's church. I went from Native American to Buddhist, everything you can imagine, trying to find that connection. Then a couple of years ago I started on a quest to find a circle. I met Christine and once I went to my first ritual I knew I was home."

Sam is lying on his tummy, lazily chewing on the edge of my office rug. "Let's say a San Diego woman is reading this

and wants to come to a circle. What can she expect to find?"

Pele: "Okay, take the fall equinox which just happened. That's the harvest time of the year, it's a time of giving things. Equal days and equal nights. So what we did, we made a dance."

"What kind of music do you have?"

"It depends, drumming, chanting. We have our songs. We raise the cone of power."

"What is the cone of power?" "I jam a large, red, rubber chew-toy into Sam's mouth, the drumming is slow and then the energy gets bigger, bigger, and POW! Everybody feels it differently, but you can see the energy build up in the whole group, you can watch excitement, you can see the light in people's eyes. Then we give that energy back to the earth. One time we sent it up to the stars. A lot of times we place our hands on the earth and send it back in."

—Patrick Daugherty

Basic Ritual Workshop (For women only)
by Christine of Arachne Circle
Saturday, October 28, 1:00 p.m. to 4:00 p.m.
Belter Worlde Galleria, 4010 Goldfinch, Mission Hills
\$5 to \$10 donation requested
281-0406

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to 921-8800, San Diego, CA 92186-5803.

BAJA

"El Lascalle de Toreros" is the title for a play being presented by actors from the state of Sinaloa at 8 p.m. tonight, Thursday, October 26, at 8 p.m. On Saturday, October 27, the troupe returns at 8 p.m. to perform El Oro de la Revolución and Las Huastecas at 10 p.m.

All of the plays may be seen at the Tijuana Cultural Center (at Pazo de la Virgen and Mission Street) in the Zona Ros, Tijuana. For more information, call 011-52-66-84-27-42.

Bring Offerings: Offerings for remembrance of your dead ones to put on the Dia de los Muertos/Day of the Dead altar on Friday, October 27, at Cafe Cafe, 4th Calle Primera (at Garduño), Ensenada. For more information, call 011-52-61-78-82-09.

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"I couldn't have a baby."



MIRACLES HAPPEN

For five years, Catherine Carrera and her husband wanted to have a child, but the doctor told her it would not be possible for her to have children — she had endometriosis and the doctor wanted to perform a hysterectomy. She had to leave her job at IBM because of the intense pain.

Surgery was scheduled for August, 1991.

Catherine heard that Morris Cerullo was going to be in Washington, D.C. and decided she would go to the Miracle Explosion meeting. She volunteered as a counselor and went to the advance training session for workers on Wednesday night. Although the meeting was to train volunteers to

work with people, the power of God fell and a spirit of healing began to move through the people.

Catherine felt the Spirit going through her and she was told she would have a baby within a year! She canceled the surgery, and then, the greatest miracle of all. In November, she conceived a child, in spite of the doctor's diagnosis and Satan's lies!

Catherine's little Joshua is now two years old and she is expecting her second child!

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The aquarium is located at 2300 Expedition Way (off North Shore Pines Road, south of La Jolla Stores Drive), in La Jolla. For more information and the required reservations, call 534-7525.

A Taste of Mexico: An Introduction to Mexico will be provided when the author, Dr. Charles Davis, an introductory lecture on *apoyuela* at Master Yoga Academy (7592 Jay Avenue, La Jolla) from 2:30 to 3:30 p.m. on Saturday, October 28. The cost is \$29 in advance or \$35 at the door. Call 534-6978 for information and registration.


Is Halloween a Religious Holiday? An ALCU school in California has determined that it is and has canceled Halloween festivities. A forum discussion offering a review of what the Bible says about witches, ghosts, and demons and how Halloween

Deadline for submissions December 15, 1993.
Please send to: Annabelle Esterline
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San Diego Reader October 26, 1995 **5**

Calendar LOCAL EVENTS

Egyptologist and professor Andrew Wilson will discuss and show slides of "Ancient Egyptian Masks" as well as present her new book, *Ancient Egypt: Personal Perspectives* at 10 a.m. on Friday, October 27. Find the shop at 7401 La Mesa Avenue, in La Jolla. 454-1800. Free.

A Gathering of Poets, celebrate local poet Steve Kowit's new book, *In the Palm or Your Hand: The Poet's Portable Workshop*, during an event planned at "Hickey's Place," 7:30 p.m. on Friday, October 27. Poets featured in the book will read from their work, including Leanne Brown, Vincent Draper, Nery Garcia, Deborah Harding, Terry Hendrix, Kathleen Hahnke, Kevin Brown, and Al Zehava. Find the new book at 3882 La Mesa Boulevard, in La Mesa. 460-9447. Free.

San Diego Author Cal Truett will discuss and sign his new poetry thriller, *Manila Time*, from 7 to 8 p.m. on Friday, October 27, at Mystery Lakes Books. The shop is now located at 3004 Conroy Street, in Kearny Mesa. 448-4747. The event is free.

Boa the Vihala and cheer the heroes when the Italian Triathlon Club presents its annual "Old Time Melodrama and Old" continuing on various nights. Through Sunday, October 29, at the Italian Town Hall (at Highway 78 and 79 and Main Street, in downtown La Jolla).

A community sing begins 15 minutes before each concert. Showtimes are at 7:30 p.m. on Fridays and Saturdays and at 1:30 p.m. on Saturdays and Sundays. Admission is \$5. Call 436-4000 for information and reservations. This performance is sponsored by San Diego Folk Heritage.

Improv Comedy in a Competitive Form highlights performances by TheatreSports International, next coming at Tully's 1848 Fifth Avenue, Hillcrest, at 7 p.m. on Friday, October 28. Call 855-SHOW for more information. Admission is \$5, limited to those 21 and older.

Nationally Known Poet and now UCSD English professor Quincy Troupe has an entire chapter devoted to his work in Bill Murray's book, *The Language of Life*, describing him as the "World Heavyweight Poetry Champion." Quincy Troupe will read a poetry reading and discussion at Bookstar Costa Verde from 6:30 to 7:30 p.m. on Friday, October 27. Find the bookstore in Costa Verde Center, in suite 303, 4060 Genesee Avenue, in La Jolla. For more information, call 457-7561. Free.

B and B for Thee Nancy Helges, emcee at the Heritage Park Inn, will discuss finding the right bed and breakfast, and tips on being a good guest when she speaks at Bookstar Costa Verde from 6:30 to 7:30 p.m. on Friday, October 27. Find the bookstore in Costa Verde Center, in suite 303, 4060 Genesee Avenue, in La Jolla. For more information, call 457-7561. Free.

As seen on TV

Chlorophyll TV By Abe Opincar

By the time you read this, Sir David Attenborough's *Secret Life of Plants* will already have aired and your only chance of glimpsing live footage of its ethereal plant world of thousands will be in reruns. The documentary was so successful, and so lavishly praised, though, that it should turn up again fairly soon on your television. Keep an eye out.

If you're really smart, however (and if you're the kind of person who reads this column, you're no doubt a cut above the rest, one of the sharper tools in the shed, one of the portier pencils in the box,

smarter, in other words, than your average bean), you'll make a bee-line to Barnes & Noble and snag a copy of the book *The Secret Life of Plants*, published last month by Princeton University Press.

While the book, of course, lacks the thrill of the documentary's extremely fine cinematography (you'll have to wait until the video comes out), it's a good thing to have a copy of the book in your library. It's a good thing to have a copy of the book in your library.

When I spoke with Sir David at his home in England, I asked if he was disappointed with the way his beautiful documentary, shot originally on film, appeared on television. He checked and said, "No."

"I don't mean to brag, but," he continued, "there in Britain our televisions have a much higher definition. Whereas your American televisions have only 400 lines, ours have 625. The image is crisper, crisper, less detail is lost in the transfer from film to television. So, I wasn't disappointed in the end."

Sir David is adept at the art of teaching a television audience through stunning images and lively narration. He makes his viewers want to learn, to pay close attention to whatever it is he's trying to illustrate or explain. This skill is something he's gained during his very long career in television. He started in the medium in 1954 with a live, in-studio BBC broadcast about animals in the London Zoo. It was certainly a very interesting program to do. You never quite knew what was going to happen. The animals were brought to the studio in the middle of the night from the London Zoo, and the results had to be made up on the spot. It was a real test of his skills.

Of course, the cameras were using at the time were nothing like the cameras used today. They were mounted on bicycle wheels, and pointed about. There were three of them in the studio, and often one, or even two of them would break down during the program, and I remember looking out into the studio and seeing these brown-uniformed technicians dashing about trying to reassemble a camera."

It's interesting to reflect on those fickle cameras on bicycle wheels running around in Sir David's early television career. In America, we often forget how very poor postwar Britain was, how hard the English had to work to rebuild their country. Those fickle cameras, an interesting by-product of the technology on which Sir David cut his TV teeth. Considering his work, spectacular quality, it would seem there's a lot to be said for fickle cameras pushed about on bicycle wheels. Young Americans today who enter the television industry have been trained on sleek, computerized, state-of-the-art equipment. Even once laborious editing is now handled with speedy, easy-to-master software.

Don't think of the quality of Sir David's documentaries — their thoughtfulness and polish. And consider those bicycle wheels rolling around in Sir David's past.

Exquisite Boulevard (at Valley Parkway), in Escondido, call 783-4100 for information and reservations.

A Musical from the musical and film *Grease* is now playing at the Escondido Community Center. The show is a musical about a high school senior who falls in love with a girl who is a member of the school's cheerleading squad. The show is a musical about a high school senior who falls in love with a girl who is a member of the school's cheerleading squad.

San Diego Settings for their books will be discussed by authors James Stewart (author of *The Last Days of Pompeii*) and Martha J. Lawrence (author of *Murder in the Mountains*) at 7 p.m. on Friday, October 27, at the Escondido Community Center. The show is a musical about a high school senior who falls in love with a girl who is a member of the school's cheerleading squad.

An Evening of Contemporary Latin American Music may be enjoyed at the Escondido Community Center. The show is a musical about a high school senior who falls in love with a girl who is a member of the school's cheerleading squad.

B and B for Thee Nancy Helges, emcee at the Heritage Park Inn, will discuss finding the right bed and breakfast, and tips on being a good guest when she speaks at Bookstar Costa Verde from 6:30 to 7:30 p.m. on Friday, October 27. Find the bookstore in Costa Verde Center, in suite 303, 4060 Genesee Avenue, in La Jolla. For more information, call 457-7561. Free.

Bobby, a stress-comedian author Ben White will discuss her new autobiography, *Here We Go Again*, at 7 p.m. on Friday, October 27, at the Escondido Community Center. The show is a musical about a high school senior who falls in love with a girl who is a member of the school's cheerleading squad.

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correspondent during Operation Desert Storm at Barnes and Noble Bookstore on Wednesday, November 1, at 7 p.m. Find the bookstore in the 1811 Highland Town Center, at 1811 Highland Avenue, in San Diego. 441-8018. Free.

The "New Writing Series" at UCSD's Center for Research in Computing and the Arts (CRA) continues on Wednesday, November 1, at 8 p.m. with readings in playwright and fiction author Lella Harman. She is the creator of *Memory Play* and *They Were Not Alone* without a show. The event will be held in the main event hall in building 400 on the campus of UCSD, and is free and open to the public. Call 524-1278 for further information and directions.

The Music of Indonesia will be highlighted when San Diego State University's music center presents a concert on Wednesday, November 1, in SDSU's South Recital Hall. Call 594-1000 for further information. Free.

Ireland's Foremost Female Poet, Seamus Heaney, will read his poetry at 8 p.m. on Wednesday, November 1, in the Manchester Auditorium at SDSU. He is the author of *Open House*, *A Time of Violence*, and *Outside History*. The readings are open to the public. Call 594-1000 for information. Call 594-1000 for information. Call 594-1000 for information.

Shiny, White, and Weepy, KFB's gives an entire, intimate hour with the band R.E.M. Special attention is paid to R.E.M.'s rather questionable glorification of misery. Also tonight, Thursday, October 26, 9 p.m. KFB's Channel 35.

Very Bad Children, 1960's British school kids of the *Damned* is a very, very scary movie about malevolent children run amok in an English village. Why do they run this sort of thing on Friday night? Also tonight, Thursday, October 26, 11:30 p.m. KFB's Channel 35.

Share Our Strength hosts "Writers Harvest: The National Reading" with readings by San Diego poets Sandra Alcorn, Alice Smith, Courtney, Steve Kowit, Lenny Quintana, and Quincy Troupe from 7 to 9 p.m. next Thursday, November 2, at the DoubleTree Hotel Plaza. Tickets are \$50 in advance or \$10 at the door. For information and reservations, call 280-0670.

The Pulitzer Prize-Winning Drama *Street Scene*, by Elmer Rice, will be presented by the San Diego School of Creative and Performing Arts starting next Thursday, November 2, at 7 p.m. continuing through November 4, in the SPCA Grand Theatre (2425 La Jolla Village Drive, Paradise Hills). Tickets are \$5 in advance, \$4 general, \$25 for students, and \$40 for seniors. Call 492-0555 for more information.

Stage Hypnotist Terry Gannon will perform at 8:30 p.m. on Tuesday, October 24, at the Escondido Community Center. The show is a musical about a high school senior who falls in love with a girl who is a member of the school's cheerleading squad.

"The Wing of the Falcon" is the new novel by author Christopher Yoo. It's a story of a man who is a member of the school's cheerleading squad.

and *Simple: A Woman's Journey to the South*, will discuss her book at Barnes and Noble Bookstore on Wednesday, November 1, at 7 p.m. Find the bookstore in the 1811 Highland Town Center, at 1811 Highland Avenue, in San Diego. 441-8018. Free.

TV

Weird Noses, and *Relatively Short* (a new series) will air on Wednesday, November 1, at 8 p.m. on KTVI Channel 35.

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Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schlad

Of all natural sky phenomena, perhaps nothing so instantaneous commands as much attention and captivates as a rainbow. Rainbows may seem ethereal in design, but not since the 17th Century have they been particularly mysterious. In a treatise published in the year 1637, René Descartes elucidated the optical mechanism by which sunlight can pass through a spherical water droplet and be refracted and internally reflected so as to emerge in different directions. One internal reflection results in that light emerges, for the most part, at about 42 degrees from the antisolar point (the direction opposite the sun). Because of this geometry, you'll notice that when facing a rainbow, the sun is always more or less behind you. Two internal reflections result in light that concentrates at an angle of about 51 degrees from the antisolar point, and this means you can sometimes see a faint, secondary bow inside the curve of the brighter primary bow at 42 degrees.

Each rainbow is unique to you, the observer, because you see a unique set of raindrops, sending particular colors of sunlight your way. With a little forethought and a little luck, you can see a rainbow at 42 degrees.

Mackerel, the eighth annual Kuss Mackerel 3-on-3 Basketball Tournament is slated for October 28 and 29, in the southeast parking lot at San Diego Jack Murphy Stadium. Tournament play begins at 8 a.m. on both Saturdays and Sundays, with a dunk contest at noon on Saturday. The final will take place most of the day on Sunday. For more information, call 280-4900.

Wear Halloween Gear to take part in the "Crime Strippers" Eight the Night Against Crime 8-Run Walk and 7-Mile Run, respectively, in downtown San Diego. Participants will be offered child care in a kid's corner, the costume contest, an expo area with booths and activities, and more. Day-of event registration begins at 5 p.m. For more details, call 430-4100 or 560-4800.

Night Riders Invade Coronado where the Serra Club cranks up the fun in conjunction with a Halloween party/dinner planned on Saturday,

When white light is refracted, it also undergoes dispersion. The white sunlight passing through a rain droplet separates into bands of color — violet, blue, green, yellow, orange, and red — each stratified according to angular distance from the anti-solar point. Within each color band we are seeing light of a particular color following symmetrical paths through the rain droplets.

For half a year now, rainbows have been nearly absent from San Diego skies. This is likely because we encounter the first of perhaps many Pacific storms in the next few months. Raindrops through which sunlight can pass through a spherical water droplet and be refracted and internally reflected so as to emerge in different directions. One internal reflection results in that light emerges, for the most part, at about 42 degrees from the antisolar point (the direction opposite the sun). Because of this geometry, you'll notice that when facing a rainbow, the sun is always more or less behind you. Two internal reflections result in light that concentrates at an angle of about 51 degrees from the antisolar point, and this means you can sometimes see a faint, secondary bow inside the curve of the brighter primary bow at 42 degrees.

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The Romo Squad Mountain Bike Club, an informal organization of four fast-paced, technical mountain bike riders every Monday at 8 a.m. and every Wednesday at 5:30 p.m. Free. Call 544-1118 for more details. Meet the riders at Santa Monica Mountain Bike Shop, 4206 Sorrento Valley Road, in San Carlos.

Head the Month Up Hill with the San Diego Bicycle Touring Society on Tuesday, October 31, starting at 9:15 a.m. at Lake Hodges and heading up Mount Palomar for a picnic on the top. Call 280-3786 for information and directions to the trailhead. Bring your lunch. The ride is free.

Wendie Walkers meet every Tuesday and Thursday from 12:10 to 1:10 p.m. in the lobby of the Kell Center in San Diego. 501 Broadway. downtown. All levels of walkers are encouraged to participate. Walkers are led by an exercise trainer along downtown's scenic waterfront. Free. For additional information, call 231-4991.

A Bicycle Ramble through Del Mar and Rancho Santa Fe is planned by Turner Family Ski Club riders on Sunday, October 28, beginning at 8 a.m. at the La Costa park (at I-5 and La Costa Boulevard). The free 30-mile ride will be over gentle hills. The ride is the leader's choice. Call 606-8355 for more details.

Night Riders Invade Coronado where the Serra Club cranks up the fun in conjunction with a Halloween party/dinner planned on Saturday,

the ability to move around, it is possible to purposefully "create" your own rainbow in the sky. To chase and catch a rainbow, place yourself between the sun, in one part of the sky, and clouds shedding rain in the opposite part of the sky.

Rainbows can exhibit many subtleties. During a vivid display, notice how the sky looks brighter inside the interior, inner bow. The whitish glow results from light following various paths through the raindrops that are not symmetrical. If the sun lies very near the horizon, look for the "red rainbow." The scattering of sunlight through the atmosphere removes nearly all colors but red in the sunlight and from the bow's that light engenders. Finally, when the bow is nearly full moon shows on rain clouds, there's the full moon of a "moonbow." This pale orb appears colorless in the sky — but only because human night vision, which operates in low-light situations, is insensitive to color.

The condition does with a presentation by speaker Bill Stroup Green and a showing of the film *La Poudre* at 7 p.m. Monday through Thursday.

The gallery is located at 2427 Park Boulevard at El Cajon Road (and Washington Avenue). See the installation from 7 a.m. to 11 p.m. Monday through Thursday, 7 a.m. to midnight Friday, 9 a.m. to midnight Saturday. Call 574-4454 for more information.

The Frigate Time of Year, the haunting continues at area "haunted houses." All of these fright features will be open through Halloween, October 31.

The 22nd annual Haunted Museum (at Balboa Park Museum of Man) will be host to a series of your spooky night through Tuesday, October 31. From 6:30 to 9:30 p.m. each evening. Ghosts, promise a "whole new world of terror" this year. Tickets at \$6 for adults, \$3 for children 12 and under. There's a kids' costume contest on the 29th, 29th-30th.

