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Excellent Poetry!

Backing arts in this town is unusual. Congratulations on setting a good example. Excellent poetry, indeed!

Elise Deetzel

Fine Poetry:
I am pleased that you are including poetry in the *Reader*, and fine poetry it is!

Congratulations on a good publication. And keep up the

Where Is The Sense Of Community?

In response to the article "Gone to Seed" (November 22), I would like to submit the following comments. I know there are many well-intentioned people in the planning and citizens' groups who oversee and regulate land planning. However, anyone who tells you that the only formula freeways to work can tell there is no such thing as good urban land-use planning. The commute most people have to work is the most obvious symptom of poor urban planning. I was privileged to be a part of an urban land-use planning workshop in October 1993, in Thorpe in October 1993. Former Calthorpe, a San Francisco-based architect/planner, was the main attraction. *Newsweek* magazine as one of the 25 "innovators on the cutting edge" for his work in redefining urban growth. The workshop was a village concept design that represents a fully integrated community

by residential and commercial developers who are driven by the same cost-cutting incentives.

the profitability of a project. The residents of the town of belonging and a sense of community on the accountants' balance sheet. The result is a kind of herd mentality (identical communities) that are made out of ticky-tack and all look just the same, i.e., Rancho. But the residents of Rancho Bernardo succeeded on some levels, but how far do many of the residents drive to work? There is a sense of community (noted to be absent by Shera O'Neal)? These communities offer a lot of amenities, but with limited shopping, but little more. A true community is one that brings the residents together, so that they can play. The overall vision required to provide residents with a community that integrates work, shopping needs, governmental services, recreation, and transportation is simply not being done.

Current planning/zoning restrictions also do little to bring the families of a community together. Zoning restrictions in many areas do

Reader

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Hold the lettuce Power broker David Malcolm, who's managed to make friends with — and give lots of money to — pols of all stripes, including Democrats Willie Brown and Steve Peace, along with Republicans



Pete Wilson and Susan Golding, is suing an old pal from the past. Malcolm, an ex-Chula Vista councilman, is now in the meat bond biz, as well as being a San Diego port commissioner and Brown's handicapped appointee to the state judicial performance commission. He, along with George Gertson, Wilson's top campaign handler, purchased a string of Rally's hamburger joints about five years ago.

Target of the \$20 million suit is William Trotter, an ex-Louisiana who, along with Wilson financial

angel and ex-rock producer Bert Sugarman, secured control of the Rally's chain in a 1989 proxy battle. (Although he admitted no guilt, Sugarman, husband of *Entertainment* mogul Mary McCormack, later paid a \$500,000 fine to settle federal securities law charges that arose after the takeover.) Trotter's local fame came mainly when he provided cash to pay for Golding's 1992 inaugural ball and was rumored to be dating the new mayor. In his suit, Malcolm alleges that Trotter failed to disclose that burger business was off when he sold a group of local Rally's units to Malcolm's holding company in February.

— M.P.

Otto's legacy Governor Pete Wilson has appointed the sister of his late communications director, Otto Bos, to a cushy job at the Department of Social Services. An assistant to a deputy director, Grace Bos will earn an annual salary of \$57,500. She was previously an associate public advisor to the California Energy Commission and, before that, an account executive for Shoritz, Ziegler and Metzger, a San Diego-based public relations firm with close ties to Wilson. Grace Bos is the second relative of the ex-Wilson mouthpiece to land a state job, courtesy of the governor. In January 1993 Wilson named Florence Bos, Otto's widow, to the state personnel board. Last March, she was elevated to the board's vice presidency. Otto, who died of a massive heart attack while playing soccer here in 1991, was a former San Diego Union reporter who began working for Wilson in San Diego after Wilson in 1987 as press secretary.

— T.K.A.

Real video war games Navy vessels cruising off the coast are being blamed for alarm disruptions that prevent customers of Daniels Cablevision in Carlsbad from downloading game orders from the Sega Channel. Daniels is the only cable system in the county that carries the pay service, in which subscribers with Sega video-game players can download games electronically instead of buying them or renting them at video, computer, or toy stores. Since August, several local cable systems have experienced signal disruptions that engineers believe are caused by Navy vessels, but Daniels is the only one that is directly losing revenue. The signal disruption interferes with the 45-second download cycle for game orders, after two tries, the set-top game units give up trying to download the data. Since its launch two years ago, the Sega Channel has been facing an uphill battle for subscribers, and this year its parent company's fortunes slipped further due to sluggish sales of its new "next-generation" video-game machine, the Saturn.

— T.K.A.

Those wacky sports guys Two sports celebrities with San Diego ties are making national headlines: Edvin "Duke" Snider, baseball's celebrated Duke of Flat Bush and a longtime Fallbrook resident, is scheduled to be sentenced to an ex-taxation charges in a Brooklyn courthouse — a five-mile run from Ebbets Field, where he played with the Brooklyn Dodgers in the 1950s. Snider, 68, admitted he had not disclosed \$100,000 he earned as a color commentator for the Montreal Expos and another \$100,000 earned at a January 1989 autograph show in Atlanta, City Mean America's Cup defense with a crew made up almost entirely of women, making headlines in Boston for trying to evict Catherine "Kate" de Carle from his former live-in girlfriend, from his \$2.5 million Four Seasons condo.

— T.K.A.

Contributors: Matt Potter, Thomas K. Arnold.

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 235-3096.

Bust Along the Border

By John Brizzolara

"We can't tell you the most common places to hide contraband," says 50-year-old Terry Fox, a senior inspector with United States Customs at the San Diego-Tijuana border. "I mean, if you say, 'It's a bad idea to hide narcotics in your air filter or tires, whatever, and you print that, they'll only find better places to hide it.'"

His point is well taken, then, rendered more by a dog an hour later.

Fox is a beaverst man with a mustache who has just come off "the line" or "primaries" area — the carbon-monoxide

Does Customs see more Americans or more Mexicans smuggling drugs? It seems odd. Fox has three Mexican nationals today and one white-haired American about my age or yours.

Public Affairs officer Debbie Cassidy leans forward protectively. "Terry won't be able to give you specific details about these cases. I can give you that later. We have to impose an embargo on information for a

Meanwhile, Fox continues on the subject of cars as we approach a rack of gas tanks gutted open with blowtorches. Different makes and sizes, they look like the discarded intestines of metallic saurians.

Strange, but not surprising, says Bob Glaser, a veteran political consultant who three years ago helped engineer Harry Mathis's city council win. Nor does he expect any last minute opponent to surface, at least not one who's viable. "She's great at playing Republican politics, so she has that side of the city seen up," Glaser says. "There were a lot of people who were concerned more with making sure Peter didn't win than they were Harry Mathis supporters."

It's been a constant theme with them, that Peter has to be never allowed to win anywhere, whether he goes against Harry or Ron Roberts or anyone else.

For his part, Glaser says he considers Golding "more as the tail on the dog rather than the dog itself. She's not running with any opposition, but neither is

"We used to be lifted before too long, though. Maybe later today," Cassidy herself is a 17-year veteran inspector, three of those years part-time.

"Anwar," says Fox, "it even out Young women, old ladies, family groups — you can't really say."

"Is the trunk the first place you look?" I ask, repeating an earlier question.

"Yeah, trunks are a good choice," Fox says. "That's what we do out there in primary, opens up the trunk."

"What about gas tanks?" Cassidy asks.

"Yeah, gas tanks are pretty good," Fox agrees. We walk north through "secondary inspection" into some 15 un-pounded vehicles. Another white '78 Chrysler is in evidence and I ask it if there are any makes or models more useful or popular with smugglers.

"None," Fox says. "Not really, but yeah, it is funny. We got two white '78 Chryslers here."

As we walk, Cassidy hands me a news release from the Department of the Treasury. It reads, in part:

"A third port runner vehicle was recovered by officers from Grupo Beta in Tijuana just before midnight Oct. 30 after it had been carjacked in Tijuana, run the port at San Ysidro, and crashed through the closed southbound gate at Otay Mesa."

In all, the Customs Operation Hard Line week of Oct. 27 through Nov. 2 saw 300 pounds of marijuana and 24 pounds of heroin seized by Customs inspectors at Southern California border stations. The biggest haul of marijuana was 422 pounds discovered in the trunk of a 1989 VW Jetta at San Ysidro Oct. 27. The heroin was seized at San Ysidro Nov. 2 from two pedestrians who had it hidden in the soles of the tennis shoes they were wearing. Estimated value of the seized narcotics is \$2.4 million.

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Pam Slater, Harry Mathis, or Chris Keoh. It's simply that they do the bidding of the power brokers, and the power brokers take care of them, and when it's time for them to move on, some other peasant will fill their place. What drives the process is not, as everywhere else, money, and there's only one place that money comes from in this town — and that is this narrow band of power brokers who provide the lubricant for the system. So basically what you've got is a bunch of yes persons who can enjoy the

trappings of office but never do anything that threatens the power structure. It's like the old Frank Capra movie, *Mr. Smith Goes to Washington*. Jimmy Stewart is appointed out of nowhere to be senator, and his first day in office he sits down at his desk and his

page asks him what he's going to do. He says, 'I'm going to sit and listen,' and his page says, 'That's a good way to get reelected.'"

Glaser agrees that Golding has become the darling of San Diego's ruling Republican power brokers. But he also credits the mayor with building a powerful political machine of her own, shoring up boards and commissions with her own appointments and currying favor with muted special interests like Chargers' owner Alex Spanos. "She has not been favorable to political appointments of other mayors in the past," he says. "She's consistently brought in her own appointees — even past appointees who are doing a good job, they get replaced by Susan Golding loyalists."

Golding's courtship of special interests like Spanos may ensure a steady flow of money into her campaign coffers, but it isn't necessarily good for the citizens of San Diego, Glaser asserts. "In the consulting world, if you speak out against what you are fearful of doing, you so, there are very few people who either have the luxury of the job or the right to be able. This is a very good deal for the Chargers and Mr. Spanos, but it's not a very good deal for the

average citizen, who has to pay for it. Susan Golding is giving away the taxpayers' money, and she's not concerned at all about the average citizens and their needs. She is concerned about the needs of the special interest team owner, who turns around and is a big backer of the Republicans — which is very good for Susan's career."

John Kern, who spent more than a decade as a council aide prior to opening his own consultancy, is an enthusiastic Golding supporter who says the primary reason she will likely run for reelection unopposed "the good job she's been doing as mayor." But like Glaser, he says there are other factors as well, including Golding's fundraising prowess. "She's got a big war chest, and the plan is that you can't beat something with nothing," Kern says. "And Susan is certainly something."

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continued on page 10

Why Nobody Messes with Susan

By Thomas K. Arnold

With less than a year to go before San Diego voters have to decide whether to extend Mayor Susan Golding's stay in

city hall for another four years, local political observers are re-marching how strange it is that no serious candidate has emerged to challenge her bid for a second term.

Strange, but not surprising, says Bob Glaser, a veteran political consultant who three years ago helped engineer Harry Mathis's city council win. Nor does he expect any last minute opponent to surface, at least not one who's viable. "She's great at playing Republican politics, so she has that side of the city seen up," Glaser says. "There were a lot of people who were concerned more with making sure Peter didn't win than they were Harry Mathis supporters."

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Golding's courtship of special interests like Spanos may ensure a steady flow of money into her campaign coffers, but it isn't necessarily good for the citizens of San Diego, Glaser asserts. "In the consulting world, if you speak out against what you are fearful of doing, you so, there are very few people who either have the luxury of the job or the right to be able. This is a very good deal for the Chargers and Mr. Spanos, but it's not a very good deal for the

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continued on page 10



Election night 1992, Golding's Hall

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CITY LIGHTS

continued from page 10

Glaser also doubts Killea would run, but if she did, he says, he would be the first in her corner. "I would drop everything I could to work for her," Glaser says. "She could win. Having been an independent for a long time, that would appeal to a large body of voters, including nonpartisan voters who are very strong in San Diego. That could be the swing vote; she has some strong connections in the GOP party, she has received strong support in past senate and assembly races, and she could have that support again, even against Susan. And then she's long been the absolute darling of the Democratic community, the best and brightest we could put forward."

George Stevens, too, talked about mounting a challenge to Golding the night he was rejected to the city council last September. But Kern, for one, doesn't take him seriously, citing the Democratic councilman's reputation as a flamboyant community activist frequently at odds with his fellow councilmembers. "I think George is an outstanding councilman, but I don't think he could be elected mayor citywide," Kern says. "He has a history that I think would cause him problems, including his registration."

Jim Harnberger, a member of the Republican Central Committee and founder of the Center for Family Values, says Golding, like so many moderate Republicans, has abandoned conservatives. Since the spring, he's been trying to find someone to run against her, but to no avail. Harnberger says national Republican leaders, not just local power brokers, want to ensure Golding loses to an easy reelection victory next year so that she may lose her second term as mayor to launch her candidacy for Barbara Boser's Senate seat in 1998.

"I think it has more to do with Washington than with San Diego," Harnberger says. "She's made several trips to Washington, and I believe with the GOP convention being here, the GOP leaders want to make sure she doesn't have any problems. I think there's a lot of pressure coming from Washington, and they're doing a good job of dissuading any one from running against her." In addition, Harnberger says, it's no secret that Golding is California Governor Pete Wilson's political protégé, and you can't discount the influence his office has in San Diego.

As a result, Harnberger says, "any viable conservative just doesn't see an opportunity, either at fundraising or at even getting into a runoff. And that discourages me, when no one is willing to get into the ring with her."

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Gloria's Glories

By Abe Opincar

In other parts of this world, she would be called a *shtarker*. Pronounced pretty much as you see it written, *shtarker* is a

Yiddish word from the German *shtark* meaning strong. In the world of Jewish orthodoxy, *shtark* can connote a kind of grab-you-by-the-lapel moral seriousness. In a more secular Jewish vein, a *shtarker* is someone who doesn't mess around — not so much a bully as someone with an extremely low tolerance for nonsense.

Gloria Penner is a *shtarker*. Stylically, it's a quality more common to the East Coast than the West; *shtark*, as a character trait, is more highly prized by Jews than Gentiles. (In modern Israeli Hebrew, a *dugri*, probably from the verb *dugri*, or to rank, is someone who calls a spade a spade, who pulls no verbal punches, who cuts quickly to the heart of any matter. And *dugri* is far from pejorative; it's an accolade.) So it's therefore surprising to hear Gloria Penner's crisp, dignified voice cutting through San Diego's cheery, laid-back airwaves,

Monday through Friday, on KPRS radio's *These Days* with Gloria Penner.

Penner's is an excellent voice for radio — a clear, resonant alto whose lucid diction commands attention. It's a voice made all the more arresting by the fact that Penner began her career in broadcast media by imitating the speech of a child with a cleft palate.

But try, just try to get Penner to give you the precise date of her cleft-palate impersonation in a radio drama aired by WNYC in Manhattan. For all her *shtarker's* meticulous doggedness for detail, for the frank quote, Penner is coy about, of all things, her age.

"Are you trying to guess how old I am?" she laughs, incredulous, when you try to pin down precisely when she attended Brooklyn College. "Look," she says, "I don't like giving my age, not out of vanity, but because people like to pigeon-hole people by



Gloria Penner

age. And I don't like being pigeon-holed."

Heaven help the fool who pigeon-holes Penner.

Her radio personality is different from her off-air personality, the one that laughs

so hard at her self-deprecating asides that she nearly chokes. You don't get much of Penner's humor on *These Days* when she's hammering home a celestine, precise question to one city coun-

cilperson or another on a fine point of civic legislation. But this is a gal, to use an archaic term, who can throw her head back and really laugh — a skill not unexpected from someone born in Brooklyn, in

Williamsburg, on some unspecified date before or after World War II. She was, she says, raised by a single mother, a situation uncommon in its time. Penner

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Up to \$25 Stains, paint (no holes)
Up to \$14 1-3 holes (anywhere on pants)
Up to \$18 Levi's 501 pants (Waist 32-42, Length 32 & up)
Up to \$8 Levi's 501 & 701 color
Up to \$25 Levi's corduroy jackets
Up to \$12 Levi's corduroy pants
Up to \$4 Levi's corduroy shorts
Up to \$8 Levi's zipper color or blue
Up to \$18 New zipper pants

Up to \$20 Bellbottom pants & 646 blue
Up to \$30 New jeans
Up to \$10 Levi's 517 blue
Up to \$15 Levi's 701s & ladies' blue pants
Up to \$55 2- or 4-pocket Levi's, Lee or Wrangler blue jackets
Up to \$30 Good line 501s (waist 27-32, Length 32 & up)
Up to \$3000 Vintage pants such as: Redline Single Stitch, Big "E", XXE, etc.

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Gloria's glories

continued from page 14

is quick to add that her mother's family was not un-

supportive. "From time to

time we lived with family members. We were very poor. My mother was a saleswoman at Lord & Taylor. She's one of the most independent-thinking, self-reliant people I've ever known. She was and always will be a

role model for me." So, you can imagine Penner, a highly intelligent Brooklynite, no silver spoon in her mouth, raised by a single mother, itching for the larger world in which she reckoned she could make her way.

"Housewives Protective League" was an early talk-show version of consumer awareness programming wrapped around needy chunks of advertising for things like local grocery stores. The show was geared toward an imagined audience of young women

invented by the intricacies of cleaning and maintaining a household. "What did I learn from the year I spent producing Housewives Protective League?" Penner asks. "I learned you're supposed to treat your talk-show hosts very carefully."

And again, you hear her ideas. My husband was a doctor in the military, and Uncle Sam decided to send us to Honolulu, Hawaii. I was devastated. Where, I wondered, was I going to find the kind of job that interested me in Hawaii?

UCSD Medicine Public Service Announcement ...
UCSD MEDICINE VOLUNTEERS
 to participate in a study of a new experimental treatment for Kaposi's Sarcoma

Researchers at the UCSD treatment center are seeking HIV-infected volunteers with Kaposi's Sarcoma to participate in a research study. A new experimental topical treatment is now available for patients with Kaposi's Sarcoma limited to the skin. The study is 4 weeks in length, with the opportunity to continue treatment if a response is observed. The purpose of this study is to evaluate the safety of this new treatment.

For more information, please call Screening Nurse at **543-8080**

"I found," she says, "I had a facility for acting, of all things." She later took her masters in English at Syracuse University. This is where Penner's story hits fast forward. The year after she finished her masters she met her first husband, a physician, and moved

to San Francisco, where she got a job at KCBS as an associate producer of a daily two-hour radio program called "Housewives Protective League," or, as Penner puts it, "every young woman's nightmare."

After Housewives Protective League, Penner went on to teach English. Then she and her husband moved again, to Washington, D.C., where for three years Penner worked at the Washington bureau of NBC's *Today* show.

"It was a fantastic time to be in Washington. This was the Kennedy era and I was fortunate to work with Walter Agnewsky who taught me everything about the Hill. I loved it. I became completely enamored with politics, with everything about politics — campaigns, how legislation was passed, the personalities. I became fascinated by the personalities of people who wanted power. I received a marvelous political education working for NBC."

