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SAN DIEGO'S WEEKLY

# Reader

GEORGE McKINNEY likes to recall how he started his church with \$75 borrowed from the Beneficial Finance Company. He used the money to rent the basement of an Encanto pizza parlor and within a short time managed to create a religious center on the site. Now, 33 years later, St. Stephen's Church of

## Has Bishop McKinney Fleeced His Flock?

God in Christ overwhelms that stretch of Imperial Avenue. There's a two-story sanctuary, a day-care center, classrooms for kindergartners through 12th graders, a battered women's shelter, elderly housing. But one thing hasn't changed:

McKinney's church remains in debt. By one informed estimate, it now owes about a million and a half dollars more than it commands in assets. Creditors range from elderly pensioners who bought church bonds to the IRS to a large Texas lending institution that has threat-

ened foreclosure. A number of insiders have begun to suggest that the church's woes stem more from McKinney's financial mismanagement and uncontrolled ambition than they do from the low-income setting. Critics also

point to what they call a disturbing pattern of deceit on McKinney's part, and they worry that his largely poor and black congregation may suffer the consequences of his actions.

(continued on page 16)

By Jeannette De Wyzar  
and  
Melinda Powelson

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## CITY LIGHTS

## Thirsty gods

believe, as it were, in any larger  
 sense?

"I believe in not hurting anybody," she replied, softly.

To believing Hindus, Ganesh represents more than good luck. He is a god, and any consumption of milk—any such miracle, is, to many, proof of the world entering a new *yuga*—there are four—a *satyuga* or new age of truth and goodness following the relatively benighted *yugas* of *dwa-*  
*par* and *treta*.

There are all sorts of theories regarding the phenomenon of this recent event. Some think the miracle is a "sign" from a Hindu mystic, Chandraswami, who is currently under investigation by the authorities for his links to a suspect in the March 1993 Bombay bombings, which left more than 300 people dead. Hindus and even non-Hin Jais, including children couples, cripples, even students facing exams, hoping to participate in the "miracle" and to benefit from this holy occurrence, have tried to feed milk to Ganesh. According to reports, as much as 100,000 liters of milk were sold that first day.

One skeptic seeking to dispute the miracle has recently come under the wrath of offering liquor to a statue of Ganesh. As reported by United Press International, the Vishnu Hindu Parishad—a world Hindu organization—warned Indian attorney Kumar that unless he publicly apologized for her blasphemy she would face the anger of millions. Kumar reportedly then gathered a large group of lawyers to watch her offer liquor to a statue of the Hindu elephant god. She notified the police, who then proceeded to drink the liquor faster than the milk, adding that her demonstration proved there was nothing miraculous about the alleged phenomenon. "Our aim," she said, "was to expose superstition and irrationality."

Whatever the credulity or cynicism involved in this event, the rumor of the elephant phenomenon has traversed the world and reveals not only the widening faith of Hindu devotees but also other things, the almost equal phenomenon of a story, whether real or fabricated, reaching its apex through the international communication of the kind of miracle in India.

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## STRAIGHT FROM THE HIP



Dear Matthew:  
I have an acid-soaked friend who claims it's well known that Jim Morrison, Janis Joplin, and Jimi Hendrix were killed by Nixon's CIA for all the obvious reasons. I not only have never heard this theory but refuse to believe it. I'd like you to put this absurd rumor to rest — it's ridiculous, never happened, it's stupid. Right? Sheesh.

—St. James Woe... (Woof! Woof! Woof! Woof!), Jaxland  
(Sorry, St. James [bleep]). In a Halloween-y mood, let's neutralize a couple of spooky questions: composing in my file labeled "Conspiracies, or, The CIA Ate My Homework." Received two fresh entries just this past week, re-paranoia again peaks in Alcatraz. Sheesh, indeed. Your friend's right about one thing, the rumor is "well known." But if "notorious" equaled "correct," I'd still be working as the marital-aids buyer for that chain of triple-X video stores. Anyway, despite our fondest wishes and a number of books to the contrary, M. H. and I died of self-imposed, drug-related causes, not a plot. But here's how this stuff might get going.

Do we need more confirmation of the official, if unwritten, government stand on rock music? Is the Panama City incident? The federal brain trust believed Led Zep and Blue Oyster Cult, cranked to the threshold of pain and blasted at Manuel Neriaga's hideout, would be the aural equivalent of tear gas. Most of us in Manuel's spot would have just sent out for pizzas and a keg. But that episode confirmed what we've all "known" for at least 30 years — that "the government" is a bunch of sour old Mafias. Miller fans dedicated to the elimination of those god-damn rockers and their subversive caterwauling. So when a rock icon or three or four succumbs to personal weakness, who better for us to blame than the federal loggers? Certainly, it wasn't the fault of our love objects.

So here we sit, our brains like fertile petri dishes waiting for a bacterium of truth to land; then we'll weed and water it, mix it with what we already suspect, and spread it around. In the case of Morrison, Hendrix, and Joplin, the convenient germ was the rockers' once secret FBI files. Some of Hoover's accumulated pages on the three are available for public scrutiny in Washington. Since the FBI's busy, busy staff in those days kept similar files on practically everybody, it's unlikely they were all on a government hit list.

And the FBI is kinda like the CIA, except the CIA is even spookier and sneakier and capable of almost anything, right? And of course, it would take a force that powerful to defeat another force as powerful as a rock star. And so a rumor is born. The truth is just too disappointing sometimes to be worth believing.

Dear Matthew Alice:  
Did Sirhan Sirhan ever work at the Del Mar Racetrack? I read that Sirhan was recruited to kill Robert Kennedy by [local Mafia members]. Sirhan allegedly had help from Thim. Eugene Cesar, and who fired at Kennedy from behind at very close range while Sirhan shot wildly from in front. Cesar also worked at Del Mar, according to this report. Is there any way to confirm this? Was the assassination plot hatched in San Diego?

—Anonymous, in case it's true  
I could find no record of Sirhan-squared working at Del Mar. But he did work as a hot-waller at Santa Anita (near L.A.) and at Caliente. Pretty easy to draw tenuous Mafia links (real or imagined) between racetracks and Kennedy's assassination plots. This just seems to be one of the more obscure rumors in that category. No, I can't prove it. But then neither can anyone else, apparently. Sometimes a little guy takes the fall for the big guys. And sometimes a little guy comes up with a big idea all by himself.

Hey, Matthew:  
Fact: The City of San Diego is a private, for-profit corporation chartered by 12 men just before the turn of the century. So is it true that there is \$7 billion sitting in numbered accounts that are accessed by the heirs of those 12 men? Are the heirs of the charter members still paid a 6 to 8 percent profit that comes straight off the top of all city revenues? This is, after all, capitalism, or is it something else?

—Please DO NOT publish my name!  
Hence, this goes a long way to explaining why we don't have a new city library. But, um, where is that figure of \$7 billion? You've seen some paper work not available to me, despite considerable snooping. Could your "fact" be merely a problem easily solved with a dictionary? The incorporation of a city is not the same as the incorporation of a business. San Diego is no T-shirt shop or used-car lot. But on the outside chance you've got the documentation, have you heard any rumors about those heirs planning to move the franchise to Tampa or the Jersey Meadowlands? Let us know if they do.

Dear Matthew Alice:  
It must be a conspiracy. That can be the only explanation. Why are all alarm clocks' snooze features set to nine-minute intervals? Why not five? Ten? Fifteen?

—Joan Cervantes, on the Net  
Yes, a conspiracy, but cleverly referred to as an "industry standard." Digital clocks, nine minutes' snooze time. Quartz analog clocks, five minutes. No further explanation from clock-makers. No technical reason why. Just a plot to make us crazy.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 58503, San Diego, CA 92186-5803, or fax your questions to 231-0489, or e-mail to mmat@mail.com via the Internet.

BY MATTHEW ALICE

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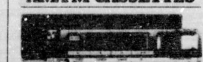


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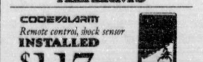
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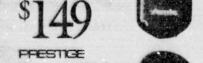
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San Diego Reader November 2, 1995



# Has Bishop McKinney Fleeced His Flock?

(continued from page 1)

No hint of those suggestions surfaced when McKinney was named "Mr. San Diego" by the Rotary Club in August. Some 450 guests attended a gala luncheon to honor the preacher, among them Pete and Gayle Wilson, Susan Golding, Neil Morgan, and 9 former Mr. San Diego winners. McKinney spoke, displaying his charismatic baritone voice, the artful orator, the gaze that commands and penetrates.

His personal story, which he touched upon, is cause for satisfaction. McKinney was one of 14 children born to a poor Arkansas farmer and his wife. "My father had a third-grade education, but he developed an insatiable desire for learning," the minister says. "He would work in the fields then come home and study by kerosene lamp." McKinney says his father and mother conveyed their reverence for education so well that their 12 children who survived to adulthood all went to college. George graduated magna cum laude from Arkansas State University with a degree in sociology, then went on to earn a master's in theology from Oberlin College's Graduate School of Theology. Years later he got a Ph.D. from the California Graduate School of Theology in Glendale. He worked for several years as a probation officer, in Toledo then in San Diego, where he founded St. Stephen's in 1962. By 1985 he had earned the title of bishop, supervising Southern California's 60 congregations of the Church of God in Christ, the predominantly African-American denomination that is now the fastest-growing branch of Christianity in the United States.

With their pocketbooks as well as their attire, the members attest to the importance of the church.

At the Rotary Club luncheon, McKinney referred to some of the social service projects that his own congregation has undertaken, and when he discusses these, the bishop's round, bearded face takes on the aspect of a solemn cherub. There is much to discuss. Teams of church members have often taken to the streets, to try to influence prostitutes and drug dealers. They've turned into prisons. Every week, between 300 and 500 homeless people receive free meals, thanks to the St. Stephen's members and other volunteers from all over San Diego who prepare the food and help distribute it.

At St. Stephen's School, the children, dressed in somber blue and white, look studious and disciplined, even though "92 percent of them come from broken and dysfunctional homes," McKinney asserts. "We reach maybe the one who would have been involved in the drive by shooting. We never know. The ones we reach are the ones who are at risk. We give full scholarships to kids whose mothers or fathers die from drug overdose or gang violence or AIDS — to break the cycle of violence," he says. McKinney has "demonstrated what can be done with limited financial resources in the inner city to build character, self-esteem, and hope," writes Congressman Bob Filner in a letter of endorsement, one of several by prominent San Diegans distributed by the church in its "Revival press kit. On any given Sunday the bishop's followers pour into the simple, light-filled sanctuary at 8:00 a.m., where many remain for the full three-hour service. They stand alert, eyes fastened on their leader, voices often breaking in with shouts of affirmation.



Bishop McKinney at the pulpit of St. Stephen's Church of God in Christ

Most of these people don't have much money, McKinney says, yet many dress better for their devotional duties than their counterparts in affluent white neighborhoods: tiny boys can be spotted wearing immaculate formal suits. With their pocketbooks as well as their attire, the members attest to the importance of the church. In the first seven months of 1994, average tithes and offerings from the 2700 families amounted to \$22,000 every week (according to a "financial and growth profile" distributed by the church). When the school was being built in the late 1970s, many church members skipped one meal every day at McKinney's urging and gave him the money they would have spent on food.

"He has a very high EQ," comments James Del Rio, a former investment banker and felony criminal court judge from Michigan

who retired to La Jolla and first met McKinney in the late 1970s. "People with EQ have this emotional quota... They understand about other people. It's sometimes called a street Ph.D."

Like many people, Del Rio responded to McKinney's charm by putting himself at the bishop's service. By this past summer, he had developed a comprehensive view of the church's finances. But he says that what he saw in the documents and in McKinney's behavior caused him to have doubts about McKinney's character. "I lost respect for Bishop McKinney when I could not entice him to do his Christian duty in regard to church contracts and financial matters," Del Rio says when he questioned the bishop about the church's problems. "He lied to me over and over again — and he quoted Scriptures to cover the lies!"

Today Del Rio stresses that his disillusionment with McKinney was a protracted and painful process. "I wanted to believe in him. I saw him as being more than just a minister," he says. "I saw him as a minister who was reaching out to be an entrepreneur — which is what I had been preaching about for years. Besides, I liked him."

Although McKinney has come to revile Del Rio, he acknowledges that his feelings toward the former judge once were warm. The two men share some physical characteristics: both are short but commanding, with stores of abundant energy. Del Rio's skin is a light-colored brown, and his features hint of Africa, but his precise racial heritage is a mystery. He says that he was abandoned in a trash can when he was two hours old and subsequently raised by a German Jewish foster father and his Ethiopian Jewish wife.

By the late-1980s, Del Rio had embraced an African-American identity, and was marching side by side with Martin Luther King and advising Malcolm X. "He does have a lustrous history in the area of civil rights," McKinney concedes.

That apparently impressed McKinney, as did Del Rio's other credentials. Before becoming a judge, he had served in the Michigan House of Representatives for 4 years, and before that he'd enjoyed a successful career in business. Del Rio says when he and McKinney first met, 15 or 16 years ago, the minister tried to get Del Rio to take part in a credit union with which McKinney and his son were involved. But Del Rio says he sensed the entrepreneur "wasn't quite kosher. So I went through the paces and said good-bye. I didn't see Bishop McKinney for another 10 or 12 years."

Del Rio didn't interact much with San Diego's black community throughout the 1980s, he says. Instead he busied himself working as a financial and political consultant and serving as chairman of the board of a five-acre development atop Mount Soledad. By the early '90s, however, he had become interested in news accounts of the financial struggles of Rev. Robert A. D. Christ Church of San Diego and Rev. Timothy Winter's Bayview Baptist Church, both significant institutions in San Diego's black community. Working together, Winters and Del Rio convinced Union Bank to make \$30 million in loan money available to black churches. About that time, Del Rio says, he got a call from McKinney, whose church had a couple of problems, including an urgent need for cash.

For one thing, the church for more than a decade had owed money to the Internal Revenue Service. Tax collectors had come to Sunday services to claim a share of the collection plate proceeds, Del Rio says he was told by church insiders. In addition, the bishop confided that he needed money to expand the church facilities. Del Rio says he went to work looking for funds, and by July of 1993 Union Bank had offered the Encinitas church a loan of \$1.25 million. "That solved his problem," Del Rio avows. The ten-year loan could have been used to refinance the existing balance of a second trust deed note and would have provided up to \$750,000 to enlarge the church's facilities, according to the letter from the bank announcing the offer.

Today McKinney disagrees with the former judge about

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James Del Rio

the point. "That was not enough money to do what we needed to do," the preacher says. Besides purchasing the mortgage and funding the construction, the church had outstanding debt, he says. So instead of accepting Union Bank's offer, McKinney pledged the church to a much more complex commitment. In October of 1993, he signed an agreement to borrow \$1,833,015 from an Amarillo, Texas company named Church Loans and Investment Trust. Known as "bridge financing," this money was supposed to be paid off in one year, during the course of which McKinney's church was to start selling \$2.2 million worth of bonds. Whatever the church could sell would be marketed by a bond-underwriting firm called Great Nation. "Typically, we look to the churches to

sell between 10 and 15 percent," says John Kucey, the broker who set up the arrangement. "Then the rest of the [unsold bonds] are sold to our broker-dealer customers." McKinney says he expected that the church would be able to find buyers for around \$200,000 worth of the bonds, an amount that seemed reasonable to Kucey. Before getting involved in the deal, Kucey's firm had reviewed independently audited financial data from St. Stephen's that indicated the church should be able to afford the interest and, later, principal payments to the bond buyers. The church's property had been scrutinized by "the highest rank of commercial appraisers," Kucey explains, and its future value — after the expansion — had been projected to be \$3.1

million. Based on those documents, "It was not a difficult decision" to underwrite the church's bonds, Kucey says. "It was automatic, a no-brainer." Sometime in the fall of 1993, McKinney used around \$1.1 million of the bridge-financing money from Church Loans to pay off debts specified in the loan agreement. The balance of the loan — around \$700,000 — was reserved for the facilities expansion, and in November of 1993 it went into a trust fund for that exclusive purpose. But as 1994 unfolded, no construction took place, though the bond sales at St. Stephen's did commence. Del Rio says he thought that getting involved with the bond sales showed poor judgment on McKinney's part; the struggling, financially unsophisticated community was a poor target for bonds.

### James Del Rio says that what he saw in McKinney's behavior caused him to have doubts about McKinney's character.

Del Rio believed, and he also thought that St. Stephen's lacked the expertise to sell the investment instruments properly. But by the spring of 1994, Del Rio had other concerns on his mind. Del Rio says McKinney had asked him to direct his attention to St. Stephen's Retirement Center (the 60-unit senior complex built with federal Department of Housing and Urban Development funds one block away from the church) where the center director had wrested control of the facility from the bishop. Del Rio agreed to intervene, as well as to help "tighten up and fend off" a number of other debtors and creditors who were suffering. For his assistance, Del Rio says, he was charging St. Stephen's \$1 for the first year. In August of 1994, he also got a title from McKinney, "Consultant" Chief of Staff of Financial and Political Affairs "for the church." "I kept trying to get money for the church... I went to every banker in town," Del Rio says. "And I'm begging and pleading for this bishop, saying, 'He started this church 30 years ago with a \$75 loan from Beneficial Finance, and he's one of the finest black men in America, and he's an entrepreneur as well as a pastor. And you've got to do this thing for him.' I really believed in him with all my heart." As the one-year deadline for repaying the \$1.8 million from Church Loans approached, Del Rio and McKinney even journeyed

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Two of the fund control vouchers in question.

Del Rio thus went into damage-control mode. On the spot he had Church Loans prepare a document for McKinney to sign authorizing Church Loans to withdraw the full \$311,503.53 balance of the construction money from the Dixieland fund. McKinney also offered profuse assurances to the Church Loans representative that St. Stephen's would return the diverted money, plus begin

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paying back the interest that it owed on the loan (then accruing at a rate of more than \$400 a day).

In the early months of this year, Del Rio says, the bishop told him he was taking care of the Church Loans matter. For his part, Del Rio was again distracted by other crises. In addition to working on the messy situation at the retirement center, he was also helping the church to divest

itself of a low-income apartment building that McKinney and some partners had purchased in 1991, a venture that had since turned into a financial debacle. And Del Rio continued to negotiate with the IRS to pay the more than \$150,000 owed by the church at that point. Del Rio says he did call Church Loans at one point to convey a message from McKinney that a repayment installment of \$60,000

was on its way. But in fact the bishop never did send Church Loans that amount. As a result, Church Loans filed a notice of default on May 15 of this year, announcing its intentions to sell the church in order to recoup the money owed to it. Even though he had been designated the church's chief financial officer, Del Rio didn't learn about the foreclosure notice immediately. "The bishop

and the rest of them just let it lay around in a basket of letters in the church," the former judge fumes. "One day, when I was going around and looking at different letters and different checkbooks, I discovered it. I went in to the bishop and I said, 'You realize you're being foreclosed on?' He said, 'Yeah, but we should be able to do something before that happens.' I said, 'Are you crazy? Do you

really know what this means? It's been here for 30 days or more. And he told me, 'You never take into account the Jesus Factor.' That was his explanation to me."

Del Rio is not one to sit around and await divine intervention. So he immediately called Church Loans' Texas attorney and received more news. The investment company was on the verge of suing Mc-

Kinney and the church, along with all the other people who had received diverted construction funds, for fraud, breach of contract, and other causes of action. Del Rio responded by pleading for time. He offered to fly to Amarillo with the bishop to work out some kind of "forbearance agreement" that would spell out in detail how the church would pay the lender back, in return for Church Loans forbearing from pressing ahead with the sale of the church property. Del Rio also implied Church Loans to remove the name of McKinney, the church's secretary-treasurer, and that of the church from the lawsuit, arguing that not to do so would cause harm to both the black community and to McKinney's reputation.

Once again Church Loans agreed to let St. Stephen's and Del Rio try to work things out, and on July 9 the pair flew to Amarillo. When they returned, McKinney agreed to turn over control of the church's treasury affairs to Del Rio. The agreement, that the bishop and his officers signed within the next few weeks spelled out the details. To pay off the debt, the church had to promise to send Church Loans a certified check for \$10,000 every Monday morning before 10:00 a.m. for two years, at which point St. Stephen's would have to get a loan from some other source and use it to pay off Church Loans. Again, Del Rio would be required to sign every check issued by the church (along with one of three approved cosigners, none of them the bishop). Numerous other provisions ranged from an attempt to curtail McKinney's extensive travel schedule (once St. Stephen's members send to give more when he's there to preach to them) to a stipulation that no bond holders be paid back without Church Loans' written consent. And Del Rio was to take charge of drawing up an austere budget for the church.

As he dove into that task, Del Rio says he was able to realize just how much money McKinney himself had been drawing from the church up to that point. The hardships that George McKinney has endured in the past are a fixture of St. Stephen's history. The church's press kit includes some news clipping in which McKinney recounts how he once washed dishes at the Rialto Hotel (for \$1.25 an hour) in addition to working as a county probation officer, to support his family and his wife.

But as Del Rio pored over the church's records, he says, he discovered that McKinney's total compensation exceeded \$140,000 a year. That included \$72,000 a year in salary and administrative expenses, a \$25,849.44 annual housing allowance, almost \$900 a month for the lease of a Lexus, an ad-

ditional \$10,000 a year for a private jet, and \$10,000 a year for a private car. McKinney also received \$10,000 a year for a private car, and \$10,000 a year for a private car.

McKinney's compensation was not the only thing that drew attention. The church's records also showed that McKinney had received \$10,000 a year for a private jet, and \$10,000 a year for a private car.

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the St. Stephen's Retirement Center.

As part of his effort to simplify the audit procedures and tighten his control over the church's financial affairs, Del Rio had sought to consolidate the numerous bank accounts belonging to the senior complex into one bank (instead of two). One of the accounts was a HUD mandated "excess amenities reserve account" (for buying furniture and equipment for the complex), which, as of the end of last year, had contained about \$24,000. Late in August, McKinney, at Del Rio's request, signed a letter to Wells Fargo Bank directing it to release the money (so it could be transferred to San Diego National Bank). Wells Fargo responded that the money had already been withdrawn, and subsequent investigation revealed that the bishop had taken the funds in April and May of this year.

Del Rio says this revelation rocked him because he knew that misuse or diversion of HUD funds is a crime that can be punished with up to \$250,000 in fines or five years in jail or both. He says he was so distressed by what he saw as the bishop's duplicity that he alerted local HUD officials, who subsequently launched an investigation into the missing money. But once again, Del Rio was torn. "I didn't want to see HUD seize the building and give it to some other [charitable organization]. The community had done a lot to get that building," says Del Rio. So he intervened again, asking the government officials to accept some repayment plan.

"We had some bad advice about the use of those funds," McKinney stated when asked in an interview about the missing HUD money. Asked who gave the bad advice, he said, "I won't divulge that. What we were able to work out with HUD was that those funds are being returned. So that's being cleared up."

HUD asset manager in San Diego Sebastian Adams confirms that Del Rio's warning about the missing money prompted the agency

to launch an investigation. Adams, however, refused to say whether any arrangement with McKinney had been worked out. And even if one has, the bishop's retirement-center-related headaches have not all disappeared.

The married couple who manage the retirement center for McKinney claim that he currently owes them thousands of dollars, and as a result of his broken promises, they're in danger of losing both their car and their home. "The thing is so sad, because we've talked to him, pled with him. We love him," Yvonne McDaniel says.