Lightness on Market Street — with effects by artists and technicians in the entertainment industry — is found in the basement of the Victorian building located at 540 Market Street, in the Gaslamp Quarter. Hours of operation are 7 p.m. to midnight Thursday, 6 p.m. to 1 a.m. Friday and Saturday, 7 p.m. to 11 p.m. Sunday, Tuesday, and Wednesday. Tickets are \$7, \$21, \$61 for more information.

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SECRET

fighting visitors with "live action rooms" designed by artists whose credits include *Tales from the Crypt* and *Brain Stalkers' Invasion* at 424 Market Street (at Fourth Avenue), one block from Horton Plaza, downtown. House hours are 7 p.m. to midnight Thursday; 6 p.m. to 1 a.m. Friday and Saturday; 7 to 11 p.m. Sunday, Tuesday, and Wednesday. 231-0131. Admission is \$7.

Over 40 "live, bloodthirsty monsters and crazies" populate the 30 rooms in "The House," found at Mission Valley Center (1601 Camino del Rio North, Mission Valley). Hours are 7 p.m. to 1 a.m. Friday and Saturday; 7 p.m. to midnight Sunday through Wednesday. Admission is \$8. 543-9169.

"Halloween Plans" by Mark Twain will be discussed during the next meeting of "Let's Talk About Books," an informal book discussion group convening at 10:15 a.m. today, Thursday, October 26 (and on the fourth Thursday of every month), in Conference Room One at the Chula Vista Public Library, 365 F Street. Call 491-5164 for additional information. Free.

House Borrego 040 It's the theme for the 30th annual House of Horror Festival, slated for October 26-28, in Borrego Springs. Festivities begin on Friday with a costume contest at 10:15 a.m., today, Thursday, October 26 (and on the fourth Thursday of every month), in Conference Room One at the Chula Vista Public Library, 365 F Street. Call 491-5164 for additional information. Free.

On Saturday, a parade begins at 11 a.m. on Palm Canyon Drive; look for a beef-pit barbecue from noon to 3 p.m., martial arts entertainment, a Halloween costume contest (5 p.m.), street dance (at La Casa del Zorro from 7 to 11 p.m.), adult dance and costume contest (from 9 p.m. to 1 a.m. at Pablos Restaurant).

The ninth annual horror-horror tournament runs from 9 a.m. to 4 p.m. on Sunday; the day includes the Hudson and Kuer Golf (Golf Tourney) (10 a.m. to 3 p.m.), chili cook-off (10 a.m. to 2 p.m.), live Western entertainment (11 a.m. to 4 p.m.), and youth games (noon to 3 p.m.).

The airplane *Nemesis* holds five world records for speed and will be among the planes featured at the Borrego Springs Experimental Aircraft Fly-in at the Imperial Valley Airport, taking place on both Saturday and Sunday (from 8 a.m. to 4 p.m.). Look for how-to displays, static displays of military helicopters, agricultural planes, racing aircraft, and more airplane rides (\$10 for three people) and more.

For more information, call 767-5555.

Halloween Bashes are planned by a number of groups in our area, beginning with a party on Friday, October 27, from 7 to 10 p.m. at Village Hillcrest (3603 Fifth Avenue, Hillcrest). Dr. Elvis and the Immortals will provide tunes, along with costume contest (9 p.m.) and master of ceremonies Barbara the Witch. Admission is free; call 448-9616 for more information.

The eighth annual Broomstick Ball and Halloween costume party, hosted by SERVES San Diego, is slated for Friday, October 27, at the Town and Country Hotel 500 Hotel Circle North, Mission Valley. From 7:30 p.m. to 1 a.m. Tickets are \$15 in advance, or \$20 at the door. For tickets and information, call 569-2677.

You're invited to "Come Uglier than You Are" to a Halloween ball planned by the Latina/Latino/Indigenous Unity Coalition scheduled for Friday, October 27, from 8 p.m. to 1 a.m., at the Radisson Hotel (1435 Camino del Rio South, Mission Valley). Wear a costume to dance to music by DJ Groups Corona and Jack Rabbit and the Fabulous Ultrasons. Tickets are \$15, dial 261-4128 or 338-4489 for additional details.

The House of Colombia has planned a Halloween party in the Harborview Room at the Holiday Inn at the Bay Center (8 p.m. to 1 a.m. on Friday, October 27. Admission is \$12 general and includes music by the D.J. Romance Villa and the requesta contest. For more information, call 491-1916, 531-0609, or 294-7547.

A Halloween dance is planned by the League of United Latin American Citizens from 8 p.m. to midnight on Saturday, October 28, at Club Comodoro (on the Naval Amphibious Base in Coronado). Tickets are \$15 per person, or \$25 per couple. Call 421-8000 for information and reservations.

Experience a "Haunted Night on the Sea" at 11:15 and 7:30 p.m. on Tuesday, October 31, at the San Diego Ice Arena (11044 Ice Skate Plaza, Mira Mesa). Admission for those in costume is \$2, while those unadorned pay \$4, with skate rentals included in the fee. For more information, call 530-1826.

Go for Horrorwalk, a local celebrity contenders will participate in the Loews Monopoly Power Lunch benefiting Maria's Kitchen planned for Friday, October 27. The lunch is open from 11:30 a.m. to 1:30 p.m., with tickets priced at \$10 (including lunch and silent live auction, along with the opportunity to watch the game. Tickets include Tom Blaz, Coronado Mayor Mary Hernandez, Sheriff Bill Williams, Bill Griffith, Jeanne Jones, Michael Hillier, and councilmember Valerie Stallings, among others. For information and reservations, call 424-4416 or 333-MAMA.

HELL.A. Places of Magic and Wonder in Smogland By Adam Parfrey

We keep being told, "Jay Leno's a nice guy." True, he plays the nice guy act to a T. But was he being an ingrate when Brandon Marsalis out the show, claiming it was insulting to be forced to pig it up with every two-bit, to present his rear end to Leno to tick or kick at every available opportunity?

Don't think so. Marsalis understood that every night he was performing a microcosm of what white America wanted to view as its ideal race relation. Leno performed the nice, generous, affirmative-action horkey, and in return Marsalis was to play Rochester, the grinning, agreeable Negro, always "laughin' at massa's jokes. One can see how this arrangement could become tiresome, and not remarkably distasteful. It's reminiscent of what Don Rickles had to say about Sammy Davis, Jr.: "Oh, a remarkable man, a credit to his race. I mean, who else can sing, and dance,



Jay Leno in Silver Bears, 1978

and dust?" As far as Leno is concerned, this "nice guy" veneer is warring and warring. Two different celebrity guests have remarked to me that the guy was an "asshole." Two different

guests, same noun. Onscreen, one persona, offscreen, another. I guess Leno thinks he's paid his dues in 50,000 "nasty comedy clubs, trying to make drunkards cackle at worn-out, off-color stories.

There's a little doubt that Leno's a man for our time. Hard worker, buff licker, dweller in show biz horseshit. Even his face is a dead-ringer for notional caricatures of Bill Clinton. *Esquire* magazine tells him as an Ark "We'll harder than Letterman." Cover boy. What's the big story? Does he feel bad that Carson crushed him? Does he feel bad that he's manager, Helen Kushnick, was fired from the show?

Oh, he sobbed like a baby. Leno's got a heart as big as the cars he drives. He really, truly cares.

So what. Will he last? Like an effing Hollywood limper. He'll never die.

and more. The class fee is \$5 general, \$15 for children under 12, \$25 for adults over 18. Saturday's activities conclude with a doctored altar tour to five artists' homes where homemade altars have been created. At each site the artist will give a brief talk about the altar's significance and materials used. The tour will end with a reception. The fee is \$5 general, \$5 children.

The Centro is located at 2004 Park Boulevard, in the Pepper Lane area of Balboa Park, north of President Way. For information and reservations, call 235-4135 x16.

A Ghoulish Gala, the second annual Edgar Allan Poe Memorial Benefit and Wake hosted by the Writing Center is set for Saturday, October 28, at 7 p.m. Each room of the Chung Building, those to the Writing Center will be decked out with a different theme or feature, some with live music, one with a reading series entitled "Things That Go Bump in the Night," a silent auction, tarot readings, and a reading by the winner of the "dark story" contest.

Tickets are \$10 per person, or \$15 for two. Find the center at 416 Third Avenue (between Island and I), in the Garland Quarter, call 230-0670 for information and the recommended reservations.

Don't Forget Mass Produced, imported, or commercial items to be on sale at San Diego Fallfest '95, taking place on October 28 and 29 at San Diego Jack Murphy Stadium. Look for over 200 booths representing 30 independent craft workers, with continuous live musical entertainment, puppet shows, and more.

Admission is \$6 general, \$5 seniors, \$2 for those 6 to 16, and free for kids 5 and under. Show hours are 10 a.m. to 5 p.m. both days. 731-9371.

A "High Noon Remembrance" is planned at Java Joe's on Saturday, October 28, with speakers, music, hemp foods and merchandise, and the "Traveling Hemp" Museum, among other attractions. Find Joe's at 4904 Newport Avenue, in Ocean Beach. 523-0356.

Journeys: An Art Trip is the theme for happenings planned at the Art Union Building (2323 Broadway, Golden Hill) on October 28 and 29. From 7 p.m. to midnight on Saturday, expect live music, "tribal dance," food and refreshments, and performances every 20 minutes by the Ensemble Arts Studio Theatre. Admission is \$12.

Festivities on Sunday run from 11 a.m. to 6 p.m., with live music, children's art activities, performances by Playback Theatre (at 1 and 3 p.m.), and free admission. For more details on any of the fun, call 239-2312.

Bully! Celebrate the 147th birthday of President Theodore Roosevelt during a party planned by the Cleveland National Forest Foundation on historic Rancho Sanatagama, a 2000-acre ranch, from 2 to 6 p.m. on Saturday, October 28. Festivities include a sunset party supper, silent auction, special guest Tippi Hedren, birthday cake, and the opportunity to follow maps for self-guided exploration of the ranch.

Casual dress and comfortable walking shoes are suggested. The fee is \$50 per person, or \$45 per couple. Find the ranch on Old Highway 80, off I-8. Call 424-3421 for information and reservations.

Adventure Scuba Divers will carve pumpkins beneath the waters

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\$10,000 GUARANTEED on first spin, October 31st at noon!

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Latin 4 weeks
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Calendar LOCAL EVENTS

off La Jolla Shores from 9 a.m. to noon on Saturday, October 28. Admission to view the 14th annual underwater pumpkin carving contest is free, or pay \$5 for lunch. Call 565-4054 for more information.

Celebrate MOPARS at the San Diego CAMS (California Auto Model Swap Meet) planned for Sunday, October 29, from 8 a.m. to 2 p.m. Look for hundreds of exotic vehicles and acres of parts and accessories. The meet is held on the Mesa College campus, at 3250 Mesa College Drive, in Escondido. A portion of the proceeds go to the college. Admission is \$4, with children under 13 free. Call 484-7942 for further information.

Picnic with Your Pets during the sixth annual F.O.C.A.s-sponsored event at the Morley Field complex picnic pavilion (off Pershing Drive) on Inland Empire in Balboa Park from noon to 4 p.m. on Sunday, October 28. There will be pet contests, food, and prizes. All pets must be on a leash, bring chairs and blankets. The cost is \$10 general, free for those under 10 years old (when accompanied by an adult). Call 589-9334 or 485-1336 for more details.

Ham It Up, ham radio operators from all over the county will gather at Compton's Mistle Park for the fourth annual Ham Radio Roundup from 10 a.m. to 3 p.m. on Sunday, October 28. Radio clubs and public service groups will have exhibits and offer information. Admission is free. Call 475-1530 for more details.

Scottish Songs and Dances will be presented by members of the House of Scotland, one of the cottages of the House of Pacific Relations in Balboa Park, at 2 p.m. on Sunday, October 29. Regional foods will be for sale from noon to 4:30 p.m. Admission is free. For more information, call 464-7346. This is the final live program of this year.

A Mad Hat & Tea Party is planned at the Mad and Breakfast Inn at La Jolla (7553 Draper Avenue) at 4 p.m. on Sunday, October 29, following judging, which starts at 3:30 p.m. The fee is \$12. Call 486-2066 for information and registration. The event is for adults only.

It's Dine with Mirella! Music, Heretage Live performances are planned at Villa Montezuma from 11 a.m. to 5 p.m. on Sunday, October 29. Organizers promise live performances, a display of magic, collectibles, and archival photographs of such renowned magicians as Houdini and

THE BODY IS WATER



Author: Julie Schumacher, born 1938 in Wilmington, Delaware. Schumacher is one of five daughters of a DuPont engineer father and housewife mother. She graduated in 1961 from Oberlin College, where she majored in Spanish. She took her M.F.A. in writing from Cornell in 1986. Married in 1983 to Lawrence Jacobs, now a political science professor at the University of Minnesota, the couple has two daughters, seven and four. Schumacher's first story, "Reunion," written in an Oberlin class, was chosen for publication in *American Short Stories* in 1983. Since then, her short stories regularly have appeared in various magazines, including the *Atlantic*. Schumacher started *The Body Is Water*, her first novel, in 1988, while she was pregnant with her first child and finished it in 1993. Schumacher's agent sent out the manuscript to big presses. One after another, these presses rejected it. Schumacher's agent then suggested that Schumacher try small presses. After studying Publishers Weekly, looking for small commercial presses that published quality literature, Schumacher mailed the manuscript to Soho Press in Manhattan. Soho quickly accepted the novel. Foreign rights and paperback sales already have earned Schumacher a five-figure sum. "More money," she said recently in a telephone interview from her St. Paul, Minnesota, home, "than I ever earned for any writing, that's for sure."

The Body Is Water. Soho Press, 1995, 262 pages, \$21.
Type: Fiction
Setting: Sea Haven, New Jersey
Time: Present

The Body Is Water tells the story of 28-year-old Jane Haus, an unmarried high school teacher who finds herself pregnant by a man toward whom she feels indifferent. Jane quits her job, returns to her widowed father's ramshackle home on the Jersey shore. ("Three months pregnant and unmarried," Jane says, "I was sitting at the kitchen table with my father, whom I hadn't gotten along with for 15 years.") Jane drifts, she's without any plans for her and her baby's future. What Jane is after, of course, is her past: an understanding of her mother's death, her parents' marriage, her eccentric father, her own childhood. *The Body Is Water* shifts — rather like the ocean's tides whose sound fills Jane's father's house — between past and present. The book ends just as Jane's painful labor is about to bring her child into the world.

Unlike many pregnancy stories, *The Body Is Water* does not romanticize pregnancy. Jane describes herself as "lumpy and wide, ungainly, nothing like the vibrant pregnant women I sometimes saw in magazines or on TV."

"So many books I read and movies I'd seen," Schumacher said, "didn't deal adequately with pregnancy. They took it lightly, even in an *I Love Lucy*

READING

way, rather than dealing seriously with it in a blood and guts manner. They are written or scripted from a point of view outside the woman. *Gone With the Wind* or *Anna Karenina*'s birth scenes, neither are from the point of view of the woman. I think that actually there's a little written from the woman's point of view, from the voice of the person actually having the baby."

In the novel's first version, Jane was not pregnant. "She was arguing with her father about her mother's death," said Schumacher, "and I realized that Jane and her father needed something more to argue about. So I decided, 'I'll make her pregnant. That will give them something to argue about.' So Jane was not made pregnant." Schumacher laughed, "until my daughter, our first child, was six months old."

Schumacher had an unpleasant childbirth experience. "I am a very squeamish person and have no pain tolerance. Before my first child's birth, I told the midwife I wanted a lot of medication to get me through, and they assured me that, yes, that was possible. But when I arrived at the hospital, they told me, 'Oh, you got to the hospital too late. You're already eight or nine centimeters dilated, and we won't give anything at that point.' Somehow that information about when I was supposed to get myself to the hospital slipped through the cracks at the birth information meeting."

"Childbirth was bloodier and messier than I had expected. I had said I thought this was a horrible experience in childbirth, and I was feeling enormously upset and disillusioned. After I experienced my involuntary and painful natural childbirth, I became determined to get that on paper, to write this down and write it down in detail."

I asked about responses to the childbirth scene. "A couple of our male friends who read it said it made them feel very squeamish. A guy who interviewed me for a small paper here, said, 'Boy, I just got married and I think someday I'd really like to have kids, and now, I'm not so sure anymore.' To my husband, reading the book was in a way like reliving the birth of our first child. He said, 'You really got it all in there, didn't you?'"

The Body Is Water ends just as Jane's baby is being born. I mentioned that the ending surprised me, that I'd expected to see the baby. Schumacher said, "A lot of people have said to me, 'The book ends too early. I wanted to see the baby.' But I tell them, 'No, no, I was not going to deal with the baby. Because then what would Jane do? Would she suddenly become a new person and cry and smile at the same time?' You know," Schumacher said, with what I imagined as tongue-in-cheek, "I laughed."

A *Psychiatric* Indian Maiden Schumacher's already at work on her second novel, this one set in Delaware, with a mother who's had a stroke. "After the stroke," said Schumacher, "the father moves in a lower, the lover's living with them. The mother has agreed to this. The older daughter is applied, the younger accepts it. It will take me another couple of years to finish. And I'm not getting anything done, with the excitement of the book coming out. I am getting nothing done."

— Judith Moore

"Stars in the Park," hosted by the San Diego Astronomy Association, takes place on the first Wednesday of every month, including November 1, at the fountain outside the Reuben H. Fleet Space Theater and Science Center, at approximately 7:30 p.m. (following the planetarium show at the center). You don't have to attend the planetarium show to gaze at the stars offerings, viewing is free. For more information, call 495-1787. Rain cancels.

Archaeology Weekend, everyone is invited to spend a weekend participating in the excavations at the San Diego Presidio with the Center for Spanish Archaeology. Organizers request reservations be made one week in advance; the fee is \$25 per person. For information and reservations, call 524-0577 or 602-965-4579 (days).

A Purple Magic Potion may be enjoyed when Puppet Express performs Thursday and Friday, October 26 and 27, at 10 and 11:30 a.m., and on Saturday and Sunday, October 28 and 29, at 11 a.m., and 2:30 p.m. in the Marie Hitchcock Puppet Theater, located near the Aerospace Center.

FOR KIDS
A *Purple Magic Potion* may be enjoyed when Puppet Express performs Thursday and Friday, October 26 and 27, at 10 and 11:30 a.m., and on Saturday and Sunday, October 28 and 29, at 11 a.m., and 2:30 p.m. in the Marie Hitchcock Puppet Theater, located near the Aerospace Center.

"The Celestial Bar" features a book signing by Tom Yandell, author of *Star Wars: The Force Awakens*, at 7 p.m. on Thursday, October 26, at the San Diego Presidio with the Center for Spanish Archaeology. Organizers request reservations be made one week in advance; the fee is \$25 per person. For information and reservations, call 524-0577 or 602-965-4579 (days).

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ventions. Find the center at 301 Caspian Way, in Imperial Beach.

Put on Your Costume for the Halloween festivities for kids blanketing the county throughout the week, in clothing ghost train rides, carnival games, pumpkin-carving contests, and more at Trauer's Frontier (formerly Marshall Scott's) from 6 to 10 p.m. on Friday and Saturday, October 27 and 28. Find the fun at 1801 Ridge Hill Road, in El Cajon. 390-3480. Admission is \$5.95.

