

ABE OPINCAR UNCOVERS AN AIDS-GOSPEL MUSIC LINK - PAGE 58

SAN DIEGO'S WEEKLY

Reader

As MORE AND MORE PEOPLE MOVE INTO YOUR TOWN

This is a tale of two cities, both in north San Diego County. One is a small agricultural town surrounded by orange groves and avocado orchards thriving in fertile soil and abundant California sun. Pickup trucks line curbs of the busy central district



while their owners, who are downtown to shop, chat with friends they've bumped into on the sidewalk, in the hardware store, or in the coffee shop. Children play on the grassy hillocks and in parks, fields, and open lots dotting the landscape of the sunny town.

(CONTINUED ON PAGE 74)

OCT 1996

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 215-3000, ext. 400, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 231-0489; or e-mail them to letters@reader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Amazement Source

Thank you for your article on Afghanistan ("The Silk Route Ends in San Diego," September 26). I had never heard of it before I arrived there, traveling overland from Europe to India in 1969. I arrived similarly ignorant of Nepal, and the two — both unconquered — remain my favorite countries. How can I forget the purple mountains, the Kuchi horsemen, the veiled women seen only in secret by other women, and the rifled tribesmen of the Khyber Pass.

I saw the immense change between 1969 and 1971 when I came back through going west — white faces and goods seemed less a source of amazement, and more Westerners walked through the streets of and lived in Kabul.

China and Russia were closed then and are open now — as is all the Communist Bloc. But what a pity this magnificent, unexplored land has become closed by endless war.

Jacqueline Garner Hillcrest

Vote Yes On 212

After having read Tristan Gillette's "September 26" letter to the editor, "Pass Real Health Care Reform," and then read Matt Porter's "Incited to His Backers," a couple of pages later ("City Lights"), I thought it was important to tell the public about the connection.

Proposition 212 is not just about cleaning up political corruption as it relates to health care, rather, it deals with everything that is wrong with our political system today. I.e., City Councilman Juan Vargas taking loads of very large campaign contributions from those select individuals who stand to make a windfall of a profit if the city chooses to pay for the expansion of the Jack Murphy Stadium.

I want my elected officials to stop representing the citizens for once. I'm sick and tired of status quo politics where the dollar is the only way to attain power and influence to our elected officials. Only when we limit campaign contributions to \$100 can the average citizen get his or her voice heard. We the taxpayers don't want to pay for a bigger stadium, but we will probably continue to subsidize

special interest groups, like the Padres' owners, forever until we pass real, tough campaign finance reform. We all need to vote yes on Proposition 212 this November.

Colleen Dalton
San Diego

Don't Sulk

In response to your article "I Didn't Hit Your Wife" ("City Lights," September 26). The actual subject of your story about the altercation with the woman in the car was an injustice to you, but the fact is you put yourself into that position by letting everyday

My suggestion to you would be to move out of the College Ave. first off. Maybe Alpine, East Fwy, or Lakeside. Rent is reasonable, and the environments would be more conducive to your needs. Since you obviously stay at home all day, the commute would not be an issue for you.

Remove yourself from the situation instead of sulking about how miserable your life and situation are. This is San Diego, crowded, lively, and fast paced in a lot of places. It is a town of what you make of it, so do something about it. Good luck.

Camille Popik
Poway

P.S.: Try seeing someone about your anxiety problem. I hear Prozac works wonders with people who can't cope with everyday life.

Break Her Mirror

Just got done reading the letters section (September 26), and there's a letter in there from a woman named, uh — oh gods, what is her name. I'm trying to look it up right now — oh, Yvonne, from the North County, and she remarks how a motorcycle would burn her child's leg and how a semi truck almost ran her off the road. Well, if she's going to ride a bike on the road, maybe she should ride around a lake where it's nice and safe, and maybe she should stay away from motorcycles altogether, especially the kind that are intended for commuting purposes, which, uh, you know, won't burn your child's leg, because nobody I know would commutate with a child in the back of a motorcycle, all right? That's what a minivan is for, I thought. Anyway, I just thought she was real shallow. And if she wants to bitch and moan, maybe, uh, I don't know, she should, I don't know, whatever. I hope I can have the opportunity to break her mirror and tear apart on her.

Todd Haverston
Oceanside

Reader

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HOUSEKEEPING WEEK

"Who's the guest for this year?" inquires a complacent Nevada Bob over the telephone line.

"Missus Madison, proprietor of All Leather Furniture, one of San Diego's finest escort services."

"Bob's shorties," Excellent choice."

"Just a second, Bob. I think she knows football."

SPORTING BOX

SPOT QUIZ: How many teams in the NFL have a better record than the Washington Redskins? Hint #1: There are 30 teams in the NFL. Hint #2: The capital of Nevada is Carson City. Hint #3: Remember the Olympics? The CIA is abducting every medal winner's first-born male child.

And the answer?

These precinct words were spoken over five weeks ago. Since then Mistress Madison has racked up a 12-for-15 record, which translates into an astounding 80 percent winning percentage. Hers is a mythic streak and, if sustained, could offer new career opportunities for the multi-talented professional companion. The Box says, "Way to go, Mistress Madison."

Even the Box was pulling for the Padres last weekend as the Homeboys traveled up to L.A. for a three game series against the despised Los Angeles Dodgers. The Pads needed to win all three games to take the NL West. Winning a three game series against a good baseball club, particularly one playing at home, is unlikely. But by Sunday I was ready to cheer our boys home. You know, the last game of the season, with rivalry, division, championship on the line, right?

And then I realized that it didn't matter who won, in fact, the odds tipped slightly in favor of the loser. After Sunday both the Dodgers and the Padres were in the playoffs. That effectively ended the competition and the fun. Sunday's game had a ballroom feel to it as both managers deployed their troops in anticipation of the playoffs rather than the game at hand. The Dodgers are elite. Mike Piazza needs 72 hours in a wheelchair. If the Dodgers had won Sunday's game, they would have had to keep him in St. Louis and beg for a new series. If the Dodgers lost, they would have had three days to rest and then would have opened at home against the Atlanta Braves. It's a close call, but on balance, I'd take the rest and the loss.

IT'S ENOUGH THAT KEEPS BASEBALL ON MY MIND. I'm a fan of the San Francisco Giants are in town playing the Colorado Rockies last drew 48,000 fans to Coors Field.

HE'S NOT HEAVY, HE'S MY BROTHER. "I was telling the guys, I don't bet on sports, never have, but you could bet Carolina all season and make money," said O.J. Simpson offering helpful hints to the betting public.

is Indianapolis? That's it. The Colts are the only team in the NFL with a better record than Washington and also the only team that is undefeated. The heretofore hapless Redskins have won four out of five games, and here's another shocker: they have the best defense in the NFL. On average the Redskins give up a paltry 11 points a game. Through five weeks Washington has allowed a grand total of 16 second half points.

PATIENCE, MY FRIENDS. Unfortunately, we should wait awhile longer before we start dancing on the grave of the Dallas Cowboys. The Cowboys, plus the second string Philadelphia quarterbacks, managed a 23-19 victory over the Eagles last Monday, and Dallas crept out of the cellar of the NFL. It was an extraordinary up game, but the bottom line is Dallas is 2-3. The boys have a bye next week and then home games against Arizona and Atlanta. By then I'm sure they will be back joined by as many as four other starters, which should be enough to win both games. The brass is not yet dead.

PULL THIS ON MY TOMBSTONE. "I'm a competitor, and I know I'll go." From soon to be fast food franchise manager and current sportscaster, I've got to say, I love Atlanta quarterback Jeff George. George, who is entering his fourth million this year, was pulled from a September 22 game against the Philadelphia Eagles, and lost a playoff game to the Atlanta Braves. "I'm a competitor, and I know I'll go." From soon to be fast food franchise manager and current sportscaster, I've got to say, I love Atlanta quarterback Jeff George. George, who is entering his fourth million this year, was pulled from a September 22 game against the Philadelphia Eagles, and lost a playoff game to the Atlanta Braves.

THE VILGAS LINE		
(Home Team in CAPS)		
	Sunday	Underdog
DETROIT	11	Atlanta
MINNESOTA	8	Carolina
Green Bay	8	CHICAGO
CINCINNATI	1	Houston
INDIANAPOLIS	1	Indianapolis
NEW ENGLAND	2	BAITIMORE
Oakland	4	N.Y. JETS
DENVER	31	San Diego
MIAMI	71	Seattle
San Francisco	19	ST. LOUIS
Monday		
KANSAS CITY	41	Pittsburgh
Out East/Duke		
NEVADA BOB (9 for 15, 40%)		
Miami, San Francisco, Green Bay		
MISTRESS MADISON (11 for 15, 80%)		
Green Bay, San Francisco, Dallas		
SPORTING BOX (18 for 15, 40%)		
Houston, San Diego, Oakland		

line, with his coach, Joe Leta, told him, "To not have a shot to be the guy that brought us back was hard to swallow. I guess, any quarterback who's been yanked in this league, if he's got any self-esteem, has reacted the same way. And if it happened to me again I'd react the same."

George is a painfully ordinary man, a rebarb who has caused problems wherever he's gone. You can cause problems if you're Michael Irvin or Brett Favre, but you can cause all the problems you want. "Want to cause problems? Here's a thousand bucks, go cause some problems," says George. "I want to cause problems and have a fun evening," says the happy coach who has Irvin or Favre on his team. But if you coach Jeff George, all you have is a B+ quarterback who makes a mess, on the field and off.

The Sporting Box solicits your comments via Computer 746-10-2809; the Internet, sportingbox@netcom.com; fax to the Readers 231-0189; or mail to: Reader, P.O. Box 85803, San Diego, CA 92186-5803

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just two decades ago. Escondido's growth is best told by residents who have lived through it, because they remember what the town was like before. They are the ones who saw their country town slowly disappear and become something else. Marie Turk works for the Escondido Historical Society. Now in her 60s, she was born and raised in Escondido and has lived here all her life. "On Saturday nights," she recalls, "we would go downtown — it was a Saturday night, that's what you did. Being a girl, you'd wash your hair, and you'd think about what your parents were going to wear. Your parents would sit in the car and just watch people walking down the street and, if they saw someone they knew, they'd wave. I remember seeing Mabel, come and sit in the car with us and let's talk." The kids would meet each other and go for ice cream. The movie theater was always a big thing — we had two downtown. There was a sweet shop right next to the theater, and that was a favorite spot. Then, we had three drugstores with fountains

Before Vergez owned a dairy just outside city limits in the San Pascual Valley. In 1930, at just 19, he came to Escondido from Holland to work on one of Escondido's thriving dairies. "In 1930, our population was a little over 6,000. We had one grammar school and one high school, and the kids came not only from Escondido, but also from Poway, Valley Center, Rancho Bernardo, Penasquitos, and San Marcos. We had one set of traffic lights on the corner of Grand and Broadway. All the stores were on Grand Avenue, four blocks on either side of Broadway. There were a few stores on Escondido and one in the middle of town, which was a family restaurant and would close at 8:00 p.m. Our Catholic church, which was a small church between Ninth and Seventh Streets where the old brick way ended? Its capacity was about 120 persons, and there was parking for only 30 cars. If you were under 30, the pastor

Populational growth creates a paradox. As more and more people move into your town, you seem to know fewer and fewer people. Also, you see the people you do know less and less often. "It used to be I never went to town to do your shopping. But you didn't see two or three people you knew," Verger says. "Now you can go to town three times and not see anybody you know."

"Well," Mark Tuck says, "it's lost that small-town feeling you had when you knew everyone. When you went to town, it was a social thing. When you went to shop, you knew you would see many people you knew. Now, it's very different. You go anywhere and see somebody I know."

That's the paradox of growth. As the town grows, McQuaid feels the country-town atmosphere is still to be found. "Now, as an adult, you don't know as many people," McQuaid says. "But as you move through the town you see lots of people you know. The street fairs on Tuesday nights, when they have all the growers come in with their produce, that's country-town feeling."

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ple paying more taxes, and therefore you'll have more money, and therefore everybody will be better off. I think it stems from our mental set culturally. Americans say bigger is better; you know, Horace Greeley, 'Go west young man. Seek your fortune.' It's that whole pioneer spirit and work ethic. So if bigger is better, what town in its right mind wouldn't want to increase its population?

Harmon lost the '72 council race by a 50-vote margin, but he had succeeded in making growth an issue. For the next two years, Harmon and a group he headed called Escondido Citizens' Ecology Committee researched the idea of managing growth and polled the city's residents on the matter. Convinced that residents wanted growth control, he ran again in '74 and this time was elected. Then, he "spent the next 14 years on the council in a minority position, basically four to one."

Jim Rady was a city councilman from 1976 to 1988. He was one of the four holding the majority over Harmon. Rady promoted business developments that would bring tax money to the city. "There were types of growth that we encouraged," he explains. "For example, I was head of the North County Fair shopping center. I thought that was good for the community. I still think it's good for the community. Jerry Harmon opposed it. He didn't think it would be good, and

his reasons were that he thought having a shopping center would encourage people to come here and live and bring their attendant problems. My perspective was that people were going to come here anyhow. If you had North County Fair, then you'd have a larger pool of jobs, and they weren't the types of jobs that would encourage people to move in. Someone is not

going to leave Detroit and come to Escondido to sell shoes at Nordstrom. But somebody living in Escondido that is looking for a second job, or a co-wage earner in a house, might find a job at North County Fair."

Rady says, "Having the income stream from North County Fair, to me, is a way of providing some of the ser-

vices these people are going to demand. North County Fair is a tremendous income generator for the City of Escondido. The car park, where auto dealers are clustered together, is a tremendous source of revenue for the City of Escondido. Harmon opposed that also, thinking that somehow that encourages growth, that jobs encourage growth. I just looked

"Well," answers Smith, "I think it has changed for the better. It's a much bigger trading area than it was. It now offers every kind of supply and service you could be looking for. [Before], an awful lot of

our supplies had to be obtained in downtown San Diego or even in Orange County. Now we can get everything we want right here. So in terms of convenience, it's much better. I would say prices of services and supplies are down because there's some competition."

Read Meckley, a 40-year-old airline pilot who has lived

"In 1950, our population was a little over 6000. We had one set of traffic lights on the corner of Grand and Broadway."

for 17 years in the southwest section of Escondido known as Quiet Hills, disagrees. "I think they've made steps to improve the quality of life," he remarks, "but from my own personal viewpoint, I think the quality of life was better when we had fewer people, less traffic, and more serenity. We didn't have the mall, but we had plenty of places where you could get shoes and food. Now, it seems every time there is a vacant lot on a corner, somebody wants to build a mini-mall on it. One of the reasons we came up here was because of the rural nature of Escondido and the fact that it was so quiet."