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interview was, my guests always leave the studio amazed at the quality of my audience. 'Your callers are so intelligent,' they tell me. And I think that's because I try to ask intelligent questions. And I can ask intelligent questions because I'm sincerely interested in the subject, even if other people think of it as 'just local politics.'

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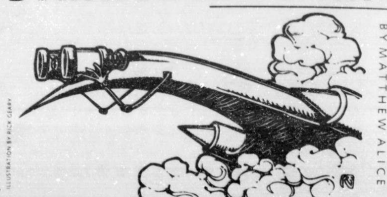
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STRAIGHT FROM THE HIP



BY MATTHEW ALICE

Matthew Alice
Everybody has seen that big black jet on the pedestal in front of the Aerospace Museum. But most people don't realize that the spy plane is an A-12 model Blackbird, which was piloted by the CIA, rather than the later SR-71 models piloted by the Air Force. My questions are, why did they have CIA pilots instead of Air Force pilots, and why is the plane clearly marked U.S. Air Force? Why didn't they just leave the plane unmarked since it was a CIA plane?

Danny Quizon, dquizon@cello.com/calstate.edu
Hope you weren't expecting a simple answer. When it comes to "black ops" like spy planes, things can get a little hairy around the edges. The A-12 was actually a prototype for the SR-71 Blackbird, proposed and developed by Lockheed's clandestine brain trust, the Skunk Works (Lockheed Advanced Development Co.). Between April of 1958 and May of 1959, they sold the CIA their outrageous idea for a high-altitude plane that would cruise at Mach 3 for a range of 4000 miles. The CIA dubbed the development program "Oxcart," a bit of spook humor, since the SR-71 (as far as the government will admit, anyway) is still the fastest manned flying machine ever produced. San Diego to Savannah, Georgia, 59 minutes.

The Blackbird was the brainchild of Kelly Johnson, head of the Skunk Works, who figured there was no reason to make each future project only a few increments better than the last. Why not make an exponential jump and produce a plane the Russians couldn't detect and couldn't possibly chase with their current missile technology, even if they could detect it? The U.S. would have such a plane eventually, anyway, why not have it now? Virtually every plane-building rule had to be thrown out the window to come up with this invisible flying fuel tank that could withstand the heat generated at 3000-plus miles per hour. As it turned out, they even had to design new tools to put the plane together. Check out Ben Rich's book *Skunk Works* for all the amazing details.

The money-hungry, supersecret project, like all such covert jobs, was funded through the CIA and the military's "black budget," which is not accountable in detail to Congress. The other half of the equation — the pilots and test facilities — was the military's responsibility. For a long time the CIA and the Air Force have had a complementary relationship. So A-12 pilots were specially trained Lockheed pilots, private pilots and military reservists who had relevant experience, and the USAF's Strategic Air Command and other handpicked officers. During the pre-SR-71 days, they flew out of Air Force test sites (including Groom Lake, Nevada, which the government says doesn't exist). So, though it was a CIA project developed for intelligence-gathering, the Air Force was heavily involved in the testing and flying of the A-12. The Blackbird wasn't officially acknowledged by the government until 1964, and by that time it was "officially" an Air Force plane but still used for CIA purposes. Incidentally, the Blackbird is really the SR-71, but in public statements about the plane, President Johnson took to referring to it as the SR-71. Figuring it was easier to change 30,000 documents than to get Lyndon to say it right, the Air Force ordered Lockheed to change the designation.

The SR-71 was shelved in 1990 in favor of spy satellites. Military experts are suspicious of the Air Force's casual attitude toward losing the extremely effective (and piloted) Blackbird in favor of an unmanned craft. Many analysts are convinced it's because Lockheed is already testing something higher, faster, and spookier. There have been rumors of a Mach 5 recon plane ripping through our skies, but of course, the feds deny it. But consider that the so-called stealth projects were so ultrasecret that they didn't even have a code name. And of course the military denies that those booms and rattles we experience in odd clusters from time to time aren't coming from their aircraft. At least no aircraft they'll admit exists. Like it or not, one of the things many military and government bigwigs are paid to do is lie.

Dear Matthew Alice:
Re: the question about the suicidal midget director who appears in the scene where Dorothy, the Tin Woodman, and the Scarecrow go skipping down the path together in *The Wizard of Oz*. I got out my video copy of the movie, and if the figure you're talking about is the one in the center of the screen, directly behind the three figures, I think I've figured out what it is. There is a rather large bird (crow? hawk?) that appears in several scenes in front of the house, including the scene where Dorothy and the Scarecrow are helping the Tin Man. Most important is the part where the characters say, "No heart! No heart! All hollow." Right between Dorothy and the Tin Man, the bird appears, facing the camera and spreading its wings.
The bird does not appear in front of the house as the characters prepare to leave, which means it has to be somewhere else. If you look at the mysterious figure, it's clearly that bird, first bending to the right several times, while the characters are in the foreground, turning to face the camera as they approach, and spreading its wings to each side after they pass by.
In *paraphrase* Glinda the Good: "I bring you good news, or hadn't you heard. That's not a mad Munchkin. It's only a bird!"

—David Poppey, Poppy

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 8503, San Diego, CA 92186-5803, or fax your questions to 231-0489, or e-mail to matmail@mad.com via the Internet.

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By Patrick Daugherty
GOLD IN THEM THAR HILLS



What was that thing that drove by the house last Monday night? I could have sworn it was the 1994 Chargers minus an offense. Now, impossible, everybody knows the only players who still perform at last year's level are Stan Humphries, Junior Seau, and place-kicker John Carney. In that category but starting this year for the first time is the punter, Darren Bennett.

Darren Bennett is a 6'3", 240-pound, goateed, 30-year-old former Australian Rules Football player. During 1995, he was the Chargers backup punter, then played in the off-season for the Amsterdam Admirals of the World League of American Football. He returned to San Diego for training camp and won his current position.

Okay, we got the bio out of the way. It's unusual for an Aussie, a 30-year-old Aussie to play in the NFL, but then again, so what. And it's unusual for an NFL player to have his own Web page on the Internet, but then again, so does the CIA. What's truly unusual in this case is that Bennett's page is actually interesting.

His address is <http://www.webcam.com/~pagnnews/contents.html>. Tucked in with other items on his opening screen is his weekly diary, and that is where gold can be found. Bennett has traveler's eyes, a sweetness of tone, and a willingness to reveal parts of himself that make his diary a lovely read. So without further ado, allow me to introduce you to Darren Bennett.

"My first punt as the starting punter was a 69-yarder in the pre-season game against the St. Louis Rams. I was thrilled to be able to help the team get good field position and I had to tell myself to just calm down, but my heart was jumping out of my chest.

"You're only as good as your last punt. The other night I hit the 65-yarder and a couple of good ones. It was good to come off the field and get 'high-fives' from my teammates. I don't think the punter gets that type of thing usually. Then I hit one not as good—the crowd died—so in this game you might be the hero for five seconds."

"In between practice, Rosemary and I have spent the week moving into our apartment at the beach—it's a welcome change after living in hotels for five months. Rosemary lives up to Oakland for my first

regular-season NFL game. I tried not to be nervous—obviously you think about the game constantly, but nerves are the biggest barrier to playing well. The singing of the national anthem was a great thing. It sends chills down your spine, gives you goose bumps. Even not being an American makes you realize the patriotism the Americans have, especially when they sing the national anthem."

Seattle: "By the time we south-gate came around on Sunday, there was a great feeling amongst the team, a quiet feeling of confidence that we had the Seahawks' measure. We played well as a team, and the 14-10 final score didn't really reflect how much better we played than the week before. I had four punts, 3 that were good, and 1 which I shanked 29 yards that disappointed me. I hadn't shanked a punt—even in practice—for quite awhile, and it shocked me as much as it enraged the coaches. My two 50-yard

punts saved my average and gave me confidence, so I'll eliminate that bad one and I'll be okay."

Pittsburgh: "Pittsburgh, to their credit, made the most of their good fortune, and before we could blink we were 21 to behind and by half time the score was 31-6. I had been busy in the first half with 4 punts of 54, 54, 66 and 64 yards and I had to make a tackle on my third punt which surprised everyone, including the punt returner, Andre Hastings. I knew that if he got past me it was a touchdown and I didn't want that on my record—things were already going badly enough for us."

San Francisco: "I started Denver 21 points in the first quarter and then moved a great comeback to level the scores at 27-17 with 3 minutes to go. I always used all but 2 seconds of the clock and Iason Elam squandered a 30-yarder inside the left post to sink our chances again. I had 5 punts and averaged 48 yards for the game. I still wasn't happy with 2 of the end of the day, proving yet again that statistics can be deceiving."

"So we come home at 4-7 to all the experts rabbing their hands together and wanting to roast us instead of a turkey. Thanksgiving. It's a time where we have to strengthen our resolve."



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1995 NOV

Blind Among Enemies

BY PETER GRIFFIN

(continued from page 1)

Her home, a condo, is signaled by a misshapen palm carved by a disease of some sort into a foot-thick shillelagh. The front walk narrows between ferns, cover vines, and a patch of lawn. There's a mock lantern above Lee's address and a mailbox below.

I rang the doorbell, and, after what seemed so long a time I'd just concluded "no one at home," I saw in the dim interior a woman moving

toward me, trailed, though sometimes led, by an overweight and arthritic black Lab. Lee smiled as she opened the door. Her skin was a fine Irish white. Lee had blond hair, tightly curled. She laughed easily, laughing when I stumbled over my own name. Then she extended her hand.

I'd expected to find 43-year-old Lee Morton alone. But ensconced on the sofa in the living room, where Lee made her living — a phone-answering device for her answering service, what looked like a court reporter's dictation machine, a telephone in Braille — I met David Moore. Preoccupied, fingering a cigarette, his hand trembling with the cigarette. David was average height. Thin, too thin. Long-haired. About 45.

"I'm leaving San Diego. Tonight. I'm through with this town," Lee explained that David had been nugged two weeks before, outside an elevator in a downtown building.

David elaborated. "They did CT scans and MRIs and, basically, came back with no obvious result. They said, 'Well, you know your hell was rung, and you probably have a concussion.' Unfortunately, my right eye has been removed, and my left eye has a cataract, so you can't tell by looking at my pupils. They told me I was unconscious for 15 to 20 minutes."

Lee sat in a contoured vinyl chair, beneath a lovely fall landscape that could have been a New England turn and two strange florals,



Braille machine

one yellow, one rose, painted. I later learned, by her grandmother.

Lee's and David's blindness was a result of their premature births. I was born in Honolulu, Hawaii. My dad was in the Navy.

We left there when I was about one. We went back for vacation a couple of times. But I don't remember living there, of course.

I was born two months early and there was too much oxygen in the incubator; that's what they thought they had to do then to preserve quality of life and all that good stuff. They since have found out that the oxygen is what causes the blindness. But, yeah, even though there are still cases where it happens, because sometimes they have to make a judgment call to save the eyes or the brain. As more premies are being born again, it's starting to come back up. I guess they don't call it retrolental fibroplasia anymore. It's something, I don't know — premature retinopathy, or retinopathy of prematurity. I don't know, one of the two.

Growing up I didn't really feel that different. I knew I was, but I knew I had to adapt to things. Yeah, I got my books in Braille; other kids got them in print. Sometimes some of the other kids' attitudes got to me, but then I always did have other friends who were my friends, blind and sighted, so I just kinda learned to hang around with the guys who were my friends and to back with the ones who weren't my friends. Especially when I saw the other guys who were my friends back me. So I really figured, 'Okay, there are jerks and there are good people,' and so I'd hang around with who I wanted to hang around with.

"As far as growing up, I did a lot of the normal things. I went to Brownies for a little bit, and then we moved from here to Washington, D.C., for a few years, and I just never got into it. But I did a lot of the other normal junk that kids did. My sister and I would go tandem bike riding together. When I was a kid I took piano lessons and all that sort of thing like other kids. They have a Camp Bloomfield in Malibu, which basically gave some of the blind kids the chance to go somewhere. So I got the chance to do that."

"So I think I probably had about the normal, as much as one could have, probably a pretty normal childhood. Growing up I knew I had a disability. I knew I didn't do things the way sighted people did. But I didn't feel it never really dawned on me how really different all of us were until one day..."

Certa, Lee's retired guide dog, jumped into my lap. Lee said, "Certa, down. You're being a punk. I love you, but..." Then she went on.

"One day I was hanging around with some friends at school, at college this was, and someone says, 'Oh, wow, the light's way down in here. I can't see to dial the phone.' And to me that whole concept was weird, because I couldn't help but think, 'Why do you waste your time looking at the phone? It's so easy to just stick — but was when they had the rotary phones — to stick your fingers

in the right one you want and just did it. Why do you even waste the energy looking? Use your eyesight for something valuable. Why use it when you really don't need to?' And then I decided, 'You know something, I'm going to start surveying a bunch of sighted people and see what they say. I can't believe they can be that stupid.'"

"Do you look at the phone when you dial? I'd ask."

"Of course. Doesn't everybody?"

"And I was just — 'Why?' 'Why shouldn't I? I know you don't. But why shouldn't I? I've got the eyesight. Isn't it a pain in the neck not to look at the phone?'"

"And then it really dawned on me. We really are different. They've got it right. And I don't. And they're going to use every little inch of it. And I'm not. And so it dawned on me that it wasn't so much 'blind' and 'sighted,' it was that our perceptions of the world were different. And this is one example. For me looking at the phone is a big bother, and for them not looking at it is a big bother. And for them being able to look at it means sight is really a big deal to them. I mean it's everything. And to me it's not. I mean, of course it's not."

David has lived in San Diego eight years. "Prior to that, nine years in Hawaii with the same company. I'm a civil servant. For the Navy. My work deals with sonar. I'm interested in human perception, how it distinguishes objects according to sound. I've tried to design a computer program. My thesis was that the human brain is the best pattern-recognition we have. God created the best sonar we've got out there. So we may as well use it to find out how to program computers. To tell sonar sounds apart. So I used the human brain to obtain the model for my computer software. And I did psychological tests on people to say how do you tell sound A from sound B. What are the important cues."

"In high school I was on the wrestling team and the chess team. And I had a double major in physics and psychology from Marquette College. Then I had a master's from Penn State in acoustics."

"I had three children. They're now 16, 14, and 10. I've been divorced for eight and a half years. I left to go on a business trip and came home to an empty house. My ex-wife was a registered nurse. I met her at Penn State. She was sighted. I've dated both sighted women and blind women, and there's advantages and disadvantages to both. I just don't use that as a criteria when choosing a prospective date."

"I'm going back to Ohio because that's where most of my family is, and I have more family support there. I have my father, two brothers, and a sister, and various brothers- and sisters-in-law. The rest of my family is all sighted. I'm a twin, but my brother is sighted."

"He didn't go through that oxygen thing?"

"He went through it, but it was a statistical thing where all they knew was that a lot of incubator babies went blind, and it was a year or two later before some people at Hopkins discovered the cause."

Lee interjected, "The British were figuring it out before, but no one bought it."

"Right," David said. "No one believed. Oxygen is a life-giver. It couldn't be poisonous. And so no one listened to the Brits, and then they found it at Hopkins, and then you didn't see a single case of RLF — you didn't see it any more. And for a while, people were now seeing it again, because there's a lot of babies that are only carried to five months, that weigh less than a pound that they're able to keep alive. And then God our society has at least evolved to the point of saying, 'Better blind than dead.' A baby that is not carried beyond five months will require pure oxygen to avoid respiratory problems. I was born at eight months. I was four pounds, five ounces."

"Were you a small baby, too?" I asked Lee.

"Yeah, I was like three pounds, and then I had jaundice, and I went down to two pounds. I was just this little thing."

When David announced he was moving back to Ohio, his friends

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arranged a farewell party for him. I asked Lee about the evening. "Some of us got together and we went to the Soup Plantation, which is right here in the shopping center. We picked it because it was easy to get to, right on this bus line."

"We all met at the closest bus stop to the Soup Plantation. Several people were coming from other areas," David said. "And you all came alone? Would you tell me how you got to the bus stop?" I asked.

"In my case," David said, "I came home from work, went to the 'dropped off a few things. Then I took a bus from downtown out to Point Loma, went to my P.O. box, took care of some things involved with closing out my P.O. box, went to a store over in the shopping center and bought some batteries for my radio, and then went to the same bus stop where they were going to meet at 5:45."

"What about you?" I asked Lee.

"I live around here so I just walked to the bus stop to meet everybody."

"What was the restaurant like?"

"It's a big, long buffet thing," David said. "With soup and salad and muffins and pickles and pasta and ice cream. We got a couple of sighted people to help us go through the line. We were six blind people, and we got a couple of sighted people to help us go through it. One sighted person with two blind people. Basically, they filled up Owen's tray and my tray and somebody else filled up Lee's tray and Tom's."

"Did the room seem big or small?"

"It's large," David said. "But I didn't have any particular feeling about the geometry. I just didn't think of it. It's just like asking you the question, 'What does the road of the Empire State Building look like?' Unless you've seen an aerial view, you have no concept. You have no clue."

"When I woke up, as a sighted person, and I open my eyes, I see. And that has become for sighted people a metaphor, the ability to see means to understand, to be conscious. What's the metaphor for a blind person?"

"We use the same terminology a lot of times," David said, "without meaning anything connected with sight."

"It's such a colloquialism," Lee agreed.

David continued, "I'd say to you, 'Last night when I was listening to television. It sounds weird. So it's, 'Last night when I was watching television.'"

"I use echo location as a great 'primary ability' tool. I can tell how far away I am from walls and doors and things by listening for the echoes off of them. So I could walk through a maze without bumping into any of the walls just by listening to the echoes. The best trivial way to describe — this is my main mobility sense above



Curis

and beyond the cane, which identifies objects sitting in front of me as I tap it from side to side — is that echo location is a very crude form of sonar. It's not nearly as good as what bats have. But try to picture yourself with your eyes closed in one of two environments. One is a small enclosed elevator. The other is a huge, open gymnasium. And you're standing in the center of one of the two rooms. You would have absolutely no trouble tapping your hands, stamping your feet, or yelling and identifying which is the elevator and which is the gymnasium. The gymnasium would

sound a whole lot bigger. I use that cue to find pay phones on walls, to find handles on doors, things like that."

"Do you do that too, Lee?"

"Yeah," she says. "I think we just have a sense... We also do use other tools. Other things, too. When you walk, if you're not using a cane or a dog, you might put your hand in front of your face just to protect you."

David said, "Things like scaffolding don't echo as well. I've smashed my head into scaffolding plenty of times."

I said, "That now you get that table, Lee. You know from that table is there. Now if I were to stand over here and you came by me, would you sense that I was here?"

They both agree, they would. "You would just feel that I was here?"

"Yeah. We could walk up to within three quarters of an inch and not touch," David said.