**Del Rio says he was jolted to realize just how much money McKinney himself had been drawing from the church.**

says in an anguished voice. "He introduced my husband and I. He married us. He took us out on a cruise together on a little church boat. . . . And all we wanted to do was help him carry out his vision."

McDaniel explains that she met McKinney shortly after moving to San Diego from Santa Barbara around 1990. Within a short time, she had become "very deeply involved with the church," donating a lot of her time and contributing heavily. McKinney finally hired her to be his administrative assistant, a post she held until the summer of 1994, when he asked her and her husband to move into the retirement center and become the on-site managers.

"He had let the old managers go, and... a lot of people were anti-bishop," explains McDaniel. "He just wanted things to kind of smooth out again." McDaniel says at first she and her husband resisted. "We said, 'No, you should choose this other couple. They need a job.' But McKinney persisted. 'So we prayed about it. And we decided—you know how some people are sent to other areas of the country or other countries on a mission? We said, 'Well, we can do this for our pastor, out of our hearts.' And as a result, we found someone to rent our condo, not for what we normally pay for it, but for what we could get."

Once at the retirement center, McDaniel began to receive the \$860 monthly stipend allotted by HUD for the site manager's job. But she says McKinney had assured her he would supplement this so that McDaniel would continue to earn her administrative assistant's salary of \$25,740. McDaniel says the church did pay her the supplement for a while, but it soon became sporadic, and by May of this year it had stopped altogether.

"As a result, I'm losing my home," McDaniel says. "They're threatening foreclosure. I can't keep my car note up. My pastor won't be shut off. And it's all because my pastor — my pastor won't do what's right. What grieves my spirit, what hurts me so, is that this is my pastor. We should be able to go to him for counseling."

McDaniel says that at one point this summer she did try to leave St. Stephen's. "But I couldn't do it. That's my church home. I missed it so much. I missed it so much I went back. But I'm in pain. When I'm looking at him, in the pulpit, I'm hurting. Because I know what he's preaching is one thing, but the pain that I'm experiencing as a direct result of his decision is opposite of the message. It's opposite of the charisma," McDaniel says she and her husband have not been able to believe themselves to turn their backs on the

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One thing McDaniel did do was to go to the state Department of Industrial Relations' labor commission with the intention of filing a claim for her money. "But the first time that I went there, I left the building. I couldn't do it. Scripturally, we're not supposed to sue the bible tells you to meet with the board of elders or whatever. But see, the dilemma in this situation — the true dilemma — is that there's no one to go to. There's nobody who tells the bishop what to do. Most people who stay with him are subservient to him. And I chose not to be subservient..." In fact McDaniel returned to the labor commission early in October and is pressing forward with a complaint.

Asked whether she believes the bishop is deliberately deceitful, his former assistant replies, "Oh yeah," in a soft, resigned voice. "You know, I don't want to hurt him. But when I see a pattern such as this — and it is a pattern — I have to wonder, where is the heart? I know the charisma, but I thought there was a heart there too."

McKinney declined to offer any comment on McDaniel's allegations. "As a pastor, it would be mean-spirited," he stated, adding, "I share the pain."

Although he previously had told a reporter that he welcomed the chance to "pour my heart out" about various other problems he and the church were confronting, McKinney declined to discuss many issues when asked about them. Questioned about why he had vouched that the construction money distributed to him and others was being used for construction (when in most cases it was not), McKinney referred the reporter to his legal advisor. He did the same when asked what he did with the \$50,000 that he personally received from the construction fund. Yet attorney Dave Carothers, who has represented McKinney and the church for several months, stated, "I'm totally ignorant about the construction fund issue." Carothers adds that the fund was closed long before he started working for the bishop, and to date he has not been asked to become involved in the matter.

On October 11, the bishop terminated Del Rio's association with the church. Asked about this, McKinney conceded that Del Rio "was helpful at first. But then he saw where he could probably make some money because of our misfortune..."

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women. Women are only to be dreamed upon. But for me, maybe for most girls, it was the other way around. I wasn't dreaming on his body. It was that he was free. Could be free. To us. Parent free masculine energy. That we were privileged to see it and to partake if we chose. It was then, three months later, after *The Ed Sullivan Show*, after the triumph of that censorship, that the police chief banned him from ever returning to San Diego. "If he puts on the same kind of show here that he did last June, I'll

*The police chief banned Elvis from ever returning to San Diego. If he puts on the same kind of show here that he did last June, I'll arrest him for disorderly conduct.*

Now on the day Elvis Presley leaves his realm, I am hauling up a very stormy Cleverger Canyon with my son and dog Moonlight in our station wagon. Roses, the very road I learned to drive on — miraculously did not die on or kill anyone else on its effect to get home by my father's curfew.

"Hard to imagine," Danny sighs. "That Elvis Presley could cause havoc." The gold hairs on his thicker-than-ever brown warts glisten in the window. When they say "biggest" they are talking about his big bones, which he gets from his side. His height is from his father, whose bones are long and slender. I've always thought the combination a little amazing. You'd

think bone width and length would be the same gene.

"Yeah," I say. How to explain the rapidity of Elvis's destruction? In my senior year I was interviewed for the high school paper. Who is your favorite singer? Two years before I was scandalous for liking him; now I was laughed at.

"Within a year he was — embarrassing. Started with his first movie, *Love Me Tender* — just mortifying! They killed him with shame, control. He had no notion of being vulgar or obscene; he was doing what came naturally, what his Mama always applauded. He thought he was doing the right thing, like the blacks in his neighborhood, the folks in his Holy Roller Church, and making all that money. Then the Colonel got him, the Army drafted him, his mother died, and it was curtains.

"For years I've tried to write a poem about the twins, Elvis and Marilyn. What happens to the boy and girl in America? I sneer over the wheel into the rain so bad Elvis could be impressed. *'Tanglers are not easy. It's hormones or something.'*

A bolt of lightning dives down the other side.

"Bullshit!" I crack too. "It's that you can't put off any longer facing the contradictions, you have to grow up, become an adult, that is, become really crazy, really evil, right in the face of all their so-called love, their Bible training. Their propaganda that call education about how good America is."

How clear this is when you're a kid, the adults' sick bodies of hypocrisy; their footsteps you're supposed to follow in. You resist, rebel for as long as you can.

It was no different then than now. Danny. The teenage crime rate pretty much stays the same through the ages, that's a fact, but it's always hyped as growing worse by each new generation of parents who have to go into greater and greater ardors to deny what they knew back then. Adulthood in America is the mass psychosis."

We're still trying to climb Cleverger Canyon, named for the Indian killer in the novel *Ramona* who founded my high school. The wind is unbelievable.

"I raised Elvis to be good and kind," the radio is quoting his mother. "He came back from boot camp with the whole plumb United States in his pocket."

"You watch," I say, "before we get home they'll say he was a mama's boy."

Finally we hit the top, start coming down into the late summer Santa Maria Valley. The sky is streaked in clouds and colors and lines so fantastic it looks like a painted movie set. "They make a big deal about his music being black, which is true, but more than that it's from his mother. The whole thing about Elvis Presley was his powerful, unlearned, unshamed, profoundly emotional relationship with his mother. No one ever gets this, of course. Or if they do, it's seen as a perversion, weird, not as the source of his genius."

"They were very poor, almost primitive by today's standards, in their isolation in Tupelo, Mississippi. This was before TV, but there was

"His father was 17 when he was born, his mother was four years older. He was born a twin, and his brother Jesse, though stillborn, was never forgotten. When he was three, the father and his uncle, his mother's brother, were sent to prison for forging a \$4 check of his landlord's to buy a hog. The landlord, of course, set them up. Elvis was left alone with his mother. When his father came home, he was a scarred man,

*Cleverger canyon, named for the Indian killer in the novel Ramona, who founded my high school...*

literally — carried the flog marks on his back all his life. Elvis would say to the mystified reporters, 'Lay off him, you don't know what he's been through.'

"They were very poor, almost primitive by today's standards, in their isolation in Tupelo, Mississippi. This was before TV, but there was

the radio and the music and the church. His mama's brothers were the preachers, Holy Rollers — he hated that term — they were members of the Assembly of God Church. They moved a lot, lived on the edge of vital black neighborhoods. The family of three were very tight, very close in their one-room shacks. Then in high school they moved to downtown Memphis.

"Then she died, Gladys Love — Elvis Presley's mother's middle name was Love! — she probably died of the same thing as Elvis, AMA-prescribed drugs. And the shame." She was to blame for this freaky, scandalous boy! And the loss the Army took him. She got sick. He moved her and his father into a house right outside the base. Who knows, I could believe the Colonel slowly poisoned her — so his boy would become a man. Maybe she just up and died. Finally getting it. After all, Jesus denied his mother. The Church, the Army, the capitalists, RCA rock

spotlight of the adoring woman, the one who had always said, 'Look at my beautiful boy! My incredible boy!' He was incredible because he was pleasing her, just doing 'what he'd always done.'

Slashing past Haverford Road on which Don Fontana, from the class above me, crashed into a eucalyptus and died all alone one night after being dropped from the Dodgert training camp.

"Then she died, Gladys Love — Elvis Presley's mother's middle name was Love! — she probably died of the same thing as Elvis, AMA-prescribed drugs. And the shame." She was to blame for this freaky, scandalous boy! And the loss the Army took him. She got sick. He moved her and his father into a house right outside the base. Who knows, I could believe the Colonel slowly poisoned her — so his boy would become a man. Maybe she just up and died. Finally getting it. After all, Jesus denied his mother. The Church, the Army, the capitalists, RCA rock

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the reason you were not raised a Christian, Jesus himself studied the ancient Goddess religions, tried to deliver the message of Love. But Christianity's love is *not Love*, it's power, it's patriarchal power. More people have been murdered in the name of Jesus Christ than any other in history — the Church is pure evil in its teachings of superiority. It destroyed the mother/son core of the Goddess religions by laying over it the one of the Son dead on the cross — dead to his body, his heart, his mother, his boyhood, his people, the earth, all of nature — to become the father in heaven. The cruel, fucked-up father who demands his child's death.

"They made this barbaric death the central

Even then I preferred fatherless men, so much more in touch with their hearts.

I try to slow down a bit.  
"And, because, Danny, we are forbidden to figure out any of this blatant stuff, because what I am saying to you could get me killed, is why that preposterous image, a naked bleeding dead young man nailed to a cross, maintains its ominous power in the modern world. It's

ramon's house, onto Olive. Talk about the murdered boy. Even then I preferred fatherless men, so much more in touch with their hearts. Up the hill, past the shed for his cow where we

*less men, so much more in*

loved, I keep it up to my son, who is still listening, the opposite lecture of my parents on this same road not very long ago, how I must give my children a father; any father is better than no father.

You watch. By the time of the funeral, someone will dare to say Elvis and his mother were lovers."

"Because God raped Mary! Talk about non-consensual sex! Talk about a rape culture! The father visits himself upon her, she hasn't the foggiest, the boy born of his dominance must stay under his dominance, die of his dominance. That's the patriarchy: the father rapes the mother then kills her child. He created him, not the woman. By rape, by his almighty power, God, our raping unknowable almighty Father who art in Heaven, that's the male role model — not that poor foolish boy Jesus!"

I don't really know how much my son even knows of the story, all of it probably by osmosis.

Myrrh's father rapes her while her mother is at the annual Goddess rituals. Pregnant, she flees, he catches her, prepares to kill her, but she turns into the Myrrh tree, and as she ossifies, she births her son from her side. Jesus dies on the Myrtle tree with the three Marys at his feet.

The molested their daughters because they had to cut themselves from their mothers. They're crazed, it's the only way back to the feminine, it makes them feel like men. They're afraid of their mothers, they're afraid they want to destroy their sons, to claim them over the mother's bond that they've lost. The daughter is the female sexually furthest from the non-hated, taboo mother. They want to kill the son because he's the only one who's not hated, he's killed for this by their fathers. They're so jealous, so crazed, because they have a very confusing memory, which is really longing, heartbreaking for the loss of their mother, which is the loss of their femininity. They're afraid to go back into having wanted to have sex with her, the one their father didn't love, to save her from him. And because they are being told in every possible way that they're not good, that they're not good together, that their dream of being

"Lots of male poets have told me of this sexual memory, of this heartbreak mixed with the hormonal rush of puberty; their poems seem to lead right back to it. In this culture there's only one way to interpret this: they wanted to fuck their mothers. Maybe they even did, they're not sure, it's such a disturbing

*She's been taught since Day One that a strong mother and a weak father is dangerous for her son, will make him a homosexual, a sissy, a weirdo.*

nightmare memory. So they learn not only to deny their dreams, their longing, but they accuse the mother and son of their own perverted desire, they turn it into straight-out conquest sex, the only allowable relationship with the

female, and rape the daughters and sisters to prove they really are men. Something like that is a psychological reversal, a cultural-spiritual dyslexia. They deny the truth — throw it as far from themselves as possible, because it's too familiar, it's too much, too confusing, their whole life revolves around this blatant tragedy everyone in this supposedly enlightened culture

One that a strong mother  
 ous for her son, will make  
 a weirdo.


love, as they probably say it of us because it is this sick world sex is the only valid relationship between a man and a woman, and because they are so jealous, so heartbroken, so confused, so betrayed, so sickly sexualized. They will tell you and tell you, they are telling you, right? — men, women, even feminists — you have to get away from your mother."

"The only thing wrong with you, Dougie," he quotes to the high raging eucalyptus grove the words of some coach at basketball camp this summer. "You were raised by a hippie mother." He said I got to get my mean to, get her."

"Talk about castration!" I blow back, the sudden rage hitting like the falling branches. "Talk about crippling the male...." The tires are going to blow too from the sharp crunching seeds. "Talk about Catch-22! Your one true ally on the planet is the big taboo, right? This is what happened to your father Danny. The shame, the humiliation of not wanting to c

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is. She keeps this up all her life, helping him out into the cruel world, fending for him. But also, and here's the schizophrenia of it, she's been taught since Day One that a strong mother and a weak father is dangerous for her son, will make him a homosexual, a sissy, a weirdo. Of course, no one sees that this combination was the very source of Elvis Presley's greatness — not to mention the historical Jesus with Joseph as his father — and why the world responded

"The mother-son relationship is the greatest taboo of our culture. The only healthy acceptable relationship is for the son to learn to hate his mother. This is Judeo-Christianity, this is capitalism, this is patriarchy. Nothing would work as it does — none of the inexplicable insanity, the evil, what they preach as innate in

*I barely make the turn, head*  
*pounding one of my mother*  
*woman goes bad, she's mor*

"My mama done told me," he sings, finally letting me know he's had enough now. "My papa too."

But barreling down Olive like a river to my parents', the house I grew up in, was most unhappy in, though they wanted more than

anything to be good parents. Elvis singing, "I don't care if the sun don't shine"—Oh, that he died on the day she died, that is suicide — I'm seeing the natural alchemy of mother and son clearer than ever before. I'm seeing Jesus coming across the sand from the East where he's studied with the Goddess religion. In the original societies, the mother/son relationship is always the core one, rather than the masculine imbalance of the father/son core of the patriarchy. And in the original, most natural societies there were many gods, many goddesses, many points of view.

ing in Hurricane Doreen's  
oldest aphorisms. When a  
evil than a man."

"The Cherokee — did you know Elvis was part Cherokee like us? One drop, they say makes you Cherokee, so strong is that blood — the Cherokee did not allow the fathers to discipline their sons, to even guide them. A Cherokee child was never hit. One would lose one's self-dignity. Soon the whole tribe would. Guidance came from the mother and her brothers. Just think of that, the mother's brothers, who of course had

Oh! Goddess, how beautiful. I'm seeing this chalice of male essence, protected and nourished, held high down through the mother's family. I'm seeing how the entire structure of family gets turned around when the mother's power is not despised, denigrated, destroyed. Really, why don't we study these things? How

were the children raised in those war-free, sensuous-loving, ancient matricentric societies? What were the roles of male and female? How would Goddess worship — as opposed to God worship, which always begins with the decree of female subservience to the male — and revered mother/sou, brother/sister relationships affect the lover relationship? The father relationship? The sister and daughter relationship? The individual psyche? The structure of society?

We're headed right into the turkey farm at the foot of Giant's Grave.

"There are lots of fucked-up mothers

The turkeys are bunched up under the long sheds. I barely make the turn, hearing in Hurricane Doreen's pounding one of my mother's oldest aphorisms. "When a woman goes bad, she's more evil than a man."

"Women are products just like the men, victims of patriarchy. What I'm talking about

is not so much physiological, you-got-penis-I-got-vagina, but psychological. Everyone gets twisted."

As I make the next 90-degree turn, he's singing, "That's all right, Mama, any way with

"Since you were five I've known you should be a mime, an actor. Sorry."

But the radio carries it on.

"As far as anyone knows, the last time he ever sang was this morning at 7:00 a.m., just before he went to bed. Elvis was a night person, of course. He played the piano, and the very last song he did was 'Blue Eyes Crying in the Rain.' He used to say that when he died it would rain."

*\*Elvis used to say that when he was over the country, and he was even in the desert, even in*

all over the country, and he was right, it is raining, folks, even in the desert, even in Las Vegas!"

Or what happened to him in boot camp, custody of the U.S. Army.

Jesus at the hands of the Romans.

Daddy greets us as we pull up the hill, the rain pouring off "cats and dogs!" threatening to undermine his new asphalt drive. This hill I

Jim Stanley again, head football coach at Oklahoma State University; Rich Brooks, head football coach at the University of Oregon; Terry Shea, again, from Utah State University; and new letters from football coaches at UCLA, UNLV, ASU. One basketball coach, Stan

he died it would rain all  
s right, it is raining, folks,  
as vegas!"

Morrison, at University of the Pacific. Daddy reads to Danny standing in front of the 30-foot saguaro cactus. The same thick wrists and fingers, but my son towers over my father's mere six feet.

It was a distinct pleasure to have an opportunity to meet you this past week at the Squaw Valley Basketball Camp.

I am most impressed with you both as an athlete and as a young man.... Over the upcoming year, you may rest assured that you will wear a great deal more from us.... I hope you realize you really are a basketball player, not a football player.... Please forward my regards to Coach Mastin. I sincerely trust that one day you will find a way to thank him for his enthusiasm and help....

Why do these guys make me see the Colonel chewing his cigar? *I want you, I need you, I love you.*

Inside, in front of the TV, the same spot I'm pressed close to see Elvis on *The Ed Sullivan Show*, the 13-year-olds, my daughter Shawn and Clarke's daughter Chelli, are miming, "You ain't nothin' but a hound dog!" They crack up laughing, falling on the floor. "Ugh, Elvis Presley. So fat, so boring, so... '60s."

I start to tell them, then give up. Sit down and watch the television behind their wonderfully winged heads.

"Although he reluctantly complied, Elvis was furious. Less than 24 hours later, he walked into RCA's New York studios to record 'Houn-

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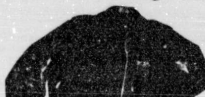
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**Carl:** It was an attractive ad. I was looking for someone adventurous, someone with a spark of life in her. The artist part really struck me, too.

**Nancy:** Carl wanted to go out for dinner on our first date, but I said, "No, let's just do tea in case I don't like you." I was into the GQ look and he shows up at my house on a motorcycle with this flowing outfit and long blond hair.

**Carl:** I had a present all ready for her. I was nervous, but at the same time, I felt really confident.

**Nancy:** He gave me this opalescent package with an ocean shell inside. It was so sweet. I gave him a kiss and thought to myself, "I'm not going to be able to keep my hands off this guy." It was a hot, sunny day and we rode out to the jetty at Ocean Beach. We started kissing and then ... well, it gets X-rated after that.

**Carl:** Six days later I went to a family reunion in Missouri. Nancy met me there. We stayed at my father's house and had to sneak around like teenagers. We even got caught by a policeman while we were parked at the end of a cul-de-sac.

**Nancy:** A year later I got a job in L.A. working as a chef. Carl still wasn't that GQ guy I advertised for, and I didn't know if I wanted to stay attached to him. So I decided to be on my own for a while. Three days after I moved, he called me and said he was going to work on some boats docked in Long Beach and Ventura.

**Carl:** Something just happened to come through at the same time. I wound up moving in with Nancy.

**Nancy:** We did that gig for a year and a half, and then I decided to move to San Francisco, to be with my sister. Carl started commuting to see me, but that got really hard. Then he got a job offer up here. We live between Sausalito and Mill Valley, on an old estate built in 1887.

**Carl:** We always wanted to get married by a waterfall, and that's exactly what we did on February 24. I rented a Hamlet costume and Nancy wore this "Dangerous Liaisons" dress.

**Nancy:** Now I realize that Carl's here to love and support me. He balances me and centers me and tells me I can do it. Plus, he's real cute, too.

**Carl:** Nancy's a hard worker, she's full of vim and vigor, and she's fun. I always wanted an artist for a mate.

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# calendar

## Awake! Awake! All Sleeping Forms Be Aroused to Life!

Flower A. Newhouse's *Angels of Nature*

**W**hen I was five years old, my older sister Anita told me my father had seen the tooth fairy. "The tooth fairy hovered right in front of Dad's face," Anita whispered. "She was little and blue. She glowed."

I didn't find any tooth fairies in the book *Flower A. Newhouse's Angels of Nature*. I did find flower fairies. According to Flower A. Newhouse, a Christian mystic who died last year aged 85, fairies or "frakins" are a kind of pre-angel or "elemental" responsible for flowering plants, grasses, and other smaller forms of vegetable life.

### LOCAL EVENTS

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proximity to the rocks above and below the earth's crust. Their ringing cry of activity is, "Awake! Awake! All sleeping forms be aroused to life!"

Newhouse taught that I didn't find any tooth fairies in the book *Flower A. Newhouse's Angels of Nature*. I did find flower fairies. According to Flower A. Newhouse, a Christian mystic who died last year aged 85, fairies or "frakins" are a kind of pre-angel or "elemental" responsible for flowering plants, grasses, and other smaller forms of vegetable life.

"Varying in height from 8 to 12 inches, frakins are beautiful creatures possessing a childlike appearance.... The work of frakins is energizing ethically the simplest cells of life through regular rhythmic breathing, a practice which recharges the earth's surface to a depth of three feet." *Angels of Nature* overflows with such detailed information about the hierarchy, work, and appearance of angels. I asked Stephen Isaac, the book's editor, how "Newhouse knew so much about angels. Isaac, an ordained minister with a Ph.D. in experimental psychology, worked with Newhouse. He now directs Chautauque, a Christian retreat Newhouse founded in Escondido in 1940.

"She saw the angels and knew them through her personal experience," Isaac told me. The book says Newhouse first saw elemental at the age of six. Riding the Staten Island Ferry, Newhouse says she saw dozens of tiny water sprites dancing across the water. Throughout her life, Newhouse said she saw nature angels everywhere: in flowers, in the wind, in trees, in the ocean, in streams, in mountains.

"As you know from the book," Isaac told me, "nature beings aren't much interested in human beings. (Newhouse) communed sometimes with nature beings. Mainly she observed them and spoke about them with her guardian angel."

