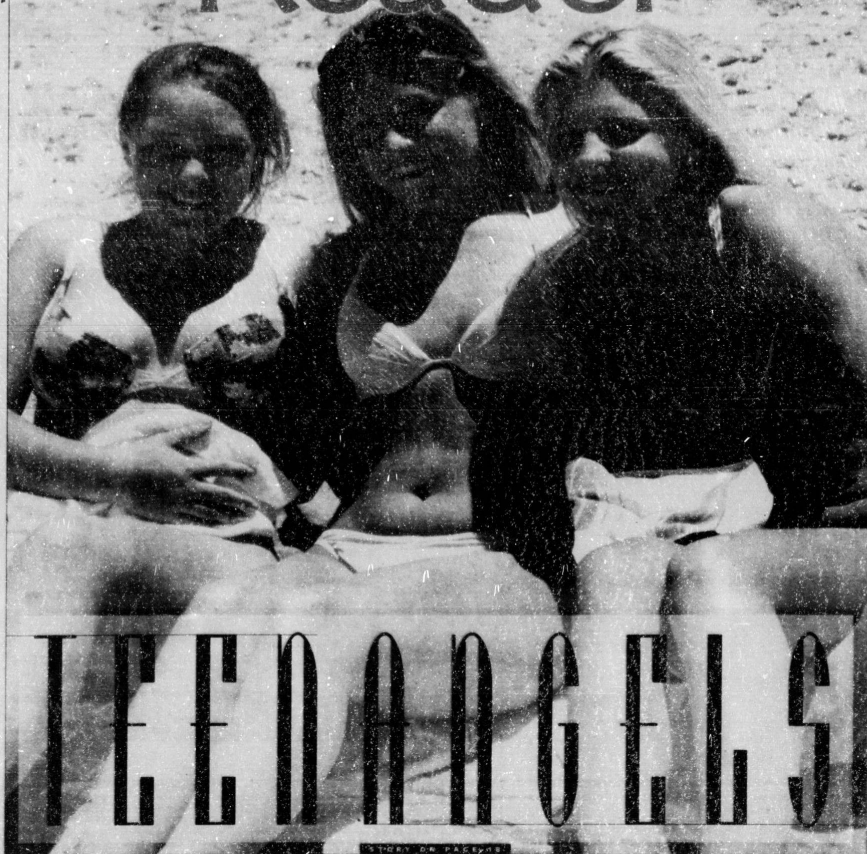


ONE MORE SAN DIEGO SWINDLER — SEE PAGE 4

SAN DIEGO WEEKLY

Reader



STORY BY PACEY

From left to right: Devine, Alice, Holly

1997 SEPT

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San Diego Reader, September 18, 1997

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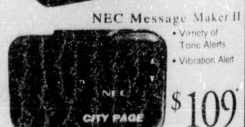
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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 460, or address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 231-0689; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

What An Idiot

At least you could get someone who has actually used the Internet, not just surfed some Web pages ("I Can Find Out What You Do for a Living," September 11). Stephen Dobyns must have been listening to his tape recorder when he came up with "Kids who spot off in the youthnet news groups." What an idiot. It's "Usenet" news groups. Has Stephen Dobyns actually tried to find info on anybody? It's not at all like he reports. It's very hard to get any info on someone if they're not online a lot. The Internet is a bogyman. We could fear what we don't know about. Oh please, how mainstream press are you! Kirk Dickinson San Diego

Yes, There Are Native Trees

You have an interesting article in the September 11 issue, "Ground Cover" is the title. The author spent some time with Jack Gutting who works for the highway department. I guess it's an interesting article, but Gutting makes one error here. He is quoted as saying, "There are no trees native to San Diego to speak of." Well, that's wrong. And when he said that, evidently he was driving through San Clemente Canyon with the author of the article. He was surrounded by native San Diego trees: there are coast live oaks in San Clemente Canyon, there are California yuccas in San Clemente Canyon, there are Mexican elderberries in San Clemente Canyon, there is holly leaf cherry in San Clemente Canyon. Some of these I'm going to name now can be shrubs or small trees, holly leaf cherry would be in that classification. There was Mexican fremontia, until some idiot from the city parks department cut them down.