"Do you think sighted people can feel that?" I asked.

"If they're trained. You can tell the elevator from the gymnasium. I guarantee it. It's echo location," David said.

He wanted to try an experiment. He said to me, "Close your eyes, walk forward, and see if you can hear the stair-way." In Lee's living room, a stairway led to the bedroom on the second floor.

"I'll walk straight ahead over there and see if I can hear the stair-way," I said.

I heard David say, "Better make some noise. Clap."

"Keep going," Lee says.

I'd surprised myself by moving, closed eyes, but with confidence. "I've gotten to the stairway. I can feel the stairway next to me. Maybe it's the shadow."

"There's also a door there too but..." Lee said.

"You'll perceive it as a shadow because that's the terminology you're used to. But it's actually echoes."

But you know, I've got to walk through something that has no light. I was walking toward the door, and when I turned to the stairway, it got darker. So I knew that I had turned toward something.

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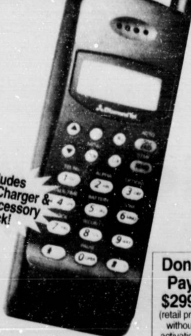
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"It would be a burden. We would be a burden to them."
"Yes," Lee said. "And unless you want to be Saint Helen of whatever. You don't want to do that to the family now, really? Do you? Get yourself a nice sighted girl. She should marry another blind guy that's her equal anyway."

"What's the difference between what blacks claim and the discrimination that you're talking about now?"

"Well," David said, "I'll tell you what the difference is. We are inferior to the sighted white world. But you're not allowed to call blacks inferior for being black. Or Asians inferior for being Asians. But we really are inferior because part of our bodies, physically, doesn't work. So it's okay to treat us disabled people as inferior."

"Do you feel that way?" I asked Lee.

"I feel that a lot of it is that blindness is a disability that people, as they get older, are probably going to experience in some degree. As seniors get older, they're probably going to lose their sight. And I think it's also one that people fear more than anything else. Find a hundred sighted people and ask them what if God came down and said you are going to be disabled, and we'll let you choose your disability. You're either going to be blind or deaf. And I would be willing to bet you that the grand majority of them will choose deafness over blindness."

"People say, 'If I lost my sight, I'd commit suicide.'" David agreed.

"Yeah," Lee said. "Oh, yeah. Because I think it's the disability they fear more than any other."

"Why do you think that is?" "Because there are so many freedoms that are associated with sight."

David offered, "In addition to that, we cannot appear in a court of law, as witnesses, because we are not eyewitnesses."

"It was only recently that we were even allowed to serve on juries," said Lee. "Some people say, 'You're lucky. I want to get out of that. You're lucky you got that. But I think we should have the right.'"

"Why were you not allowed to serve on juries?"

David and Lee answered together, "Because we couldn't see exhibits. So how could we judge it?"

"Victoria Principal was in a movie a while ago," David said, "where she was a blind woman who was raped. They said, 'Well, we can't make an arrest. You didn't see the man.' She said, 'My God, he was on top of me for five minutes. Let me touch the ten guys in the lineup, and I'll tell you which guy was on top of me.'"

Lee added, "But I'm afraid this stuff is really more on the level of, 'I mean, because people are afraid of us. More than anything, their fear comes out. I think it's a combination of, one, they want to put us up on a pedestal, and, two, they fear us. And you put the two of them

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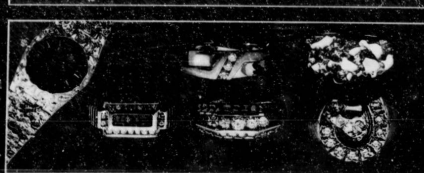
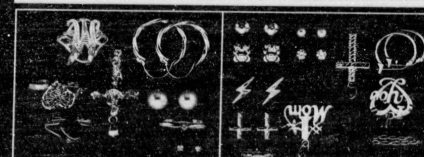
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"It would be a burden. We would be a burden to them."
"Yes," Lee said. "And unless you want to be Saint Helen of whatever, You don't want to do that to the family now, really? Do you? Get yourself a nice sighted girl. She should marry another blind guy that's her equal anyway."

"What's the difference between what I'm... claim and the discrimination that you're talking about now?"
"Well," David said. "I'll tell you what the difference is. We are inferior to the sighted white world. But you're not allowed to call blacks inferior for being black. Or Asians inferior for being Asians. But we really are inferior because part of our bodies, physically, doesn't work. So it's okay to treat us disabled people as inferior."

"Do you feel that way?" I asked Lee.

"I feel that a lot of it is that blindness is a disability that people, as they get older, are probably going to experience in some degree. As seniors get older, they're probably going to lose their sight. And I think it's also one that people fear more than anything else. Find a hundred sighted people and ask them what if God came down and said you are going to be disabled, and we'll let you choose your disability. You're either going to be blind or deaf. And I would be willing to bet you that the grand majority of them will choose deafness over blindness."

"People say, 'Well, I lost my sight. I'd commit suicide.'" David agreed.

"Yeah," Lee said. "Oh, yeah. Because I think it's the disability they fear more than any other."

"Why do you think that is?"
"Because there are so many freedoms that are associated with sight."

David offered, "In addition to that, we cannot appear in a court of law, as witnesses, because we are not eyewitnesses."

"It was only recently that we were even allowed to serve on juries," said Lee. "Some people say, 'You're lucky. I want to get out of that. You're lucky you got that.' But I think we should have the right."

"Why were you not allowed to serve on juries?"
David and Lee answered together, "Because we couldn't see exhibits. So how could we judge it?"

"Victor Principal was in a movie a while ago," David said. "Where she was a blind woman who was raped. They said, 'Well, we can't make an arrest. You didn't see the man.' She said, 'My God, he was on top of me for five minutes. Let me touch the son-of-a-bitch in the f---ing, and I'll tell you which guy was on top of me.'"

Lee added, "But I'm afraid this stuff is really more on the level of, I mean, because people are afraid of us. More than anything, their fear comes out. I think it's a combination of, son-of-a-bitch, they want to put us up on a pedestal, and, two, they fear us. And you put the two of them

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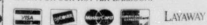


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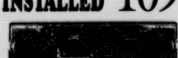
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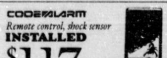
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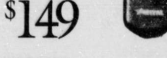
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2 San Diego Reader (November 30, 1995).

a cane it's you doing it. If you use the dog, it's the dog doing it. And so people aren't going to respect a blind person using a guide dog."

"So for a long time I didn't get one because I figured I don't want that stigma. And then when I saw that I was not doing things because traffic was getting worse and I was getting increasingly more afraid to do them, and my guide-dog-own friends were doing them I said, 'Hey, wait. There's something wrong in this equation, honey. I'm changing this.' So, um, I think also the attitude toward guide dogs has changed. I think that people realize the dog is not doing the whole thing. It's a team."

"And a guide dog is a whole lot more likely to stop you from getting hit by a car running a red light than a cane is," David said. "I can follow the light cycle, no problem. Cause I can tell the parallel traffic versus the perpendicular traffic versus the turning traffic. And if I can't, I'll wait for three or four lights until I have the cycle memorized."

Added Lee, "And you do have to do that with a guide dog too sometimes. If somebody's making that illegal right turn, the dog will see it and stop and pull you out of the way if it has to. Where a cane might not find it. A dog is not for everybody, and I'm not saying every blind person should have a guide dog, because it

always should be a personal choice. But the world is getting where it's, I think everything in the world is getting to be less and less of a choice anymore. But hey, I'm really happy I got my dogs. I intend to continue using dogs. As long as I can."

It was time for David to leave, and I offered to give him a lift, which he accepted. I said my good-byes to Lee and to him and I sort of continued using dogs. As long as I can."

Once again I was guided by a blind person from Point Loma to Columbia Street and the Y. There was an urgency in David's voice. And I found myself gripping the wheel, eager not to err.

"You're coming onto Rosecrans in a minute," David said. "The next light is Rosecrans." Then, as he sensed I had not increased my speed, "The next light is Rosecrans!"

"If you turn right, we'll be going toward Point Loma. I'm not exactly sure where the freeway entrance is."

"All right," I said. "We'll get that."

"You want's south. This one we're coming up to, Midway and Rosecrans, is probably the busiest intersection in San Diego, but it's not difficult to cross because it's square. But the other one back there, Midway, Sports Arena, West Point Loma, West Mission Bay Drive, and there's an off-ramp to the freeway that comes in about a half a block down. It's almost star shaped."

"This is Rosecrans. And we take a right here."

"Yes."

"And we look for 5 south."

"Yes. Just go straight through this intersection, if you're not sure," David said. "Just go straight through it, and when you get to Barnett, which is the end of Midway, by the post office, you make a left, then a right on Pacific Highway. And turn your signal light off."

"I just did."

David guided me to Barnett, onto 5 south, off at the front Street exit, down through the "tree" streets to the lettered streets. "Your next right is Broadway. Turn right. And then you'll go past a couple of lights. Let's see. After Front I'm trying to remember how many lights Union State. I think it's the third light. After you pass Columbia Street, the YMCA is on your right side. And there's, like, three-minute parking or ten-minute parking directly in front."

I made only one wrong turn, but David guided me safely to the front of the Y. I got David's clothes out of the trunk, and together we mounted the steps. David hesitant, and I, holding his laundry in front of me, a bit hesitant, too. At the elevator in that beautiful, brass-trimmed building, looking more like an expensive hotel than a last resort for the unemployed, I said good-bye to David. He took his laundry and wished me well. ■

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Pier Group

By Bill Manson

There's something about the hour before dawn at the pier. Out there in the dark, all you can feel is the ocean rollers hitting the long piers beneath your feet, coming in to sand after rolling their way across—who knows?—maybe the entire Pacific.

Looking west, black nothing. No sea, no sky, and in the predawn fog, no stars, just one great black spooky void. For all you know the great mythical sea monster from Baita might be opening his jaws in front of you at this instant, ready to chomp.

You hold onto the rail fast, even though it's as cold as death. You try not to sway when each unseen roller below you strikes the pier. A

kind of vertigo hits you at the sense of movement. It troubles your inner ear—and your inner sense of well-being. It makes you want to react, to pitch yourself forward. It would be so easy to let go, to give in, to fly into the night, the ocean, the void.

"Ay! Huh!"

The words come from 20 feet away. A whole string of words follows. It sounds like Tagalog, the Philippine language. "May na huli akong Malala kahayan!" It's not until later that I'm told this means something like, "A catch! I have a big catch, countrymen!"

A little buzz of voices ripples out. The man who called out the first word, "huh"—catch!—is shouting as he fights a mighty battle with an unseen force from below.

I move along the rail toward the sounds. One word keeps coming up: "paring"—shark.

Now I can make out the shadow of a small man with a big pole that's bent and twitching. Other shadows have gathered around, friends offering a string of advice. The voices rise to yells when the line screams out and the pole seems to leap from the man's hands. Suddenly it's dark. Silence. Then shouts. They must be telling him to wail in. He starts frantically reeling, and there's another jerk. He fiddles to release the catch on his reel, but the line twangs taut. He yells. In the grating light I see the silhouette of a knife blade waving. The fisherman falls back. The end of his line dangles uselessly from his straight rod.

For the first time he sees me. "Too big," he says in English. "Too big."

This fall morning, months later, in broad daylight, I.R. pier looks more prosaic. The waves are as huge as they were on that summer night.

They sweep along like logs under a carpet, sending a shudder through the pier's timbers. And their those words again.

"Ay! Huh!"

Except this time it's an old woman in a huge, wide-brimmed straw hat held down by a scarf tied under her chin. She's just tall enough to see over the wooden railing. She reels in her line from the gray waters 20 feet below and brings up a five-inch perch, wiggling over the rail. She maneuvers the hook out of its mouth and tosses it to flap in a white plastic bucket on top of a half-dozen other diamond shapes gaping away.

She catches the swinging line, leans over to the lower rail she'd been using to chop up mussel meat. She snags a piece onto each of the two hooks, then drops it over the edge and swings it back out into the surf.

This is one of those fresh, foggy, cool mornings that braces you. Life is worth living. The pier is busy with fishing people, mostly Filipinos. They haul out their grocery carts filled with plastic buckets and pipes (to hold their rods vertically) and head for their favorite spots. Local drunks lean over the rails contemplating life, lifted after the day's first beer. Down in the water the waves are immense, ocean-sized. Surfers ride in under the pier, despite the sign telling them to keep 150 feet away. "Back off!" one fisherman yells down to them. He wants to toss his line.

The beach end of the pier is the end to be on right now. It's a rising tide, and the old lady says that's when the anchovies come seeking food around the pier legs, and the mackerel are coming in after them. And the blue-topped bonita are following the warm waters in to feed on the mackerel. And the sand crabs are coming in with the tide to eat the detritus collected on

Down in the water the waves are immense—ocean-sized, and the surfers are out riding the humps to almost under the pier.

the bottom over the last half-day. And the perch are coming in to feed on the crabs.

But the warm waters of summer are long gone; pickings are leaner this morning. People, mostly women, are catching only perch. Not such a bad fate. "The perch love those sand crabs," says David Dubert, one of the few men here—and one of the few Anglos. "Perch have a good set of teeth on them. They can nibble through those shells, no problem. So when you eat a perch, you're getting two meals for the price of one."

David Dubert knows about food values: he's lean, short, muscled, 52, and runs a Pizza Hut not far north of here. Today, as most of his off-days, he's strolling down the pier with a brown bag beer in hand. He's so mad that I.R. authorities are about to make this illegal, he's considering leaving town—after 40 years.

But mostly he's mad that more people don't live the pier life as fully as the Filipinos do. "I've been fishing off the pier for all this time," he says. "I've seen fish get larger and most Americans give up on them. But not these people. I'll tell you, it was these wonderful, generous people—the Filipinos—who taught me everything I know about saltwater fishing. I came from the Great Lakes. Freshwater fisherman. These people, they know the life that's going on underneath, what the fish are doing, who's eating who. Just

look up here: 80 percent Filipino! That's because they live this pier. This is not sport for them, this is food-hunting. You can just about live without ever visiting a supermarket from what you can catch on this pier. The fresh air, the quiet—this is a social center, but see! Most of them are old. They were brought up in the Philippines, on the fish they had there. They had to learn a whole new ball game here. And I got it all from them. Others could learn from them, too."

I ask her what she's going to do with these fish.

hobbled down to the 933 bus, and came to the pier. She hasn't missed a day since. She leans on the railing all day long from nine till four, when she catches the bus back home. "This has saved my life," she says. "I eat fish, good for my arthritis. The fresh air, the company, the excitement catching the fish. And now I am useful, I have something to give my family to eat, too. That's why I come."

I ask her what she's going to do with these fish.

hours (depending on the sun's strength). Fry in skillet. Creates a crispy fried fish that lasts a good, long time. Break up and mix with rice (or scrambled eggs). Add vinegar sauce (vinegar, chopped onions, and garlic).

We're further out now, on the "T" section of the



Honorata

A man walks by and tosses his Crown Cola can into a trash bin. He takes a few steps, then turns back. He reaches down for the can. "Sorry, Honorata, I forgot." The little lady who's been catching the perch laughs as he leans down and puts his can into one of the three buckets she has on her cart.

"Nothing wasted, right?" Honorata Asio Magano, known to everyone by her Tagalog name, Aling Atang, has been fishing right on this spot for 15 years. She's 75, and before 1982, she was in a wheelchair. She couldn't go anywhere on her own. She was depressed, stuck at home—and home wasn't even in the Philippines. So one day she got up,

"I will dry them," she says. "For toys." Toys is a breakfast. "Rice and fish," she says. "Poor people in the Philippines have rice and fish—three times a day, if they're lucky. They eat less, but they are healthier than people here. They don't like sweet things, except for fruit. And making toys is very easy."

Two or Daring Catch a fish (say, perch or mackerel). Slit it open (if it's mackerel, down the backbone). Clean, sprinkle with salt, pepper, soy, vinegar. Lay out in the sun, leave two to eight

pier, the part with the cold metal rails. Rita is standing with her pole against the rails. She has the line in her hand, and as she watches the sky and the waves, her arm is lifting and lowering, up and down, up and down. She has a can of bait-anchovies. "I bought it," she says, as though she's done a terrible thing. "\$2.41. Commercial bait, fishing pole—I'm fishing the American way."

Well, not quite. The lifting and lowering is part of the technique for catching surface fish like Spanish mackerel or anchovies. Like humans or ostriches, the mackerel's wide-angle eyes are attracted to shiny, moving objects. "Mackerel are top-fish. They're hunting, they bite. Not like

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Single	18-29	\$25	\$43	\$54	\$71	\$106	\$83	
	30-39	\$32	\$62	\$82	\$114	\$129	\$129	
	40-49	\$49	\$72	\$109	\$130	\$160	\$151	
	50-59	\$74	\$123	\$161	\$185	\$223	\$233	
	60-64	\$95	\$157	\$203	\$212	\$274	\$257	
Subscriber & Spouse**	18-29	\$49	\$78	\$108	\$145	\$178	\$177	
	30-39	\$64	\$124	\$161	\$225	\$243	\$229	
	40-49	\$97	\$158	\$193	\$247	\$296	\$290	
	50-59	\$148	\$215	\$264	\$329	\$429	\$372	
	60-64	\$198	\$279	\$365	\$453	\$553	\$459	
Subscriber & Child	Under 30	\$38	\$77	\$94	\$126	\$168	\$140	
	30-39	\$51	\$101	\$129	\$164	\$211	\$155	
	40-49	\$62	\$107	\$142	\$192	\$222	\$198	
	50-59	\$81	\$138	\$184	\$247	\$292	\$249	
	60-64	\$108	\$190	\$226	\$254	\$336	\$334	
Family**	Under 30	\$78	\$134	\$176	\$250	\$320	\$238	
	30-39	\$91	\$181	\$229	\$304	\$371	\$315	
	40-49	\$126	\$191	\$253	\$326	\$438	\$394	
	50-59	\$173	\$265	\$324	\$447	\$529	\$429	
	60-64	\$215	\$298	\$385	\$480	\$628	\$546	
Subscriber & Children	Under 30	\$53	\$117	\$148	\$191	\$229	\$198	
	30-39	\$59	\$144	\$148	\$222	\$278	\$229	
	40-49	\$77	\$156	\$164	\$247	\$304	\$279	
	50-59	\$102	\$165	\$227	\$289	\$350	\$327	
	60-64	\$123	\$194	\$267	\$336	\$398	\$352	
Single Child 2 Children	0-18	\$22	\$36	\$44	\$64	\$83	\$57	
	0-18	\$30	\$50	\$60	\$86	\$116	\$105	
3 - Children	0-18	\$46	\$69	\$89	\$128	\$168	\$152	

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Summer till water evaporates
Flip fish on top
Eat with rice

A boy and his dad came up with a brown paper bag. Dad tips an angry, brown-red fish onto the deck.