Wear a costume to the Halloween party planned at Barnes and Noble Bookstore from 5 to 8 p.m. on Saturday, October 28. The bookstore is located in the Del Mar Highlands Town Center, at 12855 El Camino Real, in Del Mar. 481-4038. Free.

Pump and Burn risks, a costume contest, carnival games, food, face painting, and more are planned for the La Jolla Recreation Center (615 Prospect Street, La Jolla) Halloween Trick-or-Treat from 5 to 9 p.m. on Saturday, October 28. Tickets are 25 cents each. 522-1636.

A Children's Halloween special takes place at Support Village (October 28, 29, and 31, from 1 to 3 p.m. on Saturday and Sunday, and 1 and 4:30 p.m. on Tuesday, with Karo music, music, and more. Find the fun at the La Jolla Recreation Center (615 Prospect Street, La Jolla) Halloween Trick-or-Treat from 5 to 9 p.m. on Saturday, October 28. Tickets are 25 cents each. 522-1636.

"The 13 Days of Halloween" will be celebrated by the San Diego Actors Theatre when the ensemble presents its "13 Days of Halloween" (11 a.m. on Saturday, October 28, at 1:30 p.m. on Sunday, October 29, at 1:30 p.m. on Monday, October 30, at 1:30 p.m. on Tuesday, October 31, at 1:30 p.m. on Wednesday, October 31, at 1:30 p.m. on Thursday, October 31, at 1:30 p.m. on Friday, October 31, at 1:30 p.m. on Saturday, October 31, at 1:30 p.m. on Sunday, October 31, at 1:30 p.m. on Monday, October 31, at 1:30 p.m. on Tuesday, October 31, at 1:30 p.m. on Wednesday, October 31, at 1:30 p.m. on Thursday, October 31, at 1:30 p.m. on Friday, October 31, at 1:30 p.m. on Saturday, October 31, at 1:30 p.m. on Sunday, October 31, at 1:30 p.m. on Monday, October 31, at 1:30 p.m. on Tuesday, October 31, at 1:30 p.m. on Wednesday, October 31, at 1:30 p.m. on Thursday, October 31, at 1:30 p.m. on Friday, October 31, at 1:30 p.m. on Saturday, October 31, at 1:30 p.m. on Sunday, October 31, at 1:30 p.m. on 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Critic Revealed as Nativist Fascist Pig

On immigration issues, it's a tough job to be a spokesperson for PC.

The Museum of Photographic Arts is currently showing the first part of a three-part traveling exhibit devoted to American immigration. The overall title is "Points of Entry," the first section, curated by Vicki Goldberg and Moria Arthur Olman, is called "A Nation of Strangers," and the next installment, "Tracing Cultures," which was organized by the Friends of Photography, San Francisco, will open at the Balboa Park museum on November 14. The entire enterprise is preserved in comprehensive catalogues, with extensive commentary and documentation by various scholars.

REVIEW JONATHAN SAVILLE

All this may seem a bit overwhelming, but a look at the 100 pictures of "Points of Entry" will immediately clarify everything. The subject is people. The style is realistic. The purpose is an enrichment of our humanity. The art is superb. The whole thing is what photography does best, and what is best done by photography.

Look, for example, at Dorothée Lange's *Braceros* (c. 1948). In this great photograph's usual manner, documentary truth is reinforced with aesthetic mastery. An economical minimum of information, carefully included in the image itself, suffices to orient us. The train is bringing temporary Mexican workers ("Braceros Mexicanos," as the crude script on the train-car's side tells us) to the United States. What they want is jobs; their national allegiance remains Mexican ("Viva Mexico" in large proud letters). The American farmers who have recruited them welcome them for their labor ("Bienvenidos los Trabajadores Mexicanos," printed on a strip of paper pinned to the *bracero's* jacket).

But the undertaking has nothing to do with hands across-the-border cultural or personal interchanges. This worker is identified not by a name but by a number. He is a useful cog in the American economic machine, like the train (with its sharp, straight, metallic lines and its geometrical rows of rivets) efficiently transporting him

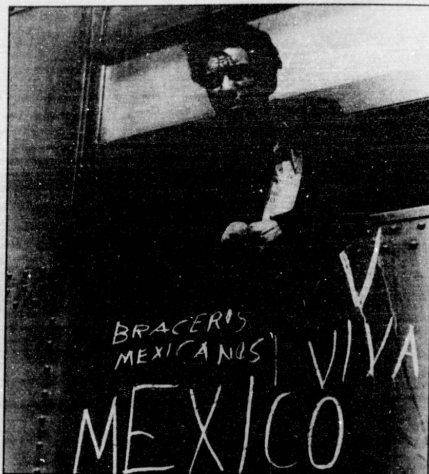
to the agricultural fields of the Southwest. From his own point of view, however, the figure framed in the train window is a human being, his face and hands expressing the anxiety he feels as he is carried away into a foreign country to earn his cheap wage.

The photographer uses her artistic skills to make sure we ourselves are carried away emotionally into the inner experience of this unnamed Mexican peasant. The camera makes us look up at him, because that is the way we would see him from the station platform, but also because we are meant to perceive his stature as the embodiment of hard physical work, like the heroic workers of Millet and Courbet. The oblique angles of all the axes suggest the energy of the train's imminent movement as well as the instability of the man's life situation. (Imagine what a different — and inferior — picture this would be if our point of view were straight on, and the lines were simple horizontal and vertical.) The shadows of his arms ("Braceros," the essence of his *bracero* identity), reiterate the angularity, at the same time echoing the shape of the painted "V" next to them.

The lighting in this black-and-white photograph is bright and harsh, as it would be on that afternoon in harvest time; but Lange exploits the extreme contrasts of light and dark for expressive purposes. The creases of a face that has known hardship are emphasized; the eyes, behind which the soul resides, are invisible in pools of darkness; the mouth, which might show us or tell us exactly what is going through his mind, is a gash of shadow; the whole face seems carved in wood or stone, as though it belonged to a Toltec monument; and, circled by dark hair, this unique center of life, feeling, personal identity, economic status, and racial heritage stands out dramatically against the bright rectangle of the dirty window glass.

Caravaggio or Velázquez could not have calculated the composition or the lighting effects

Calendar ART



Dorothée Lange, *Braceros*

"Points of Entry: A Nation of Strangers"
Museum of Photographic Arts (1649 El Prado, Balboa Park, 239-5262)
Through November 5

more commandingly. Yet Lange had to extract all these aesthetic devices from what she saw before her, without the imaginative freedom by which a painter may alter anything he wants. Similarly, she conveyed meanings that seem to belong not to her own consciousness but to reality itself. In

fact, we can be sure that she had a distinct attitude toward the subject of this picture, and by examining the image attentively we can perceive something of the consummate art with which she manipulated the camera, the enlarger, and the developing fluids to attain her ends. Nevertheless,

Braceros looks like a documentary snapshot. We believe that what we are seeing — the scene, the life, even the interpretation — is the pure, unadorned truth. No painting can create that conviction.

You've probably noticed that, in teasing out the ideas implicit in this picture, I haven't tried to give precise definition to Dorothée Lange's political opinions about Mexican migrant labor. Why should I? The picture speaks for itself — and what it tells us is: "Here is a human being with a private inner life, enmeshed in external reality and history, and experiencing the interaction of self and world." That is what all good realistic photographs of people tell us, with specifications as to who, when, and where. Political issues are often involved, as circumstances, but it is what we see of the human reaction to those circumstances that strikes us to our depths. A photograph cannot discuss politics; it can only show us human beings whose lives have been impinged upon by history. Not reasoned argumentation but dramatic emotion is this art's native language.

We feel the humanity of Lange's *braceros*, we sense the emotional drama of his situation. But from this image, compelling and beautiful as it is, there is no way we can determine what our moral position ought to be in regard to the *braceros* program. For that, we need arguments on various sides of the issue, supporting data, articles, books, writing — not pictures.

I bring this up because the catalogue of "A Nation of Strangers" intermittently exhibits the opposite assumption. Comments by the curators suggest that a collection of photographs such as this can provide us with assured positions in regard to the controversies that continue to be associated with immigration in America. The positions are determined mainly by the principles of Political Correctness — as surprising, since virtually all arts organizations in America these days have come under the governance of PC, praises the "major preservative functions" of religions, which ensure "continuities of



Lewis Hine, *Steelworkers at Russian boarding house, Homestead, Pennsylvania*

virtuous, obedient chorus.

The problem with taking a PC approach to immigration is that, in this subject even more than in others, the hodgepodge of PC principles leads to contradictory conclusions. PC requires us to be ardent supporters of the huddled masses who immigrated to these shores, but it also requires us to deplore the extermination of the "sophisticated societies of indigenous peoples" whose lands were expropriated by the immigrants. PC demands that we treasure "diversity" and accept all immigrant cultures as equally valid (it is a "19th-century colonial notion" that sees people from unfamiliar cultures as "quaint and inferior"). On the other hand, virtually every immigrant group has been narrow-minded, oppressive, bigoted, and antagonistic to the society. PC principles as the liberation of women, racial equality, and sexual freedom. Similarly, the sentimental libertarianism of PC praises the "major preservative functions" of religions, which ensure "continuities of



Don Bartlett, *Highway Camp, Incarnitas, California*

belief, rites, the familiar language of chants, prayers, and stories, the trusted sameness of things." But when taken seriously — and not as mere quaint conglomerations of exotic customs, incense, chants, prayers, and stories — religions have been (and continue to be) opposed to almost everything PC stands for, and of course they have traditionally detested each other.

Perhaps most confusing of

all, PC, which is notoriously contemptuous of capitalist entrepreneurs and the rich in general, feels a natural pressure to side with "the workers." But the workers, afraid of competition for jobs and often quite

intolerant on ethnic and religious grounds, have been among the most loud-mouthed opponents of continued immigration. What a dilemma! Yes, on immigration issues it's a tough job to be a spokesperson for PC; you just have to keep hoping that nobody notices how muddled your thinking is.

All this is not some political screed of my own. It is a reaction to the way the curators' ideologies have been inserted into a show of photographs, trying to force the viewer to adopt a point of view that is far more political and propagandistic than what the pictures themselves indicate. Sometimes the catalogue commentary is manifestly irrelevant to the artistry and meaning of the image. Here is an example, the text accompanying Lewis Hine's *Steelworkers at Russian boarding house, Homestead, Pennsylvania* (c. 1917).

The prospect of unemployment is now, as it has always been, the principal lure for immigrants. Organized labor has generally resisted immigration because many immigrants will work cheaply and with few protections, driving wages and benefits down. It has been common for employers to play one immigrant group off against another to lower wages further. The undocumented worker is the easiest to intimidate, as he/she has no legal or union protection. These Russian steelworkers were seen by Lewis Hine as powerful, proud and earnest.

Look at the picture. Read the text. The only sentence relevant to the human truth and artistic grandeur of this masterful photograph is the last one. Hine wants us to see and feel the strength of these sturdy Russian workers as they stand confidently facing us in their new environment. He has posed them as a massed group filling and overflowing the picture space. The similarity of their poses, of their clothing, and even of their faces (two of them look like twins) makes us sense their solidarity and power as a social class, even while we are mesmerized by the intense presence of each individual face. There is expressive meaning in every detail, including the caps, the band-collar shirts, the sus-

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Calendar THEATER

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

Betty the Yeti
Joe Klein can't figure out how to label his environmental comedy. He calls it an "Eco-Fable," a satire, and a "fairy tale for adults." For the first time in memory, the Fine Arts Theater can't figure out what to do with a script. In their opening-night performance, actors, stood ambiguously or wandered around, at a loss. They held expressions too long, spoke too fast, or swallowed the ends of sentences — setting up problems you'd never associate with EAT. They also fumbled costs, timing consistently. Director Michael Good seemed unprepared for the EAT's small space and the needs of the actors. Only two turned in credible work. Don't expect plays longer than 15 minutes. Enter Betty the Yeti (Susan Stratton) in the show's other line effort. She falls for Russ and for civilization, much to her detriment. And when the



The Doctor Is Out: A Comedy Thriller

time comes to protect her, she really is endangered species! It doesn't help the cast that Klein's characters are more argumentative positions — the "green freak" environmentalists, the greedy defecators — than people. On the plus side, of which there are few,

Terry Rader's set, including the trunk of a Douglas fir, serves the play. As does Cheryl Landis's Yeti costume: orange, knobby, fur with streaks of blond. Enter Betty the Yeti (Susan Stratton) in the show's other line effort. She falls for Russ and for civilization, much to her detriment. And when the

Big Trouble in Little Italy
Drop Dead Productions presents an evening of dinner theater and mystery, written and directed by L.J. Benvenuti and set during "The Film Noir" era of the 1940s. DROP DEAD PRODUCTIONS, 1545 GAV, MARQUETTE UNIVERSITY GLENN CONFERENCE CENTER, OPENING NIGHT SATURDAY AT 8:00 P.M. SUNDAY AT 5:00 P.M. FOR INFORMATION CALL 736-1006.

Columbo Without a Cue
Murder Mystery Dinner Theater presents the premiere of its latest audience participation piece, set in the dining room of Chef Massimo. Greg Costin, who can authorize with Mark Rughman, has directed THE HANDLER, HYPER, 3800 HOTEL, GUN CLE NORTH, MONTANA VALLEY, OPENING NIGHT, FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 277-4800.

Curse of the Straying Class
UCSD Theater group is now in session with Sam Shepard's drama about a family living in the American dream. Stephanie French directed. MANVELL, 1005 FORD, LOS ANGELES, NOVEMBER 5, THROUGH NOVEMBER 15, 10:00 P.M. SUNDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

The Doctor Is Out: A Comedy Thriller
Given Stephen Seidman's oblique track record, you'd assume that once he and George Furbush's "comedies" are headed straight to Broadway. But you take away Jack O'Brien's savvy staging, a hand-picked cast, and big-budget design work, what's left feels like an early draft long on ideas — and a mile long winded — that tries not to offend but to cut



Donkey's Years

run over, changing the rules in the process. Seven "chosen" patients come to Dr. Conrad Bering's office for a therapy session. Only the doctor's voice — and the play solves his murder by interpretation. It's a flashy choice, but Doctor doesn't know quite what to do after that. Nor does the audience. As One who is up for an actor engaged in with a puzzle. When the play solves itself, it's as if our input never mattered, and we return to a more passive condition, following the play where it leads — and, at least for

some, not giving a hoot after the rules shift, or when, at the end, we see that there's no notice. The Old (Gabe's production offers such spectacle and such strong acting (John Furbush, Kander's hope, Jack Mendenhall) that it almost masks the play's shortcomings. Each of Robert Weiswasser's costumes, from tuxes to down threads, defines character instantly. And Douglas W. Schmidt's rotating set's a marvel. Amid a decaying building scheduled for demolition, Dr. Bering's office stands out like a

beacon on a dark and stormy night. And thanks to Kenneth Posner's lighting and Jeff Labman's sound, it's a real stormy night as flashes of lightning strobe the building like frantic, swirling lights.

OLD GLORY THEATRE, SEASON 1 EDISON CENTRE FOR THE PERFORMING ARTS, THROUGH OCTOBER 26, 10:00 P.M. SUNDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Donkey's Years
In Michael Frayn's 1976 farce, alumni at a "besser college" at one of the "older universities" meet for their 20-year reunion. Now they're senior government ministers and civil servants. But have they changed all that much? And can they relive the pranks of their youth? Needless to say, things fall apart — from priceless farcical stunts to whatever images they've erected of themselves as two decades. The play makes a point to ward social commentary but contents itself with farce, which the Christina Courtenay-directed North Coast Rep production effectively counters up. As Frayn piles situation upon situation, the show follows suit with bawdy picaresque, much timed physicality. There's a courtyard and rooms at Oxford — must rank among his best — bodies walk across the stage, and set, from a cat with nothing room being a weak link. Frayn's language comes through clearly — and in believable British accents. Tom Johnston leads the group as Head only some mischievous part of his psyche burns to cause his public mask of propriety. Christina Johnston — who performs the only female character in a play full of ransh, belligerent, albeit stuffy men — is a wonder as Lady Doreen, she tries to maintain her dignity in the face of previous indignities. Matthew Kelly's kick as South, a scintillating new "lodger" at the university, who fills between passivity and blarney hostility. John Bryan Davis's appropriate costumes, white dinner jackets, business suits, and Lady Doreen's modest print apparel, will require frequent wardrobe changes from the troupe, but the show's a gem.

CELEBRATES THE DAY OF THE DEAD
MUCH
MUERTE DE TODOS OFRENDA DE PARTICIPACION
(Death Comes to Everyone) (A Participatory Offering)
AN INSTALLATION BY ELOY TARCISIO
THROUGH NOVEMBER 10, 1992
10:00 P.M. - 1:00 A.M.
10:00 P.M. - 1:00 A.M.

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Flaming drums, muffled sound effects, and glowing skulls won't be the only treats Deadbolt gives the "Scram, Dracula, Scram!" crowd this Halloween. Former bassist Robert MacLean will perform

with the band for the second time after officially leaving last spring. (He relocated to San Francisco following a nasty split with Harley Davidson and Les Vegas.)

blurt

THE INSIDE TRACK

with the band for the second time after officially leaving last spring. (He relocated to San Francisco following a nasty split with Harley Davidson and Les Vegas.)

MacLean was replaced with two bassists, known as the Wall of Thunder. One of them will also be playing along with MacLean Tuesday night.



DEADBOLT

Davidson said, "When we go to San Francisco, we keep a guy in the van with a loaded gun because [MacLean] has a key and he has said he would burn down the van or blow it up or something. So it was kinda nice to see him, we

when we go to San Francisco, he'll play with us. It's just good to bury the hatchet," Davidson said. Yeah, especially on Halloween.

—L.H.

A drum kit is set up, a musician on the hit green grass of Robb Field. Lately, Alex Fakley, 37, who plays with the band Energy, comes down for solo practice sessions alongside the San Diego River.

"We're moving from an old studio [in Point Loma] to a new studio [in Clairemont], and there's nowhere for me to set up drums. I just put my drums in the car, bring them down here, and set up," Fakley, a Point Loma native, has been living in Clairemont for a couple of years.

His circa '70s Gretsch drum kit of polished black and tan wood is a rare one, he says. He measured tone of voice matches an even gaze behind silver-frame glasses. The Walkman headphones resting on his collarbone — through which play the soundtracks for his practices — give him a professional look.

Energy plays "avant-garde

fusion. It's an expression of jazz with rock influences," Fakley says. "We've got a saxophone, lead guitarist, bass, drums, and then we got a vocalist." The Chick Corea



we were capable of doing, and that's as far as that went. We've played at clubs that support alternative music. Right now we're just rehearsing for upcoming gigs that haven't been set yet. We're just working on getting a song just together."

Energy has been together for "about a year and four months," says Fakley. And at least "until the studio is done," Fakley says he'll keep practicing here. "I still like to come down here because I like the view and I like the fact that I can play unobstructed. You get a lot of inspiration this way. In the complex where I live, it's not feasible [to drum] unless I play really softly, and I like to get carried away and just go for it."