I would suggest that anybody interested get a copy of *Native Trees of Southern California*, by P. Victor Peterson, published by the University of California Press. It's a part of a series of California natural history guides. This is number 14 in the series. And I could name quite a few other native San Diego trees. For instance, Torrey pine is just a couple miles away from San Clemente Canyon. There are a lot of other small trees that in some places they grow as shrubs, other places they get enough

water or favorable conditions, they can grow to tree size, so, just take a look at the book I mentioned. There are a lot of other books on Southern California native plants. Believe me, we do have native trees around here. Over duke? Name withheld

Absolutely Outrageous

I just want to comment on the article in the September 11 issue ("City Lights," "Kindly Folk Are to Blame"). I am totally outraged by this article. I cannot believe that somebody is requesting that you do not feed feral cats. I'm going to call the Feral Coalition and tell them about this. This is absolutely outrageous that they are killing all small life and that you should put coyotes in all the canyons so they could kill the cats. Oh my God. What happened with getting them spayed or neutered? That's what the Feral Coalition is about. I am outraged by this article. It almost makes me not want to get the paper anymore. I am so mad. By the way, I feed seven feral cats, which have all been spayed. I put an end to the population growth; that's how you handle it, not by starving them to death. Jean Weiss Oak Park

Wildlife-Cat Dilemma

It is inherently obvious that endemic wildlife is being decimated by feral cats ("City Lights," September 11). Supplemental feeding is not a panacea. I believe the solution to the wildlife-cat dilemma lies in either bringing the cats indoors (i.e., adoption) or euthanizing them, both of which are unorthodox to some people. Although anthropomorphicizing feral cats may make it easier to justify their wild existence, it doesn't negate the impacts these predators have on native species. Perhaps hooking O'Malley the alley cat, tossing him in a field at sunset, and waiting for Wile E. Coyote to come eat dinner would be a nice dramatic ending, fit for the theater. Eric Hein Oceanside

www.feralcat.com

Regarding the article "Kindly Folk Are to Blame" in the September 11 issue of the Reader ("City Lights"), Lisa should I call the Feral Cat Coalition at 497-1599 or www.feralcat.com, because they will come out and take her cats and they will spay and neuter them and they will reintroduce them back to where they were. Most people don't know that if you take feral cats out and kill them, the territory will be reoccupied by unspayed and unneutered cats and they will repopulate all over again. Feral cats sometimes can be turned into

continued on page 50

SEPTEMBER 18, 1997

TABLE OF CONTENTS

Reader

SD WEEKLY

NEWS & FEATURES

Letters	3
City Lights	
Yet another feral cat artist fleeces North County swells	4
Teens tell why they like to steal	5
Straight From the Hip	
Mr. Know It All reveals the secret life of the uvula and more	14
The Sporting Box	
Patrick Dougherty refrains from describing last Sunday's atrocity	16
Teen Angels	
Beach bunny bliss. By Madeline DeFeves	18
First There's a Triggering Event	
Mediation isn't for everyone. By Leslie Ryland	38
This Must Mean Fatouma Really Loves Me	
A doctor's African days. By Jim Eichel	44

CALENDAR

Upcoming Events	
Highlight: An enjoyable day filled with sabotage and piracy	51
Guide: Baja, outdoors, dance, film, lecture, in person, television, sports, special, for kids, museums	52
Reading	
Jane Hirshfield: <i>Nine Gates: Entering the Mind of Poetry</i>	63
Poetry	
Two poems from Jane Hirshfield, plus one from Ted Hughes	64
Sheep and Goats	
Abe Oycar holds hands and bows his head at Grace Chapel in Normal Heights	66
Classical Music Review and Guide	
A Summerfest "Rising Stars" concert goes terribly wrong, but is redeemed in its final piece. Review by Jonathan Saxile	67
Art Museum and Gallery Guide	68
Theater Review and Guide	
Jeff Smith reviews <i>Minerals</i> at Cassius Carter	70
Pop Music	
Blurt	74
A local man fashions Manchurian horsehair into works of musical art	80
Movie Review and Guide	
Duncan Shepherd covers <i>A Thousand Acres</i> and two more	103
Restaurant Reviews and Guide	
Eleanor Widmer has a so-so meal in Point Loma	110
Max Nash cooks up some critters for two young urbanites	111

CLASSIFIEDS

Including specialized display advertising: Help wanted, instruction, services, Phone Matches, sports and fitness, rental/real estate, and automotive	120
Kid Stuff	
Ann Albright juggles her littles	165

1997 SEPT

Political pressure She's running against state treasurer **Matt Fong** for U.S. Senate, but **Susan Golding** has a more direct Asian connection. A reliable source says her honor is getting regular acupuncture treatments from the city's foremost specialist. Reason: she's trying to lose weight and has already dropped five pounds. A week from tonight, Chargers' honcho **Dean Spanos**, son of Chargers owner **Alex**, is throwing a political shindig at his new La Jolla mansion for **Marilyn Quayle**, wife of possible presidential candidate **Dan**. Along with local Republican bigwig **Mike Alessio**, **Sam Hardage**, and **Kate Adams**, Dean and wife **Sue** are charging \$250 to attend, not much more than your average Chargers ticket. Proceeds go to Dan Quayle's political committee, called Campaign America. Also set to be on hand: **Linden Blue**, owner of big La Jolla defense contractor General Atomic, which just lost another one of its controversial drones over Bosnia.

