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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 460, address them to Letters to the Editor, Box 58083, 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.

Always So One-Sided
I read with great interest your article on testosterone, "Tom, It's Time for Your Shot," (April 3). It's an excellent article, long and somewhat exhaustive, but the only thing I wish you had done was to have put a couple of paragraphs in about testosterone and women and their sexuality. It needs to be as exhaustive as this article, because obviously women aren't as affected by testosterone as men are, but it's always so one-sided when it's only about men, and this is quite common with the Reader's articles.
Gloria

That's Incorrect
You have a story dated April 3 by Patrick Daugherty ("City Lights"). He says, in reference to Bell Junior High's location, that "the school is in Paradise Hills, a couple of blocks south of Highway 54, at 620 South Brewster Road." That's incorrect. Bell Junior High is north of Highway 54. So, if he doesn't know where the school is at, maybe he doesn't know what he's talking about. So, I'm not going to give my name, and I'm not going to give my address, and I'm not going to give my telephone number, but you should get your story straight.
Name withheld

Like Dogs In God's Paradise
In your April 3 issue Gina Arnold makes the mark in her review of the CD *Seraphs of the Valley* by San Diego's Prophesy ("Blunt").
It appears G.A. was so intent on likening the band to the Heavens Gate cult that she took the well-meaning lyrics of songs out of context in order to color her picture of a band consisting of delusional, thinking members who are "totally at odds with many aspects of modern life" as the R.S.T. cult.
What is so delusional and negative about a pleading to politicians? "Why can't I feel the way I want to feel, society, delusional is at the wheel?" are about having a respect for life, that crisis. "And the day it will dawn when we all must pay the price for living like dogs in God's paradise?"
What is truly disturbing to me is G.A.'s inference of what — another mass suicide

or perhaps mass homicide!) when she writes, "Presumably, they don't take this stuff seriously, but you never know."
From what I have seen of Prophesy, they do take music seriously (something G.A. fails to do). And while I have absolutely no problem with the fact that G.A. was not impressed with Prophesy's music, I do have a problem with her attempt to defame the band by likening it to a cult and misrepresenting Prophesy by creating a distorted image based upon her fears or need to sensationalize the band.
Perhaps the Reader would do the music community a great service and find G.A. another point, like head of the Classifieds.
Name withheld

Goldman Not Gilding
Just thought you'd like to know, in the "Lost Angeleno" column of April 3, the writer references William Golding writing for the magazine, and it's quite clear from the cover that he means William Goldman. William Golding was the author of *The Lord of the Flies*. William Goldman is a screenwriter and the author of the screenplays *Batman* and *The Godfather* and he is also the author of *The Princess Bride*. So, it's kind of an important distinction and something you guys should have caught, and that's all I wanted to say.
Name withheld

Embarrassment, Horror, And Anger
I find it ironic that the real identity of the cover "model" of your March 27 Reader, "Slammer Culture," beat all the odds the article's author so diligently noted.
However unintentional, not only did you mistakenly misrepresent the photo, the implications by association could have negative repercussions. And, Russell Power's even mentioned in the article.
When my ex-husband first showed me his picture on the cover, I thought, "How wonderful! This man is finally getting some recognition for changing his life and working so hard to help others." Then I experienced embarrassment, horror, and anger before the irony struck me: Russell Power is proving to be an exception to every stereotype prophesied in "Slammer Culture."
May I suggest in the interest of accuracy and journalistic fairness that you consider reporting the other side of the story, such as the story of Russell Power and others like him? For instance, in the seven years since his own prison release, Russell has become a drug counselor to other prisoners, received off-duty drug, received his contracting license,

when she writes, "Presumably, they don't take this stuff seriously, but you never know."
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Name withheld

Reader

SAN DIEGO'S WEEKLY

APRIL 10, 1997

TABLE OF CONTENTS

NEWS & FEATURES

Letters	3
City Lights	4
The stadium expansion works its magic on John Coleman and Roger Hodgecock; and City Lights shorts.	4
Tom Horn makes his move on Tecate, to the horror of some La Mesas.	5
Straight From the Hip	12
Our fantastically knowledgeable Matthew Alice explains mystery numbers and how to put the best shine on your shoes.	12
The Sporting Box	14
Patrick Daugherty finds a haven from sensitive males at the Capen Speedway.	14
We Don't Like to Talk about That Subject around Here	16
Seniors approach the End Zone with caution.	16
Show and Tell	38
War stories from Crazy Eddie's Boobie Trap.	38
The Night God Used Binoculars	44
Code Blue night watch. By Jim Exel.	44

CALENDAR

Upcoming Events	51
Highlight: World limb sports are delicious.	51
Guide: Raja, outdoors, dance, film, lecture, in person, television, sports, special, for kids, museums.	52
Reading	60
Time Lamont: Crooked Little Heart.	60
Poetry	62
Gerard Manley Hopkins: "That Nature is a Heraclitean Fire and of the Comfort of the Resurrection"	62
Lost Angeleno	64
"Spring bloom and 'foreign' plant hatred in Los Angeles. By Alex Vignar.	64
Roam-O-Rama	66
Jerry Schad outruns the oncoming summer heat to glimpse the gorgeous sights of Cougar Canyon.	66
Classical Music Review and Guide	68
Although a fan of Renaissance composer Heinrich Isaac, Jonathan Saville deplores the concert of Isaac's sacred music by the Capella Pratensis.	68
Art Museum and Gallery Guide	72
Theater Guide	74
Pop Music	78
Drunk in Public and other meth heartbreak artists.	78
Movie Review and Guide	103
The Silver Anniversary of <i>The Godfather</i> prods Duncan Shepherd to look back further.	103
Restaurant Reviews and Guide	111
Heather Widmer revisits Avanti in La Jolla.	111
Our Frugal Tongue and his sweetest look for ghosts in Old Town.	112

CLASSIFIEDS

Including specialized display advertising: Help wanted, instruction, services, Phone Matches, sports and fitness, rental real estate, and automotive.	121
Kid Stuff	165
Anne Albright detours from tab addition.	165

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CITYLIGHTS

Why fire Coleman?

Continued from page 1
Instead of debating in a good-spirited way, and who avoids controversial issues like Propositions 137 and 209 is clearly not a person who can be a significant

candidate for the U.S. Senate. I said her history of going from man to man to create her political base was shameful. I said she pulled a woman on the streets of San Diego in bringing the Republican National Convention here, pretending it was going to create a big financial windfall when in truth she used

it to further her own political career. And I said that clearly her dealings with the Chargers were highly questionable and corrupt, and her relationship with (Chargers owner) Alex Spanos was shameful.

"Well, Gidding supporters just raised Holy Cain, and the owners of the station — you just

know there are cocktail parties and skybox gatherings and phone calls. These people talk they're going to and while they would not say this they're only concluding I can't trust."

CEB Albert, program director of KSDO and KGOV, tries to suggest that Lator

wants to stir alternative opinions. "Roger Hodgrick, for weeks and weeks, was talking about the stadium issue and was very up front about his concerns with the stadium contract and the Chargers deal," Albert says. "It took a very controversial position."

What of the Glickenhorn memo and the lunch with station management? Albert insists "there was no pressure placed on [Hodgrick]." The former mayor may have softened his stance and taken shots against expansion proponents Lator and Henderson, "but he had

quite content at KSDO and plans on opening on for another three-year stint as evening news weather man when his current contract expires in July, he's

searching for another radio talk gig — although he's not hiding out hope of finding a new job in town anytime soon.

"The talk show is for passion," he says. "I am one of those people who aren't really awake in 1971. My country's going to hell, and I want to be heard."

Now Horn is chasing money from NAFTA government agencies for the water district. He's applied to the Border Environment Cooperation Commission

and its subsidiary, the North American Development Bank, to defray costs for water sewage and the required environmental impact report.

In case that doesn't work, he's asked Mexican Teate authorities across the border if they'll sell Americans some of their water, which is pumped from the Colorado River. So far, response has been polite but noncommittal.

Eugene Spindler adds little hope for his long time adversary. "It won't happen," he says. "He won't win. The people of Teate USA will see to that. We're going to fight for the little guy to the end."

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memo and the lunch with station management? Albert insists "there was no pressure placed on [Hodgrick]." The former mayor may have softened his stance and taken shots against expansion proponents Lator and Henderson, "but he had

quite content at KSDO and plans on opening on for another three-year stint as evening news weather man when his current contract expires in July, he's

searching for another radio talk gig — although he's not hiding out hope of finding a new job in town anytime soon.

"The talk show is for passion," he says. "I am one of those people who aren't really awake in 1971. My country's going to hell, and I want to be heard."

Now Horn is chasing money from NAFTA government agencies for the water district. He's applied to the Border Environment Cooperation Commission

and its subsidiary, the North American Development Bank, to defray costs for water sewage and the required environmental impact report.

In case that doesn't work, he's asked Mexican Teate authorities across the border if they'll sell Americans some of their water, which is pumped from the Colorado River. So far, response has been polite but noncommittal.

Eugene Spindler adds little hope for his long time adversary. "It won't happen," he says. "He won't win. The people of Teate USA will see to that. We're going to fight for the little guy to the end."

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San Diego Reader April 15, 1997

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MAKING A GROOVE

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"Let me share something with you," whispers the sensitive adult male, blue eyes welled up and ready to drop a single meaningful tear. The man takes a delicate bite out of a cheese croissant and sorrowfully looks out the upscale restaurant window into Orange Avenue in Coronado. He takes a deep breath while I cringe. I don't want to share.

Boom. Cut to the racing pits of Capon Speedway, two blocks off Bradley in El Cajon. This is the place to shower off after spending too much time with sensitive males. It's Saturday night and I am among 120 race cars, three times as many baseball hats, cigarettes, beer, Snap-On tools, and women wearing tight jeans.

Capon Speedway has been up and running since 1961 and through various incarnations wound up as a paved, banked, 3/8-mile oval track. It's one of 100 short tracks in the nation that participates in the NASCAR Winston Racing Series.

The speedway supports several different divisions; the two I'm interested in are the street stocks and sportman stocks—the big boys. I've talked with John Borneman, a track champion, and his son John Borneman III who is racing tonight. I've spoken with Mike Compton, a Mission Valley CPA who's driving his first race in a 1966 Chevy. But mostly I've walked the lanes enjoying the feel of an old-time county fair. The cars are buffed and glowing, racks of portable lights shine on men bending over \$15,000 engines. I especially enjoy the hometown advertisements attached to fiberglass car bodies: "All Right Construction," "Red Line Oil," "Rio Laundromat," and my favorite, painted on the butt of a sportman-class racing car, "Fear This."

Race time arrives. I've purchased two hot dogs and set camp on the south end of the oval right where cars enter the track. There's a group of us here, and I begin to chat with him "I do concrete pumping." Villa. Villa had his rookie season last year in the street stock division. He finished tenth in points. Villa's car, a 2005, is down this week, so he's here as a spectator. I take a cherry of the tepid hot dog and ask, "Is this the Triple A oil racing? Can you move up from here?"

"Absolutely. People do all the time." Ten feet away 20 high-performance race cars zoom past us. I notice one driver bumping the car in front of him. "What's

with the nudging?"

Villa is in his late 20s, clean shaven, has a blocky red face and blond hair.

"Some guys don't believe in touching or nudging, and they make it work. They wait for the right opening. Some guys are more impatient. They give you a little nudge. You can hit somebody. You can nudge them,

get them going a little sideways, actually move their car up a groove which creates a hole for you. Then you stick your nose in the hole and power on through. But you can't make a driver lose his forward momentum. You can't spin him out or you're sent to the back of the line."

Here comes the pack again, all blue, squeal, and hullabaloo. It's great. "How did you get into racing?"

"I started in the stands as a kid, watching. As soon as I became 18 I went into the pits to help friends. I moved from one team to another team and

learned a lot. Last year was my first year racing. I started off with a good car. That makes a big difference."

"I ended up winning a couple races which surprised everybody. I had help, but not nearly enough. There is constant maintenance on the car every week. A lot of guys want to keep their equipment looking nice because the fans get into it, they like to see a nice car. When you

touch cars and hang each other side to side, you end up bending a lot of chassis parts and end up bending rims and tires, so there is a lot of upkeep. A lot."

The boys are back. Number 81 makes a move to the low post and is shut down. I'd seen that car earlier in the pits, which reminds me. "I noticed that after the qualifying lap everybody went back to the pits and starting working on their cars. What do they do?"

"Some people set their car up for qualifying. They'll remove the air from the carburetor. What that does is lean out the motor which makes for more power. You can only do that for a few laps after that, it becomes hard on the engine, might actually break it. Sometimes drivers take off their fans and some guys have special tires just for qualifying. They use extra tricks to try and get up to the front for the main event. You get money for being a top qualifier and you get points. It's very important to get those points."

I feel a demented urge to shout, "Thanks for sharing."

The Sporting Box solicits your comments via Computer: 760-40-2700; the Internet: sportbox@cs.net.com; fax to the Reader: 231-4497; or mail to: Reader, P.O. Box 65863, San Diego, CA 92186-5863.

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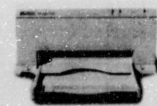
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We don't like to talk about that subject around here

SENIORS GLIMPSE THE ABYSS

"The irony of man's condition," writes Ernest Becker, "is that the deepest need is to be free of the anxiety of death...but it is life itself which awakens it, and so we must shrink from being fully alive."

To explore that paradox, I recently spoke with a random sampling of San Diego seniors, many of whom maintain the illusion of control by planning assisted suicide to avoid pain and extreme dependency.

In his Pulitzer Prize-winning book *The Denial of Death*, Becker speaks of the need to repress the terror of death and quotes Gregory Zilboorg:

If this fear were constantly conscious, we should be unable to function normally. It must be properly repressed to keep us living with any modicum of comfort. We know very well that to repress means more than to put away and to forget... It means also to maintain a constant psychological effort to keep the lid on and inversely never relax our watchfulness.

My goal was to pry the lid loose, and it seemed that retirement communities would be a good place to start.

Before approaching the managers of 6030 (Department of Housing and Urban Development) housing, I decide to visit the Senior Community Center (Downtown Senior Center) at 928 Broadway on the chance of learning how to gain access to residential complexes. The center looks splendid behind its high metal fence, but it's a convenient haven for the physically and socially hungry. Breakfast is served at 10:00 a.m. and a hot lunch in two settings—11:30 and 12:30. Today's menu calls for chicken breasts, which have turned to drumsticks by the second serving.

My plan to attend the early lunch fails because I haven't been told that my name must be on a list. After several attempts to sign up for 12:30, my name is called. I deposit my donation and start upstairs. One poor man, who thought his name was on the list, is turned away. "I told you to come at 12, and 3 minutes to 12 is not 12. I'm not going to be responsible for putting somebody ahead of somebody."

A musical program by faculty from San Diego City College, a sing-along, and endless breathing and physical exercises follow lunch. When the women across from me exit to keep a doctor's appointment, I follow her to freedom.

Only the freeway and the convent are more fond of sign language. The center displays a *COFFEE PLANS* in the small library. Impossible because the TV is going full tilt on an old movie. The TV reminds me not to touch the controls. *STAY AWAY* (TV), and another placard forbids food and drink in this room.

Marvin Amundson, who sits across from me at lunch, lives at the Luther Tower. I try talking to him as part of my assignment, but he's not in the room. Besides, it's difficult in a crowd, so I settle for finding out the cross street for the Luther Tower and the requirements for living there. Marvin does tell me that Death is an occasional visitor there.

As usual when I walk, I choose a poem for my companion. This time it is by Dylan Thomas, and I'm struck by how neatly he incorporates Becker's paradox with which this story opens:

The force that through the green fuse drives the flower
Drives my green age; that blasts the roots of trees
Is my destroyer.



And I am dumb to tell the crooked rose
My youth is best by the same wintery level.

The Luther Tower rises high above its neighbors at Second and Ash, with its name emblazoned in huge letters near the top. Together with the church, it occupies nearly a city block. As I climb the two structures, looking for the main entrance, I approach a postman and

ask its whereabouts.

"Follow me," the mailman says, and when we reach the front door, he produces a key. I have every intention of going through proper channels, but inside the building I find the office closed. It's not quite noon, so I go into the first occupied space where two women are visiting and a third wandering around. They tell me that the office will open at two o'clock. When I tell them why I'm here and ask whether they will talk with me, one of the women promptly leaves.