Isaac has organized *Angels of Nature* according to the different realms — earth, air, water, and fire — in which nature beings and angels work. Nature beings in the earth realm include frakins, elves, and gnomes. Elves are bigger than frakins, and gnomes are bigger than elves. Elves care for larger plants and shrubs. Gnomes "dwell in the etheric world in

energies through the growing trees." According to Newhouse, tree devas play at night in deva playgrounds — open, steep terrain where devas can sweep and soar among the trees. Above tree devas are Albrays and Albees. Beyond Albees, Mountain Lords perform work "beyond human understanding."

I asked Isaac if he had ever seen an angel. "I've had one experience. I woke up one morning and saw my guardian angel's face. It was the most amazing, beautiful, light-filled face I've ever seen.... Isaac has never seen a nature being or nature angel. "Our contacts with these angels are through intuition. Out of the blue an awareness or thought comes to you. These intuitions are from the angels."

Newhouse taught her followers how to be open to intuitions from nature beings and angels. "We took a walk up in Idylwild," Isaac told me. "We kept our intuition open to symbols. You might see a piece of wood or a rock with an unusual shape. A triangular stone, for instance, symbolizes aspiring to the mountain of god. Flower would share and expand on our experiences."

I wondered if there might be devas in my backyard garden or a tree deva for the front-yard magnolia. "Oh yes. Nature beings are active in inhabited areas. Flower encouraged people to have gardens."

After talking with Isaac, I walked into the backyard with my two small daughters. While nine-month-old Angela tottered across the cement patio using a white plastic kiddie chair as a walker, I pushed Rebecca in her red plastic swing. Though the sun made my hair grow warm, cool dew still clung to the blades of grass under my bare feet. Great orange-and-red birds of paradise saluted to the south, and deep green leaves fluttered on the rose bushes. Every time I turned from swinging Rebecca to watch Angela's swift but unsteady progress, I thought I glimpsed movement in the plants. If I find a quarter underneath the bougainvillea, I'll know where it came from.

— Anne Albright

Flower Fairy Among the Morning Glory

Stephen Isaac and Illustrator Jonathan Willshire sign copies of *Flower A. Newhouse's Angels of Nature* Wednesday, November 8, 7:00 p.m. Barnes & Noble Bookstore, 32835 El Camino Real, Del Mar Free 481-4038



**Calendar  
LOCAL EVENTS**

# Just A-Ropin' and A-Doggin'

## Family Fun Day and Picnic

**I** was a little shaky about goin' in," Jesse Batey admits exactly seven weeks after his kidney transplant. The 68-year-old African American lives on the Kumeyaay reservation with his Native American second wife Mary Ann, 52 (his first wife died of cancer).

With them, said daughter Monique are the five children still at home. "Well, not exactly," Mr. Batey corrects me when I repeat this information. "They in and out. This is home, base."

Eight days in UCSD Hospital racked up \$25,000 in medical debts for the family, a substantial challenge at a time when Mary Ann has been laid off from the truck-driving job she held for about 15 years. The good news on the day I called was that she had just been asked to make a run for the tribal sand-and-concrete plant that sometimes sends her as far away as Riverside County. Earlier in her job history, she drove a school bus.

I talk first with Monique, who came up with the idea for the Family Fun Day to benefit her father's kidney transplant fund. The daylong event offers Native American storytelling, arts and crafts, hiking, softball, horseshoes, darts, a sit-down dinner, and dancing to deejays Top 40 and blues. Overnight camping is available on primitive sites.

Monique describes her father as five feet, six inches tall, with a small frame (about 134 pounds). He is handsome, Monique says, "still has all his

hair. Best of all, he is a man with a good heart." Mr. Batey's voice is warm and friendly, energetic and upbeat. He does not sound old or sick. He is a man with work to do on their small ranch, caring for two horses that must be fed twice a day and 40 cows, which graze during the day and are fed once when they come in from pasture. "Once in a while we sell one or two," Mr. Batey says, but the herd is kept mostly to feed the family. Mr. Batey calls ranch chores "men's work," but has had to let everybody pitch in while his activity is restricted. "But he's already starting to work outdoors again," Monique says.

"Lotsa time you have good days and bad days," Mr. Batey says. "It was real weird how that work. When you drink a lot of coffee, you have a lot of water on ya." He says a blood test showed excessive sugar, "so they told me to use Sweet 'n' Low, or drink my coffee black."

Mr. Batey's condition resulted from high blood pressure. For about five years before the transplant he was on dialysis twice a week to begin with, and when his kidneys started to function again he had a year or so off the machine. Then his luck changed, and he was on dialysis three times a week. After five years, a transplant was indicated. Two daughters were tested for donor compatibility. One proved a different blood type, but Lella Cooper, the eldest daughter, was a good match.

According to my 1990 Merck manual, patient survival



Jesse Batey

"It's in the black history book," Mr. Batey says. "You read that? There was one African tribe that trained and broke horses."

Mr. Batey's doctors have warned him not to overdo, but he says, "I worked hard all my life. I just can't sit." Before he retired, Mr. Batey worked the 7 a.m. to 3 p.m. shift at North Island, repairing the bearings of planes. He used to get up at 3 a.m. "in case anything went wrong with the car." (Work was a two-hour drive away.) Now that he sleeps in sometimes as late as 7:30 and has only the ranch to think about, no wonder he's a little restless. But he had a good report from his last blood test, and he's cutting down on sweets so that he won't become diabetic.

Given this family's habit of pulling together, not to mention their pluck, Mr. Batey may rival the current record for transplant survivors: 20-plus years.

Monique's portrait of her father matches that of a cowboy given in the *Oxford History of the American People*: "The authentic cowboy was spare of frame—a superb rider, with the sort of courage needed to rope steers, fight cattle raiders, or stop a stampede hand-sawing and enduring, asking for no better end than to die with his boots on."

—Madeline Delrees

**Family Fun Day and Picnic to benefit Mr. Jesse Batey's kidney transplant fund. Saturday, November 4, 12:00 noon until it's over 10:00 P.M. Campsite (if you want to Live Oak Springs exit, right off freeway, right at Tierra del Sol, right at Highway 94, left at Highway 94) \$10 includes all-day dinner and dance (extra fee for overnight campers) 478-2797**

one year after transplantation from a living, related donor is over 95 percent, compared with 90 percent for cadaveric donors. Although some groups consider transplantation in patients over 55 an unacceptable

risk for the recipient, recent advances in immunosuppression and close immunologic monitoring have produced success among patients in the seventh decade of life.

At a time when others might grab at the chance to take life easy, Mr. Batey is eager to be back in the saddle—literally, for he is a rancher and a man who spent years as a black cowboy in Tennessee. "Just a ropin' and a doggin'."

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**You're Gyps Out!** Flamenco dancer Talavera is conducting Flamenco dance workshops at the Stage 7 Dance Studio (1041 Seventh Avenue, downtown) on Saturday, August 10. Beginning at 8 p.m., the workshop is for adults and children 12 and older. The fee is \$20. Call 310-699-7595 for information and reservations.

**An Israeli Workshop** is planned by Yoni at the Folk Dance Center from 8 p.m. to 10 p.m. on Saturday, August 10, with a request for dancing from 8 p.m. to midnight. The cost is \$5 for the workshop. Find the center at Normal Heights at 4500 36th Street. Call 310-421-3636 for additional information.

**Traditional Dance and Drum Pieces** from around the world will highlight the Baroka International Student and Teacher Show, planned for 8 p.m. on Saturday, August 10, at the Isaac M. McGehee and Dancer's Studio (3255 Fifth Avenue, Hillcrest). Tickets are \$5 general, \$3 for students. Call 310-442-4440 for more information, call 497-4440.

**The Best of Baroka Dance** will

on Sunday, November 5, at the Musician's Club (1717 Morena Boulevard, Bay Park). To the sounds of Ray Barrie's 12-piece orchestra, with vocals by Betty Berger. Dance lessons are offered from 1:30 to 2 p.m., and dancing is from 2 to 5 p.m. (Three dances are held on the first and third Sunday of each month.) Admission is \$5. Need more information? Call 273-7283.

to keep your feet moving during the Bon Temps Social Club dance on Sunday, November 5, from 6 to 11 p.m.; dance instruction begins at 6:15 p.m. Admission is \$10; spicy Cajun food will be available for purchase. Dial 496-6655 for further details. You'll find the swinging music at the VASA Hall, 3094 El Cajon Boulevard (at Illinois), in North Park.

The program is free and takes place at 7 p.m., in room 107 at Solis Lecture Hall, located in Thurgood Marshall College. (For directions, call 534-3362.) For further information on the film series, call 534-4873.

Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**"The Sound of Music,"** the perennial favorite with problem novitiate Maria (played by Julie Andrews) taming a crew of kids and outsmarting the Nazis, will kick off the First Fridays at the Movies series starting at Christ Lutheran Church at 7 p.m. on Friday, November 3. Admission is free, and the entire family is welcome. Find the church at 4761 Cass Street, in Pacific Beach. For more information, call 483-2300.

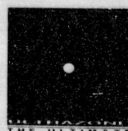
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*Summer*, starring Paul Newman, Joanne Woodward, and Orson Welles. Catch it when it's screened for the Sunday Matinee Series at the San Diego Public Library on Sunday, November 5, at 2 p.m., in the third floor auditorium of the library, found at 820 E Street, downtown. Call 236-5800 for additional details. Free.

**Lean, Mean, and Moody** describes *Dead Bear*, a 1994 film by Adam Dubov, concerning a pimping womanizer (Bruce Ramsay) who meets his kindred spirit in a rebellious rich girl (Natasha Wagner) and their spiral into darker instincts. The movie will be shown for the Film Forum series at the San Diego Public Library (820 E Street, downtown) on Monday, November 10, 7:30 p.m. to 9:30 p.m.

**Points of Entry: Film and the Immigrant Experience** is the subject for a film series planned by the Museum of Photographic Arts in conjunction with its current show, "Points of Entry: A Nation of Strangers."

The series continues on Monday, November 6, at 7 p.m., with Wayne Wang's delightful 1982 film, *Chan Is Missing*, the story of two Chinese-American cab drivers looking for the man who stole their lives' savings. Also on tap: Felicia Lowe's 1988 *Carve in Silence*, detailing the immigration history of San Francisco Bay's Angel Island, a.k.a. the "Ellis Island of the West."

Parking permits are required on the UCSD campus, cost \$3 after 4:30 p.m., and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**Reuben H. Fleet Space Theater,** viewers feel the violence of a tornado's vortex, and travel the globe with weather scientists to learn what makes thunderstorms tick in *Stormchasers*. World Winds is a multimedia show preceding *Stormchasers*, exploring the phenomena behind turbulent weather systems. The show simplifies and explains how the effects of convection and the Earth's rotation impact weather forces.

America's oldest and largest national park, captured from season to season, is highlighted in *Yellowstone*. The film portrays the history, geology, and wildlife of the park, so get ready for grizzlies, geysers, and gushers.

Ambient space music composer and performer John Serrie will present "Romance Under the Stars" at the theater Friday through Sunday, November 3-5, as part of the Fleet's "Night Visions" series.

For ticket prices and showtimes, call 238-1233. The theater is found in Balboa Park.

**"Pendemonium"** is the topic for a slide presentation at 6:30 p.m. on Thursday, November 2, focusing on the two giant pandas soon taking up residence at the San Diego Zoo. The discussion, led by the zoo's Cherie Koss Waldo, will include the panda's natural history, habitat, and lifestyle, as well as the research and permit process involved in obtaining them. Get the scoop at the Pacific Beach Public Library, 4606 Inghram Street, Pacific Beach; 581-9934. Free.

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**Calendar LOCAL EVENTS**

when the Sotira in Caffe meet Thursday, November 2, at 7 p.m. Take in the talk at the Bruce Beres Community Center, 1280 Cleveland Avenue, in the Uptown District development. Admission is \$3 for non-members. Call 736-1199 for more information.

**Art Sandwell** is an ongoing series on the first Friday of each month at the Museum of Contemporary Art, Downtown. The talk on Friday, November 3, promises a talk entitled "Keith Haring: Sculpture and Drawing" with a look at Haring's work on view at the museum led by curator Lynn Garbus.

The program aims to give downtown workers the opportunity to learn about the contemporary art scene made today. Each talk begins at noon and includes a guided highlight tour lasting approximately 20 minutes. Admission is \$2 (MCA members free). Call 434-3341 x307 for more information.

**Chin, Chin** (Chin from about the 19th of Medford) when the Merrill Rollifield author of *The Chinatown* discusses his new book at Farth Young Bookstore at 7:30 p.m. on Saturday, November 4. Find the store at 1444 Camino Del Mar, in DMI Mar. Call 795-4254 for more information on this free event.

**"The 1945 Peace Quiz"** will be discussed by John Briggs — executive professor of history at San Diego Mesa College — for the next lecture in the San Diego Mesa College Social Science and Occasional Lectures series for Friday, November 3, at 7 p.m. Let the quiz in room 1114 at Mesa College, 7750 Mesa College Drive, Kearns Mesa. Free and open to the public. For information, call 627-2873.

**Look into the Future** with an ethics when the University for Humanism, Studies hosts an Environmental Design Dialogue panel discussion to look at the future and options available to designers on Friday, November 3, from 1 to 4 p.m. Panels include: Michael Rosen, Karen Scharfberg, Carlos Gonzalez, Charles Olson, and Stan Krametz. A discussion with the panel and public will follow. Admission is free. Find the university at 380 University Avenue, suite 210 in Solana Beach. Call 754-9713 for information and registration.

**"Beyond Rights: Committing to Women's Rights."** This conference is organized by the Women's Equity Council of the United Nations Association and San Francisco College. It will be held Sunday, November 4, from 8:30 a.m. to 1 p.m. Registration and a continental breakfast will be held in room 801, followed by panel presentation by San Diego delegates to the U.N.'s Fourth World Conference on Women, held recently in Beijing.

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The event is free to students; a \$5 donation to cover food costs will be accepted from other attendees. For more information, call 231-3611. Find handshakes at 900 Clay Lakes Road, in Chula Vista.

**Summoning the Ghosts**, the poet's most intriguing work is said to be finding "a form for the unpublishable." Sunday afternoon will have a workshop to help poets "listen for their mysterious disruptive voices that are often denied entrance into our poetry" at the Writing Center on Saturday, November 4, from 10 a.m. to 5 p.m.

The center is located at 416 Third Avenue (between Island and N), on the Caltrans Station; call 231-0670 for information and registration. The fee is \$60 general.

**A Master Computer** will give a brief presentation on computing, with participants through the Computer Information Site, and answer questions during a composing mini-seminar at Quail Botanical Gardens on Saturday, November 4, commencing at 11 a.m.

Meet at the Computer Information Site, in the southwest corner of the parking lot, find the garden at 2300 Quail Gardens Drive, in Encinitas. The seminar is included in the general admission price of \$2 for adults, \$1 for children 5-12, free for those 4 and under. For more information, call 436-3036. These seminars are repeated on the first and third Saturdays of each month.

**Research Successes** will be presented when the German Research Association meets on Saturday, November 4, from 9 a.m. to noon. Admission is free and open to the public. Take it all in at the Joyce Beyer Community Center, 1230 Cleveland Avenue, in the Uptown District development. Call 431-5386 for more information.

**Quail** is the subject when nature painter Cherry Swing presents a nature printing workshop at the Chula Vista Nature Center from 1 to 4 p.m. on Saturday, November 4. Participants may print on T-shirts, flower petals, aprons, and greeting cards. For information and registration, call 422-2481. The fee is \$25 for materials. The center is located at 1 Street and Bay Boulevard, just west of I-5 in Chula Vista.

**Pander Petroglyphs**, the San Diego Museum of Man is preparing for "Black Art '95," 20th annual rock art symposium. Running from 8:30 a.m. to 5 p.m. on Saturday, November 4, at Peterson Automotive on the USCB campus. Research reports and interpretive studies ranging from illumination to ancient astronomy will be presented by 15 speakers at the event. The fee is \$50 general, with box lunches available for \$6.25 (by pre-registration). For information and reservations, call 239-2081.

Parking permits are required on the USCB campus, cost \$1 and may be purchased at the Gillman Drive and Northridge Drive intersections 1/2 mile to the north and south entrances to the campus.

**Celebrates the 10th Anniversary** of San Diego State University's Department of Women's Studies (known as the first in the country) during a symposium slated for Saturday, November 4, from 8:30 a.m. to 5 p.m., at Nasir and Simon Hall, on campus.

Workshop and panel topics include "Activists in the Academy," "Who Speaks for Women's Studies," "Women's Gender Studies at the Northern R-de of Mexico," "Politics and Pedagogy," and "Race, Gender, and Identity," among many others. Admission is free and open to the public. Call 594-1009 for more details.

**Basket Weavers (and Wannabes)** Reclaimed, make a round basket using plant materials from Quail Botanical Gardens when Carol Long leads a basket-making class at the gardens on Saturday, November 4, from 9:30 a.m. to 1:30 p.m. The fee is \$40 general. To register, find out about the required tools, and gain more information, call 436-3036. Quail Botanical Gardens is located at 2300 Quail Gardens Drive, in Encinitas.

**Probing Discussion**, the Galileo Space Vehicle will probe into the atmosphere of Jupiter on December 7; physicist Vito Van der Wal will discuss the Galileo Probe during a forum planned at the Community Congregational Church of Pacific Beach 2088 Bc of Street, Pacific Beach at 9 a.m. on Sunday, November 5. Child care is available, and admission is free. 274-6603.

**Get the Scoop on the Stories** behind traditional America on stories when Elaine Harper and Richard Wilke perform on guitar and banjo and present a lecture on "Humanae Themes in Old Time American Music" for the Freehorough Forum hosted by the Humanae Fellowship of San Diego on Sunday, November 5, at Teague Tea and Coffee (4900 Park Boulevard, at Mission, North Park). How Canals Saved the Life? begins at 11 a.m., followed by an open discussion. Call 278-2000 for more information. Admission is a suggested \$1 donation.

**Golden Trout, Up Close and Personal**, Right after plans to present his "Golden Trout" program, a 50 minute slide show on the evolution, natural history, and human on the species for the San Diego Fly Fishers on Monday, November 5, at 7 p.m. In addition, Center will detail how, where, and when to catch (and release) the "most coveted trout to ever rise a fly."

The meeting begins with a demonstration of an essential fly-fishing skill at Dora Miller Elementary School, 444 Middle Street, Torrey Pines. Free and open to the public. For information, call 278-8622.

**Hunter Safety Education Courses** sponsored by Ducks Unlimited continue on an ongoing basis throughout the year, with the next class slated for Monday and Wednesday, November 6 and 8, from 5 to 10 p.m., at the Community Church (2088 Bc of Street, Pacific Beach). The classes are taught by four sportsmen who are determined to eliminate gun accidents. Curriculum covers gun safety, gun handling, archery, black powder safety, game and bird identification, and more.

The series is approved by the State of California Department of Fish and Game. Bring a notepad and a number two pencil. The fee is \$10, for nonmembers and further information, call 488-7882. Do not bring firearms to class.

**Intensive Classes** are being offered at the Mission Hills Library on an ongoing basis, designed to be valuable for novices and professionals alike, with subjects centered in depth into the price knowledge is acquired on the part of attendees. David Nielle makes the series by discussing "Artificial Intelligence" on Monday, November 6, from 1:15 to 7:45 p.m. Find the library at 925 West Washington Street, call 277-2675 for all additional information.

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## Calendar LOCAL EVENTS

**More Than 150 Singers** from the North Coast Concert Chorale, Mira Costa College Chamber Chorale, and the San Juan Chorale will join forces to present a concert entitled "The British Tradition," promising music of the British Isles, from William Byrd to the Beatles at 2 p.m. on Sunday, November 8, at Carlsbad Community Center, 11775 Harding Street, Carlsbad. Tickets are \$7 general, \$5 seniors and students. For additional information, dial 752-2121, x155.

**An Aristocratic Tribe of Royal Pipers** from a small village in northwestern Scotland, the Master Musicians of Jajaka, will perform at 8 p.m. on Sunday, November 8, in Mandeville Auditorium at CSUN. The 20-member troupe is now making its first United States tour. Tickets are \$18 general, \$16 seniors, \$14 students. Call 534-4339 for information and advance tickets; rates are also available through Ticketmaster (220-TIX).

Ticketing permits are required on the USCIS campus, cost \$1 after 4:30 p.m. and may be purchased at the Culman Drive and Northridge Drive information pavilions at the north and south entrances to the campus.

**What Happens After Death?** The centuries-old question will be laid to rest once and for all right here in San Diego during Learning Annex classes planned for Sunday, November 8, in Mission Valley, featuring Dr. Raymond Moody and Betty Ladd.

**Shades** — the author of *Afterlife* — will speak from 11 a.m. to 12:30 p.m. Ladd — the author of *Life After Death* — will speak from 1 to 2:30 p.m. and the duo will come together for a question-and-answer period from 3 to 4 p.m.

The fee is \$4 per section, or take all three for \$64. Call 544-5700 for information, location, and registration.

**The Port-T-Town** hosts events at Twigg's Tea and Coffee on the first Sunday of each month. On November 8, there's a poetry workshop at noon and an open reading at 2 p.m. Find Twigg's at 4300 Park Boulevard (at Madison), in North Park. For more information, call 472-5943. Free.

**Jazzes** Best, a concert of jazz and poetry with jazz musician Charles McPherson and jazz poets Tom Clanton and John Peterson, will come to a promotional at the Fort Theater (420 Third Avenue, Fort Lauderdale) on Sunday, November 8, at 7:30 p.m. Call 750-0670 for additional information.

## IN THE CUP



**Author** Susan Moore, born in 1945 in Hawaii, where she lived on Kauai with her parents (father and beautiful mother). When Moore was 12, her mother, heartbroken over her husband's adultery, committed suicide. Moore's father remarried soon after (see Moore's third novel, *Sleeping Routes*, for an unpleasant stepmother). Moore, after she graduated from Punahoa School in Honolulu (the narrator of her first novel, 1982's *My Old Sweetheart*), told her father she wanted to travel, and he responded by buying her a TWA round-the-

world ticket. Moore headed for Manhattan, where she went to work at Bergdorf Goodman. A tall (5'10"), auburn-haired, who inherited her mother's beauty, Moore soon was offered a modeling job. After that, in 1986, came a hit part in a Dean Martin film, *The Ambushers*. Moore moved to California, read scripts for Warren Beatty and Jack Nicholson, she married production designer Richard Seybert, they had a child — Lulu, now in college in New York. Moore and Seybert divorced. Moore moved to Europe, where she stayed for almost a decade. She'd always wanted to write, but not until 1980, by which time she'd returned to New York, did she have sufficient leisure to permit completing a novel. *My Old Sweetheart* won rave reviews, as did Moore's second and third novels, *The Whiteness of Bones* and *Sleeping Routes*. All three are written in a lush, lyric voice and seem vaguely autobiographical, set as they are in Hawaii, the U.S., and Europe.

*In the Cup*, A.A. Knopf, 1995, 208 pages, \$21

**Type:** Fiction  
**Place:** New York City  
**Time:** Present

*In the Cup*'s protagonist and narrator, Franny, is a divorced NYU English professor who becomes involved with two homicide detectives, one of whom she takes as a lover. Unlike Moore's earlier novels, *In the Cup* follows the thriller mode, with carefully set clues, tense and terrifying moments, and a shocking finale.

Puffin-are Weekly, announcing Moore's *In the Cup*, noted that in this fourth novel, "stunning shocks" awaited Moore's fans. The first shock, more surprise than shock, is that Moore's principal locale is no longer Hawaii, but a gritty Manhattan underworld. The *Puffins*, Moore never asks, "Will readers be disturbed — and perhaps repelled by — explicit descriptions of sexual acts, scatological language and gruesome violence?"