"What is it?" he asks.
"Don't touch it," says Rita.
"It's a sculpin. It has poison quills."
"I've been stuck by these ten times," says David. "My whole hand swelled to twice the size. I got headaches. My stomach hurt. It lasted hours. Last time they had to bring the ambulance."
"You've got to be real careful," says Rita. "But if you cut the two spines off behind its eyes, you can eat it. But they take a long time to die."
The father pushes the bag back around the fish and takes it away.

On the other side of the pier, an Anglo man has a crossbow with a fishing line attached. He's trying to untangle the line so it doesn't take him with it when he shoots it out. Nearby, fishing on her own, lifting and lowering her line by hand with hypnotic regularity, Serafa Castillo, who says she's 66, is catching anchovies for drying and sending to her relatives in Arizona. "Best time for the bigger ones," she says, "is when the tide is coming in, when the moon is full."
She rubs her tummy. "I can't eat mackerel or barracuda any more. My body's no good. My stomach gets tight when I eat mackerel. I found it harder and harder to move. So I have stopped eating oily fish. Now I eat other fish that swim at the top, like perch. I think I feel a little better."

"Knowing where to catch what, that's the thing," says David. "You've got top swimmers, bottom swimmers, and scavengers. It depends on the time of year -- and June, July, August are the best months because the waters are warmest. What you have to decide before you put your hook in is which you're going for -- top, bottom, or scavenger."

1.8's top-water fish are anchovies, sardine, perch, queenfish, Spanish mackerel, and bonita. The bottom fish that come around the pier are croaker, sculpin, and bass, a few small catfish, flounder, halibut, the occasional lobster and crabs.

"Then there are the scavengers. Best time for the scavengers is nighttime," says David. "10:00 p.m. to 4:00 in the morning. The tiger shark, and shark, stingray -- they're all fighters. You've got to have 100-pound heavy line. You've got to be prepared to have large reels and poles. And you've got to be prepared to be out all night. They can reach 40 to 50 pounds." "I immediately think back to that pre-dawn morning last summer... It might have been a tiger shark."

Serafa is telling me one of the great delicacies in the head of a tiger shark, baked and stuffed

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EL CAJON Right *2902 Jambucha Rd. (at Furry)	CHULA VISTA Right *901 Palomar St. near 10 th St. station	COLLEGE AREA Right 6842 University near 79th St.	DEL MAR Right *3355 1st Ave. Highway 94 (at Main)	"EL CAJON" Right 300 N. Second St. (at Main)	1702 Oceanview Blvd. (west side of street)
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with vegetables and spices. "Not
many are caught," she says.
"They fight so hard."

She jerks her hand at last
and hauls up a shimmering
pearl string of anchovies.
I ask Verita if she isn't
worried about the sewer
pollution around here. Maybe
that's what's bothering her
stomach. "I've seen the insides
of fish here and at other piers,"
she says. "They are white and
taste better here. I think this
water is the cleanest. Better than
Waikiki Island. Better than Ocean
Beach."

A couple of days later I happen
to be in Ocean Beach. I can't
resist nosing out on its con-
crete pier to see if the story is
the same here.

"Peas. I use peas for bait,"
says Al Cal, a middle-aged Fili-
pino I find halfway out on the
pier. The atmosphere's different
here than in L.A. The ocean is
more... rustier. There's more
arching surf, smashing in front
of duffs near the beach, and the
place is crisscrossed with pelicans
making low cruises right over
your head in dignified, deter-
mined lines of 12. In the
water, ranks of surfers, of course,
and regular clumps of sea lions
bouncing out of the water,
looking around, then confidently
rolling back under.

On this pier there seem to
be more Koreans and Viet-
namese fishermen than Filipinos.
And more nonfishermen with
hard liquor bottles lugging in
the postbag sunshine giggling
at the "Crime Watch" column
from the Union Tribune.

I came across Al next to
where a Filipino family of three
was fishing, the son dropping
a large parachute net in between
his parents, catching bait, hauling
up maybe a dozen anchovies in
each lift. His bucket was already
half full.

The peas must be working.
Al has three or four perch in a
plastic shopping bag. "I give
them to the neighbors," he says.
"They love it, and I feel good."
We Filipinos, we don't like
processed food. We like it fresh.
Vegetables, fish... "He's hauling
up a fish, a queenfish, about six
inches long. But it slips as he
takes it off the hook. It bounces
once on the rail and dives down
to smack into the water. "Have
a great life!" Al yells after it.

"Those ones are kind of
strong-tasting anyway," he says.
"Fishy aftertaste. Not that that's
a problem. What we do is, first
we cut them right down here." He
draws a line down my backbone.
"I put in garlic and ginger and
salt and pepper. Then I put the
fish in some vinegar and the
whole thing goes into the fridge
for 30 minutes, and that fishy
aftertaste and smell is gone."

We stand leaning on the rail,
watching the sea lions cavort. I
can't help feeling it's not just
the fish that bring so many
Filipinos down to the ocean. "I
think a lot do find it a kind of
bridge with the old life," Al says.
"Me, I fish because it's better
than dying in front of a TV set."

He says he's grateful for the

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health system in the U.S. He looks like a man who might need it. "It's good, great for medicine and doctors here," he says. Then he stands up, straight. "But for happiness... there! The Philippines. At night sometimes I think of the fresh pandes in the morning. The pandes man comes around the streets at 4:00 a.m. on his bicycle with a big, shiny, covered can at the back. He hoots his hooter and calls out, 'Pandes!' and the pandes—round bread—is all set. Fresh! It's great with eggs. And then there's salamat, a great breakfast drink."

Salamat
Heat water
Cut up and squeeze
ginger root into the
boiling water
Add brown sugar
Great for soothing
throat, smoothing
out voice in morning

"And then we have a cigarette!" Al says, laughing. "If I went home tomorrow, my children would all be there. They would take their paps straight home. We'd sit down to a big round table, and they'd serve up my favorite dish: baked bass."

Baked Bass
Clean a sea bass
Steam in clay pot
Splash on mayonnaise,
tomatoes, onions,
garlic
Steam a little more to
absorb flavors
Serve with rice

"And of course we'd have pan-ci—noodles. On any occasion—like Christmas, birthdays, homecomings—we must have noodles because they symbolize long life. Every home must have nice, long noodles ready. We'd pray together and thank the Lord for the food—and I'd know I could stay there till I died. They wouldn't send me anywhere. That's our way. And the friends, when each house on a street cooks something different and you go from house to house eating chicken, fish, fruits. Yes, I think of these things. This country is very advanced, but some things it lacks. I miss them."

"I would go back, too," says Laura, a few days later in L.A. "If we have enough money, we'll go to stay over there. It's a nice living over there. Very nice life, as long as you have enough money. That's what I told Frank. My family has a cottage near the sea. The only problem is, David would want to fish."

Problem?
"I won't let him go fishing if we go over there. It's embarrassing! There's no American people doing things like that back home. My brother won't let him. He's putting me down if he does something like that. Fishing. There are no Americans go fishing over there. Only Filipino people."

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BY ROBERT GLUCK



Horror Garden

Last winter I pruned my Brugmansia way back. I prefer calling it a *Datura*, but now *Datura* is in the larger category, the genus that includes Brugmansia and other subgroups. In any case, it's an angel's trumpet, and an unusual one, because the fleshy pink flowers don't hang down, but rather "nod" like gorgeously sinister Victrola trumpets. Like other Brugmansias, it's spectacular in bloom. The species is from Peru, and it was given to me by a dear friend, who has died.

Brugmansias are of course as poisonous and deliciously night-scented—gardenia with an edge of something sharp. In Nathaniel Hawthorne's "Rappaccini's Daughter," Beatrice, the mad scientist's child, inures herself against poison flowers.

"Were I to breathe it long, methinks it would make me ill." By degrees Beatrice not only becomes immune to their poison, she becomes poisonous herself, an evil bloom. When the young man who has fallen in love with her can't refrain from kissing her, he dies.

Brugmansias are part of the huge nightshade family, *Solanaceae*, which includes such suspects as tomatoes, potatoes, peppers, eggplants, nicotianas (tobacco), petunias, and jimsonweed. Brugmansias have become illegal in Florida because teenagers use them to get high, ingesting too much causes coma and death. In India, garlands of "devil's trumpet" are woven into the hair of Shiva the Destroyer. In South America, it's a favorite cemetery bush, and throughout the two Americas its narcotic alkaloids were used as ritual hallucinogens, medicines, anesthetics for sacrificial victims and such. Medical drugs produced from these alkaloids dilate pupils, treat motion sickness, and are used in the manufacture of birth-control pills.

Brugmansia's herbaceous cousin, jimsonweed, got its name for the havoc it wrought when British soldiers, sent to defend Jamestown in 1676—yes, I've been to the library—cooked some up with other greens. "They turned natural fools upon it for several days. One would blow up a feather in the air, another would dart straws at it with fury, another, stark naked, was sitting up in a corner like a monkey, grinning and making maws at them; a fourth would fondly kiss and paw his companions and smile in their faces with a countenance more antic than any in a Dutch drill." Party down, Redcoats!

Now, where were we? I have trained my Brugmansia against a wall in a fan shape, so I prune it quite a lot. But it never recovered from last year's pruning—why? It hardly put out a leaf. The bark was green, and when I scraped a little, it was moist and living. Were snails eating the leaves as they appeared, so many Rappaccini's daughters munching their little salads? I threw down some snail and slug killer, from that wonderfully lurid yellow-and-black box, and yes, little by little some leaves appeared. But there was an overall strangeness to the tree. Some limbs did not put out leaves; some weird eruptions became apparent on the bark.

I watched this develop for a while. Then one day I dug

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snail and slug killer
from that wonderfully
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and yes, little by little
some leaves appeared.

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into one of these little volcanoes with my thumbnail. Some wiggly, maggoty things fell out onto my hand, and I shuddered and flung them away with a shout. On the tree there was a swarm of them emerging from the wound I had made. I inwardly reeled at the delirium tremens of white, lozenge-shaped insects, some kind of larva? The skin brushed across my back. Or some kind of borer? I stared at them, slack

jawed. They were rolling over themselves like fiends, a few falling completely out of the tree in their excitement. What are they? They are not termites. Termites are creepy, I have seen them attack a sick tree, so I know what they look like. What enacts a circus from Hell beneath the bark of a soft tree?

This was a difficult image for me to process, and quickly left the garden and put the

insects out of my mind. I dreamed that my pig, by comparison, a prince of the animal kingdom, which I might sacrifice in the form of a sausage for lunch.

I am very fond of my Brugmansia, a plant with a glass bottle, dug a trench with my thumbnail, got ready to jump back. I dug some more, I dug and dug reluctantly. I did not want to harm or scar my tree. But I found no bugs at all, nothing. Larva season must be over —

it in to the county to be identified. There's not much to be done against borers, but I wanted to get the situation under control, if only to know what had so repulsed me.

I returned to my Brugmansia with a glass bottle, dug a trench with my thumbnail, got ready to jump back. I dug some more, I dug and dug reluctantly. I did not want to harm or scar my tree. But I found no bugs at all, nothing. Larva season must be over —

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LETTERS

continued from page 3
and personal relationships. This is something that the private sector knows well, and the airline and hotel business in every major city in the country serves those needs. With so much glorification of the way the private sector does business these days, I find it ironic

that business travel by public officials on behalf of the public would be criticized unless it was truly extravagant. What you've reported doesn't even begin to meet the definition of being modest, much less extravagant.

The City of San Diego is really a public corporation with an annual budget of over \$1 billion, a few thousand employees, and a service area of over 1 million people. The

city's ability to function depends on intricate relationships between state and federal agencies as well as private sector stakeholders. In the past three years the city has negotiated significant relationships with the EPA and with the Department of Justice on the secondary sewage issue. The city has captured the Republican National Convention for next year as well as another Super Bowl bid. There are any number of other projects ranging from infrastructure needs at the border to job-training programs funded by the federal government that could well require the city's representation in Washington, D.C., or at the Conference of Mayors. None of these things can be accomplished with an application form, a cover letter, and a 32-cent stamp!

The social, cultural, and economic needs of the city of San Diego in a rapidly changing world post-Cold War require more than casual attention to our national and international context. They require attentive and responsible action, that is, leadership, coming from elected public officials, but particularly the mayor's office. With district elections in place, the mayor is left being the only elected city official who clearly represents the entire city. It is unrealistic to expect the mayor herself to do all of the kind of traveling that would effectively represent the city's interests, and I would certainly hope that she has surrounded herself with staff who are quite capable of acting on her behalf and would dispatch them from time to time.

Contrary to your article, I would strongly urge that the mayor's office travel budget be increased to meet the real requirements of the City of San Diego for having an effective spokesperson present in a variety of extra local arenas. It's an investment in our future

that we really can't ignore. Elaine R. Brooks La Jolla

Reflections In A Goldeneye
Thanks to D. Shepherd for helping to clarify which movie critics are "masquerading" as such and are, in fact, "incomposps" (Movie Review, November 22). The criteria to be included in such company appears to be mere disagreement with Shepherd's own learned perspective. I hardly know who's right about Goldeneye, but it seems that a "genuine" movie critic should stick to reviewing movies and not other critics. Shepherd's indulgence comes off as a self-congratulatory, self-conscious effort to separate his cinematic observations from those other crude bush-league musings. Please, Mr. Shepherd, how about a guide to those other elite critics who, like yourself, stand exalted from the pack, whose opinions truly matter more than anyone else's?

Marty Dare San Diego

Your Usual Muckraking

I wonder what your editor hoped to achieve by publishing an article like "Driving for Dollars" in the November 16 issue ("City Lights"). Was it the reinforcement of a negative stereotype? Or mere pandering to the public's voyeurism? It's easy to invade the lives of people who already have little or no privacy. If you could have gained access to the home of an alcoholic doctor's wife, would a detailed description of her drinking, eating, and sex habits have seemed so titillating?

Alcoholism and drug abuse have no class barriers. But it may surprise you to learn that not all homeless people drink to excess or do drugs. (Not all doctors' wives do either; this is merely another example of a stereotype.) I was well acquainted with a woman who was forced to live in her broken-down van for about six months. I know that she never abused alcohol or drugs during that period of "homelessness" or at any other time that I have known her. I won't provide any further details of my anecdotal evidence, because I respect her privacy. A person who lives a life unsheltered from the elements or from public scrutiny, however, is very vulnerable to any avenue of comfort or escape. Let's stop holding homeless people up to judgment and ridicule when they turn to alcohol or drugs for temporary relief.

If you want to throw any light on the problem of homelessness, what we need is rational discourse. If you want to sell papers, then go right ahead and engage in your usual form of muckraking.

Anne Curro North Park

Condom-Box Tiling
One week Jonathan Saville presents a cogent definition of art criticism as a humble and principled calling (An Review, November 2). The following week finds him mired in passionate tiling at condom boxes.

Consistency, sir: your credibility is at stake. John Cadenza Mission Hills

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Calendar

Birth of a Bookstore

Readings at Hickey's Place

I was displaced with the insecurity of my job as academic advisor at SDSU, on a contract that had to be renewed every semester. And my 14-year-old son was going through some crisis. A vision struck. I could open a bookstore. My son and daughter could work there, surrounded by great literature, the healthiest atmosphere around.

Except I was broke. I met Terry Hertzler as a book fair and again at a book signing. Terry's a poet and dealer in rare and collectible books. He was selling out of his home and at book fairs, and he was publishing books. He was

publishing chapbooks. He offered to publish one of my Reader stories, and during our meetings, we talked about opening a bookstore.

Terry was also a technical writer for Sharp Healthcare until they cut hundreds of jobs including his. And the budget as told at SDSU, leaving me with a three-day-per-week position. So last year I taught a couple classes at the Writing Center, and while gabbing with the director, Judy Reeves, I mentioned that I might open a bookstore and possibly hold some writing classes there. Judy suggested that if the place were in East County, she might like to offer classes out of it. I thought, maybe with the help of a partner and

some workshops to help cover the rent, I could make the bookstore vision come true.

My friend Gil Rivera owns commercial properties. I asked his advice about renting a storefront. He said he had just the place, \$500 a month. The property he offered was visible, large enough to allow for workshops and readings, halfway between my home and my work at SDSU, and there were four Mexican restaurants within a many blocks, which alone might've been enough to sell me.

I called Terry, told him the deal. We met at the site, tried to picture the old drapery shop full of books and art, with a stage for readings, guitarists, a piano. And we decided that La Mesa might work, as it's got charm, and it lies near SDSU and Grossmont College. East County could use an independent bookstore that specializes in good literature, local authors, collectibles, and mysteries. A couple days later, we were partners and making arrangements with the Writing Center.

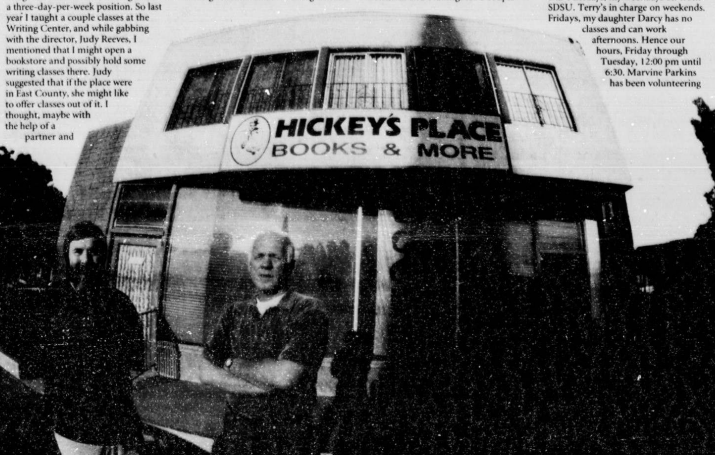
Terry agreed to the name I favored — Hickey's Place, after the detective in my trilogy of San Diego-based mystery novels set in the 1940s.

A few days of elation followed, then we set to work. Mark Clifton, who supervises custodians for San Diego City Schools, helped us scrub and polish. Henry Mikkonen, a painter, grained the walls and ceiling. Jack Owens knew a guy who had been storing 17 double-sided bookshelves for so long he would let them go cheap. We bought them for \$120 delivered and sold the 5 we didn't need for \$75 apiece, which paid for the painting and the cash register, \$150 at Home Depot. Steve Havens, who owns Signtech in Santa Maria, made us a sign and banners for cost. Judy Guishard, a junk expert, found us furniture at thrift shops and yard sales. A wicker couch, love seat, and chair for \$30.

Terry had gone to work for Taylor Made Golf as a technical writer, and I'm still at SDSU so we labored mostly weekends and evenings for a couple

months. Besides cleanup and repairs, we hauled, stacked, alphabetized, and priced the books, which we had gotten from various sources. Terry owned an apartment. I had bought a few hundred new and remaindered books in anticipation and collected plenty more over the years. We obtained books on consignment from the Writing Center and from friends and found others at yard sales. The business license ran about \$15. The fictitious name filing and publishing cost about \$40. We needed a copypaper, at \$15, a telephone for \$12. The phone company charged about \$75 for a hookup; the answering machine was \$30. There was printed stuff like business cards, gift certificates, fliers, and announcements, all of which Terry created on his desktop publishing setup. The printing ran about \$150. Postage for mailing announcements has reached about \$100. Insurance and the MasterCard/VISA arrangement each cost about \$50 monthly.