Daisy, an attractive woman of 86—very sharp—and elegantly dressed and a cozier, is friendly and helpful. Our attempts to converse are often interrupted by the 80-year-old wanderer, who wants someone to buy some packets of cocoa mix for her. Daisy tells her that the managers will take care of the errand when the office opens. Daisy was born in New Jersey. Her father, a stern German, fought in the Spanish American War. She dropped out of high school after her third year and landed a job with the telephone company. Afraid to tell her father, she finally summoned the courage. He asked how much she would earn, then told her to give her mother \$8.50 a month for household expenses and not to expect to "lay around the house" if she lost her job.

After Daisy's marriage and the birth of two daughters, her alcoholic husband left them. Daisy supported her children as a single parent, eventually becoming director of a retirement community in San Francisco similar to the one she now lives in. Although she is a Republican, she attends Lutheran services because of convenience—even serves on communion—has had so far resisted converting to Lutheranism. She has sold her body to the U.S. medical school.

At two o'clock I find the maintenance man holding down the fort. I tell him my mission, and he suggests writing a note to post on the bulletin board where residents willing to be interviewed can sign up. I prefer to give the matter more careful thought, so I say that I will call when the managers are in.

"Call between 10 and 12 tomorrow morning," he says.

I do, but the man who answers the phone says that his wife Dorcas handles such requests, and he suggests writing a note to post on the bulletin board where residents willing to be interviewed can sign up. I prefer to give the matter more careful thought, so I say that I will call when the managers are in.

My next stop is Cathedral Plaza, in the same neighborhood. Virginia, the manager, says that such matters must be cleared with Kate Weisman, who does not live on the premises. She gives me Kate's card. Working three days a week, Kate is counted for advocacy for nine

retirement communities. I call from my hotel explaining to Kate that I'm in the city for only a week.

Kate will need time to think about the project. She asks me to meet her between 1:00 and 1:30 p.m. the next day at Cathedral Plaza. Returning, I feel like a veteran as I buzz the office, give my name, and am admitted. I take a seat in full view of the front door.

After 15 to 20 minutes, I go back to the office and ask whether Kate Weisman will have to come through the front door.

"Oh, she's already here," Virginia says. "She's seeing clients."

I sit down facing the office. After a few minutes, somebody I'm pretty sure is my appointment huddles about the office, filling documents. Whispered consultations with Virginia. A glance in my direction. I try to look preoccupied. A male resident is summoned to speak with Weisman. Finally, she turns her attention to me, invites me into an inner office. "Well, there are a number of people you could probably see," she says. "But you don't have transportation." "I can get transportation," I say grimly.

"Oh well, then. Call me, let's see... next Tuesday."

"That's too late!" I say with emphasis. I feel as if I'm getting the runaround, and I find myself in the second stage of great anger. I elaborate on how much time I've already lost, how many miles

I've walked, how I don't have forever. "Can't you find even one person right here I could talk to?" I conclude.

Kate suffers a little. "Well, there is one..." She looks into the door of a darkened room where residents are watching a movie.

"I'll be leaving between 3:00 and 3:15 today," she says. "You're back before I go. I think I can get someone to talk to you."

Just to make sure, I come back at 2:35 and wait another half hour. Finally, Kate introduces me to Lucile, who will be glad to talk with me in her apartment after she retrieves her clothes from the dryer. We go to the laundry, then up to the sixth floor.

Inside Lucile's apartment, I'm a little surprised by its smallness. It has all the essentials. She sleeps on a futon to keep her space more open. The view of the harbor skyline expands to compensate for the tight floor space. Lucile gives me a small, four-color card of the scene and points out her building.

Lucile is relaxed and efficient, casually dressed in slacks, a blue turtleneck, and a cardigan. She wears glasses. Her hair may once have been red or blond, it's hard to tell. She speaks in a direct colloquial manner, reminiscent of her service in the Navy Hospital Corps. Asked whether she has ever witnessed a death, she says, "Oh yes! I had a lot of that during the war. We did our special watches, and



Lucile

many times, they would die on our watch. And I saw my mother, saw my father die.

"It's another... another transition of our being, and I think we're all feeling deeply, we're wondering..."

"Another transition of our

being." Again, I am reminded of Dylan Thomas's poem:

The force that drives the water
through the rocks
Drives my red blood; that drives
the mashing streams
Turns mine to wax.

And I am dumb to mouth
unto my wits
How at the mountain spring
the same mouth sucks.

Lucile doesn't have plans for the embalming referred to in "turns mine to wax." She is a

member of San Diego's Telophase Cremation Society, the first such organization in the United States. At 79, a five-year cancer survivor (cervical), she no doubt went into radiation and/or chemotherapy, with the same can-do spirit she brings to organizing a trip to Barona Casino for Plaza residents.

"You have to give people choices," she says. "I asked them about the times, then decided on the best one, and I got 25 people signed up without any trouble."

Remembering her parents' last hours, how does she imagine her own?

"I don't know," Lucile says. "I really don't because the genes on my father's side, it would be very young because he was one of the oldest. My mother's side of the family, good grief, Charlie Brown, if they could have stayed alive until 600 years, they probably would have, so I've got two... I wonder... so which do I favor now? They always said I favor my father's side." But she has already outlived him, giving the lie to that theory. She mentions a friend, who suffered a stroke last year about this time. "She told me all the little intricacies about it," Lucile says.

Asked about possible last-minute regrets, Lucile says, "God gave me this temple and I didn't... maybe handle it as well as I should have. I just... general regret because... frailties of humanity, I'm full of them, I think I'm resigned to the fact

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What isn't easy is Margie's current state of helplessness. She suffers from fibromyalgia, a disease causing muscular pain and tenderness, and is supposed to use a wheelchair all the time. Renting the golf cart has left her "flat broke until March 1," and she cannot buy the little gifts for others that used to give her such joy.

When she came to San Diego in 1984, she recalls seeing a little old man on Broadway. "He was going up the street shuffling, and the man obviously was in such pain and misery and...tears almost came to my eyes. And I said when I got to that stage, I'm going to do away with myself. I don't want anyone crying on the street corners. And look, he can't cross.

people. The niece and nephew want to get rid of the aunt, taking up all the money they could get."

Meanwhile, Margie plans her personal escape.

"It's so simple! Why does everyone complicate things? Look, first of all, I have this theory. I worked this out myself: Fifty percent of us—in neurotic peo-

"Now, I'm finding it hard, especially when I have a good day," Marge adds. "I have pain in my feet... a tarry, but a couple good things happened that day, but then, at the end of the

once and I didn't read it. She wanted it back right away, and I'm kind of mad. I have to go to the library and get it. It even tells you doctors to go to and get medicine, etc., but it's very simple, the ones I've known that committed suicide. Oh! A couple did it, and it's really beautiful. You see, I saved it, but I didn't file it. What they did, they

"I tried it. They gave me a bottle of it, and I gave it back," I said. Doctor, why anyone takes drugs I don't know. It isn't worth



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practiced. What I mean, my family all Catholic. They're all born, raised Catholics. 80 or 90 percent of the people are Catholic. I never practiced my religion, and now, once in a while, I imagine, if I did, where would I go? I'm not really a bad person. Never committed sins — too many. Like an average person, I'm not a mean person. I don't steal. I don't... I see something is wrong, I tell them."

A woman with long, dark, wavy hair, seated to my left, interjects like a Greek chorus: "No, of course not. You're a good person."

"Well," John continues, "when I first had my home — I won't tell you where — I hated the town because of discrimination. I told my dad, I'm gonna leave this town and never come back. I'm gonna travel. I had no idea, I was only about 12, 13 years old. So when the war broke out, I tried to, like everyone... volunteer for the Army — whatever. They wouldn't take me cause I was 48, my eyes. And now that I'm 70 some years old, I got operated. I don't even use glasses."

"Then you have no regrets?" I prompt him.

"Ah no! I love my life. I love the way I lived."

"Of course..." echoes the Greek chorus.

"Peace," John says firmly.

"Let me talk, huh?"

John's enthusiasm for his job with the merchant marine, his desire to have his ashes scattered on the Pacific Ocean where he spent eight years, calls to mind the poet's "shroud sail," just as his tough realism summons the transition from day to line.

The hand that whisks the water in the pool.

Stirs the quick sand, that rips the bleeding wound.

Hasn't he shared all?

And if I am dumb to tell the hanging man

How of my day is made the hanging man's life.

John complains about the racism that returned Mexicans to their home country where they were often in danger during revolutions. He says that handles some times masqueraded as revolutionaries in order to steal property. His father and grandfather joined others to form a guardia civil to protect their possessions. "My grandfather got shot in the arm, and he made our life he was dead. And the hands left. Grandfather had a crippled arm, they hit a nerve. That's how I found out about it."

When I mentioned the high cost of firearms and ask whether he has made any plans, John says, "We God! Don't even think about it. I don't know what I'm going to do about it. It's expensive. Only thing I can figure out is, I hold my sock, put me in a little bottle. Ashes, it'll cost about \$300. Funny thing, but Mr. Cruz has to do that for the body." His wife has a cemetery plot and a plastic case, "but still the funeral costs about three, four thousand dollars."

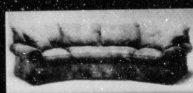
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an earlier subject. "You know one thing I regret, I wish I could live another 20 years because things are coming up so fast. I often wonder: What will happen next? With all that computer and all that, I lived a fast life and now..."

Maybe he'll get his wish, I suggest. It's not uncommon for people to live a hundred years. John says no, he doesn't want it. "I don't want to get to that age where I depend on other people for everything—everything, not just to eat. The way I live, I don't die about three years ago. I had double pneumonia, but walking pneumonia. I felt bad, so that that my boy..." John trails off, says that he's still under doctor's orders. He has high blood

pressure, some heart problem. "I don't feel bad. Only thing is, when I get tired my knees hurt. That's why I have to carry my cane. I have no regrets, though, because if I die tomorrow, so be it. A lot of people are scared, but why? You've got to accept it."

John saw his aunt die about four years ago. "She was 94. She looked like she didn't want to..."

"To favor die?"

"No! It was a sickness. She was incoherent."

John was far away when both of his parents died, but he still marvels at the fluke that helped him make it home for his mother's funeral, all because of a time difference that created two Sundays. The funeral was on Monday, and John got there

on time.

As for Dr. Kevorkian, John says, "I don't believe in him. Let the people themselves do it." He thinks they ought to legalize aid to those who want to die to end

cousin, away on a cruise. He's wearing a navy baseball cap and horn rimmed glasses (which he needs only for reading but wears full time to keep track of them). A bachelor all his life, George

an articulate subject, but his voice is often nearly drowned out by the click of pool balls and the cheer of players. George has a doctorate and had planned to teach, but after he came out of the service, he thought it was too late for that.

George's chief regret is not having married and had children. He considers himself fortunate to have good health, except for the cataracts that necessitated laser implants.

Revered as a Christian Scientist, George believes that he and other members of his family might have been healed without medical intervention, had they been able to achieve a state of dependence on God. As it was, George's brother died

before 21 of appendicitis that led to nephritis. He blames that early death for leading to his mother's cancer and death at 59.

After his wife died, George's father came from Minneapolis to California. "He was very lucky. He found a second wife," George says, noting that when the time came, he helped both his father and his stepmother find nursing homes.

George has never actually seen anyone die, but in his apartment building, he used to check on an older resident across the hall who was almost bedridden. "I knew things were bad for him," he says. "One morning, the lady in the office asked me to see if he were there, and

"The thing is, there are so many mean, vicious people that would — families that want to get rid of you and so forth."

suffering—"all that, but I don't see why they let him do it. He's laughing at the line."

Unlike Lucke, George might like a little less. At 85, he's alone in the world except for a second

lives in a studio apartment at First and Grape and doesn't own a car.

Waiting for lunch at the billiards room of the Senior Community Center, George is

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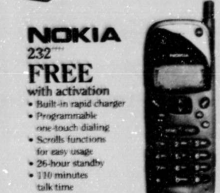
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he was dead, but he looked peaceful and it turned out that he had had not any great pain when he died, so that was good."

The lips of time took to the fountain head. Low drops and gutters, but the fallen blood shall calm her eyes. And I am dumb to tell a warrior's vend. How time has ticked a heaven round the stars.

And not only the stars. Time has also ticked a heaven around the head of Millicent Cumberbatch. I met her on my way to Ralph's market—a compact, dignified-looking black woman who asks whether I know the way to G Street. She's wearing a blue knit dress over a white T-shirt, and a coat over that. Gold hoop earrings and a wide-brimmed hat. She has long hair piled high, complete the picture. I strike a bargain with Millicent. I'll walk her to Ralph's market if she'll talk with me about death and dying.

"Oh, I don't worry about death," she says, "because I'm living right. I'm living for the Lord. And now He looks at my door. I'll be ready to receive Him. So I don't let nothing bother me these last days."

"What do you mean by the last days?" "Well, that's what the Word of God says, and do is last days."

"How do you know?" "You know because of the time and season. The weather is changing, and God is trying to get our attention. He wants more people to be saved than more people to be lost. It's heaven and hell. And if you don't live right for God, you go to hell when you die."

Millicent is 72 and lives in Review Heights, Shreveport, Louisiana. She moved to California from Panama, where her father arrived in 1967 from Haiti to work on the canal. He died at 79. I suggest that Millicent may want to shop. We can meet at the church. But she says she can only go to look around. All over the store, food samples and discount signs are being handed out. Millicent patronizes all of them—sometimes twice. "When we finally settle at one of the outdoor tables, Millicent explains the importance of being saved. "God try to save you if you're filled with the Holy Ghost. You dress right to receive the Lord. You can't dress to receive the world, nobody will know that you're saved. And if two people are walking together, and I, I'm not dressed properly, I don't dress right, and the other person dress right, they can tell the difference. One day, that's when you're living for the Lord." I make a quick mental inventory of my own attire. "Is this part of your formal church?" I ask.

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ity of people to be saved... to go to heaven whether you're white or black. He wants us to get together down here first. That's what He is trying for now."

"Do you worship with other people?"

"Yes. Go to different churches, and if they're saved, too—the whites are saved and they read God's Word—they wouldn't hate the blacks. And the blacks do the same, they wouldn't hate the whites or dislike the whites. Cause when we get up there we can't have that in us. We'll have to be serving God together, we're worshipping God together, glorifying God and praising Him."

Millicent hasn't heard of Dr. Kevorkian, but after a briefing, she answers firmly: "No,

that's not the way, that's not the way.... Because sometime you can sick unto death, and if God isn't ready for you, you ain't gonna die. God will bring you right back up. That's the way it's supposed to be. You don't know if God want you to live. You might be really down to death and you don't know why God have you down to death. And if God look at your heart and see a motive, and if God see that you don't mind dying, but He isn't ready for you yet, God will let you live. But if you want go.... I've been taping the conversation, and at this point the tape is unclear in your spirit and your heart because you know you might die and you will start, you know, have had thoughts

and all that kind of stuff, maybe you may go on to die."

Millicent believes she has good health, "because God touches my body. You know what God did for me?" she asks. "I was hurtin' real bad, and my children have to take me to the

"I wouldn't kill myself on the bed because I wouldn't want to get the bed dirty."

emergency every so often. They give me good things, all kinds of good things, and they could not find out what was wrong with me. And my daughter went to Panama. I stay at my daughter's home. I during her absence, because she has no security sys-

tem! And this night in question, I felt that something wanted to come out of my stomach. I felt that something want to come out of me. I run to the kitchen. A big thing like this come right through my stomach to my mouth."

"And then you were okay?"

"I were okay. And, on top of all that, I couldn't sit down like I'm sittin' down now, and I couldn't walk. But I would pray. I go to church every morning. We have a prayer. I say, Lord, You gotta help me now. I wanta walk.

I wanta go to prayer. I wanta get on the bus, and God will hear me, and you wouldn't believe that I was hurtin' that bad. So God heard me. I got on the bus, and before the bus will stop, I stand up, and I hold on. When the bus stop, I got off the bus. When I got off the bus, I can't walk right away. I stay there for a while. I say, Lord, I'm gonna cross the street now. Don't let nothin' be comin'. I look both sides, I don't see anythin' comin' and when I get off the sidewalk, I thank God until I reach the other side of the street. I say, Lord, I thank You for bringin' me across. I thank You that nothin' was comin' and I thank God, and when I realize I was able to walk again, I walk and go to my church.