When Moore and I talked recently, by telephone, she addressed this question of her fictional change of pace. "I'm prepared," she said, "for people not to like it."

Why? "I think it's disturbing, upsetting..." "And," I interrupted, "a woman wrote it..." "The big offense," said Moore, "is that a woman wrote it, that a woman knows about these things or can imagine these things. People say about the ending, 'Oh, it's so upsetting!' And I say, 'It's supposed to be.' I'm upset by it myself, can't I bear it?" When I was doing the copyediting and got toward the book's end, it was torture. Usually, with copyediting a book you get bored, but with this, near the end, I just felt dread. I thought, "Oh, no, now I have to do these pages..."

The ending, said Moore, surprised her. "I wrote the book in six months. It was three pages from the end, winding down. I put it off, didn't write a word for maybe three or four months. Thanking, I knew I had to do it. Some-

thing and discuss the process whereby autobiographical fiction comes to life." Moore's *In the Cup* is available at 7:30 p.m. on Monday, November 8, in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

**The San Diego Mini Concert Series** continues with "Jazzes" by Charles McPherson and John Peterson on Monday, November 8, at 7:30 p.m. in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

**Power of Candle Magic** by ULLA LUND, Saturday, November 4, 7:30 p.m. on Monday, November 8, in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

**Tarot: Images, Insights & Wisdom** by LAREN DEWITT, Sunday, November 5, 7:30 p.m. on Monday, November 8, in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

**Psychic Reading** by ULLA LUND, Saturday, November 4, 7:30 p.m. on Monday, November 8, in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

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## READING

Mehta, my editor, was reticent. So I knew that Thanksgiving week end, I mustn't go anywhere. I didn't! Over the holiday, Moore finished the book. "And I was really shocked to see that there could be no other ending. I never intended it I was very surprised."

I asked how she came to write *In the Cup*. "When I was writing *Sleeping Routes* I became overcome with self-loathing and also this wish never to write about Hawaii again. I couldn't stand the idea of another gardenia, another palm tree. I was casting about as to what to do next. I always have to do something, because this is how I support myself. I do think if I wrote the latter I would never write another novel, or anything."

While I wrote *Sleeping Routes* I was reading mystery stories. I couldn't read contemporary fiction because I just became discouraged. Obviously you don't read anything you don't admire, and I would be so full of admiration it would make it hard to finish my book. So I read every mystery I could find. I must have read 200. You can read one a day.

"Then occurred to me that I might try a mystery or thriller. So I wrote to the police department here, asking if I could spend time with homicide detectives." NYPD said yes, and Moore began what became a three-year relationship with two homicide detectives assigned to a group responsible for investigating every homicide north of Central Park.

Moore shows an interest in dress in her novels. The first night she reads the detectives, what did she wear? "A white cotton T-shirt and beige linen skirt, short. Of course, now that you ask me, a costume not necessarily inspiring confidence. The skirt was a little short to be riding around in a car."

At their first meeting, said Moore, the detectives did not seem very pleased with her. But by the time he became friends, Moore was able to ride in the police car and go to crime scenes with the two men for three years. "Schiz," said Moore, "was against the rules. But after a few months, they realized I was serious."

Moore found those three years "completely seductive, exhilarating. You get a real cool poster. For a woman, it's irresistible. You are allowed into the male adolescent fantasy, which we are never allowed into as girls."

The first murder victim was a woman. "I had been in a bathtub for four days, face down. When they lifted him from the tub, his arms did like a sleeve, from his shoulder to his wrist." The odds of death, Moore said, for her were the worst. She added, "And there are magots, and bites from cockroaches. It's pretty grim."

What did she do when she returned home from a homicide? "They had taught me that you were to get out, inside the front door, every piece of clothing, everything, and as fast as you can put the clothes into the washing machine. Then, get into a shower and scrub yourself down. I know," she laughed, "that they don't do this."

The first night, after the gentleman in the tub, I woke up three or four times because I could smell it. I hadn't even touched the body. I had only been in the room. I had cleaned under my nails and had loathed it my entire body. I had washed my hair. But, still, I reeked of death."

"Next evening, they asked how I'd sleep. I said then, 'I couldn't get the smell to go away. They asked, 'Did you wash really well inside your nose?' I said, 'No,' and they said, 'It gets onto the hairs there.'"

And what did the detective make of Moore's book? "They were amazed at it. They admired it beyond their ability to say. They didn't see it until I was finished. I asked if they minded if I said this or that. I said, 'You know, your wife might not like it.' And they said, 'No, go for it, do whatever you need to do.' They said, 'No, babe, it's yours.'"

— Judith Moore

cepted. Call 454-6522 for more information. These mini-concerts are presented on alternate Mondays through May.

**Poetry Unlimited Arts and Music** presents its monthly "show" on Monday, November 8, at 7 p.m. at the La Jolla Recreation Center (615 Prospect Street, in La Jolla). The evening promises poetry by Judith Griffin and Alison Elizabeth Boden, arts by students from the SD School of Creative and Performing Arts, dolls by Jack Rell, and music by Janna Yoonson Zhou, soprano Brooke Benson, cellist Shoshannah Thersell, and pianist Rhonda Griffin. Call 552-1858 for further information. A \$5 donation is suggested.

**The World Music Series** at San Diego State University showcases the music of West Africa in MSU's Smith Recital Hall on Monday, November 8, at 8 p.m. Tickets are \$10 general, \$5 students, \$8400.

**Jazz Artists** Holly Hoffman and Mike Wolford will perform and discuss the jazz festival at noon on Tuesday, November 8, in AC102 at CSU, San Marcos. The concert is located on Twin Oaks Valley Road, in San Marcos. Call 768-4566 for more details. Free.

**The Multi-Instrumentalists** of the Saltwater Blues Band will perform at the Tuesday, November 7 meeting of the San Diego North County Blues and Jazz Club. The event, beginning at 7 p.m., also promises performances by other folk and blues performers and parking for jam sessions. Catch all the instruments and pick-up at Round Table Pizzeria, 1141 East Washington Street (at Ash), in Escondido. Admission is free. Call 489-2244 for additional information. These get-togethers are regular first Friday-of-the-month events.

**Are Religion and Western Liberty at Odds?** Find out when Stanton Evans, author of *The Theme in Freedom: Religion, Politics, and the American Tradition*, discusses his book for the Cultural Events Series at Point Loma Nazarene College at 7:30 p.m. on Tuesday, November 8. Tickets are \$6 and \$8. Find the campus at 3800 Lombard Drive, Point Loma. For more details, call 221-2136.

**Dream Weaver, Gail Delaney**, author of the Dream Kat system for exploring the world of the sleeping mind, will discuss her book at 7 p.m. on Wednesday, November 8, at the Barnes and Noble store in Mission Center. Free. The store is located at 7000 Camino del Rio South, in Mission Valley. Call 220-0175 for more information.

The concert will last approximately 30 minutes, and you're encouraged to bring a lunch to eat while enjoying the recital. Admission is free, although donations are gladly accepted.

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**Celebrate the World of Dr. Seuss** when San Diego Union-Tribune columnist Judith and Neil Morgan discuss their friendship with the great doctor and the evolution of their book *The Sneetch and McSneetch* at 7 p.m. on Wednesday, November 8, in Walter Library at United States International University. Admission is free. Call 635-4311 for information and the requested reservations. USIU is located at 18455 Pomerado Road, Scripps Ranch.

**The "New Writing Series"** at USCIS's Center for Research in Computing and the Arts (CRCA) continues on Wednesday, November 8, at 4:30 p.m. with readings by "experimental, performance, and theoretical" Brian Andrews. He's the founding editor of *4-5-6-7-8-9-10-11*. The event will be held in the main event hall including 800 on the campus of USCIS and is free and open to the public. Call 534-1276 for further information and directions.

**Celebrate Dia de los Muertos** (Day of the Dead) when Lisa Tower and Margie Bernice present *Que la Muerte Siempre Venga* at a Better World at 8 p.m. on Wednesday, November 8, at 8 p.m. Tickets are \$10 general, \$5 students, \$8400.

**SCOR**, the new music community at USCIS opens its season "with a concert of works which musical ideas reflect and supply themes and images that transcend the music itself" on Wednesday, November 8, in USCIS's Mandeville Auditorium. Tickets are \$10 general, \$5 students, \$8400.

The concert begins at 8 p.m., with a pre-concert lecture at 7 p.m. featuring Chinese Ying and Martin Brenick. Tickets are \$8 general, \$6 students and seniors. For additional information, call 734-5494.

Parking permits are required on the USCIS campus, cost \$3 after 4:30 p.m., and may be purchased at the Culman Drive and Northridge Drive information pavilions at the north and south entrances to the campus.

**USCIS Literature Professor Mark Shook** will discuss his new book, *War of the Worlds: Galleries and the High Tech Assault*, during Wednesday Night Live at the USCIS bookstore on November 8 from 6 to 7 p.m. Find the bookstore on the campus of USCIS at 1500 California Drive, in La Jolla. Call 534-1118 for more information on this free event.

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Book Certificate of \$100

**ANNOUNCEMENT:**  
Selected poem will be announced at a reading by celebrated San Diego poet Marilyn Chin, Thursday, November 9, 6 p.m. at Bay Books

Marilyn Chin is described in Bill Moyers' *The Language of Life* as opening the "classic tales of East and West" to reveal the ironies and beauties of each. She will read from her book *The Phoenix Game, The Terrence Ensign*.

**A BOOK SIGNING OF**  
**SURFING THE HIMALAYAS: A Spiritual Adventure**  
by Frederick Lenz  
Thursday, November 9, noon-1 p.m.

**ALSO AVAILABLE AT BAY BOOKS:**  
\* OUTDOOR CAFE \*  
\* 15% off New York Times Bestsellers \*  
\* Books on Tape \*  
\* One of the largest selections of travel books in town \*  
\* LARGE SELECTION OF BOOKS AND MAGAZINES IN SPANISH AND OTHER LANGUAGES \*

**Bay Books & CAFE**  
1029 ORANGE AVENUE • CORONADO • 619-435-0070  
OPEN DAILY 8 AM-8 PM

# Past Lives, Dreams and Soul Travel

Do you want to know why things happen in your life? Why you certain relationships or habits which either hold you back or free you to make your way strong?

Discover how Eckankar's unique spiritual exercises can help you understand past lives, interpret dreams, and learn Soul Travel to help improve your life today.

Regardless of your religious beliefs, Eckankar offers you ancient truths and spiritual techniques to connect you with the Spirit of God for a richer, happier, more satisfying life.

So, if you're ready to see more peacefully through life, simply call 402-8441 for a 24-hour recorded message, a free book and workshop schedule.

**ECKANKAR**  
Experience it, or yourself!

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Experience it, or yourself!

**For a FREE BOOK, Workshop Schedule and a 24 hour message call 402-8441**  
Ask for book #111

# FREE LECTURES

Starting at 5:00 pm

for all persons

psychology / metaphysics / astrology / tarot / images, insight & wisdom

**POWER OF CANDLE MAGIC** by ULLA LUND, Saturday, November 4, 7:30 p.m. on Monday, November 8, in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

**TAROT: IMAGES, INSIGHT & WISDOM** by LAREN DEWITT, Sunday, November 5, 7:30 p.m. on Monday, November 8, in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

**Psychic Reading** by ULLA LUND, Saturday, November 4, 7:30 p.m. on Monday, November 8, in the Griffin Cafe on the Grossmont College campus (1000 Grossmont College Drive, HCC area). Admission, call 461-8482.

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# ADVANCE TICKETS

561-1000

# CHARGERS

118-1117

**MARY A. BLAKE/BLAKE** 112  
**HARRY CONNICK JR.** 112  
**PEARL JAM** 118-1117  
**EVERYTHING BUT THE GIRL** 112  
**STEVEN WINGSTADT** 112  
**NATALIE MERCANT** 112

**COMING SOON: VINCE CLAY / ACDC**  
**581-1000**  
MCA • AMEX • DISC • 4225 Indio Ave.

# SPORTS

**For Comes to San Diego**, watch the San Diego Padres play their season opening home hockey game against the Anaheim Ducks on Saturday, November 8, at 7 p.m. at the San Diego Sports Arena. Tickets are \$10 general, \$5 students and seniors. For additional information, call 225-9813 for tickets and information. Tickets are also available through Ticketmaster (220-TIX).

**A Long Low Hills Ride** is promised by the San Diego Bicycle Touring Society on Saturday, November 8, starting at 8:45 a.m. at Swami's (Sea Cliff Drive).



## Calendar LOCAL EVENTS

**County Park, in Redwood** and continuing on Fallbrook. Bring money for an Italian sandwich; the ride will be about 75 miles long. Call 455-4587 for more information. The ride is free.

**Full Foliage and Apples** are reasons to lead to the hills for the fifth annual Julian 10K run and 5K fun run/walk slated for Saturday, November 4, from 8:30 a.m. to 9:30 p.m. Paperbacks and backpacks of all types will be offered. Call 527-5430 for additional information. The library is located at 7265 Jackson Drive, in San Carlos.

**Get Acquainted with Downtown.** The Downtown Downtown-Savvy Hunt is set for Saturday, November 4, starting at Pablos Park (located at G and Columbia Streets) at 9:30 a.m. Each participant receives a sheet with 20 clues and must separate the five local locations of the game, visit each site, and return with the designated verification. Those collecting all 15 clues within two hours will qualify for a prize drawing. The fee is \$10 (which includes a T-shirt). For additional information, call 215-2222.

**Everything Photographs** from vintage to modern equipment, will be featured at the Barona Camera Show planned for Saturday, November 4, from 10 a.m. to 3 p.m. at the El Baro Shrine Temple, 3440 Kearny Mesa Road, in Kearny Mesa. There will be cameras, lenses, tripods, flash units, darkroom equipment, studio equipment, projectors, and motion picture equipment among other items. General admission is \$3.75; students and seniors, \$2.75; children under 12 and active military free. For more information, call 590-5043.

**Get Your Taste Buds Ready.** The Hottest Taste of Upson and side-walk sale is set to run from 11 a.m. to 1 p.m. on Saturday, November 4. Tickets are \$11 and entree tickets, \$25. Sample foods from more than 20 different restaurants. Guests may walk or take shuttles between participating eateries. For advance tickets and information, call 272-4463.

**Healthy Fun** is promised by organizers when Castle Creek Inn Resort and Spa hosts a Health and Fitness Fair on Saturday and Sunday, November 4 and 5, from 10 a.m. to 5 p.m. each day. Look for health and fitness activities, seminars, and demonstrations. Admission is free; call 701-0600 for more information. Find the resort at 29850 Circle "R" Way, in north Escondido.

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## SPECIAL

**Book Sale** the San Carlos branch library hosts its monthly book sale on Saturday, November 4, from 9:30 a.m. to 3:30 p.m. Paperbacks and backpacks of all types will be offered. Call 527-5430 for additional information. The library is located at 7265 Jackson Drive, in San Carlos.

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**Need More Neon Tetra?** The San Diego Tropical Fish Society announces its 47th annual scheduled fish show on November 4 and 5 in room 101 of the Casa del Prado, in Balboa Park. Show hours are 10 a.m. to 4 p.m. on Saturday and 10 a.m. to 4 p.m. on Sunday. Look for educational exhibits, live food displays, tropical fish, invertebrates, plants, mollusks, and other aquatic life. Admission is free. Call 281-1131 for more information.

**Hey, Buckaroo!** The Bureau of Land Management's annual adopt-a-horse or burro program has the Del Mar Fairgrounds on Saturday and Sunday, November 4 and 5, starting at 8 a.m. each day. One of the first-mentioned basins. Approximately 80 wild horses and 20 burros will be available. Individuals must be at least 18 years old, with some experience training or raising horses or burros. To qualify, adopters need to bring a nylon lead rope, 20-foot lead rope, and a two-horse covered trailer with a swing gate. The fee is \$125 per horse or \$75 per burro (paid by each certified check, or money order, no personal checks or credit cards). For more information, call 909-497-5215.

**More than a Movie.** The Thruway Dreamers of San Diego are planning their third annual Street Dance Show and Sale at the Scottish Rite Masonic Temple, 11985 Camino del Rio South, Mission Valley from 11 a.m. to 4 p.m. on Sunday, November 1. Organizers promise 42 vendor tables offering all manner of "thruway" admission is \$4 general, free for those 12 and under. Call 717-2990 for more details.

**Get Healthy.** The fifth annual Fall Health Clinic continues through Sunday, November 5, at the Carrol Highland Doubletree Resort (14355 Peralta Drive, Rancho Bernardo). Organizers promise over 100 classes and workshops on nutrition, fitness, exercise, massage, lifestyle, cooking, health, and appearance and a workshop by gourmet Stanley for d.

**Find the festival** at 250 Quail Gardens Drive, in Encinitas. Admission to the garden is \$2 for adults, \$1 for those 12 and under. For more information, call 436-3036.

**A Plethora of Pets** will be up for adoption at the F.V.A.N. Friends of County Animal Shelter's event planned in front of the House of P.O. Heflin, in Palms Park (across from the Sprinkles Organ Pavilion) from 10 a.m. to 3 p.m. on Sunday, November 5. A variety of animals waiting for good homes will be presented for adoption. Call 685-3536 for further information.

**Hit the Streets of Carlsbad** for the Fall Village Fair, from 9 a.m. to 4 p.m. on Sunday, November 5, with more than 800 exhibitors, street

**There are complete weekend** and five-day packages available. Individual events start at \$15 with individual classes from \$15, and registration is available at the door. Tickets to the Jordan concert are \$15 in advance, or \$20 at the door. For additional information, call 672-9100.

**The Canary Islands** are located off the northwest coast of Africa. Quail National Garden is opening in the Canary Island Garden at the Carrol Highland Doubletree Resort (14355 Peralta Drive, Rancho Bernardo) from 11 a.m. to 3 p.m. on Saturday and Sunday. Demonstrations, garden tours, woodwork, and a demonstration of a floral carpet (by children).

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Remarkable for the absence of dust in their sharp crossfires. Heavy, as crystal. Is heavy, as if to move here would mean pushing against a force palpable, and strong. Yet rich with prospects of life, comfortable. With the idea of life.

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Or our special loneliness. Or say as they look right through us, at their plants, Windows, reflections, and blank white walls. That we need them. To orient ourselves and to tell us who we are.

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— By Robert Polito from Doublet (University of Chicago Press, 1993), reprinted by permission of the University of Chicago Press.

**Robert Polito**, born 1951 in Boston, Polito took his undergraduate degree at Boston College, his Ph.D. in English and American literature from Harvard. Married, Polito lives in Manhattan where he directs the writing program at the New School for Social Research. Polito is author of *A Reader's Guide to James Merrill*, *The Changing Light at Sandover* (1994), *Savage Art: A Biography of Jim Thompson*, and *Deeds*.

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**Hit the Streets of Carlsbad** for the Fall Village Fair, from 9 a.m. to 4 p.m. on Sunday, November 5, with more than 800 exhibitors, street

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## WHAT THE DEAD KNOW

Air here is like the water. Of an aquarium that's been lived in for a while — clear and still. Beyond the rigors. Of glass appearing cold and clear as spring streams. Fed by snow and ice. But unexpectedly warm to the touch, and inviting side-lit — A vitality of shadows. Once you come into it, and long bars of light. Burning like spots.

Remarkable for the absence of dust in their sharp crossfires. Heavy, as crystal. Is heavy, as if to move here would mean pushing against a force palpable, and strong. Yet rich with prospects of life, comfortable. With the idea of life.

As if, put on its side every drop is stocked with wonders, Swarming, about to burst — Beautiful in a way. One element sustaining another, our message brought home. Might come to see. Harder to say that without them. We are nothing — Water without air, or to speak of our isolation.

Or our special loneliness. Or say as they look right through us, at their plants, Windows, reflections, and blank white walls. That we need them. To orient ourselves and to tell us who we are.

Or that with each look. They are swimming to within our sights, or that we are always casting. Wider and wider. And that even now they are fighting to avoid our nets.

— By Robert Polito from Doublet (University of Chicago Press, 1993), reprinted by permission of the University of Chicago Press.

**Robert Polito**, born 1951 in Boston, Polito took his undergraduate degree at Boston College, his Ph.D. in English and American literature from Harvard. Married, Polito lives in Manhattan where he directs the writing program at the New School for Social Research. Polito is author of *A Reader's Guide to James Merrill*, *The Changing Light at Sandover* (1994), *Savage Art: A Biography of Jim Thompson*, and *Deeds*.

**Find the festival** at 250 Quail Gardens Drive, in Encinitas. Admission to the garden is \$2 for adults, \$1 for those 12 and under. For more information, call 436-3036.

**A Plethora of Pets** will be up for adoption at the F.V.A.N. Friends of County Animal Shelter's event planned in front of the House of P.O. Heflin, in Palms Park (across from the Sprinkles Organ Pavilion) from 10 a.m. to 3 p.m. on Sunday, November 5. A variety of animals waiting for good homes will be presented for adoption. Call 685-3536 for further information.

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# Should Biber Have Taken Lithium?

Where could one possibly find an audience for that?

Henry Purcell died 300 years ago (his dates are 1658-1695), which provided London Baroque with a rationale — although none was needed — for a program devoted to "Purcell and His Contemporaries." The place was St. James by the Sea, and the sponsoring organization was of course, for who else in town has the nerve? the San Diego Early Music Society. Late 17th-century instrumental music, for only four instruments, by composers such as (in addition to Purcell) Matthew Locke, John Blow, and Heinrich Ignaz Franz von Biber — where could one possibly find an audience for that?

## REVIEW JONATHAN SAVILLE

But in fact the church was packed with "early music" enthusiasts, whose numbers in San Diego are greater than you might think, and whose chief resource for hearing live performances of this music by distinguished visiting ensembles is precisely the SDEMS. What is there to like in these sonatas and suites for string instruments and keyboard? Their passion, their wholeness, their tunes, their affinities with opera and with dance, their tonal colors, their opportunities for instrumental virtuosity, their contrapuntal ingenuity, and in the period covered by London Baroque's program, basically the second half of the 17th Century) an openness to freedom and irregularity of form, to experimentation, to the unexpected.

By the time you get to Bach, Handel, and Vivaldi, who are chiefly composers of the first half of the 18th Century, the forms of instrumental music have been more or less regularized. When these composers do something unexpected, it surprises and delights within the context of a fairly standard structure; it is unexpected because the listener has learned to expect certain traditional procedures in these genres of music (such as the alternation of the whole ensemble and the solo group, in the instrumental concertos). In the instrumental pieces of Purcell and his contemporaries, forms are still fluid. You never can quite anticipate what might come next. And where nearly everything is a surprise, the composers have to invent big surprises themselves to "terrify."

## Calendar CLASSICAL MUSIC

truth is that violinists Andrew Manze and Richard Gough, and particularly cellist Charles Medlam (as we heard above at his lush dashing performance of a sonata for cello and basso continuo by Domenico Gabrielli), do put in a bit of discreet virtuosity at appropriate moments; and they by no means confine themselves to "terrify."