I'm operating the place on Mondays and Tuesdays, my weekdays off from SDSU. Terry's in charge on weekends. Fridays, my daughter Darcy has no classes and can work afternoons. Hence our hours, Friday through Tuesday, 12:00 pm until 6:30. Marvin Parkins has been volunteering



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Calendar LOCAL EVENTS

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Gustav Flaubert's "Simple Heart" (1877) reveals what a matter of the short story genre he was discussing the story with the Great Books Reading and Discussion Group on Saturday, December 2, from 2 to 4 p.m. in the second floor meeting room at the San Diego Public Library (820 E. Street, downtown). Call 440-9623 for additional details. The meeting is free; newcomers are welcome.

"Inner Space, Outer Space," an open house at the College of Sciences at San Diego State University, is set for 6 to 10 p.m. on Saturday, December 2. Scientists and students of the electron microscope facility, astronomy department, and geological sciences department will answer questions and assist visitors with powerful microscopes, telescopes, and computers. There will be telescopes set up on the roof of the physics astronomy building, a planetarium show, satellite images from the Jupiter Galileo probe, and much more. Admission is free. Call 594-6182 or 594-6767 for more information and directions.

Wendy's Cat and David Handwood is planning its tenth annual Holiday Woodstock Show and Sale on Sunday, December 3, from 11 a.m. to 4 p.m., with work by over 40 local artists and woodworkers on display and for sale. Admission is free. Find the show at 241 South Cedar Avenue, in the Cedros Design District of Solana Beach. 881-0442.

The Annual Reenactment of the battle of San Pasqual is set for Sunday, December 3, from 10 a.m. to 4 p.m. There will be cannon drill and firing, period music and dancing, a military encampment, rifle drills and firing, San Pasqual Indian participation, crafts and food sales. Battle reenactments begin at 11 a.m. and at 1 p.m.

The park commemorates the clash on December 8, 1846 during the Mexican War between the U.S.

THE ART OF THE PIANO



David Dubal

Author David Dubal, born in Cleveland, Ohio, at a time, he said, by telephone interview from his Manhattan home, "when classic culture still at least had some respect." As a child, Mr. Dubal's first great love was painting and drawing (and *The Art of the Piano* offers 15 black-and-white line drawings done by Dubal). He was nine before he had his first piano lessons, "which is," he said, "a little bit late; you would be better to start at seven." Mr. Dubal graduated from Ohio State and then headed for New York and the Juillard School of Music, where he earned his graduate degree. He returned to Cleveland, where he taught young students. Mr. Dubal laughed, saying, "It was still a great time, where every child was studying piano. I taught in all the suburbs, going from one house to another. I had a young assistant, an optician, William Horner, who now lives in San Diego. Bill was very dedicated. He loved the piano. He taught the beginners I couldn't take and when they got better, he'd give them to me.

"Then, after a number of years, I decided I wanted to go back to New York and I did." Mr. Dubal married in New York and for several years taught piano to gifted blind children. He then became director of a Manhattan-based classical music studio, WNCN, where he remained for almost 20 years. "I was at the right place at the right time. Classical music was just becoming important on FM radio. Stereo had come in. Major Armstrong [Edwin Howard Armstrong], the inventor of FM, had invented it not for rock but for better transmission of classical music. I spent 20 years there, with ups and downs. I was also teaching at Juillard and am still teaching there, full-time."

The Art of the Piano: In Performers, Literature, and Recordings, second edition, Harvest Books, Harcourt Brace, 1995, paperback, \$20, 496 pages. **Type:** non-fiction, reference. Book is in two sections. Part One is an assessment of musical history's best-known concert pianists — from Louis Adam to Nikolai Zverev, arranged in alphabetical order. Part Two is a listing of significant works in the piano literature, solo and concerto, in alphabetical order.

Even if you own the first edition, you need this second. *The Art of the Piano*, Mr. Dubal writes in his preface to this second edition, "was first published in 1989, near the inception of the compact disc revolution, and in the last six years the long-playing record has literally disappeared from the marketplace, so completely has the CD replaced its predecessor." Mr. Dubal has added dozens of new CDs and indicated the many LPs that have been transferred to CD. As well, he has added death dates to pianists who have died since the book's first edition and has added 70 new pianists, living and dead.

Local pianist and Reader contributor David Burge is listed in *The Art of*

READING

the Piano. ("A pianist with a fine technique who has championed many contemporary scores. He plays with exactitude and the kind of commitment that is necessary for bringing to life difficult contemporary music.... Burge has a musical intelligence that finds its way into the most intricate reservoirs of the pieces he plays.")

I asked Mr. Dubal how he thought that being able to hear recordings of pianists had changed pianists' playing over the years. "It has changed them," he answered, "only in the sense that they have become more conservative and less chance-taking. Recordings are a dangerous medium, because if you are reckless on the concert stage, that's fine, it just goes by and can be extremely exciting — a flurry of originality and inspiration. But when you hear that back all the time and hear the flurry of wrong notes, hear that maybe the thing is not quite in time and when you hear it back in a static way, you may well grow at that. It gets pianists worried. Take Artur Schnabel, for example. He was a great stage pianist and his recordings are always good, but nothing good compared to what he was on the platform."

"Piano playing is primarily a performing art, a communication art to the public and the public doesn't hear or care about the static aspects of it, that's what recording does."

"I said once to Virgil Thomson, 'I bet you are happy to hear your second quarter recorded. How did you like the performance?' Thomson sighed, said, 'It's always the same.' And because the recorded performance is 'always the same,' it has to be homogenized and this homogenization has brought a carefulness, a stylistic sameness. The recording performer doesn't want to hear those wrong notes, so he or she is more careful. Everyone, you know, isn't Glenn Gould? Performance and recording are two different mediums and they have to be understood as such."

I asked Mr. Dubal the "desert island" question. What recordings would he take were he to be marooned for the rest of his life on a desert island? "I would take the Artur Schnabel recordings of the Beethoven sonatas; they, just alone, would give great nourishment on the desert island. On a beautiful starlight night on that desert island I would certainly want some Romantic music, so I think I would want the Rembert/Schubert recording of the Rachmaninoff Third. With that, I could imagine I was back in Imperial Russia in the czar's palace! I would love to hear some beautiful Glinka Debussy. I would have a great deal of Artur Schnabel playing Chopin. I would have the Glenn Gould/Goldberg Variations. I would definitely have Alicia de Larrocha, one of the great pianists of all time, playing Granados's Goyescas, one of the great recordings of all time. I would also have De Larrocha's recording of Albéniz's Iberia."

I asked what American piano music Mr. Dubal would pick. "I would take my own recording. *The Piano in America* by Musical Heritage, an anthology that begins with the first piano piece written in America to Virgil Thomson and Charles Griffes. Why shouldn't I take my own playing of gems of the salon piano? So yes, I will also take myself to the desert island."

—Judith Moore

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WHAT WAS LOST

What fed my daughters, my son
Trickles of bliss
My right guess, my true information,
What my husband sucked on
For decades, so that I thought
Myself safe, I thought love
Protected the breast.

What I admired myself, liking
To leave it naked, what I could
Soap and fondle in its bath, what tasted
The drunken airs of summer like a bear
Pawing a hive, half up a scytalote.
I'd let sun cerebral it, surf and lake water
Reel wildly around it, the perfect fit.
The burst of praise, lifting my chin
I'd stretch my arms to point it at people.
Show it off when I danced, I believed this pride
Would protect it, it was a kind of joke
Between me and my husband
When he licked off the static colostrum
Even a drop or two of bitter milk.
He'd say 'You're saving for your grandchildren.'

I was doing that, and I was saving
The goodness of it for some crucial need.
The way a woman
Undoes her dress to feed
A stranger, at the end of *The Grapes of Wrath*,
A book my mother read me when I was
Spotty with measles, years before
The breast was born, but I remembered it.
How funny I thought goodness would protect it.
Hug of starfished, breakable cup—
Someone showed your good and bad crumbs
Together into a plastic container
Like wet sand at the beach.
For breast tissue is like silicon.
And I imagined inland orange groves,
Each tree standing afire with solid citrus
Lanterns against the evening green.
Ready to be harvested and eaten.

—By Alicia Suskin Ostrikier



Alicia Suskin Ostrikier

Alicia Suskin Ostrikier, born 1957, is author of seven volumes of poetry, most recently *The Imaginary Lover* (University of Pittsburgh Press). Her poems appear in the New Yorker, the Nation, American Poetry Review, the Atlantic, MS, and many other journals. Ostrikier's newest book, *The Nakedness of the Fathers, Ribbons of Visions and Revisions* (Rutgers University Press), is a rereading of the Bible from the perspective of a modern Jewish woman. Ostrikier lives in Princeton, New Jersey, and teaches English and creative writing at Rutgers University.

FOR KIDS

Learn about Native and non-native plant species while gardening in the county's native plant garden with the Junior Gardeners today. Thursday, November 30, at the Titus River National Nature Research Reserve

the fields are the top dog, view experimental and unusual plant species on display, see an exhibit on poisonous plants and hear about Lake Ranch properties.

Flower field hours are 10 a.m. to 4 p.m. on Thursday, January 1, from 9 a.m. to 1 p.m. Find the sale in the upstairs lobby at H.E. 4443 Ocean Avenue, in Vista. Tickets are \$10 off. 805. For more information, call 527-4275.

The Fields Are the Top Dog, the Flower Fields in Carlsbad, normally the site of colorful ranunculus blooms in the spring, are now home to a life-size star to fielded from poinsettias. Visitors to the fields may walk through

visitors' center. Next Thursday, December 7, Diane Harper and Richard Wagner will perform the "Mugs, Dishes, and other fun songs."

The center hosts these mini-workshops for kids from 3:15 to 4:45 p.m. each Thursday. Children are welcome to come with or without an adult (parents are required for preschool-age children). Free. Call 252-3433 for information and reservations. Find the center at 301 Caspian Way, in Imperial Beach.

"A Very Noisy Nutcracker" will be presented by the Kathy Felker Puppets on Friday, December 1, at 10 p.m. and on Saturday and Sunday, December 2 and 3, at 11 a.m. and 2 p.m.

For Christmas on the Pacific coast, the Kathy Felker Puppets and Tom Rosen Marionettes will be performing from 6 to 9 p.m. on Friday and Saturday, December 1 and 2, at 11 a.m. and 2 p.m.

The Cat in the Hat goes back to the Lower Coronado Bay Resort for readings of *How the Grinch Stole Christmas* on various days through Monday, December 25. Story time is at 5 and 6 p.m. each Friday evening, 2:30 and 4:30 p.m. on Saturdays, 12:30 and 2:30 p.m. on Sundays. Five-time winners will perform after each reading. Find the resort at 4000 Coronado Bay Road, in Coronado. Call 424-0000 for more information on these free presentations.

The Hags of the Line, the Wick and the Warden, based on the novel by C.S. Lewis, will be presented by the Palomar College Performing Arts Department with live music and snacks at 7 p.m. on Friday, Saturday, and Thursday, December 1, 2, and 7 (with performances continuing on December 8, 9, and 10). Tickets are \$9 general, \$7 seniors and military, \$5 for children and students. Enjoy the show in Howard Bruck Theater, at 1140 West Mission Road, in San Marcos. Call 744-1130 x2453 or 744-0136 for information and advance tickets.

A Young Man's Search for fulfillment and the trials and pleasures he encounters on his way drives Pippin, being presented at 7 p.m. on Friday, December 1, and 2 and 7 p.m. on Saturday, December 2, in room 360 at MiraCosta College. Tickets are \$5. Find the campus at One Barnard Drive, in Oceanside. For more information, call 800-622-8300. Free.

These Real Snowflakes and Make Snowmen when Santa arrives in Coronado by ferryboat on Friday, December 1. The Old Ferry Landing will be transformed into a winter carnival with 20 tons of snow for kids to play in. Snow blowing begins at 3 p.m., the snow is open for playing from 5 to 8:30 p.m., and fireworks start at 9 p.m. For more information, call 800-622-8300. Free.

A Holiday Carnival is planned at the Vicer Memorial Building in Balboa Park (at the north end of the San Diego Zoo parking lot) from 11 a.m. to 5:30 p.m. on Saturday, December 2, with activities including over 20 game booths, entertainment, food, items and miniature horse rides, train and antique fire engine rides, pictures with Santa, and more. Admission is free; booth and food tickets are 25 cents apiece, or \$2 for ten. For more information, call 525-8247.

Explains "Plant Issues" with Ms. Fritzsche, the recent science teacher from the KPB series *The Magic School Bus* when she conducts 15 to 20-minute "field trips" from 11 a.m. to 3 p.m. every Saturday and Sunday in the exhibition hall at the Natural History Museum in Balboa Park.

These field trips are included in regular museum admission \$6 general, \$3 seniors and military with I.D., \$2 for those 6 to 17, free for those under 6. For additional information, call 252-3821 x8.

"The Nutcracker" will be presented by the Jim Gamble Puppets in the Theater Theater at the California Center for the Arts, Escondido at 10 a.m. on Saturday, December 2. Tickets are \$10. Find the center at 340 South Escondido Boulevard (at Valley Park way), in Escondido. Call 754-4170 for information and reservations.

Original Women will lead the craft hour planned at Bookstar at 1 p.m. on Sunday, December 3, when participants will create organic holiday decorations. Free. Call 252-3821 x2500. Find the center at 2500 Vista Way, in Oceanside. 721-0706. Free.

Catch the puppet showings in the Marie Hinckley Puppet Theater, located near the American Center in Balboa Park. Admission is \$2 for adults, \$1.50 for children over two years old. Free for those under. For more information, call 685-5045.

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December 9: 4-6 pm - Mystery writers Janice Steinberg and Martha Lawrence
December 9: 6 pm - Kingston Trio's Nick Reynolds will sign
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December 10: 4 pm - Joyce Chapman presents a workshop on journaling

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University Orchestra at 7 p.m. on Sunday, December 3, in SDSU's Smith Recital Hall. The program includes the German Dances; Egmont, with narrator Martin Chambers and soprano April Dooley; Symphony No. 7; and the SDSU Chamber Singers and Concert Choir presenting the Choral Phantasia.

Tickets are \$15 and \$20. Findoplexy Symphony Hall at 1243 Seventh Avenue, downtown. For more information, call 699-4205. Tickets may also be purchased by calling 8-TIXS.

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Calendar ART

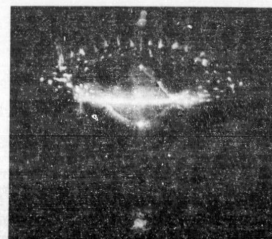
his paintings their immediate and irresistible claim to the world—not in the Louvre, not in the Tate Gallery, not in the Sistine Chapel—will you find works of art with greater organic unity, aura, and presence than the paintings of Ross Bleckner. He confronts us not with cynical "deconstructions" of meaning, in the manner of the late 20th-century, but with confident aesthetic affirmations of the sort we associate with past masters, who still believed in the mission of art to make

ceptions and organize your emotional reactions. I'm not suggesting that the meanings of his predecessors' paintings are to be found to tally in the identity of saints and the location of landscapes—i.e., in their iconography. That is merely the address at which the artist erects his own idiosyncratic building—a very different dwelling place in each case, depending on the particular designer. Still, an address tells you where you are. Bleckner cannot offer that much aid, for he does not know what background he shares with the viewer, what body of knowledge, what belief system, what common experience—other than the modern human con-

dition. On at least one occasion—the 1994 *Examination Life*—the portrait shows nothing but an array of small rectangular patches, each of which is filled with globular cells of various sizes and densities, perhaps blood cells, bone cells, parasitic microbes.... One of the essential realities of our being is the incredibly complex microscopic architecture of our bodies, the tiny, mindless, material objects of which we are made and on which our existence depends. Yet how mechanical all this is and what a mechanical, repetitive pattern it makes, when an artist chooses to show our identity as nothing else.

For there is something else, shown at its most fundamental in the *Examination Life*: consciousness. Consciousness, the reality that is thereby revealed as a "pulsating glow," an

world of experience is illuminated, an explosion of knowing, perceiving, and constituting, reaching out in all directions to point and give meaning, rising like the sun above the dark shadow of Chaos and old Night, which has not yet been transformed by awareness. If you think I am imposing my own private allegories on this picture (something Bleckner's aesthetics give me every right



The 1994 *Examination Life* (Private collection, San Francisco, Not at USC)

Having said all this, I do not pretend to have found the meaning of the *Examination Life*. There are motifs that belong to Bleckner's unexplorable personal mythology: the arrowheads, for example, which also appear enigmatically in painting such as *The Gate*, and the numerous radiant chandeliers in his work, which of the central blast of whiteness here may be a blurred, snow-blinded version. He himself would doubtless have a hard time putting a label on these motifs. Poetic intuition, unconscious memory, the images to which a visionary mind is attracted beyond the orbit of reason—these are his primary sources.

But if Bleckner's sources of meaning lie beyond reason, so too may my perceptions of meaning as I look at his painting. I may see the sun rising over the neighborhood horizon; I may see a supernatural peacock contained in its own brilliance; I may see a light that shines in darkness, with the darkness unable to swallow it up. And with each of these associations, I tap another deep well of feeling in myself—oceanic feelings, feelings of being engulfed, consumed, and transfigured, feelings of being and ground, the black bands and the gray bands that swirl out of the glowing center.

Naturally, artists delighting in the cosmic, or from cosmic ideas, and their cerebral experiments, can't even conceive of what the sublime might mean in this post-Modernist age. Fig is a close as to them can get. But grandeur, loftiness, majesty, and the terror of vastness are as natural to Bleckner's visual language as they were to such Romantic landscape painters as John Martin, Thomas Cole, or Albert Bierstadt. He adds the wondrous perspective of mathematical grids uniting supra-planetary heights,

supersonic speeds, and cosmic distances—yet to his imagination also seems to have been shaped by the visual Romanticism of science fiction films, like *2001: A Space Odyssey* or *Close Encounters of the Third Kind*, with star-gates, planets approached from outer space, hovering and spinning spacecraft, luminous spatial beings from another galaxy or universe, and (as in 2001) the poetic equating of this futuristic, beyond the elegance and order of antique aristocratic culture, an Adam bedchamber or a chandelier from Versailles.

Why, after all, should not a modern artist who is inspired by Titian and El Greco also open himself to the influence of Kabbalah and Spengler, popular artists who have used imagery to evoke breathtaking experiences of astonishment and exaltation—of the sublime? What Bleckner has, and they do not, is a profound seriousness. These inner landscapes of his (for the floating planets and infinite horizons and badge-shaped continents and sky-filling UFOs are within the self) are processes of self-discovery, exploration of what it means to be a human being.