That's what God did for me. That's why I believe in God so much, because He has done so much for me... and things like that."

Asked about her husband's death in 1966, Millicent says, "They say cancer, they say this, say that."

It must have been hard to lose him at 45?

"If you're really serving the Lord and things like that, it's not so hard because sometime you don't know why God call you home so early."

"When you're living for the Lord, that's all you have to live," Millicent says. "That thing He brought outta my stomach without a doctor putting the knife on me, I suppose a reward

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of that faith."

Any regret?

"I don't have no regrets in serving the Lord. None whatever."

As for witnessing the death of someone else, Millicent recalls her mother's. "When she died, she died in my hands. I gave her the last drop of water. She was 90-plus three months" and died on her husband's birthday.

"I told her, 'He is here. You live a long time, you have to serve Him in spirit and in truth.'"

I'm going to cut through the ready-made language. I ask how she feels about nursing homes.

"I don't like the nursing home either. I don't want to go there 'cause I had a lady I used to pray with all the time, and when she got sick, they put her there. It wasn't nice at all. They steal all the things. She was a Sister Days Adventist, and all

John says that he's an American citizen, born in Arizona, living in Tijuana. "I come to San Diego when I get mad at my wife."

the church has her so dear. And all they love that lady. So nice! They carry nice things for her. Her son, the landlord, I was there. He brought, we call them a hamster (beet). He brought her a new one. They stole that. Millicent gave her a new hamster. And they stole that too. All nice housewives and things they buy for her."

When I comment on how alert Millicent seems, she has this explanation.

"Well, I pray every morning, and I ask God to take care of my mind because if you don't do that, the devil will try to get your mind, that's the main thing he try to get. Your mind. So you don't remember or anything like that."

Back at Horton Plaza, on the second level, a smelter captures my attention. He's wearing a jeans suit and a cap like that of a naval officer. The cigarette, I soon learn, is part of his daily ration of two packs plus small cigars. He agrees to talk with me if I identify him only by the nickname Mitch.

Mitch lives in south San Diego and has been smoking for about 60 years, since he was 14 or 15.

"I quit," says Mitch. "Nicotine is highly addictive—worse than heroin and other drugs."

"Do you ever imagine your own death?"

"Yeah. As you get older, you do. Don't you?"

Admitting that I do, I add, "But I'm having a hard time to get others to own up to it."

"Well, when you reach a certain age," Mitch says, "it's inevitable. You know your life is behind you and there's a very little left in front of you after you

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hit 75."

Just how does he picture his own death? Like others before him, Mitch says he goes to graves.

"Well, I would think you might become severely ill and severely handicapped. And make to take care of myself, and I would much rather die right then and there. Before it's too late. I think it should be available to anybody that wants it. If their life and if they're of the right mind to make a choice at the time, they should be allowed to make it."

"So that would be a simple release?"

"Well, yeah, I think so. Especially like I say, if a person was suffering and really handicapped where they couldn't take care of themselves or anything but pain and misery, and they know that there's not going to be any better days, it's only going to get worse, why, they should be able to die with assisted suicide. It's their choice, and they should be allowed to make it."

"You're intelligent enough

"Once in a while, I imagine, if I die where would I go? I'm not really a bad person. Never committed sins—too many. Like an average person. I'm not a mean person. I don't steal."

to know that you're terminal and you're in misery. Mitch continues, "and that your time is limited anyway, you should be able to make a choice. It's nobody's business but yours."

"That requires a good doctor to tell you. You have about six months and you're terminal. You're not going to get any better, you're going to get worse, so go ahead and do it."

Mitch thinks it's important to have a doctor assist because a lot of older people hock the attempt. They only make them worse or worse than they were.

"With assisted suicide," he says, "it's gonna happen, and it happens."

Asked whether he has made provision for his own death, he says, "No, I'm not concerned about that. That's just something that does worry you. So don't worry about it. You don't see anybody lying around anywhere, so somebody takes care of it."

Mitch is married and has two children—a daughter in San Diego and a son in Oregon.

Then death is not a financial worry for him?

"No, I think financial, personally, and cemetery plots and everything are a waste of money because all that's left is nothing. It's whatever people remember about you and everything, that's what you are. A dead body is just a much waste material to be disposed of."

Mitch doesn't have a will. The lawyer he consulted told him that, unless he has valuable items to earmark for special heirs, it's a waste of money. California is a community property state,

and Mitch doesn't have "anything worth a damn" except his property, and that will go to his wife.

Has he given any thought to which of them will die first?

"Well, undoubtedly will. My wife is younger, and she's in good health, and women generally live longer, so there's very little chance unless she gets in an accident or something that I would survive her."

Several persons whose schedules preclude interviews in depth speak with me briefly. Among them is Arlene, known to her friends as Zea, who lives at the Lions Community Manor. She's enjoying a cup of coffee in Starbucks when I approach her. Born with scoliosis (curvature of the spine), Zea suffers from neurofibromatosis, a congenital disease diagnosed in 1985. She pushes up a sleeve and shows me bumps on her forearm. "And then I have them all over my stomach," she says. "If you have scoliosis, it makes the scoliosis worse. The nerve endings 'temp."

of 77, is taking a lunch break in the Nordstrom safe before returning to be with a friend in a board-and-care home. Instead of allowing her the quiet both of us enjoy, I ask to talk with her about death. Ruth is adamantly opposed to assisted suicide "on all grounds," she says. "We didn't have any choice about coming into this world, and I believe we shouldn't have any about leaving it."

Ruth considers board-and-care superior to nursing home and says it's about \$1500 cheaper. As to the high cost of dying, she reports having attended the funeral of a friend whose burial cost was \$300, "and that was" the final bill.

Ruth's most useful tip is that I should go to the OASIS office in the mall—a gathering place for seniors. I may get some leads there.

OASIS stands for Older Adult Service and Information System. Founded by the Robinsons-May Corporation, it offers programs in the arts, humanities, wellness, and volunteer service for residents of San Diego County. The organization is open to persons over 55, regardless of income, sex, race, or religion. Most services are free or of nominal cost.

In the OASIS office, stacks of booklets for the new quarter are being prepared for mailing by volunteers. Millicent answers my questions and brings me the current brochure for September to December. When I show interest in the "Pop Steppers" walk, Millicent tells me that if I fill out a registration card, I can join the group, departing from Longs Pharmacy in 20 minutes. I take the brochure with me and head straight for the Pop Steppers. Introducing myself to an approachable-looking blonde wearing a pink top, white jacket, and white sneakers, I ask whether I'd be allowed to tag along on the walk. No problem. And when a list is circulated for signatures, she tells me it's just a waiver of liability in case I fall.

Her name is Marilyn, and she goes on this walk every Tuesday morning. She taught art for some years, then returned to school and became a librarian. She knows the Steppers well—still owns property there—so we have something in common. When I get around to telling her why I'm here, she says that Howard, her husband, took a course in Death and Dying at United States International University.

"That's the kind of thing I'd be willing to talk with me about that!"

After checking with Howard, Marilyn suggests that we have lunch after the walk with Downtown San Diego in his head. For the second time that day, I find myself near my hotel in Little Italy.

At Ralphs, Marilyn and Howard insist on talking me to lunch. We find a table outside and eventually there, she has the tape recorder on the table and begins. Howard is a third-generation Hawaiian who, I find, descends—all, like, sustained



Mentha Piperita



Assa Kickerata

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and grade. He and Marilyn met at the University of Arizona. Howard taught math for many years and holds a doctorate in education. He is a recreational diver with an avid interest in the history of all things Hawaiian. Howard says that funerals in the islands assemble the entire extended family, children included. Everyone wears special clothing: opaque white gowns in the form of robes for the men, dresses for the women. They spread mats

on the floor — women on one side, men on the other. "Children attend funerals from about the age of six," Howard says. "It was frightful. But you know what saved me? I was not tall enough to see into the open casket, and no one lifted me up." Kähler-Boss would probably approve of this custom. She writes:

The fact that children are allowed to stay at home when a funeral

When Howard was about 16, he was tall enough to see into his

uncle's casket, "but I didn't look," he says. "I died part with the others, but I can't look." Howard also remembers how each family member had a few private minutes with his grandfather at the end to say good-bye to him. The dying man told him to be a good boy and seemed unhappy that he wasn't more fluent in Chinese. Howard still can't look into the casket. Not at his uncle. Not at his brother. The funeral rites

last 24 hours and include ceremonial wailing of the women. At the end, dinner is served at a restaurant where the family of the deceased has paid for the tableware. "They always ask me to tell everyone to take home the place setting as a remembrance of the occasion," he says. The class in Death and Dying covered death-of psychology students, so the emphasis was on counseling clients confronting

death. This course followed the well-known stages of grief identified by Kübler-Ross: (1) denial and isolation, (2) anger, (3) bargaining, (4) depression, and (5) acceptance. "That was the most interesting assignment!" Howard says that it was writing his own eulogy. Does he remember anything that he wrote? "Oh yes!" He focused on the rituals observed among the

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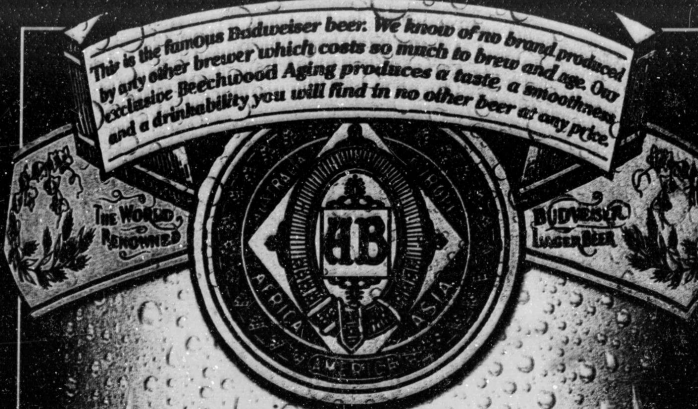
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such questions and issues until he is forced to face them, he will only be able to change things

sional death, we may effect many things, most important of all the welfare of our patients, our

The sheet is a bedsheet, a wind-

Names of Jesus and Mary; she published her first book of poems, *From the Darkroom* (1964), under the

"WE WERE ALL JUST NORMAL PEOPLE. I DON'T WANT ANY DRUGS OR ROCK AND ROLL STUFF IN THE STORY. I DON'T WANT TO GIVE THE DANCERS A BAD NAME. WE WERE JUST EVERYDAY PEOPLE."

Speaking of Joanne W., a self-described queen-sized woman with blond hair, round brown eyes, and a light, even tan complexion. We are sharing a booth at Donny's, the one at 1313 Canyon Boulevard and Texas. Joanne was a topless dancer from 1979 to 1985. She is here to tell some stories.

"I worked at Crazy Eddie's Bouncer Trap for five years. I worked at the Club Real, I worked at Brandy, I worked at the Can-Can Club downtown, the Star

was four months old. Her father worked at Firestone Tire and Rubber for 42 years. "My mom took part-time jobs," she tells me, "and once cooked for a convent of nuns."

Joanne attended St. John of the Cross Catholic School for eight years, and then Mount Miguel High School, where she graduated in January of 1973. By then she had her own business at the Spring Valley Swap Meet. "My dad used to go down to the swap meet and sell things that Firestone threw in the trash like used batteries, used tires, used inner tubes, windshield-wiper blades. He'd ask me to come and watch the booth while he went to church. I figured as long as I was there I was going to make some money myself. So I went around to garage sales and bought stuff cheap and resold it at the meet."

"I had a permanent space at the swap meet for nine years. During that time I went to college, graduated from San Diego State with a degree in mar-

Lisa. I liked to go out and dance in the evening. I'd go to the clubs like Spanky's Saloon. And I wanted to make more money. My roommate knew all that and said, 'I dare you to apply for a job as a topless dancer.' I got out the paper and looked at the clubs. I picked the Bouncer Trap because I figured since it was in the Point Loma area, it might be a little more upscale than some thing in Southeast San Diego. I went down on a Friday afternoon."

That must have been a terrifying moment, beginning a new journey usually is. Warming more of that, I ask, "Do you remember what you felt when you opened the door? You know, you walk into



Joanne W.

SHOW AND TELL

Joanne was a topless dancer from 1979 to 1985

and Garter, and Dirty Dan's."

Great names. I push a glass of water to one side of the table and ask, "How many hours would you work in a week?"

"Normally five days a week, five hours a day. I liked to work more hours than that. From time to time I'd take another job. At times I worked eight hours in the morning and five hours in the evening."

Joanne was born in San Bernardino, an only child. Her family moved to Lemon Grove when

letting. That was December of '77. I looked for a job in the marketing field but couldn't find anything that paid squat. That's why I decided to go into dancing."

I'm digesting the idea of new stars at a swap meet. Well, it beats nine years at a whole lot of other places. "I pulled away from that black thought and inquired, 'How did you get the idea to be a topless dancer?'"

"It was a dare. I had a roommate, her name was

the bar and it's dark, and you don't know who to talk to. Did you ask the bartender for directions?"

"Probably. I remember talking to the manager, and he said, 'I want to see you dance.' So I got up and danced three songs. You dance one song with your shirt on and then two songs with your shirt off. I remember I made \$3 in tips, but I was so green I didn't realize you had to pick them up. The girl that followed me gathered my tips and

gave them to me."

"I started the next night. The first night I worked I made \$17 in tips and thought I was hot stuff. For the first week or so I was embarrassed to take my shirt off. I was afraid I was too small. I wouldn't look any guys in the face. I would look over their heads

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The manager told me, 'You need to look them in the face. You need to establish eye contact.' I take a sip of weak coffee, visualize the scene. "Every person who reads this, particularly women, the first thing they're going to want to know is, 'What is it like to stand up on a stage and dance topless?' They imagine themselves doing it."

"You're trying to act sexy, trying to entice them. It's really nice having all the guys look at

you and wish that they were going to bed with you. That's an ego trip, but honestly, I would be concentrating on my dancing and my moves and thinking, 'Would this guy be wanting to give me money, and who's coming in the door, and what is the bartender doing?' I would also be looking for money lying on the floor." Joanne laughs. "I used to find an awful lot of money on the floor. My boss would get mad because I'd walk around

the bar with my head down. I found all kinds of money on the floor. Just loose, wadded-up bills, and I took advantage of that."

Makes sense to me. Crabbing around now, moving the ball forward, I push on. "Did you work all shifts?"

"Yes."

"What was the best?"

"Nighttime, of course. Usually \$800 to \$200 or \$300 to \$200. Day shifts were pretty bad. You got bus fare for lunch, but

not much money. Nighttime was much better, especially on a Navy payday. Dancing topless then is not like it is today. Then, you served cocktails along with dancing. Depending on your shift, you would have between three and five dancers. If you had three dancers, you were doing quite a bit. If you had five dancers, you got to serve more cocktails."

"And that's good?"

"Oh, that's excellent, because

otherwise it's dead time. If you're dancing once every hour, what the hell are you supposed to do for that other 45 minutes? Now, they don't do it that way. They have separate dancers and separate cocktail waitresses. You can make twice as much money if you do both."

Let's hear it for twice as much money. I cross my legs, lean back, and carry on. "What were the customers like?"

"Mostly they were intimidated by us. They were afraid of us. Maybe we were on a pedestal. It was funny, later on I moved to the Point Loma area, and I'd go shopping down at the Vons on Nimble and Rosecrans. I'd see some customers in there. That would be during the day. I didn't have any makeup on. I was in shorts, and they'd come up to me, and it was like, 'You're shopping for food. You cook!' I was like, 'Yeah, I have a home. I cook. I watch TV. I do all the

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From our April edition

"I TOOK MY HEALTHY, PREGNANT 27-year-old daughter, Sharon Hampton, to Dr. Durante's office in Palm Desert on December 12, 1986."

"I saw Sharon in the recovery room about 3:30 or 4:00 p.m. Her eyes were partially open, and I could only see the whites of her eyes as if she were in shock. She was not speaking and her whole body was shaking like a leaf in a big storm. Her legs were especially bad."

"The doctor said, 'She doesn't react to drugs well.'"

"On the way home to Barstow, I stopped at Wendy's to get a sandwich for little Curtis [Sharon Hampton's 3-year-old]. I tried to wake Sharon but all she said was 'Flah, hah.' Then Curtis said, 'Mama, I love you. Do you need another? Are you sick?'"