In all of this, emotionality is supreme. The Baroque is a period of extravagant emotional expression — in painting, in sculpture, in architecture in music, and in much poetry and drama. Baroque composers quite consciously sought to exploit their art's capacity for intense emotionality. They even systematized their ways of expressing emotion, in various theories of "affects" or "affections." It may be that to appreciate the emotional implications of these works fully, one need to acquaint oneself with the particular language of "affects" the Baroque composers used. But only scholars will do that — and in any case, no composer felt him self bound by a set of rules for expressing feelings, and the more, genius the composer had, the more he was likely to create his own affective vocabulary — or, at least, his own idiosyncratic variants of the common language.

That means that, as in all music, learning can go only a certain distance. Beyond it, you are thrown back on your own sensitivity as a listener and on whatever help the performers can give you. The latter presents a problem. Musicological research has found out a number of facts about Baroque performance practices, and many of these practices seem to eliminate devices that musicians playing Classical and Romantic music have intuitively used to express emotion. The fiddles must play with light bow pressure; they must not use vibrato; long-breathed, arched phrases belong to a later stage of music; the crescendo was not invented until after the Baroque period; and so on. Are we left with nothing but light, cool, remote, colorless, mechanical sounds? What, then, about all that affect the music is supposed to imitate?

London Baroque is among the best groups performing Baroque music in a manner that is both faithful to what we know about authentic performance practices and highly expressive — expressive so that any attentive listener, even without crescendo and vibrato, can sense the music's emotional meaning and empathize with it. The



Henry Purcell

### London Baroque

Violinists Andrew Manze and Richard Gough; cellist Charles Medlam; harpsichordist Richard Egarr. Instrumental sonata by Henry Purcell, Matthew Locke, John Blow, Heinrich Ignaz von Biber, Domenico Gabrielli, and Arcangelo Corelli.

and performance. Biber, himself a violin virtuoso, wrote of the zaniest and most daring instrumental composers of the 17th (or any) Century. His Sonata No. 3 for Violin and Basso Continuo (1681) is typical in its wildness of structure, its incredible virtuosic fireworks, its manic depressive mood swings, its "big surprises." Violent An-

drew Manze's performance of this amazing piece transformed a man who had up to that time seemed a staid, amiable Englishman into an inspired, demonic, blazing-eyed, mad fiddler, like a figure out of E.T.A. Hoffmann. It was terrific (in the root sense of the word) to see, and the sense was terrific to hear.

That's why people go to "early music" concerts!

## CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The 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 in Reader's Guide.

Classical Music, P.O. Box 58083, San Diego CA 92168-5803.

**Choirs for the Clarinet.** John Maki, clarinetist, will be joined by pianist Brian Voth and violinist Paula Nykter for a varied recital when the First Unitarian Universalist Church's concert series continues at 7:30 p.m. on Saturday, November 4. The program includes Stravinsky's L'Histoire du Soldat, Brahms' Huldende Walzen, the Sonata No. 1 in F Minor by Brahms, and Franz's Five Bagatelles for Clarinet and Piano.

**The Chamber Music Ensemble.** Allegro will perform at the Community Reform Church (777 West Felicita, Escondido) on Sunday, November 5, at 6 p.m. An offering will be received. For more information, call 746-1322.

**The One Man Band.** Laffelle, to and in the tower of the California Building (housing the Museum of Man) in Balboa Park is the site of a series of concerts, continuing on Sunday, November 5, at noon and

Saturday and at 2 p.m. on Sunday. Violinist and lecturer Eric Bromberger will present Words on Music illuminating the concert one hour prior to each performance. Tickets range from \$15 to \$45.

**Fund Coppy Symphony Hall** at 1245 Seventh Avenue, downtown. For more information and tickets, call 699-4205. Tickets may also be purchased by calling 278-7155.

**A Salute for Music Lovers** is planned for Friday, November 3, at 8 p.m. in Mandeville Recital Hall. Violinist Ilona Nigres and French will perform compositions by Brahms, Mozart, Beethoven, and Handel. Tickets are \$7 general, \$5 for students and seniors, available at the door. For more information, call 514-5444.

**Parking permits** are required on the UCSD campus, cost \$3 after 4:30 p.m., and may be purchased at the Caltrans Drive and Northside Drive information pavilions at the north and south entrances to the campus.

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received. Need more information? Call 297-4366.

**The Winners of the Metropolitan Opera** auditions will present a **Winners' Concert** at 3 p.m. on Sunday, November 5, in Shady Grove on the campus of UNO (5996 Alcala Park, Linda Vista). For more information, call 421-9186. A \$5 donation is suggested.

**Ten-Course Late and Baroque** guitar music from Italy and Spain in the 17th Century will be performed by Hopkinson Smith for the San Diego Early Music Society on Sunday, November 5, at 8 p.m., at St. James by the Sea. Expect prices by Piccini, Galini, Kapsberger, de Santa Cruz, Guerau, and Gaspar Sanz. Find the church at 243 Prospect Street, in La Jolla. Admission is \$15 general, \$15 for seniors, members, and students. Call 291-8246 for information and reservations.

**Viola Priddy** plays Chang will perform works by Mozart, Brahms, Strauss, and Sarasate for the La Jolla Chamber Music Society at 8 p.m. on Sunday, November 5, at Copple Symphony Hall, accompanied by pianist Charles Abernethy. Tickets range from \$15 to \$65. Find the hall at 1245 Seventh Avenue.

**The American Beethoven** will perform at the Cathedral Church of St. Paul at 8 p.m. on Tuesday, November 7. Choirs attend the American Beethoven School in Princeton, New Jersey, a non-sectarian boarding school. Find the church at 2728 South Avenue, in Hillcrest. For more information, call 288-7841. The suggested donation is \$15 general, \$5 for seniors.

**Baritone and two-time Grammy** award-winning David Britman, with accompanist David Britman, kick off the St. James Music Series with works by Franz Schubert, Robert Schumann, and Brahms at 7:30 p.m. on Tuesday, November 7, at St. James by the Sea Episcopal Church.

The suggested donation is \$8 general, students and children free. Find the church at 243 Prospect Street, in La Jolla. 421-9186.

**Chance of Wind**, the program includes Lisbeth Perry Grainger, Dixie Sept Variations by Jean Michel Danne, Mafai in four movements by Janacek, and La Nouvelle Orleans by Lalo Schifano when the Ars Nova World Center performs for San Diego State University's noon concert series on Wednesday, November 8, in SDMS's Smith Recital Hall, Call 504-0020 for further information. Free.

**A Celebration of Baroque Harpsichord** may be enjoyed when faculty, students, and guest performers gather in Founders Chapel at UNO at 7 p.m. on Thursday, November 9. UNO is located at 9966 Alcala Park, in the Linda Vista area. For additional details, call 246-2286.

**Chamber Songs**, the La Jolla Chamber Chorus will present the program for the Palomar College Concert Hour Series next Thursday, November 9, at 12:30 p.m. Take an hour-long concert in Performance Lab (19-10), on the campus at 1140 West Mission Road, in San Marcos. For more information, call 744-1140 or 82453 or 82456. Free.

Dept of Music University of California, San Diego

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# Is There a Social Solution to All Human Problems?

There can be nothing truer than truth — but this is art that gets inside the truth.

It is about life and derives its meanings from life. Art is also an arrangement of aesthetic elements, an arrangement following its own autonomous rules. In the best art, these two identities are intimately bound together. The aesthetic qualities help to reveal the meanings, reinforcing and dramatizing them. The life so revealed enriches the aesthetic devices, calling attention to them and deepening their resonances. The function of art criticism is to sharpen the viewer's awareness of form, meaning, and their interrelationship. It is a humble calling, but a useful one. It consists basically of pointing, along with comments that come down to "Look at this" and "Think about that."

In what follows, I'd like to exercise this humble calling in regard to a few more pictures from the Museum of Photographic Arts' current show and catalogue, "A Nation of Strangers." Curators Arthur Ollman and Vicki Goldberg have chosen a wonderful array of photographs relating to the history of American immigration, virtually all of which speak for themselves with the immediate truth and direct eloquence of the highest photographic art. You don't need me — or any commentator — in order to experience their impact. Still, listening to a fellow admirer of the pictures as he mutters "Look at this" and "Think about that" might enhance the experience for some of you.

One of the greatest images in the exhibit, embodying the truth-telling power of photography to its fullest, shows an FBI man going through the belongings of a Japanese American family during the Second World War, when more than 100,000 American residents of Japanese ancestry were interned by the United States government as possible saboteurs working for the enemy. Fear of fifth-column activities by immigrant groups retaining allegiance to their former countries was rife in the year of this image, 1942. It was directed above all toward the Japanese (a large portion of them American citizens), because of long-standing anti-Japanese racism in states like California, because of what was felt to be a real possibility that Japan could invade the United States and we, old find willing collaborators among "their people" there, and because of the Japanese-Americans' traditional aloofness to the political process, which left them without powerful defenders. German-Americans had been treated with similar prejudice during World War I, but never to the extent of

being uprooted from their homes and sent to prison camps.

All these facts and circumstances, in one form or another, must be in the mind of the anonymous photographer who took this stunning picture. The understated normalcy of the setting, scarcely some exotic Far-Eastern den, reminds us that the inhabitants of this room live in America.

where a dining room can be floated with geometric tiles, where the massive table is rained in little wheels so that it can be rolled around, where the window is covered with a cheap, sheer, patterned curtain, where the family wears American shirts and American sweaters and takes the Los Angeles newspapers. The racial difference between the members of the family and the FBI agent is a significant element, but other contrasts between the family and the agent carry even greater weight. The family's clothing is informal, domestic. They did not expect this visit and did not get dressed up to receive a guest in their home. The agent of respectable state authority is dressed like a bureaucrat at work, with his checked suit and broad-strided tie. He has not taken off his hat or gloves. For him, this is a matter of work, not of polite social intercourse.

The fedora, in fact, is a vivid symbol of the relationship between the FBI man and the Japanese family he has come to investigate. They are bareheaded, but he wears his badge of bureaucratic authority; they belong to the private world of the private house, but he has pushed his way in from outside (note the open door) and retains his public uniform and keeping the hat on, in their home, is a casual but unmistakable affront. So is his turning away from them. He looks at their photos, prying into the treasured records of their personal life, while they are forced to look at his broad, impersonal back. They cannot see his face, to make human contact. For his part, he indicates his sense of their helplessness by leaving himself in this unprotected position, unafraid of any retaliatory attack, acting as though the family were not even there.

He goes about his job, his body a busy mass of energetic angles (bent arm, bent legs, pointed shoe, diagonal hat brim, sharp tie-stripes, thin dark slash of a watchband), his face calmly concentrating on the photos he is firmly holding. The members of the family are seated passively, learning (or perhaps slumping) slightly forward with no possibility of action. Their passive status

## Calendar ART



Anonymous. FBI going through the belongings of a Japanese American family.

**"Points of Entry: A Nation of Strangers"**  
Museum of Photographic Arts, 1491 El Prado, Balboa Park, 239-5262  
Through November 5

is emphasized by the broad, heavy-pillared table, which squeezes them back into the corner and virtually keeps them from moving. Their faces show neither apprehension nor anger, but simply an emotional acceptance of what is happening to them. Their situation, treated as alien and enemies in a society that has never fully accepted their presence, precludes even the expression of emotion as too dangerously aggressive a reaction. The picture's composition reinforces these social and characterological contrasts. From the camera's point of view, the crouched figure of the FBI agent, looms massively in the foreground, as though the contracted, crowded room within which the lives of these Japanese-Americans are confined is not big enough to contain his big, dominating, Caucasian body. In comparison, the family members — slighter of figure, at a greater distance (the perspective effect exaggerated by the lens) and their bodies half hidden by the round table — seem small and fragile.

The lighting — presumably by flash — plays an important role in the picture's emotional effect. The harshness throws every object into sharp relief, with no softness of atmosphere or blurring of details to relieve the sense of hard, cold, public scrutiny; the family has been put under the same kind of reduction to what appear to be cheap plywood walls, every wrinkle in the paper bag on the side-table. The faces are sharply sculpted by the white glare. The shadow of the room's ceiling lamp blossoms behind it

grotesquely, like a black skull with a burning sun in its middle (the reflection of the flashlight) — an extreme example of the magnified contrast between darks and lights, created by this kind of lighting. We recognize the pictorial anatomy of film noir, which had its heyday only a few years later: criminals, detectives, ugly social problems, unhappy endings, the worded realities of modern American life, rendered at once naturalistically and melodramatically, in a world of blacks and whites, without shadings and without color. Can you conceive how diminished the inner life of this picture would be if it had been artfully lighted and taken with color film?

It is no doubt a fortuitous circumstance that the event the photographer found himself recording here involves photographs — but there they are, and they provide a theme that goes beyond a documentation of the indignities to which Japanese-Americans were subjected in 1942. Snapshots, like those in the album the FBI agent is perusing, remind us of happy sentimental moments, a day at the beach, grandpa's visit, sister's wedding, the antics of the family pet. No other side-memory can equal them. To see them looked at by an outsider as though they contained evidence of disloyalty and treachery arouses revulsion, the same kind of revulsion aroused by a gothic's head turned into a lamp. It is a willful perversion of something's essential nature.

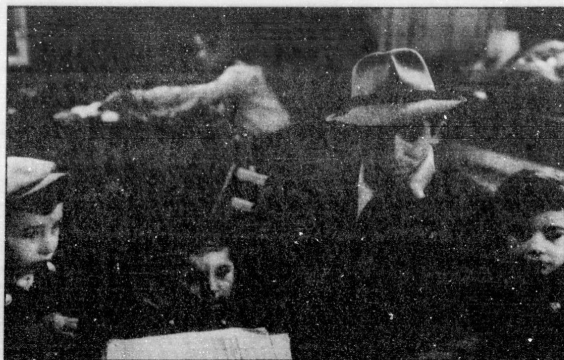
The essential nature of the photograph in which we see all this, however, is quite different

from that of a sentimental snapshot. The picture may have been taken merely as a documentation of the FBI carrying out their orders who took it, and at whose instance, and for what purpose, remain mysterious. But sentimental personal memories are irrelevant to this photograph's function as a work of art. Its audience turns out to be not the family whose humiliation it records, but the world at large; you and I, 53 years after the fact. In it, photography displays the unique ability of this art to convey the factual truth of human experience.

In particular, a picture whose subject belongs as much to national history as to the experience of the individuals portrayed in it can tell us, more immediately and convincingly than any other witness, what it actually looks like to live through an historical reality like this one. The artifacts of the art — the camera and the black and white film, the lighting, the cropping of the image — are used dramatically to intensify what we experience when we see the photograph. They make the visual fact truer than it can have looked at the time. There can be nothing truer than truth — but this is art that gets inside the truth, revealing it totally for what it is.

What it is, ultimately, is an embodiment of an age-old, ever repeated encounter: the encounter of the state with the individual — or (at an even deeper level) the encounter of power with powerlessness. The French-Jewish Christian-Catholic philosopher Simone Weil has written about this fundamental form of this encounter, where what differentiates the adversaries is their level of physical strength, and where the manifestation of their relationship is physical violence.

Perhaps all men, in the very act of being born, are destined to suffer violence, in this a truth to which circumstance shorts men's eyes. The strong are, in a matter of fact, never absolutely strong, nor are the weak absolutely weak, but neither is aware of this. They have in common a refusal to believe that they both belong to the same species; the weak see no relation between themselves



Burt Glum, Allen Registration, New York City

and the strong, and vice versa. The man who is the possessor of force sees to walk through the world as though he were a non-resistant element in the human substance that surrounds him; nothing has the power to interpose, between the impulse and the act, the tiny interval that is reflection. Where there is no room for reflection, there is none either for justice or prudence.

Well, writing two years before the photograph under discussion, had in mind something more brutal: the violence of Hitlerism, and the recent fall of France to the Nazi invaders. The future plight of Japanese-Americans in California would never have that quality of unmitigated terror. The FBI agent is not the Gestapo. The relocation camps will not be like Buchenwald and Dachau. No "final solution" to the "Japanese problem" is planned. There will be no torture, no executions, no gas chambers. A few years later, the Japanese will recover their freedom and will begin rebuilding their lives.

Nevertheless, the relationship Weil describes lies at the heart of this photograph. It is

not a question of physical violence. The relative strength and weakness are measured by, on the one hand, the government's power to disrupt the lives of these peaceful people, and — on the other — their own inability to defend themselves. That is what the picture shows: the invader of the home holds all the power, its inhabitants have no room for reflection, for prudence, for reasoning, for human interaction — and "there is none other for justice or prudence."

The universality of this situation gives the photograph a meaning far wider than its implied commentary on a particular injustice committed by the American government during World War II. It was, after all, Franklin Roosevelt who gave the relocation order, the greatest modern president of the greatest modern democracy, based on the greatest democratic constitution. This is what happens even under the best of circumstances. In the history of human civilization, how many hundreds of millions of times has it happened under the worst of circumstances? The Assyrian kings who uprooted the inhabitants of captive villages, and moved

"belong to the same species" (a perception of absolute difference reinforced by the difference in race). The FBI agent is there to exert the state's unlimited force; the family are there to accede to state power, and to go quietly. There is no room for reflection, for prudence, for reasoning, for human interaction — and "there is none other for justice or prudence."

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them en masse to distant points of the empire, were doing the same thing, although with greater brutality and violence, and without even the theoretical restraint of constitutional law. The inhabitants of those villages lived in houses of mud-brick rather than of wood; their furniture, their clothing, and their faces looked different. But when the King's army strode through their doorway and told them to get their belongings together for a long journey, they doubtless felt exactly what these Japanese-Americans must have been feeling, behind their impassive expressions. "He is strong. We are weak. This is the nature of things." And — if they had time for such a wide-ranging reflection — "It has always been so. It will always be so."

The encounter this image depicts so grippingly to the key theme of several of the strongest pictures in "A Nation of Strangers." Clem Albers's poignant *Young evacuee of Japanese ancestry waits with the family baggage before leaving for an assembly center*, Los Angeles, April, 1942 continues the story in the same

context, with its wan little child, holding what appears to be a half-eaten apple, and dwarfed by the stuffed duffel bags surrounding her. Burt Glum's *Allen Registration*, New York City (c. 1950s) shows a well-dressed East European man and his three small children waiting in a government office, where they are compelled to register as enemy aliens. The photographer has placed us where the bureaucrat must be. It is we who look at this family of living individuals reduced to a humiliating category for reasons of state, it is the universal face of powerlessness that looks in our direction, the father burdened and listless, the children hoping for the best.

The rightness or wrongness of the Japanese relocation or the alien registration act is not the real point of this picture. The state may have good reasons for what it has decided to do, or it may be acting with irrational brutality and violence, and to go quietly. There is no room for reflection, for prudence, for reasoning, for human interaction — and "there is none other for justice or prudence."

The impulse to moral romanticism, which so many Americans these days (of the Left or the Right) substitute for thinking, tends to make us interpret these pictures as though authority were always in the wrong and its victims were always in the right. That makes things easy for us: with one swipe of moral self-righteousness, we eliminate the powerlessness-powerlessness problem altogether. Simone Weil's deeper understanding recognizes that the problem is inherent in the human condition — she would call it our fallen condition, our condition of weakness. It is antecedent to wickedness and virtue; it is with us — always appalling, always demeaning — even when

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1995







## How to Design and Construct Sets on an \$850 Budget

"Errol Flynn got a bunch of stagehands to build his house in Hollywood. First big rainstorm the thing collapsed. They had built it like a set!"

Marty Burnett, technical director and scenic designer for the North Coast Repertory Theatre, hauled at designing his 15th set. Artistic director Olive Blakstone had asked Burnett to read Donkey's Years to "see if we can do it."

First staged at London's Globe Theatre, Donkey's Years won a West End award for new comedy. The play takes place in "one of the smaller courts, in one of the lesser colleges, in one of the older universities" — Oxford, most likely.

Act one calls for a courtyard. Acts two and three for down rooms. The play begins at a comedy but turns into farce, as dignified alumni revert to pranks at their 20th reunion.

The designers in London had a year to make decisions and a budget estimated to be \$15,000 to \$25,000. They constructed a first-act set out of imitation walls lowered from the flybox. For acts two and three, they rolled on an interior unit built to last, since farce demands rough-and-tumble action.

So Burnett's supposed to build three sets on the North Coast Rep's stage — 40 feet wide (20 feet wide at the apron), 16 feet deep, with no storage space. He must recreate Oxford and build a set strong enough to handle farce. All for \$850.

No wonder he didn't want to do it.

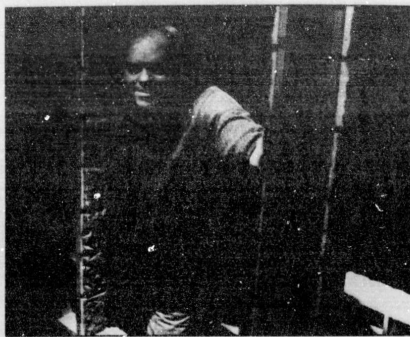
"Actually that wasn't it at all," says Blakstone. "Marty just doesn't like British humor. So he said we shouldn't do the show. When I asked if he could do the set, he said he'd give it a try."

The 41-year-old Burnett graduated from Creighton University, with a degree in communications, in 1978 — the year Donkey's Years opened in London. He played the lead in several college productions, including Edward Albee's *Death of a Salesman*, directed by Albee.

His first time on-stage, in *Night of the Iguana*, he heard a strange crackling noise, like a startled rattlesnake, that wasn't in the script. "I was the ice in my glass. I was shaking like a leaf."

He came to California in 1979 and performed at the Coronado Playhouse. In 1981 Coronado

## Calendar THEATER



Marty Burnett

needed a scenic designer for *Om Hov Over the Cuckoo's Nest*.

Though he never studied design or took "shop" in high school, Burnett has since designed sets for Coronado, the Fiesta Dinner Theatre, and with his business partner, in Las Vegas, Chicago, and Atlantic City.

When he began, he knew "it's nice to have a light, bright set for comedy, and maybe a cooler one for drama, but that's about it." One hundred forty-nine sets later — 26 for the North Coast Rep — Burnett confesses, "It just happens."

For Donkey's Years, he didn't know how he could do it. The first thing he did was throw

away the London blueprint. (On the back pages of its playscripts, the Samuel French publishing company includes drawings of the set, furniture, and property lists for the show.)

"This means here's how they did it on a big proscenium stage with the orchestra pit ten feet in front of you and the first row 20 feet away. To make it work on our stage means a lot of improvising."

He studied pictures of Oxford and Cambridge: small cities of stone with pointed spires and tall windows with Gothic arches. Arranged in square courtyards, buildings look both fragile and indestructible.

Burnett works with "constants." These are givens in the design — immovable "mats." The script calls for bicycles coming on and off. So the first constant became ramps.

Approximately 12 "quick and dirty" thumbnail sketches later, his ground plan included other constants: stone walls of Oxford, stage right and left, and arched windows.

The middle of the set became Burnett's puzzle: he needed a courtyard, then an interior with a door sturdy enough to take six weeks of abuse.

At first he wanted flats (imitation walls) representing the courtyard. For act two, they'd open outward like a book, revealing the door. But he couldn't find a way to build the door solid enough with this



Donkey's Years

configuration: too many hinges and moving parts.

So he designed backwards. Bare interior walls and the archway for act two became his next constant.

"I knew I had to cover the walls and make a garden for act one. What do you see at college Ivy, right? So how can I mount it? And how can I

mount it so it can be struck [i.e., removed]?"