"[Passersby] pretty much ignore me here. Some people come up and they talk to me, tell me how they like my drumming. I've had the cops come by here and they never bother me." The roar of a jet blasting toward the setting sun buries his conversation (the CD player). "In other places, people aren't as open-minded. We took it around to some club owners, so they'd get an idea of what

"People used to go and

practice underneath the bridge at the end of Texas Street, but I haven't seen anybody down there lately. I don't know what happened with that. I'd go down there and I'd see people with three and four thousand dollar kits. Drummers are eccentrics, man."

—R.M.
Acid Mary, a Tampa band relocated to San Diego in March, broke up a day after arriving. The drummer didn't want to ride out the lean days until stadium, and guitarist Chris Melender was in need of psychological treatment. Melender planned to come back but didn't; he shot a bullet in his head and died in Florida.

"He'd already attempted suicide once before," says Chad Price, 23, former Acid Mary vocalist. Melender's guitar rests on Price's fireplace mantle, among candles. "We almost knew he was going to do it. He was pretty sick and refused treatment, so... nothing else you can really do."

Acid Mary struck out for San Diego because "the heavy metal scene is still there, and we wanted to reach more people more accepting of our music," says Price.

"We wanted to do out of the fast pace of L.A. We basically wanted to adjust to San Diego then travel to L.A."

Acid Mary didn't think Seattle for a second, says Price. "L.A. has all different types of music. Right now Seattle is the big grunge thing, and we kind of stay away from that. We want to do something on our own."

Price, when prompted, easily defines his music as "alternative."

"The only thing we want to use with L.A. is all the major record labels. Here in San Diego you have more of a community with the local bands. It's a little easier to get into than would [be] L.A. I'm not interested in selling out or anything. I just wish [a major label] would support us musically."

—R.M.
(First in a series)

"Who will save your soul?" indeed. If you actually read the October 10 issue of the supermarket tabloid *The Globe*, you may have, after browsing photos of the slaughtered Nicole Brown-Simpson, caught mention of local folk singer Jewel Kilcher.

"Seems Sean Penn's not content to make beautiful music with singer Jewel Kilcher," quipped the rag. "Sources say he has been caught in the arms of actress Rebecca Carlton. Luff, best known for her stint on *Baywatch*. Now, where does actress Robin Wright (who co-starred with Penn in the film *State of Grace*, mother of their love child, fit in?"

It has also been reported that Jewel will contribute a song to the soundtrack of an upcoming Penn film. And the Jewel-Penn liaison.

—L.H.

Big changes have been made, but Susan Darcy and Jodi Waite, owners of McDuff's — formerly known as Grammy's Paradise Lounge — said they plan to carry on the previous bar's live music policy. Tonight's grand opening offers the Downes Family and Noise Pie, with former Grammy's owner Chris Henry on guitar.

"It's an Irish pub now. We have hired a kitchen manager who won a National

of patrons on Halloween night."

—L.H.

At the Randy Newman benefit concert last week, the audience was like a mini-Faust. Devils and angels mingled inside the La Jolla Playhouse. Angels wore charmeses, chiffon, feathers, and pearls. They carried party favors from the alfresco benefit dinner, a white-swing and gold-star affair with bongo drums. Their miraculous hair had been done in salons. Society angels had pocketbooks: satin pendants on gold chains, metal ditches that gleamed under the house lights, a little black bag with rhinestone handles.

Devils didn't like this too much. They sat in the back rows and scoffed at the manager of Saks when she centered across the stage and thanked "the many underwriters who have underwritten this production."

Devils sighed when Mayor Golding took the stage in a magenta suit and talked about what the playhouse does for our souls, our youth, and our low-income seniors.

Many devils were musicians themselves, and they wore teats and ponytails. They understand "a self-mockery is an art form."

It's why they like Randy Newman, who has a genius for mockers, self- and otherwise. Society angels clearly had no gift for mockers. But they did have money enough to sit in the playhouse and to pay for ferns in the loading zone.

So it was a relief when

of patrons on Halloween night."

—L.H.

Why buy the cow when the milk is free? In store listening devices haven't boosted Tower Records' bottom line, said Sports Arena store manager David Estes, but some artists are seeing benefits. A largely ignored album of Hawaiian music, for example, sold 25 copies after three weeks at a listening station.

Before opening one of its 534 stores, Blockbuster Music called on the Gallup Organization to conduct a survey. Fifty-seven percent of respondents said they didn't like purchasing "untested" products, while 84 percent said they'd buy more music if they could sample it before

buying. These findings convinced Blockbuster to launch its widely embraced "listen-before-you-buy" policy.

Of course, when Florida-based Blockbuster Music reached California, they found Tower Records already using listening stations.

"Listening stations give [lesser-known] titles prominence they wouldn't normally get," explained David Estes, manager of the Sports Arena Tower store.

Blockbuster's "Sound Check" program pushes a dozen developing artists a month, although each store's central listening area and prominent Top 40 wall feature big-name acts. Unlike at Tower stores, Blockbuster customers can request to hear any CD in the store.

Tower doesn't plan to adopt Blockbuster's popular

unrestricted approach. "Once the seal is broken on a CD," said Estes, "the manufacturers don't want to take it back, because it's considered to be used. And I don't know what you do when you've got huge numbers of those things."

Blockbuster gets around that problem by selling these "used" CDs to customers at full retail price. "That's not a good position to be in with your customer," opined Estes. "It's almost like trying to put one over on them."

Blockbuster spokesperson Wally Knief wasn't available for rebuttal.

—D.R.

Contributors: Larry Harmon, Laura McNeal, Robert Mizrahi, Donovan Roche

Share your blurtage. Call 235-3000, ext. 486

Randy Newman, Lucifer in rumpled white shirt, rumpled gray hair, and pleated trousers, looped over to the piano. In between love songs and spite songs ("Short People," "Political Science"), he claimed to have told the mayor how delightful it was to be here in the provinces, among the country people. "I said San Diego was cute as a button, and she was honestly offended. She said, 'honestly was,' he said. We doubted it."

—L.H.

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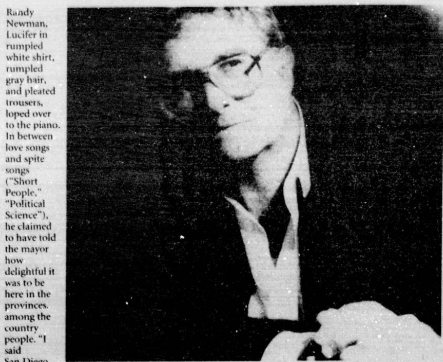
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"185 '95 Showcase" featuring
Chakilla (642), Steel Wind (724),
E. and, and Compadre Band. Sunday,
November 4, 8:30 p.m., 7601
Katherine Boulevard. Middlemen 231-0411

"185 '95 Showcase" featuring **Flat**
Don Joly (476), Rhythmic Brazil
2001, and Redhead live live.
Saturday, November 4, 8:30 p.m., 2103
3110 Canyon Boulevard. Middlemen 291-7450

"185 '95 Showcase" featuring
Perseus Green Light, Old
Man (427), Rhythmic Brazil
Experience, Dubs McVain, and
Bravado (745) live live. Sunday,
November 4, 8:30 p.m., 754
4th Avenue. Middlemen 231-0411

"185 '95 Showcase" featuring
Redhead live live.
Shoguer (390), Shoguer, his
Bandmates, and the Red Head
Horns (439) live live. Saturday,
November 4, 8:30 p.m., 710 Canyon
Avenue. Pacific Beach 453-7844

"The Rephears" CD-Rewere
Party," featuring the
Rephears (714), Gregory
Prize (855), and Blackhead
Reaper (822) back to back.
Saturday, November 4, 143 South
Avenue. Salton Beach 481-9022

Stanley Jordan (837) (live)
highlighted Doubleline Beach. Saturday,
November 4, 8 and 9:45 p.m., 14455
Palmhurst Drive. Rhythmic Brazil,
1800-749-0638

John Michael Montgomery (761)
and **Black Chant (779)** live live.
Saturday, November 4, 7:30 p.m.,
San Diego 10th University campus.
270-7055

Laurance Adams: A Better World
live live. Sunday, November 5, 7:30 p.m., 4010
Goldfish Street. Mission Hills 260-8011

Harry Connick Jr. (650) and his
Band (650) live live. Sunday,
November 5, 8 p.m., USCO campus.
270-7055

The Master Musicians of
Jajaka (830) live live. Sunday,
November 5, 8 p.m., 143 South
Avenue. Salton Beach 481-9022

W.D. Dicks: A Better World
live live. Sunday, November 5, 7:30 p.m., 4010
Goldfish Street. Mission Hills 260-8011

James Taylor (707) with the **San**
Diego Symphony Orchestra live live.
Symphony Hall. Monday and Tuesday,
November 6 and 7, 8 p.m., 750 B Street.
downtown 474-0201

Paul Jani (3475) live live. Sunday,
November 5, 8 p.m., USCO campus.
270-7055

Bartholomew Sweet (418) and 3-B.
live live. Sunday, November 5, 8 p.m., 143
South Avenue. Salton Beach 481-9022

Fe Monks, Jajaka (830),
Shoguer, and the Redhead
Warriors: Rhythmic Brazil live live.
Sunday, November 5, 8 p.m., 710 Canyon
Avenue. Pacific Beach 453-7844

Escondido, Thursday, November 5, 8 p.m.,
340 North Escondido Boulevard. Escondido
738-4100

Mining Passes (434) and Gypsy
River: Live live. Thursday,
November 5, 8 p.m., 8022 University
Avenue. Salton Beach 481-9022

Ark (746) and Chino Dren (327)
and **Rapagosa** live live. Thursday,
November 5, 8 p.m., 2501 Kettner
Boulevard. 232-4355 or 270-7055

Ale Lohdy: Thursday, November 5, 8 p.m.,
2501 Kettner Boulevard. 232-4355

Marcel Cayrol (929) live live. Thursday,
November 5, 7 p.m., 143 South
Avenue. Salton Beach 481-9022

Snake Youth (155) and the
Amps (442) live live. Thursday,
November 5, 8 p.m., 3355 Main Street.
Bay Park 739-5084 or 270-7055

Escondido, Friday, November 6, 8 p.m.,
143 South Avenue. Salton Beach 481-9022

Sanford College on the
Slide (369), Russell Scott and his
Bandmates, and Redhead
W.D. Dicks: Friday, November
10, 8 p.m., 2501 Kettner Boulevard.
232-4355

Devil's "Cyber" (201) live live.
Friday, November 10, 9 p.m.,
143 South Avenue. Salton Beach 481-9022

Selham (725), Strong Out (594),
and **Headlines (504)** live live. Saturday,
November 11, 8 p.m., 3355 Main Street.
Bay Park 739-5084 or 270-7055

The Dicks (383) and the W.
Experience (282) live live. Saturday,
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Barnes Avenue. Bay Park 271-1261



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STICKMAN
JAM
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Silly Bongs (201) Baby To Town, Saturday, November 11, 143 South Camino Avenue, San Diego Beach, 481-9022.

Rainald (202) Lumbach (204) and DPL (207) SONGS live, Sunday, November 12, 6 p.m., 5025 Mira Street, Bay Park, 239-5086.

Sky Crisis Mary, Sweet 75, and Howards Baby To Town, Sunday, November 12, 6 p.m., 1130 Bataan Avenue, Bay Park, 275-0195.

Everything but the Girl (212) and **Black Uhuru** Speakeasy Theatre, Sunday, November 12, 8 p.m., 121 Broadway, downtown, 270-0195.

Wanda Jackson and Ronny Farrow (203) Baby To Town, Sunday, November 12, 143 South Camino Avenue, San Diego Beach, 481-9022.

Public Enemy (206) California Center for the Arts, Escondido, Monday, November 13, 8 p.m., 340 North Escondido Boulevard, Escondido, 738-4100.

Peach 304 (204) and **H.P. Dinko (207)** Baby To Town, Sunday, November 14, 9 p.m., 1130 Bataan Avenue, Bay Park, 275-0195.

D'Angelo, Groove Theory, and Supersado Baby To Town, Sunday, November 14, 143 South Camino Avenue, San Diego Beach, 481-9022.

Tripping Daisy (205) Space May (205) and **UPROCK** Rockstar, Wednesday, November 15, 7:30 p.m., San Diego State University campus, 270-0195.

Uhrke Millen (201) New Rockford, Wednesday, November 15, 9 p.m., 8027 Clemente Mesa Boulevard, Torrey Mesa, 277-9324.

Blue Badon (206) Baby To Town, Wednesday, November 15, 8 p.m., 143 South Camino Avenue, San Diego Beach, 481-9022 or 270-0195.

5F Suede and 22 Brides (200) Cobalt, Wednesday, November 15, 8:30 p.m., 2501 Kettner Boulevard, 232-4555.

G. Love and Special Sauce (206) Baby To Town, Thursday, November 16, 8:30 p.m., 1130 Bataan Avenue, Bay Park, 275-0195 or 270-0195.

Real Baby (206) Sunday, November 16, 9:30 p.m., 5281 Street, downtown, 234-8988.



White Zombie, October 27, Sports Avenue

Revised Band (209) and **Joan Osborne (209)** SONGS live, Friday, November 17, 8 p.m., 5305 Main Street, Bay Park, 239-5086 or 270-0195.

Duke Redford (202) with **Joany Williams (201)** Black Nation, Friday, November 17, 9 p.m., 710 Dorset Avenue, Pacific Beach, 462-7844.

The Phlegm (222) and **Seeds of Misconduct** Baby To Town, Friday, November 17, 143 South Camino Avenue, San Diego Beach, 481-9022.

Harold Jordan (212) and **Redshift (209)** New Rockford, Saturday, November 18, 9 p.m., 8027



Ed Ames, November 18, 8 p.m., 340 North

Ed Ames (206) Margaret Whitely (209) and **the Billy Vaughn Orchestra** Speakeasy Theatre, Sunday, November 19, 7:30 p.m., 121 Broadway, downtown, 270-0195.

Natalie Merchant Capric Symphony Hall, Monday, November 20, 8 p.m., 750 8 Street, downtown, 270-0195.

No Doubt (200) and **Back-O-Mat (209)** SONGS live, Wednesday, November 22, 8 p.m., 5305 Main Street, Bay Park, 239-5086 or 270-0195.

Paul Winter's Salsola Journey California Center for the Arts, Escondido, Friday, November 24, 8 p.m., 340 North

Escondido Boulevard, Escondido, 738-4100.

Jawbreaker (204) for **the Chances (204)** for **the Bopheads (208)** and **That Dog (204)** SONGS live, Friday, November 24, 8 p.m., 5305 Main Street, Bay Park, 239-5086.

Jim Davis Circus Sideshow and Howards SONGS live, Sunday, November 28, 8:30 p.m., 5305 Main Street, Bay Park, 239-5086 or 270-0195.

DECEMBER

Bass Hays (205) and **Rainald Jack (200)** Cobalt, Friday, December 1, 9 p.m., 2501 Kettner Boulevard, 232-4555.

My Sins and the Fly-Bite Boys (205) and **the Lady Stars** Cobalt, Saturday, December 2, 8 p.m., 2501 Kettner Boulevard, 232-4555.

Go Hoffer (272) and **the Old Man's (209)** Cobalt, Saturday, December 9, 9 p.m., 2501 Kettner Boulevard, 232-4555.

The Pleasures of the Mississippi (272) and **the Little Br's Country, Sunday, December 10, 3:30 and 9:30 p.m., 480 West San Marcos Boulevard, San Marcos, 744-4120.**

WAA (237) Baby To Town, Thursday, December 21, 143 South Camino Avenue, San Diego Beach, 481-9022.

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MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your club to be included, call 235-3000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Please have a phone number at which you can be reached. The listing is free.

Bliss 73: David Shwartz, Steve Loria, Sam Paul, and J. Smiley. Deep and alternative music. Tuesdays, the Flame, 570 Park Boulevard, Hillcrest, 295-4165.

Boys Night: DJ Dallas. Progressive and alternative music. Tuesdays, the Flame, 570 Park Boulevard, Hillcrest, 295-4165.

Chillies: DJ Scott. Hip-hop, trip-hop, acid 102, and old school. Thursdays, Green Circle Bar, 827 F Street, downtown, 232-8080.

Club Cafe/Halloween Reunion: DJ Ma & Max and The Reverend Punk. R&B, art noise, and destruction. Saturday, October 26, 3407 India Street, downtown, 298-6388.

Club Diversity: DJ X. Raul. Mr. Raul and Mr. Raul. Seven and up. Fridays, 825 Broadway, Chula Vista, 426-7176.

Club Hedonism: DJ Joe. Hip-hop, MySpace, and Mike Ochoa. Rotating weekly. House, techno, and go-go. Thursdays, 1033 University Avenue, Hillcrest, 897-4215.

Exposure 3: DJ John Bishop. Raul, Lenny V., Mr. Raul, X. Grooves and Speedy. House and trance. Fridays, November 3, 338-7372 or 988-9670.

555 Club: DJ Joe American. 1970s, 1980s, and John Valente. Wednesdays, 555 Fourth Avenue, downtown.

Frigh Night: DJ Trance. Dami God. and Steve G. Friday, October 27, 325-3558.

G-Fusion: DJ Mark F. Quark. Deep house. Mondays, the Flame, 570 Park Boulevard, Hillcrest, 298-4165.

Halloween Night South: DJ Brandon. Gothic, industrial, darkwave, and fetish. Eighteen and up. Tuesday, October 31, 1845 Hainsworth Street, Mission Hills South, 688-8276.

Indulgence: DJ Marc. Raul, X, Raul, Prodigy, and Raul House and Friends. Friday, October 27, 338-7372 or 988-9670.

Neko-pollie: DJ Bryan Pollard. Adam Alon, and pure C-bass industrial. Gothic, darkwave. Eighteen and up. Wednesdays, Spring, 735 E. Canon Boulevard, Collegiate Mesa area, 685-7588.

Psychobase: DJ Scott Martin. Hip-hop and house. Tuesdays, Schooners, 959 Highland Street, Pacific Beach, 973-9299.

Rampage: House, techno, and ambient. Eighteen and up. Saturdays, 528 Market Street, downtown, 526-7141.

Royal 10: Damian, Steve Loria, J. Smiley, and Joe Bishop. Friday, 10:00 p.m. to 2:00 a.m.

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Therapy: DJ Bryan Pollard and Adam Alon. Industrial and Gothic. 18+ Vols and the Clay People. October 27-31. Fridays, Ministry Club, 1395 Sports Arena Boulevard, 685-7350.

Trick or Treat or Therapy: DJ Rose. Cane and American. Industrial and Gothic. Tuesdays, October 31, Ministry Club, 1395 Sports Arena Boulevard, 685-7350.

Underworld: DJ Bryan Pollard and Adam Alon. Darkwave, Gothic, alternative, and industrial. Sundays, Emerald City, 945 Current Avenue, Pacific Beach, 685-7350 or 483-9920.