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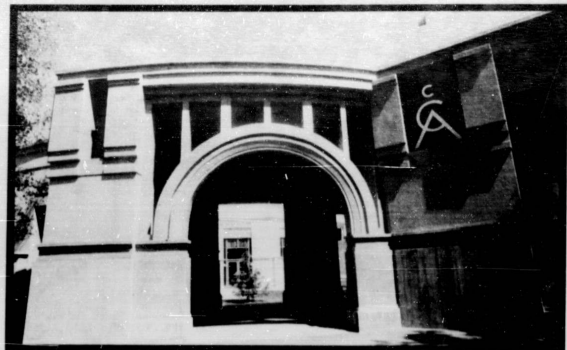
I think anytime you increase traffic, you can't say that enhances your quality of life."

The increase in traffic near Mickey's house is due largely to North County Fair, which sits just across I-15 from Quiet Hills. "When we moved in, the exit off 15 was a stop sign. There were no lights, there was no mall. There was just a stop sign at Via Rancho Parkway, which was a two-lane road. The mall dramatically increased traffic on Via Rancho Parkway. Now, entering lights? You've got to be kidding me. I couldn't believe it when they put those things in. That's increasing the quality of my life? I don't think so."

The mall means nothing to me," Mickey adds. "I'd rather have the park back. That was all open. It used to be part of 1500-acre park. There was a little trout pond where the kids could fish. It just was much more rural and rustic."

"The one thing that that city council did and the current one still does is they take parkland because they have no acres to it," says Jerry Calhoun, who sells sports memorabilia for a living. "They steal parkland and put these things in like North County Fair, the new city hall, and the center for the arts. For city hall and the California Center for the Arts, Escondido, they took part of Cooper Lake Park because they could get it easily. I would never, ever spend two cents at these places for that reason."

Mickey also believes that



California Center for the Arts, Escondido

growth has had an ill effect on city schools. "One of the reasons we came to Escondido," he says, "is that we heard that the schools were excellent, but we don't feel that way anymore. Some of them are good. I don't feel San Pasqual High School is as good as it used to be, to the point where I've put my son in a private school. I think it's overcrowded. They have gangs,

from what I understand, they didn't need to have. Probably the biggest problem is the overcrowding, the size of the classes. When I went to the parent indoctrinations, when we were thinking of sending our son there, the only thing they really said as good as it used to be, to the point where I've put my son in a private school. I think it's overcrowded. They have gangs,

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science. She says of Grant in her school days, "We were about 650 or 700 students, and we were the only middle school in Escondido. Grant has always been considered a tough school. When I was in eighth grade, Del Dios school opened up, and that was considered the good school. Grant was considered the 'hood school' which

"Escondido has lost that small-town feeling you had when you knew everyone."

it really wasn't, no more than it's a gang school now."

Grant's enrollment has about doubled since Pettigrew was a student. "When I first came back to Grant in 1986," he remembers, "it was pretty rough. It was living up to its reputation. There was a lot of fighting and there were weapons. I think that has changed, and I really have hope for the future." Pettigrew believes most of the school's problems stem from a lack of funds. For example, she has only "one set of books for three sets of kids, because there isn't money to buy more." A problem she attributes directly to population growth is an ever-changing student body due to the mobility of the school's families, many of whom live in apartments. "When I was a

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kid," she says, "I had the same classmates all the way through junior high and even high school. Now we have many kids who are transient," she explains. "Their families move a lot, and they come in and out."

Calhoun lives near Lake Wohlford, about five miles northeast of Escondido. He moved there two years ago after the downtown neighborhood he had lived in since 1960

changed. He explains, "What happened was, there used to be a few fields there, and there were houses. But next door to us went in four or five apartments on one side. In back, there was a large complex they put in, and it brought in a whole lot of people. Then it became really noisy."

After the noise came gangs, and that was when Calhoun decided to get out. "I just got

used of the gang influence, people playing loud rap music."

As thousands of attractive new homes were built around the outer areas of town during the late '70s and '80s, many of the quiet, old working-class neighborhoods near the center of town became more like inner-city neighborhoods. Apartment complexes increased the population density and subsequently the crime rates. After

that came gangs. Of course, we're not talking about South Central L.A. here, but there is a growing drug and gang culture in some of Escondido's old neighborhoods.

Todd saw it happen to his neighborhood on the east side of town. "There are just a lot more gangs now in Escondido," he complains. "There was drug use when Todd was growing up in the

'70s. They were smoking dope and drinking," he says. "In the '70s, you didn't see meth. In the '80s, you started seeing designer drugs, the crack started getting in. I'd say up until the '80s, they cranked meth like you've never seen." He adds, "Escondido is the meth capital of the world. Down the street from us, we had a drug dealer who was cooking meth in his fireplace until the cops finally popped him. That

crap is everywhere." Describing the safety level of his neighborhood, Todd says, "At dusk, you don't want to go out unless you have to." Escondido used to be essentially a two-race town, with whites and Hispanics. But when the dust settled after the population rise of the '80s, Escondido found that it had many different races represented in significant numbers. Following the pattern seen in Los Angeles and San Diego, gangs formed according to race, Todd says. "There are a lot of Mexican gangs. There are gangs that have come down from L.A. now, like the Vietnamese and Koreans, and there are some black gangs."

Deacon Ken Finn lives south of downtown near St. Mary's Catholic Church, where he works. As a deacon, he sees in the many cultures represented in the parish an ecclesiastical challenge. "None of us have Asians, Europeans, African Americans, and Hispanics, all bringing their cultures and their spirituality together," Deacon Finn says. "Everybody is coming with a whole new set of values. So the challenge is, spiritually, how is there enough room at the table of the Lord to feed them all? I think it's a monumental challenge."

In 1988, Escondido citizens elected slow-growth candidates Kris Murphy and Carla DelDominicis, creating a three-to-two slow-growth majority. "At that point," Councilman Harmon recalls, "we had probably just passed the 100,000 mark. Then what would be to say, 'Let's make growth pay for itself so that existing residents don't have to subsidize future growth. Let's figure out what our quality-of-life standards are going to be, and let's write them into our general plan.' So part of the quality-of-life standards in Escondido deal with how many books per capita should we have in our public library? What level service do we want on each and every street in this community? What kind of response time do we want from our police? What kind of response time do we want from our fire and paramedics? How many acres of parkland do we want per capita in Escondido? What kind of recreation facilities and so forth? So we basically used a businesslike approach and said, 'Let's define our quality of life. Let's not be talking in some general, ethereal terms about quality of life. Let's define it. Here's what it is: let's put that in our general plan. Once we do that, let's ask our engineers to tell us what the capital improvements are going to cost so that we'll know exactly how much we need to charge for every single building permit we issue in order to have the dollars to build the capital structures, be they streets, libraries, police facilities, or whatever.'"

The fees they came up with amounted to a seemingly astronomical average of \$5,000 to build a three- or four-bed-

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room house. Councilman Harmon has no problem with that number. "That's what the true cost of providing those services really is," he says.

That slowed down building in Escondido, because developers were unwilling to pay the high costs. But did it stop the population growth?

Smith says no. "In Escondido," he says, "the notion was adopted that if we don't build houses, they won't come. But the fact is, the population has gone up, and that means the per capita occupation of every dwelling unit has gone up."

"In the '70s, you didn't see meth. In the '80s, you started seeing designer drugs; the crack started getting in. In Escondido, I'd say up until the '90s, they cranked meth like you've never seen."

There's doubling up, sharing, extended families, etc. That isn't particularly good. It doesn't tend to a good environment for living. The fact is, the housing stock has not risen in proportion to the population.

Smith goes on: "When it was growing, things were fine. Then, Escondido politically adopted a notion of no growth, or restricted growth, or little growth. In effect, what they said was, 'Let's sock the developers. Let's make the developer pay extremely high penalties. So that stopped the growth. Now, the city is stagnant, in my opinion. City councilmen say, 'If we control growth, everything will be funky-decky.' The fact is, everything isn't hunky-dory."

Asked if he thinks Escondido handled growth well in the '70s and '80s, former councilman Ray answers, "I don't think anybody in Southern California handled growth well. I don't think it could have been handled well. It was of such scope that it was just to keep people out through outrageous fees and by not allowing the division of real estate land, then you would have been an enclave completely surrounded by county residents—in our case, San Marcos and San Diego—and we still would have suffered some of the negative effects, but we wouldn't have had any money to mitigate those effects."

"One hundred years from now," says Ray, "we—well, not we—people will look back and agree about the issue of growth in Escondido in the '70s."

—Ernie Cramer

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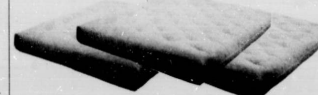
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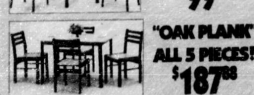
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I SHOULD PUBLISH MORE BOOKS.
HE PUBLISHES TOO MUCH.**



Nestle's of old acknowledged vain, the crux of which was that, in a very real sense, art and life, or better, the ideal and the real, are often at loggerheads. As a kid, I lived much closer to my dreams than to reality, and whatever inroads real life made into my storybooks (*Kidnapped*, *The Swiss Family Robinson*, and others) and movies (*Keyhole*, *Song of the South*) were all for the worse. Walter Mitty had nothing on me. I had an interior life as vigorous as Penrod and Sam's, as

and a snobish hegemony, a persona of disdain, deprecating the anti- and the ironic and the sneering. I fancy I have a toolbox of several styles making me to solicit an audience as opposed to a reader, to contravertuate various voices from a writing place, to be a writer from within a multiplicity of hats. My brother Peter's prose has always been unobtrusively fine, even when he was in high school. His books, bright and clear, have been a pleasure to read, from *A Little at a Time* and *Ararat*, both without his having to descend, as Orwell did, into dark cellars in order to pad out some sort of mediocval allusion or interiority.

And to his men, even as a boy, were heroes. No one could make them for in daring or drama. I believed that they alone were the true pilgrims of the world, and that I was a boy, a boy, a boy, living in a family of cash—a humbly little book, *Fifty Famous Americans*,—a thumbnail sketches of our country's greatest dead, which I read from cover to cover, and I was so taken with the idea of a soldier that I read great tales of the American Civil War and Kit Carson and soldiers like George Washington and Ulysses S. Grant, figures whom I admired but who had small share in my mythology of the American West, the American lives of Washington Irving, Herman Melville,

The very word *author*, evoking quill pens, musty books, grand cloaks and scarves — did not even jabs, relentless of a kind of dandified hand, sometimes thrilled me. The nobly stylized name alone of James Fenimore Cooper evoked for me the very essence of the American West, the infinite possibilities of the American West. I listened to my father reading "The Highwayman" and fell into long, dreamy stares that removed me from the world of the living. I was not prepared for the beauty of real life, even if I had an antidote to it in what my feverish romantic brain allowed. My reality was for the permanence of art, not life outside my window.

There were other books that I loved. I had a treasure trove of books over cups for *Life After Life*.

Reading in our family was paramount. I have always been struck by the incongruous fact that my father, a man who was a voracious reader and often bedridden by his mother has advocated this as the main reason he grew up reading; turned to books as an alternative to sailing the seas.

My father's love of books was a family tradition. It was in this family that the Kennedy

was not big thing. And I think I can speak for a lot of us when I say that it sometimes rained. It wasn't that we were expected to be geriatrics; we weren't. We were just expected to be responsible. And to do things well. It is that my parents refused to indulge us? Perhaps. Mom and Dad wanted a strong son and were inclined to discipline inordinate praise as bad as inordinate criticism, and in consequence I have grown up to be suspicious of both.

What about the lack of privacy? And how did that turn out?

When Paul published his novel *The Blackboard Jungle*, nevertheless found, I recall, at the time she would have chosen a private moment to tell me?

It hurt? We were raised during a different day. I guess, growing up in the 1940s and 1950s, during the postwar years, I think of course my parents remembered the Depression — so at that tentative period, indulgence of any sort was probably a little more conspicuous. But I think I don't have much in the way of material things, and in the vacuum of such meagerness (not deprivation, I would say, an attitude of responsibility) I would at least the stirrings of ambition would go on to say that rewarding any achievement

ment unduly implies that they were not expected to do such and such. And my parents, in believing that, were not being fair. I was not a child at all from the beginning—extraordinary, doubtless, but I think it logical that, since we were the source, we needn't be told.

My parents read our moths, usually in January, before anyone else. My mother, a college graduate, a teacher, a painter, and of course a devout Catholic, was never a piously, that is, we were not in par school save with sheets she had

House in 1977, my mother, who admired not of the sex scenes gratuitous and —didn't hesitate to tell him so.

done of "life studies" — but she found crude sexual images wherever they appeared objectionable, even when they were written by her sons. I remember when we were kids she once ripped out of a copy of *Life* magazine a vivid article, with photographs, on a West Virginia coal town. When Paul published his novel *The Black House* in 1977, my mother, who admired the book nevertheless, found, I said, that she was over the top, and — she would have chosen a particular moment — didn't hesitate to tell him so.

Paul shrugged. She was tactful, never hectoring and he had no real reputation as a mother figure. "I don't know," he said, "but I've had the same charge ten years later when, after published *An Adultery*, my mother questioned me about several nude photographs I had been trying to do, saying, simply put, not trying to do it, or, damn, making sure. The prime of life is forever."

He had no publishing parties, no book works, no camcorders recording books he wrote. My younger brothers both had to be upon publication. "I'm sure," he said, "that I have a high accomplishment." "We're proud of you," my father would say and then in the very same breath would tell me that I was a disappointment. "You're not good or rake the leaves in the front yard. I'm a kick out of it today, although why I wasn't recognized as the reincarnation of Herman Melville is beyond me." "I'm proud of you," he said. "My first novel, *Three Wogs*, was beyond me. I remain convinced it was everyone's way of saying you've started out on the right track. I'm proud of you and next thing you know, he'll want a raise or seek a cushy job on the balcony."

I think my assertion will stand up that there are all sorts of people who are not going to say either good or great virtues, the creators of worlds where the moral consequences

When Paul published his novel *The Black House* in 1977, my mother, who admired the book, nevertheless found, I recall, a lot of the sex scenes gratuitous and — she would have chosen a private moment — didn't hesitate to tell him so.