Boit notes Forget that multimillion-dollar payment owed the Chargers for empty seats at the stadium. The latest financial scandal to hit city hall is a dispute with the Federal Aviation Administration over whether the city owes the feds more than \$15 million in penalties for leasing city airport land at below market prices. A source says the city put a community police station and some other operations on airport property and didn't pay rent to the airport trust fund, a violation of federal requirements to charge fair market rents at airports supported by federal grants. Media observers say NTRA, the sports radio station that carries Chargers games, made out like a bandit during last week's television blackout. This also isn't a coincidence that the station's owner, Ohio-based Radio, was one of the most vociferous proponents of the stadium expansion, which contributed to the blackout. During this year's stadium controversy, the media giant quashed talk-show hosts on its stations who sought to discuss the downsides of the city's deal with Alex Spanos; the company also issued a memo telling station employees to show up at a Chamber of Commerce-sponsored rally endorsing the expansion. ... Biggest political loser in the continuing controversy over the stadium: Mayor Susan Golding, who is expected to come under fire during legislative hearings on taxpayer-financed stadium subsidies that may be held next year, just as her U.S. Senate campaign gears up for the June primary. ... The San Diego City Council, which spent more than a million dollars using a citizens' group that wanted to have the stadium expansion deal put on the ballot, has just declared this week to be "Law-abide Abuse Awareness Week" in the city.

Dirty laundry Item on the San Diego City Council's Closed session agenda under "anticipated litigation": Internal Revenue Service vs. City. ... A San Diego man accepted a Catholic priest in Denver of sexual assault is making big headlines in the Holy High City and caused the mayor there to issue a public defense of the embattled priest. **John Ayan**, who used to live in Littleton, a Denver suburb, but moved to San Diego several years ago, is facing a \$20 million suit against priest **Marshall Gourley**, alleging sexual abuse as a teenager. Gourley calls the allegations "distressing and not truthful." **Don Sipple**, a political consultant to Susan Golding, has just lost another big client. U.S. Senator **Kiki Bond** of Missouri officially cut his ties last week to the controversial media group because of the continuing controversy over an exposé in *Officer 1* magazine featuring allegations Sipple beat his now ex-wife. Sipple has denied the charges and sued *Officer 1*, but a bond aide declared last week: "We're just not going to let this situation be a distraction to his strong convictions and record fighting domestic violence." Golding has thus far defended Sipple and said she has no plans to dismiss him. ... Centex Securities of La Jolla is shoveling a \$6.3 million deal to take over the country's largest drive movie satellite distribution system. An outfit called New Frontier Media wants to buy three subscription-based satellite channels by the names of Foxsat, Exosat, and True Blue, according to a company release.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our sales unit at 235-3000, ext. 440; fax your tip to 235-3099; or e-mail at crowe@electriccity.com.



He learned from the top dog about the

No One Could Say What He Did for a Living

By Matt Potter

Donald Marquis Bickerstaff was a big wheel at the Del Mar track. The 38-year-old investment adviser from Poway and his 20-something kids were regulars around the Turf Club, which with its free-flowing booze, gourmet cuisine, and well-dressed La Jolla establishment. He owned a string of prize thoroughbreds, some extravagant



PHOTO BY DONALD BICKERSTAFF

gold jewelry, and sported about in a flashy Dodge Viper, the latest in a collection of cars that included a Mercedes and a Porsche. But when Del Mar's season ended last Wednesday, the elegant Bickerstaff was not among the revelers. Instead, he was at the top of the PMA's financial fugitives list, one more name in the string of accused San Diego-bred scam artists to take

been disconnected. Once local investors understand what has happened, sources expect the lawsuits to fly. But, as in San Diego, many past financial scandals, not much money is expected to be found. Federal authorities speculate that Bickerstaff might have fled to Scotland and is attempting to take on a new identity. Others claim that he may have met a darker fate, perhaps linked to the mob.