OF NOTE

By Doug Whynott

Jazz listeners in San Diego are lucky to have Charles McPherson around — he's a resource for the real thing, a true bebopger. McPherson grew up in the jazz scene in Detroit, studied with the renowned bebop pianist and teacher Barry Harris, and began playing professionally at 19. When he was 21 he joined the Charles Mingus group, performing with that great composer and bassist for 12 years — an association that culminated in a night of brilliant improvisations during a tribute to Mingus at the Lincoln Center in New York. All jazz alto saxophonists

swell in the shadow of Charlie Parker, and it has been said by many that McPherson most fluently speaks Parker's bebop language — it was McPherson, for example, who recorded the Parker tracks in the Clint Eastwood movie *Bird*. He's performing now after the release of his new CD, *Come Play with Me*, a collection of his own compositions and a joyful rendering of the Parker classic "Bloomdido." I, complemented by some fine Melrose Miller piano. The title of the CD refers to his three-year-old daughter (and the comedy-advice to feeling she's brought to his the (and music), but it could also apply to his audience, to the fact that McPherson bops at



CHARLES MCPHERSON

his best in the live performance. **CHARLES MCPHERSON, *Elephant's*, Friday, October 27, and Saturday, October 28, 8 pm, 488-0641, 86.**

LOCAL MUSIC

If you wish to submit a listing, call 619-255-3000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. It is a weekly or monthly schedule, fax to 619-255-3000 or e-mail to localmusic@san-diego.com or mail to Reader Music Scene, P.O. Box 8580, San Diego, CA 92161. The listing is free.

North County

The Alley: 437 Grand Avenue, La Jolla, 434-1173. Thursdays, 8:30 pm to 1 am. Friday and Saturday, 9 pm to 1:30 pm. Funk, jazz, and fusion. Contemporary. Sunday.

Beaver Creek: 1320 E. East Valley Parkway (on Tridinger Square),

5 pm to 9 pm. *Hot* San Roberto jazz. Monday and Tuesday, 8:30 pm to 1 am. Rock. Blues.

The Alley's Back Room: 267 West Vista Way, Carlsbad, 721-3511. Thursday, 8:30 pm to 1:30 pm. Rock. Blues. Friday and Saturday, 9 pm to 1:30 pm. Blues. Friday, 9:15 pm. Blues.

Arthouse Coffee and Gallery: 2931 Rosecroft Street, Carlsbad, 720-0270. Thursday, 8 pm. The Verve. Friday, 9 pm. Live. Sunday, 2 pm. The Verve. Saturday, 9 pm. The Verve. Sunday, 2 pm. The Verve. Sunday, 2 pm. The Verve.

The Beach House: 2130 South Highway 101, San Marcos, 734-1351. Unless noted, all performances are 7 pm to 10 pm. Friday and Saturday, 9 pm to 1:30 pm. Funk, jazz, and fusion. Contemporary. Sunday.

Exonados: 746-7418. Thursday through Sunday, South and Western. Country. Monday and Tuesday, Quarter Horse, country.

Belly Up Tavern: 143 South Edison Avenue, Solana Beach, 641-9022. Thursday, 8:30 pm. Charlie. Music. Friday, 9:15 pm. Blues.

Baroque: Dave Wadling and Jonathan Brooks and the Stone. Saturday, 5 pm to 8 pm. The Dick Brown Big Band and 215 pm. The Boring. Sunday, 2 pm. The Boring. Sunday, 2 pm. The Boring.

The Back Works/Spina Music: 2670 Via de la Valle, on the Flower Hill Mall. Interact: 5 at Via de la Valle, 1st Mar. 125-0735. Friday, 8 pm. Froman. Eastern European folk.

Cafe 501: 417 South Highway 101, Solana Beach, 762-1313. Friday, 7:30 pm to 1:30 pm. Jazz, acoustic.

Cafe de Mante: 2nd State Street, Carlsbad, 434-6239. All performances begin at 7 pm. Friday, a Second Wind. Jazz. Wednesday, Luigi Piro, Italian cafe music.

Carlin Murphy's: 240 East Via Rancho Parkway, Suite A-1 on the

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Indulgence: DJ Marc. Raul, X, Raul, Prodigy, and Raul House and Friends. Friday, October 27, 338-7372 or 988-9670.

Neko-pollie: DJ Bryan Pollard. Adam Alon, and pure C-bass industrial. Gothic, darkwave. Eighteen and up. Wednesdays, Spring, 735 E. Canon Boulevard, Collegiate Mesa area, 685-7588.

Psychobase: DJ Scott Martin. Hip-hop and house. Tuesdays, Schooners, 959 Highland Street, Pacific Beach, 973-9299.

Rampage: House, techno, and ambient. Eighteen and up. Saturdays, 528 Market Street, downtown, 526-7141.

Royal 10: Damian, Steve Loria, J. Smiley, and Joe Bishop. Friday, 10:00 p.m. to 2:00 a.m.

Salt: DJ Brandon. Gothic, industrial, darkwave, and fetish. Eighteen and up. Thursdays, 1845 Hainsworth Street, Mission Hills South, 688-8276.

Therapy: DJ Bryan Pollard and Adam Alon. Industrial and Gothic. 18+ Vols and the Clay People. October 27-31. Fridays, Ministry Club, 1395 Sports Arena Boulevard, 685-7350.

Trick or Treat or Therapy: DJ Rose. Cane and American. Industrial and Gothic. Tuesdays, October 31, Ministry Club, 1395 Sports Arena Boulevard, 685-7350.

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Calendar MUSIC SCENE

Tiki House, 1152 Carpent Avenue, Pacific Beach, 275-9734. All performances begin at 9:30 pm. Thursday, the Mississippi Mudhorns; blues, Friday, the New Monday Orchestra, alternative; Saturday, the Chameleons, rock and roll; Sunday, Jerryhawk, rock and roll; Wednesday, Swing This Man.

The Tilted Stick, 4070 Voltaire Street, Ocean Beach, 222-6895. Friday, 9 pm; Tuesday, 9 pm; Barefoot Hockey Goats, rock.

W.D. Pabst, inside the Quality Inn, 2801 Nimitz Boulevard (at Riverfront Street), Point Loma, 224-3929. Thursday, After Hours, blues; Friday, the Monkeys, rock and roll; Saturday, Sickman Jam, rock and roll; Sunday, Hot Chickens, New Blues.

The Wall Street Cafe, 1044 W all Street, La Jolla, 521-1044. Friday, Pajeros, 10:30 p.m.; Saturday, Jaxxon, 10:30 p.m.

Winston's Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. Unless noted, all performances begin at 9:30 pm. Thursday, 4:30 pm to 8 pm, Fish and the Sparrows, surf rock; Friday, 9:30 pm, Overland, reggae; Saturday, 9:30 pm, On the Border, reggae; Sunday, 9:30 pm, Hot Chickens, New Blues, and 9:30 pm, the Reverend Bubs, blues; Monday, the Electric Blue Band, rock and roll; Tuesday, the New Monday Orchestra, alternative; Wednesday, Superleader, alternative.

Zanzibar Coffee Bar and Gallery, 976 Carpent Avenue, Pacific Beach, 272-4762. Thursday, 8 pm, Brian Herkel, blues; Friday, 9 pm to 11 pm, Pajeros, acoustic.

San Diego

The Backland, 4022 Claremont Mesa Boulevard, Claremont, 277-1726. Thursday, 10:00 p.m. rock; Tuesday, from Bantley, rock; Wednesday, Vagabond, rock.

Beard Coffeehouse, 8915 Torrey Center Drive, University City, 455-8252. All performances are 8 pm to 10 pm. Friday, Jaxxon, acoustic; jazz guitar; Saturday, Rickie Anderson, folk.

A Better World, 4010 Goldfinch Street, Mission Hills, 260-8007. Unless noted, all performances are 8 pm. Thursday, Del Mondo, acoustic; Friday, Crawford Pic, Canon music; Saturday, Love in the Harp, Irish music; Sunday, 2 pm, Brown Belt, acoustic; and 4 pm, Silver Angel, Blue rock; Tuesday, Fred Komrad, and Commemorative Music with Fred Braun, acoustic; Wednesday, Fred Perendini, classical guitar.

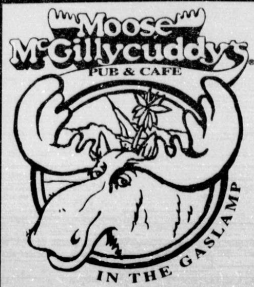
Blarney Stone Pub, 5417 Ballboa Avenue, Chula Vista, 279-2013. Thursday through Saturday, 9 pm to 1 am, Brian Brown, Irish folk; Sunday, 9 pm to 1:30 am, Kix Haul, and the Carner Boys, Irish folk.

Becca (formerly Bantley Restaurant and Nightclub), 2828 Camino Del Rio South, Mission Valley, 296-5056. Thursday, the Polyester Pimps, Friday, Blue Oyster Cult, rock; Saturday, the Mary Jane Girls, and the Polyester Express, funk.

Buller Room, 1006 Adams Avenue, North Park, 281-9741. Unless noted, all begin at 9:30 pm. All performances are alternative/rock. Friday, Tropic in Motion, Coney Island, and Nova Pie, Saturday, Pure Milk, Slink, and Greyhound Soul.

Back to Back, 1130 Bureaux Avenue, San Diego, 275-1213. Thursday, Human Drama, Mercury Tea Company, and Farfetched, Friday, Voodoo, Perry, and Iron Chrysler, Saturday, Seated Cat, Galore, Blacksmith Union, the Burger Chords, and Billy 14, Sunday, Iron, the Swarthies, Red Eye #1, and the Fern T. de Monday, Redhead Buddha, Papa Legba, and Better, Tuesday, R.I.M., and Pauline, Wednesday, and Crying Out Loud, Wednesday, Fern Jax.

Blarney Day, 3112 University Avenue, North Park, 284-2747. All performances are 8 pm to midnight.



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Calendar MUSIC SCENE

Friday and Saturday, the Day Beach Band rock and roll.

Carlos Murphy's, 4300 La Jolla Village Drive (in University Towne Center), La Jolla, 435-4370. Thursday, 8:30 pm to 9:30 pm. David Hauer, rock and roll. Friday, 9 pm. Gary Rich, bold funk. Saturday, 4300 Taylor Street, Old Town, 295-5131. Friday, Latin soul, Latin music. Saturday, Principes del Moringue, Latin music.

Dante's Place, 3366 Fifth Avenue, Valencia, 344-9999. All performances are 9 pm to 11 pm. Friday, Bob Milder, standards and show tunes. Saturday, Eileen, contemporary. Sunday, Biscaya Shoppe Blues, Monday, Nicki, pop.

Foggy's Nation, 3655 Sports Arena Boulevard, San Diego, 222-2792. Thursday, Blue Wolf, blues.

The Gourmet Lounge (the Town and Country Hotel), 300 Hotel Circle North, Mission Valley, 291-7131. Friday and Saturday, 7:30 pm to 11:30 pm, and Sunday, 9:30 pm to 1:30 am. Various lounge, show tunes and variety.

Humphrey's, 1411 Mission Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. In the LaBamba Lounge. Thursday, Friday, Tuesday and Wednesday, 5 pm to 8 pm. Alan Seidling, Thursday through Saturday, 9 pm to close. Mike Brady, rock and roll. Sunday, 7 pm to 11 pm. Nerve Vibe, featuring Bill May, Phyllis and New Society, jazz. Monday and Tuesday, 9 pm to midnight. Over Storm, blues. Wednesday, 9 pm to close. 4 Way Street, rock and roll.

JC's, 5125 Linda Vista Road, Miramar, 281-4276. Friday and Saturday, 9 pm to 1:30 am, the Pacific contemporary. Tuesday through Thursday, 7:30 pm to close. Ray Corra, acoustic variety.

Jazz de Paradiso, 3343 Adams Avenue, Normal Heights, 292-5437. Friday, 9 pm to 8 pm. Pat Lee, blues.

Karl Strauss, 3673 Scranton Road, San Marcos, 547-2779. Sunday, Clubhouse featuring, 1 pm to 4 pm. Mal Jager and Edithson.

Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town, 581-9672. Friday, Heads of State, alternative. Saturday, the Paul Mike Express, jazz.

Kelly's Pub, 6344 El Cajon Boulevard, College Area, 296-0400. Tuesday, Bruce Winkler, rock and roll. Friday, Mike Brady, rock and roll. Saturday, the Hunkies, rock and roll.

La Cantina (Quality Resort), 875 Hard Circle South, Mission Valley, 299-8281. Wednesday and Thursday, 7 pm to 11 pm, and Friday and Saturday, 8 pm to 12 midnight. Terry Archer, contemporary, top 40.

The Living Room, 1417 University Avenue, Hillcrest, 295-7911. Saturday, Opening act.

Madhouse, 6179 University Avenue, College Area, 582-6730. Thursday, Island and the Powercrackers, reggae. Friday and Saturday, Newcom, rock and roll.

Monty's Den, 5050 Campus College Drive, 230-1226. Wednesday, Uncle Jay's Big O' Drive and Overwhelming Grief, alternative.

Monie McGillicuddy's, 512 Fifth Avenue, downtown, 782-5595. Thursday, the Poltergeist Express, funk. Friday, the Tiers Brothers, rock and roll. Saturday, Adams Avenue, funk. Sunday, Glens, funk.

The Mountain Club, 1717 Mission Boulevard, San Diego, 224-2881. Every first and third Sunday of the month, 2 pm to 5 pm, the Ray Barre 12 Piece Big Band featuring Betty Joeger, vocals, classics from the big band era for dancing.

The Newline Inn, 8315 Navajo Road, San Carlos, 465-1780. All performances are 7 pm to 1:30 am. Thursday through Saturday, Soundcheck rock and roll. Monday

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Candye Kane, 5:30 pm
English beat

Sat., Oct. 28, 9:15 pm
Candye Kane, 5:30 pm
English beat

Sun., Oct. 29, 9:15 pm
Candye Kane, 5:30 pm
English beat

Mon., Oct. 30, 7:30 pm
Candye Kane, 5:30 pm
English beat

Tues., Oct. 31, 9 pm
Candye Kane, 5:30 pm
English beat

Wed., Nov. 1, 9 pm
Candye Kane, 5:30 pm
English beat

Thurs., Nov. 5, 9 pm
Candye Kane, 5:30 pm
English beat

Fri., Nov. 6, 9 pm
Candye Kane, 5:30 pm
English beat

Sat., Nov. 10, 9:15 pm
Candye Kane, 5:30 pm
English beat

Sun., Nov. 11, 9:15 pm
Candye Kane, 5:30 pm
English beat

Tues., Nov. 12, 9:15 pm
Candye Kane, 5:30 pm
English beat

Wed., Nov. 13, 9:15 pm
Candye Kane, 5:30 pm
English beat

Thurs., Nov. 14, 9:15 pm
Candye Kane, 5:30 pm
English beat

Fri., Nov. 15, 9:15 pm
Candye Kane, 5:30 pm
English beat

Sat., Nov. 16, 9:15 pm
Candye Kane, 5:30 pm
English beat

Sun., Nov. 17, 9:15 pm
Candye Kane, 5:30 pm
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Mon., Nov. 18, 9:15 pm
Candye Kane, 5:30 pm
English beat

Tues., Nov. 19, 9:15 pm
Candye Kane, 5:30 pm
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Wed., Nov. 20, 9:15 pm
Candye Kane, 5:30 pm
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Thurs., Nov. 21, 9:15 pm
Candye Kane, 5:30 pm
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Fri., Nov. 22, 9:15 pm
Candye Kane, 5:30 pm
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Sat., Nov. 23, 9:15 pm
Candye Kane, 5:30 pm
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Sun., Nov. 24, 9:15 pm
Candye Kane, 5:30 pm
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Mon., Nov. 25, 9:15 pm
Candye Kane, 5:30 pm
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Tues., Nov. 26, 9:15 pm
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Wed., Nov. 27, 9:15 pm
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Sun., Dec. 1, 9:15 pm
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Tues., Dec. 17, 9:15 pm
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ROCKET FROM THE CRYPT
INCH • CHINCHILLA
NO KNIFE • THE DRAGS • PEE CHEES
DEADBOLT • SUPERNOVA • DIABOLIK
THE B-SIDE PLAYERS AND DJ'S SK & NIGEL

MR. FURLEY'S EXOTICA LOUNGE & MIDNIGHT DISCO
FEATURING "BLOODY MARY EXPRESS SERVICE"
FOUR ROOMS • FOLLY BAR
MUST BE 21 AND ID
HALLOWEEN
TUESDAY OCTOBER 24 8:30pm
Mission Valley Marriott
Live! Scream, Dracula Scream, Rocket from the Crypt, Inch, Chinchilla, No Knife, The Drags, Pee Chees, Deadbolt, Supernova, Diabolik, The B-Side Players and DJ's SK & Nigel.
Tickets available at: Cashbox, Off The Record, Live! Nite, Live! Records, Friday U.K. (PR)
Cow Records, Weddmore and all other record stores (250 THNS)
SHOW INFO 232 HELL

Calendar MUSIC SCENE

Pacific III 426 E Street, downtown, 7-11. Undercard all shows begin at 8 pm. Thursday and Wednesday, Los Angeles Preservation Band, 7-11. Friday, 8 pm, Fred Hunt and the Shadewoods, 7-11. Saturday, 8 pm, Fred Hunt and the Shadewoods, 7-11. Sunday, 8 pm, Fred Hunt and the Shadewoods, 7-11.

Princess of Wales 1600 India Street, downtown, 7-11. Friday, 8 pm, Fred Hunt and the Shadewoods, 7-11. Saturday, 8 pm, Fred Hunt and the Shadewoods, 7-11. Sunday, 8 pm, Fred Hunt and the Shadewoods, 7-11.

The Underground 1600 India Street, downtown, 7-11. Friday, 8 pm, Fred Hunt and the Shadewoods, 7-11. Saturday, 8 pm, Fred Hunt and the Shadewoods, 7-11. Sunday, 8 pm, Fred Hunt and the Shadewoods, 7-11.

Velvet 1611 Kettner, downtown, 8-11. All bands play rockabilly music. Thursday, 8-11. Friday, 8-11. Saturday, 8-11. Sunday, 8-11.

The Waterfront 1044 Avenue, Rockwood, 8-11. All bands play rockabilly music. Thursday, 8-11. Friday, 8-11. Saturday, 8-11. Sunday, 8-11.

The Workingman's Lounge 1401 Main, downtown, 8-11. All bands play rockabilly music. Thursday, 8-11. Friday, 8-11. Saturday, 8-11. Sunday, 8-11.

The Yacht Club 1000 Main, downtown, 8-11. All bands play rockabilly music. Thursday, 8-11. Friday, 8-11. Saturday, 8-11. Sunday, 8-11.

South Bay/Coronado 1000 Main, downtown, 8-11. All bands play rockabilly music. Thursday, 8-11. Friday, 8-11. Saturday, 8-11. Sunday, 8-11.

Hotel del Coronado 1000 Main, downtown, 8-11. All bands play rockabilly music. Thursday, 8-11. Friday, 8-11. Saturday, 8-11. Sunday, 8-11.

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Hotel del Coronado 1000 Main, downtown, 8-11. All bands play rockabilly music. Thursday, 8-11. Friday, 8-11. Saturday, 8-11. Sunday, 8-11.