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of things, no matter how sorely tested, apply, that's all. It is not a given in literature. I also may be wrong in saying it applies to us. But if indeed it does, I attribute it to the basic concepts of altruism mentioned here, even if it finds its homely definition in such things as a *Time* magazine. Is it any surprise we have all dedicated books to my parents?

We have all gone our different ways. I hold a theory that each child in a family is brought up by different parents. We have all attended different colleges (University of Massachusetts, Harvard, University of Virginia, Georgetown). We have all had different (and many) publishers (Houghton Mifflin, Doubleday, Simon & Schuster, Henry Holt & Co., Random House, the Dial Press, Gambit, W.W. Norton). We have different opinions and have different friends and have lived in different places all over the world. For our parents' 50th wedding anniversary, Gene had to come from Washington, D.C., Paul from London, Joseph from Western Samoa, Peter from Saudi Arabia, and my sisters from Boston. I was the only one nearby, on Cape Cod, the geographical equivalent of Geneva's Corners to such worldly trekkers. We still all live in different places. (Don't even grown-up siblings take the psychic space allowed them!) We have different cars. We have different politics. We have different faiths — some none that are formally recognizable — different faces, different feelings, and different fortunes.

But in that all brothers and sisters are rivals — who would contest this? — in the fires of competition we are, like all siblings, remarkably alike. From Donald and Frederick Barthelme to Henry and William James, from the Cowper brothers to Lawrence and Gerald Durrell, from the sisters of Little Women to *The Brothers Karamazov*, where doesn't enough tension exist to compose whole books? According to Genesis 36:7-10, Oman, the younger son of Judah, married his deceased brother's wife in accordance with the law of levirate (widow-brother marriage), but instead of trying to make her pregnant as that law demanded, he "spilled his seed on the ground" because he knew that any children conceived of the union would be taken not as his, but as his brother's, which was something he couldn't abide. He didn't want to ensure the survival of his brother's line at the expense of his own. For this refusal, Yahweh slew him. Johann Sebastian Bach's own brother hated him. Sultan Mohammed II decreed the ghastly Kanun, which required each new sultan to kill all his brothers — to remove all danger of civil war. In *Sale Mahway*, Geoffrey and Damsan Cass were bitter rivals. Caracalla, the Emperor of Rome, murdered his brother (and his father-in-law, Atridaxpa, the last emperor of the Incas, drank *chicha* (a corn-based liquor) from the skull of his half brother Inasac, whom he had executed in a bloody civil war.



Gene, Anne, Alex, Paul, Renee, Bruce, Robert, Massachusetts, 1946

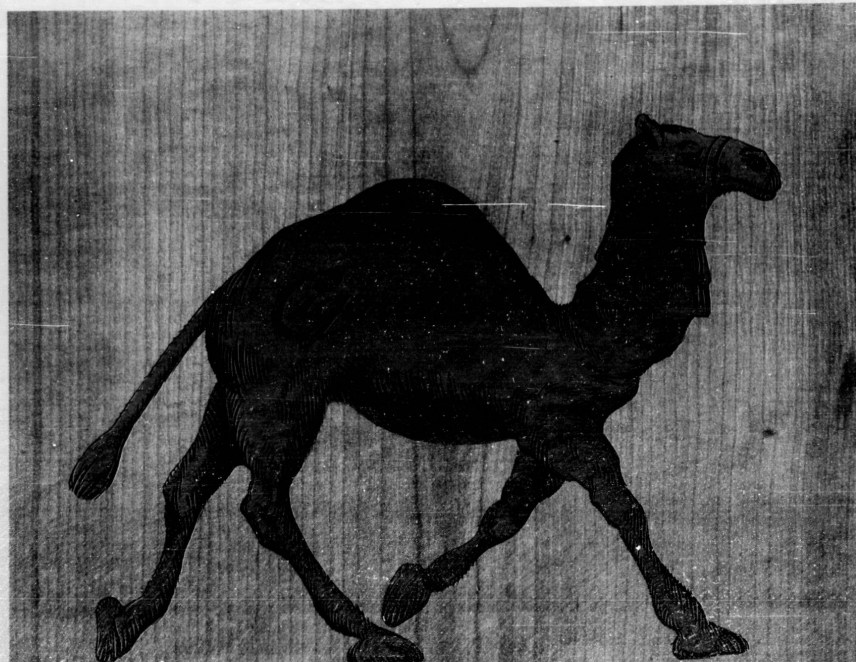
Saint Wencodius, ruler of Bohemia at the age of 13 and a man of deep piety, according to legend, was killed by his brother in A.D. 929. Louis XIV, last of the Merovingian kings, became monarch by murdering his brother. Boston Celtics' basketball star Bill Russell in his first book, the autobiography *Second Wind*, refers several times to having a brother and never once bothers to mention him by name. Groucho hated Chico. Movie moguls Jack and Harry Warner loathed each other.

Tales of competing brothers are the beating heart of fairy tales in every country. Battling brothers include Zeus and Poseidon, Egyptian gods Set and Osiris, Tweedledum and Tweedledee, Willy Wonka, and the *Three Little Pigs*. Nearly blind — whose name is inseparable from his famous corn flakes — rarely got along with his older brother, Dr. John Harvey Kellogg, whose rights he took over and in 1906 bought

out, "that he didn't hunt up J.H. and have a good quarrel." W.K. ended up owning both the Battle Creek Sanitarium Food Company and the Sanitas Company. "He took most of the glory for the work I did," said the younger Kellogg. "I have never claimed any glory — the doctor has claimed that."

I love brother stories — they are Ur-stories, the original genre, old as Cain and Abel. Not one exists without its attendant lesson. According to James M. Barrie, one of the most profound experiences in his life occurred at the age of 5 with the death of his brother David at 13, when his mother, finding in James a consolation for her loss, transferred to him all her love and affection, thus giving him a new identity — and perhaps informing his character Peter Pan's refusal to leave boyhood, crying, "I'm youth — eternal youth! I'm the sun rising — I'm poets singing — I'm a little bird that has broken out of the egg — I'm joy, joy, joy!" Writer George Moore, lord of *Ely Place*, had primogeniture and treated his younger brother, Colonel Maurice Moore, very poorly. His cruelty, a sprightly sardonic to his perhaps overbearing brother, was fruit, no doubt, of an overintensive childhood and generations of life before them rank with the family myth (cf. Huxley's *The Moors of Moor Hall*).

Unsuccessful brothers often stand as a living reproach to their successful older or younger brothers. Woodrow Wilson had no use for his brother Joseph Augustus Wilson, Jr., who was born ten years after him. He became a rolling stone and slid into newspaper work. Woodrow wouldn't hear of his brother having any success, wouldn't let him be secretary of state, even refused him the position of postmaster. Russell Martin Field was born in St. Louis, Missouri, on September 1, 1851, one day short of a year after his famous brother, the poet Eugene. His mother died when he was still young, and a cousin, Mary French, brought up the two boys in Amherst, Massachusetts. Russell was graduated from Phillips Exeter and attended Harvard for one year. Thereafter his career paralleled his brother Eugene's. He became a writer, journalist, columnist, bibliophile, and even an accomplished pianist. He was overshadowed by his more dazzling and prolific brother but was by no means the less gifted of the two, although theirs was a love-hate relationship all their lives. Senator Huey P. Long of Louisiana, the "Meat-eater of the Redcocks," "Honey the 14th," the "Kingfish," etc., constantly fought with his brothers Julius and Earl. While Jimmy Carter was president, his fat, luckless brother Billy often misbehaved as a zany, loud, insensitive ne'er-do-well, getting drunk, urinating against buildings, making crude jokes. Film director Ingmar Bergman hated his brother Dag and wrote in his autobiography, *The Magic Lantern*, "Dag had maltreated me badly, and I was determined



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
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accomplishments, if not old hat, had at least taken place before. But feelings of comparative inadequacy in competing brothers is a far cry from the competition to death syndrome ("Success is not enough, others must fail") of places like Yale Medical School and the Harvard Law School. No, we are quite human. We watch each others' batting averages. Who can't hit a curve. How many doubles, how many triples. Ks for the month. Success against left-handers. Bases on balls.

I read everybody, including Paul, with a pencil, editing the words and I have to double he does the same. For one thing, as I have mentioned, we have different writing styles, which were as different back in high school when we began turning out poems and stories. I know he thinks my work over-weighs, all-around, and a bit too crabbedly language for his tastes. Whereas I have always thought he should take more chances with narrative and dramatize the language in original ways, I am criticized as being hard to read. He is thought to be cynical. I should publish more books, it is said. He publishes too much. We used to read each other's manuscripts and dabble in them, like fingerling crabs, offering a fanner name for a character, suggesting a better ending, criticizing a passage, but no more. Why? It's harder to say. Young writers need something to write. Partners. Kals. I believe that, in the way families share a particular sense of humor, siblings in a very real sense write for each other. In a magnanimous moment, Paul once told me that if he had read my novel *Paranoid* in a high school, he would never have started to write. And in a way, I began to write in order to catch up to him. We have often argued over words, sentences, endings, reviews, opinions, points of view. Everything. We grew up that way. Even Lavette writes. He prefers *Conan's* over *Melville*.

Lav more financially successful than I am or will ever be. Paul used to be impatient with my elusive way of writing, my "creative" and often too much. He has a much more laid-back, accessible style, which is a quality I grow fond of, according to some, though I am certain he would deny it and one more palat-



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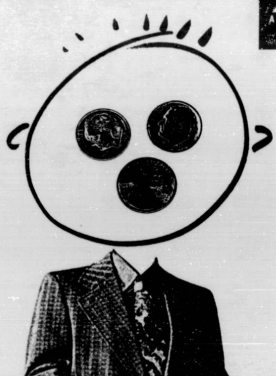
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able to the common reader. Many think my work—I hope no one in my family is numbered among them—is pretentious, my sentences too long, my word usage arcane and bombastous. Good! I like the varieties of prose styles! Why should prose styles be similar in siblings who write? So many variables in so many personalities inculcate different responses. Why should, how could anything ever match? As brothers and sisters vary in tastes, so do their work.

Paul's financial success—and he was earning large advances on his travel books very early—is well earned. He has written over 30 books, novels, travel books, essays, short stories, Christmas fables, no end of articles. (He did it all on his

own, let me add, without anyone's help, including V.S. Naipaul, who became friends with Paul when my brother was first sitting out to write but whose assistance constitutes little more than cheer-leading. Like Anthony Trollope, upon finishing a book on Tuesday, Paul is at another one the following day. I like to believe I am no less driven or zealous, but I am told I write not just accessible prose but books that publishers, including my own, Henry Holt & Co., believe do not fit into easily identifiable genres. As I write, there are six finished manuscripts sitting in my boxes gathering dust, with no place to go to and without having been read. A person devoted to writing, popular fiction is not necessarily a sellout—writers all want to be read—but it seems an odd penalty for someone who doesn't serve up readily identifiable fare to have his or her manuscripts buried in a sepal.

I believe a karma attaches to a personality, a book, life, movement beyond explanations and even reasons. It applies to place a person grew up as well. A very strong influence on us when we were young was the proximity to what might be called the mystique of writers. New England's old, venerable, literary, the local classics of American literature for centuries. On Sunday afternoons, old days, and holidays, my father took us on treks to historic places, near and far, the way Camille Pissarro brought his own boys through Paris in the 1890s, so that they

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tors get swallowed under at the top. I am convinced with Albert Camus that a man's work is nothing but the long, often desperate journey through life to recover, through the detours of art, the two or three great and simple images that first gained access to his heart. Luckily, we grew up before the age of television. Our sole recreation on rainy, snowy, and stay-at-home days was drawing, with crayons, pencils, and paper strewn all over the floor. We composed thank-you notes, wrote letters, and at one point even created a newspaper, mostly satirical, with headlines of note and stories about our friends and neighborhood doings. We kept notebooks of collected essays on things we'd seen or places we'd visited, such as the whaling museum in New Bedford, our visit to Mt. Washington, or the fact that when I was 12, and aspects of the battles of Lexington and Concord. We always drew and wrote. It's hard to picture kids in the act of writing in this new computer world, never mind sprawled on a floor.

Getting a second chance in life is, at least to me, as strong an underlying motive in writing — in making any art — as anything else. I am sure few would disagree that writers are, for the most part, generally incomplete or dissatisfied people. I am your literary butones. Many were drunks. A handful were happily married. Most walked on the edge. Writing a book is, in a sense, the drive to make another world — an activity that is not a great deal different, epistemologically speaking, from putting on puppet shows or shifting furniture around in a doll's house. The need is to remake. To remake, to be driven to restate, is arguably a criticism of what, waiting unremade, asks, even demands renewal.

"I don't think anybody has ever felt totally at home in human society," Gore Vidal once wrote. I am inclined to agree. It is my amateur belief that in living we, more than anything, contrive to arrange a series of refuges, of escapes, of hiding holes — clubs, travel, our own households, hobbies,

work can be one, a big one, reading, maybe even eating, church, politics, the thousand ways we entertain ourselves — and art for me, writing, acts indeed as a very significant refuge. Is it borne of disappointment in society? Maybe. Of disappointment of myself in society? The way society acts on me? More to the point, the way I feel about society and my role in it? No doubt, no doubt. Know that I never think of it as disdaining the life we are given to live. I see it simply as a way of preserving dreams, a way of having vision. I prefer to think of myself as having the steadfastness of Kurosawa, looking at his bright star.

— Alexander Theroux
Theroux is the author of *Three Wives*, *The Cornville Cat*, and *An Adulter's Fiction*, work Primary Colors. His most recent book, *Secondary Colors*, was published in April.

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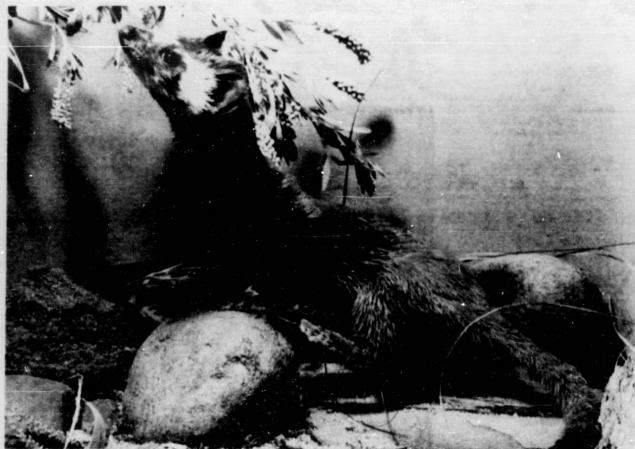
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Once, on a time in Ireland, to see a weasel in the morning was bad luck. In Bohemia its glance would have blighted me. In Germany, on the roof, my luck would have been good, but the Swiss considered him a conjurer. In London, I'd have known him for a witch. In Macedonia, I wouldn't dare to say his name, and Carpathian farmers would never kill him, because to murder a weasel is to call all his kin upon your grain and cattle. In medieval times he was a symbol of Christ because he was the enemy, like Jesus, of the satanic snake. Medieval Christians believed that the weasel, like the Virgin Mary, conceived through the canal of her ear. Despite these divine connections, the weasel was a symbol of unfaithfulness.