His vision is not dogmatic or ideological. It's a constant questioning process. I think that meaning is not too far in its construction, and it shifts with all the different continuances. You are a different person in different contexts. Each is no doubt why so many different contexts of the "examined life" had to be painted. But Bleckner's vision does have a persistent tonality—more accurately, two persistent tonalities. The first is its somberness, its starkness, its massive structures, its pervasive use of black. "What's underneath has to do with how you see the world and what kind of things have happened to you, the memory of someone or something, the constant weight that everything has...there's a certain weightiness in life, despair...that sense of heaviness.... The kinds of paintings that I like have to do with a certain kind of density. It's like looking for hope in this place, that has a tragic dimension."

Along with the dark, tragic tone, the black, Bleckner's pictures give us, not exactly hope (for he has no fixed religious or social or intellectual creed on which to pin such a hope), but the relentless action of "looking for hope." And that seeking brings out the light that bursts, gleams, and flames in all his paintings, in a way that repeatedly stops your heart. It is, in true Romantic fashion, a seeking after the infinite, no wonder the record of Bleckner's search produces such a powerful emotional effect. "My paintings or my thinking really has to do with an amazement by thought. I like to paint...paintings that are full of awe."

They are. Bleckner's comments about the ultimate reaches of art are striking not only because few artists these days try to look that far, but also because—unlike some past justifiably attracted by contemporary artists—they apply so pertinently to his own artistic works. "Paintings that are important transcend." Look at a painting like *The Fifth Examination Life*. It does. "What makes a work of art great isn't that it dwarfs all the other kinds of work around it but that it throws the admirer into a state of crisis." He's got it. ■

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ART LISTINGS

A contribution to the Reader's guide to art gallery openings may be received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone; send complete information to Reader Art, P.O. Box 9800, San Diego, CA 92106-9801.

GALLERIES

The Associated Senior Artists are planning a reception from 4 to 6 p.m. on Friday, December 1, at the home of a member for a reception of their members' work. Find the gallery on the northeast level of the west side of Flower Hill Mall at 2670 Via de la Valle, in Del Mar. 742-8784.

A Solo Show of work by Dorothy Amato entitled "Leader of the Pack and Hans Some" continues through December 1. Regular gallery hours are 10 a.m. to 5 p.m. Wednesday through Sunday. The gallery can be found at 21879 Highway 79, Santa Fe. 763-1676.

The December Membership Show at the San Diego Watercolor Society's Shows for Members continues with a reception at 4 p.m. on Saturday, December 2, at the La Jolla Women's Club 13300 Miramar Road. Tickets are \$10. Tickets for the show are \$10. Tickets for the show are \$10. Tickets for the show are \$10.

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"Especially for Children" at the Mary Hand Cooperative Crafts Gallery opens with a reception from 6 to 9 p.m. on Friday, December 1, highlighting fine, handcrafted gifts for children. Find the gallery at 3012 Island Avenue, suite 101, in the Gateway District. Hours are 11 a.m. to 6 p.m. daily, with hours extended to 9 p.m. on Fridays. 557-8303.

You Either Get It or You Don't, according to Alan Mays, whose paintings about death entitled "Resurrection in Blood"—with "The Visions of the Mind," paintings and charcoal by Izabel Rubin—go on display at the Red Dean Gallery with a reception for the artists from 7 to 11 p.m. on Friday, December 1. Admission is \$1. The exhibition continues through Saturday, December 2.

"Presentations," an exhibition featuring "19th Fragments," sculpture and works on paper by Mel Edwards, photographs by Becky Cohen, and three-dimensional paintings by Kevin Cole, opens at the Porter Troupe Gallery with a reception from 5 to 8 p.m. on Saturday, December 2. Regular gallery hours are Tuesday through Sunday, 11 a.m. to 6 p.m., and by appointment. Find the gallery at 301 Spruce Street, in Hillcrest. 291-9096. The show continues through Saturday, January 1.

Jewel Paintings by Muriel Boston called "The Splendor of the Earth" go on display at An Enchanted Life Source Gallery starting with a reception from 6 to 10 p.m. on Saturday, December 2. Regular gallery hours are Tuesday through Sunday, 11 a.m. to 6 p.m., and by appointment. Find the gallery at 301 Spruce Street, in Hillcrest. 291-9096. The show continues through Saturday, January 1.

"A Winter Group Show" with 11 artists begins at the Santa Ysabel Art Gallery with a reception on Saturday, December 1, from 4 to 8 p.m., and continues through Sunday, December 2. Regular gallery hours are 10 a.m. to 5 p.m. Wednesday through Sunday. The gallery can be found at 21879 Highway 79, Santa Fe. 763-1676.

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Posters in Classroom Center (5000 Grossmont Center Drive, La Mesa) from 11 a.m. to 7 p.m. on Saturday, December 1. For more information, call 697-1185.

"Portrait of a Spirit," an installation by Michele Kacmar-Fellers, continues through Sunday, December 3, at the Keller Art Gallery. There's a reception gallery hours are Monday through Friday, 10 a.m. to 5 p.m.; Saturday and Sunday, noon to 6 p.m. Find the gallery on the campus of Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma. The gallery is located one block south of the intersection of Scripps Highway 291 (Gaitan) and Catalina Boulevard. For more details, call 221-2299.

"Presentations," an exhibition featuring "19th Fragments," sculpture and works on paper by Mel Edwards, photographs by Becky Cohen, and three-dimensional paintings by Kevin Cole, opens at the Porter Troupe Gallery with a reception from 5 to 8 p.m. on Saturday, December 2. Regular gallery hours are Tuesday through Sunday, 11 a.m. to 6 p.m., and by appointment. Find the gallery at 301 Spruce Street, in Hillcrest. 291-9096. The show continues through Saturday, January 1.

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from 6 to 8 p.m. on Sunday, December 3. The show ends on Sunday, January 1, with a reception from 11 a.m. to 7 p.m.

Find the gallery at 1835 A Locomotive Street, part of the Brown Field campus in San Ysidro. Regular hours are noon to 5 p.m. Friday and Saturday, and by appointment. For more details, call 748-7408.

"One Hundred Years of Art to View" goes on exhibition at the La Cade Gallery starting with a reception from 6 to 8 p.m. on Tuesday, December 5, with Carlos Salazar giving a brief talk on jewelry by Art Deco artist Erik Fryd. Gallery hours are Sunday to Wednesday, 10 a.m. to 6 p.m.; Thursday through Saturday, 10 a.m. to 7 p.m. The Cade Gallery is located at 2501 San Diego Avenue. 444-2066.

Orionist Resurrection by Nancy Rupp is highlighted in "Color is Empires," a show continuing at the Classroom Art Gallery's Art Source Gallery through Sunday, January 8. You're invited to a reception from 6:30 to 8 p.m. on Wednesday, December 6. Also on display are paintings, sculpture, photography, and other work by guild members.

Find the gallery on Presidio Parkway at 2802 Juan Street P.O. Box 100. Regular gallery hours are 10 a.m. to 6 p.m. daily. 488-9752.

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with different types of offerings, including comic, science, gardens, dual cities, and human brain, at each century look for a wonderful collection by vintage artists. The conflict will be in during the Museum's evening hours.

All three of the shows continue through January 14, 1996. Find the center at 400 North Escondido Boulevard (Valley Parkway), in Escondido. 748-4120.

Museum of Photographic Arts, the exhibition series on immigration continues with "Points of Entry: Tracing Cultures." The artists in the show focus on issues that are simultaneously personal and political to examine their individual experiences of cultural migration and change.

Look for work by Maria Martinez, Carlos Alvar, Chong, Louise Corio, Young Kim, Shigeki Ito, Konomi and Melvin, Dink O. L., Kevin Lee, Robert Ortiz, Torres, Carlos Mar, Weems, and Kim Yoon. See this show through Sunday, January 7.

The museum is located at the Casa de Balleros in Ballona Park. 238-7509.

San Diego Museum of Art, 64 artists have been chosen to participate in the Artists Guild All California Art Exhibition, with work on at me. The juried was painter and print maker Mary Steinhilber. See the show through Sunday, December 31.

To commemorate "A Day with our Art," on Friday, December 1, new works donated to the museum by San Diego art historians, curators, and author Bruce Kramling, will be from compilations of the AIDS virus on October 1 will be highlighted. "Seven Presidents: The Art of 'Ophelia'" a quarterly contemporary perspective exhibition of cartoonist Pat Ophelia's work. Ophelia's cartoon, "Ophelia," illustrates the state of the public mind in America and the personal of his pupils at night.

The museum's permanent collection includes Italian Renaissance paintings, Spanish Old Master paintings, American art, 19th-century European paintings and sculpture, the Weisman Gallery of Contemporary California and the Interactive Multimedia Art Gallery (IMAG). Find the museum in Ballona Park. 232-7911.

PHOTO: TREATING THROUGH DECEIT

token multiculturalist, must speak lines he's yet to memorize

James Bohnen.

our own. Director Jack Bannin has little feel for pacing and no

Chain of Custody wants, "a piece of evidence gets pammelled into

10

STUDENTS' UNIVERSITIES' GRADUATES'

at times, disagree, especially when Eve and Adam must "straighten

N

NOV

Calendar
MUSIC SCENE

The Last of Country Dick

He enjoyed bitching, moaning, and grumbling about having to get up any time before noon or checkout time.

Wednesday morning, November the 8th, I rolled out of bed about 8:45 a.m., well before my scheduled 10 a.m. wake-up call. Without having to look out my window for a weather report, I knew it was already a butt-ugly rainy day outside in Bellingham, Washington.

LOCALS ROSS 'D' BOSS' NICHOLS

"With time to kill, I knocked out a couple postcards and started cleaning out my luggage of any items that might interest Canadian customs agents. My phone rang at 10 a.m. exactly. I knew it was Tommy (Tom Ames, Beat Farmers road manager and sound engineer for 13 years). "Time to get up!" he said.

"I'm way ahead of you," I told him. Tommy then called Joey Harris, Rolfe Love, Jerry Raney, and Country Dick. Dick was always last to be called. He entered bitching, moaning, and grumbling to Tommy about having to get up any time before noon or checkout time.

With luggage packed and the vans gassed up, we went to the local strip mall for some quick food before heading toward the border. We hit a deli in the mall, ordered the grub, and that's when the bottomless baritone started to mutter.

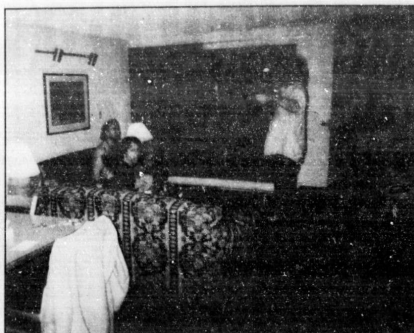
"Why did we have to get up so early this morn-

ing?" I rolled my eyes; Dick knew damn well why, and I knew Tommy wasn't about to go into detail on what it takes to get from Bellingham to Whistler, British Columbia. It's difficult for working bands from the States to get into Canada. You have to stop at immigration with passports and get legal documentation to perform. This can take from 20

minutes to one and a half hours, depending on the immigration officer you get stuck with.

After being cleared and documented, they separated us into two customs inspections: the boys and their van in one area, Tommy and I at commercial vehicle inspections. The customs fuzz had a heyday with Tommy and me. They made us pull half our equipment out, rifled through our luggage, and got a little pissed off because we couldn't open the back doors of the van (they're padlocked from the inside, so we would have had to empty the van to open the doors). The officers soon realized we were clean and cleared us.

A customs officer had waved Dick and the boys through an hour earlier after recognizing them. They drove into Vancouver to pick up Zippy Pinhead (original D.O.A. drummer), who sat in on drums when Dick would be up front singing.



Country Dick (right) shows Zippy Pinhead a drum part while Tom Ames looks at camera.

Traveling up Highway 99, the "Sea to the Sky" highway, is some of the most visually fantastic countryside in the Northern Hemisphere. It's what most people, including Dick, refer to as "God's country." About halfway up the 99 is a magnificent waterfall called Shannon. Dick had stopped and seen Shannon before but had never gotten out of the van to check it out. This time,

Dick and the boys got out and walked to the base of the falls.

Country Dick was in complete awe. (Joey later told me that Dick was not very big on natural scenery.) Not one of the boys can remember the exact words Dick said at the base of Shannon, but the two quotes I got from Rolfe and Zippy could only have come from Montana's mouth.



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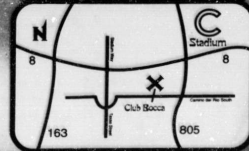
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BASIA AT HER BEST



Calendar MUSIC SCENE

Rolle recalls, "I've never seen a waterfall so pissed off in my life!" Zippy swears by "Listen to that!" The awesome power of nature! I wish I sounded like that!"

It was about 4:30 p.m. when Tommy and I rolled into the Longhorn Saloon. The boys were not there yet. The house sound company wasn't there yet. We belted up to the bar. I had barely finished my first beer when I heard a small cheer from the house staff and some locals by the front doors. The Farmers had arrived. I'm sure Tommy blew a sigh of relief at the same time I did.

Unable to set up our gear and do a sound check (the house sound company still had not yet arrived), we sat down and ordered dinner. Very early over-anxious fans bought us round after round of beer.

In between chowin', awlin', and flappin' with everyone, someone handed us a couple of copies of the Whistler weekly rag, *Pique News* magazine. The write-up for our show in the Pique went exactly:

Wednesday, Nov. 8th.
Who: The Beat Farmers.
Where: Longhorn Saloon and Grill.
How much: \$10.
The Beat Farmers are legend in

this town and rightfully so. Led by one foot in the grave (rest Country Dick Montana), this San Diego quartet has literally raised nightclubs and shattered sales records from Tijuana to Toronto and from Letterman to Buffalo Bill's. Check out the fun—it's a must.

I was watching Dick, not for his performance, but for possible equipment failure with his drum kit...the same drum kit for 13-plus years.

We all got a chuckle out of it, then Dick blurted out, "What's a matter with these fucks, can't they even count?" referring to the "one foot..." comment.

The house sound crew was still not there when we finished dinner. Tommy and I decided to load in the equipment and send the boys up to the Tanager Lodge to figure out sleeping arrangements. We also sent them away from getting them the hell out of the saloon...too many free drinks to inter them.

The boys returned about 15 minutes later, by which time the house sound had showed up. We had to do a sound check since Zippy Finhead didn't know any of the songs off *Manifold*. He hadn't even heard the new album yet.

They did Dick's "Country Western Song," which has a

fairly complicated arrangement at the end. They must have played it seven, eight, nine times before getting it close to the disc recording. Every time they stopped, people would applaud no matter if they played three measures or the whole damn thing!

ing the end of "C.W.S." on his mini boom-box for Zippy, yelling at him to "LISTEN UP!" In the midst of all this, Jerry kept

C.W. SONG
REASON
GIRL
L.WKND.
POWDER
B.B. MAN
WHALE
HAPPY
B. CHEVY
S. CROSS
GOT IT BAD
SIN'IN' BLK
20th

The Beat Farmers' last set list, taken from Country Dick's drum kit.

running in and out of the bathroom. Tommy and I were sitting on couches. Dick was standing in the middle of the living room, repeatedly play-

garbed only in a bath towel, shaving cream half covering his

face, with his hair up in a girl's hair clip, squawking at Zippy, "Right here, right here!"

I sneaked back to my room and grabbed my camera, came back out, and started buggin' photos of them flappin' and chukkin'.

I took the last photograph of Country Dick Montana. Primped and primed, we strolled back into the Longhorn at 10:15 p.m., a little later than our usual hour-before-we-go-on schedule. No biggie, the place was sold out. I took the boys downstairs, into the "dressing room," a janitor's closet about the size of my Motel bathroom that I wrote the majority of this story in. I made sure everyone was happy and had a beer in hand before heading back upstairs to do what I do best.

From guitars to beers, set lists to water and towels...whatever needed to be done to get my children onstage. They went on at 10:30 p.m., opening with Dick's "Country Western Song."

Dick could take any song out of the closet and create miracles, but this was a test: a recently unheard-of song with Zippy on the drums and the odd arrangement at the end. They pulled it off without a flaw. The crowd roared then with applause. It was an excellent start.

With "C.W.S." over and Zippy removed from the drums, Dick settled into his kit,

made a few adjustments, and the boys ripped into "Reason to Believe." Dick and Rolle instantly clicked. Jerry and Joey were pulling out all the tricks. It was working good. Next song was "The Girl I Almost Married." The boys displayed flawless synchronicity.

I was watching Dick, not for his performance, but for possible equipment failure with his drum kit. Most occasions it was a microphone slipping out of a mike stand or cymbal hand were coming loose; he'd beat on those drums so damn hard! The same drum kit for 13-plus years, that's why I had to pay more attention to Dick than anybody.

Between the last 12 to 15 measures of "Girl," I could tell something wasn't right with Dick. First it was in his face, this look of sheer pain, as if someone had impaled him with a knife, or more like a sword, straight through his back. From his mouth to the top of his forehead I could see him completely paralyzed, yet he managed to keep his arms and legs in sync without missing a beat.

The song ended and Dick semi-collapsed forward onto his drums. This was pretty typical of Dick whenever we played in high altitudes. It had happened plenty of times before. We almost always have a bottle of oxygen for these situations. Because it had been a very long road trip with low altitude gigs, I was unprepared for the worst.

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There was a 10- to 15-second break before Jerry started poppin' out "Lost Weekend," and Dick was still slumped over his drums. When he didn't hit his opening notes on "L.W.," I knew we had a serious problem. Jerry, closest to Dick, and Jerry, realizing that no one else was following him into the song, stopped to see what the problem was. Jerry was trying to get through to him, saying, "What's a matter, Dicky-poo?" Before Jerry could finish his sentence, I was up there yelling at Dick, "What's the matter? Can you breathe? ARE YOU ALL RIGHT?" He could hear but could not respond. His body was locked up tight, and he was not inhaling regularly.

Tommy came flying up from the soundboard. Jerry started nodding around on his guitar to keep the crowd entertained, while we were trying to figure out what the hell was wrong with Dick. Country Dick Montana, somewhere from within his dying body, drumsticks still in hand, managed to bang out seven or eight beats on his high-hat and ride cymbals to Jerry's guitar.

Between those last few notes, Tommy was screaming at me, "What the hell is going on? What the hell is going on? What the fuckin' say!" "Nothin', not a fuckin' thing!" was my response. Tommy started his own interrogation of Dick, "Come on, man, what's happening?" Still no response from Dick. Tommy looked at me and said, "GET HELP NOW!"

The closest microphone to me was Jerry's, and at the top of my lungs through the house system I said, "CALL 911 EMERGENCY FUCKIN' NOW!"