TUESDAY OCTOBER 24 HALLOWEEN

1/2 PRICE APPETIZERS
RED WOLF & PETE'S WICKED ALE SPECIALS
COSTUME CONTEST

SUNDAY: HAPPY DAY!
HAPPY HOUR PRICES 5PM-8PM
WEDNESDAY: PINT NIGHT
1/2 PRICE APPETIZERS
THURSDAY: RED WOLF
1/2 PRICE APPETIZERS

MONDAY: MELROSE
WATCH IT HERE 5PM TO 6:00PM
MONDAY NIGHT FOOTBALL
92.5
1/2 PRICE APPETIZERS
THURSDAY: MEXICAN FIESTA
1/2 PRICE APPETIZERS

TUESDAY: MEXICAN FIESTA
1/2 PRICE APPETIZERS
THURSDAY: MEXICAN FIESTA
1/2 PRICE APPETIZERS

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860 Garnet Avenue, Pacific Beach Tel. 298-GRILL

Crown Royal Country Music '95 Presents

JOHN MICHAEL MONTGOMERY
WITH SPECIAL GUEST
MARK CHESNUT

SUNDAY
November 5
7:30pm

Open Air Theatre
NEW DATE!

Tickets for the Sept. 24 show will be honored!

including Robinson's • May
Tower Records, Blockbuster Music, select Wherehouse locations
Ants Tit, Perkins Book Worm, and the Ants Center Box Office
To charge by phone call 220-1155
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HALLOWEEN WEEKEND BASH

2 COSTUME CONTESTS
\$1000 CASH & PRIZES

SAT 28th
PETES WICKED ALE \$2.25
MALIBU RUM \$2.75
COSTUME CONTEST

TUES 31st
COORS LIGHT FRIGHT NITE
DRAFT \$1.50 BOTTLES \$2
MALIBU RUM \$2.75
COSTUME CONTEST

SUN 29th GROOVELINE
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THE ALBUM THAT PITS MAN AGAINST MAN-MADE

FEAR FACTORY

NOW ON SALE!
COMPACT DISC
11.99
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WITH OZZIE OSBOURNE SATURDAY, OCTOBER 28

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THIS SATURDAY! TICKETS STILL AVAILABLE!

R.E.M.

JACKSON

SATURDAY OCTOBER 28 8:00PM
SAN DIEGO SPORTS ARENA

HARRY CONNICK, JR.
and his **Funk Band**

SUNDAY NOVEMBER 5 8:00PM
HIMAC ARENA • UCSD CAMPUS

EVERYTHING BUT THE GIRL

MARK EITZEL

Sunday November 12
Speckels Theatre
On Sale NOW!

San Diego Reader October 26, 1995 **107**

The Greek Sombbrero. 12891
Highway 94, Jamul, 669-1979. Friday
9 pm to 1 am, Woodfall, rock and roll.
Saturday, 9 pm to 1 am, the *Fast*
Diablos, rock and roll.

The Jell-O Cafe, 5509 Sweetwater Springs Boulevard, Spring Valley, 757-310-6655, Friday, 8 pm to 11 pm, *Disco, Western, classic all guitar*

Joe N' Andy's Hole in the Wall, 8344 La Mesa Boulevard, La Mesa, 619-541-1100, Tuesday and Wednesday, all bands play alternative rock, Thursday, *Avant/Guardians*, Friday, *Native*, and *Beer Goggles*, Saturday, *10 o'clock Idiot*, Tuesday, *Cyrene*, and *Spare Parts*, Wednesday, *Vishnu Rock*

Magnolia Mulvaney's, 8861 Magnolia Avenue, Sanitar, 448-8550, Thursday, 8 pm to midnight, Friday and Saturday, 9 pm to 1:30 am, and

Sunday, 7 pm to 11 pm, and
Wednesday, 8 pm to midnight, *Touch
of Country*, country.

Norma Jeans, 5286 Baltimore Drive,
La Mesa, 662 0533. Friday and
Saturday, *Full Exposure*, rock and roll.

NuNu's Boondocks, 8320 Parkway
Drive, La Mesa, 465-3660. All
performances begin at 7:30 pm.
465-3660. Thursday and Tuesday, *Joe
Cronwell*, variety. Friday and
Saturday, *Roy and Luaine Correa*,
acoustic variety. Sunday, *Gary
Naravane*, piano. Monday, *Roy
Correa*, acoustic.

The Oasis Cafe Coffeehouse, 600 Broadway, El Cajon, 444-8920.
Thursday, *Spot N Image*, rock and roll
Friday, *Focus*, contemporary
Christian. Saturday, *The Flowers*, folk
rock. Tuesday, *Tommy Lee*, classic
rock. Wednesday, call club hot info.

Os Bow Inn, 9816 Campo Blvd.,
Spring Valley, 499-9016. Friday and
Saturday, 9 pm to 1 am, the A-Team,
rock and roll. Sunday, 7-9 pm,
Jeanette, *Karalexis*, *contemporary*.

PJ's Country Connection, 1013
Broadway, El Cajon, 444-7413. All
performances begin at 8-30 pm.

Thursday through Saturday, the old N West Blvd. country.

Pine Valley House. 28841 Old Highway 80, Pine Valley. 473-8708. Saturday, *Tanaka Roman and Emerald River*, country.

Renegade Inn. 14335 Old Highway 80 (half mile east from Lake Jennings turnoff), Flynn Springs. 561-8103. Friday and Saturday, 8:30 pm to 1 a.m., *Ramble Rose*, country.

The Soul Kitchen. 168 East Main Street, Lufkin. 579-8627. Unless noted, all performances are alternative/rock and begin at 7:30 pm.

Sycuan Gaming Center. 5469 Elber Road, El Cajon 92024. Saturday, 11 pm to 2 am, Strazyk Free, rock and roll.

Van Winkle's. 10055 Mission George Road, Nantee. 449.0060. Friday and Saturday, 8 pm to midnight, J.S. Raven, country.

Viejas Casino and Turf Club. 5000 Willows Road, Alpine (off Interstate 8). 445-5400. Thursday, 9 pm to 1 am the Flatbed Band, country. Friday and Saturday, 9 pm to 1 am, Bluesometh, rock and rhythm and blues. Sunday,

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**ROCKET
FROM
THE
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**THE NEPHEWS
9LB HAMMER
GARDEN VARIETY
IMS SHOWCASE**


**FRIDAY NOVEMBER 3 • 8 PM • ALL AGES
WORLD BEAT CENTER**

\$2 OFF TICKET PRICE AT DOOR WITH INS WRISTBANDS & BADGES

**ADVANCE TICKETS AVAILABLE AT THE CARIARIN, OFF THE RECORD,
LUTHER, LOU'S RECORDS, TA-ANE RECORDS, AND COW RECORDS**




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LUIS MIGUEL

October 16, 97

Ozzy Osbourne
October 18
John Michael Montgomery
November 12
Pearl Jam
November 13
Rainforest
November 17
Cherrie'we
November 18
Cherrie'we
November 19
Cherrie'we
November 20



R.E.M.

October 18

JAMES TAYLOR

November 6, 97

950 Hotel Circle N., #8 (inside Handley Hotel)
 Cumberland College to host L.A. and Orpheus Group events. All special events - \$10/Sec

NEW TREATS!

SMASHING PUMPKINS *Mellon Collie on CD and Vinyl*
ERASURE *S/T on CD and Vinyl*
JOHN HIATT *Walk On*
PRETENDERS *Isle of View*
TOAD THE WET SPROCK *In Light Syrup*
OZZY *Osmosis*
P.J. HARVEY *New CD*
ECHOBELLY *CDs Parts 1 & 2*
ELECTRAXION *CDs Parts*

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ANYWHERE IN
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POSTER**
with purchase of
Mellon Collie CD
(while they last)

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**GREEN DAY • ROCKET
NIC YOUTH • NO DOUBT
BUNGLE • DAVID BOWIE**

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CASSETTES & RECORDS**

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3849 Fifth Ave.
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DOG
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**THE THIRTY-
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MOONLIGHTS



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**CLUB
66**

**WED.-SAT.
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Colors • Cuts off • Faded • Vintage



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KELLY'S PUB
HEADS OF STATE
UNPLUGGED

Fri. Oct. 27, 9 pm
HALLOWEEN PARTY!!!
Lots of prizes

Sat. Oct. 28, 9 pm
**CHILL BOY
AND THE
FIREBOYS**
The
RICKI JAY BAND

BANDS WANTED: CALL
SCOTT CHASEN • 541-1725
SU NIDAY
KARAOKE PARTY • 7 PM
An End Times
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HALLOWEEN BASH
SAT., OCTOBER 28
7 PM TO CLOSING

COSTUME & DANCE CONTEST

- Great Prizes
- Complimentary Buffet
- Dancing
- Drink Speciale
- Cover Charge —
- \$5.00 with costume
- \$7.00 without costume

LOOK YOUR WORST!

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Tonight, October 26
ROCKOLA
"Unplugged"



Friday, October 27
IN CONCERT
SMOKEY WILSON



Saturday, October 28
TRAVEL AGENTS

BLIND MELONS
(LIVE SHOW)

PACIFIC BEACH 483-7844

Monday, October 30
Sunday, October 29
Doors open 6:00 am

**NFL FOOTBALL: GUARANTEE ALL
BEARS • BILLS • CHARGERS
2 SATELLITES • 8 SCREENS**

**POST-FOOTBALL REGIME
with
OVERSTAND**

Monday, October 30
**D.C. BLUES
BAND**

Tuesday, October 31
**HALLOWEEN
BASH**
with
**MISSISSIPPI
MUDDSHARKS**

Wednesday, November 1
**THE BASTARD
SONS OF
JOHNNY CASH**

DURAVIE'S SPORTS BAR and
LA'S ZOOM PRODUCTIONS
Present

PIRATES
haunted galley

SS COVER
INCLUDES SHOT OF
PIRATE'S RUM
AT THE DOOR!

7:00 pm
TUESDAY!
OCTOBER 31. Halloween Night
Come and get lost in the FOG

Don't let them drown...
Go to the best
HALLOWEEN party
in San Diego

481-7893

WEEK END & HOLIDAYS
12-11pm
\$4.95
\$6.95
\$8.95

SATURDAY
NOVEMBER 4 Call for Reservations
NOVEMBER 4 481-7893

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DURAVIE'S Sports Bar & Grill
Downtown San Diego
Map of San Diego
DURAVIE'S Sports Bar & Grill

the
Blue
tattoo

835 5th avenue
gaslamp quarter
619. 238. 7191

San Diego's **Newest** and
Most **Outrageous** Nightclub
is **now**

open!

Join us
this
weekend
for our
grand
opening
Halloween
party

Best costume
contest **\$500**
cash & prizes
Saturday, Oct. 28
Great dancing.
Spooky Tattoo
Drinks and
Outrageous fun

[illegible]

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644 THEATREWAY • SPIN
FRI, NOVEMBER 7
fugazi
cleveland
black vinyl records
90 AVENUE • SPN
SAT, NOVEMBER 11
SUBLIME
downtown det.
redskins • QUEST
80 AVENUE • SPN
SUN, NOVEMBER 12
RANCID
lithuanians • B.F.A.
140 AVENUE • SPN
FRI, NOVEMBER 17
RUSTED ROOT
john cohen
theatreway • SPN
TUE, NOVEMBER 22
BUCK-O-NINE
no doubt
QUEST
80 AVENUE • SPN
FRI, NOVEMBER 24
JAWBREAKER
vets against
nationalism • SPN
theatreway • SPN
tickets • 1000 theatreway
• 1000 theatreway
• 1000 theatreway
• 1000 theatreway
305 MONROE ST.
2-8-80MA
ALL AGES

**JAZZ AT THE
HORTON GRAND**

Friday, October 27 • Shows at 8:30 pm & 10:15 pm

***Robin Adler
Quintet***

Saturday, October 28 • Shows at 8:30 pm & 10:15 pm

***Denise Jeter
Quartet***

A Freshman Year Experience

3111 ISLAND (AT 4TH AVE.) • DOWNTOWN • 544-1886


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Your home Frank Ventura

Music, Fun & Dancing
Country-Rock Variety Show
Every Thurs., Fri. & Sat. 9 pm-1 am
No Cover
Cold beer-wine-sandwiches

Free 1st Hot Wings with
Large Pizza Every Day!

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Point Loma 222-0388

Presents direct from Las Vegas
Lamar Harris
(One-man band/musical comedy review)



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GOLDIE

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11.99 CD Cassette 7.99

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Monday, October 30
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San Diego Reader/October 26, 1993

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148 Mike Vellard: The Gills at La Vela
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EXTENSION 400A
SKA

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The Old Town Big Band: Belly Up Town
Back-Of-The-Bar: Schottens Bar and Grill
Citizen K: House McCracken's
Common Sense: The Cactus Room
Crescent: Pappy's Sports Bar and Grill
The Cactus Room: The Cactus Room
Crescent: Pappy's Sports Bar and Grill
The Cactus Room: The Cactus Room
Crescent: Pappy's Sports Bar and Grill

EXTENSION 400B
COUNTRY

Crescent: The Country Club
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The Country Club: The Country Club

Kennard and Miller: The Country Club
The Jangle Club Band: The Jangle Club
Mike's Caffe: Mike's Caffe
Quattro: Quattro
Linda Rose and Frank: Linda Rose and Frank
Papa Joe: Papa Joe
Rancho: Rancho
J.S. Brown: J.S. Brown
Lance Rasmussen: Lance Rasmussen
Rancho: Rancho
Sloven: Sloven
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EXTENSION 400C
ROCK/POP

South and Western: The Country Club
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EXTENSION 400D
BLUES/SOUL

After Hours: After Hours
The Bluegrass Band: The Bluegrass Band
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Jay Flaherty: Village Emporium
Garden Cafe
The Jangle Club: The Jangle Club
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Robbie Abundant: Robbie Abundant
Cafeteria: Caffe
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Broad and Broader

The tight spots never feel quite as snug as they should.

Emore Leonard meets the definition of a popular novelist, but popularity among readers equates nowhere near as heavy a turnout as popularity among moviegoers. And in Barry Sonnenfeld's screen version of the novel's *Calico*—the comic

REVIEW

DUNCAN SHEPHERD

Calico is a better world than any other in the Hollywood film industry—anything that was broad to begin with has only been broadened; anything dark or darkish has been lightened; anything semi-dry, sweetened. (This is, after all, the director who pulled his claws on the Addams Family features.) I remember, several years later, that I liked the book very much, considerably more than I generally like Leonard's books, though I have admittedly read them in sufficient number to make me doubt my own assessment of them. And now I like the movie too, just not so much. Denny DeVito, as a wellheeled supercar currently doped up as Napoleon on a billboard above

Calendar

MOVIES



on point. Without question he moves well, wears clothes well, smokes cigarettes well. And his slight hint of the headiness helps to keep a rein on our confidence in him, or in other words helps to keep him within the personality profile of the standard Leonardo here calmly, quietly competent though somehow unimposing and uninspiring. Even so, Travolta is too frankly and simply to get much force of conviction behind the character's favorite conversational gambit—"Look at me"—and whatever follows after it. And he is too cocky and smug in tight spots. These spots never feel quite as snug as they should. (I'd have preferred Chazz

MIGHTY APHRODITE

at
Landmark's Hillcrest Cinemas
Thursday, November 2

Complimentary Passes
to the first 50 people who send a self-addressed stamped envelope to:
MIGHTY APHRODITE
P.O. Box 95803,
San Diego, CA 92168

One entry per person. No purchase necessary. Winners are selected at random. Remaining passes will not be returned.
Mighty Aphrodite opens November 3.

All Shows 9:00 PM

Happy Hour \$1 Draft \$1.50 Wells

4:00-7:00 PM

Monday Night Football

\$5 Pitchers

Friday, Oct. 27

Johnny Eager
Rocking Blues

Saturday, Oct. 28

San Quentin's Blues
UPCOMING NOVEMBER SHOWS

Nov. 3
Lafayette Falgout

Nov. 4
Blonde Bruce

Nov. 10, 12, 24
Johnny Eager

Nov. 11
Next Hit

Tecolote BAR
112 mile west of 163 295-2987

LUIS MIGUEL
October 26, 27

Phantom of the Opera
October 28, 29, 30, December 1

Nov. 10, 12, 24
Johnny Eager

Nov. 11
Next Hit

John Michael Montgomery
November 2

OZZY OSBOURNE
October 26

Chargers vs. Dolphins
November 3 (and all other home games)

James Taylor
November 6, 7

Natalie Merchant
November 20

Les Miserables
December 8, 9

ATLAS TICKETS 222-7600
3320 Kemper St.
San Diego, CA 92104

Mr. Lowery (assumed by all who know him to be some sort of porn prophet) as his ticket to respectability: "It's gonna be my *Driving Miss Daisy*," Rene Russo, though, never succeeds in making much of an impression on me, and her former scream queen here is too much a liaison between the filmmakers and the audience, too much a signaller and a silent commentator, to create much of an impression.

The plotting, transplanted more or less intact from page to screen, is uncommonly dense and tricky for a movie of this or any era, but the unfolding of it often tends to be abrupt and perfunctory. All the complexity with little of the savoring, all the riches and no time to enjoy them. The dialogue manages an horridable standoff between the two main characters in your films, Harry! I see better film on teeth" and clinkers ("I think you're a decent guy, even if you are a crook").

And the itic on the whole isn't in well with the Hollywood on Hollywood discourse of such recent efforts as *The Player*, *Mississippi*, *Swimming with Sharks*. "Tits in well with" let me emphasize, as opposed to "stands out from," much less "stands head and shoulders above." It has something distinctively its own to contribute to the discussion, something that doesn't steeply tilt balance in Hollywood toward business and away from art, toward stupidity and away from intelligence, and something to do with the natural incline of wheedling and dealing toward dirty dealing. But the systematic broadening of the book and lowering of the common denominator, the consumer-friendly tone, the lack of any real critical calling for Bette Midler — Penny Marshall, Harvey Keitel — all this (and more) exposes the movie to self-incrimination.

Nightmare double bill (for real last week at the UA Escondido): *A Walk in the Clouds* and *Steal Big, Steal Little*. Others for the suggestion box: *Strange Days* and *Virtuosity*, *Hackers* and *The*

Net, Now and Then and The Baby-Sitters Club, Mortal Kombat and Mighty Morphin Power Rangers, Jade and Showgirls.

After three movies in two months (*Desperado*, *Assassins*, *Never Talk to Strangers*), is there anyone not yet tired of Antonio Banderas? Is it possible for him to speak a line, even in his native tongue, without hobbling and weaving as if shadowboxing?

The "outsider" or "underground" does not appear to be as far out or under as he used to be. What's the difference, really, between the roughing-up of a shopping-mall Easter Bunny in Kevin Smith's *Mallrats* and the altercation with a toy-store Barney-type in Chris Columbus's *Nine Months*? ■

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for not-unreviewed.

MOVIE LISTINGS

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movies are for now unreviewed.

The Addition — A modern-day vampire tale with a rock song soundtrack? ("You're my sanctuary / Baby, let me in / You're in my addition.") Always a flexible metaphor, the blood thirst in this instance is not a metaphor for sex, but a metaphor for love, desire, and the yearning to be together. The lyrics are as euphoric as spring. So cute, but in all purpose synonym for sex, too: love, vice, etc. — the whole dark side. And these various connotations are spelled out delicately in a national and universal coinage: "I'm a vampire, I'm in the Holla-land." Unhappily, even though it's nice, the movie never really shows the air of the classroom in which literally it begins, and the atmosphere grows stiffer and stiffer through the constant bandaging of the wounds. From *Laurel* to the Holla-land, Burroughs, et al. This sophisticated wing flapping is made a little more sufferable by the artful — not merely arty — black and white photographs of Ken Kelsch and the, so to speak, especially unusual and beautiful cast. *Laurel* by Walter Watten. Amazonia Books, 1999.