"I had no idea that Dr. Durante and Dr. Steir were on probation with the Medical Board for incompetence and negligence against the patient and her mother."

"I know there was an autopsy of Sharon's body and that the coroner determined that Sharon bled to death because the doctor slashed through her uterus during the abortion."

Sharon and Curtis Hampton

"After their *Longmont* declaration to *California Medical Board*, January 16, 1987."

"IN 1996 I RECALL AT LEAST TWO CASES which I handled as referrals from the clinic called 'A Lady's Choice,' in which the attending physician who performed the abortions was Bruce Steir, M.D. The two cases involved repeat perforations of each patient's uterus."

"After their *Longmont* declaration to *California Medical Board*, February 7, 1987."

"WHEN I TOLD DR. DURANTE HOW POORLY I RUN the facility was and the fact there were no real nurses on staff, he told me it would take a couple of years for them (the authorities) to catch up to him... Dr. Durante said he needs to talk to the patients about the difficulties between Dr. Steir and the others."

"I am sure that Dr. Steir did later term abortions which take 2-3 times longer than what Dr. Kirschen does, which are early term abortions. Dr. Kirschen averaged about 10 abortions a day."

*—from Vicki McKee (Durante) declaration to *California Medical Board*, January 27, 1987*

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
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fast moves. He would talk to him real quiet and slow and then give him a punch. And then he'd talk some more and give him another punch. After they left we went back and found each other over the floor and table. There was blood, everything. It was a mess."

"Well, we have money, we have sex, we have the esteemed Boudo. One obvious topic left. 'What about drugs?'"

"We did a fair amount of that; it was fashionable then. I was wondering when you were going to ask me about that."

"You didn't seem to want to talk about it."

"You didn't ask."

"You did not in the beginning that you didn't want to portray topless dancers as anything other than ordinary workers." I pause, realize I'm getting defensive, and begin again. "Okay, I'm asking now."

"During that time it was fashionable to do drugs. I did a fair amount of coke and crystal. Everybody did — the bartenders, the

customers, the dancers. A lot of times there would be a racket passed around. The bar owners would give it to us."

"It wasn't crack. It wasn't the kind of stuff that gets you all out of hand. It was just a boost. The times that I was working 8 hours in the morning and 5 hours in the evening, that's 13 hours on your feet being active. You needed something to keep going. I never liked crystal. I never did pot. I don't like pot at all. But I did like coke. It's been probably five or six years since I had any."

"So going to work was like going to a party. Your friends were there, booze was there, nice coke there, nice little trips to the back room and the parking lot."

"Uh-huh, yeah, it was a lot of fun. It was like getting paid for having fun."

"So when the time came to leave the house, did drugs have anything to do with the leaving?"

"By that time, Crazy Eddie's had lost all of their good girls, the quality dancers, because they

had been closed so many times for liquor violations. The business was changing; there was more of an emphasis in the other clubs on table dancing and getting customers to buy \$25 bottles of champagne. There was too much competition. It was getting hard to make any money."

"At the end I was spending almost as much money on coke as I was making in tips. I figured that was pretty stupid. I was making \$25, \$30 a night in tips and buying a quarter ounce. All I was really making was my hourly, which was five bucks an hour. I thought, 'Is this worth it?'"

"There were a lot of girls that I worked with who spent all their money on drugs. I never did that. I had a nice car. I had a nice apartment, furniture, nice clothes."

"I can see that. In fact, I have seen it. I am worried by a couple of memories and then snap back. 'Some readers will think, 'Here are all these beautiful girls dancing topless. None of them are going to spend their own money

on drugs.' But that's not true!"

"That's correct. Sometimes you were lucky, but you see, the Navy started to crack down on the drugs. In '81, '82, the Navy didn't brown so much on drugs, but later on, if you were late to work in the morning, if you got there at 7:01, they did an automatic plus test on you. If you failed, you were out; your career was over. Before, the guys would get paid, go home some coke, and bring it in. I can remember my tips being so much. I'd be asking people, 'Am I smiling? Because I can't feel it.'"

"A lot of the customers would give you coke, that was your tip. Or they'd wrap it up in a dollar bill, and then you'd go back and look some in the bathroom. Everybody was back there. All the girls were back there, the owner was back there. I can remember the owner give me a knock off his gym in the middle of the street at two o'clock in the morning."

"I recall the late '70s. Yeah, a few girls, I wore contacts. But

fun. I sigh and inquire, "Was there a moment when you remember thinking to yourself, 'This is over?'"

"It was gradual, kind of like a bad relationship. You don't necessarily all of a sudden wake up and say, 'This is not working.' The regular customers weren't coming anymore. The money wasn't good anymore. I was working during the day at a computer company. I was working 10 hours a week. I was burnt out. Then the bar closed. It's now an Italian restaurant."

"I close my briefcase, find my wallet, and retrieve some dollars for the bill. Joanne leans forward and says, 'One other thing I wanted to tell you. One night I got raped coming out of the Boobie Tring. I was pulled up in a car, two guys, one sat in the back seat, one sat in the front seat. The guy in the back seat was trying to do it, but he couldn't get on top. He kept hitting me. I was wearing glasses. When I danced I didn't wear glasses, I wore contacts. But

it was my night off, and I was down at the bar visiting. Anyway, he did what he did, and he tossed me out of the car over on Rosecrans in Point Loma. I was laying in the middle of the road just screaming, having a hard fit."

"Next morning I went down to the police station. I gave them a partial license plate number 1 and, 'Look at my face. They almost broke my glasses.' The cop told me, 'There's no way we could take this to court. Even if we found the person who did it, it wouldn't hold up in court because you're a topless dancer. There's no such thing as raping a topless dancer.'"

"I believe I'm not sure I believe the part about the cop. I don't believe that's exactly what he said. I believe the cop, I want to know. I don't want to know any more. Looking for a way out, I ask one last question, 'What are you doing now?'"

"I just started a new job today, telemarketing."

Patrick Dougherty

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THE NIGHT GOD USED BINOCULARS

RUTH ANN, MY HOUSEMATE AND FELLOW SECOND-YEAR FAMILY PRACTICE RESIDENT, HAD TOLD ME VIRGINIA WASN'T DOING WELL WHEN SHE SIGNED OUT TO ME THAT AFTERNOON IN 1990. THAT EVENING, I GOT THE CALL FROM THE THIRD-FLOOR CHARGE NURSE AT THE HOSPITAL. VIRGINIA WAS SHORT OF BREATH.

I had just finished changing from my work clothes of the day into blue surgical scrubs (with the pants always too short for me 44-inch waists) and running shoes, which I would wear until the morning. After three years of getting accustomed to working through the night, the first two in a medical student at UC San Diego and now at the Maine Dartmouth Family Practice Residency Program, I still hated it.

When I arrived at Virginia's bedside a minute later, a respiratory therapist and nurse were already

there; the therapist was giving her supplemental oxygen. Virginia, about 70 years old, thin, deeply wrinkled, pale, and tired from years of working harder than the rest of us to breathe, was using the accessory muscles in her neck and chest to help her get more air, just as a distance runner would.

Many people who smoke for years end up like her, with most of the airways and lungs perma-

nence of the arteries into which the heart forces blood, amplifying the task of pushing blood forward. Dyspnea increases the contractility of the cardiac muscle fibers, strengthening each heart contraction. Nitrate increases the flow of blood to the heart and diminishes arterial resistance.

This night, Virginia needed more. She had been through this routine many times in the past and had

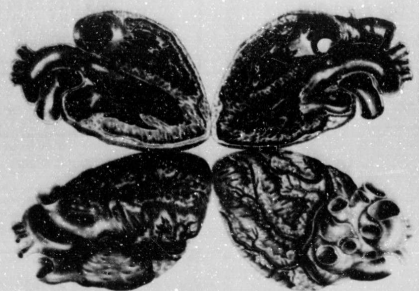


ILLUSTRATION BY JEFFREY H. HARRIS

complaining of chest pain for two hours, and she had six to ten millimeter ST elevations in her inferior (EKG) leads. This meant she was having a heart attack. A blood clot was obstructing the circulation to the lower (inferior) wall of her heart. The inferior wall muscle was therefore dying. The remedy for this situation was and is intravenous tissue plasminogen activator (TPA), which dissolves the clot, restores the blood flow to the dying heart muscle, and therefore minimizes the heart attack (the amount of heart muscle that dies). I knew they could not wait for me to finish with Virginia to start the treatment, so I asked Terry to start the infusion and do me the favor of calling the cardiologist to come in. Usually, the resident on call is supposed to do everything, but Terry liked me and did as I requested.

I turned my attention back to Virginia. After thinking it over for a few moments, I arrived at an old-fashioned and now unconventional solution to the problem. I ordered an intravenous infusion of amorphophyllin, which is the body's metabolic end product of a medication more often used to relax the bronchial smooth muscles of patients having asthma attacks, but which in this instance I would use to aid Virginia's weakening heart muscle. She could receive this medicine on the medical floor, so she would not need to transfer to a critical care unit.

Virginia's lungs needed help too. Her blood oxygen levels were going down as a result of the fluid in her lungs, a situation that added supplemental oxygen can fix in most people. For those with smoke-damaged lungs, too much supplemental oxygen diminishes respiratory drive, which causes them to retain carbon dioxide. Carbon dioxide in high concentrations is a potent central nervous system depressant. We needed to improve her ventilation to prevent carbon dioxide retention.

While the nurse started the amorphophyllin infusion, we decided to give Virginia intermittent positive pressure breathing (IPPV) until the theophylline and some additional Lasix took effect. We administered IPPV through a mask, which pushes air into the patient's trachea and small airways to keep the airways open longer, facilitating the exchange of

newly destroyed or clogged with mucus and a weak heart that often fails to keep up with the body's demand for blood, causing fluid to back up into the lungs. Tonight, her heart was failing.

We were already giving her medicine to help her heart do its job. Lasix, a diuretic, reduces the work of the heart by diminishing the amount of blood it has to pump. Captopril decreases the resis-

tance of the arteries into which the heart forces blood, amplifying the task of pushing blood forward. Dyspnea increases the contractility of the cardiac muscle fibers, strengthening each heart contraction. Nitrate increases the flow of blood to the heart and diminishes arterial resistance.

made it clear she did not wish to return to the critical care unit, where she would have to go if we gave her intravenous "pressors," which would further improve the contractility of her heart.

While I pondered this problem, Terry, the emergency room doctor, paged me. I called the ER. "Hi, Jim, Gloria N. — one of my fellow residents — 52-year-old diabetic patient — just arrived



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2 FREE 5x7 PHOTOS • 2 FREE 8x10 PHOTOS • 2 FREE 11x14 PHOTOS • 2 FREE 16x20 PHOTOS • 2 FREE 24x36 PHOTOS • 2 FREE 36x48 PHOTOS • 2 FREE 48x60 PHOTOS • 2 FREE 60x80 PHOTOS • 2 FREE 80x100 PHOTOS • 2 FREE 100x120 PHOTOS • 2 FREE 120x160 PHOTOS • 2 FREE 160x200 PHOTOS • 2 FREE 200x240 PHOTOS • 2 FREE 240x300 PHOTOS • 2 FREE 300x360 PHOTOS • 2 FREE 360x480 PHOTOS • 2 FREE 480x600 PHOTOS • 2 FREE 600x720 PHOTOS • 2 FREE 720x840 PHOTOS • 2 FREE 840x960 PHOTOS • 2 FREE 960x1080 PHOTOS • 2 FREE 1080x1200 PHOTOS • 2 FREE 1200x1440 PHOTOS • 2 FREE 1440x1680 PHOTOS • 2 FREE 1680x1920 PHOTOS • 2 FREE 1920x2160 PHOTOS • 2 FREE 2160x2400 PHOTOS • 2 FREE 2400x2640 PHOTOS • 2 FREE 2640x2880 PHOTOS • 2 FREE 2880x3120 PHOTOS • 2 FREE 3120x3360 PHOTOS • 2 FREE 3360x3600 PHOTOS • 2 FREE 3600x3840 PHOTOS • 2 FREE 3840x4080 PHOTOS • 2 FREE 4080x4320 PHOTOS • 2 FREE 4320x4560 PHOTOS • 2 FREE 4560x4800 PHOTOS • 2 FREE 4800x5040 PHOTOS • 2 FREE 5040x5280 PHOTOS • 2 FREE 5280x5520 PHOTOS • 2 FREE 5520x5760 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Are We Having Fun Yet?

Thank you very much for Zipp.

Name withheld

Eleanor Was Right

As a lover of good food, I found your review of Wolfgang Puck's Cafe to be of great importance and interest to me personally (February 20). While most of my meals are eaten at home for health and quality-control reasons, I do venture out in search of a quality meal and service. This, of course, does not imply that I only frequent the more upscale of establish-

ments but that a good meal can be produced with good intention no matter what the cost.

Prior to your review, my husband and I stopped in at the cafe for a light bite and refreshments before a movie. My husband has eaten in two of the cafes, while this was my first experience. Both desire appetizers were unavailable on a busy 1:00 p.m. Sunday afternoon. Ergo, I ordered what I thought was a safe item and a salad. I chose their spring roll on the suggestion of my server. At \$7.95 they were offering a trio described delectably enough for me to feel it was a good choice and something I could share with my husband. As the

server put my dish in front of me, I was sure she had brought me the wrong plate. What I received were three small deep-fried egg rolls, sliced on the diagonal with two artfully executed sauces. As a New Yorker, I have eaten a lot of Chinese food. I know the difference between an egg roll and a spring roll, which is not prepared with wonton skins. I asked our server to speak to the chef, whose professional reply was one resembling that they cook as instructed by Puck's standards. In addition, I could not distinguish flavors amongst the egg rolls — they all tasted the same: deep fried.

In your review you state "The food at the cafe is not

mean for anyone interested in fine dining. It's intended for the shopping mall habitues, then the owners still have to put their best culinary efforts forward. Wolfgang Puck and Barbara Lazaroff know better. I'll be happy to return when the product meets higher standards." I am delighted that someone is speaking up in support (this, in spite of your personal friendship with these folks) of better food. I cannot thank you enough — keep up the great reviews.

Irma Bowman
Chollas Creek

Gender Identity Deficit

I am writing in response to Robert Tannenbaum's outraged letter (March 27). Either Mr. Tannenbaum knows nothing about NARTH, or he is your basic garden-variety, name-calling ("hatemonger") liberal. The cliché that homosexuals are "born that way" is a myth of the "politically correct." Some, not all homosexuals are born gay. Many suffer from afflictions such as gender-identity deficit that result in homosexual desires. NARTH is not of the biggest philosophy that homosexuals are a minority. It seeks to apply psychotherapy to unwanted behaviors. We must not allow political correctness to define which behaviors are to be

treated in psychotherapy and which are not.

I have been straight all of my 38 years, and whenever I engage in any rational criticism of homosexuality, immediately I am regarded as a "gay basher" or a "homophobe." As for comparing freedom from homosexuality to "freedom" from being black, Christian, Irish, or left-handed, let me say that blacks, Christians, etc., can procreate with each other. Homosexuals cannot. NARTH offers free literature explaining their outlook on the subject of homosexuality. All you have to do is contact them.

Michael Kinchise
North Park



Phone Matches Success Story

Barbara Bucher and Denny Mikas

LOOKING FOR QUALITY women? Call our interactive, smart, service, 800-844-6882. Numerous, caring, easy to talk to. Various interests. Try anything once attitude.

Barbara: This was my first ad in the Reader. I got 30 responses, 15 of which I called back, and 7 I decided to meet. Denny was one of the last ones. It took a week of phone tag to finally talk to each other.

Denny: We played phone tag for a while because she wouldn't leave her number. By the time she finally got hold of me, I had moved on to a whole new set of ads. I was looking at my list of people and thinking, "Which one is this?" Then I remembered the "try anything once" part.

Barbara: We talked for a long time and laughed

a lot during that first conversation. Denny told me he lived on a 51/2 acre, which sounded interesting. Especially when he started telling me about his 3 dogs.

Denny: She was dating a few guys, but it didn't bother me. I could tell she liked me a lot.

Barbara: I was doing fine different men I had met from my ad. But in time went by I got more and more excited when I knew I was going to see Denny. After we knew each other for several weeks, we asked to California for the weekend. While we were in the Jacuzzi, Denny mentioned that he was ready for us to become exclusive. I was also ready.

Denny: The other four guys got up out of the Jacuzzi and left.