In medieval times he was a symbol of Christ because he was the enemy of the snake. Medieval Christians believed that the weasel, like the Virgin Mary, conceived through the canal of her ear.

azines like *BioScience*, *Nuclear News*, and *Pesticide & Chemical News*. It means to lie while pretending to tell the truth. In the 1840s dance song "Pop! Goes the Weasel," "weasel" may mean "whore," but to a child, weasel-popping is just the moment when a jack-in-the-box comes out.

All around the cobbler's bench
The monkey chased the weasel
The preacher kissed the cobbler's wife
Pop! goes the weasel!

Outside my American window, the weasel was winding himself through the bird of paradise and dashing into the mouths of buried plastic

Four times 4, I said, is 16.

The weasel started, then dashed back into the shallow pit that serves as a subway stop for burrowers like himself. The pit is a deep concrete basin covered by a metal grill that looks like an industrial gazebo. From there the black pipe leads to the south garden, and the white pipe leads to the east garden.

From within the gazebo, the weasel approached and retreated, then approached

his neck was torso. His belly fur was buttercup yellow and his back was brown, all of it finer than a rabbit's. He looked like the changeling he is — both *Mustela frenata* and *Mustela erminea*, the ermine weasel, burn white in snowy places and become the symbol of chastity. In Renaissance folklore, an ermine was said to choose capture over a filthy dash through the mud, and even in his summer coat the weasel looked too pure to kill warm-blooded vertebrates. His whiskers fanned out in a perfect spray, eight or nine immaculate, transparent hairs on either side of his kitten nose.

I wanted to own him until he opened his mouth: two points like a pair of glass needles, highly specialized, say the books, for a diet of flesh. Wild rats and squirrels are the main reservoirs for bubonic plague, keeping the virus alive from century to century, but while I wondered if the weasel carried plague in his pink mouth (which he didn't open again), I couldn't stop admiring the ripple of fur on his neck, as soft as the clouds called *Altocumulus undulatus*. I followed him to his burrow on the bank and watched him pop his head out of doors number 1, 2, and 3.

...
We went to the fertility clinic in the afternoon. When a doctor in red lipstick and heels pounced on the sonogram wand up to my ovaries and said "I was either pregnant or had a big cyst. Sounded like I couldn't hear we were bumping into me, making outlines of everything that lies like a burrow in the dark. The magnified circles on the screen stretched and rippled under a haze of white straw. Then she turned off the sound waves, and we were alone for another round of poking and prodding. I asked her for a last look at the screen to tell whether the dark place was a baby or not. But the doctor called a *corpus luteum*, a yellow body.

"Well, you're not pregnant," the doctor said. "Your brain think, you're pregnant, but you're not."

There is and isn't a scientific explanation. When my doctor uses the true names for all my parts and how they work, I feel like I'm talking to a

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
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she turns to the telephone about Wiffle balls and baseball bats, organs who speak and are misunderstood. Perhaps the brain and ovaries play a constant game of telephone, in which the brain says, "Are you making the egg?" and the ovaries say, "I'm making the egg." But there's too much interference, too much static on the line. Meanwhile the eggs, who are supposed to be armed with baseball bats, for each other with Wiffle balls, survive en masse, and die because there isn't enough food for everyone.

Six days later, on a cool early morning when the air was light blue, the weasel left his kill on the driveway, a young opossum so dead that his stiff tail seemed to grow straight

Perhaps my brain and ovaries play a constant game of telephone, in which the brain says, "Are you making the egg?" and the ovaries say, "I'm making the egg," but there's too much interference, too much static on the line.

out of the concrete. I say the weasel killed him, but I'm going by his bad reputation in hen houses, his preference for blond and brains when food is plentiful, his tendency to grab the neck and bite the soft parts of the skull. The precise, white paws of the opossum only emphasized, with their dental cleanliness, the brutality done to its head.

Opossums are the only marsupials in North America, and when the mothers give birth to a litter of 50, the young embryos, small as a woman's fingernails, crawl up her fur to the pouch, where they find a maximum of 17 nipples. Perhaps 14 will live to grow for and ride around on the mother's back, where the hairs are long and white. Should they survive moving cars, cats, coyotes, and weasels, opossums will in their fuzzy adulthood, have the lowest brain capacity of any mammal their size. By day they'll sleep in the pile of twigs by the orange grove or under the toolshed. By night they'll use their 50 teeth on trash and enter an organic

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Calendar

Stones to Ward Off Demons of the Air Rock Hounds at Del Mar

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LOCAL EVENTS

Rock collecting used to be a way to stock your medicine cabinet. Arabs wore red agates to cure the blood, and Parisians ground agate into dust as a cure for snakebite. Agate was believed to quench thirst merely by sitting on the tongue, and when held in the hand, to turn an enemy's sword against himself.

Jasper, like agate, is a form of quartz, and California Indians collected it from beaches for amulets. Medieval physicians said that jasper quickened thought, and the 12th-century nun Hildegard of Bingen told women to hold a piece of jasper during childbirth to ward off the demons of the air.

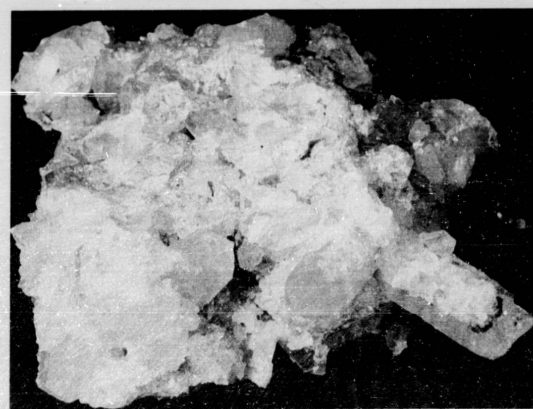
Egyptians used red jasper to represent the blood of Isis on the throat of the dead. It was also believed to give young girls grace and beauty and to stop any dangerous flow of blood with its redness.

Elizabethans called green jasper the spleen-stone, and they wore it over their kidneys to prevent urine retention. Green jasper was said to drive away evil spirits, cure fevers, prevent snakebites, and a doctor in diagnosis. Surgeons inserted a piece of green jasper under the skin of epileptics, who would then be considered safe from seizures for three years.

Black jasper was once a charm for the capture of cities and fleets and is now used in Italy to protect against lightning. Mottled jasper was a charm against death near the water, and opal, the charm for keeping blond hair blond, was also popular with thieves, who needed the stone to become invisible.

Agate, jasper, and opal are still popular with rock hounds, who polish them into mineral specimens or gems. Although most San Diegoans dig in adjoining counties, which have larger stretches of public land, the Anza-Borrego desert contains agate and jasper, and a site called the Pechanga Quadrangle contains pink tourmaline, red garnet, green beryl, yellow quartz, and pink lepidolite.

San Diego is also home to tourmaline, which is mined commercially near Pala. Tourmaline can be pink, green, amber, blue,



Quartz from Fallbrook area

cranberry, brown, or a combination of colors, as in the massive Candelabra specimen from the Tourmaline Queen mine near Pala, in which the three conical arms of the stone look like layers of pink and blue ice.

The history of tourmaline is hazy since its name comes from the ancient Sinhalese term for unidentified stones, but some believe that when Theophrastus wrote of a crystalline stone formed by lynx urine, "which the animal, as soon as it parts with it, hides by scraping the dirt over it," he was talking about tourmaline. An 18th-century Portuguese queen named Nosa Senhora de Penha wore green tourmalines in her crown, believing they were emeralds. Catherine II of Russia received a 255-carat red tourmaline from a Swedish king, and the Lewiston Journal declared Miss Elinor Cutting Hamilton the "envy of all

the queens and princesses of Europe" when she was given a necklace set with 47 multicolored tourmaline gems from the Hamilton mine in Maine.


This weekend the Convair Rock Hounds, one of 13 gem and mineral clubs in the county, will host the annual Rock Hound Gemshow at the Del Mar Fairgrounds. Visitors can watch demonstrations of ethical casting, stone carving, silversmithing, and faceting, and see over 60 displays of crystal specimens, carved stones, jewelry, lapidary tools, and rough minerals. Children are encouraged to attend.

"We'll have a grab bag for the kids," says rock hound John Duncan, explaining that paper bags of labeled ore and mineral specimens will be sold for 50 cents. "Then we're going to have a sand dig for kids. We put bingo-type markers in sand, and they dig with a little strainer, and then they win

different mineral prizes or jewelry." The theme of the show is San Diego County gems and minerals, so one of the displays will feature about 15 indigenous rocks, including beach agate and tourmaline. "A lot of them aren't gem quality or anything," Duncan says, "but they represent the different kinds of rocks that can be found here, from granite to marble to feldspar, with a 'Please touch' sign so people can pick them up and look at them."

—Laura McNeil
Rock Hound Gemshow, Del Mar Fairgrounds, Bing Crosby Hall, October 4-6
Friday and Saturday, 10 a.m. to 6 p.m.; Sunday 10 a.m. to 5 p.m.
Admission \$5
For more information, call 562-5672 (evenings)

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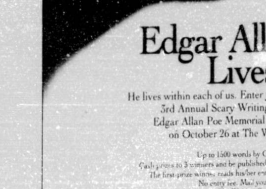
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Too Magnificent for Their Own Good?

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The La Jolla Chamber Music Society began its Sherwood Series with a concert by the Takacs Quartet. Formed 20 years ago by students of the Franz Liszt Academy in Budapest, the group (with some changes in personnel) has acquired an international reputation, and the Schwartz catalogue lists numerous discs by them in the standard string quartet repertoire (Haydn, Mozart, Schubert, Schumann, Brahms, Dvořák, Bartók). But somehow the Takacs had heretofore escaped my attention, so the program of quartets by Mozart, Bartók, and Schubert in Sherwood Auditorium offered me my first contact with this ensemble's distinctive musical style.

REVIEW JONATHAN SAVILLE

The most immediately striking characteristic of the Takacs Quartet, apparent to everyone in the audience, was its magnificence: not just good playing, but playing of a largeness, authority, assurance, and grandeur that magnified the impact of every note they performed. One could hear this quality of consummate (and apparently casual) mastery even in the simple, tender lyricism of the minuet, the deeply touching *Lento* from Dvořák's "American" Quartet (Opus 96). The flawless intonation, the absolute unanimity of approach, the integration of the individual players' tone colors and vibrato, so that it was as though a single musician were playing all four parts, the beautifully shaped phrases, the heart-breaking expressive cries—you held your breath as you listened to this exquisite performance, for that an extraneous sound might disrupt the poised perfection of it all.

Given this quality of musicianship, a critical commentary on the Takacs's specific stylistic traits might seem superfluous. Let us sit in silent awe and allow our souls to be carried away. Nevertheless, there may be value in trying to describe the group's particular character, because that character is so remarkable, in itself and also because—from a certain critical point of view—it may not be equally suited to all sorts of music. Could there be any legitimate criticism, as I tried

to be the case with the Takacs. I found myself responding to a different piece of music—a more varied, intricate, interesting piece, with a moment-to-moment drama of musical ideas far more gripping than what the Takacs Quartet had presented me with.

Something similar might be said about the Bartók Third Quartet, as it emerged from the Takacs players' hands. There is an explosive radicalism to this music, that the Takacs performance smoothed over. Even the harshest dissonances sounded mellow and luminous. The intentionally irritating, mosquito-like chattering and punctuating came off as delicate touches of unusual but pleasing coloration. The passages of pounding rhythm had lush vigor and bounce, but no frenzied savagery. In many respects, this was a tamed, domesticated Bartók. Third—and, once again, the simplicity of sound obscured them from the center of the listener's experience; the contrapuntal structural devices by which the revolutionary Hungarian modernist allied himself so profoundly with Bach and Beethoven.

But, all the while, the magnificence of these spokes of war, the breadth and scope that characterized all the Takacs's playing, the magisterial technical command that made these four musicians sound like the greatest string players who had ever collaborated in a string quartet. Luckily, such contradictions between the Takacs's style and the nature of the music they were playing disappeared in the second half of the program, where, in an extraordinarily grand and dramatic performance of Schubert's "Death-



Takacs Quartet

The Takacs Quartet
La Jolla Chamber Music Society (Sherwood Auditorium)
Mozart, String Quartet in D, K. 499; Bartók, String Quartet No. 3; Schubert, String Quartet in D Minor, D. 810; "Death and the Maiden"

and the Maiden" Quartet, these superb musicians at last found themselves in the musical environment they were born for. Now one could hear that all along their expressiveness had been Schubertian expressiveness, and even their exceptional ripeness of sound took on an unprecedented bite and focus as they wrestled with the turbulent Schubertian universe of conflicting emotions. In the final movement, with its mixture of triumphant romp, demonic, ritual, and meditative anguish, you could even hear an occasional welcome buzz from those infinitely suave strings. ■

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Yearly Ghost Sighting at Museum

The Museum of Science and Industry in San Diego is holding its "Yearly Ghost Sighting" on October 4, 1993. The event is a special occasion for the museum, which has been a center of the city for the past 100 years. The event will feature a variety of activities, including a ghost tour, a haunted house, and a variety of other attractions. The event is free and open to the public. For more information, call 444-3935.

Letta Llama do the Luggin'

Wilderness Trek Yosemite, Sequoia

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CLASSICAL LISTINGS

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MUSIC

How Thoroughly Committed, the Escondido Public Library presents John Dinkler in concert with separate Laurie Rottman and mezzo-soprano Georgia Pappas on October 3, from 7:30 to 8:45 p.m. upstairs in the Tarrance Room of the library (239 South Katella Street).

This concert is sponsored by the Friends of the Escondido Public Library. Contact 741-1441 with information to provide access for those individuals with disabilities at least 24 hours before the meeting. For more information, call 741-4635.