He decided on a light lattice. Velcroed to the interior wall. Stagehands could peel it off for the second act and hang the door — in seven minutes.

Other refinements followed. Few scenic designers build their sets, Burnett does, and since time's rarely an ally — he's responsible for seven shows a year — he designs as he goes, embellishing along the way.

He had wanted windows mounted on both sides. To get an open feeling, he took them out for act one, creating breezeways with blue skies and distant clouds.

Act one also calls for outdoor benches. Since there's no place to store them, Burnett doubled them up as window seats for acts two and three.

Burnett has no professional crew, just volunteers hammering, painting, taping flats across the plaza, mounting and striking sets for free. Burnett says Ivy Applebaum, a retired sheet metal worker who often works 40-hour weeks, "saves me. Without him my job's impossible."

Trish Dalton, another volunteer, says, "When you work with Marty on a set, he encourages you to be creative, then very diplomatically faxes it."

The completed set for act one evokes an ancient house of learning. Granite arches and old brick walls flank an ivy trellis, in the center of which is a fountain. In the center of the fountain stands a bronze cherub, meeting.

For the second and third acts, the trellis snaps away, revealing the door and, with help from partial walls on each side, book-lined interior rooms. The script refers to a 400-year-old staircase.

How does Burnett design

and construct sets on an \$850 budget? ("Sometimes they cost only \$100 to \$200," says Blakstone.) What materials does he use to get the look?

It's funny, Burnett said with a laugh as he showed me the set on a sunny Solana beach afternoon, "people see from the seats through rose-colored gels."

He goes backstage, turns off the warm orange lighting (which reflects the browns with veins of gold), and flips on an overhead fluorescent. Colors bleach. Defects, like the ring of a coffee mug on a handrail, emerge.

"Under fluorescent lights it's a very inexpensive stuff that's grossly unattractive. Look — he shakes the ivy lattice and roars with laughter — 'it's crap! Absolutely crap!'"

Staples, nails, and hinges you can't see from the front row peek the wood. The ivy shines like glass. A bookcase is spines of books Velcroed onto the wall. Burnett lifts off the ivy spines, revealing another row of books for act three.

"It's rotten. I heard a story that Errol Flynn got a bunch of stagehands to build his house in Hollywood. First big rainstorm the thing collapsed. They had built it like a set!"

Up close the clouds look like smoky graffiti. The 400-year-old granite is, soft, like...

"Srysfomd." Burnett giggles. "You weather it by taking a cordless drill with a wire brush and carve away. Then sleep on three shades of gray paint."

But from the front row, it looks so real. So do the windows.

"Translucent light panels. \$2.28 a sheet at Home Depot. Use frosted Plexiglas. It'll run you about \$60 for a four-by-eight."

Burnett looks at materials and sees relative costs. For doors, he prefers Douglas fir, even though it's hard to work with, because it's half as expensive as pine. "And it'll hold up for six weeks."

The most expensive single item was the ivy. It cost \$150. "I couldn't get any deals from a florist this time."

During a run to Home Depot, Burnett saw white wallpaper with a rained, muddled surface. He painted it black, then spread copper across it with a hard rubber roller. The result, an ancient-looking burnished filler for the doors, is one of the highlights of the design. Where'd he get the idea?

"I honestly don't know. Just thought it might look good."

For acts two and three, Burnett cut up a carpet that's been "laying in the shop since '82." The strips of lattice are loan, a light wood that designers use for flats instead of canvas.

"The easiest way to make a set sturdy and strong, where the walls don't wobble, is with a lot of one-eighth-inch luan." The central door is only half a door. Behind it, just a flat — light, easy to transport, easy to hang with two pins, yet durable enough to take a pounding.

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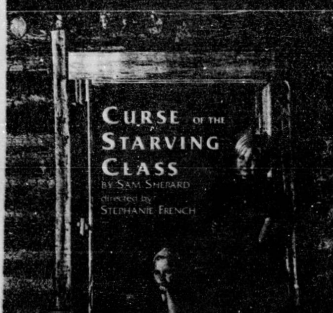
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San Diego Reader November 2, 1995 *T*







When Blind Melon played SOMA October 10, Chad Price, former singer of disbanded Acid Mary (a Tampa band), stood next to a speaker flanking the stage. When Blind Melon's singer, Shannon Hoon, died a week

onstage, saying it was the first time his baby had been in San Diego, and San Diego has given his baby the shits, laughs Price. Price has two children: the younger, Shannon, is nearly two years old. Though

# blurt

## THE INSIDE TRACK

and a half later, Price—in disbelief—called 911 to confirm his passing. "I would say he most likely died of an overdose," Price says. "I mean, the guy's 28 and he goes to sleep and doesn't wake up. ..."

Price says. "I mean, the guy's 28 and he goes to sleep and doesn't wake up. ..."

they never met, Hoon and Price shared the same home town. "My mom went to [Hoon's] wake," says Price. "She said it was a closed coffin. She knew I was a big fan of his, and she was curious. It was open to the public from three to eight. It was getting packed when she went in, a little town outside of Lafayette, Indiana."

Chris Melendez, former lead guitarist for Acid Mary, killed himself in June after going back to Tampa. Price and bassist Alex Pater are the remnants of Acid Mary left in San Diego. But the deaths of



SHANNON HOON

a friend and a hero have not dashed Price's hopes for getting a successful band together and making a career out of it.

## Calendar MUSIC SCENE

"I'll pick up where they left off. It doesn't really affect anything that I do, music-wise. I enjoy what I do; I'd rather do my music than kill myself."

Asked what drugs he uses or has used, Price flatly replies, "none, none."

"In Lafayette, all my friends, they all do [drugs], and they do it right around me. It's just nothing I ever do. I don't hop on the chain of anything. I do what I want to do, pretty much."

—R.M.

It only took \$3 to show SDPD vice and code compliance officers who was home. When officials came to investigate the Rita Dean Gallery's Museum of Death last Wednesday, for possible display of adult material, owners Catherine Shultz and J.D. Healy informed them they were welcome to view the museum, but they would have to pay the cover just like everyone else.

"We got a visit from the fire marshal, from the code compliance people, and the police on Wednesday," Shultz said. "When the police

and code people came in, I knew who they were. I recognized them, but they didn't say anything to me, like [saying that] they were here on official business, they just started browsing around the store. I thought, 'Maybe they're on their lunch hour and just browsing.' They did that for about 45 minutes. Then they came up to the front and said, 'We're going into the museum.' Along with the Museum of Death, a bookstore, and art exhibits, the Rita Dean Gallery hosts spoken-word performances, including this

currently being shown:

"I.D. just happened to be there, and he said, 'Okay, three dollars.' They said, 'No, we're not paying, we're just here to see the museum.'"

"Then they pulled out their cards. I.D. said, 'So it's three dollars.' Then the vice cop came over, flashed his badge, and said, 'This is my card, we're going in the museum.' 'No, it's three dollars.' Then they went and poked around, they didn't know what to do. I said, 'Maybe I should call my lawyer. You guy, don't have a warrant, do you?' They said they were on official



MUSEUM OF DEATH

business," so I told them, 'Either show me a warrant, or give me three dollars, and two of the ladies paid and went down into the basement museum.'

"The Violet Red's Mari Thompson suspects that Cobain's estate doesn't have a problem with Angels Blood in particular but wants to retain

control over such projects. Ruminated Thompson, 'That's why Kurt was so upset toward the end. Everything was being directed for him.'"

Despite Courtney Love and company's backlash, the album (also featuring cuts by Sanctus, Sewer Pickle, Soda, and Mission Impossible) hits stores in late November—about six weeks behind schedule. Thompson says everyone involved agreed to donate proceeds to centers for manic-depressive and suicidal kids, "something," Thompson says with apparent sincerity, "that is noble and needed."

—D.R.

**Weekly rejection.** From October 18 to 25, Music Trader owner Jeff Clark lists the CD titles most numerous among the overstock of his nine stores. In other words, "the most common on this coming in" for cash or trade. Clark bases this estimate of returns from among the approximately 3000 CDs taken in during the week. The titles at the top of the list make up about one percent of cash-back merchandise—or, about 10 CDs of each title.

In descending order, the quantity in overstock lessens toward the bottom of the list, where each title numbers closer to 15 discs.

1. Ace of Base, self-titled

2. The Bodyguard, soundtrack with Whitney Houston

3. Men, R.E.M. ("Oh, we got tons of it. This one started coming back almost immediately.")

4. Music Box, Mariah Carey

5. V.I., Pearl Jam ("Just tons of it.")

6. The Chronic, Dr. Dre

7. Unforgettable, Natalie Cole

8. In Pieces, Garth Brooks

9. Full Moon 'n' Her, Tom Petty

10. Blood Sugar Sex Magik, Red Hot Chili Peppers ("Probably 20 a week. You had grandmothers buying it for that song 'Under the

generic smokes. Thrice recycled your-olds don't make up the majority of inventory. Lying in wait are titles still kinda new, still kinda high on Billboard's best list. Clark took a quick look into the used bins at the College Area store for this rough estimate of what's coming back that's still somewhat hot (titles are ranked from highest quantity to lowest):

1. Incubus: Green Day
2. Presidents of the U.S.A. self-titled
3. One Hot Minute, Red Hot Chili Peppers
4. The Gold Experience, Prince
5. Cracked Rear View, Hootie and the Blowfish
6. Dual Presidents, soundtrack
7. Bullbreaker, AC/DC
8. II, Boys II Men
9. Astro Coop, 2000, White Zombie
10. Dreaming of You, Selena

These are all "top-dollar" discs, says Clark. You can get five dollars for any one of these CDs—enough for a pack of smokes and a cheap 40-stoner.

—R.M.

Contributors: Larry Harmon, Robert Miracchi, Donnan Roche

Blurt is out at 235-3000, ext. 486.

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2. ONE DAY SEMINAR-ONLY PASS: This lets you attend all of the music industry seminars on Saturday, Nov. 4, plus the post-party afterwards, but doesn't get you into the concerts.

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3. CONCERTS-ONLY (WALK-UP): Walk-up to the concerts on Friday and Saturday nights. The Cashab Band, etc. (Cost: \$15) have the Regency Concert Soundboards for line-up, wristbands who gets you a discount at the Nov. 3 Rocker From The Crypt show at World Beat Zenith. Get your wristband at either OFF THE RECORDS stores (Hillcrest 298-4755, 5050 285-0507).

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Walk-up Registration and pre-registration badge pick-up at the Regency Plaza Hotel, 11am to 10pm.

IMS Panels at the Regency Plaza:

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Internet Basics for Musicians: World Wide Web, e-mail, and other space-age tools to help your musical existence.

Music Law: The Three C's: Contracts, Copyrights, Currency.

3:30pm

The "Zine" Panel: Why they exist and who's doing 'em.

Musical Publishing & Performance Rights: How these things can help your career and make you \$\$\$.

5:00pm

Artist Management: Why you need them and how to get them.

The State of the San Diego Music Scene: 6:00 to 7:30pm - IMS Poolside Cocktail Party with those kings of martini-friends of Dean Martinez.

8:00pm to 2:00am - IMS Concerts at a dozen venues.

SUNDAY, NOV. 5

2:00pm to 7:00pm - IMS Pinck and Softball Games, sponsored by Live Wire. National Anthem sung by Mr. Jackie Star.

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## Play Misty for Me

There is no reaction whatever from the hyenas. They just lay there. They could be stuffed.

**Y**ou wake up one morning, have breakfast, go out and buy a sheep. You name the sheep "Baahb." On the way home in the car, you listen to a tape loop of George Thorogood's "Bad to the Bone" 35 times. You park the car in the driveway, take Baahb into the house, and fix lunch. As you and Baahb are eating lunch, you crank the boom box to ten and play the tape loop of "Bad to the Bone" another 35 times. Suddenly, as you and Baahb are eating your individual Swiss Miss Tapioca Pudding Treats, you get the urge to hold up a 7-Eleven. As you are going out the door, donning your ski mask and pocketing your Saturday night special, you realize that Baahb is indicating through body language and aggressive bleats, he wants to go with you. He wants to help you hold up that 7-Eleven. He was just an innocent, nameless sheep until rock 'n' roll got to him. The poor thing. Had you played your tape loop of "Jesus, Joy of Man's Desiring," things might have turned out differently. You might have done valuable community work together. You might have registered voters, erased graffiti, or delivered Meals on Wheels. But you didn't, and now because of your selfish, id-centered search for thrills, you're in jail and you've lost your sheep. So much for the bad effect of rock 'n' roll on human beings and farm animals.

So much for the good effect of classical music on human beings and farm animals. Been there. Done that.

### SCENE

But what about jazz? What about jazz piano? What about jazz piano ballads? What about that great, peerless melodic, mood-altering, nightclub ambience-creating piano ballad of the great grunting Erroll Garner—"Misty"? Did anyone ever think of playing "Misty" for wild animals to see how they'd react? Did anyone ever think of playing "Misty" for wild animals to see how they'd react? Just how sincere, committed, and courageous would a reporter have to be to tackle this behemoth task? If you don't recall the tone, dial the Reader Soundboard at 233-9797, wait for the prompt, then punch in the 4015 code to hear a sample of "Misty."

Right before venturing into the actual wilderness to play this music for animals who don't often have the opportunity to hear a jazz piano ballad, the reporter is drawn to the San Diego Zoo and to the animals having a low "cute quotient." These animals will not have large crowds loitering about their enclosures. All the better for the reporter, Erroll Garner, and "Misty." All the better for the striped hyena, fruit bat, and monkey-eating eagle.

Location: San Diego Zoo, hyena enclosure. Time: 1:00 p.m. Conditions: Foggy. Uncrowded. Two striped hyenas native to India are sleeping in their big pink concrete enclosure. One has head on paws, the other is lying on its back, stomach to sky, paws in the air. Both hyena heads are



The hyena — no jazz buff

big as bushel baskets. I turn small boom box toward hyenas and begin to broadcast "Misty." Instant nightclub! The piano glissandos of the piece are metallic, silvery as they bounce off the curved concrete. The echoes are melancholy and exquisite like Debussy playing in Le Cave. A tall, fuzzy-bearded person with a book bag wanders by. "Isn't that 'Misty'?" he says. "Yep," I answer. "Wow!" he says, then, "I think they're nocturnal. Maybe copacabana."

"Hum," I say. There is no reaction whatever

from the hyenas. They just lie there. They could be stuffed.

Location: Fruit bat enclosure. Time: 1:30 p.m. Conditions: Fog burning off a little. More people.

The fruit bats are sleeping upside down, wrapped in their wings. They have some celebrity status on PBS-TV. I have never seen them in their own personal batness before and am impressed. They are elegant creatures, cloaked every 24-hour day in what looks to be full black-rubber evening

## Calendar

### MUSIC SCENE

## THE RUGBURNS



11.99 CD  
Cassette 7.99

## TAKING THE WORLD BY DONKEY

Performing Instore  
at the TOWER SPORTS ARENA location  
NOVEMBER 4 • 2:00 pm  
and later that night at THE BEEBY UP.  
Come to the practice and see tickets for the Kelly Up Show

OPEN BARS TO MIDNIGHT EVERYDAY!  
SALE ENDS 11/4/95  
**TOWER**  
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## Scream along with Rocket From The Crypt.



Local artists Rocket From The Crypt have just released their latest album "Scream, Dracula, Scream." Packed with fourteen songs, it's on sale right now at Lou's for just \$11.49 on CD and \$7.99 on tape. Get it while the blood is still warm.

**LOU'S**  
RECORDS

434 N. Hwy. 101 • Encinitas • 753-1382  
These screaming deals go silent November 17th.

## SAN DIEGO'S INTIMATE NEW SHOWCASE THEATER

### ALL SHOWS ON SALE THIS SATURDAY AT NOON!

## THE TRIUMPHANT RETURN OF... CROSBY, STILLS & NASH

A fundraising concert to benefit "Teens Helping Other Teens Hotline" and "San Diego Youth & Community Services".  
For special seats that include a reception, call 221-8800 x0

### OPENING NIGHT!

Gold Circle \$75.00  
All Others \$45.00

NOVEMBER 30  
~ 8:00pm

## Chris Isaak

with special guest  
THE WALLFLOWERS

Tickets: \$25.00

DECEMBER 5  
~ 8:00pm

**RATDOG**  
featuring **BOB WEIR & ROB WASSERMAN**  
with Vince Weirick, Jay Lane & Matthew Kelly  
DECEMBER 10  
~ 8:00pm

## BOY GEORGE EVE GALLAGER

Tickets: \$20.00 (advance)  
DECEMBER 15  
~ 8:00pm

**AMERICA**  
with special guest  
**AI Stewart**  
Tickets: \$20.00 (advance)  
DECEMBER 2  
~ 8:00pm

**THE BRIAN SETZER ORCHESTRA**  
special guests  
**ROYAL CROWN REVUE**  
A DEAN MILLER "KING OF SWING" DJ  
Gold Circle Cabaret Tables \$25.00  
All Others \$19.50 (advance)  
DECEMBER 16  
~ 8:00pm

**THE GREGG ALLMAN BAND**  
with special guest  
**Supercharger**  
Tickets: \$19.00 (advance)  
DECEMBER 29  
~ 8:00pm

**ALTERNATING SETS!**  
**COMMON SENSE**  
with  
**GOLDFISH**  
Tickets: \$10.00  
DECEMBER 1  
~ 9:00pm

**TITO PUENTE**  
and his  
LATIN JAZZ  
ENSEMBLE  
special guest  
**PONCHO SANCHEZ**  
Tickets: \$20.00 (advance)  
JANUARY 4  
~ 8:00pm

Tower Records • Wherehouse • Blockbuster Music • Rima Latino  
and the Copley Symphony Hall Box Office  
CHARGE BY PHONE 619 220-TIXS

1995 NOV











## Coolness Factor

LPs sound warmer and smoother — they offer more musical character.

A virtually rabid recording industry campaign has tried to convince consumers that CDs are now the only high-quality playback medium for prerecorded music. Despite the effort, record collectors, audiophiles, and a new generation of music fans have discovered a contrary truth. So while polycarbonate dominates the market, vinyl hasn't disappeared. It may be overstating the case to proclaim a vinyl renaissance, but LPs continue to dominate high-end audio. They also remain big with alternative rock fans and DJs.

### REPORT CARL BAUGHER

A San Diego record retailer, an audio dealer, and a record collector say that LPs and CDs sound considerably different. The sound of the former is analog — that is, an approximation of real sounds — where CDs carry digital information. LP records are made of vinyl, while CDs are made of molded plastic with tiny pits etched in their surface. But the CD's soft-tuned "perfect sound forever" is far from perfect. While the CD is a smooth surface noise and fragility of vinyl, it often sounds harder-edged, colder, and claustrophobic, despite greater dynamic range and tighter bass. LPs, while they can't be touched without damaging them, sound warmer and smoother — they offer more musical character.

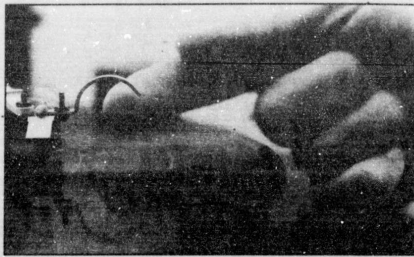
Mike Kaye of Stereo Unlimited on Sports Arena Boulevard points out that "records are a home thing, while CDs can be taken on the road.

CDs are more convenient." Despite the convenience, Kaye sells more than 300 used LPs per month (average price is \$15) along with about 50 new titles. He recently quit stocking CDs when he found he couldn't sell them. His customers, mainly well-heeled audiophiles, are atypical. But Mike says kids are getting into rare records now, too. "They like the sound and the coolness factor. We also get a lot of DJs in here looking for old R&B and jazz titles," Kaye says. Foreign collectors are often willing to pay almost any price to get the titles they want.

At Stereo Design on Claremont Mesa Boulevard, music buyer Rich DeCair estimates that 90 percent of the store's new title sales are on vinyl. With an additional 1000 used LPs sold per month at an average price of \$3, that makes a market that can't be ignored. Stereo Design's customers are also audiophiles. Rich says they "are always looking for a CD player which gives them more depth and less harshness. They usually say they want a CD player that sounds like their record player."

"Many people feel they don't really own a new release unless they have the LP," DeCair observes. "Owning the CD just isn't the same. Even the best CDs have less sounding depth and are more edgy than LPs. Also, LPs have considerably wider bandwidth (that is, high frequencies can be encoded on them). This means that LPs have more extended response than CDs, especially in the

### Calendar MUSIC SCENE



Analog experience

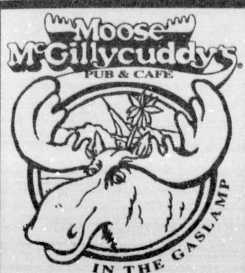
upper regions. Analog and digital distortion, for example, are also very different. Analog distortion increases with amplitude; the opposite is true with digital. But it's important to note that neither media sounds anything like live music.

Lou Russell, proprietor of Lou's Records in Leucadia, echoes DeCair's observation about perceived format differences. "The act of purchasing a record is different than the act of purchasing a CD. CDs are convenient, easy, modern, and 'Nineteen,' but LPs are meaningful beyond the music. They have an aesthetic value that CDs seem to lack."

Lou's Records, which caters to young, non-audiophile customers, may be more representative

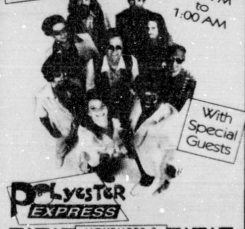
of the mainstream than high-end audio shops. Russell estimates that only about 3.5 percent of his new product sales are on vinyl (about 200 discs per month), including the 12-inch singles prevalent in urban style like rap, alternative rock, and independent labels' product.

Two distinct age groups, Russell points out, buy LPs — teenagers and people over 40. "Young people who may not have much money can pick up a turntable at Goodwill very cheap and buy four records for a buck," Russell says. "They can afford to experiment and decide whether or not to drop the real money for the CD. I don't think sound has much to do with it for these customers. On the other hand, the over-40 customer grew



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NOVEMBER 2  
THURSDAY  
DISCO SUCKS AGAIN!



With Special Guests  
FRIDAY  
Everyone's All-time favorite  
THE SIRS BROS.

NOVEMBER 4  
SATURDAY  
Great Dance Tunes  
ATOMIC GROOVE  
NOVEMBER 5  
FOOTBALL SUNDAY  
BEST BRUNCH IN TOWN  
2 satellites / 5 monitors  
Great drink specials  
Reggae Sunday  
at 8:00 pm  
NOVEMBER 6  
Monday Night Football  
1/2-price drinks & appetizers  
till end of game

up with vinyl and they have a built-in fondness for it." What- ever the reasons, Russell sells about 2000 used LPs per month at an average cost of \$1.99 each. He moves 5000 to 3500 used CDs in the same period (at an average of \$7.49 each). Clearly, the market for used product in both formats is flourishing.

Over the past few years, private San Diego record collector Gustavo E. Hidalgo has been systematically unloading his CD collection, which he estimates is down to about 300 titles, in order to fortify his LP stash, currently at about 1800 titles. Gus says he likes the "lack of listener fatigue with LPs. I can keep on listening without wanting to get up and do something else right in the middle

Rich says they "are always looking for a CD player that sounds like their record player."

of a recording. I like it with CDs. Also, as recording technology gets better, vinyl playback is improved. Better turntables and cartridges reveal more of the detail that's in the grooves."