Barbara: I was looking for someone who was adventurous, outgoing and fun. Denny is all of

those and he's stable and socially secure. He can go from the business world to the bar scene to the beach scene with no trouble.

Denny: By the time I met Barbara, she had seen criteria for Mr. Right. Luckily, I met them all.

Barbara: He had to have a job, friends of his own, and a place of his own. He needed to be able to take the initiative and he had to have some kind of spiritual belief. Also, no recent divorces or drug or alcohol abuse.

Denny: I wanted someone compatible, and she had to be pretty. I'm not bad at going along with, but sometimes I act silly. So I needed a woman who could put up with that.

Barbara: The silly part is a plus for me. I'm not easily embarrassed.

Denny: Me, either. At the Christmas Parade of

Light, we went sailing around the bay with about 30 friends on board. The shore was lined with all those people and Barbara got on the megaphone and started yelling, "Yee Yee, you can be on a yacht! Just keep answering those Reader ads."

Barbara: We've known each other for just over a year. At first I felt lonely telling people how we met. But not anymore.

Denny: Two months ago, Barbara officially moved in with me here at the marina. We're pretty confident that we're going to be together for the rest of our lives.



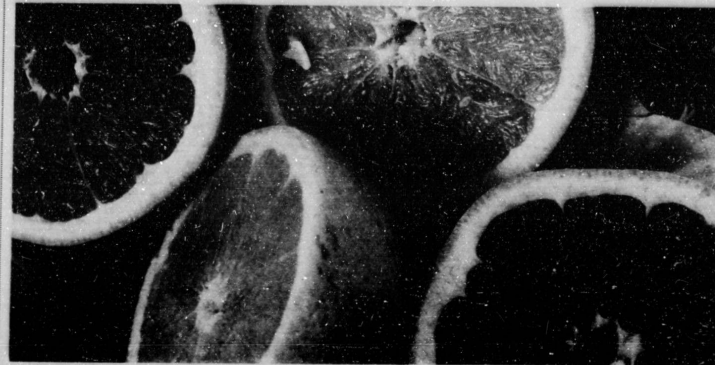
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They Love the Heat
Eighth Annual Grapefruit Festival



Local Events:
Highlight
and Guide
page 51

Classical
Music Review
and Guide
page 68

Art Museum &
Gallery Guide
page 72

Theater
Guide
page 74

Pop Music
page 78

Movie Review
and Guide
page 103

Restaurant
Reviews
and Guide
page 111

LOCAL EVENTS

The first grapefruit was a West Indian hybrid of the pumelo, and the people of Barbados called it "torbado fruit," perhaps because like us, it's both bitter and sweet. In Jamaica, its flavor was compared to the grape, but horticulturists trace the name "grapefruit" to the fact that it grows in clusters like grapes. A French count introduced the seedy, half-colored fruit to Florida in 1823, and through a series of natural mutations called "limb spots," its pink and red cousins — the Pink Marsh, the Redblush, and the Foster Pink — were born.

Now the pink mutations (which were cultivated and patented) are edging out the original because some buyers associate the rosy color with sweetness. Although the old-fashioned yellow or "white" grapefruit may be sweeter when the grapefruit season starts in November, the blushing reds look sweeter. "The white grapefruit is going out," says Dr. Gary Bender, farm and home advisor for the University of California Cooperative Extension. "They want colors."

To some extent, citrus is naturally obliging. Last year an orange tree produced a single limb of oranges that were half yellow, half orange. "And there's one up in Ventura County," Bender says, "that was a pink-fleshed Valencia orange. The people called it in because they thought their neighbors were playing tricks on them and sneaking blood in the tree. That's the kind of crazy calls we get."

Although the pink oranges were not produced by injections of animal blood, they're currently the subject of studies at the University of California at Riverside that may bring you a larger alternative to purple-fleshed "blood" oranges like the Moro and the Sanguinelli.

At the high north end of Borrego Valley, where about 20 percent of the county's \$113-\$118 million crop is grown, the fruit gets pink all the way through. The Fortner family has been farming citrus on Di Giorgio Road for 25 years, irrigating — like all the farmers in Borrego — with well water, and about six years ago Scott Fortner patented a variety called the Borrego Pink.

"They love the heat," says Claudia Fortner. "The fruit is very sweet and very juicy." But, she says, there's not much of a market for pink grapefruit that's grown in California. "You go to the grocery store and you see pink grapefruit and they're almost a dollar apiece, but unfortunately they're not California grapefruit for the most part."

but still not free. A well and a diesel motor cost about \$100,000, and "it costs money," Scott Fortner says, "to pump the water up 270 feet to the surface and then pressurize it in the system."

There are three fruit stands in Borrego Springs' Christmas Circle that sell valley grapefruit, and this weekend the town will hold its eighth annual grapefruit festival, featuring clogging, bluegrass music, a rodeo, pony rides, a horseshoe tournament, and, of course, grapefruit.

"We have a big wagon full of grapefruit in the Christmas Circle park where the festival is," says chamber of commerce director Alpha Johnson, "and people can just help themselves as long as it's a last."

— Laura McNiel

Eighth Annual Grapefruit Festival
Live music, dancing, horseshoe tournament, arts and crafts, classic car show, youth games
April 11-13, 9:00 a.m. to 5:00 p.m.
Christmas Circle
Borrego Springs
Fees: Free
Info: 767-5555

Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS

Contributors must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including one only for public information) to READERS EVENTS EDITOR, P.O. Box 93053, San Diego, CA 92163-0503. Or fax information to 619-297-2401.

BAJA

"Agua Argentina" is the theme, when the Tingo Forever Company hits the Tierras Calientes Center at 7 and 9:30 p.m. on Friday and Saturday, April 11 and 12. Admission is \$23. U.S. Find the center at Paseo de las Héroas and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42.

OUTDOORS

The Crescent Moon Oculids (look for the bright star Aldebaran for an hour) will be in the west from 8:30 p.m. to 10 p.m. on Saturday, April 11. Watch as the moon's daily northward path (edge up) reaches and finally overtake Aldebaran—a bright orange star. The tour, hosted by wife authority David Clark, promises lunch at L.A. Cotto. The \$69 fee includes round-trip bus transportation from San Diego. Call 454-7166 for information and reservations.

Run for Fun, the 35th Anniversary Race is set to begin at 8 a.m. on Sunday, April 13, at the Instituto Mexicano, Fraccionamiento Las Palmas, in Tijuana. Call 011-52-66-84-90-42 for information and registration.

Considera Paso Telemundo Festival will be presented for your listening pleasure at 8 p.m. on Tuesday, April 13, by the Orchestra of Baja California at the Tijuana Cultural Center (at Paseo de las Héroas and Mina Street in the Zona Rio, Tijuana). For more information, call 011-52-66-84-27-42. Admission is \$7.50 to \$15.

"Shadows" shows daily in the Cinema dome theater at the Tijuana Cultural Center at 5.5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. The Mystery of the Maya scenes on Saturday and Sunday at 2 p.m. View Mexico when it's screened at 4 a.m. and 8 p.m. daily, with additional showings at noon on Saturday and Sunday.

The center is located at Paseo de las Héroas and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-1302.

Monterey Flowers are putting on an excellent display this month around San Diego. Look for these low, shrubby plants with vibrant yellow (or red) flowers wherever native vegetation clothes the landscape—from the coastal bluffs to the lower slopes of the mountains. As you drive Interstate 5, for 800 near Mission Valley, look for the first few flowers give to the steep hillsides.

The Tall Locust Trees planted years ago along India's narrow streets are once again brightening this back-country (Land former Gold Rush town) with blossoms of white, pink, and lavender. Introduced into the West by 19th-century emigrants, locust trees have become almost a trademark of California's gold country. From the Mother Lode south to John.

Desert Agaves in century plants, are sending up their spiky, leafy flower stalks on rocky hillsides throughout much of the Santa Barbara Desert. On warm, sunny days the sharp grey almost one foot per day (that means for you to notice the stalks grow into the bud actually appearing from one another). After the stalk reaches a height of 10 to 20 feet, clusters of white, yellow flowers appear, ready for pollination by bees and other insects. After blooming, the fleshy, dagger-like leaves at the base of the plant die for a life of 10 to 20 years, not a century. The stalk, bearing a crop of seeds, drops up well.

San Juan's desert perfume, exuded from clusters of small, white flowers, will continue to warm San Diego's spring breezes until sometime in June. Use a true jasmine or jasmine, since jasmine belongs to the genus *Yucca*. In both public and private spaces, it has been widely planted as an ornamental ground cover and as a trellised vine.

Wildlife and Plant Walks take place on an ongoing basis at the Blue Sky Ecological Reserve. Subjects for outings this weekend include a "Plant Walk" (9 a.m.) and "Medicinal Plants" (1 p.m.) on Saturday, April 12, and "Hawks to Hummers" (9 a.m.) on Sunday, April 13.

A **Wild Walk** hosted by the San Diego Ecological Reserve is held for Saturday, April 12, at 9 a.m. The free walk will feature migratory waterbirds and native plants. For more information and directions, call 435-3944.

Nature Walk, a docent-led plant walk is planned at the Tijuana River National Estuarine Reserve from 9 to 11 a.m. on Sunday, April 12. Meet at 9 a.m. in Imperial Beach and bring binoculars if you have them. Fee: Call 375-3613 for information and reservations.

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Wedding Guide

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5187-Tips on Choosing Formal Wear

5188-Tips on Choosing a Veil

5189-Tips on Choosing a Bridesmaid

5190-Tips on Choosing a Groomsmen

5191-Tips on Choosing a Ring Bearer

5192-Tips on Choosing a Flower Girl

5193-Tips on Choosing a Ring Bearer

5194-Tips on Choosing a Ring Bearer

5195-Tips on Choosing a Ring Bearer

5196-Tips on Choosing a Ring Bearer

5197-Tips on Choosing a Ring Bearer

5198-Tips on Choosing a Ring Bearer

5199-Tips on Choosing a Ring Bearer

5200-Tips on Choosing a Ring Bearer

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5202-Tips on Choosing a Ring Bearer

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5206-Tips on Choosing a Ring Bearer

5207-Tips on Choosing a Ring Bearer

5208-Tips on Choosing a Ring Bearer

5209-Tips on Choosing a Ring Bearer

5210-Tips on Choosing a Ring Bearer

5211-Tips on Choosing a Ring Bearer

5212-Tips on Choosing a Ring Bearer

5213-Tips on Choosing a Ring Bearer

5214-Tips on Choosing a Ring Bearer

5215-Tips on Choosing a Ring Bearer

5216-Tips on Choosing a Ring Bearer

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5218-Tips on Choosing a Ring Bearer

5219-Tips on Choosing a Ring Bearer

5220-Tips on Choosing a Ring Bearer

5221-Tips on Choosing a Ring Bearer

5222-Tips on Choosing a Ring Bearer

5223-Tips on Choosing a Ring Bearer

5224-Tips on Choosing a Ring Bearer

5225-Tips on Choosing a Ring Bearer

5226-Tips on Choosing a Ring Bearer

5227-Tips on Choosing a Ring Bearer

5228-Tips on Choosing a Ring Bearer

5229-Tips on Choosing a Ring Bearer

5230-Tips on Choosing a Ring Bearer

5231-Tips on Choosing a Ring Bearer

5232-Tips on Choosing a Ring Bearer

5233-Tips on Choosing a Ring Bearer

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5329-Tips on Choosing a Ring Bearer

5330-Tips on Choosing a Ring

Calendar LOCAL EVENTS

Forcing Locals in conjunction with the exhibit at 7:30 p.m. on Wednesday, April 16, Faith Ringgold will speak.

Admission is free. The gallery is located in Mandeville Center on the UCSD campus. On-campus parking permits are required, available for purchase at the information pavilion at the Gilman and Northside Entrance to the campus. For more information, call 534-0403.

Crucial Information Superhighway when the San Diego Public Library offers "Log on at the Library Day" on Wednesday, April 16. Internet demonstrations will be offered, including a look at specialized Internet resources in the various subject sections of the library. Find the library at 830 E Street, downtown. For more information, call 534-0403.

National Library Week celebrations will also be held at the San Diego Public Library, with various "Log on at the Library Day" events Thursday, April 17. The branch library (2245 East Valley Parkway) will offer Internet tutoring from 6 to 7:30 p.m., and the main library (229 South Kalamia) Internet tutoring will be offered from 1:30 to 4:30 p.m. (downtown) and 5:30 to 7:30 p.m. (in

the children's room). Free for all more information, call 760-738-4376.

Why Pay \$100 for a Remnant Wine-taster and only \$20 for a fine one about the perfect Chardonnay? And what exactly does a master sommelier do? Get the answers to these burning questions and many more when master sommelier Edmondo Giannetti presents a wine tasting seminar at Beverages, 4 More on Wednesday, April 16, from 6 to 9 p.m. Participants will taste six different wines and learn skills such as wine selection and food pairing and wine serving etiquette.

The fee is \$20. Find the store at 8410 Center Drive, in La Mesa. For information and registration, call 661-4110. The seminar will be repeated on May 14.

Leading Art Scholars from San Diego universities are taking part in the "Art in the Archives" lecture series planned at the Titelman Museum of Art in Balboa Park. The series continues at 1:30 p.m. next Thursday, April 17, when Charles Carter, SDSU assistant professor of humanities and political science, delivers a lecture entitled "The Discovery of Parli: Giovanni's Prigat's Son." Admission is free. For more information, call 235-5448.

For Bunkies, the California Center for the Arts, Escondido hosts forums for the discussion of artwork included in the exhibit. "New Russian Art: Paintings from the

Christian Kamek Collection" is in the Center's Gallery — with art and monitors on hand to answer questions about individual pieces in the exhibition — on Thursday, April 17, from 4 to 5 p.m.

Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 760-738-4178 for more information. The program is included in regular museum admission.

Conservation Biologist (and Richard Lesky's successor as director of the Kew's Wildlife Services) David Meenan plans a talk on "Dispersal Conservation" at 7 p.m. next Thursday, April 17, at the San Diego Natural History Museum in Balboa Park. He'll explore elephant conservation strategies, including his efforts to reintroduce a lion to the elephant ivory trade on the east coast of Africa.

Tickets are \$7. Call 333-1811 x201 for information and the suggested reservations.

Learn Fundamental Principles of Vedic Culture and the origins of Ayurvedic medicine from expert speaker Joseph Gaurav when he speaks at the Omega Center for Well-Being at 7 p.m. next Thursday, April 17. Find the center at 7630 Fay Avenue, in La Jolla. Admission is \$15 at the door, or \$12 in advance. Call 534-7601 for details and registration.

Volunteer With The World, how you always wanted to travel Local Center For Higgins offers a week-long cultural tour of the Quilts Museum Garden from

9 a.m. to 1 p.m. on Thursday, April 17. Participants will receive a tour of a hard to see in creating a quilt and learn about the history of the quilt. Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 760-738-4178 for more information.

"What Was World War II Tell You" The True Story of the Battle of Iwo Jima, the only battle in which the U.S. Marine Corps fought on a beach.

The film will be shown at 7:30 p.m. on Thursday, April 17, at the San Diego Natural History Museum in Balboa Park. The film is a short film from the series "The World War II Series" and is a sequel of the movie "The World War II Series" and is a sequel of the movie "The World War II Series".

Admission for the series is \$10. Find the museum at 7630 Fay Avenue, in La Jolla. Call 534-7601 for information and the suggested reservations. Tickets are also available through Ticketmaster (235-7133).

A True Story of child abuse and molestation in the book for "Countdown" series recently published book. The book is the Purple Light Book. Events will read from her book at 7 p.m. tonight, Thursday, April 16, at the intersection 371117 Gallery (4000 Park Boulevard, in El Cajon Boulevard and Washington Avenue). Free. Call 294-7475 for more information.

A Visual Performance on Art and Identity along the U.S. American border will be presented by Emily Hicks, Alvario, and Fred Lamas at the shop at 4100 Bonita Road, in Bonita. 429-2333. Free.

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century and has taken thousands of pictures during his annual walks in the wild. Admission to the event is a benefit for the Volcanic Mountains Preserve — \$8 for adults, \$4 for children under 13. For information and directions, call 760-785-2478 or 760-785-1857.

Children of All Ages have poetry collected every year in an anthology entitled *Borders*. Some of the students involved in the project will read their work at 3 p.m. on Sunday, April 13, at Borders Books and Cafe (11160 Rancho Carmel Drive #104, Carmel Mountain). For more information, call 619-384-1414.