★ (8/8/01)

Apollio 13 Ron Howard rebashes the unlucky moonshot of April, 1970—a very few months, it might be remembered, after the release of John Sturges's uncanonically prognostic *Marooned*. As a work of fiction (not far enough ahead of current events to qualify as *science fiction*), that one of course

[illegible]

Assassins — The world's No. 1 hitman, contemplating retirement, going soft, refusing to kill innocent bystanders, developing an amorous attachment to his latest

Assassins: The world's No. 1 hitman, contemplating retirement, young son, refusing to kill innocent bystanders, developing an amorous attachment to his latest mark... has been targeted for elimination by the ambitious, amoral No. 2. (Where are these ranks published? *Soldier of Fortune* magazine?) Something so silly ought to be more fun. Good photography by Valmore Zigmond, to no good purpose. Sylvester Stallone, Antonio Banderas, Julianne Moore, directed by Richard Donner. 1995.

● **CARAMEL MOUNTAIN:** CINEMA STAR R. CINEMA STAR G. CINEMA STAR G. CINEMA STAR TO DEL. MAX HIGGINS AND, GROSSING IN THE TOP 10. HAZARD CENTER F. L. CINEMA STAR R. SATURDAY A. K. SOUTH BEACH. CINEMA STAR R. SPORTS AND A. K. SATURDAY R. A. ESCOBEDO R. LA HORTON PLAZA 16. VALLEY DRIVE R. VALLEY. (10/27)

Babe—Quaint animal tale, freshly, aptly illustrated by prior documentarist Chris Noonan, about an orphaned porker who, taken in by a shephog, revolutionizes business of herding when he introduces raven and potatoes into it. Sometimes the cuteness gets overaggressive, but the absence of any obligatory child-as-too-mimizes the effect. (The dour farmer and his blithering f-brod beamed wife are rather queer ducks themselves.) And the slight distortions and exaggerations of barnyard noises—not the claverings in proper English, but the cleverly orchestrated bleats and squeaks and squeaks—are often very funny. **B**—James Cromwell, Maggie Sotubom, and the rest of the cast in *Calaveras*, Hugh Weaving, Miriam Margulies, 1995.

★ (CARAMEL MOUNTAIN GROSSMOUTH TROLO...)

The Bird with the Crystal Plumage—Horrormeister Dario Argento establishes his durable and elegant pattern in his first feature: a witness to a crime knows more, than he knows he knows. How and when will his subconsciousness catch it up? More of an atmosphere, more of an air of mystery, less of a blood bath, than in later Argentos. One terrifically nightmareish episode of a distressed damsel cowering behind a locked door through which an anonymous knife-wielder is methodically carving a hole. Tony Musante, Susy Kendall, Eva Renzi. 1970. ★★★★★ (9/9, 10/31)

Black Marriages — A group of exchange novels fail to make a go of it in a remote Himalayan convent, one of them driven quite mad by lust for an Englishman in shorts. That bit is particularly over the moon, and a good bit of the rest of it is at least near the brink. But the setting, in splendid color photography, is sufficiently otherworldly, even sufficiently lunar, and it was a wonderful atmospheric idea to invent on the constancy of the wind, the wind, the wind. From a *Burner Gooden* novel, with Deborah Kerr, David Farrar, Jean Simmons, Kathleen Bryan, and Salmi, directed by Michael Powell and Emery.

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Calendar RESTAURANTS

Pagan Pleasure

She let her tongue dawdle in the shell, tease its tender, feathery innards.

After the Flood, God gave Noah seven rules that all humanity was to obey. In addition to being denied the pleasures of wine (Lev. Number Three), mankind—few and non-few alike—was forbidden to eat "living" flesh (Lev. Number Seven), meaning flesh taken from a living animal.

In other words, God felt it had enough in the first place that humans had a desire to eat flesh, and if "for cryin' out loud," they simply must eat it, humans should have the decency, have the patience, to slaughter the creature beforehand. In other words, have a bit of respect. (God, after all, gave man dominion over every animal, every thing that creepeth and crawlth upon the earth. Humanity ought to, therefore, wield its absolute authority with a measure of dignity.)

REVIEW MAX NASH

So, the eating of oysters is a pagan pleasure. It is the white man's equivalent of the African tribesman's shooting a cow in the neck to slurp its warm, freshly clotting blood. It is transgressive. It is primitive. And it is dangerous.

Consider this case of patience. What it means to eat an oyster, preferably raw. To take this senseless, with all its very many eyes, into your mouth and swallow it. Think of this mouthful of bare flesh, all nerves exquisitely exposed, raw, raw, and moreover, facing death. (And don't think for a minute a shocked oyster isn't aware that the jig is most definitely up.) And think of killing something—however small, however negligible in the big scheme of things, with your teeth and tongue. Killing it with your own mouth because you didn't first want to kill it with your hands and spare it the indignity of being simply food. Eating an oyster raw is a way of telling the oyster, "I can do whatever I please with you. I can poke at you with the tines of my oyster fork. I can burn you with lemon juice and horseradish. And I can swallow you whole, sending you to an agonizing hydrochloric acid bath in my greedy gape. And there is nothing, Mr. Oyster, that you and your kind can do about it."

But danger is not reserved exclusively for oysters. This year the U.S. Food and Drug Administration issued a booklet-length warning entitled "If You Eat Raw Oysters, You Need to Know..." about the danger of eating raw oysters at any time of year. The oyster, it seems, has its own way of settling its scores with man. *Vibrio vulnificus*, a naturally occurring bacterium common even to clean sea water that resides happily and harmlessly inside the oyster, but not so harm-

lessly inside man. Once ingested, *V. vulnificus* can cause in susceptible individuals diarrhea, vomiting, fever, chills, painful skin lesions, septicemia (an urgent, but unsuccessful, need to detoxify or urinate), blood poisoning, and ultimately, death.

I've been thinking of jumping off the Colorado bridge lately, a comely young friend called to tell me recently. "But I think I'd rather eat raw oysters instead!" Within the hour Nicole was outside my house, impatiently knocking her horn. She wore a clingy black dress of knotted Italian rayon. Her soft, pale arms were powdered, and her lips were a bright, cherry red. In Nicole's delectable dangle her favorite pendant—near the mole on her left breast, on a silver strand, nestled a small silver heart wreathed with a minute circle of gold cloisonné thorns.

She took us to Sally's, the restaurant that sits on the downtown Hyatt's south patio. We were seated outside where we could smoke, and we felt very sorry for all the nonsmokers who'd chosen to chaper themselves inside the restaurant. The outside air was warm and delicious, and we soon had it filled with the sweet smell of our unfiltered Camels.

The waiters and waitresses, Nicole noted, were all, as she, dressed in black. She ordered a bottle of Whitestar champagne. "They say," she murmured, blowing smoke in the debt of her menu, "is actually misdirected anger—anger turned toward the self. I think I'm going to exterminate my anger at a dozen raw oysters, even if they get their revenge by giving me large, painful skin lesions."

The champagne arrived. It was icy. "You know," Nicole continued, running a lacquered crimson nail around the rim of her champagne flute, "the last time I exterminated my anger at some raw oysters was at the Ocean Terrace at George's at the Cove in La Jolla. They were deadly. Dry as crocodons. They could hardly tell they were alive at all. They had been obviously shocked well in advance and refrigerated, and the poor little things had dehydrated. They were comatose. I'd ordered a \$42 bottle of Sancerre to drink with them, which was the only thing nice about the meal. It's hard to find Sancerre in San Diego, but the Ocean Terrace had it on their wine list. I tried to revive the oysters by spooning some of the Sancerre onto them—you know, a heroic measure. But they were too far gone.



Eating it raw

Location: Sally's, 1 Market Place, downtown, 607-6800
Appetizers: \$1, \$1.50, \$2.50, \$3.50; \$1.50 Whitestar champagne, \$28
Hours: Lunch Sunday to Thursday, 11:00 a.m. to 2:30 p.m.; Friday and Saturday, 11:00 a.m. to 2:30 p.m.; 10:00 p.m. to 1:00 a.m. on Friday and Saturday only. \$11.00 cover.

They were probably already making their oyster ways down that long tunnel of light to the big clam bed in the sky. So I missed out on the experience of killing them. There was no ice beneath their bodies on their little shells. That is the measure of a fine raw oyster—the juice in the shell. The taste is so strong—it's a shock really, every time you taste it—it almost like tasting blood."

Nicole's oysters came, a beautiful dozen nestled on ice. She'd also ordered a few raw clams. (Sally's lets you order shellfish by the piece, so you can mix and match.) Nicole stubbed out her cigarette and lifted one of the oysters to her lips. Before tipping it into her mouth, she let her tongue dawdle in the shell, tease its tender, feathery innards. She looked at me and giggled. She tipped the creature back and let it slide deep into her mouth. She closed her lips and her eyes and hummed with pleasure.

"Mmmmm," she said, swallowing, then taking a long sip of champagne. "It's really very interesting how something that takes so little preparation can be so delicious. It's not beef Wellington. And it's not a soufflé. The tension in eating most foods is in its preparation, but with oysters it's the opposite. You want a little preparation as possible. You want it now, you want it fresh. And it's interesting how something that tastes so alive could kill you."

The sun was setting, and we watched the yachts of the near rich and the very rich bob softly up and down in their slips. With her long, crimson fingernails, Nicole picked the clams from their shells and pronounced them "sweet as a nut." The champagne and all the killing had made her happy. I could tell she squirmed in her chair and lighted another cigarette.

I sipped a very good port. Watching Nicole kill all those animals had made me feel civilized and satisfied too.

Nicole exhaled smoke through her nose and caught me in her gaze. "Haven't you ever felt like killing anything?"

"Oh, come on," she scooted closer to me, brushing her dark bangs from her forehead. "Of course you have. Everyone has secrets. I told you a secret tonight. I told you that I was thinking of jumping off the Colorado bridge. You can tell me yours."

I finished my port. In fact, my third port. I didn't think I wanted another. "You're just being silly," I said. "You're in one of your moods. I can tell. No, no food."

"You're no fool!" she said, signaling for the check with an elegant index finger. "Neither am I."

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Thomas Wagner and presents a selective listing of restaurants in San Diego County and Southern California. The listings are arranged by city and neighborhood. Each listing includes the name of the restaurant, its address, phone number, hours of operation, and a brief description of the food and atmosphere. For more information, see the Reader's Guide to Restaurants, page 100.

NORTH COASTAL

BILLY'S NORTH 1014 Camino del Mar, 131 Mar. 735-1060. Especially delicious seafood. This beach is the most colorful and is named with the sporty coastal which makes the place a favorite. Food is the same as at other places, but the high intensity carries it to a new level. Moderate. Moderate.

CALIFORNIA PIZZA KITCHEN 437 N. Harbor, 101, Suite 601, San Diego, 735-1060. Here's a good pizza restaurant where you can take your children and grandchildren for a walk, pizza, pizza. There are 20 pizzas to choose from. Moderate.

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Angelo's Italian 2554
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KIRIYAM CUISINE RESTAURANT
417 Highway 101, opposite to the mall, San Diego, 735-4343. Unique Mid-East Eastern cuisine is to be found here. The cooking combines Jordanian recipes with French sauces. Don't leave without trying the grilled eggplant, the stuffed vegetables with date sauce, and the chicken and rice presented in a "uke" and surrounded by raspberry sauce. Many entrees \$10 to \$15. Very good. Tuesday through Sunday. Low to low moderate.

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 761-1001. Bread, Burgers, ribs, chicken, fish, and more. Three dining rooms are available. The kitchen is at the back. They have a happy table at which they cook orange, maple, maki, seafood, steak, and vegetables. Eggs, omelets, and more. Very good. Tuesday through Sunday. Low to low moderate.

NOBI JAPANESE RESTAURANT
735-1013. The menu at this gourmet Japanese restaurant offers 45 dishes.

items, 18 stunning and unique appetizers, and a long list of entrees which include more course French and less dishes. Three dining rooms are available. The kitchen is at the back. They have a happy table at which they cook orange, maple, maki, seafood, steak, and vegetables. Eggs, omelets, and more. Very good. Tuesday through Sunday. Low to low moderate.

POTATO SHACK CAFE 120 West 1st Street, First Street, Encinitas, 439-1282. If you love potatoes, you'll discover heaven at this breakfast and lunch cafe. You may have American food, French food, baked potatoes, potatoes in patties, and potatoes covered with various toppings. American food is on all you can eat. The omelets are also fine and so are the biscuits. One hotcake covers an entire plate. Every item is hot and interesting and it's a great place for children. Open daily, 7:00 a.m. to 2:00 p.m. and to 10:00 p.m.

SANJAI JAPANESE RESTAURANT
978 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, San Diego, 481-0032. This restaurant boasts "the largest cat show house bar," as well as a menu of over 100 items. The food is artfully prepared and presented, the sushi is superb. You can easily make a meal from the sushi and appetizers. Seating is available at the sushi bar, tapas room, or the central dining area, which provides capacious booths. Open daily.

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Shiro's Italian 2124

UPTOWN & NORTH PARK

Santitas's Italian 2175
Vesuvio Gourmet Italian 2177
Big City Bagels 2178
Pizzeria Nova Italian 2179
D'Amico's Italian 2180
Saba Seder Grill Mexican 2181
Shiro's Italian 2182

Top of the Bagel 2186
Vesuvio Pizzeria Italian 2187
Cottage Cafe Russian-Polish 2189
International House of Pancakes 2190
Stefano's Cucina Italiana 2191

THE FOUNTAIN CUCINA ITALIANA
1014 Camino del Mar, 131 Mar. 735-1060. Here's a good pizza restaurant where you can take your children and grandchildren for a walk, pizza, pizza. There are 20 pizzas to choose from. Moderate.

CORONADO & SOUTH BAY
D'Amico's Italian 2475
Le Meridien Continental 2476
International House of Pancakes 2477

EAST COUNTY & STATE COLLEGE

Dunk Restaurant Scandinavian 2850
Cassablanca Moroccan 2852
International House of Pancakes 2862
Fargo's Bar B Q & Luncheon Center 2864

MIRA MESA, SERRIS RANCH & TIERRASANTA

Tony Roma's Barbecue 2630
Bento Sushi Japanese 2639
Pinnacle Fine Dining Euro-American 4377

Top of the Bagel 2186
Vesuvio Pizzeria Italian 2187
Cottage Cafe Russian-Polish 2189
International House of Pancakes 2190
Stefano's Cucina Italiana 2191

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CORONADO & SOUTH BAY
D'Amico's Italian 2475
Le Meridien Continental 2476
International House of Pancakes 2477

NORTH COUNTY COASTAL

Passage to India Indian 2700
Ridgely Express Hungarian 2705
Roma Mia Italian 2706
Sully's Australian Grill 2707
Rovy Restaurant International 2708
Grosvenor Grill American 2709
Ragel Boyz 2710
Rookies Sports Grill & Brew Pub 2712
Cone Cafe American 2713
Peanut Shack Cafe American 2714
St. Germain's Cafe American 2715
Bubba's Brew Pub 2717
Greek Corner Cafe Greek 2719
Durant's Sports Bar & Grill 2721
Tony Roma's Barbecue 2722
El Cajon Mexican 2724
En Fuego Cantina & Grill Mexican 2725
Big Daddy's Roadhouse Grill 2726
Greek & Persian Cuisine Cafe 2727
Pier Restaurant Seafood 2728

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CORONADO & SOUTH BAY
D'Amico's Italian 2475
Le Meridien Continental 2476
International House of Pancakes 2477

NORTH COUNTY INLAND

Xpensive Continental 2775
Java Central American 2776
Top of the Bagel 2780
International House of Pancakes 2783
Anna's Mexican Cuisine 2785
Mexican Seafood 2786
Rockin' Ray Lobster Bar & Grill 2788
Jalapeno Grill Mexican 2788
Formosa Chinese Restaurant 2789
Barbecue Pit American 2791
Passage to India Indian 2793
Valentino's Italian 2794
Candle Inn British 2795
Greek Corner Cafe 2796
Stella's Hideaway Polish 2797
La Tapina Mexican Restaurant & Cantina 2798

Calendar RESTAURANTS

Lunch Monday through Friday, dinner nightly, Friday and Saturday to 10:30 p.m. Moderate.

TARRY'S AT THE TRACK 114 Via de la Valle, Del Mar, 441-8300. This charming fish, seafood, and beef restaurant offers California-style cuisine marked by individual service. The best bet is the sunset dinner served Tuesday through Sunday 5:30 p.m. to 7:30 p.m. in the dining room. It's also available all night in the bar and cocktail area. It offers salad plus choice of filet steak, shrimp, pork chops, chicken, and fresh fish, all with vegetables. Worth seeking out. Open Tuesday through Sunday, diners only. Low to moderate.

WHEN IN ROME 1108 First Street, Escondido, 944-1771. At its new site, which offers three separate dining areas, the menu has been expanded. The three different pasta dishes add to make a best bet, but you can make a meal from appetizers, salads, and main courses. The premises are large, but the service is excellent. The food is first rate. Open daily, diners only. Low to moderate.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11000 Avenue 166 (off Bernardo Canyon Road), Rancho Bernardo, 451-2635. One of the best features of this handsome branch of Anthony's is that it accepts reservations. This reflects one of the niceties of seating around a round table. The dining room also leads to the bar. Fresh fish and shrimp, seafood salads, beefed fish, fast service. Hours, 11:30 a.m. to 8:30 p.m. nightly. Low to moderate.

ASAKA THE GREAT 1414 Black Mountain Road (off Mountain Road), San Jose, 295-9749. Seek out this Japanese restaurant. The setting is lovely, the service is excellent, and the food is first rate. Open daily, diners only. Low to moderate.

CHIEF AND VIETNAMESE CUISINE 4275 North Bernardo Center Drive, Suite 100, Rancho Bernardo, 451-1111. Do try this excellent Vietnamese restaurant with its excellent food, personal service, and food with French in flavor. Most of the menu items, of which

the best are chicken panache, the fresh fish with lemon grass, hot and sour soup, egg rolls, and the fish mignon beef. Close. Another excellent selection of fine dining rooms is Rancho Bernardo. Closed Sunday, lunch Monday through Friday, dinner Monday through Saturday. Low.

EL BUZCOCHIO Rancho Bernardo, 17500 Bernardo Drive, Rancho Bernardo, 277-1440 or 451-1011. This first rate, a la carte dining room over-looking a golf course consistently provides excellent service. The food is first rate. Open daily, diners only. Low to moderate.

ISLAND BOY GRILL 10000 Pacific Heights Boulevard, Serrano Mesa, 452-7700. If you're been searching for Hawaiian and South Pacific food, you'll love the cooking here. Best bet, Kalua pig. Kibbinis shrimp, mahi mahi, and salmon. Open daily, diners only. Low to moderate.