Dick slumped out of his drum stool and into Tommy's arms. About five or six people rushed the stage. I didn't know whether to knock them out or toss them off. I'm glad I didn't do either: they turned out to be two nurses, a med-tech, and two ski patrol locals.

After that, the looky-loos started pressing the stage, which is when I went into "pit bull" mode—at least that's what Dick used to call me, his "little pit bull." Between the band, me, Tommy, and the five local medics, the stage was overcrowded. I started tossing people off the stage. I even threw the owner of the club offstage (sorry, Dave).

It seemed like an eternity before the ambulance and paramedics got to the Longhorn. After going through their routine, they managed to keep an irregular heartbeat and sporadic breathing until they got Dick in the ambulance and off to the clinic.

I'm not sure of the exact time the coroner pronounced Dick dead, but the band, a sold-out house of fans, Tommy, and I saw Country Dick Montana and the Beat Farmers end 13 years of barroom antics and shenanigans at approximately 11:05 P.M. due to an aortic aneurysm.

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Calendar MUSIC SCENE

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Club Hedonism: 110 Jon Bishop, Maribelle, and Mike Deane mixing world House, techno, and groove. Thursdays, 1051 University Avenue, Hillcrest, 674-4388.

Club 775: 110 Smooth and Deep DJ. Top house, techno, and Miami bass. Seven and up. Saturdays, 775 Market Street, Scondido, 741-9393.

Distillery East: 110 Deep DJ. House and hip-hop. Seven and up.

Fridays, 775 Market Street, Escondido, 741-9393.

555 Club: 110 Live American, Key Machine, and John Valente. Underground, hip-house, and house. Wednesdays, 555 Fourth Avenue, downtown.

G-Fence: 110 Mark F. Quark. Deep house. Mondays, the Flame, 780 Park Boulevard, Hillcrest, 295-4163.

Psychobline: 110 Scott Berlin. Hip-hop and house. Tuesdays, Schooner, 509 Highland Street, Pacific Beach, 975-9285.

Psychobline: 110 Alexander, Sierra, Jeff Scott, and Phil S. Fridays, December 1, 621-6729.

Revelation: 110 Mark F. Quark, Jeff Scott, Steve Pagan, Phil S. and Judith. Fridays, December 8, 688-2400 (ext. 7).

Recompense: House, techno, and southern. Fridays and Saturdays, 526 Market Street, downtown, 526-7529.

Sail: 110 Brandon. Cosmic, industrial, techno, and break. Fridays and Saturdays, 1843 Hancock Street, Mission Hills, South, 599-8216.

Therapy: 110 Ryan Pollard and Adam Rosal. Industrial and Gothic. Fridays, Ministry Club, 1595 Sports Arena Boulevard, 685-7550.

Underworld: 110 Bryan Pollard and Adam Rosal. Cosmic, techno, and industrial. Saturdays, Emerald Isle, 485 Canyon Avenue, Pacific Beach, 485-7550 or 485-9920.

Zone City Event: 110 Copy. Techno, house, and old school. Thursdays, 801 Fourth Avenue, La Jolla Village, 526-5223.

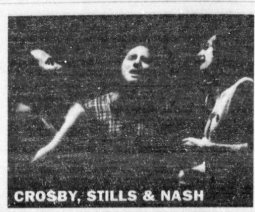
NOTE

By Gina Arnold

Recently, I saw a VH1 special on psychedelic music in which David Crosby talked about the by-the-way "Eight Miles High." The sight of the bearded, mustachioed Crosby being interviewed aboard his yacht, clasped with the sound of the still-incredible music playing behind the picture. "Eight miles high / and when you touch down..." For those of us who are too young (and possibly too lucky) to remember these bands in their heyday, it's almost impossible to believe that David Crosby had anything to do with that song. But Crosby, Stills & Nash—it's easy to believe he had something to do with that music.

"Suite: Judy Blue Eyes," "Marrakesh Express," "Teach Your Children"—these songs sit easily on the shoulders of David Crosby after all these years.

Formed in 1969—a bad year for rock 'n' roll—CSN were single-handedly responsible for the concepts of the supergroup and soft rock. In fact, Crosby—not to mention the egotistical Stills, and the uncouth Nash—are the physical embodiment of pretty soulless, overproduced L.A.-session-guy music. Their music hasn't dated at all, because easy-listening Muzak is utterly timeless in its sterility. CSN had one good album, *Dead End*, but that, of course, included Neil Young, who is currently off playing with Pearl Jam. Can you imagine either Crosby,



CROSBY, STILLS & NASH

Stills, or Nash collaborating with, say, Filter? The mind boggles.

CROSBY, STILLS & NASH, 4th & B, tonight, Thursday, November 30, 8 pm, 231-4343, \$45 to \$75.

LOCAL MUSIC

If you wish to submit a listing, call 684-8616, night or day by 5 pm Friday, the week prior to publication. To avoid weekly or monthly schedules, fax to Cindy Vindula at 235-4889 or mail to *Reader Music Scene*, P.O. Box 81003, San Diego, CA 92186. The listings are free.

North County

ArtHouse Coffee and Gallery: 2911 Roosevelt Street, Carlsbad, 740-8276. Friday, 9 pm, Beach 101, rock.

The Beach House: 2150 South Highway 101, Carlsbad, 733-1521. Unless noted, all performances are 7 pm to 10 pm. Friday, Carl Robinson, soft rock. Saturday, Marty Ward, jazz.

Beverly Hills

Beverly Hills: 1320-1 East Valley Parkway (in Trafalgar Square), Encinitas, 746-7406. All bands perform country/country rock. Live music nightly. Call club for information.

Billy Jay Tavern: 143 South Calles Avenue, Solana Beach, 481-9022. Thursday, 8-9 pm, Dave Mason and the Jay Ferguson Band, acoustic rock. Friday, 5-10 pm to 8 pm, Camille Kane and the Singsong, Americana, and

9-15 pm, Jump With Jay and the Blues

Saturday, 9-15 pm, Fabulous and Unusual. Sunday, 5-10 pm, G. Scott and Fuzzy and the Bluenotes. Thursdays, 9 pm, Epitome, reggae. Wednesday, "An Acoustic Christmas, Dedicated to the Memory of Max Falk," featuring Rebecka Ableson, the Red Handed Band, the Tim Harnery Band, Jack Tempchin, Richard Page, Gary Sheffield, Linda Kane, Jerry McLean, Frank Drennon, Steve Harris, John Karcher, Len

Tonight, November 30
ROCKOLA
"Unplugged"

Friday, December 1
SUPERUNLOADER

Saturday, December 2
Great Blues from Portland
TOO SLIM AND THE TAILDRAGGERS

BLIND MELONS
"The Blind Melons"

PACIFIC BEACH 483-7844
Sunday, December 3
Doors open 9:00 am

NFL FOOTBALL: GUARANTEE ALL BEARS • BILLS • CHARGERS • 3 SAVILIERS • 4 SOLDIERS
POST-FOOTBALL REGGAE
PEPPA & JAH SOLDIERS

Monday, December 4
TOMCAT COURTNEY

Tuesday, December 5
MISSISSIPPI MUDSHARKS

Wednesday, December 6
BASTARD SONS OF JOHNNY CASH

UPCOMING:
Dec. 15: **BRODY BOSTER LITTLE CHARLIE & THE BROTHERS**
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Monday 8:00 pm-12 am LIVE SPANISH ROCK WITH RIAN FLENTES AND JESUS BAS
Tuesday 8:00 pm-12 am
THE RENOWNED RIOS BAS
Wednesday & Thursday 8:00 pm-12 am
RIAN FLENTES
Thursday & Saturday 11:30 pm-2 am
RICHARD MARKON & OSCAR ARAGON
Singing 100% live
DAVIDER ALVA

Club Salsa
DJ Ric Chirco and Hector Rivera • La Consuecra, 10 piece band. Salsa dance lessons with Valerie and Jose. Doors open at 8 pm.

Authentic Flamenco Dinner Show from Spain
Featuring the best Flamenco entertainers in Southern California. Only \$19.50 per person. Seating starts at 7:45, show starts at 8:15 and includes a Spanish 3-course meal with choice of 5 entrees.
Latin Euro House & Nuevo Sonido Dance at 10:30!
Join DJ's Vito America and Joe Guerrero

Club Brazil
Featuring SAMBRANIL and Josias dos Santos. LIVE SAMBA SHOW. Brazilian buffet included with cover charge. Lambada lessons by Christine and Samba lessons by Maria at 8 pm (hand starts at 10 pm and doors close at 1:30 am).

San Diego Samba School
Every Sunday at 3:30 pm

Dec. 4, 6 & 9:30 Mon-Fri presents
LIVE SPANISH ROCK & S2
Rock en Español SANGRIAS
9 pm-1:30 am. No cover for Monday night's liveliest show! Featuring LIVE SPANISH ROCK BANDS EVERY MONDAY.

TUESDAYS
LIVE BAND AT 9:30 PM
Orquesta La Nueva
10-PRICED DANCE BAND. Salsa dance lessons by Valerie at 8 pm.

Club Brazil
Featuring SAMBRANIL and Josias dos Santos. LIVE SAMBA SHOW. Brazilian buffet included with cover charge. Lambada lessons by Christine and Samba lessons by Maria at 8 pm (hand starts at 10 pm and doors close at 1:30 am).

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TUESDAYS
LIVE BAND AT 9:30 PM
Orquesta La Nueva
10-PRICED DANCE BAND. Salsa dance lessons by Valerie at 8 pm.

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2828 Camino Del Rio South, San Diego
Thursday, Nov. 30 at 8 p.m.
Friday, Dec. 1 at 8 p.m.
Saturday, Dec. 2 at 8 p.m.

Next Week
IN CAHOOTS COURT
5373 Mission Court Rd., San Diego
Wednesday, Dec. 6 at 8 p.m.
Friday, Dec. 8 at 8 p.m.
Saturday, Dec. 9 at 8 p.m.

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1995 NOV

San Diego Reader November 30, 1995 ■

Diamond Jim's Nightclub. 773 Third Avenue, Chula Vista, 585-7323.
Thursday, *Streethrunk*, rock and roll.
Friday through Sunday, and Tuesday, *Ballistic*, rock and roll.

Gator Gardens Enlisted Club. 3236 Tulagi Road (Naval Amphibious Base Coronado), Coronado, 437-3171 (or 476-0622 for tickets/reservations).
Thursday, 9 pm, and Saturday, 9 pm, *Intrigue*, rock and roll. Friday, *Slack Diamond*, a tribute to KISS.

Hotel del Coronado. 1550 Orange Avenue, Coronado, 435-6611. Ocean

Terrace Lounge: Tuesday through Thursday, and Saturday, 9 pm to 1:30 a.m., *the Elements*; Top 40 dance music. Friday, *Dan's Dat*; jazz. Saturday and Monday, 8:30 pm to 12:30 a.m., *Barbara Jameson* and *Two Deep*; jazz.

Crown Room: Sunday, 6 pm to 9:30 pm, *the Variations*; dance music.

Hutch's, 1643 Palm Avenue, Imperial Beach, 423-3479. Friday and Saturday, 9 pm, *Prairie Fire*, country.

Island Saloon, 104 Orange Avenue, Coronado, 435-3456. Unless noted, all performances are 9 pm. Friday and Saturday, *the Hot Heads*; rock and roll.

Jake's South Bay, 570 Marina Parkway, Costa Vista, 476-0400. Thursday, 6:30 pm to 9:30 pm, *Juanac*; jazz. Jazz Wednesday.

6:30 pm to 9:30 pm. *A Second Wind*, jazz.

The Meridian San Diego at Coronado
2000 Second Street, Coronado
4383-0000. Thursday, Friday, 6 pm to 10 pm, *Luigi Fiammichi*, Friday, 6 pm to 10 pm and Sunday, 10:30 am to 2:30 pm, *Miguel Lopez*; South American harp duo. Saturday, 11:30 am to 3 pm, the *Jaume Vall* jazz duo.

Loew's Coronado Bay Resort. 4000 Coronado Bay Road, Coronado
424-0000. In Cays Lounge:
Wed: day through Saturday, *Kamui Kemyata*, jazz. Thursday and Friday, 8:30 pm to 12:30 am, *Wade and Equi*. Saturday, 8:30 pm to 12:30 am, *Carol Thier*, jazz. Sunday, 6:30 pm to 10:30 pm, *Take Two* with *Lynette Smiter* and *Nathan Fry*, ballad.

performances begin at 7:30 pm.
465-4660. *Thursday and Friday, Jon Carroll, variety. Friday and Saturday, Ray and Laine Corru, acoustic variety. Monday, Jennifer Karolhagen, contemporary.*

The Oasis Cafe Coffeehouse. 600 Broadway, El Cajon, 444-8920. Call club for information.

On Bow Inn. 9816 Campo Road, Spring Valley, 469-5636. *Friday and Saturday, 9 pm to 1 am, The A Team, rock and roll.*

PJ's Country Connection. 1013 Broadway, El Cajon, 444-7443. *All performances begin at 8:30 pm. Thursday through Saturday, Ramblin Rose country.*

Pine Valley House. 28831 C6d Highway, Pine Valley, 473-8708. *Thursday, Greenleaf cumbia.*

FREE PHONE 1-800-9797.

<p>McDuff's Pub: Pelikon Pub McDuff's OWA Live Javel Family: The Rooms Boade's SOMA Live</p>	<p>The Negro 328 The Night Purcell: The Ferve: Brick Phoenix: P 336 Possom Di Project Me Enthus Pulse: Jack</p>
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<p>Violence: McDuff's SOMA Live Back Pub, Velvet Rode's le: The Soul</p>	<p>Vanderwood Violence: Mc Violence (see H the Wall The Wall Wild Tribe: Wingdilly: Wormholes: Yell</p>
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McPee's Irish Pub and Grill, 1107 Chicago Avenue, Corvallis, 475-3200. Friday and Saturday, 4-Way Street, rock and soul; Sunday, *Jazzupnik*, rock and soul; Mondays, *Slow Downer*, rock and soul; Tuesday, *The Strange Winds*, original Celtic folk; Wednesday, *Rock Garage*, rock and soul.

The Duchess Coffee House, 247 Third Avenue, Clatskanie, 496-1344. Saturday, 8-10 pm, *Blue Tuesday*.

East County

Balladins Sports Pub, 31510 Olden Road, Astoria, 325-5222. 5-8 p.m. B.A.D.D. Unlites noted, all performances are rock and begin at 9 p.m. Friday, *GLA and Scandalize*, and *Madhouse*.

Carlos Murphy's, 5500 Grosvenor Street Drive, La Grange, 869-9737. All performances are rock and begin at 9 p.m. Thursday, *Johnny Ace*, rock and roll; Friday and Saturday, *The Moonlighters*, rock and soul.

Dick's Horsehead Nightclub, 7564 Broadway, Lemhi, 609-6344. Unlites noted, all performances are

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Thursday, Nov. 12 (8 p.m., Live Band)
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Saturday, Nov. 14 (8 p.m., Live Band)
On Road
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Sunday, Nov. 15 (9 p.m., Live Band)
Tribal Love Party
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featuring
Earl Thomas
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Reverend Billies
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Monday, Nov. 16 (10 p.m., Live Band)
Elastic Waste Band
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Tuesday, Nov. 17 (10 p.m., Live Band)
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**Mondo Camé
Liquid Groove**

Sunday Day (Plastic)

Goldfish

Monday Day

**Happy Hour -
All Day/All Night**

Monday Day

**Monday Night
Football**

Monday Night

**Happy Hour -
All Day/All Night**

Top Tournament 1 pm

Wednesday (Aluminum)

Brown Rubber Band

**Admission and the Sunbrite
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
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San Diego Public November 30, 1993

UV

The problem of a movie about the life of James Butler Hickok is the problem with the life itself.

This regression came as no sort of surprise to me. I was troubled even at the height of the jubilation by the fact that *Gettinto*, *Tombstone*, and the then forthcoming *Wyatt Earp* were each founded on fact. Genres do not thrive on true stories, the Western no more than the crime story, the spy story, or the musical, though doubtless a little more than the ghost story and the horror story. Science fiction, as its name makes plain, will always be the purest of genres in this regard.

Of all active action directors, no one other than Clint Eastwood has been a stauncher advocate of Westerns than Walter Hill, although admittedly he has had to camouflage his efforts on their behalf in modern dress (*Extreme Prejudice*) and even in

the James Gang), the aforementioned *Gerónimo*, and now *Wild Bill* (as in *Hickok*). In a sense, he has never prior to this new one gone to greater lengths to get to do a Western. Never, that is, to the lengths of doing an anti-Western (anti-heroic; deglamorizing, debunking, demystifying; lots of mud puddles) in addition to an "art" Western (black-and-white segments of differing degrees of graininess and solarization; baroque camera angles; English subtitles for the Chinese pro-

recent major Western, the five-hour TV miniseries *Streets of Laredo*, well under four hours if watched on videotape skipping through the commercials, was an anti-Western as well (with, also as well, some factual West-

A grainy, black and white photograph showing a person standing in a dark, industrial or outdoor setting. The person is positioned in the center, facing away from the camera, wearing a dark coat and a hat. The background is very dark and indistinct, with some faint light sources or structures visible. The overall quality is poor, with significant noise and low contrast.

erners — Judge Roy Bean, John Wesley Hardin — mixed in with fictitious holdovers from *Lonesome Dove*: killingly slow in pace; deliberately misplaced climaxes; perversely missed confrontations — but made bearable by strong performances from Garner, Braga, Shepard, Studi, Gammon, et al.

The trick, or one such, to keeping a genre alive and in good health is to stretch the boundaries of the form without breaking through into a no-man's-land. Walter Hill does not this time quite pull off the trick. An examination of a man's life from the end


of the line, complete with inculpatory flashbacks and dream scenes, his *Wild Bill* is too much a *Wild Strawberry*; Jeff Bridges, to be sure, cuts a fine figure in the title role: nice hat (and a deadly fetish about any other man touching it); nice mustache; nice Samson-length hair; nice pair of holsters

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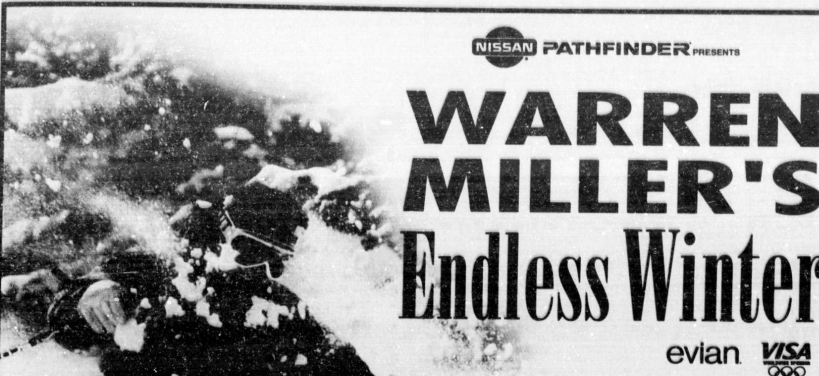
SENSE  SENSIBILITY
opens Wednesday, December 13.