The Gramscian Symphony Orchestra, under the direction of Randall Tweed, performs a concert with guest pianist Eric Chien on Friday, October 4, at 7:30 p.m. The performance takes place at Theatre East (210 East Main Street in El Cajon). Expect to hear Mendelssohn's Piano Concerto No. 2 in G minor for Piano and Orchestra and George Bizet's Symphony in A major. For more information, call 442-2077 or 442-2074.

Works by Bach, Beethoven, and Mendelssohn on performance by the organ by Steven Gray at the Terrapino Lutheran Church's Chamber Music Master Series, October 4, at 6:45 p.m. The event can be found at 12400 Marquette Blvd. in San Diego. For more information, call 442-2077 or 442-2074.

Keyboard Artists in Concert, featuring Thomas G. Leonard and pianist Pamela Monroe perform works by Mozart and J.S. Bach at the First Presbyterian Church in San Diego. The concert is slated for Saturday, October 4, at 7 p.m. For additional information, call 231-7513.

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Calendar

ART

LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday for the next print publication. Events listed are from 3 p.m. Thursday. Do not phone. Send a complete description of the reception and exhibition, including the date, time, the precise address where it is to be held, including neighborhood, a contact phone number and a photo number for public information to **CALENDAR**, ART, P.O. Box 8803, San Diego CA 92168-8803. Or for information to 231-0489.

GALLERIES

A Soluble and Complex Use of Color and Stripes. Maria Hales abstract paintings, "Affinity," go on view at the San Diego Art Institute Gallery today. Thursday, October 3. The artist for the October series membership exhibit is Anis Schoenbeck. Both exhibits are on view until October 27. A reception is scheduled for Friday, October 4 from 5 to 6 p.m. at the gallery (2400 Kettner Boulevard in downtown). Gallery hours are Thursday to Saturday, 10 a.m. to 5 p.m., and Sundays from noon to 5 p.m. Call 231-0511 for information.

Don't Wait till the Midnight Hour is the title of the All Night Bazaar by Angel Cortez. The installation is on display through Friday, October 3, at the Gallery of the Visual Arts Facility of UCSD (9500 Gilman Drive). A reception is held at 6 p.m. today. Thursday, October 3. Regular gallery hours are 9 a.m. to 4:30 p.m. Mimosas through Friday, 534-2460.

Political Cartoons Paul Galdini, who's editorial cartooned for the San Antonio Times for nearly 30 years, shows why he is "Politically Funny as Hell." This exhibition opens with a reception on Friday, October 3 at 6 p.m. and shows through November 3, at the San Diego Museum of Art. The artist will be in attendance.

for the reception and lecture in 7:30 p.m. Locate the gallery at 7250 Mira College Drive in Linda Vista. Hours are Monday through Wednesday, 11 a.m. to 4 p.m.; Thursday, noon to 5:30 p.m.; and Friday and Saturday, noon to 4 p.m. For further information, call 627-2879.

Geometric Sculptures. "Semi-ments," an exhibition of sculptures created by Eric Johnson, is on display through November 3 at the SonomaSpace Gallery. The exhibit opens with a reception on October 4, at 6 p.m. Locate the gallery at 835 G Street, downtown. Regular gallery hours are 11 a.m. to 5 p.m. Thursday through Saturday. For public information, call 544-0444 for more details.

"See and Believe." The Viras Gallery hosts this exhibition of works by Bob Hendrix, James Goff, Robert Penne, and Mike Gibb through October 8. Reception is slated for Friday, October 4, at 6 p.m. in the gallery (1311 Fifth Avenue in Hillcrest). Regular gallery hours are 9 a.m. to 5 p.m. Monday through Friday, noon to 5 p.m. Saturday and Sunday. Call 297-0485 for details.

San West Cultural Movement. California are the theme of the exhibition called "Acceptance" by Li Hui. A reception is scheduled for Friday, October 4, at 5 p.m. at the gallery (2400 Kettner Boulevard in downtown). Gallery hours are Thursday to Saturday, 10 a.m. to 5 p.m., and Sundays from noon to 5 p.m. Call 231-0511 for information.

"Two Views, One World" features Andy Warhol's iconic paintings and Zepher's warlike paintings. Opening with a reception on Friday, October 4, this exhibit runs through November 3 at the International Gallery 319-1179 in the Thomas Paine Café/Studio at 247 Park Boulevard (at the junction of San Diego and 31st Street). Gallery hours are Tuesday through Thursday, 10 a.m. to 5 p.m.; Friday, 10 a.m. to 5 p.m.; and Saturday, 10 a.m. to 5 p.m. Call 231-0489 for details.

"One Dead Bee and Several Living Artists: A Group Show." A new series of artists work at the long-dead founding member of

the Beatles, the Beatles, is one of the featured works for this exhibition, which includes the works of several artists.

The exhibit runs the month of October at the Underhill Gallery, and an artist reception is slated for Friday, October 4, from 7 to 9 p.m. The gallery is located at 144 G Street in the Caliente Quarter area. Hours at the gallery are noon to 5 p.m. Tuesday through Saturday. Call 231-1180 for more information.

Sculpture and More Sculpture. multi-Practitioner House, featured artist for October of the San Diego Sculpture Guild, on Saturday, October 3, at 6 p.m., at Studio 36 of the Spanish Village (Balboa Park). For further details, call 238-0522. Hours: 11 a.m. to 4 p.m. daily.

Following the Legend. The exhibit "California Impressions—The New Generation" is made up of the original oil and acrylic landscape paintings of five artists who painted in the style of the early 20th-century California Impressionists.

The show opens with a reception on Saturday, October 3, at 4 p.m. and runs through November 17. Find the Santa Ysabel Gallery at 30332 Highway 78 in Santa Ysabel. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. For information, call 763-1676.

Watercolor Demonstrations. Barbara Segal demonstrates how to create a watercolor on Saturday and Sunday, October 3 and 4, from 11 a.m. to 4 p.m. at Studio 21 in Spanish Village (Balboa Park). Her exhibition of watercolors is at the gallery through October 18. For further details, call 293-3626. Hours: 11 a.m. to 4 p.m. daily.

Breath, What a Concept. local artists have created altar and other works commemorating people and moments in the spirit and tradition of "El Dia de los Muertos." The Day of the Dead" is the exhibit through November 3 at the Next Door Gallery 2963 Birch Street in Golden Hill. An opening reception is slated for Saturday, October 3, from 5 to 8 p.m. The gallery is open Tuesday through Saturday from noon to 5 p.m. 231-0479.

The Beauty of God's Hand in Nature. artist Thomas Chalk expresses this in her collection of "Ancestral Landscapes" on display at the Fairchild Fine Art Gallery 1853

ART MUSEUMS

California Center for the Arts. Museum of Art. For museum hours, admission costs, and general information, call 239-0001.

Museum of Contemporary Art, Downtown. The "Old Nedrum" exhibit is the first major West Coast showing of 15 paintings painted by Norwegian Odd Nerudum between 1987 and 1996. Included in the exhibition is *The Sleeping Town*, a monumental painting of two sleeping figures against a massive, dark ground painted in 1987. Other atmospheric and dramatic, Nerudum's surreal images mesh with his old master techniques and spiritual vision among ceremony and discomfort. This show runs through Sunday, October 20.

Also on exhibit are five video video enhanced sculptures by Tom Oehler. One of the most discussed works in the collection, *Overlooked* (1996), a work depicting a figure seemingly trapped under a toppled archway, will be on display during this time, set the exhibit through Saturday, November 10.

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Rail Road Depot, adjacent to the America Plaza light rail station, downtown, 238-1080.

Museum of Contemporary Art, La Jolla. Housing the Foundation Initiative Art 1970-1996, is the second in a series of three exhibitions drawn from the museum's permanent holdings. This exhibition of large-scale sculptures remains on view through January 26, 1997.

Also on view is a monumental sculpture by Louise Bourgeois. The piece is installed in the museum's central Atrium Court. The steel sculpture is part of a series of large-scale sculptures created by Bourgeois in 1984 and 1995.

Visitors to the museum's permanent collection include Reginald Davis's 1987 painting, *Portrait of a Man*, and a 1987 painting, *Portrait of a Man*, and a 1987 painting, *Portrait of a Man*.

hibit is "The Dentist Carved Menagerie — A Five-Generation, Living Tradition," a collection of American carved animals carved over five generations by the Dentist family.

Mings International is located on the square with the San Diego Museum of Art and the Tinkins Museum of Art. For museum hours, admission costs, and general information, call 239-0001.

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can be seen through November 10. Rooted in the traditions of general abstraction, Huxley's drawings are highly personal, intimate, and eventually expressive.

Find the museum at 700 Prospect Street, in La Jolla 534-3541.

Museum of Photographic Arts. more than 100 photographs from the Hallmark Photographic Collection are on display in the two-part exhibition "An American Century of Photography: From Dry-Plate to Digital." The exhibit explores the art and science of photography during the period of dramatic artistic and technological developments of the past 100 years. Among the artists included in the exhibit are Alfred Stieglitz, Margaret Bourke-White, Cindy Sherman, and Andy Warhol. (Part I shows through Sunday, October 13. Part II is slated for Wednesday, October 16, through Sunday, December 1.)

The museum is located in the Casa de Balboa in Balboa Park, 238-7559.

San Diego Museum of Art. approximately 80 paintings by San Diego local artist Bill Riley are showcased in the exhibit "Discovering Bill Riley," which is at the museum through Sunday, October 27. Shortly after Riley's death in 1995, his house and most of his paintings were destroyed by fire. The existing work were haphazardly dispersed, only to be discovered again in 1995.

completing the exhibition is a new electronic multimedia technology called the compact disk interactive (CDI). Visitors can use it to get an overview of the show before entering the exhibit.

The museum's permanent collection includes Helen Ross's 1960s paintings, American art, 19th-century European paintings and sculpture, the Western Gallery of Contemporary California Art, and the Interactive Multimedia Art Gallery (HANG). Find the museum in Balboa Park, 238-7559.

Thinkers Museum of Art. the museum is located in Balboa Park, the permanent collection includes 19th-century American paintings, and Russian icons, 238-5348.

in 1993, Minneapolis's Theatre de la Jeune Lune brought *Children of Paradise* to the La Jolla Playhouse. Later that year the script won the American Theatre Critics' Association award for best new play. Renowned for its physical comedy, Jeune Lune played *Children* in the dramatic mode, while the numerous sets for the show performed cabaret-like stunts.

Jeune Lune has returned to the La Jolla Playhouse with *Yanks & Frogs: Moon Over a Hong Kong Sweatshop*. It's a physical comedy, adept mixes of surreal and absurd, but it compares to *Children* the way a Greek play does to the tragedy that preceded it.

We're at the Cafe (America's) it's either in Hong Kong or Omaha, Nebraska, but no matter, it's territory neither city would recognize. To the cafe come down, drinks, and the "challenged" — some gigantic lumps, who sip milk from long straws, some who labor up and down stairs. They perform, a character says late in act one, "events which have no reason or rhyme."

Six months ago, a guy bumped into a

woman. It was love at first sight. Then he dropped his glasses. They're still standing there, frozen by love, trying to pick up his glasses and get on with their lives.

Boy Scouts make camp in the cafe. They do the "ca-ca-poo-poo" dance and then take a newcomer on a snipe hunt. He remains at his post just offstage for the rest of the evening, ready to pummed snips with a marshmallow-ringed stick.

There's a flying cow (marble from the movie *Twister*) and a guy who clicks when he walks — and clicks and clicks. Familiar objects encounter struggles — hats and eyeglasses refuse to do as they please, and a three cups that play the old game Rock, Scissors, Paper above and below a table.

Jeune Lune presents its bits with appended meanings — as when starry-eyed Mona and Stanley envision how their recent marriage will crumble in time — or with no meaning at all. They're better when just closing, resurrecting vaudeville routines or inventing new ones.

Even as you wonder how the evening will add up, you marvel at the company's talent. In act two, six people encounter a banana peel. They perform a series of pratfalls — slippings, tumblings, a pop swinging — Three Stooges-like, bopping someone on the head and then swinging at new targets. The entire routine is done in physical motion, a breathtaking blend of chaos and physical control.

The San Diego Repertory Theatre opened its 21st season with an interplay of uneven Cabaret. The 1920s are nearing an end, and Sally Bowles knocks them out at Berlin's sleazy Kit Kat Klub. But instead of a late-added Englishwoman, Sally's an African-American La Jeune Lune Baker, who riled Parisian cabarets in the '30s.

The casting of Karole Foreman as Sally does and does not make sense. Foreman sports a giant spit curl, like an upside-down question mark, and wears chic, skimpy flapper dresses. Every time she sings — he's "Maybe This Time" or the title song — Foreman fills the Lyceum Theatre with claps. She's also at ease with Sally's restless pursuit of pleasure, making Liza Minnelli's antics in the 1972 movie look like a deeply loving, albeit platonic, relationship with the real Sally Bowles. The Rep makes Bradshaw

Gigantic Lumps Who Sip Milk from Long Straws

It's either in Hong Kong or Omaha, Nebraska.

On September 17, I had a scattering late approach to get caught up. I haven't much to say — beyond GO SEE IT! — about the Old Globe Theatre's *Play On!*, Shakespeare's *Twelfth Night*.

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Calendar

THEATER



Play On!

Play On! conceived by Sheldon Epps, book by Cheryl L. West, based on Shakespeare's *Twelfth Night*. Old Globe Theatre, Directed by Sheldon Epps; cast: Carl Anderson, Cheryl Freeman, Andre de Shields, Larry Marshall, Lorne Packer.

Playing through October 26; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

Yanks & Frogs: Moon Over a Hong Kong Sweatshop La Jolla Playhouse, Mandell Weiss (Music, 15-32).

Collaboratively produced, written, designed, and directed by Theatre de la Jeune Lune. Cast: Sarah Agnew, Patricia Buckley, Stephen Carmichael, Barbara Berkebile Deaton, Steven Epp, Vincent Graciano, Michael Lewis, Lucretia Sefton, Dominique Serand, Joel Spence.

Playing through October 26; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 534-1010.

Cabaret. Book by Joe McCarthy, music by John Kander, lyrics by Fred Ebb. San Diego Repertory Theatre, Lyceum Theatre, downtown.

Directed and choreographed by Javier Velasco; cast: Susan Thomas Murray, Karole Foreman, Steve Gorman, John Carroll, Priscilla Allen, Melinda Galt, Jim Chavakis, art: Nick Brink, costumes: Brandine Brink, lighting: Philippe Bergman, sound: Victor Chin.