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OUR NEW MENU FEATURES ITALIAN CUISINE WITH A

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NOW AVAILABLE

OSBORG MILANES • FRUITI DI MARE

SALMON LA JOLLA • SCARPI MONTE CARLO

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875 PROSPECT, LA JOLLA • RESERVATIONS: 454-4288

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Where Fast Meets West

MOONROCKETS

WHERE GOOD FOOD AND GOOD SPORTS COME TOGETHER

LA JOLLA

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CELEBRATING THE HOLIDAYS AVANTI-STYLE

WE ARE NOW ACCEPTING RESERVATIONS FOR YOUR HOLIDAY PARTY. CHEF DE MARCO WILL CATER THE PARTY TO YOUR NEEDS. RESERVE SPACE FOR PARTIES UP TO 225 PEOPLE.

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ANY ENTREE ONLY \$3.75

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KARL STRAUSS OKTOBERFEST

Last Weekend!

LIVE GERMAN BANDS!

Thursday Nights at Old Columbia!

Sundays at the Brewery Gardens!

• BLOND BAVARIAN OKTOBERFEST BEER

• Johnsonville™ Sausage Sundays:

FREE Sausage Samples

Brewery Gardens, 11-2 p.m.

Old Columbia 3-6 p.m.

• Split-Roasted Pig

• Nightly Bavarian Specialties

WIN TICKETS TO GERMANY!!!

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NEW ENGLAND LOBSTER FESTIVAL

EVERY WEDNESDAY FROM 5 PM-9 PM

ALL-YOU-CAN-EAT LIVE MAINE LOBSTER

ONLY \$25 PER PERSON

Fresh lobster flown in directly from Maine. Includes: New England Clam Chowder, Corn on the Cob, Cole Slaw, New Red Potatoes, Watermelon, and all the fresh lobster you can eat! (Not valid with any other coupons or offers)

FORMERLY BANX

2828 Camino del Rio South • Mission Valley • 299-3059

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• Nightly Bavarian Specialties

WIN TICKETS TO GERMANY!!!

SPECIAL OFFER

25% OFF CHAMPAGNE SUNDAY BRUNCH BUFFET #1

SOUTHWESTERN CUISINE

KIVA

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Our dinner's smokin'!
CIGAR OF THE MONTH CLUB DINNER
Sponsored by General Cigar Club
TUESDAY, NOVEMBER 7, 1995 • 7:00 PM
Limited seats seating available • Reservations only

\$55
PER PERSON

INCLUDES:

- \$ 45 (one is a Macanudo, which is #1 in the world)
- Soup or Salad
- Choice of beef, chicken or fish entree
- Dessert
- 5 alcoholic beverages (wine with drink & a port wine after dinner)
- 15% gratuity already included

CIGAR OF THE MONTH CLUB
FOR ALL CALIFORNIA CLUB MEMBERS

Hosted by
MOONSHOTS

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LA JOLLA'S ONLY SPORTS GRILL

JOE FATHER 208 Claremont
Ave., Boulevard, Seaside Mesa,
90404 1747. The brothers have
combination dinners accompanied by
large salads. Not super gourmet, but you
eat your money's worth from the ex-
tensive menu that includes veal, steak,
seafood, chicken, and cioppino. Cheer-
ful, bustling atmosphere, home style
preparation, and a piano player
Wednesday through Saturday nights.
Lunch, Monday through Friday; din-
ners, nightly. Moderate.

HOUSE OF CHINESE GOURMET
252 Diane Avenue, Claremont,
91711 2520. The menu includes some of
the city's best dishes: chef's chicken,
braised beef, cabbage beef, minced
beef in lettuce, the Hunan pork
chops, pot stickers, ginger-wine
chicken, and the steins braised with meat

ALL-YOU-CAN-EAT
Dinner Buffet for Two
\$15.98
Sushi, Japanese & Chinese Food,
Salads, Fruit & Dessert
Low Salt • Low Oil

OVER 50 ITEMS
Lunch - \$5.49 • 5:30 am-5:30 pm
Dinner - \$8.99 • 5:30-9:00 pm (Mon. Thurs.)
9:00-9:30 pm (Fri. & Sat.)


Short order cuisine available. One coupon per couple.
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MISSISSAUGA
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[illegible]

CHINA INN 877 Broadway Street (between Garnet and Grand Streets), Pacific Beach, 857 0680. At least 118 items appear on the menu, which offers Mainland Chinese specialties, including a variety of soups, sweet and pungent shrimp, Manchu pork ribs, duck in orange sauce, and a variety of stir-fries. The food is outstanding food. The dinner is always preferable when Andy Kuo, the proprietor, is there. At 4:30, the restaurant serves a variety of Chinese, Vietnamese, French and dinner. Low to moderate.

LUCINA FRESA 1921 Bacon Street, San Francisco, 398 3470. Opened in 1943, this small, charming family operation serves very nice Italian food at low cost. The food is excellent, the service is good and so are the chicken sandwiches and the individual pizzas. Since the restaurant is always offering low



WOOD-FIRED CALIFORNIA PIZZA
PASTAS *and* SALADS

DINNER \$11.99
for TWO plus tax

Each guest has choice of one: pizza or pasta or large specialty salad.
Also valid for lunch! 1 coupon per couple. Expires 11/7/95.

Open 7 days • Lunch & Dinner
OFFER GOOD AT 3 LOCATIONS:

<p>HILLCREST <i>Validated Parking</i> 3955 Fifth Avenue <small>(across from County Office)</small></p> <p>296-6682</p>	<p>COSTA VERDE CENTER 8650 Gateway <small>(across from UTE)</small></p> <p>428-9525</p>	<p>PT. LOMA <i>Waterfront Dining</i> 5120 North Harbor Dr. <small>(2 blocks south of Renaissance)</small></p> <p>226-0268</p>
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50% OFF
 Buy one entrée at
 regular price, enjoy
 the 2nd entrée at 50% off.
 No cash on hand. Limit one 50% off.
 Good Monday-Saturday, 11:30 a.m. to 10:00 p.m.

**STELLA'S
 HIDEAWAY**
 FOUNTAIN RESTAURANT
 1411 Broadway
 (at 15th Street)
 (619) 591-1111
 (619) 591-1112
 672-3604

Printer's Blues
 British Pub & Restaurant
**SERVING AUTHENTIC
 BRITISH FOOD**
 Specialties:
 • Fish and Chips (Hot or Cold)
 • Bangers and Mash
 • Steak and Kidney
 • All Local Specials

LIVE MUSIC
 Thursday, October 26
BLACK & TAN
 (on Irish Band)

Saturday, October 28
JEFF MOORE
 and the
WITCHDOCTORS
 (Hard Rock Blues)

Bands start around 9:00 p.m.

Happy Hour Food and Drink
 4-7 p.m. Mon. - Fri.
 All Appetizers \$2.75
 \$2.75 Pina

Monday Night Football
 8:00 (Hollywood) • Big Screen TV
 11:30 Domestic, Boston

1665/1675 India St.
 238-1266

FULL HOUSE
 CHINESE RESTAURANT
 833 1/2 Broadway
 (at 15th Street)

all-you-can-eat buffet
 Over 40 items to choose
 from

Lunch Buffet \$4.95
 10:30 a.m. to 10:00 p.m. (11/30/93)

Carryout Special
 10:30 a.m. to 10:00 p.m. (11/30/93)

Dinner Buffet \$5.95
 5:00 p.m. to 10:00 p.m. (11/30/93)

哇哇酒家
 5250 MURPHY CANYON RD.
 SUITE 116 300-0666

**Calendar
 RESTAURANTS**

11:30 a.m. to 1:00 p.m. brunch Sun.
 11:30 a.m. to 1:00 p.m. brunch Sun.

Cafe Bravo 404 Fourth Avenue
 234-8888 Mediterranean specialties
 from Portugal, Spain, France, and Italy
 are featured here for annual fare. Try
 chicken Sardinia, prepared with
 spinach, goat cheese, and pine nuts.
 Lamb loin served with couscous with
 tomato, bell peppers, and chickpeas.
 A paprika garlic sauce, two different
 kinds of pasta, and potatoes, which is a
 seasonal new served over saffron rice.
 Very pleasant food and atmosphere.
 Small outdoor seating area available.
 Open for dinner Tuesday through Sunday.
 Sun. to 10:00 p.m.

DAKOTA GRILL AND SPIRITS 915
 Fifth Avenue, 234-5554. If you're an
 outdoor lover, you'll love the grill and
 the outdoor patio. The grill and the
 outdoor patio are the heart of the
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MINSTER'S 254 Fifth Avenue,
 234-5554. If you're an outdoor lover,
 you'll love the grill and the outdoor
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TRIATTORIA MAMA ANNA 41
 Fifth Avenue (between Market and 1st),
 234-8888. Italian restaurant. This is the
 Italian restaurant downtown. At least
 75 items on the menu. Most of the items
 are Italian. The menu is Italian. The
 menu is Italian. The menu is Italian.
 The menu is Italian. The menu is Italian.
 The menu is Italian. The menu is Italian.

ANTHONY'S CHULA VISTA 113
 West Bay Boulevard, Chula Vista,
 425-4200. The only one of its kind in
 the city. The menu is Italian. The menu
 is Italian. The menu is Italian. The
 menu is Italian. The menu is Italian.
 The menu is Italian. The menu is Italian.
 The menu is Italian. The menu is Italian.

ONE MADRID CAFE 255 Fifth Avenue,
 234-5554. If you're an outdoor lover,
 you'll love the grill and the outdoor
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TIJUANA
 (The profits for all Tijuana menus are
 10% of the total. The menu is Italian.
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CRISTAL 415 1/2 1st Avenue, 234-5554.
 If you're an outdoor lover, you'll love
 the grill and the outdoor patio. The
 grill and the outdoor patio are the heart
 of the restaurant. The grill and the
 outdoor patio are the heart of the
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 patio are the heart of the restaurant.

EL TACAL 141 Meridian Hotel, 200
 Second Street, Coronado, 435-3000.
 This is the casual dining room that has
 the best of both worlds. The grill and
 the outdoor patio are the heart of the
 restaurant. The grill and the outdoor
 patio are the heart of the restaurant.

FREE BENTO
 with purchase of 1 Bento of equal
 or higher value. Not valid on Bento Special.
 Expires 10/25/93.

BENTO-SUSHI
 An affordable Japanese restaurant with
 hot food. Sashimi, sushi, and more.
 10000 Camino del Rio, Suite 100, San Diego
 (at La Jolla Village Mall)

2 FOR 1
 Buy one dinner or
 lunch entrée at
 regular price and get
 the second for
 half price.
 Lunches starting at \$4.95
 Dinners starting at \$5.95
 10000 Camino del Rio, Suite 100, San Diego
 (at La Jolla Village Mall)

FREE Breakfast
 1/2 Price
 Breakfast or
 Lunch
 Buy one entrée, meal, or
 drink at regular price and get
 the second for half price.
 Expires 10/25/93.

KAYAKING
 2 for 1
 Buy one kayak, canoe, or
 paddle. Get the second for
 half price.
 Expires 10/25/93.

50% OFF
 Buy one dinner or
 lunch entrée at
 regular price and get
 the second for
 half price.
 Lunches starting at \$4.95
 Dinners starting at \$5.95
 10000 Camino del Rio, Suite 100, San Diego
 (at La Jolla Village Mall)

FREE LUNCH
 Buy one entrée, meal, or
 drink at regular price and get
 the second for half price.
 Expires 10/25/93.

HELP WANTED
 ADVERTISING SALES: Aggressive, self-motivated salesperson for a leading national magazine. Must have college degree and 2+ years experience in advertising sales. Salary commensurate with experience. Send resume to: [Address]

ADVERTISING SALES
 Aggressive, self-motivated salesperson for a leading national magazine. Must have college degree and 2+ years experience in advertising sales. Salary commensurate with experience. Send resume to: [Address]

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ADVERTISING SALES
 Aggressive, self-motivated salesperson for a leading national magazine. Must have college degree and 2+ years experience in advertising sales. Salary commensurate with experience. Send resume to: [Address]

For your credit card, call 1-800-877-8777 or 1-800-877-8777.

San Diego Reader October 26, 1991

8899 University Center Lane, Suite 190, San Diego
(Across from La Jolla Hyatt Hotel on the British Pacific Centre)

newly decap-
tured. Barges
for Housatonic
Watergating.
No petting
appointment

bedroom family
dishwasher
laundry Play
1900 Grand
667

ou 1/2 bed
ing Pool, patio
als only. Must
North First

99 moves you
recovered coat
conditioning
500-8970

and 2 bed
street paved.

at least one free
dorm apart-
ment ap-
prox. \$1,000
per month.
Call
617-552-1111

bath condo
 large, luxury
 conditioning
 on fee \$725
 bath condo
 fully carpeted
 owner. Pool
 \$3000
 rentals, 2 bed
 3rd apartment
 brand, room
 property Man-
 room apart-
 on 1/3 acre
 nonsmoking
 \$154
 furnished RV
 Minimum 6-
 no pets Call
 101
 furnished full

refrigerator
\$149.95
\$600 up, 2
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Vaughn's
hi. 767-7368
m house. Off
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3 bedroom,
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At 1:30pm,
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San Diego Reader Co.

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San Diego Reader October 26, 1972 152

SOUTH: \$1050 2 bed
apartment with garage
dishwasher, Exposed
brick, 7354 2 Mission
St.
\$1,450 1/2 brick to
divided upstairs studio
apartment, Laundry, Car
port (in back, Court
\$1100/599, 3 bed

SOUTH: 2 bedroom, 2
bath, fireplace, glass
sliding doors, tile
floor, French doors, spa
e Lease 274-7007

N: 1575 - 1 bedroom
bath, Steps to beach
3275 Oceanfront Walk

N, NORTH: 1/2 brick
dorm, 2, 6403 single
car garage, 6403
dorm, 11200, 800, 6212

SOUTH \$550 \$595 1 large 1 bedroom apt. Excellent condition 1st Mission Boulevard 10

\$395 immaculate unit assigned off street parking in immediate area. Call: Rent plus \$300 500 Mission, #B (at Hagerman), 454-1900

H \$175 Cozy 2 bedroom with 1 car garage. asb 2006.

\$125 2 bedroom, new included. Will consider \$119 Island Court. Do not occupant's. Green 1900

2 bedroom, 2 bath

and balcony. Under
ground 2 spaces. 180 pots
on site. Security built
in.

1 and 2 bedroom apart-
ment. Quiet, security gate
\$4150. All appliances
+ Move in special! Ap-
pro.

Colonial house. Hard
on wheels. 4 bedroom, 2
bath or nursery. Fireplace
+ large kitchen
eat or lease option
\$3.

\$600 2 bedroom, 1
bath. Included. Close to
beating. 1/2 off first
-1368

MANAGEMENT
OPENING
OFF
SERVICE
this coupon

**ENTAL
SSAGE &
HIATSU**

IG WHIRLPOOL
DAY + WEEK
HWY 101
NA BEACH
3-7952

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ford
735



500




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HEIGHTS. \$650. Unfurnished, 2 bath. Garage. Quiet building. Fireplace, patio, washer. 1 month free! 435-

HEIGHTS. \$800/month
droom, 1-1/2 bath home
newly remodeled with built
dry facilities. New carpet
13. 459-6100

**Y
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Select™
Home Finder
 It's FREE
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2 Locations

Music Power - Fri Sat only
6555 El Capon Blvd
582 2500

Guitar Trader -
805 & Claremont Mesa
585 8814

24-HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 131

EFFECTS BLOWOUT. All Ibanez sound tanks 40% off. Morley pedals on sale. Big muff pedals just \$69. Crybaby wahs, \$69. RFX pedals in stock now. All Tube Works pedals, 40% off. More Guitars, 583-2182.

EFFECTS PROFESSOR. Digitech DSP-128 rackmount, delay, reverb, flanger, multiamp, room size and tons more. 1000s of combinations. \$180. Trey, 483-6386.

EQUIPMENT. Prophet 2000 sampler, \$495. Cheap effects, 584-0866.

EQUIPMENT. Wurliizer electric piano, \$250. Yamaha FB 01 sound module, \$150. Michael, leave message, 753-8092.

EQUIPMENT. ADA MP-1 tube preamp with Anixl 2 space rack, MIDI foot controller, power and MIDI wires, excellent condition, \$600/best. Jonah, 270-7843.

 **Paci**
M
266 THIRD AVENUE

MUSIC
UE • CHULA VIST

**FREE! WITH
OF ANY**

1. Helmet	6. Tire lever
2. Lock	7. Water bottle
3. Pump	8. Goggles
4. Tube	9. Kickstand

**PURCHASE
MTB BIKE**

11. Lifetime service
12. Setup and
delivery
13. 20% off all

**A-FRAMES
AT-50** Reg
Chromoly 18-spd.
alloy wheels \$360

AT-70

apinestas

Y-STAY FRAME

	Price	HOW
CR-D50 Graphite, Tange OS, 21 spd.	\$450	\$389
CR-D100 STX, Tange OS tubestay	\$680	\$489
CR-D360 LX-components, True Temper CX-II		



ELEVATED MONOTRAC
EXTREME PRO
Elevated Monotrac race frame w/ X & Rock Shox.

NEW MONOTRAC FRAME
VECTOR V-1
Same as V-2 without suspension.

VECTOR V-2
Monotrac Frame. Given

Ring	NOW	
\$1790	\$1190	
Ring	NOW	
\$410	\$259	
Compression		

9521 Mission Gorge Rd. • 582-4086

WE QUIT!

Help us get



Prices will never be this low again!

PARTS, PARTS & MORE PARTS
(Cheaper than mail order)

SALE

SRT 800 X-ray.....	\$52.99
SRT 600 8-or 7-speed.....	\$45.99
Ritchey Cromo Clipless.....	\$82.99
Ritchey Titanium Clipless.....	\$139.99
Tioga Clipman Pedals.....	\$69.99
Paul's Love Levers.....	\$109.99
Machine Tech Levers.....	\$119.99
Avia Brake Levers.....	\$129.99
Azonic Aluminum.....	

If it's not listed, we can still get it for you cheaper than anyone else.
(All types of financing available)

We Will Not Be Beat!!



MOUNTAIN CYCLE
8.0 frame with Manitou Mach 5 fork and 24-speed XT. (This is a complete bike)
Reg. \$3200
Sale \$1799

\$40 FREE
ACCESSORIES
with any bike purchase

AZONIC ALUMINUM
w/MANITOU 4 24-SPEED XT
Reg. \$1800
Now \$999



CROSSTRAC SONOMA
w/24-speed XT. Reg. \$3000
Sale \$1799

MIRAMAR BICYCLES
9555 Black Mountain Road

Black Mtn. Rd.
Miramar Rd. 155

586-6618
"Where customer service comes first"

Christmas is Coming Early This Year!

NO Sales Tax!

FREE

FREE! With PURCHASE of ANY MTB BIKE

1. 1/2" handlebar
 2. 1/2" stem
 3. 1/2" seatpost
 4. 1/2" saddle
 5. 1/2" fenders
 6. 1/2" fender straps
 7. 1/2" fender caps
 8. 1/2" fender caps

Dare to Compare!

Christmas is Coming Early This Year!

NO Sales Tax!

FREE

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 6. 1/2" fender straps
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Dare to Compare!

GREAT SKATES!

A Skate Shop

1. 1/2" handlebar
 2. 1/2" stem
 3. 1/2" seatpost
 4. 1/2" saddle
 5. 1/2" fenders
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Dare to Compare!

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 6. 1/2" fender straps
 7. 1/2" fender caps
 8. 1/2" fender caps

Dare to Compare!

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Dare to Compare!

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