Free! Singing Star David Fisher plays a concert at the Spreckels Theatre at 7 p.m. on Sunday, April 13. Later for Broadway showtunes and popular Israeli, Israeli, and Yiddish selections. Tickets are \$20 or \$36, available through Ticketmaster (220-7333). For more information, call 153-3636. Find the theater at 121 Broadway, downtown.

Who Invented Jazz? Jelly Roll Morton, a flamboyant jazz pioneer, claimed that "he alone invented jazz as we know it today." Get the scoop on the man and his myths when Paul Anso and Kirk Taylor present *Jelly Roll: The Man and the Myth* at 8 p.m. on Sunday, April 13, in UN3D Mandeville Auditorium.

Tickets to the tribute are \$16 general. Did you hear? For information and advance tickets, tickets are also available through Ticketmaster, 220-7333.

Join the Bard's Lovely Language, ladies participate in readings of works by William Shakespeare when Barnes and Noble hosts "Shakespeare on Sunday" at 7 p.m. on April 13. Members of the Cardinal Playhouse will perform for and direct participants. Plans have been set to fit within 90 minutes and a half period, with the missing storyline filled in. This week, it's *Macbeth*, directed by Kathleen McNally. Find the store at 1640 North El Camino Real, in Encinitas. 943-6400. Free.

The Annual Author Tea at the Escondido Library is set for Sunday, April 13, at 2 p.m. Mystery author Alan Knudt will discuss "The Mystery of Writing" and sign his books. Hear the talk in the Terracotta room of the library, at 300 South Kalama Street, in Escondido. Free. Call 761-4329 for more information.

Local author Anne Lamott will read from her new novel, *Crooked Little Heart*, during an event hosted by the Writing Center on Monday, April 14, at 7 p.m. in the Chamberlain Hall at National University (4085 Camino del Rio South, Mission Valley). She'll talk about writing, with a question and answer period to follow.

CROOKED LITTLE HEART



Anne Lamott was born in 1954 in Marin County, where she still lives, with her son Sam. Lamott is author of five novels and two non-fiction books. The latter — *Operating Instructions: A Journal of My Son's First Year* (1993) and *Bird by Bird: Some Thoughts on Writing and Life* (1995) — were bestsellers.

Crooked Little Heart, Pantheon Books, 1997; \$24; 352 pages.
Type: Novel
Time: Present
Place: Northern California

Lamott's fifth novel brings back Rosie, the protagonist of Lamott's 1983 *Rosie*. Rosie is 13 now. Her widowed mother is remarried; she's stopped drinking. James, Rosie's stepfather, is a goofy, sweet-hearted, mildly successful writer. Scruffy, flat-chested Rosie and her best friend Simone, a mule and lonely little sexpot, play doubles on the state tournament tennis circuit. Menace drifts into Rosie's life in the form of an odd, shunning fellow named Luffey, who follows Rosie from one tournament to another. Is Luffey an "angel unaware" or a child molester?

Anne Lamott has always brought characters who seem more than make sense, who step off the page and mix in our lives. She has always managed to elicit tragedy with humor. She has always written spacious, lushly described passages. In *Crooked Little Heart* Lamott does brilliantly what she has always done well.

I had known that Lamott had played tournament tennis as a child. I asked her she got started. "We belonged to what was called the Rec Center in Tiburon. It eventually became the Tiburon Peninsula Club. But it was sort of the club where the middle-class people that really populated Tiburon when I was a child played. The Belvedere Tennis Club was where you played if you were doing a lot better. And we couldn't afford it. I eventually had a junior membership there just like Rosie did. It was where the rich kids played and where the better pros were. I started playing when I was about eight. I started taking club lessons, and I was always real athletic. I have a lot of physical skill. It's odd, but that is true. I'm just really athletic. So I was really good. Really tiny and soapy, and I could play all day. And did."

"I did lessons, and it just sort of slowly became my life. We'd get there at nine and leave at five. There were three local tournaments. One at the Tiburon Club, one at the Belvedere Club, and one in San Rafael at Albert Park. I played. And I either won or I was runner-up in them, and I won doubles. I always loved doubles because I wasn't so punk-sterlike. Of course, doubles doesn't count so much in America. Because in America you have to do it alone and you shouldn't enjoy it, which is sort of the story of my single life."

"But I was really good at doubles because that was where I could play tennis. It was off and running. Once you're showing attitude people want to capitalize on it. So by 10 I was playing in a number of tournaments. And then by the time I was 11 I was playing the full-time tournament circuit, which starts with a few Easter tournaments and runs the entire summer. I was probably playing 20 tournaments a year. I spent about three summers on the tournament circuit."

Lamott said that she still played tennis. "I play tennis on Wednesdays with an old friend who I used to play with when I was a kid. We don't play sets. We beat the hell around. We talk about our kids. We talk about old times. But we mostly talk about our kids."

in advance, or \$4 at the door. For more information, call 645-3554.
Beyond Bread and Stalemates, Cardinal author and illustrator Janice Cannon will sign her new book, *Vivid*, at the Cardinal Library from 5 to 7 p.m. on Wednesday, April 16. Free. For more information, call 760-434-2881. Find the library at 1230 Cardinal Village Drive, in Escondido (where else?) Cardinal.

They're Off to New Mexico on April 16, but not on Tuesday, April 15, at 7:30 p.m. in the Chamberlain Hall at National University (4085 Camino del Rio South, Mission Valley). Readings of new material in Spanish. Experimental Theatre. Tickets are \$15.

READING

Crooked Little Heart is Lamott's first novel since 1989. I asked what it was like to write fiction after doing the two non-fiction books.

Lamott answered that she first started on *Crooked Little Heart* after she finished *Operating Instructions*. "I was in that difficult, beginning-a-novel stage of where you know it's entirely hopeless. You're full of self-loathing and know you can't pull it off. You're sick with all that blank page. I just sat down and did it every day, but it wasn't going that well. It was going well in the sense that I certainly knew my characters were. And that's a lot."

Then I stopped, and I wrote *Bird by Bird*, and then of course there was this endless amount of touring with that. I toured for many months. So I found it very tough going. I had a wonderful editor at Pantheon named Robin Deser. She really coaxed this out of me and stuck it out. I wrote a lot of the usual awful first drafts that are three awful first drafts of the same book. And then I got a better draft together. It took so much longer than I thought it was going to. It was probably three years.

"And when I thought I was done I wasn't. So we had to try to figure out a way to get me the energy and the stamina to go back in because I really wasn't done or close. I did another full-fledged draft. Then we fine-tuned and filled in, flushed out for about six months. It felt scary and hard, and I felt somewhat intimidated by the fact that I'd written this book on writing. And I thought, Oh my God, all these critics are going to go. 'You're kidding, right?'"

"The struggle was really with my own fear of being beaten up. But it was funny. You know there's something so much harder, that takes so much more stamina to write fiction. It's more like a tightrope walk. You're on the tightrope, and you have to focus in a way that you don't have to when you're just walking on a board that's stretched out between two poles. So it takes this gigantic amount of concentration. It required everything I could bring to it, and so that sort of exhausting in a muscular way and in a psychic way. But then at the same time, it puts you in that state where you're bringing the very best that you have to offer and the very best concentration and sense of presence. Attentiveness! I guess it was that."

"I loved working with Robin. It felt very collaborative. All my work feels collaborative. I have very brilliant friends. And I rely on them a lot. I let them into the process with me by begging them for help. I call people and I say, 'I'm writing this scene about dumps and this is what I can remember. But there's something I'm missing. I can't figure it out. Will you just talk to me?' They go, 'I'm working now.' I plead, 'Just talk to me for one minute.' Then, they'll get into it and stay with me on it. I always feel my writing doubts they should try to find interesting friends because you really need them. You can't just come up with all this stuff by yourself. Or at least I can't."

I mentioned that I thought writing fiction demands a greater act of faith than writing nonfiction. "Definitely. And a kind of foolishness. Which maybe is the same thing. You have to keep your head in the clouds and in the realm of imagination and spirit. These are all things that you can't get to work for you on command. You're always about to step off into complete disaster. But then if you have faith in either the process or the fact that it's so fantastically worth it when all is said and done, then you end like Magoo, at the top of the skyscraper that's under construction, where girders keep appearing underneath his feet."

—Judith Moore

Material Novels Fred Inging will discuss his new book, *The Wreath*, at 7 p.m. on Wednesday, April 16, at the Barnes and Noble store in Hazard Center. Find the store at 7610 Hazard Center Drive, in Mission Valley. 220-0175. Free.

Rebop! The bebop quartet jazz ensemble The Bob Coates Quartet plays a concert at noon on Wednesday, April 16, on the Dome Stage at CSU-San Marcos. The campus is located on Twin Oaks Valley Road, in San Marcos. Free. Dial 760-750-4366 for more details.

Don't Mess With David Although he's often besieged with requests for talks about acting as one of Santa's elves, David Sedaris has moved on to new territory. The National Public Radio commentator, housewife, and (surprisingly funny) author will read from his new collection, *When Did You Leave Your Glasses?*, at 7 p.m. on Wednesday, April 16, at Emmerdale Books and Coffee. The shop is located at 1555 Camino del Mar, suite 307, in Del Mar. 942-7207.

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The Leader of the New Pack, the best ideas and practices of Western and alternative are said to be combined in the field of integrative medicine. The "leader in the field" is said to be Dr. Andrew Weil, who will speak at the "Weil's Bookstore" at 7:30 p.m. on Wednesday, April 16, in the Chamberlain Hall at National University (4085 Camino del Rio South, Mission Valley). Sign his new book, *Eight Weeks to Optimum Health*. Find Weir's at 7612 Girard.

Christo and Jeanne-Claude, the principals of Museum of Contemporary Art, San Diego, will be discussing two upcoming projects in a feature entitled "Christo and Jeanne-Claude: Works in Progress." On the first project, the artist will be discussing his upcoming project in a feature entitled "Christo and Jeanne-Claude: Works in Progress."

MUSEUM OF CONTEMPORARY ART, SAN DIEGO PRESENTS Artists On The Cutting Edge V Cross Fertilizations

Curated by the life artist of Artists On The Cutting Edge, the extraordinary series of literary and performing arts at MCA's Spreckels Auditorium. Once again Artists On The Cutting Edge has assembled an outstanding schedule of artists you won't want to miss.

thursday, april 17 • 7:30 pm

Gwendolyn Brooks: The first African American recipient of a Pulitzer Prize (1950). Brooks has been a major presence in today's African American literary scene. Her work has been translated into many languages and has been widely taught in schools and universities.

Amiri Baraka: Considered a major African American poet and novelist. Baraka has been a major presence in today's African American literary scene. His work has been translated into many languages and has been widely taught in schools and universities.

Gore Vidal: A best-selling novelist and screenwriter. Vidal has been a major presence in today's American literary scene. His work has been translated into many languages and has been widely taught in schools and universities.

Leroy V. Quintana: Veteran writer, cartoonist and public speaker. Quintana is the recipient of the 1986 San Diego Book Award. He has been a major presence in today's American literary scene. His work has been translated into many languages and has been widely taught in schools and universities.

Sharon Olds • David Foster Wallace • Devin Johnson All performances 7:30 pm thursday, april 24

Ticket Information All performances at Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. For more information call 454-5641 x444.

Tickets may be purchased in advance at the MCA Bookstore, Downtown, the MCA Bookstore, La Jolla, and at Ticketmaster (220-7333). Tickets will be sold at the door if space is available. Advance purchase is recommended.

The Museum Café will have open for light supper from 5:30-7:30 pm.

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Arts, in La Jolla. For more information on this event, call 454-0347.

Get Zapped! Zap Mama is the name for a cappella ensemble of women using their voices and bodies to create a multicultural experience. The group, which performs at 8 p.m. on Wednesday, April 16, at the California Center for the Arts, Escondido. Tickets range from \$15 to \$28. Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 800-986-4273 for information and reservations.

Artists from Tumbler will participate in the artists' round table planned by the San Diego Opera at noon on Thursday, April 17, at the Beverly Hills Salon of the Civic. The artists (200 C Street, downtown). The table will be an informal question-and-answer session. Admission is \$5 for the general public. For more information, call 232-7636.

TV **Whatever Happened to the Best** Too many people have been too quick to write off the star of this hit *The Beverly Hills Cop*, St. Elmo's Fire, and Screen Candi. So what if he's doing *Suddenly Susan*, Emilio del Real's *Doogie Howser, M.D.*, and *Ally, Ally*, Rob, and Andrew McCarthy have all but disappeared. Don't forget that Travolta did *Perfect* before dropping off the map, and look at him now.

Brooks, a few Brits have survived, and even prospered. Dennis Quaid's *Twelve Monkeys* is a big success story. So is *Boyz n the City*, a film about a young man's journey to find himself. So is *Boyz n the City*, a film about a young man's journey to find himself.

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HAPPY BIRTHDAY BORDERS!

BORDERS CELEBRATES ITS FIRST ANNIVERSARY WITH A DAY OF GREAT EVENTS.

SATURDAY, APRIL 12

11:30 AM REGGIE & STACEY
STORYTIME FOR KIDS
1:00 PM & 3:00 PM MEHNTOR PRODUCTIONS PUPPET SHOW

2:00 PM ERICA BROHM: HEALTHY DINING IN SAN DIEGO
WITH FREE HEALTHY SAMPLES FROM SOME OF THE AREA'S BEST RESTAURANTS!

7:00 PM KATHLEEN KRULL: LIVES OF THE ATHLETES
KIDS, COME DRESSED AS YOUR FAVORITE ATHLETE AND YOU COULD WIN A GRAND-SLAM PRIZE!

8:00 PM KRISTIN KORB: INTRODUCING KRISTIN KORB
ONE OF SAN DIEGO'S HOTTEST UP-AND-COMING JAZZ ARTISTS PERFORMS AT BORDERS.

9:00 PM **TO THE CAVE YOU DREAM BELONGS**
A film about a young man's journey to find himself. So is *Boyz n the City*, a film about a young man's journey to find himself.

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DEL MAR
SATURDAY TO SUNDAY
APRIL 12 & 13

Christo and Jeanne-Claude: Works in Progress On the first project, the artist will be discussing his upcoming project in a feature entitled "Christo and Jeanne-Claude: Works in Progress."

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APRIL 1997

San Diego Reader, April 10, 1997

Calendar LOCAL EVENTS

9:30 a.m. to 4:30 p.m. at the San Diego Natural History Museum in Balboa Park. There will be fossil digs, crafts, face painting, and live dromedary encounters. These "Told Trips" are included in regular museum admission. All general \$5 seniors and active duty military. \$3 for those 6-17. Under 6 free. For more information, call 232-3611 x203.

Pravlin, Children's Author David M. Pravlin — creator of Pig Pig Emma, many other wonderful characters — will visit White Rabbit Children's Books at 10:30 a.m. on Monday, April 14, to sign and discuss his new book, *Edward and the Pirates*. Find the exhibit at 7755 Village Avenue, in La Jolla. 454-3318. Free.

Draws like a pirate when McPhail visits Borders Books and Music for a pirate party at 7 p.m. on Monday, April 14. Participants will get the chance to hear all about Edward and his adventures with pirates. Find the shop at 11100 Rancho Carmel Drive #104, Carlsbad. For more information, call 618-1814. Free.

Dress Royal for the prince and princess night planned at 7 p.m. on Tuesday, April 15, at Barnes and Noble Bookstore, 11040 North El Camino Real, Encinitas. 943-6800. **Latin to reading** of *Princesa Juana* by Ruben Cole and *The Frog Prince* by John Schick. Free. This program is for elementary school-age kids.

Kids Connect is the name for a program planned in the Children's Room at the San Diego Public Library from 10 a.m. to 5:30 p.m. on Wednesday, April 16. Children and parents will be introduced to popular fun sites for kids on the Internet. For more information, call 236-3838.

Find the library at 820 E Street, downtown.

Carlsbad Children's Museum, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, maps, mirrors, miniatures, and children's marketplace. Find the museum at 930 Carlsbad Village Drive, suite 103, in Carlsbad. 720-6757.

Women in Science who "have made a difference" in their chosen fields of expertise will be the subject when the Junior Rangers meet next Thursday, April 17. The center hosts these mini-workshops for kids in kindergarten through sixth grade from 3:15 to 4:45 p.m. each Thursday. Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 575-3631 for information and reservations. The center is found at 301 Capitan Way, in Imperial Beach.