Lose your heart
and come to your senses

A black and white photograph of a woman with dark hair, wearing a wide-brimmed hat with a light-colored band. She is smiling and looking upwards and to the right. The background is a textured, light-colored surface, possibly a wall or a backdrop.


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San Diego Reader November 30, 1995

Seven — A metropolitan murder mystery that, in the Golden Age of the detective novel, might well have appealed to Ellery Queen: somebody is killing people in graphic illustration of the Seven Deadly

Three Wishes — Sentimental fantasy about a bearded drifter (beatnik? commie?) and his bright-eyed mutt, ensconced (one

the activities, the feelings, the rivalries of assorted toys when their owner is out of sight — cannot bear much thinking about; the gags are rapid-fire and sophisticated; the few Randy Newman tunes do not bear

When Night Is Falling — Sapphism Made Simple: Camille, the uptight Methodist, goes mad at a strict Christian school. **B+**

★ (CARMEL MOUNTAIN, CINEMA STAR
GALAXY, CINEMA STAR 6, DEL MAR HIGHLANDS,
ROSSMONT CENTER, HAZARD CENTER 7, LA
OSTA 6, LA JOLLA 12; PLAZA CINEMAS,
DOWAY 10; SPORTS ARENA 6, UA ESCONDIDO 8
& WESTON PLAZA 14, EDOM 12-14)

use the recipes in
else, the family
your own past, an
self in the kitchen
a staple in your c

you may suddenly find yourself replicating some dish that was in your childhood.

ooking, Ina S. Rombauer and Mar-
tuer Becker, 915 pp., 1995, \$24.00. My
leaped when I saw this latest edition
ooking (1931-1995). It was the first
I ever bought and the first I gave to



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Calendar RESTAURANTS

PIZZA BOZZA 470 Encinitas Boulevard, Encinitas. 470-1000. It's not just the pizza that's so good here, it's the atmosphere. The pizza is outstanding but they don't use tomato sauce on the Abruzzese pizza. Try the pizza with sliced fresh tomatoes and two cheeses, the calzone is also noteworthy. The pasta primavera is wonderful and so are the sandwiches. Don't miss the one. Closed Sunday. Open 11:00 a.m. to 11:00 p.m. Monday through Saturday. Some menu lunch and dinner. Low to moderate.

SHIRAHAMA 1100 Camino del Mar, Del Mar. 735-2800. At the superior sushi bar, you must choose. We'll tell you the best of raw fish, including "special set in secret sauce" and pan-fried nigiri (raw potatoes and raw tuna). But the seafood menu is equally fine. Closed Monday. Lunch, Tuesday through Friday, dinner, Tuesday through Sunday. Moderate.

ATTHINS MARKET EAST 11401 Camel Mountain Road, between Pacific and Highway 101, San Marcos. 731-5080. If you're planning a visit to the Wild Animal Park, try this super-tasteful New Orleans-style restaurant. The menu is more than a menu, it's a celebration of the South. The food is delicious, the service is excellent, the atmosphere is warm and the prices are reasonable. Open daily, lunch and dinner. Low to moderate.

CAJON CONNECTION 1601 San Marcos Road, San Marcos. 731-5080. If you're planning a visit to the Wild Animal Park, try this super-tasteful New Orleans-style restaurant. The menu is more than a menu, it's a celebration of the South. The food is delicious, the service is excellent, the atmosphere is warm and the prices are reasonable. Open daily, lunch and dinner. Low to moderate.

FISH HOUSE VERA CRUZ 1601 Via Vista, San Marcos. 731-5080. This family-style restaurant serves seafood and fresh fish that change daily. Simple but honest preparation, good value. Open daily for lunch and dinner. Dinner menu is served from opening to closing on Sunday. Moderate to expensive.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo. 451-8908. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant and his cooking may be the best in the area. Open daily, lunch and dinner. Open daily, lunch and dinner. Low to moderate.

MEXI FLAVORS 1601 Camino del Mar, Del Mar. 735-2800. There's no doubt that the Mexican food here is the best in the area. The food is delicious, the service is excellent, the atmosphere is warm and the prices are reasonable. Open daily, lunch and dinner. Low to moderate.

MINICOURT 2700 Camino del Mar, San Marcos. 731-5080. This family-style restaurant serves seafood and fresh fish that change daily. Simple but honest preparation, good value. Open daily for lunch and dinner. Dinner menu is served from opening to closing on Sunday. Moderate to expensive.

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rice of this restaurant and especially if you are visiting a new place, you have the setting. The restaurant's menu offers a wide variety of dishes, most especially chicken, chicken, chicken, chicken. All the items on the menu are first-rate. Open daily, lunch, Monday through Sunday. Dinner is nightly. Moderate to expensive.

PINNACLE FINE DINING 7100 Mission Road, Mission Viejo. 949-251-1000. Located on the fifth floor of a modern, contemporary building, the dining room commands a view of the city. Dinner, which includes a fountain, is elegant. Cuisine is French with Vietnamese influences. Entrees include house salad, fresh fish, chicken, lamb chops, etc. Open daily, lunch, Monday through Sunday. Dinner is nightly. Moderate to expensive.

THE QUALITY INN 1015 La Brea Drive, San Marcos. 436-2441 or 436-2442. It's worth the ride to this charming location on a picturesque road. The food is excellent, the service is excellent, the atmosphere is warm and the prices are reasonable. Open daily, lunch and dinner. Low to moderate.

SAN DIEGO ARTISAN BAKERS 1531 North Escondido Boulevard, Escondido. 949-851-1000. The grains are ground daily to this wonderful European-style bread. The bread is delicious, the service is excellent, the atmosphere is warm and the prices are reasonable. Open daily, lunch and dinner. Low to moderate.

WINEMILLER AND GRANGER 1531 North Escondido Boulevard, Escondido. 949-851-1000. The grains are ground daily to this wonderful European-style bread. The bread is delicious, the service is excellent, the atmosphere is warm and the prices are reasonable. Open daily, lunch and dinner. Low to moderate.

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LA JOLLA

RAI RESTAURANT 7600 La Avenida, 454-4400. If you're ever searching for an Indian restaurant, here it is, and only. It offers great food, salads, kebabs, and more. Open daily, lunch and dinner. Low to moderate.

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1995 NOV 30

Calendar

RESTAURANTS

prepared by the former chef of Laker's Deli Mar. Dishes are divided into small, medium, and large plates, and the top price is \$14.00. Many large plates are \$8.50. Try the free-range chicken, salmon steaks, risotto, and cakes, and salad. Unpretentious but worth working out. Diners nightly through Sunday. Open daily. Low to moderate.

CAPITANO'S 4001 University Center, Irvine. Argentine cuisine. 400-1355. The decor is smoky and the Pacific Rim food — with influences from Japan, China, Hawaii, Thailand, and California — is a beautiful blend of tastes. It's possible to make a meal from such stimulating appetizers as grilled chicken skewers, sake shrimp, and all baked with tomatoes. For entrees, try roasted duck with crisp vegetable or shrimp and scallops over wild mushroom risotto. The sushi bar is one of the best in the city. Please note: the prices — if you can't carry away you may be in for a large bill. Open daily. Lunch, Monday through Friday; dinner nightly. Sushi bar open until midnight on Friday and Saturday nights. Express.

DARBY'S 2001 Towne Center Drive, Brentwood. Towne Center. 453-1112. The restaurant is owned by a doctor who has devoted a menu that's slow, fat, low-calorie, low-sodium. All the dishes look and taste wonderful, and the top price is \$3.95. All items available for takeout. Some menu lunch and dinner. Open daily. Low.

HOPSONIA AND BERRY 4103 La Jolla Village Drive (north of the Broadway in University Town Center), 587-4677. Happi serves the best food of any bistro in San Diego. Try the fresh bread, including breads, soups, salads, and vegetables. Open daily. Lunch and dinner. French, Italian, and Spanish. Moderate to expensive.

PAPALU'S 1008 Governor Drive, University City. 453-4844. If you're craving for an eclectic menu, try Papalu's. Dishes have Mexican influences, Southwestern flavors, Italian flavors, or there's plain vegetarian. An interesting dish is the "popcorn" rice flour tortilla, stuffed with melted potatoes and served with a variety of toppings, which include tomato, basil, Thai chicken, and barbecue chicken. Mass portions must be shared. This weighty burrito family restaurant gets good value. Open daily for lunch, dinner, Monday through Saturday breakfast weekends. Low.

THE SKY ROOM La Valencia Hotel, 1135 Prospect Drive, La Jolla. 454-0771. The new French chef performs wonders with every dish, most notably Rando Soto's salad, some crab, chicken, risk of fish, salmon with linguine. All serve light and delicious. Wonderful view, impeccable service, first-rate cuisine. Not to be missed. Expressive but not in closed Sunday. Diners only. Tuesday through Saturday.

PANDA COUNTRY 410 Regency Park, San Diego. 453-1112. The restaurant is owned by a doctor who has devoted a menu that's slow, fat, low-calorie, low-sodium. All the dishes look and taste wonderful, and the top price is \$3.95. All items available for takeout. Some menu lunch and dinner. Open daily. Low.

THE PANNINI CAFE 1607 Grand Avenue, 454-5413. The outdoor seating area is almost always crowded with tea and coffee drinkers who sun themselves, read, or chat. Light meals, including breakfast (rotated eggs, bagels, fruit, pastries and sandwiches, soup, salads as well as beverages and drinks are served) and coffee. Open daily. Low to moderate.

SWEETLIPS 1001 University Center Lane, Avenue 100. 597-4000. For you're searching for a light meal, try the excellent poppy seed sandwiches (11 different fillings), chicken, and the side orders are potatoes, steamed vegetables, beans, and salad. The chicken is worth trying. Open Monday through Saturday. 11:00 a.m. to 10:00 p.m. Sunday 11:30 a.m. to 10:00 p.m. Low.

CLAIREMONT & KEARNY MESA

ALADDIN 3420 Clairemont Mesa Boulevard, 275-0000. Middle Eastern restaurant with beverages as diverse as Turkish coffee, Italian sodas, and espressos. It offers Middle Eastern and French pastries and a Middle Eastern gourmet menu. It's also a restaurant with a bar. Open daily. Lunch, dinner, and late night. Moderate to expensive.

LODGE'S ITALIAN KITCHEN 3043 Governor Drive, San Diego. 453-0801. Tantalizing dishes are prepared here, from pasta to pizza. The restaurant is owned by a doctor who has devoted a menu that's slow, fat, low-calorie, low-sodium. All the dishes look and taste wonderful, and the top price is \$3.95. All items available for takeout. Some menu lunch and dinner. Open daily. Low.

WIND AND SEA CAFE 454-7373. This Mediterranean cafe serves homestyle Greek and

all you can eat buffet lunch or the Saturday and Sunday champagne brunch. The lunch and dinner dishes are all prepared by the chef. Light meals, including breakfast (rotated eggs, bagels, fruit, pastries and sandwiches, soup, salads as well as beverages and drinks are served) and coffee. Open daily. Low to moderate.

341-0728. The best item at this Cantonese restaurant, operated by a delightful family, are Peking duck, chicken in lettuce cups, and egg roll. The first menu must be ordered 24 hours in advance. From the menu, select what you're craving. Open daily. Low to moderate.

201

Andres

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ITALIANO 1114 Claremont Mesa Boulevard, Suite 100, San Diego. 453-1114. Excellent Italian cuisine and a good salad bar. Open daily. Low to moderate.

SASKA'S 1008 Mission Boulevard, Mission Beach. 453-7171. There's no doubt about it — Saska's is the perfect spot for a meal. Open daily. Low to moderate.

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WORLD FAMOUS 711 Pacific Beach Drive, Pacific Beach. 272-1101. Open daily. Low to moderate.

THE VENETIAN 1663 Voltaire Street, Long Point. 221-8197. For bargain hunters who like mammoth portions and home-style Italian cooking, this family restaurant is the place to go. Open daily. Low to moderate.

WORLD FAMOUS 711 Pacific Beach Drive, Pacific Beach. 272-1101. Open daily. Low to moderate.

THE VENETIAN 1663 Voltaire Street, Long Point. 221-8197. For bargain hunters who like mammoth portions and home-style Italian cooking, this family restaurant is the place to go. Open daily. Low to moderate.

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Calendar RESTAURANTS

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1100 W. Waring Road, El Cajon, 444-1111. The price range for dinner is \$4.95 to \$8.95. All items of the menu are available for lunch. The menu includes American and Italian dishes. The restaurant is open daily from 11:00 a.m. to 10:00 p.m.

EL TUCUANO
1100 W. Waring Road, El Cajon, 444-1111. The price range for dinner is \$4.95 to \$8.95. All items of the menu are available for lunch. The menu includes American and Italian dishes. The restaurant is open daily from 11:00 a.m. to 10:00 p.m.

CASA BLANCA
7800 La Mesa Blvd., La Mesa, 944-9111. The price range for dinner is \$4.95 to \$8.95. All items of the menu are available for lunch. The menu includes American and Italian dishes. The restaurant is open daily from 11:00 a.m. to 10:00 p.m.

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Minor Tune-Up Special \$29.95

Our tune-up includes 4 of the most common items:

1. Spark plug
2. Spark plug gap
3. Check timing belt
4. Check timing belt
5. Check timing belt
6. Check timing belt
7. Check timing belt
8. Check timing belt
9. Check timing belt
10. Check timing belt
11. Check timing belt
12. Check timing belt
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28. Check timing belt
29. Check timing belt
30. Check timing belt
31. Check timing belt
32. Check timing belt
33. Check timing belt
34. Check timing belt
35. Check timing belt

Complete Clutch Job \$159.95

Our clutch job includes 10 of the most common items:

1. Transmission fluid
2. Transmission fluid
3. Transmission fluid
4. Transmission fluid
5. Transmission fluid
6. Transmission fluid
7. Transmission fluid
8. Transmission fluid
9. Transmission fluid
10. Transmission fluid
11. Transmission fluid
12. Transmission fluid
13. Transmission fluid
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27. Transmission fluid
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32. Transmission fluid
33. Transmission fluid
34. Transmission fluid
35. Transmission fluid

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RAMBLER AMERICAN, 1959, 2 door, new body, funny looking, make you eye. 484-4444

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SA-URN SC2, 1993, power package, air, air conditioning, CD, leather, automatic, 18 miles, warranty, limited, new, control system Italian. \$13,000. 297-4185

TOYOTA TRUCK, 1986, pickup, 4 cyls., 2000 cc. speed, auto trans. (454464), shift & clutch, 100 mi. (2400), 1986, 1987, 1988, 1989.

TOYOTA TRUCK XTCA6, 1993, 2 wheel drive, 4 cylinder, 378 miles, cost \$13,000, from C33 player, serial 297 0542.

TRAILER, 1989, 4x4, V-6, 163.5, speed power steering/gas, 18, 10000, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637,

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


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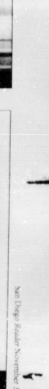
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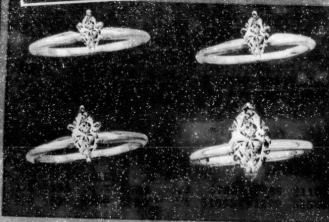
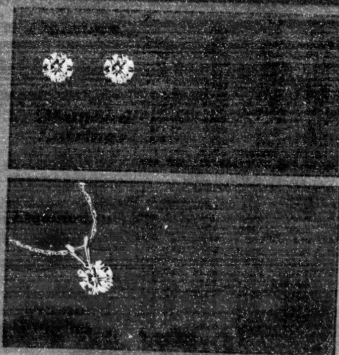
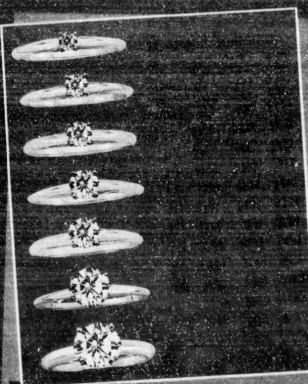
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29. Nugget and diamonds
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25. Channel set diamond
anniversary band.
Ret. SALE
A. 1/10 C.L.W. \$420 \$139
B. 1/5 C.L.W. \$598 \$199
C. 1/4 C.L.W. \$898 \$289
D. 1/3 C.L.W. \$1150 \$379
E. 1/2 C.L.W. \$1498 \$459
F. 1 C.L.W. \$2798 \$859

27. Marquise shape diamond
bridal set. Ret. SALE
A. 1/8 C.L.W. \$750 \$239
B. 1/4 C.L.W. \$1298 \$399

31. Striking marquis
bridal set. 3/4 C.L.W.
Ret. \$3890 SALE \$1299

26. Enchanting 7 marquise
diamond anniversary band.
Ret. SALE
A. 1/4 C.L.W. \$898 \$296
B. 1/2 C.L.W. \$1798 \$589
C. 1 C.L.W. \$2998 \$989
D. 2 C.L.W. \$4598 \$2199

28. Dazzling diamond
bridal set. 1/3 C.L.W.
Ret. \$1390 SALE \$459

32. Radiant diamond bridal set
for your love. Ret. SALE
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B. 1/4 C.L.W. \$2398 \$709

23. Radiant
ruby, sapphire
or opal and
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24. Wonderful
diamond band.

33. Diamond
wedding band.

35. Flary opal
and diamond ring.

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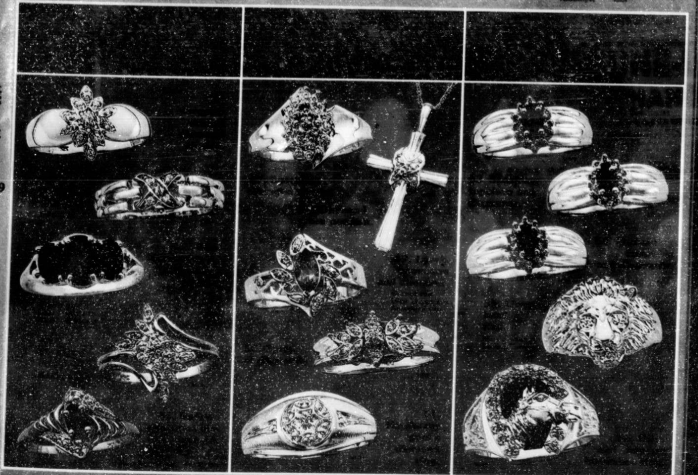
27. Spray
of diamonds
and filigree.

38. Matching ruby,
sapphire or opal
and diamond ring.

39. Gold nugget band.

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gold nugget.

41. Garnets and diamonds.
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and
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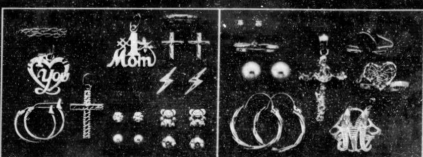
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 10' \$59 24' \$99
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