Playing through October 13; Tuesday at 7:00 p.m. Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday at 2:00 p.m. For information call 544-1000.

ries to power, and Lewis (like the fruit seller, Herr Schultz) begins to leave, why does a black woman stick around Berlin?

The Rep coaxed Sean Thomas Murray out of retirement to play the Master of Ceremonies. Murray, who shone as Frank N. Putter in the Rep's *Rocky Horror Show* and as John Merrick, the Elephant Man, performs in tuxedo and whiteface. The MG promises escape from the outside world and then mashes Germany's plum-

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Vital Signs: IMAGES of Biodiversity by Thomas D. Mangelsen. Also see the British C&A 1995 Wildlife Photographer of the Year exhibition. Now through November 13, 1997. San Diego Natural History Museum. 1000 La Jolla Village Drive, San Diego, CA 92037. 534-1011.

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DISCOVERING ELLIS RILEY San Diego Museum of Art August 31 - October 27, 1996 619.232.7931

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CONCERTS

TONIGHT, THURSDAY

Los Cepheos and the Holy Mackerel 340, Pismo, and **MOJO** 315. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

The Reddies 237, Canyon. **Kare** 237, and **San Pablo** 315. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

Standard Prime Experience 180, Red Dye No. 5 121, and **Gals Against Rape** 1121. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

FRIDAY

America 650. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

The Moxies 234. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

The Jimmy Smith Quartet 230. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

The Verve Pipe 140, Mercury. **Two Company** and **Super 8** 140. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

Michael Hedges 345, and **Blaze** 48. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

"Trade Warts CD Release Party" featuring **Trade Warts** 4822. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

"Phantom's 10th Anniversary" featuring **Phantom** 140, 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

SATURDAY

"Trade Warts CD Release Party" featuring **Trade Warts** 4822. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

Geordie Bright 4423. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

Johnny Cash 784. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

Reddies 237. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

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TUESDAY

Long Gone 345, 3 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

Gregory James and Island and the Presumptuous 7481. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

The Polkaholics 921. 8 p.m. 1130 Barnes Avenue, San Diego. 233-9483 or 233-9487.

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Street, downtown. 221-4241

The Heads (444) Tue
Wednesday, Oct. 19, 8 p.m. 345 B
Street, downtown. 221-4241

Bravo Springsteen (423) San Diego
City Center, Sunday, October 22, 8 p.m.
222 E. Street, downtown. 221-4241

Pink, No Safe, and Pure (444) Wed.
Wednesday, October 23, 8 p.m. 3105
Chaparral, West, Mission Beach.
221-4241

Mary Chapin Carpenter (798)
Thursday, Oct. 24, 8 p.m. 345 B
Street, downtown. 221-4241

Larry Carlton (444) Fri. 8 p.m. 3105
Chaparral, West, Mission Beach.
221-4241

Lenny Kravitz (444) Fri. 8 p.m. 345 B
Street, downtown. 221-4241

**"Peter Spang's CD Release
Party"** (444) Fri. 8 p.m. 345 B
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El Yax (423) High House of the
West Coast Underground, Fri.
Friday, October 21, 8 p.m. 345 B
Street, downtown. 221-4241

The Spanish (444) Fri. 8 p.m. 345 B
Street, downtown. 221-4241

The George (444) Fri. 8 p.m. 345 B
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San Diego, October 1, 1994. Photo by [Name]

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3 BULLFROG

4 BULLFROG

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St. James and Shih: Rose
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The Stiff Richards: Boar
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Doctors:** Bob's Whiskey Dive
585 **Willy Willy:** The Metaphor

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Art Doce and the New Era:
Cartoon

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81	84	90	87	84
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Manny Alvarez: La Tapaca
Mexican Restaurant & Cantina
Mark Anthony: Prospect Cafe
Jesus Baez: Cafe Sevilla
Bourbon Poets: Twigg's Tea &
Coffee Co.-pany
Joe Byrnes: Blamney Stone Pub
Colabo: Brick By Brick
The Celtic Ensemble: Twigg's
Tea and Coffee Company
Brian Connolly: Blamney Stone
Pub
Low and Virginia Carriss:
Ancher Garden Cafe
Alan Doherty: Koffee Coffee
Shop

Foreign Affair: Doves' Place
Kent Haynes: Kahuna Coffee Shop
Michael Hedges: 4th and B
Dave Howard: Grounds Zero
Elizabeth Hummel: Jose's Joe's Coffeehouse
In Voices: Hotel del Coronado
Jody: Grounds Zero
Kyoti: Jose's Joe's Coffeehouse
Dan Libertine: Rosy Restaurant
Luis Martinez: La Tapiche Mexican Restaurant & Cantina
Mimi: Grounds Zero
Jim Moore: The Old Sol
John Morgan: Jose's Cantina

Carlos Ochoa: Grounds Zero
Jojo Joe's: Coffeehouse
Mick Overman: The Thomas
Point Coffeehouse, Mikey's
Coffeehouse, Grounds Zero
Jimmy Pettan: Marbles Cafe

Phat Cabbages: The Arthouse Caffe
Princess: The Book Works/Pannick Cafe
Don Rodriguez: Kafana Caffe Shop
Jim Sharkey: Kafana Caffe Shop
Sleazy Gals: The Living Room (College)
The Strange Woods: The Old Sod
The Sugar Dogs: Java Joe's Coffeehouse
Thin Air: Java Joe's Coffeehouse
The Jo Thomas Project: The Arthouse Caffe
Bert Torres: J.C.C.
Gee Warfare: The Old Town Tapenade
Wild Cuts: Twiggos Two and

The Bedbrothers: Belly Up Tavern
The Blistering Blues Band: Cuck's Top Hat Bar and Grill
924 **The Blonde Bruce Band:** Patrick's II
959 **The Blue DeVilles:** Rosie O'Grady's
955 **Blue Rockit:** Pal Joey's
935 **The Bluescasters:** Kelly's Old Town Pub
929 **The Boogiemen:** Tio Leo's (Napa St.), Blind Melons, Cuck's Top Hat Bar and Grill
Freddie Brooks: Coyote Bar and Grill
Dave Camp's DC Blues:

932 **Iron Kings:** The Old Bonito Stone, Buffalo Joe's
Tomcat Courtney: Chateau Orleans, The Bismarck Stone, Zoo
Dean Davidson: The Calypso Cafe

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Serge the Russian Wonder
The Coyote Cafe

913 **Shelley**: Crave's Top Hot Bar and Grill

Bill Sherman: Wilky's Coffeehouse

916 **Black Ships**: David's Place

The Swinger Kings: Coyote Bar and Grill

970 **Billy Thompson**: Coyote Bar and Grill

The Three Bad Jacks: Tin Lard's (Napa St.)

Christine Varnoise and **Tim Lettine Blues Band**: The Bigal Bar


920 **Jenny Vau and the Blue Adonis**: Patrick's Pit

The Tyzack Blues Patrol: Jose Murphy's, Betty Jay Tavern

John Burke: Caribbe Caffe
Howard Duncan: Caribbe Caffe
Vicki Erquist: House of Munchies
Louis Fannochi: Le Meridien
Nathan Fry: Loew's Colorado
Boy Resort
Kjell Holmes: House of Munchies
Gordon Kohl: House of Munchies
The Miguel Lopez Duo: Le Meridien
Richard Martinez: Mona Lisa Restaurant
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MERCURY TIE CO. • LOAM
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NO COVER • \$5 BURGERS
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THE DERAILERS
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NO COVER • NO CASH
PACIFIC HOPPOLES
LUNCH COCKTAIL • WOODS
MUSIC • 10% OFF
NO COVER • NO CASH
WEDNESDAY • OCTOBER 6
THURSDAY • OCTOBER 7
DOWNS FANCLUB
NO COVER • NO CASH
WATERBURY YACHT CLUB
FRIDAY OCTOBER 8
NO COVER • NO CASH
BLOODLOSS
NO COVER • NO CASH
FLAT DYE JETS

No Leos
Thursday, Oct. 3 • 8 pm
HOT ROD LINCOLN
\$2 Bud Pints
(Dance lessons: 6-8 pm)
Friday, Oct. 4 • 7 pm
BOOGEMEN
THE
SLEEPWALKERS
3 BAD JACKS
Hoot L.A.
Friday, Oct. 5 • 4 pm
HOT CHICKEN STEW

Wednesday, Oct. 9 • 8:30 pm
LADY STAR & THE SATELLITES
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
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10 pm - 4 am
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After-hours Jam
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THE PAZORS
CHINESE SPARERIS**
Friday, October 5
**SATURN'S
FLEA COLLAR**
**CARDIAC KIDS
DRAIN
BEER GOGGLES**
Saturday, October 6
**BILLYCLUB
DODGEBALL
P.E.R.V.I.S.
LOS ROOKS**
Monday, October 8
**S.E.R.P.I.C.O
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**THE
BREW DOGS**
SATURDAY OCTOBER 5
**FISH & THE
SEAWEEDS**
FRIDAY OCTOBER 11
KING PINS
SATURDAY OCTOBER 12
**BLUE BELLY
BLUES**
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Friday, October 4

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SHOEGAZER
STINKAHOLIC
DOUBLE BRENDA

Saturday, October 5

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BLUE TIP
KILL HOLIDAY
KEROSENE 454

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The City of Toys
543-9767
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AND THE
SEAWEEDES**

Saturday, October 5
**BLUES-
CASTERS**
**CATCH ALL THE
NFL GAMES HERE!**
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10/11 MISSISSIPPI
MUDSHARKS
10/12 LADY STAR
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THE BOTH OF US
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**GROOVE
DOGS**
instrumental

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**KELLY
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original folk
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Goodbye North, Goodbye

This proved to be no more reliable a method of picking movies than of picking racehorses.

I'm still catching up on movies that arrived while I was away at the Twenty-First Annual Toronto International Film Festival, and on movies that have arrived even after I started to catch up. But another way of looking at that is that I am still catching up on the film festival itself. One of its chief functions in its present state of evolution — unrecognizable from the fledgling festival I attended eighteen years ago — is that of a launching pad and/or testing site for pending releases from American film companies. What are known as the majors and, more particularly, what we must therefore logically call the minors.

Opening night, as an example, was *Fly Away Home*, with its true-life Ontario subject matter. Closing was that *Thong You Do*. In between we had *Reign*, with its native Torontonian director, Norman Jewison, which might help to account for its unusually respectful notices in the local press. And we had *Grace of My Heart*

and *American Buffalo*, both of whose first runs in these parts are already at an end. (We did not have *Rendezvous in Paris*, the Eric Rohmer film still hanging on at the Park, but we had the same director's newer film, *A Tale of Summer*, not to be confused with his earlier one called *Summer*, whose literal translation would have been *The Green Ray*.) *Extreme Measures*, *Big Night*, *Two Days in the Valley*, *Rosend*, *Caught*, *Infinity* — we had all of those. And of ones that are right around the bend, we had Michael Collins, *Goodfellas*, *Next Move*, *The War at Home*, *Hustler White*, *Trees Lounge*, *Shine*, *Jude*, *Unhook the Stars*, *Breaking the Waves*, *Looking for Richard*, *Twelfth Night*, *Beautiful Thing*, *Swingers*, *Albino Alligator*, *Blade*, *Microcosmos*, and more. You'll be hearing about them.

Anyone even faintly acquainted with me and my strange little wars will not be surprised to learn that I went to none of these. Why, in a city as rich

and diverse and hospitable as Toronto, would I want to waste my time seeing movies I could see soon enough in San Diego, when I could be wasting my time instead seeing movies that would be of no future benefit to me whatsoever? And indeed, out of the 224 feature films (plus fifty shorts) crammed into ten days, there was no

shortage of likely candidates, even if I at times had to resort to picking a movie solely on the basis of the tinkle of its title. *Game Game*, *Forever Game*, of its hope, its bare, its tell-all trailers, sounds gripping. *Salt in the Wound*, pour it on. This proved, however, to be no more reliable a method of picking movies than of picking racehorses.

I was always compensated, on the other hand, by the almost extinct experience, in the final decade of the 20th Century, of seeing a movie ahead of its hype, its buzz, its tell-all trailers, its reviews, its blurbs, its box-office grosses. Seeing it, that is, literally and completely in the dark.

If only on account of that, I made

an exception to my wasting my time rule for the opportunity to be the first kid on my block to see Albert Brooks's *Mother*, though now I find out on my return that we are currently scheduled to get it not in mid-October as I had thought, not until Christmas at the earliest, maybe not until the following calendar year. And already enough time has gone by for me to say with some assurance that, funny and intelligent as it consistently and devotedly is, it does not stay with me the way other Albert Brooks movies do. And not only that, I came away with no better than a tie as the first kid on the block, inasmuch as the voice that hailed me out of the depths of the cavernous auditorium at ten o'clock on a Saturday morning belonged to none other than Andy Friesenberger, there as leader of a hardy band of eighteen members of his Cinema Society of San Diego. It's a small world after all.

Then again, it is not tiny. I certainly had the sensation of being in a far-off foreign land, if not of falling through a time hole into an earlier era, when I would notice the silent attentiveness (almost eerie) of my fellow movie-watchers, even at the sorts of movies from which they would trickle away little by little in midcourse or the animated and extended discussions, peppered with expressions such as "cinematic technique" and "real time," which could be overheard in any café within motor range of the several participating theaters, or the block-long lines waiting patiently, sometimes in the rain, for admittance into movies I had never heard of, or the panoramic spectacle of cinephiles sitting on street curbs and front steps, poring over their festival program to plot their next moves. And I am sure

my complexion went green when I got my hands on the forty-two-page fall schedule of the year-round, seven-days-a-week Cinematheque Ontario, boasting retrospectives of Mizoguchi, Duras, and Melville, the last-named garnished with well-chosen complementary works by Walter Hill (*The Driver*), John Woo (*The Killer*), Fassbinder (*Love Is Colder Than Death*), Brown (*Pulp Fiction*), Godard (*Breathless*), Tarantino (*Reservoir Dogs*), others. One tends to forget in San Diego that this sort of thing, these sorts of things, can still be found.

My guiding principle, before turning in desperation to my car for titles, was to attempt to match bigness of name with slowness of cinematic prospects. This, no matter how liberally I defined "big," did not leave me with a lot of top contenders. But enough of them (barely) to improve the odds (slightly): an Antonioni-Wenders collaboration (my excitement would be soon overrun by embarrassment), a Godard, a Saura, a Ripstein, a Dreyfus, a Hou Hsiao-hsien. That last one alone — *Goodbye South, Goodbye* — would have been sufficient to remind me why I had thought I wanted to come. The local critics, who seemed to have a wide range of reference in "placing" the movie within the context of the director's oeuvre, were pretty blasé about it. The patron behind me at the first of its two public showings nonetheless expressed surprise to her companion that it had not (quite) sold out. I was having that far away feeling again. How many tickets would San Diegoans snap up for a Hou Hsiao-hsien?