Our Vacation at Old Man in J. J. Imagine, the scenic Street View show hitting the San Diego Sports Arena April 17-20. Elmo, Ernie, Bert, and other Sesame Street characters will perform in the 90-minute Broadway-style musical for kids.

Shows are at 7 p.m. on Thursday at 10:30 a.m. and 7 p.m. on Friday, 10:30 a.m. and 2 p.m. on Saturday, and at 1 and 4:30 p.m. on Sunday. Find the arena at 3500 Sports Arena Boulevard. Tickets are \$6.50, \$10.50, and \$14.50. For information and tickets, call 224-4171 x323.

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.)

Antique Gas and Steam Engine Museum, the museum's activities include locating, collecting, docu-

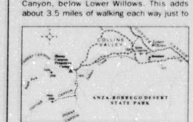
menting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a coppersmith and a potter, a steam-operated saw mill, and a 17½-scale train. Find the

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Arroyo Burro's Cougar Canyon is a place where new worlds open up at every turn. There are more gorgeous sights to see along a half-mile of this canyon than in a full day's hiking in most other parts of our local desert. April is the last decent month for visiting the canyon before the onset of summer's furnace-like heat.

In recent years, the approach by road to Cougar Canyon and neighboring Sheep Canyon has been getting distinctly less "friendly." A rough, steep section of the Coyote Canyon road leading in has become even more eroded and rocky, so that even the toughest of high-clearance, four-wheel drive vehicles are having trouble negotiating it. Many Cougar-bound bikers are now choosing to park their cars in Coyote Canyon, below Lower Willow. This adds about 3.5 miles of walking each way just to



reaching Cougar's mouth. Bring along all the water you'll need. Or carry a liter or two for the trip in and filter (or otherwise purify) the stream water in the canyon, which should remain abundant through April. Drive north from the end of the paved D. Grayson Road in Borrego Springs onto the unpaved, four-wheel drive road up along the east side of Coyote Canyon. After 5.5 miles, reach Cougar's mouth. Bring along all the water you'll need. Or carry a liter or two for the trip in and filter (or otherwise purify) the stream water in the canyon, which should remain abundant through April.

Drive north from the end of the paved D. Grayson Road in Borrego Springs onto the unpaved, four-wheel drive road up along the east side of Coyote Canyon. After 5.5 miles, reach Cougar's mouth. Bring along all the water you'll need. Or carry a liter or two for the trip in and filter (or otherwise purify) the stream water in the canyon, which should remain abundant through April.

On foot, follow the dirt road west over a pass and across the spacious Collins Valley. Out on the valley floor, a paralleling horse/hiker's trail on the left provides a slight shortcut, though it runs through soft sand. After 3.6 miles, Sheep Canyon Primitive Camp lies about an hour's ride for canyoneers on the left (right). Follow a well-traveled trail for 0.7 mile past the end of the spur road to the wide mouth of Cougar Canyon. Less distinct paths lead you into and up the narrowing canyon, mostly by the right of the stream, for the next several hundred yards. Ahead lies just your scrambling skills will carry you if you discover limped pools, silvery waterfalls, leathery cascades of spray, a pocket



California Spurner — reflection in Cougar Canyon pool.

grove, and a large psychedelic "eye" — circa 1970 rock art.

Take the trouble — or the pleasure — of cooling off in the pools of the upper canyon. You face a warm, shadeless upper heat.

Chino Historical Museum, containing exhibits include stories of local Chinese America war veterans. "In Search of Cold Mountain: The Photographic History of the Chinese in San Diego, California," the Chinese history and archaeological artifacts from old Chinese sites. The museum is located in a building originally built in 1927 for the Chinese Museum, adjacent to the building in an Asian garden, including a statue

of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Avenue (E Street), downtown. 338-9880.

Chula Vista Heritage Museum features glimpses of Chula Vista's past. The opening exhibits include items from the early 1900s, including a 1900s automobile, a 1900s car, and a 1900s car.

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museum at 360 Third Avenue, Chula Vista. For further information, call 420-6161.

Command Museum of WWII, artifacts from the beginning of the Marine Corps to the present are displayed with special rooms dedicated to ribbons and medals and to the River of Hell. The museum is located in Building 25, near inside Gate 6 of Pacific Highway. 534-6008.

Creative Museum, a museum contrasting the evolution and creation of world views is found at 10666 Woodside Avenue North, in Sonoma. For more information, call 448-9900 x7931.

George White and Anna Guss Museum, the historic, homey, and well-kept grounds with a formal English landscape garden. Built for George White and his family by San Diego architect William Hebbard and Irving Gill, the Museum house design is in keeping with the early 20th-century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3255 Seventh Avenue, Hillcrest. 298-1412.

House of Pacific Exhibitions, International Cottages in Balboa Park, are open every Sunday from 12:30 to 4:30 p.m. to present the history and traditions of 20 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World video are shown in the Hall of Nations on the fourth Tuesday of every month. 582-1316.

Museum of San Diego History, photographs, videos, art, and artifacts, the opening exhibits include items from the early 1900s, including a 1900s automobile, a 1900s car, and a 1900s car.

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elaborate roadsters from the '70s and '80s, such as a Duesenberg, Bugatti, Rolls Royce, Stutz, and Buick.

Find the museum in Balboa Park near the Starlight Road, 231-2886.

San Diego Maritime Museum, where have all the tuna boats gone? Find out in an exhibit entitled "Harvesting the Sea," displayed on the deck of the fishing vessel, the tale of the rise and decline of one of the world's greatest fishing fleets and of the industry that left its stamp upon the development of San Diego as a maritime community. Look for images of the early whaling days of Balboa Park, the Chinese junk fleet near the foot of Market, cannery workers, and more.

The Star of India is also housing "Hub Greer's Waterfront: A Photo Essay," a collection of more than 50 black and white sailing photographs with images on both the Chesapeake Bay and the West Coast of the United States, also on view is "Living Traditions of Sail: The Artwork of Scott Kennedy," a gathering of traditional sailing images in oil, watercolor, and ink. Both shows continue through the summer.

The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old

San Diego Coronado ferries, the tuna fishing industry, and the military. The museum fees consists of the 1603 bark *Star of India*, the 1898 San Francisco *Terrestrial* Berkeley and the 1904 North American *Yacht*. There are also historical exhibits, ship carpenters, model building, ships in bottles, wood arsenals, and a complete research library.

The museum is located at 1508 North Harbor Drive, along the Embarcadero Drive and Ash Street, downtown. 234-9553.

San Diego Museum of Man, a traveling retrospective of more than 60 paintings from a remote Ecuadorian farming community are gathered in "Pinturas de Tigua: Andean Artists of Ecuador." The paintings, all done on mounted sheep hide, represent an indigenous cultural expression characterized by rich detail and vivid colors. The focus is on communal events. See this exhibit through Monday, May 26.

The museum and the San Diego Opera have joined forces to present "The Legacy of Spanish Jews in the Americas," a Phoenician gala, an exhibition of 30 black-and-white photographs documenting Jewish customs in the Southwest. The retrospective — photographed by New York Times photo corre-

spondent Cary Hart — documents the hidden legacy of Jews who relocated to Mexico and New Mexico after fleeing Spain during the Inquisition of the 15th and 16th centuries. The photographs are accompanied by a series of documents from several trials of "secret Jews." View this exhibit through Sunday, May 18.

Life and Death on the Nile, Sun Gods and Mummies in Ancient Egypt — an ongoing exhibit that includes a variety of documents from several trials of "secret Jews." View this exhibit through Sunday, May 18.

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It makes you seasick.

REVIEW
JONATHAN SAVILLE

In particular, dynamic shadings are taboo, with tones — and the musical lines they make up — maintaining the same level of loudness from beginning to end, as though the voices were pipes on an organ. This approach, when carried to an extreme, tends to make the music unlistenable, and to deprive it of the expressive qualities inherent in the shape of the lines and the meanings of the words.

No one could reproach Rebecca Stewart for ignoring dynamic shadings. On the contrary, her conducting overloads this delicate, luminous Renaissance polyphony with just exaggerated, constantly heaving dynamics that the underlying structure of the music is obscured by. The music is not so much illuminated by light, moss, and spreading fungoid growths. A typical Cappella Pratensis sustained note will begin *piano*, swell to *mezzoforte*, diminish to *piano* again, spread out like a flood to a *piu forte*, and finally return to its quiet beginning—and all this in a couple of seconds. The note itself has undergone a big internal drama, impugning irresistibly on the listener's attention, and quite irrespective of the state of that may-be-happening in the music as a whole.

Now, imagine the same sort of things going

The effect is magnified by watching the conductor's motions that produce these dizzying auditory sine-waves. Stewart moves her hands in extravagantly graceful balletic gestures reminiscent of a somewhat affected Odette in the ardent moments of *Swan Lake*, at the same time weaving backward and forward in vertiginous-twisting motions that several of her singers have learned to imitate, although at their own differing pace.

The cross-currents of swaying bodies, jolling necks, and rolling eyes suggest some ecstatic ceremony of religious possession as the faith-drugged worshipers intone "*Qui tollis peccata mundi, miserere nobis*" (a prayer the onlooker might fervently join in).

Of course, all this too is a matter of superficial visual detail, which you can avoid simply by closing your eyes. But you can't close your ears to the same thing that is going on in the sounds: the *Capella Pratensis* sends forth. And what is so enervating and infuriating about those sounds is (first) that their preciousity is contrary to Isaac's compositional principles

his sturdy Catholicism, and (second) that the overblown yet abstract pseudo-emotionalism of Stewart's performance gimmick makes it painfully difficult to discern the real shapes, meanings, and feelings of the composer's musical ideas, smothered as they are in distracting mannerisms.

Another feature of this performance was its attempt to reproduce some of the circumstances of the traditional German organ mass, in which only part of the liturgical text would be composed for voices, while the rest would be replaced by suitable organ music, often improvised. Much of Isaac's career was spent as court composer to the Emperor Maximilian in Vienna, where the official organists, Paul Hofhaumer and Hans Buchner, were adept at such improvisation. The numerous sections of Isaac's "Easter Mass" (here assembled from his various collections of liturgical music)

What can one say? It was a heroic endeavor, but its failure was total. Although a careful listener could sometimes discern Diephof's inventive appropriation of melodic motifs from the preceding vocal section, it rapidly became almost impossible to focus one's attention on the organ pieces, as dry, wooden, small-scale, and lifeless were they. If this is what Hofbauer's improvisations were like,

A black and white close-up photograph of a person's face, focusing on the eye and hair. The image is grainy and high-contrast, with the person's dark hair framing the eye. The eye is looking slightly to the side. The overall mood is somber and contemplative.

Rebecca Stewart

Die Prätensis (*Rebecca Stewart, director*)
Songs by-the-Sea (*San Diego Early Music Society*)
Music of Menrich Isaac (*an organ Mass for Easter*)

is hard to see how he acquired his reputation. After a while, each intervention of the organ came to resemble all the others, like a recurring nightmare of being buried up to one's nose in sand.

Flotbauer himself is depicted as playing on one of the wagons of Maximilian's triumphal procession, in the early 16th-century engravings of Hans Burgkmair. He was the politically dull, beeping sound of the emperor's organ, admitted equally authentic: A transportable organ of 1500 could not be expected to stir the blood and exalt the spirit like some great Baroque organ by Arp Schnitger or Gottfried Silbermann of two centuries later. But I can't believe that Maximilian I, Holy Roman Emperor, a man with an insatiable

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Contributions to the Reader's Guide to 'Classical Music' must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area), and a phone number for public information to Reader.

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Daily Inspired Workshops are planned by Scott Waller during a week recital at 8 p.m. Friday, April 4, in the UCSD's Mandelbrot

information pavilions at the north and south entrances to the campus.

The Sole American Pupil of cellist Matteo Rostropovich was David Franklin. He'll be joined by his wife, Pamela. He'll play for a concert sponsored by the John G. and Ruth C. Society at 8 p.m. on Friday, April 4.

The duo will present Beethoven's Sonata for Piano and Cello, G Minor No. 2, the Sonata in D minor for Cello and Piano, Shostakovich's, and Grieg's A Sonata in A Minor. Eric Bromberg, will deliver a pre-concert lecture at 7 p.m.

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process by the youth of the First United Methodist Church of San Diego at 7:30 p.m. on Friday, April 14, and at 8 p.m. on Sunday, April 15. The church is found at 2113 Camino del Rio South, in Mission Valley. All are welcome, and by cooperation an offering will be received. Need more information? Call 497-4366.

Giuseppe Verdi's *La Gioconda*, *Tragedy: La Traviata* is the next production by the San Diego Opera. Australian soprano Deborah Riedel returns as Violetta Valéry, the Parisian courtesan who loses the true love of her life. Alfredo Germont is

The opera will be presented in English on stage.

by Wally Brown, by Richard B. Fisher, and by David Apstein. Wednesday, April 15, from 8 to 9 p.m. at the San Diego Civic Theatre. For information, call 594-6600. Tickets are free.

Remembrance of Things Past is a symphony by Claude Debussy. The group is

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 The New York Philharmonic
 Music Director: Claudio Abbado
 Concertmaster: Pinchas Zukerman
 Violin: Joshua Bell
 Violoncello: Steven Isserlis
 Double Bass: Steven Isserlis
 Piano: Peter Dinklage
 Conductor: Claudio Abbado

the production — directed by Wang Wei and conducted by Bruceage — at 8 p.m. on April 23, at 2 p.m. on Sunday, April 25, and at 7 p.m. on May 16. Tickets range to \$40. Enjoy the opera at Diego Corti Theatre, 202 E. Washington for additional info, call 232-0636, reach the box by calling 236-6545.

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Hard to tell, since the acting here is a similar split. On opening night, getting a couple laughs was as acceptable as coercing heartflirt gazes from the audience. Reg Rogers' Dracula typifies the split. He giggles. He announces, in a muzzled Brooklyn accent, "I like it he-rah" in London. Rogers makes striking, un-Dracula choices but then pulls away. His Count's so passive-aggressive one wonders what a2 the hubby's about. On balance, the production wants us to take it seriously. But who needs that? The show has no indications of good versus evil after a time when children shoot each other in the street?

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REINCARNATION BUILDING, 320 11TH
AVENUE, DOWNTOWN, THURSDAY,
APRIL 10, THROUGH SATURDAY,
APRIL 12, AT 8:00 P.M.

Flanagan's Wake: The New Irish Interactive Comedy
Masterpiece Dinner Theatre presents a wake for Paddy Flanagan, "the Irish way." Tina-Marie Pinney directed.

THE ELEPHANT CASTLE PUB & RESTAURANT, 1355 NORTH HARBOR DRIVE (ACROSS FROM THE STAR OF INDIA BY THE HOLIDAY INN), SAN DIEGO. OPENED RUN, SATURDAYS AT 7:00 P.M. FOR INFORMATION CALL 521-2000.

Forever Plaid They're baaack. They still dare to be square. And if ticker sales are an indication, the four harmonizers in search of plaid sport coats will be at the Theatre in Old Town for a long, long time. Joseph Campbell urges everyone to "follow your bliss." Even if the tight harmonies of '50s "guy groups," aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hear-

ing them), you've got to admit the Plaids follow theirs with verve. They croon in lieu of having a life, but put life into the greatest hits of *Your Hit Parade* (which crooned

the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. The four performers — Leo Daignault, Elaine Cusack, Bobbi Allen, and

Bobby Smith — sing as well as any collection of Plaids (minor gripe: the opening night was crisp but made no distinction between where

The rehearsed songs left off and the "spontaneous" sections began: everything felt rehearsed by the numbers). Terry O'Donnell plays an indefatigable piano, and music

himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plaidco got stuck, is awfully drab for such a perky show, though Jane Reisman's savvy lighting knows when to tweak the brighteners.

Worth a try.

THEATRE IN OLD TOWN, THROUGH MAY 11; TUESDAY THROUGH FRIDAY AT 8:00 P.M., SATURDAY AT 5:00 P.M. AND 8:00 P.M., SUNDAY AT 2:00 P.M. AND 7:00 P.M.

production!

April 17, 18, 19, 24, 25, 26-8 p.m.
April 20-2 p.m.