Like many music lovers, Hidalgo feels that CDs are practical and convenient but adds that "they're okay if you don't care much about sound quality. LPs, on the other hand, are but a 90s thing. It takes dedication to get the sound, but it's worth it. You can find great vinyl out there at low prices."

So how long can we expect these artifacts to remain with us? DeCair thinks that where audiophiles were concerned, vinyl will be around at least another decade. The availability of new vinyl releases seems destined to end much sooner, however. Lou Russell thinks vinyl production has another couple of years left to it. As long as people like Gustavo Hidalgo find reasons to buy it, the vinyl LP will continue to be available — even if it's only the same albums passed from hand to hand.

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WITH SPECIAL GUEST  
MARK CHESNUT  
SUNDAY  
November 5  
7:30pm  
THIS SUNDAY!  
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Thursdays, Nov. 4 (Albany)  
Plump  
Fridays, Nov. 5 (Knox)  
Zuba  
Saturdays, Nov. 6 (Reno)  
Rebel  
Rockers  
Sundays, Nov. 7 (New York)  
Hot Chicken  
Stew  
Reverend  
Billies  
Mondays, Nov. 8 (Woodstock)  
Elastic  
Waste Band  
Tuesdays, Nov. 9 (New York)  
Greyboy Allstars  
Wednesdays, Nov. 10 (New York)  
Wise Monkey  
Orchestra  
Thursdays, Nov. 11 (New York)  
1100 Chimes  
1120 On Beak  
1201 Goldfish  
Drinks Responsibly

MONDAY  
91X MEL-BALL PARTY  
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on big-screen TVs  
drink specials and great prizes  
TUESDAY  
FREE POOL  
all-you-can-play  
SATURDAY  
COLLEGE  
FOOTBALL  
PARTIES  
penn state, colorado and  
florida state alumni  
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SUNDAY  
NFL GAMES  
91X  
LAXEL Marriott  
4240 la jolla village drive, la jolla  
597-6397

NOVEMBER 2  
THURSDAY  
DISCO SUCKS AGAIN!  
With Special Guests  
NOVEMBER 3  
FRIDAY  
Everyone's All-time favorite  
THE SIRS BROS.  
NOVEMBER 4  
SATURDAY  
Great Dance Tunes  
ATOMIC GROOVE  
NOVEMBER 5  
FOOTBALL SUNDAY  
BEST BRUNCH IN TOWN  
2 satellites / 5 monitors  
Great drink specials  
Reggae Sunday  
at 8:00 pm  
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Monday Night Football  
1/2-price drinks & appetizers  
till end of game

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(at 6304 S.)  
Mon. Sat. 10-6 pm, Sun. 10-5 pm

1995 NOV







San Diego Reader November 2, 1995











Celtic folk. Friday, *Brian Connolly*,

**Celtic folk:** Friday, Brian Connolly, *Black & Blue*, 1000 Broadway, *Irishmen of the Strangest Woods*, Celtic folk.

**Pelikan Pub:** 7828 Broadway, Lemon Grove, 404-9284. All performances begin at 9 p.m. Unless noted, all bands play alternative/rock. Friday: San Quentin, *Second Nature*, and Shooter Out Hoods. Saturday, *Emote* and *Spicy Orange*.

**Players Bar and Grill:** 7061 Broadway, 444-7861. Monday: *Meat Revival*, Clearmont, 569-8662. Thursday: 6 p.m., Brian Whitaker, acoustic rock.

**Popp's Sport Bar and Grill:** 7606 Armour Street, San Diego, 571-0796. Friday, *Mr. Red Shoes*, rock and roll. Saturday, *Linea Canon*, rock and roll.

**Ronnie O'Grady's:** 3102 Adams Avenue, Normal Heights, 284-7666. All performances begin 9 p.m. Friday: *Seppeltz*, rock and roll. Saturday, *The Jaguars*, rock and roll.

**SOMA Live:** 5305 Metro Street, Bay Park, 239-7662. Unless noted, all bands play alternative/rock and roll. All shows start at 8 p.m. Friday, *The Swenson*, *Odessa*, *APF*, *Swindle*, and *Joe*.

**Shoreham Harbor Island, 1380**  
Harbor Island Drive, Harbor Island  
Theater, Project Mammals, and Daemns.  
Shoreham's Edge Performance. Sunday,  
11 am to 7 pm. Live jazz, club rock  
and reggae.

**The Silver Slipper, 2221** Morena  
Boulevard, Bar Park, 276-1006  
Saturday, *Flight of the Valkyrie*, rock ball  
Saturday, *Flight of Purpose*, rock and roll  
and reggae.

**Steele's Restaurant, 6671** Fifth  
Avenue, 266-1111  
performances began at 6 pm.  
Thursday through Saturday, live  
jazz and reggae for information.

**Lee's Local, 3022** Napa Street (at  
Morena Boulevard), Bar Park  
542-1462. Thursday, Red Hot Implants,  
Friday, The Red Hot Implants and  
the Chokones, blues, Saturday, Hot  
Chicken Stars, live jazz, Wednesday,  
Thursday, and Friday, live jazz.

**The Travelodge Hotel Harbor  
Island, 1800** Harbor Island Drive  
269-7750. Thursday through Sunday,  
11 am to 7 pm. Live jazz, reggae, and  
acoustic rock and roll.

**North Park, 2955** University Avenue,  
North Park, 269-2425. Friday,  
Saturday, and Sunday, live jazz, reggae,  
Thursday, 9 pm, *Night Renter*, rock  
and roll.



*Here Are The Facts You Requested, November 4, Waking Call*

**Twiggs Tea and Coffee Company.** 4590 Park Boulevard, University Heights, 296-0616. Thursday, Antcon  
**Echoes Dance Company.** Friday, Riple

*Change*, acoustic. Sunday, *Reckless*.  
*Abandon*, acoustic.

**The Wellhouse**, 10789 TINTASANDA  
Boulevard, San Diego, CA 92120

**Wikkip Cafe**, 4247 Park Boulevard  
 12:30 am, *Kindred Spirit*, easy  
 listening

Dye No. 5, alternative/rock. Saturday, Soul Junk, Sarasopeden, the Fern Trio, Here Are the Facts You Requested, and Blouhole, rock/alternative.

**THE BEDDIE**  
8:30 p.m.  
**MIGHTY PENN**

**Caffe It**  
downtown  
11 pm, M  
8 pm to  
Sunday

704 India Street,  
4-6767. Friday, 8 pm to  
Rafoso, jazz. Saturday,  
Sundale, rock.  
to noon, the Norma'

we've got 9 locati

— there has to be one

for you!

9

**Jazz  
Rt. Fly**

Every  
Thursday  
Glen Fisher  
with Alina  
Latin  
Fiesta  
Jam  
10 PM  
\$2.00 Cash / \$2.50

**The  
Cavejammers**

SATURDAY, NOVEMBER 4  
8:00 PM - 11:00 PM

**Julie Kelly**

STANDARDS AND BRAZILIAN SOUNDS

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COLUMBIA PARKING  
Cover Charge \$5

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Champaign  
Jazz Sunday  
Brunch** 10-12



Children under  
12 \$2.00, under 5  
free, 10 AM and 5  
PM - 2 PM  
A Second Wind

LIVE MUSIC • GAMES • POOL TABLES • DANCING

# W.D. PARIST

THURSDAY, NOVEMBER 2	FRIDAY, NOVEMBER 3	SATURDAY, NOVEMBER 4
AFTER HOURS JAM SESSION	THE MONSTERS	GEORGE FAIRRS BAND

TUESDAY, NOVEMBER 7 • WEDNESDAY, NOVEMBER 8

P.R. JARVIS PRODUCTIONS presents  
**THE FANTASY FACTORY CABARET**  
(SHOWCASING SOME OF S.D.'S  
MOST EXCITING NEW PERFORMERS)

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**TUESDAY & WEDNESDAY** ▶ Salsa & Merengue Lessons 8:30 pm  
**THURSDAY, FRIDAY** ▶ Salsa & Merengue  
**& SATURDAY** ▶ Rika Chirico from 8:30  
**SUNDAY** ▶ Romantic Night — Salsa & Merengue 8:00 pm

**PACHANGA**  
MEXICAN BAR & GRILL  
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Mon. 7, 7pm	Angie Thrall <b>UPSTREAM</b>	perform and talk
Mon. 8, 8pm	<b>THE SHAVERS</b> with JACK INGRAM	How can you
Mon. 9, 9pm	<b>GOLF FISH</b> with MURRAY CORTELL	Saturday Cherwell R.G. Gien
Tue. 10, 10pm	<b>DRIVIN' AND CRYIN'</b> with MOONHOOLS and CATERPILLARS	Saturday West P.I. 1 Cuckoo and Cap
Wed. 11, 11pm	<b>BILLY</b> with NEAL	King, Me the Wynn
Thurs. 12, 12pm		Club 55-56 Squid Sparks Green's
Fri. 1, 1pm		Joe's down the Mar Fisher Mayer Cove
Sat. 2, 2pm		Joe's down the Mar Fisher Mayer Cove

begin at 8:30 p.m.; unless  
the play alternative rock  
the *Penwals*, *Magic*  
Fern Trio. Friday and  
Showcase. Friday,  
Colorado, the Dragons,  
Pine School, and Saffo-  
schella, Jafely, Steel  
and Compound Red.  
Side Players, Jaz2, and  
Jay, Smog, Soul Funk,  
and Jaz2. Tuesday, No-  
ler and Reclmer,  
Mintchilla, Nectarine, and  
Dakota Grill and the  
Avenue, downtown.  
Jazz, funk.

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12-4338. All  
are Jaz2. Thursday  
day, Yawz! Sunday, the  
arter. Monday, the Glen  
Tuesday, the Shop  
Wednesday, the Latin

at Bar and Grille. 802.

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**THURSDAY**

**TONITE!**  
**NUMB**  
**JESUS CHRYSLER**  
**SUPERCAR**

**Rock 100 11 o'clock**

**SCRUTUM POLE**

**FRIDAY** **NOV. 3**  
**THE**  
**THUNDERBOLT**  
**BAND**  
(Country Western)

**SATURDAY** **NOV. 4**  
**KIDS' WITCH**  
from 10:00 to 11:00 a.m. for the first  
time! Special event!

**STEAL DOWN**

**UNUSUAL SHOWS** **ELECTRIC**  
**SHOWS**

**CROWN DOWN**

**SPECIAL EVENTS**  
**WALL STREET**  
**AND MICHIGAN**  
**STATE PARTIES**  
**—KROGER HAS THEM—**  
**—KROGER HAS THEM—**  
**—KROGER HAS THEM—**  
**—KROGER HAS THEM—**  
**—KROGER HAS THEM—**

**THE LEOS**

**Thursday, Nov. 3 • 8 p.m.**  
**HOT ROD LINCOLN**  
**Dance Lessons**  
**6-8 p.m.**  
**\$2 Beer/100**

**Friday, Nov. 3 • 9 p.m.**  
**FUZZY & THE**  
**BLUESMEN**

**Saturday, Nov. 4 • 9 p.m.**  
**NOT CHICKEN STEW**

**Sunday & Monday**  
**11 a.m. to 12:30 p.m.**  
**FOOTBALL**  
**LOTSA TV'S**  
**\$1.50 BIRD DRAFTS**

**Wednesday, Nov. 5 • 8 p.m.**  
**NOT CHICKEN STEW**  
**\$1.50 BIRD DRAFTS**

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[illegible]


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BAR & GRILL  
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tonight! nov. 2  
lounge with  
**BOOGIE  
NIGHTS**

tues. nov. 7  
**DISHWATER**

wed. nov. 8  
**COMMON SENSE**

Watch it here at Schooners!  
• 15 Mixtapes • 2 Big screens  
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 **sunday**  
lunch  
brunch  
and  
**monday**  
More the  
**HOOTIES GET**

KE95 1055 Street  
Whiskey • Beer and Boogie • Live  
POOL TABLES • DARTS • VIDEO  
HAPPY HOUR

 **Big  
Diplo**  
**Salmon House**  
1000 10th Avenue • 251-1010

Thursday, November 2  
david arvid profiler  
7:30-10:30 pm

**Friday, November 3**  
3 bands! 3 rooms!  
**dishwater**  
**wise monkey**  
**orchestra**  
**fish & the**  
**seaweeds**

**Saturday, November 4**  
**fish & the**  
**seaweeds**  
7:30-10:30 pm  
**Barbary**

**fish & the**  
**seaweeds**

**Sunday, November 5**  
**monday night football**  
hot rod dominica, warts & music

**Tuesday, November 7**  
hot rod lincoln  
swing session

**Wednesday, November 8**  
call rabibaron

A vertical strip of a movie theater program. The top section lists movies with their ratings and times. The bottom section shows a ticket stub.

56	56
TV	TV
W	W
P	P
S	S

**KING OF THE P**  
 Deadhead  
**D.S.**  
**1**

**TICKET**  
**1**  
**DO**

[illegible]

**Fri.** Thursday, 8 p.m.  
Thurs., Friday, 7 p.m.  
*and Every Seven Years*, blues,  
uesday, the *Banana*  
Club rockabilly  
aturday, Blues Band  
Pharos, Wednesday,  
Machibarks, blues.

**Sat.** 304 South Main  
221-9100. All  
evening at 8 p.m.  
Tuesday, and Friday,  
rock and roll.  
iers Brothers, rock and  
Bergman's)  
Monday, Tuesday,  
nd Persuaders, rock and

**Sun.** 801 Fourth Avenue,  
1121. Unless noted, all  
on Fri., Friday, 5 p.m.,  
ues Band and 9 p.m.,  
ngewords, Nicks  
uesday, the Lafayette  
Friday, Hot Rod Lincoln,  
uesday, the Bill Martin

**Pub.** 939 Fourth  
261-4506. Friday,  
the O'Brien Brothers  
rock and roll.

**Fifth Avenue,**  
S-3552. Saturday, Rosa

**C F Street, downtown**  
noted, all shows  
Thursday and  
Friday,  
Saturday, Friday,  
une, and 9 p.m to  
Friday/Dale Rios  
Sunday, the Bel-Am  
Monday, Josty Vizu

[illegible]

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**150 OFF**  
**EACH**  
limit 4 CDs  
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**52-2274**  
**CAJON**  
13 BROADWAY  
DUNSMITH, CT  
**44-2274**  
**MIRAMAR**  
4 MIRAMAR RD.  
DUNSMITH, CT  
**33-1469**

**10 AM-9 PM**

Sun. Inexp. Reader November 7, 1995 79

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**BLONDE BRUCE BAND**  
"Sex Maniac"  
Tuesday • 11/7  
The Fabulous  
**BLONDE BRUCE BAND**  
"San Diego's Own Blues Legend"  
Jazz, Blues, Soul, Rock 'n' Roll!  
428 "F" Street 233-3077

**239-SOMA**  
**ALL AGES**

Phone Matches

**SUGAR WAX**  
**ALTERED TIME**  
Wednesday  
11:24 **NATASHA'S GHOST**  
DREAM STREET GOES **10 & UP** 11:04-23

—

2 pool tables • 3 big screens  
23 TV monitors • 24 beers on tap  
Outdoor patio dining  
909 PROSPECT ST. • 454-9664  
LA JOLLA'S  
ONLY SPORTS GRILL

Live music • 3 big screens  
28 TV monitors • 24 beers on tap  
Outdoor patio dining  
832 GARNET AVE. • 483-6550  
LIVE MUSIC  
THURSDAY NIGHTS

acknowledged and those without postage-paid return envelopes won't be mailed back.

**239-SOMA • all ages welcome**  
 Tickets at TicketMaster (Robinsons May, Tower, Blockbuster Music, Warehouse)  
 & the AmeriCenter Box Office. In charge by phone: 220-TIXS  
 produced by **FINELINE**

2, 1995 **99**







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

[illegible]

**Rock:** Ron's Red Eye Saloon  
**Rock and the Huns:**  
Creek  
**Country and the Gold'N**  
**Band:** Veyn Casino and  
Club  
**Swamp:** Pine Valley House  
**Swagons:** Belly Up Tavern  
**Team Jeffery Band:** The  
City Club, San Luis Rey Dancers

**Star Horses:** Beaver Creek  
**Foe and Breakheart**  
**Zoo Country, Beaver Creek**  
**Ellie's Rose; Pinegale Inn**  
**Star Wild:** Zoo Country  
**Shamen and Ruff Cut:**  
Stone Lodge

**Manover:** Hutch's  
der Ridges: Bodlands  
Pub

PN 4008

**CIRCUIT CITY**  
Arrogance: Cote Seville  
Base: Cote Seville

**Bell:** Beans! Coffeehouse  
**and Peter Berryman:**  
is Restaurant  
**Bishop:** Java de Paradigm  
**Byrnes:** Blarney Stone Pub  
**Caloz:** Twigs Tea and  
Company  
**Caloz:** The Jellyroll Caffe  
**Connelly:** Blarney Stone

**Comer:** The Naked Bean Co.

Arthouse Coffee and

**Apple Music**  
The Titled Stick,  
Tiki House, Green's  
and Gelle  
**County Blues**  
Coffee and Gallery  
**Bar** Barefoot Bar and  
St. Mark's

Heimen's Bar and  
is 11  
and Billys:  
st  
he Red Hots: U.S.  
cyste Bar and Grill,  
n Resort

at: Carlos Murphy's  
 the Daily Planet,  
 's (La Mesa)  
 at La Costa Coffee  
 Neiman's Bar and  
 Plant Coffee Co.  
 at: The Catamaran

and the Blue  
Rick's II

McLaren: Rory  
Le Maridien San

Le Meridien San  
Cdo  
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le: Loew's  
Resort  
ew's Coronado  
erulte White:  
eehouse

**5 NIGHTS**  
**Pacific Beach**  
• THURSDAY • 11/2  
MUSIC FEATURING  
**N WALEN**  
**ORANGE**

**END KICKOFF**  
**1 HOUR 4-7 PM**  
**SAUNDERS**  
**GE FOOTBALL**  
**EATFAST TILL 11:30 AM**  
**SUNDAYS**  
**FOOTBALL**

**ALL DAY**  
**HOSPITALITY**  
**STRIP NIGHT**  
**SE • DRINK SPECIALS**  
**MONDAYS**  
**7 NIGHT FOOTBALL**  
**SELS DURING GAME**  
**TUESDAYS**  
**SE • DRINK SPECIALS**


**WEDNESDAY**  
**MEXICAN FIESTA**  
PINT MARGARITAS  
MAS & CUERVO SHOTS  
**THURSDAY - 11/9**  
**GREYBOY**  
**BLSTARS**



THE BEACH  
103

**Valley!** No Cover  
Before 9 p.m.

**Saturday, Nov. 4  
Blonde Bruce**



5-7793

**TS ON SATELLITE T**  
ile west of 163 • 295-2087

**50 WELLS 4-7 PM**

SUNDAYS  
**NFL FOOTBALL**  
10:30A  
**HOSPITALITY**  
**INDUSTRY NIGHT**  
9 PM-CLOSE • DINNER SPECIALS

MONDAYS  
**MONDAY NIGHT FOOTBALL**  
SPECIALS DURING GAME  
TELEVISION

TUESDAYS  
**\$8 DRAFT PRITS** 9 PM-CLOSE  
WIDEN SCREENS

WEDNESDAYS  
**MEXICAN FIESTA**  
\$1.50 PINT MARGARITAS  
\$2 CORONAS & GUINNESS SHOTS

THURSDAYS  
**NECK BREAKER - 11:00**  
**THE GREYBOY**  
**ALLSTARS**

FRIDAYS  
**MOONSHINE**

SATURDAYS  
**BEACH**  
7 PM GARNET ATE • 423-4056

San Diego Reader, November 2, 1995 103























**SAN DIEGO'S FAVORITE CHINESE RESTAURANT**  
6 YEAR ANNIVERSARY

**DINNER SPECIAL**  
*Includes: appetizer, soup, your choice of two entrees from regular menu\* and dessert*

**\$12.95  
for TWO**

**Royal China Palace**  
5375 Kearny Villa Rd., #107-A  
(Turn left on Colman Ave. West)  
**268-3966**

\*Regularly priced under \$10 - Limits & people per coupon  
Expires 11/15/95 - \*Dine in only

**BAKED BY ETTA** 7523 Fay Avenue (You Shopping Mall), 5515 4107 "Just a few blocks from the mall, this bakery would be a perfect description for the lemon poppy seed cake and the chocolate chip coffee cake. During the summer months, this bakery supplies fresh fruit pies. Cookies and fruit tarts are lovely, and nontoxic cookies, brownies, and cupcakes are available. You may have dessert on the premises with gourmet coffee. Open daily, Monday through Friday, 7:30 a.m. to 6:00 p.m.; Saturday to 5:00 p.m.; Sunday to 3:00 p.m. Low.

**CHANG CUISINE OF CHINA** 3670 Genesee Avenue, Costa Verde Shopping Center, 5515 4107 "A clean, bright, and beautiful eat carry this restaurant. The best dishes here are crisp beef, minced chicken in lettuce cups, and beef and chicken in oyster omelette. Szechuan dishes are all terrific, as are the soups. Open daily, lunch and dinner. (Saturday and Sunday, diners start at noon.) Separate dining rooms available. Low to moderate.

**LOTS  
PASTA**

DINNER FROM \$5<sup>99</sup>  
LUNCH FROM \$4<sup>99</sup>

**Create Your  
Own Meal**

Choose from 12 pasta flavors  
and 18 different sauces

Vote by the us  
the Best Pasta  
& Best Value  
in Pacific Beach

**made  
fresh daily**

Buy one entree, receive  
the second one at  
**1/2 PRICE**  
(While only 1 available)

17206 CARMEL AVENUE  
(NEAR TO YUKA) 681-6777  
OPEN 11 AM-10:30 PM EVERY DAY

[illegible][illegible]

IT'S THE SEASON TO...

# SHOCK

**YOUR BOSS  
AND FRIENDS...**

**PLAN YOUR SPECIAL  
HOLIDAY PARTY  
AT DICK'S JOINT!**

DON'T FACE ANOTHER YEAR OF  
CHREASE BALLS 'N CARROT STICKS!

WE'VE HAD HOLIDAY PARTIES HERE TO BEAT  
ANY OTHERS! HONOR VARIOUS EVERYBODY  
THOUGHTS ADDING! LOOKING AT THE MOUTH WHILE  
BURNING INTO THE CHIFFON TABLES! MANTALNA!  
SPEAK WITH TRADITION AND LET US DO'S  
GIVE YOU A PARTY TO REMEMBER! WE DON'T STOP!

**CALL BEFORE YOU GET OLD FEET!**

**231-9100**  
2005 LIVE ENTERTAINMENT APPOINTMENT!!!

**DARE TO TAKE THEM ON A BOLD NEW PARTY PATH!!!**

- ★ LOUD & OBNOXIOUS  
LIVE MUSIC/FREE
- ★ AVERAGE FOOD
- ★ ROWDY 'N BITTER  
WAIT-STARFERS
- ★ NO COVER CHARGE
- ★ NO DRESS CODE
- ★ NO CLASSY-EVER

**DICK'S**

**LAST RESORT**

*Don't Get it at a Place Called "Dick's"*

WE'RE RUN-OUT HERE  
CUSTOMERS! THANK  
MANY PLACES EVER  
GET! COME SERVED!