Not one of his films has appeared here in a full-time movie house. One of them had a single public screening

at the La Jolla Museum of Contemporary Art, another of them on the UCSD campus. I have been unable to track down any of them even on video. San Diegoans might understandably have a hard time believing he truly exists, a harder time believing he truly matters, the proverbial tree that falls without sound in an unoccupied forest. Except that it was not a forest and was not unoccupied. I was there. And after this third exposure I only feel surer of what I felt after the first and the second: that Hou belongs in the smallest handful of filmmaking geniuses presently active. But hey! We've got the best weather in the whole wide world, right? And who among us would trade a sunny day for a work of art?

Goodbye South, Goodbye reimagines the gangster genre in the form of a Taiwanese slice of life, an anti-drama, an anti-melodrama, that eases, glides, sneaks into its moments of animosity and violence. Or maybe I should have said slices of life, plural, to emphasize the unconnected, random, desultory quality. What passes for a narrative has nothing to do with a scheme, a caper, a conflict; it has to do with a way of being. And while maintaining at all times the illusion of disinterested observation, the movie finds its meaning and its moral force in the tension and the distance between the pettiness and aimlessness of the lives on view and the purity and rigor of the visual style. The steady gaze — the placid gaze — the aloof gaze — becomes a withering gaze. And yet, for all that purity and rigor, the style is relaxed, flexible, ever still, never a formulated strategy that could go ahead on automatic pilot, always dependent instead on an unerring eye for composition and an

unerring sense of rhythm. (If you don't pick up the beat, if you go on with some pre-set internal metronome, you're track down to the fulcrum.) Practically every shot proclaims the presence of a major cinematic stylist. Watching them pass by is a sensuous pleasure of the highest and rarest type. And a privilege, too. A hundred and five minutes are too few. It would be nice if I had the occasion in the future to say more about the movie. It would be nice if San Diego felt a little larger and farther away. ■

◆ CINEMA STATE 6, FROM 10:45

Big Night — Stanley Tucci and Tony Shalhoub as struggling Italian restaurateurs, co-directed by Tucci and Campbell Scott. FLORENCE HILL CINEMA, WILMINGTON CINEMA, LA JOLLA 12

Biggie — A risky title for a movie, particularly for a dish of sentimental type about a prewar postcardmaker who has Whorps Goldberg for a post-upton foster mother and Gerard Lapedus for an imaginary playmate. The playmate eventually expands his repertoire to imaginary dance partner, imaginary family therapist, imaginary educator, imaginary murderer. Imagination is indeed the subject; it is missing in the treatment. With Haley Joel Osment and Nancy Travis, directed by Norman Jewison. 1996. ◆ CINEMA CENTER 7

Bound — Sappho, mating dance between an ex-con hardwoman and a gangster's moll. ("I have a tattoo. Would you like to see it?") is prelude to a plot to steal \$2 million from the Mafia. Hardly first film from the Wachowski brothers, Larry and Andy, who are not the Coen brothers but would seemingly welcome any confusion. There's an economical shuffling together of the planning and executing stages of the caper, and a clever use of the redial button on a touch tone phone. The cold color scheme, the showy camerawork, and the cadence of the dialogue, meanwhile, are emphatically reminiscent of *Jenny Holm*, *John Travolta*, *John Ryan*. 1996. ◆ PLAZA HILL CINEMA, GARDENWAY 100, LEX LA JOLLA VILLAGE, WILSON VALLEY 20, LA HORTON PLAZA 14, FROM 10:45

Brasquero — The short life and big splash of the Haitian born artist, Warhol surrogate, and drug addict Jean Michel Basquiat played with salsa-like gentleness and assurance by Jeffrey Wright. As commemorated by his fellow artist, his friend, and first muse filmmaker Julian Schabel. This voice of authority, for all its contentment with cliché, conveys a good deal of know-nothingness (a hip cast: Dennis Hopper, Christopher

Walken, Parker Posey, Courtney Love, Gary Oldman, Willem Dafoe, David Bowie as Warhol, a hip soundtrack: the Stones, the Pogues, Iggy Pop, Tom Waits, Gorecki). Knowledgeable but not information-rich, not beleaguering, between the slickly narrative and the jump-cut creative sessions, Basquiat's success looks even more and less justified than his worst disparage could imagine. 1996. ◆ CINEMA STATE 6, FROM 10:45

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◆ PLAZA HILL CINEMA, GARDENWAY 100, LEX LA JOLLA VILLAGE, WILSON VALLEY 20, LA HORTON PLAZA 14, FROM 10:45

Calendar MOVIES



Fly Away Home

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Then again, it is not tiny. I certainly had the sensation of being in a far-off foreign land, if not of falling through a time hole into an earlier era, when I would notice the silent attentiveness (almost eerie) of my fellow movie-watchers, even at the sorts of movies from which they would trickle away little by little in midcourse or the animated and extended discussions, peppered with expressions such as "cinematic technique" and "real time," which could be overheard in any café within motor range of the several participating theaters, or the block-long lines waiting patiently, sometimes in the rain, for admittance into movies I had never heard of, or the panoramic spectacle of cinephiles sitting on street curbs and front steps, poring over their festival program to plot their next moves. And I am sure

my complexion went green when I got my hands on the forty-two-page fall schedule of the year-round, seven-days-a-week Cinematheque Ontario, boasting retrospectives of Mizoguchi, Duras, and Melville, the last-named garnished with well-chosen complementary works by Walter Hill (*The Driver*), John Woo (*The Killer*), Fassbinder (*Love Is Colder Than Death*), Brown (*Pulp Fiction*), Godard (*Breathless*), Tarantino (*Reservoir Dogs*), others. One tends to forget in San Diego that this sort of thing, these sorts of things, can still be found.

My guiding principle, before turning in desperation to my car for titles, was to attempt to match bigness of name with slowness of cinematic prospects. This, no matter how liberally I defined "big," did not leave me with a lot of top contenders. But enough of them (barely) to improve the odds (slightly): an Antonioni-Wenders collaboration (my excitement would be soon overrun by embarrassment), a Godard, a Saura, a Ripstein, a Dreyfus, a Hou Hsiao-hsien. That last one alone — *Goodbye South, Goodbye* — would have been sufficient to remind me why I had thought I wanted to come. The local critics, who seemed to have a wide range of reference in "placing" the movie within the context of the director's oeuvre, were pretty blasé about it. The patron behind me at the first of its two public showings nonetheless expressed surprise to her companion that it had not (quite) sold out. I was having that far away feeling again. How many tickets would San Diegoans snap up for a Hou Hsiao-hsien?

Not one of his films has appeared here in a full-time movie house. One of them had a single public screening

at the La Jolla Museum of Contemporary Art, another of them on the UCSD campus. I have been unable to track down any of them even on video. San Diegoans might understandably have a hard time believing he truly exists, a harder time believing he truly matters, the proverbial tree that falls without sound in an unoccupied forest. Except that it was not a forest and was not unoccupied. I was there. And after this third exposure I only feel surer of what I felt after the first and the second: that Hou belongs in the smallest handful of filmmaking geniuses presently active. But hey! We've got the best weather in the whole wide world, right? And who among us would trade a sunny day for a work of art?

Goodbye South, Goodbye reimagines the gangster genre in the form of a Taiwanese slice of life, an anti-drama, an anti-melodrama, that eases, glides, sneaks into its moments of animosity and violence. Or maybe I should have said slices of life, plural, to emphasize the unconnected, random, desultory quality. What passes for a narrative has nothing to do with a scheme, a caper, a conflict; it has to do with a way of being. And while maintaining at all times the illusion of disinterested observation, the movie finds its meaning and its moral force in the tension and the distance between the pettiness and aimlessness of the lives on view and the purity and rigor of the visual style. The steady gaze — the placid gaze — the aloof gaze — becomes a withering gaze. And yet, for all that purity and rigor, the style is relaxed, flexible, ever still, never a formulated strategy that could go ahead on automatic pilot, always dependent instead on an unerring eye for composition and an

unerring sense of rhythm. (If you don't pick up the beat, if you go on with some pre-set internal metronome, you're track down to the fulcrum.) Practically every shot proclaims the presence of a major cinematic stylist. Watching them pass by is a sensuous pleasure of the highest and rarest type. And a privilege, too. A hundred and five minutes are too few. It would be nice if I had the occasion in the future to say more about the movie. It would be nice if San Diego felt a little larger and farther away. ■

◆ CINEMA STATE 6, FROM 10:45

Big Night — Stanley Tucci and Tony Shalhoub as struggling Italian restaurateurs, co-directed by Tucci and Campbell Scott. FLORENCE HILL CINEMA, WILMINGTON CINEMA, LA JOLLA 12

Biggie — A risky title for a movie, particularly for a dish of sentimental type about a prewar postcardmaker who has Whorps Goldberg for a post-upton foster mother and Gerard Lapedus for an imaginary playmate. The playmate eventually expands his repertoire to imaginary dance partner, imaginary family therapist, imaginary educator, imaginary murderer. Imagination is indeed the subject; it is missing in the treatment. With Haley Joel Osment and Nancy Travis, directed by Norman Jewison. 1996. ◆ CINEMA CENTER 7

Bound — Sappho, mating dance between an ex-con hardwoman and a gangster's moll. ("I have a tattoo. Would you like to see it?") is prelude to a plot to steal \$2 million from the Mafia. Hardly first film from the Wachowski brothers, Larry and Andy, who are not the Coen brothers but would seemingly welcome any confusion. There's an economical shuffling together of the planning and executing stages of the caper, and a clever use of the redial button on a touch tone phone. The cold color scheme, the showy camerawork, and the cadence of the dialogue, meanwhile, are emphatically reminiscent of *Jenny Holm*, *John Travolta*, *John Ryan*. 1996. ◆ PLAZA HILL CINEMA, GARDENWAY 100, LEX LA JOLLA VILLAGE, WILSON VALLEY 20, LA HORTON PLAZA 14, FROM 10:45

Brasquero — The short life and big splash of the Haitian born artist, Warhol surrogate, and drug addict Jean Michel Basquiat played with salsa-like gentleness and assurance by Jeffrey Wright. As commemorated by his fellow artist, his friend, and first muse filmmaker Julian Schabel. This voice of authority, for all its contentment with cliché, conveys a good deal of know-nothingness (a hip cast: Dennis Hopper, Christopher

Walken, Parker Posey, Courtney Love, Gary Oldman, Willem Dafoe, David Bowie as Warhol, a hip soundtrack: the Stones, the Pogues, Iggy Pop, Tom Waits, Gorecki). Knowledgeable but not information-rich, not beleaguering, between the slickly narrative and the jump-cut creative sessions, Basquiat's success looks even more and less justified than his worst disparage could imagine. 1996. ◆ CINEMA STATE 6, FROM 10:45

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◆ PLAZA HILL CINEMA, GARDENWAY 100, LEX LA JOLLA VILLAGE, WILSON VALLEY 20, LA HORTON PLAZA 14, FROM 10:45

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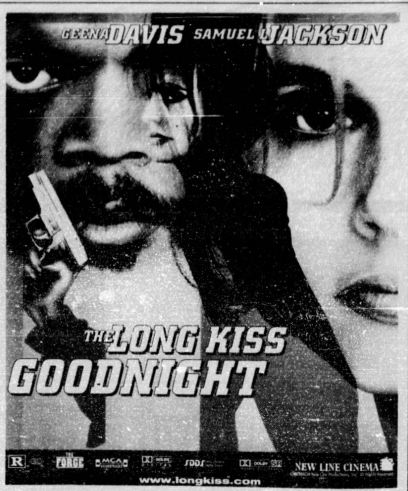
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FutureVisions

October 1996

Calendar MOVIES

with exasperation. The excuse this time he's a medical anomaly who, born fully developed after two months, gestates again at

the accelerated rate of four years to one, something like a dog. For a long while the movie, if not the viewer, avoids doing the grim calculation of life expectancy, spending its time in raves on the playground rather than studying line four of the multi-phased table. When it can be avoided no longer, the convolving cogwheels get started well ahead of the cogwheels. To its private

tutor (that grandfatherly Paul Piper, that lolling idle father, Bill Cosby, he's a shooting star among ordinary actors. To his best buds, cranking about a what it wants to be when I grow up, he's "the perky guy" because made to be just like a kid." To himself, delivering his high school valedictory, he's a modest example or a lesson or an inspiration to us all. This Spal-burgian pabulum is of much more marginal a position, and of much less interest, in the filmography of Francis Ford Coppola than in that of Robert "Peter Pan" Williams. One tries to picture the director of *The Godfather*, *The Conversation*, *Apocalypse Now*, etc., blocking out the breaking word scene in the treehouse, pondering the optical camera angle for the capture of the rat in a coffee tin, coaching the child actor on his response to peeling back the plastic lid and snuffing the contents "That was fine, son. Just fine. But this time here about rolling your eyes up in your head before closing them! And then don't forget to count to three before you tip over back wards." One tries. One winces. 1996.

★ CAMEL MOUNTAIN, GROSSMOUNT TOLLEY, 12:00 **★ CENTURY 16, SOUTHWEST DRIVE, INTELLECTUAL** **★ CENTURY 16, SOUTHWEST DRIVE, INTELLECTUAL** **★ CENTURY 16, SOUTHWEST DRIVE, INTELLECTUAL**

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Yonkers, so Sergio Leone's *Fistful of Dollars* as well, in a Texas border town during Prohibition. The warring factions have more metropolitan feel: Irish and Italian hoodlums, and the transient Manchu. No Name. Just a man with a high school valedictory, he's a modest example or a lesson or an inspiration to us all. This Spal-burgian pabulum is of much more marginal a position, and of much less interest, in the filmography of Francis Ford Coppola than in that of Robert "Peter Pan" Williams. One tries to picture the director of *The Godfather*, *The Conversation*, *Apocalypse Now*, etc., blocking out the breaking word scene in the treehouse, pondering the optical camera angle for the capture of the rat in a coffee tin, coaching the child actor on his response to peeling back the plastic lid and snuffing the contents "That was fine, son. Just fine. But this time here about rolling your eyes up in your head before closing them! And then don't forget to count to three before you tip over back wards." One tries. One winces. 1996.