Tickets: \$8, general; \$5, students, seniors, military, children 12 & under. San Diego City College Theatre, 1450 C Street at 15th, downtown San Diego. Park free next to Theatre. Box Office: 230-2676



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Zap Mama

Wednesday, April 16, 8 pm

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Last minutes event! 6-15 to Valley Forge, Pa. <http://www.valleyforgepa.com>

San Diego for an eight-performance engagement.
SPRECKELS THEATRE, TUESDAY, APRIL 15, THROUGH APRIL 20, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE, SATURDAY

Hollywood's Heyday: A Salute to the Great Movie Musicals
The Wall, Resort Theatre, 1000

WEEK RESORT THEATRE, THROUGH JUNE 7, TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY, AND SUNDAY, AT 2:05 P.M.

tery" and encourages audiences to "do the hustle" and "stay alive," Michael Ari Wulffhart directed. MYSTERY CAFE, IMPERIAL HOUSE RESTAURANT, 505 KALMA STREET, SAN DIEGO, OPEN-ENDED RUN, FRIDAY AT

Joey and Maria's Italian Wedding

CLARION HOTEL, 860 N. STREET, DOWNTOWN, OPENED RUN, FRIDAY AND SATURDAY AT 7:30 P.M. MATINEE SAT.

The Maltese Pigeon
Murder Mystery Dinner Theater
presents the world premiere of Ted
Falagen's latest interactive show.
Evil professor Maury Arty stole the
Maltese Pigeon. Can Dick Cate-

MARRIOTT HOTEL, 8757 RIO SAN DIEGO DRIVE, MISSION VALLEY. OPEN-ENDED RUN, FRIDAY AND SATURDAY AT

The Me Nobody Knows
SDSU's department of drama stages the Obie Award-winning rock musical about the lives of inner-city schoolchildren. C.J. Keith directed.

EXPERIMENTAL THEATRE, SAN DIEGO
COURT CHAMBERLAIN, MORGAN, JEFFREY, JR.

Night Must Fall
Octet-One presents Emlyn Williams's drama, "Within Mrs. Bramson's bungalow in the forest of Essex, darkness lurks with a gentle smile." Wayne Alan Erreca di-

OCTAD-ONE PRODUCTIONS, THROUGH
MAY 21: FRIDAY AND SATURDAY AT
8:00 P.M. MATINEE SUNDAY AT

THE SHOW THAT WOULD NOT DIE. The Fritz Theater has re-revived its immensely popular production of David Mamet's exposé of the singles scene for the fourth — fifth? — time. The "sexual perversity" in the tiff isn't what you think. It's about the way

ward love. His friend Bernie and her roommate Joan, however, want to prevent it. Between Bernie's hatred of women, and Joan's of men, optimism hasn't a prayer. In the hour-long comedy-drama, they function like *Wuthering* characters.

of Danny and Deborah. In a series of quick, often hilariously funny scenes, Marnet traces the slow rise and precipitous fall of Danny and

Daniels moves at a briskly Mame-tian clip. The modest set makes up in instantaneous scene changes what it lacks in detail. The latter is supplied by Allen Ogden's costumes and Marty Eldridge's sound design, part of which is mid-'70s

time. The acting is solid and often most eloquent when no one speaks. During these moments we see how two very angry single soloists — and this is one angry play: in the characters and Mamet's anger at the condition — destroy some-

Worth a try.
LOOT THE FRIED THEATER. 344 SEVENTH

She Loves Me
Patio Playhouse Community Theatre stages Masteroff, Beck, and Harnick's musical delight, a year in the life of a Hungarian perfumier

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San Diego Reader April 10, 1997 **T**

San Diego: Kinkadee, April 10, 1997. 77

Punk Is Hypocritical

"We can't really throw punk shows in Fallbrook unless they're Christian bands."

A white Ford Econoline van pulls into the Poway Elks parking lot behind me. A guy in his mid-20s steps out of the passenger side, choking the neck of a cheap 40-ounce. Definitely with a hand (Drunk in Public, I find out later).

David Dowd, Silas Boren, Jason Butler — all 15, all from Fallbrook — put this show on "to get money for the comp — a compilation album we're doing," says Dowd. By calling Fallbrook Records, Kove Records, using zines, they got in touch with 20 to 30 bands who contributed songs to the album. The bands — from North Carolina, Florida, New York, and Southern California — expect no money in return. Like Butler, Dowd, and Boren, they want recognition.

"Why did you decide on the Poway Elks to do your show?" I ask Dowd. "Why not have it in Fallbrook?" "It was the cheapest place we could find," he says, mentioning they've rented the dance hall for \$200. "We can't really throw punk shows in Fallbrook unless they're Christian bands. The only place that [local] shows are churches, and they'll only book a Christian band."

About 20 people watch the Cause take the stage at 7:30. More people stand around outside, smoking cigarettes, considering the six-dollar cover charge. Besides Drunk in Public, the Futures, the Finders, and Society Come Mudd are out-of-town acts expected to show. San Diego County hands on the bill include the Anticrats, Swindle, and the Cause — Swindle the most renowned, the Cause mostly unheard of, this being their first gig.

Each Cause song sounds the same: multi-measure tempo, indistinct vocals, gray-noise guitar. They can't know what they sound like; they have no monitors. Considering I've endured comparable sound quality at the Calabasas — which has a complete system — these guys could be worse.

A couple of people sit on the top stair, the edge of the stage, observing. The head of an elk long dead watches over everyone. Ten minutes into their set, a hand begins pulling out equip-

ment from a storage room adjacent to the stage. The Cause finishes to a smattering of applause, a few whistles. The drum kit stays, but everyone else unplugs and lets the Worthless set up.

Outside, Dowd, surveying the deadbeat parking lot crowd, sighs. Jason Butler, six foot tall and tan from a week-long church-sponsored Mexican trip, walks up with something on his mind. "They said if they catch anyone drinking they'll warn them," he tells Dowd. "If they catch them again the show's over."

That's the word from the man functioning as security tonight. Walking amongst terms, his dark ball cap and heavy-duty flashlight make him obvious. Dowd takes off into the darkness. I intercept the Cause on their way to a car with equipment.

Drummer Jeremy Bates says he's been playing drums for a year. Vocalist Jared Raskind's singing career spans two months; Chris Greenblatt has played bass for four months. Richard Houghton picked up the guitar two and a half years ago — classically trained, says his dad (though I couldn't tell). All Cause members are either 15 or 16 years of age.

"So what's punk music today?" I ask them. "Do you consider Green Day and the Offspring punk?"

"The only reason Green Day and the Offspring are talked down on is they're gotten trendy," says Greenblatt, the tallest of the bunch. "People need to get their Melvins out of their ass and just start listening to the music. [The band endorses this quote with "yeah's and laughs.] Punk isn't about politics, but at the same time it is. It's hypocritical. That's why people don't get it."

The Worthless begin their set, using the second half of the duration allotted for the Cause (neither band has enough material to fill a half hour). The two bands have gray noise in common. They play 15 minutes' worth of original songs, two of them written today. Sample lyrics (supplied later, by vocalist Chris Skimowski): "Tommy went out and stole a guitar" now he thinks he's gonna be a big rock star" people laugh at him every day" why does his life have to be this way."

Though he was on guitar tonight, Jayme Kellogg normally plays bass. His instrument broke some time ago, he tells me after their set. He says he's been playing bass for three years and used to be in Third Cat (now the Cause) but "they broke up and I never got into that band — a bunch of homosexuals and they have no right to go around calling people faggots — bunch of rich little pricks."

"Where do you live?" I ask.

"I'm homeless, but I had my house in Mission Beach (for five months)," says Kellogg. "Lately, I've been living with friends in Hillcrest." Kellogg says his parents — whom he hasn't seen in six months — live in Northern California. He goes to school at Balboa High when he can. The last job he quit was Mrs. Feldt's Cookies, at the UTC mall. "got laid, didn't go to work," he says.

"What music do you like that's on the radio today?" I ask.

"Fuck the radio."

"What music do you like?"

"US Bombs, Blank 77, Blitz."

"Any local bands that you, uh... respect?"

"Fuck San Diego," he says, then, "Anticrats, Wingdilly.... Mostly I think people in San Diego are really close-minded... and, fuckin'... racist, or just... I don't know. The whole scene is this big, like, surf-punk thing. If you're anything other than that, you don't get shit for recognition."

I'm in the bar at 9:45 when Drunk in Public begins their set. A single set of down-don a pathetic job of silencing their soundtrack to the Apocalypse. A few people drink beers at a table. Lynn, sending bar, serves me a Bud in a bottle after refilling mugs for a couple of Exocelido guys.

"My name's Lynn, call me Weasel," says one of them, shaking my hand. He's got a bald head,



The Worthless and friends

gloves, and a striped button-down shirt that seems to have had a long day.

"Mark..." shakes my hand. They're cowboys at Sound Image (a soundstage company), and they've come to see the Futures.

"I'm scared of the future, myself," says Weasel after we've talked a bit about this latest generation of punk rockers. "I think by the time I'm 70 that the kids of that time are going to be so mean to old, wrinkled-up guys like me — if I'm still alive — Social Security's not going to exist. I'm just going to have whatever life savings I've saved up, which is zero right now and I'm 30, so, 40 years from now... I'd better save some money — get some guns."

Calendar MUSIC SCENE

SCENE ROBERT MIZRACHI

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Friday, May 30



Emmylou Harris
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Tuesday, June 24



Tom Jones
Friday, June 27



Michelle Shocked
with special guest **Joe Louis Walker**
Wednesday, July 9



Howie Mandel
Friday, July 11



Otmar Liebert & Luna Negra XL
Friday, July 25



Anne Murray
Sunday, July 27



Don Nickles
Friday, August 22



Pointer Sisters
Thursday, August 28



Tracy Lawrence
Thursday, September 4



Crosby, Stills & Nash
Monday/Tuesday, September 22 & 23



Harry Belafonte
Sunday, September 28



Ray Charles
Tuesday, October 7



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Sunday, October 19

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Gary Brooker (Lead Singer)
Special Music (Bad Company)
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Los Lobos

Friday, May 16 • 8:00

REO Speedwagon

Thursday, May 29 • 8:00

The Robert Cray Band

Friday, May 30 • 7:30

June

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Wednesday, June 4 • 8:00

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Sunday, June 1 • 7:30

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Thursday, June 13 • 8:00

Hana Mouskouri

Thursday, June 13 • 8:00

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Monday, September 15 • 8:00

Sergio Mendes & Brasil '99

Sunday, September 15 • 8:00

Stephane Grappelli

Sunday, September 15 • 8:00

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Monday/Tuesday, September 22 & 23 • 7:30

Manhattan Transfer

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Harry Belafonte

Sunday, September 28 • 8:00

Mark Chesnutt

Monday, September 29 • 8:00

october

America

Friday, October 3 • 8:00

Ray Charles

Sunday, October 6 • 8:00

Tower of Power/ Average White Band

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Debbie Reynolds

Sunday, October 12 • 8:00

Pat Metheny Group

Sunday, October 19 • 7:30

july

Michelle Shocked

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Friday, July 11 • 7:00 & 9:00

Howie Mandel

Friday, July 11 • 7:00 & 9:00

Strunz & Farah

Friday, July 11 • 7:00 & 9:00

Daryl Hall & John Oates

Sunday, July 14 • 7:30

Dave Brubeck Quartet/ David Benoit

Thursday, July 24 • 7:30

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Anne Murray

Sunday, July 27 • 8:00

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ERIC JOHNSON
Produced by Bill Silva Presents

SHAWN COLVIN
Plus FREEDY JOHNSON
PATTY GRIFFIN

CEDRIC THE ENTERTAINER

Yellowjackets
Special Guests: NEEL TO REAL

LORI CARSON
With guest: YDA

JAMIROQUAI

BRUCE HORNSBY

B.J. AGAIN

CH-LITES DRAMATICS + STYLITICS

Patti LaBelle
Produced by Bill Silva Presents

Eric Johnson 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Shawn Colvin 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Cedric the Entertainer 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Yellowjackets 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Lori Carson 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Jamiroquai 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Bruce Hornsby 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

B.J. Again 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Ch-Lites Dramatics + Stylitics 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

Patti LaBelle 215-4151. Thursday, 8 pm, 10th Avenue, downtown, 215-4151. Friday, 8 pm, 10th Avenue, downtown, 215-4151. Saturday, 9 pm, 10th Avenue, downtown, 215-4151. Sunday, 10 pm, 10th Avenue, downtown, 215-4151.

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Half-price appetizers and \$2 well drinks

Apertivo menu items include: Prosciutto Melanzane, Frito Miso Calamari, Macaroni and Artichoke, with a mustard popovers, sauce, and Boscumini. Also, size, meatballs, and more wrapped in prosciutto. An action-packed night bar offering options of incredible rock and disco music and a menu bar with a New Orleans ambience.

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THURSDAY • APRIL 10

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MONDAY • APRIL 7

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Cashback Caper: Caribeth
Chicoree: SONA Live

Friends 312: Joe W. Andy's rule in the Wall
The Friends of Dean Cain
ShoutBox: Rick B. Rick

REMLER

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Friday, April 25th


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FLU
& N

-DJess Open @ 7:30pm, Share
-the Stage is on US30 across
near the Grove Cafe. The more
PRODUCED BY A.J. B...

Slipping White Dresses
Cubik
Sandyheads: The Bambi Girl
Club
The Soul Paraversers: Dick's
Last Love
Southside to the Winifred
Sparrow the Divorcer
Wishin' Trees
Sneak Rivers: Sam's Boy and
Girl
The Stinky Diamond: The
Catherine River
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Therapy Roads (It's) Place
The Personal Agents: Best
Mates
Fandemonium: The San Marcos
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Disarmable: Vegas Casino and
Soul Club
When Scientists: The Companion
Planet
Whizz-bang: The Alloy
Rum Whisker: The Alloy
Banning Lawyers
Kinky Winkles: Indefinite Coffee
and Ice, the Sandbar Club

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EXTENSION BOOK



Johannes: The Great
Gambler
Andy Anderson: The Son of the
Punk
Animals: Overview: Jimmy Lane's
From Bulli Bulli
The Bimble Bimble
Bodles: Famous Lounge
Carnegie: Co-Ordinate: The
London Life
Rita George: The Son of the Punk
Pugger: Clever: The London Stage
and Strangest
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and the
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(McGillivray)

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FRIDAY 8 PM
DOUG AND JAZZ
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HIGH SOCIETY JAZZ BAND
SATURDAY
NITRO EXPRESS
WITH
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FEATURING **TREO HERRLIS**
SUNDAY
CABARET FROM HELL
WITH
BU DAD ZERO & CHRIS HENRY
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Madness: The German Rockers	661 Madness: Martin, and The Wailers
Melchior: The San Diego Rockers	662 Marshall, John: <i>Wings of the Hawk</i>
Mercer: <i>The Concert Goats</i>	663 Marshall, Robert: <i>Rock On!</i>
Merrill: <i>Amersham and Two Men from the Columbia River</i>	664 Marsalis, Branford: <i>Black and Blue</i>
Messiaen: <i>The Lizard</i>	665 Marsalis, Branford: <i>Black and Blue</i>
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Happy Hour 9-9 p.m.

RED LIGHT
DJ Patti & guests
singing in 2 hours

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637	<p>Asa Schwartz: Windows Like Prince Spangler: Echoes Jack Tompkins: The Gallop</p>	<p>His Eyes in the Desert: 101 <i>By: Hymns</i></p>
709	<p>Geary Thompson: Roberts Rita Thorburn: The Crescent Shane Todd: The Crescent Geary Thompson: Roberts Rita Thorburn: The Crescent Shane Todd: The Crescent</p>	<p>My Heartbreak: Lullaby for the Sun My Heartbreak: Lullaby for the Sun My Heartbreak: Lullaby for the Sun My Heartbreak: Lullaby for the Sun My Heartbreak: Lullaby for the Sun</p>
732	<p>Thorne: Venus Crater and the Ties and Mists Thorne: Venus Crater and the Ties and Mists Thorne: Venus Crater and the Ties and Mists Thorne: Venus Crater and the Ties and Mists Thorne: Venus Crater and the Ties and Mists</p>	<p>2-Rough: Lullaby for the Sun 2-Rough: Lullaby for the Sun 2-Rough: Lullaby for the Sun 2-Rough: Lullaby for the Sun 2-Rough: Lullaby for the Sun</p>
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