SOO BUX. STAY AWE  
BETWEEN THE SIS  
CLAMPING QUARTER  
CALL: 231-9100  
TENS OF PARKING

100% SATISFACTION GUARANTEE



**Try Our Delicious Mexican Food & Seafood**

• \$1.50 Margaritas  
• Monday & Tuesday  
• Sunday Champagne Brunch

**Lunch or Dinner for 2 Only \$9.95**

Choose from 14 hot & cold dinner combinations of two main courses featuring a variety of delicious meats, vegetables, and sides. Includes complimentary soft drink and dessert.

**SAN DIEGO**  
3112 Adams Ave.  
(Adams at Feherty)  
281-2355

**EAST COUNTY**  
1550 Jambucha Rd.  
(Jambucha at Chase)  
444-7711

**CASA SANCHEZ**  
Mexican Food & Seafood

**de MEDICI**  
Culinary Arts

From dinner to lunch, our chef's special creations are sure to satisfy your palate.

**17¢ per cup**  
\$2.99 per cup  
\$3.99 per cup

Call for a free catalog.

Just in and almost always available.

At the port.

815 5TH AVENUE 702-7228

**BRIDGEPORT**  
ALEX

**COHO PACIFIC EXTRA PALE ALE \$2.25**  
**BLUE HERON PALE ALE**  
**PINTAIL ESB**

**21 Microbrews On Tap**

**O'Brien's**  
Crest Food & Microbrews  
Smoke-In Interior

**SPECIAL PRICES ON BRIDGEPORT GLASSES & T-SHIRTS**

WIDMER • BIG ROCK • PYRAMID • OREGON ALES • RED RECTAR • ROGUE • BLIND PIG • ALES/SMITH

**Half-Price Entrée • Lunch or Dinner!**

**DAILY LUNCH SPECIALS \$4.95**

Call ahead for quick takeouts

**Buffalo Joe's**  
AMERICAN RESTAURANT & BAR  
(Corner of Fifth & Market)  
GASLAMP QUARTER  
600 FIFTH AVENUE  
236-1666

**FAMILY NIGHT**  
KIDNEY \$10.00 (10)  
All-You-Can-Eat Beef and Spare Ribs \$9.95

**Monday Night Football**  
Get into the Game with Interactive TV!  
Play total score and win priced 10 beers on tap • 25¢ Buffalo Wings!

**DOUBLE HAPPY HOUR**  
Weekdays, 4 pm-7 pm • Mon-Thurs, 8 pm-11 pm  
1/2-price appetizers • Domestic drafts \$4.50

**Calendar RESTAURANTS**

dinner (Mongolian Barbecue is not available Sunday morning) Low to moderate.

**KATZRA** 4224 Canyon Street, Kearney Mesa, 278-1400. Lunch here provides extraordinary value because the top price is \$5.95, either for the daily special or for combination plates. The Katzra special offers chicken, rice, soup, and potatoes. At dinner, try the salads and salmon terrine. The sushi bar, located in a special room, is especially fine with 40 toppings. Open daily lunch, Monday through Friday, dinner nightly. Low to moderate.

**KEYWAY PASS** 6047 Canyon Street, Imperial Square, 571-0749. This Afghan restaurant offers very fine appetizers, tasty entrees, and tantalizing specials. Vegetarians will enjoy the appetizers, soup, a la carte vegetables (don't miss the tomato squash with garlic butter), and vegetable plates. Featuring lamb, chicken, and rice dishes. All you can eat buffet lunch, Monday through Friday, is a true bargain. Open daily lunch and dinner, Monday through Sunday; dinner only Sunday. Lunch, low, dinner, moderate.

**THE BEACHES**

**GUAVA BEACH BAR AND GRILL**  
1714 Mission Boulevard, Mission Beach, 488-6688. This attractive restaurant serves old fashioned American delights as well as Mexican items. Try to try meat and seafood specialties. The menu is varied and the food is delicious. The chef is excellent in appearance, taste, and high quality. Fresh fish entrees are especially recommended and are beautiful in appearance and taste. Some ideal dishes: pan-seared halibut, salmon filet with creamy sauce. You'll have a pleasant evening here. Closed Monday. Dinner Tuesday through Saturday. Open daily lunch and dinner, Monday through Sunday. Low to moderate.

**ISLANDIA BAR AND GRILL** 1441 Ocean Blvd., 1441 Ocean Blvd., Mission Beach, 284-1214. Although this American and Continental dining room with 24 seats of the bar is noted for its overabundant Sunday brunch, the chef is excellent in appearance, taste, and high quality. Fresh fish entrees are especially recommended and are beautiful in appearance and taste. Some ideal dishes: pan-seared halibut, salmon filet with creamy sauce. You'll have a pleasant evening here. Closed Monday. Dinner Tuesday through Saturday. Open daily lunch and dinner, Monday through Sunday. Low to moderate.

**PALEOQUE** 1801 Garnet Avenue, Pacific Beach, 272-7804. If you adore La Florida Roberts in Tucson, you'll love Paleoque. It serves regional dishes from Puebla, Guerrero, Sierra Leone, and Mexico City. All the dishes are quite spicy, so you must prefer spicy food, or you will be underwhelmed. The food preparation is superb. Try the beef and pork with tomato sauce, fresh fish, beef, and pork with tomato sauce, fresh fish, beef, and pork with tomato sauce. Open daily lunch and dinner, Monday through Sunday. Low to moderate.

**PALEOQUE** 1801 Garnet Avenue, Pacific Beach, 272-7804. If you adore La Florida Roberts in Tucson, you'll love Paleoque. It serves regional dishes from Puebla, Guerrero, Sierra Leone, and Mexico City. All the dishes are quite spicy, so you must prefer spicy food, or you will be underwhelmed. The food preparation is superb. Try the beef and pork with tomato sauce, fresh fish, beef, and pork with tomato sauce. Open daily lunch and dinner, Monday through Sunday. Low to moderate.

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**2-FOR-1 SANDWICH PLATE**

Beef, ham or turkey. Includes choice of 2 sides, cornbread, macaroni, baked beans, pea soup, bean soup or french fries. 1 coupon per couple. Limited supply. Not good with any other offer. Exp. 11/22/95. Good after 3 pm only. No cash.

**278-1620** 1959 Balboa Ave. • San Diego  
No cash. All major credit cards and ATM cards.

**BIG CITY Bagels**

1010 UNIVERSITY AVENUE  
574-7878

**SAVE \$1.00 on the new Bagel Pocket Sandwich or any deli sandwich**

**BUY 12 BAGELS GET 4 FREE BAGELS**

Lunch/Dinner Specials Daily

**HAPPY SUSHI HOUR 5-6 PM**  
**SAKE & CALIFORNIA ROLL**

**50% OFF** (LIMIT 5)

**PB SUSHI CLUB**

OPEN EVERY DAY • 5 PM-MIDNIGHT  
1154 GARNET AVE. • PACIFIC BEACH  
578-2497

**"THE BEST MEXICAN FOOD IN DOWNTOWN"**  
—Miami Herald, KNO Channel 5

**HALF-PRICE LUNCH or DINNER**

1/2-price lunch or dinner. Not valid with any other offer. Open daily. 11:30 a.m. to 4:00 p.m. (closed to 11:00 p.m.). Low.

**PACHANGA**  
MEXICAN BAR & GRILL  
314 FIFTH AVENUE, GASLAMP QUARTER 272-4645

**VEGETARIAN LUNCH BUFFET \$4.25**

**VEGETARIAN DINNER BUFFET \$5.99**

**\$7.99 DINNER BUFFET INCLUDING MEAT**

**FAIRLOUZE CAFE & GALLERY**  
1166 Midway Dr. #102, 227-0768  
No cash. All major credit cards and ATM cards.

**HOLY COW!**

**Seasonal Fruits & Vegetables**

Apples • Pumpkins • Avocados • Great Citrus  
Cider • Grapes • Tomatoes • Squash • Beans • Carrots  
Sweet Corn • Sweet Onions • Cucumbers • Salad Fixin's  
Cantaloupe • Passion Fruit • Plants & Flowers ...

**Right off the farmer's truck at a certified Farmer's Market!**

**Mission Valley Center** (By Robinsons-May) Old Ferry Landing  
Cinnos del Rio North off Hwy. 8 First & B Streets  
Thursdays 2:30-6:00 pm Tuesdays 2:30-6:00 pm

**Coronado**  
First & B Streets  
Tuesdays 2:30-6:00 pm

**Pacific Beach THE PROMENADE**  
Mission Boulevard between Reed & Pacific Beach Dr.  
Saturdays 8:00 a.m.-noon

**WORLD CURRY**

THAILAND JAPAN INDIA

1430 GARNET AVENUE 270-4455

**CHICKEN BEER**  
KAL, STRAUBS, HOPPY, LIGHT, CARPENTER, HEN

**CHICKEN BEER**  
KAL, STRAUBS, HOPPY, LIGHT, CARPENTER, HEN

**UNKNOWN EATER APPROVED**  
1433 GARNET AVE. 270-4455  
Mon-Sat Lunch 11:00-2:00, 5:00-10:00  
Sunday 11:00-2:00, 5:00-10:00

**CAFE SAN DIEGO & DELI**

**ALL-YOU-CAN-EAT PRIME RIB BUFFET!**

**Celebrate Friday with our Prime Rib Dinner Buffet. Carved in the Cafe San Diego and includes fresh assorted salads, vegetables, roast and baked potatoes with all the accompaniments. \$11.95**

Served every Friday from 5:30 - 9:00 pm

**For reservations, call 239-2200 ext. 7115**  
Price not valid with any other special offers.  
Children twelve years and under, \$6.95

Doubletree Hotel at Horton Plaza  
910 Broadway Circle • Free Self-Parking

**COME TO OUR COSTA VERDE LOCATION TO TRY OUR NEW DIM SUM MENU EVERY DAY DURING LUNCH**

**CHANG**  
CUISINE OF CHINA

**GROSVENOR CENTER**  
5500 GROSVENOR CTR. DR.  
LA MEJA • 464-2288

**COSTA VERDE CENTER**  
8670 GUNNIST AVENUE  
LA JOLLA • 558-2288

1995 NOV



**"Voted Best Ethnic Restaurant..." San Diego Magazine**  
**"Rated among top 10 restaurants in San Diego"**  
**STAR OF INDIA**  
**Authentic Indian Cuisine**  
*Freshly Baked Breads, Tandoori & Chicken, Lamb, Seafood*  
*All courses can be made vegetarian, medium or large. Vegetarian options*

**50% OFF SECONDENTREE**  
 Buy one entrée at reg. price, receive 50% off a 2nd entrée. Expires 11/16/95.  
*Not valid on buffets, combos or on the table.*

■ **Buffet Lunch (Monday-Friday)**  
 ■ **Champagne Brunch (Saturday-Sunday)**

Since 1987

**LA JOLLA**  
 10800 Friess Rd.  
 (at Gross)  
 439-3355

**SAN DIEGO**  
 4217 N. La Jolla Village  
 (Eastside Canyon)  
 544-9991

**BREAD AND CHEESE** 350 University Avenue, Hillcrest, 683-9322. Twenty-one varieties of bread are baked here in a special 10,000-pound French stone hearth oven. Outrageously good because of the crusty exteriors and density some of the best are multi-grain, sour dough wheat, fig, anise. Baguettes are outstanding and should not be missed. The sandwiches to eat in or take out are spectacular. Don't miss this one. Open daily.

**BUSALACCHI'S RESTAURANTE** 3683 15th Avenue, 248-0119. If you like old-fashioned Sicilian-style cooking — tomato sauce, olive oil, and garlic — then try this converted cottage which serves it. Tomato sauce is so prevalent, even the bean and pasta soup is flavored

**TASTE OF SECHUEN** 670 University Avenue, Heliand, 291 1668. The Mandarin Sechuen menu offers standard with few surprises. But the three best features are the lovely room, the outstanding friendliness of the management, and the late hours. The Peking duck is excellent and so is the chopped chicken in lettuce cups. If you have favorite dishes they will be prepared upon request in advance. Open daily. Continuous service, lunch and dinner. Open to 12:00 a.m. Friday and Saturday; to midnight Sunday through Thursday. Low to moderate.

Fri. & Sat. 4-11 pm  
Sun.-Thurs. 4-10:30 pm

GOURMET PIZZA, PASTA  
**LIVE MUSIC THURS.**

**DINNER**  
(SAVINGS)  
Includes large Caesar  
non-seafood entrée  
selections. Dine-

1762 GARNET AVE., PACIFIC

**483-2600**  
VIOLI, CALZONE & SALADS  
7-10 PM • LUPE SABALA  
**OR 2 \$10<sup>95</sup>**  
**UP TO \$9.85)**  
salad for two and two  
from our pizza or other  
only. Expires 11/9/95  
---  
(BEHIND STARBUCKS COFFEE)

**ITALIA**  
Includes  
**\$3.00 OFF**  
Any Medium  
or Large Pizza  
(Limit one per  
table)

3025 E  
MILWAUKEE  
BLVD.

[illegible]

for 4  
\$0.99  
+Tax

delivery

beef Tagalog, and p  
don't overlook the  
dishes and the lun  
daily, continuous se  
ner, same menu all  
**BUON GIORNO**  
Bonita, 475-2861.  
special is rack of la  
most items at this  
than that. The menu  
soup, salads, past  
chicken, meat, and  
kitchen, spiffy ratt  
pleasing food. Try  
topped with fresh  
breast, and Linguine  
very well here. Open  
day to Saturday; di  
dry, dinner only, 4-3  
Low to moderate.

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Low.

Monita Road,  
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\$16.95, but  
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nighly, Sun-  
to 9:30 p.m.

past the twin high-  
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oad). Low to mi-

**TOUR DE FRANCE**  
252 (past the Rio  
This French resto-  
with wonderful fo-  
ice, and an exten-  
French, Spanish, ac-  
sentation, prepara-  
the food are first-  
gets in puff pastry  
sauce, the duck is  
sauce to the finest  
desserts, especial-  
Closed Sunday, O-  
19:30 p.m.; week-  
days and Satur-  
weekends a menu, P-  
Moderate to expen-

ernador Ibarra  
(tel. 81-75-42-  
will provide you  
credible serv-  
printed in  
lish. The pre-  
and quality of  
on the escar-  
mon in olive  
and honey  
don't miss the  
nut soufflé.  
8:00 a.m. to  
11:00 p.m.  
ervations on  
or directions.

**CLIP THIS AD &  
SAVE 20% ON  
MINI-RUSTAFEL  
or \$24** (Tues, Wed, Thurs eve)  
receive an "ES BALI" w/  
any lunch entrée  
Expires 11-30-95

San Diego Reader November 2, 1995 1



# HILP WANTED

**NOTICE TO READERS:** Advertisers are responsible for the accuracy of the information they provide. We do not assume any liability for errors or omissions. We do not accept any responsibility for the accuracy of the information provided by our readers. We do not accept any responsibility for the accuracy of the information provided by our readers.

# CLASSIFIED ADS

Classified Ads		CONTENTS		Features			
Antiques & Collectibles	169	Job Training	121	Real Estate	144	Out of the Cult	123
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# BUSINESS ADS

**BUSINESS ADS** include paid services or functions, rentals, and ongoing, profit-making enterprises. For rates and discounts, call 235-8200, 9am-5pm, Monday through Friday.

**DEADLINES:** Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Ads may be placed by phone using a credit card (235-8200) or in person (1703 Indie).

# FREE ADS BY MAIL

**ONLY FREE CLASSIFIED** ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be typed on a 3x5 card or on a postcard, and is limited to 25 or fewer words. Additional words cost .60¢ each. The ad must be mailed and must arrive at our PO Box 85803, San Diego, CA 92186-8030.

# \$6 ADS BY PHONE, BY FAX, IN PERSON

**QUICK, EASY, AND CHEAP!** Now, private individuals may place their ads as late as 6pm Monday for only 26¢. (You do not qualify for the 5¢ rate if you are advertising a service, a rental, a lesson, or any ongoing-for-profit enterprise. See instructions for business ads above. Other rules apply to Roommates and Phone Matches.) Ads are limited to 25 words and run in both the San Diego Reader and the Reader Classified Supplement. You may pay with cash, check, or credit card; multiple ads may be purchased.

**BY PHONE:** With a touch-phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Just fill out the form before calling; then be ready to disclose the information into the system when requested. Call 233-9797, ext. 8055.

**24-Hour Phone: 233-9797, ext. 8055 24-Hour Fax: 233-7907**  
Deadline: 6pm Monday

**BY FAX:** Simply complete this form, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at 233-7907. Payment must be made using either Visa, Discover, or MasterCard.

**IN PERSON:** To place an ad with cash, check, fill out the form below, and then bring it to our office at 1703 Indie Street (at Date), Downtown. Ads may be purchased until 6pm Monday.

**REALLY, REALLY LATE ADS:** Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday by either coming to the address above, or by calling 235-8200 between 9am-5pm Tuesday. The cost for these late ads is \$16 for 25 words. Additional words cost .60¢ each.

**NAME** DAYTIME PHONE

**CATEGORY** (Please enter the code in the \$6 ad only)

**CARD NUMBER** **EXP. DATE**

**SIGNATURE**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25**

**HOTEL HYATT** is looking for experienced chefs, line cooks, and other kitchen staff. Call 235-8200, 9am-5pm, Monday through Friday.

**HOUSE PITCHING CARE:** We are looking for experienced house painters. Call 235-8200, 9am-5pm, Monday through Friday.

**SALES TRAINING:** Are you interested in sales? We are looking for experienced salespeople. Call 235-8200, 9am-5pm, Monday through Friday.

**JOE WANTED:** Looking for experienced Joe's. Call 235-8200, 9am-5pm, Monday through Friday.

**KFO CLASSICAL RADIO:** Looking for experienced radio hosts. Call 235-8200, 9am-5pm, Monday through Friday.

**LAWYERS:** Looking for experienced lawyers. Call 235-8200, 9am-5pm, Monday through Friday.

**MANAGER/RECEPTIONIST:** Looking for experienced managers and receptionists. Call 235-8200, 9am-5pm, Monday through Friday.

**MASSAGE THERAPIST:** Looking for experienced massage therapists. Call 235-8200, 9am-5pm, Monday through Friday.

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**SALES/WORK:** Looking for experienced sales and work. Call 235-8200, 9am-5pm, Monday through Friday.

**TELESALES:** Looking for experienced telesales. Call 235-8200, 9am-5pm, Monday through Friday.

**TELEMARKETING:** Looking for experienced telemarketing. Call 235-8200, 9am-5pm, Monday through Friday.

**TELEPHONE SALES:** Looking for experienced telephone sales. Call 235-8200, 9am-5pm, Monday through Friday.

**TELETYPE:** Looking for experienced teletype. Call 235-8200, 9am-5pm, Monday through Friday.

**TELEVISION:** Looking for experienced television. Call 235-8200, 9am-5pm, Monday through Friday.

**TELEVISION SALES:** Looking for experienced television sales. Call 235-8200, 9am-5pm, Monday through Friday.

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San Diego Reader November 2, 1995 169



## 24-HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 120.

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San Diego Reader November 1, 1995 \$3



24 HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 120.

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WITH CAR ALARM PURCHASE. 189" INSTALLED  
3 WINDOWS • ALL CARS

ADD CLASS TO YOUR GLASS!

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Rebuild Wheel Drive: \$175  
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# TRANSMISSION REBUILD

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**CRITICAL SERVICE**  
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For 1988-1990 Buick, Oldsmobile, Pontiac, Saturn, and Volvo. Includes labor and materials. **FREE** inspection.

### 30, 60, 90K MILLS SERVICE

**\$149<sup>95</sup>**

Timing belt and water pump service. Includes labor and materials. **FREE** inspection.

### 4-WHEEL Brake SPECIAL

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**\$24<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

### Super Strut

**\$159<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

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**\$24<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

### MAINTENANCE Tune-up

**\$24<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

### Brake Fluid

**\$29<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

### CV Boot SPECIAL

**\$49<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

### CV FWD Axles

**\$169<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

### Clutch

**\$119<sup>95</sup>**

Includes labor and materials. **FREE** inspection.

**MIRAMAR**  
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**Full Service AUTO REPAIR • QUALITY GUARANTEED**

• Air Conditioning • Oil Changes • Tire Rotation • Wheel Alignment • Brake Service • Suspension • Steering • Shock Service • Strut Service • CV Axle Service • Clutch Service • Transmission Service • Engine Service • Cooling System Service • Exhaust System Service • Fuel System Service • Electrical System Service • Paint & Body Work • Detailing • Car Wash • Car Care • Car Insurance • Car Financing • Car Leasing • Car Rental • Car Sales • Car Wash • Car Care • Car Insurance • Car Financing • Car Leasing • Car Rental • Car Sales







OUR PHONE OR FAX FOR PRIVATE PARTIES, USE FORM ON PAGE 1

FOR FRONT OR BACK FOR PRIVATE PARTS. SEE FOR



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1

**CALL NOW and**



**10% OFF ALL COMPETITORS' COUPONS & ESTIMATES**  
**NON-SPECIALS ONLY**  
**FREE LOCAL SHUTTLE TO WORK, SCHOOL, HOME**

**C.V. JOINT BOOT SPECIAL**  
 \$39<sup>95</sup>

**CLUTCH \$119<sup>95</sup>**

**HALF-SHAFTS & AXLES**  
 \$149<sup>95</sup>

**AIR CONDITIONING**  
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**2-YEAR / 24,000-MILE WARRANTY AVAILABLE**

**THE AUTO CENTRIX**  
 YOUR ONE-STOP AUTO SHOP

**DRAKES** NEVER PAY FOR DRAKES AGAIN! \$32<sup>94</sup>

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**ASE certified • Over 22 years' experience**  
**4X4 SPECIALISTS**  
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**MONDAYS SENIORS, MILITARY & STUDENTS SAME-DAY SERVICE**  
 No Mobile Response



















## 24 HOUR PHONE OR FAX FOR PRIVATE PARTIES: USE FORM ON PAGE 120

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**BLOWOUT!** LOWEST PRICE EVER

MASSIVE REDUCTION ON OUR 1995 MODELS!

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FOR THE BEST DEALS ON '95 MODELS!**

**10 MODELS TO CHOOSE FROM!**

**1995 INTEGRAS**



As  
Conditioning  
Power  
Windows  
& More

**LEASES AS LOW AS**

**\$0 DOWN \$235** PER MONTH  
PLUS TAX

96-month closed-end lease, \$235 per month plus tax, \$0 down or up to \$235.25, includes 1st month payment of \$251.15, \$470 accumulated tax, \$270 security deposit, \$560 TMSI, 10% off of payments below \$7,000, no. 100,000 miles with purchase option. Excludes mileage charge of 16¢ per mile over 30,000 miles. 1¢ approved credit.

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First month from \$1.99 on, incl. tax. Average of 3 dealers.

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Recommended by  
- NATION'S RENTAL MAGAZINE

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**\$69** Free tinting with security system purchase

2 YEARS  
Unlimited cars

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light trucks  
Plus 2% in California

**30K/60K/90K SERVICE**  
**\$149<sup>95</sup> \$169<sup>95</sup> \$199<sup>95</sup>**

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 • 100% coolant • Transmission service • Engine  
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 suspension • Wheel alignment • Check 25 engine  
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**\$49<sup>95</sup>** - 100% discount  
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**CV JOINT BOOT**  
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**'86 FORD BRONCO**  
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**AND NEW '96s**  
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