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Savannah, Georgia, in East Africa. **★ CAMEL MOUNTAIN, GROSSMOUNT TOLLEY, 12:00** **★ CENTURY 16, SOUTHWEST DRIVE, INTELLECTUAL**

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usual — with, after all, the fate of the free world on his shoulders — Cruise has the air of a young man who imagines that maturity can be attained through eight cups of coffee. Alongside veterans such as Tom Hanks and Anthony Hopkins, he seems a mere child, not the best choice to shoulder the fate of the free world. The finale on a bullet train — and by no means should not under stand about, you should understand on top of — entails some highly curious effects of wind and speed, the only notable elements of originality in the movie, and a little, nevertheless, by their use of this would-be dramatic, a twisted tin star — great toward the infamous corrupt sheriff who sent missing 700 years back. And initial suspicions point toward the film, legendary sheriff who's been killed. The current sheriff happens to be the figure's son, and of far no other reason than the heroism of the shadow, under which he took — "Sheriff Dewitt is dead, Henry. You're just Sheriff Henry."

he would not personally be all that unhappy at posthumously proving the old man a murderer. It's nice to see Chris Cooper in a lead role, and looking under the added exposure, even more worried, hounded, and a head race, to see Chris Cooper in a lead role, and looking under the added exposure, even more worried, hounded, and a head race, to see Chris Cooper in a lead role, and looking under the added exposure, even more worried

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203 FIFTH AVENUE • 231-9279



CRAMER'S SEAFOOD CELEBRATION

THROUGH OCT. 27TH

ENJOY THE CULINARY
CREATIONS OF CRAMER'S
NEW EXECUTIVE CHEF
GUNTHER EMATHINGER
(FORMERLY OF THE CRANT GRILL,
PALOYTO, AND 315 FIFTH AVENUE)

Menu includes:

- Shrimp Hambe with Vodka
- Cheese/bread From Ahi Tuna
- Shrimp & Lobster Strudel
- Wood-Fired Stuffed Maine Lobster

CRAMER'S
105TH ANNIVERSARY DINNER
OCTOBER 22ND, 7 P.M.

Join Chef Cramer, great-grandson of the
bakery's founder, for a gourmet menu prepared by
Chef Gunther Emathinger and paired with
champagne, Karl Strauss beers, wine, port, and
after dinner cigars on the patio. \$40 per person
includes tax and gratuity. Call 230-1891

CRAMER'S

at old columbia

A *Southern Tradition* Since 1891

1105 Columbia Street • Downtown • 230-1891

ANDRES PATIO RESTAURANT 121 Morena Boulevard, Bay Park, 275-4111. This low-priced Cuban cafe provides authentic specialties, of which the best are shredded beef in wine sauce, roast pork with yucca and moris, chicken at rice, and top sirloin, Cuban style. Select the soup over the salad, and if entrées are served with black beans, be sure to pour them over the main course instead of eating them separately. Swift service, unpretentious but clean premises. Excellent Cuban sandwiches (roast pork

and baked ham served steaming hot are available for lunch and dinner. Other specialties include *paillard* (thinly sliced potatoes) (prepared Fridays) in the city. Extensive line of Latin groceries near door at 2425 Avenue Beauducel. Chateau d'Angoulême, 2425 Avenue Beauducel, (through Saturday; dinner, Tuesday through Saturday. Reservations suggested. Tel. 279-2520.

HOUSE OF CHINESE CUISINE
4937 Diane Avenue, Clairemont
279-2520. The menu includes some of the house's best dishes: chicken's chicken (a chicken caudon with chicken in chicken in lettuce. The Hunan pork chops, pot stickers, ginger-wine chicken, and the string beans with meat sauce are also excellent. The service is excellent, but you have to return often as a food architect to get to the unlimited items. Placing an order is a pain, but the food and service, lunch (served 11 a.m. to 3:30 p.m.) and dinner. Individual dishes \$3.95 to \$5.95.

KATZRA 4229 Curvey Street, Kearney Mesa, 279-3430. Lunch here provides extraordinary value because the chef

"Voted best pizza
in San Diego"

Now serving
fresh garlic rolls

Delivery available
in La Mesa



Wood-fired
pizza •
Homemade
pasta •
Huge salads

\$6⁹⁵

ANY ENTRÉE

Each guest may
choose from our
menu of gourmet
pizzas, pastas or
specialty salads.

Limit four per table. Expires 10/17/96.
Not available for take-out.
Valid with this ad.

\$6⁹⁵

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Each guest may
choose from our
menu of gourmet
pizzas, pastas or
specialty salads.

Limit four per table. Expires 10/17/96.
Not available for take-out.
Valid with this ad.

**COSTA VERDE
CENTER**
3600 Genesee
(Genesee from I-19 North)
458-9525

HILLCREST
Hillcrest Parkway
3905 Fifth Avenue
(at the Village Mall)
296-6682

**GRASSMONT
CENTER**
5000 Grassmont Center Dr.
(near St. Charles Shopping)
589-7222

PL. LOMA
Hawthorne Circle
5120 North Harbor Dr.
(2 blocks south of Harbor View)
226-0268

EVERY SUN., MON. & TUES. DURING OCT!

PIG-OUT

**ALL-U-CAN-EAT
SNOWGRAB
LEGGIES**

ON MONDAY-TUESDAY ONLY
COME IN BETWEEN
3:00-6:00PM PERC **\$9.95**

the Cheapest

If you know how much it costs to
GET CRABS THESE DAYS-THEN
YOU'LL KNOW WHAT A DEAL THIS IS

KIDS UNDER 12 **\$4.95**

DEAL GOOD: 3-10 PM-SUN.-MON.&TUES. IN OCT.

INCLUDES:

- * CORN CHIMNER
- * CORN COB
- * FRENCH FRIES
- * CORN GLAZED
- * HORN POPPES

**NO TAKE-OUT OR SHARING,
BUDDA!**

DICK'S

LAST RESORT

You Can't Kill a Man From a Hog!

**FREE MUSIC!
NO COVER, BUDDA!**

**300 BLK. 5TH AVE.
BETWEEN 374.
IN GASLAMP QTR.**

• 231-9100 •

KABOB HOUSE
DINNER FOR TWO
\$18.95
Includes: Kabob, rice, salad, bread, and dessert.
1125-14TH AVENUE • 239-1000

California Lobster
Season is Here Oct. 2
50¢ OFF
per pound
with coupon, expires 10-20-96
Sportmen's Seafood
1617-17TH AVENUE • 234-1555

Bagels
1010 UNIVERSITY AVENUE
San Diego, CA 92103
574-7878
Mon, Sat & Sun
10:00 AM - 6:00 PM
10:00 AM - 5:00 PM

Weekday Lunch Special \$4.49
Includes: Soup, salad, and bread.
7947 Balboa Avenue • San Diego • 545-1241

DRINK SPECIALS EVERY NIGHT
WATCH THE GAMES HERE!
FREE!
BREAKFAST, LUNCH OR DINNER!
6941 LA JOLLA BLVD • 454-5800

HONG KONG RESTAURANT
MANDARIN & SICHUAN CUISINE
OPEN LATE
HALF-PRICE DINNER*
1125-14TH AVENUE • 239-1000

2 for 1 DINNER
1/2 price LUNCH
1125-14TH AVENUE • 239-1000

FREE! SMALL COFFEE
WITH PURCHASE OF ANY BAGEL & CREAM SANDWICH
12 BAGELS for \$4.99
1010 UNIVERSITY AVENUE

Weekday Lunch Special \$4.49
Includes: Soup, salad, and bread.
7947 Balboa Avenue • San Diego • 545-1241

DRINK SPECIALS EVERY NIGHT
WATCH THE GAMES HERE!
FREE!
BREAKFAST, LUNCH OR DINNER!
6941 LA JOLLA BLVD • 454-5800

Calendar RESTAURANTS
THE STUDY 401 University Avenue
1125-14TH AVENUE • 239-1000

2 for 1 DINNER
1/2 price LUNCH
1125-14TH AVENUE • 239-1000

FREE! SMALL COFFEE
WITH PURCHASE OF ANY BAGEL & CREAM SANDWICH
12 BAGELS for \$4.99
1010 UNIVERSITY AVENUE

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7947 Balboa Avenue • San Diego • 545-1241

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FREE!
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6941 LA JOLLA BLVD • 454-5800

KENNY'S STEAK HOUSE
RESTAURANT
MANDARIN & SICHUAN CUISINE
OPEN LATE
HALF-PRICE DINNER*
1125-14TH AVENUE • 239-1000

2 for 1 DINNER
1/2 price LUNCH
1125-14TH AVENUE • 239-1000

FREE! SMALL COFFEE
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WATCH THE GAMES HERE!
FREE!
BREAKFAST, LUNCH OR DINNER!
6941 LA JOLLA BLVD • 454-5800

2-FOR-1 ENTRÉE*
Enjoy 2 lunch or dinner selections for the price of one!
We specialize in:
Curry
Tandoori
Butter breads
Basmati rice dishes
Vegetarian dishes
and more
Ashoka
1125-14TH AVENUE • 239-1000

"Possibly the Best Breakfast Downtown"
St. James Hotel, circa 1913 • 830 6th Avenue • 531-8877
Breakfast served 7:30 AM and 8:30 AM
Dinner served 11:30 AM and 1:30 PM

SPECIALIZING IN BREAKFAST & LUNCH
ANNIVERSARY SPECIAL
99¢ BREAKFAST
Buy one at regular price, get the second of equal or lesser value for only 99¢
1125-14TH AVENUE • 239-1000

MANDARIN DYNASTY
1438 University Ave.
San Diego, CA 92103
594-8899 • 594-5494

La Gruda Brewery
SUNDAYS
\$2 Beers All Day!
Join us for NFL
2-for-1 Lunch
1125-14TH AVENUE • 239-1000

LA FONDA ROBERTO'S
1125-14TH AVENUE • 239-1000

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HELP WANTED

APARTMENT ASSISTANTS: Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

APARTMENT MANAGER: Apartment manager. 40 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

ASSISTANT MANAGER: Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

ASSOCIATE TELESALES: Representative. 40 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

ATTORNEY AID: Clerical temp. 40 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

BAKER: Experienced national baker. 40 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

BANDS: Experienced national baker. 40 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

BEAUTY SALON: The Gallery Hair Design. 40 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

BEND IT FITNESS CENTER: Fitness instructor. 40 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

BICYCLE MECHANICS: Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

CLERICAL: Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

COMPUTER: Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male. Part-time maintenance and repair clerk. 75 hrs. weekly. Must be a male.

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BUSINESS ADS
BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call 233-8206, 9am-5pm, Monday through Friday.

DEADLINES: Business classifieds are accepted until 5pm Tuesday, two days prior to the issue. Call by Friday for placement discounts. Ads may be placed by phone using a credit card.

NON-REPRESENTATIVE: Charge your phone and your services \$20 each. In a new design, your services \$20 each. In a new design, your services \$20 each.

ONE FREE CLASSIFIED AD per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be typed on a 3x5 card or on a postcard, and is limited to 25 or fewer words. Additional words cost 60¢ each. The ad must be mailed and must arrive at our PO box 7am Monday. Mail to: Reader Free Classifieds, PO Box 8080, San Diego, CA 92180-3803. We cannot accept free ads at our by phone. The Reader reserves the right to edit or refuse any classified ad due to inappropriate content, space considerations, etc.

FREE ADS BY MAIL
by 7am Monday. Mail to: Reader Free Classifieds, PO Box 8080, San Diego, CA 92180-3803. We cannot accept free ads at our by phone. The Reader reserves the right to edit or refuse any classified ad due to inappropriate content, space considerations, etc.

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

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

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 5pm Tuesday by either coming to the address above, or by calling 233-8206 between 9am and 5pm Tuesday. The cost for these late ads is \$10 for 25 words. Additional words cost 60¢ each.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. You fill out the form below before calling; then be ready to dictate the information into the system when requested. Call 233-8206, ext. 8055.

24-Hour Phone: 233-8206, ext. 8055 **24-Hour Fax: 233-7907**
Deadline: 6pm Monday

Write your ad below, listing the item for sale, followed by its description (including price) and ending with the phone number. Each phone number counts as one word, six over 25 words.

will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations or refunds.

NAME _____ DATE/TIME PHONE _____

CATEGORY _____ DONATIONS _____ EXP. DATE _____

1 _____ 2 _____ 3 _____ 4 _____ 5 _____

6 _____ 7 _____ 8 _____ 9 _____ 10 _____

11 _____ 12 _____ 13 _____ 14 _____ 15 _____

16 _____ 17 _____ 18 _____ 19 _____ 20 _____

21 _____ 22 _____ 23 _____ 24 _____ 25 _____

The Reader will not be responsible for failure to run an ad or for errors in an ad due to the error of the user of the ad.

FULL TIME: Live-in roommates position available in Carmichael to support owner's entrepreneurial business. \$1500/month. Call 441-8888.

GEORGIO BARRACLOUGH IS HIRING: Call 441-8888. Live-in roommates position available in Carmichael to support owner's entrepreneurial business. \$1500/month. Call 441-8888.

HAIR DESIGNER: Open position available in Carmichael to support owner's entrepreneurial business. \$1500/month. Call 441-8888.

HANDS-ON: Open position available in Carmichael to support owner's entrepreneurial business. \$1500/month. Call 441-8888.

HARVESTERS: Open position available in Carmichael to support owner's entrepreneurial business. \$1500/month. Call 441-8888.

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OFF THE CUFF by Ernie Grimm

REVEREND ROBERT DUNS: Minister/Author

JACK REMONDS: Retired Associate Dean of Law

JOEL SUGRANT: Retired Librarian

ANN SOKO: Travel Agent

MARY HACKETT: Consultant

JOEL SUGRANT: Retired Librarian

ANN SOKO: Travel Agent

MARY HACKETT: Consultant

JOEL SUGRANT: Retired Librarian

ANN SOKO: Travel Agent

MARY HACKETT: Consultant

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MARY HACKETT: Consultant

JOEL SUGRANT: Retired Librarian

ANN SOKO: Travel Agent

MARY HACKETT: Consultant

JOEL SUGRANT: Retired Librarian

ANN SOKO: Travel Agent

MARY HACKETT: Consultant

JOEL SUGRANT: Retired Librarian

Has society lost all sense of etiquette?

JOEL SUGRANT: Retired Librarian

ANN SOKO: Travel Agent

MARY HACKETT: Consultant

JOEL SUGRANT: Retired Librarian

ANN SOKO: Travel Agent

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