The top official at the Del Mar track, where Bickerstaff was a popular and honored figure who mixed easily with San Diego's highest rollers, says he thinks he's heard of Bickerstaff. There's a real good chance I met this guy, but I meet a lot of peo-

ple. It's not about the fact that Bickerstaff, who owned a multi-million dollar house in a gated community near Lake Poway, has gone on the lam. Messages swarming service that picks up calls for Bickerstaff at Rancho Bernardsville. The physics at his office in San Rafael, near where he also owned two other expensive homes, have already

leaked after he did some one and he is on the grounds that not licitly. He is on the grounds that we would not allow him to get into the backstretch but we did him as a normal person. He did the crime and did it the time and now he's out. We don't care unless it's a crime involving meat, marijuana or some kind of gaming, violation, using of

Why Do You Steal?

By Tamara Bradford-Kiskaddon

According to the National Retail Federation, more the \$25 million worth of goods is shoplifted each day. Teens between 15 and 17 account for 30 percent of shoplifters, even though they make up only 7 percent of the population. Their crimes account for \$2.8 billion of losses annually.

Of those losses, the following local teens take their share.

Annonima, 18, Mission Valley

What do you steal and how do you steal it?

I used to steal books, cigarettes, and food, sometimes I would sneak in stealing dresses so we could return them for cash. Books are decently easy, most bookstores have lax security. Fong was probably the most difficult thing to steal. Most of it isn't very compact, and it's hard to conceal canned vegetables.

Why do you steal? Sometimes you just have to steal to live. We never stole anything out of malice or frivolous things we had no use for — well, okay, maybe we didn't really need the cigarettes or some of the books — but we either ate the food we stole or sold whatever else we stole to buy food and pay for utilities.

How do you steal? I never really felt too guilty about it. I never stole from a cool store, only large stores that can afford to miss a few things here and there. It's kind of exciting, sometimes I look back at some of the times we had stealing and I have to

laugh. Have you ever been caught? Never been caught — not to say we couldn't be caught but, well, we were pretty good — it comes with practice.

Sigman, 17, La Mesa

What do you steal?

Signs, lots and lots of signs. It can be simple signs, like cheap window stickers off of windows.

How do you steal? Window stickers are easy, and I'm almost ashamed to say I steal them. Other signs, however, take planning. Other people help you, you bring the necessary tools, and if need be you climb up the pole to get them. Some signs are really big, and it would be rather obvious if you carried them away to your car. We've found using clothes to cover the signs is the best way. Hotels also offer signs, but I won't go into that.

Why do you steal? Partially the thrill. I would say more because we like signs; signs are really cool to have hanging in your room or even to brag about having to your friends. The older the sign, the better. My oldest sign I have is a pizza sign — it fits on top of your car and lights up — courtesy of Domino's Pizza.

What do you do with the stolen items? Hang them up in my room.

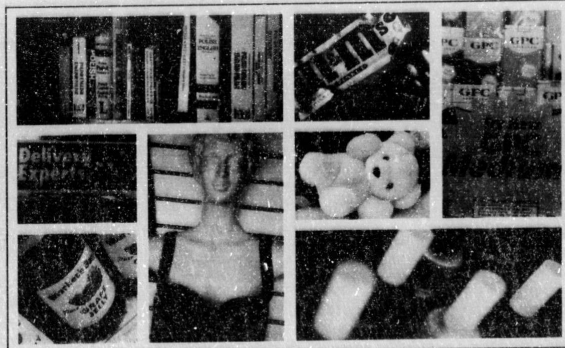
show them off, trade them for better signs — perhaps those signs that I myself couldn't get, but someone else got them. Do you feel guilty? Not really. I don't feel like we are stealing from anybody that it would hurt.

Have you ever been caught? My friend has been caught, but nothing happened; they just confiscated the signs — I was with my friend when it happened — asked some stupid questions and left us alone.

Jesse, 15, Spring Valley

What do you steal?

Anything I see that I like. I once stole some grape jelly from my friend because I thought it'd



taste good. It sucked, so I just threw the jar away.

Why do you steal? I don't know. Because it's cheaper than going out and buying it. It's easier than the other options.

Do you do it with the stolen items? I put them to use. If I steal a radio, I listen to it. If I steal food, I eat it. If I steal money, I spend it. What else would I do?

Do you feel guilty? Hell, no. No one's ever missed the shit I steal enough for me to feel bad over it. It satisfies me to feel like I did it. I don't have to be sure I would like to think that I'm more careful than that. Sometimes it's chilling just to do it, simply because you might be caught. It can be exciting.

Have you ever been caught? A few times, by my parents or my friends, but never at any store. It never mattered.

Kevin, 17, Encanto

What do you steal?

Nothing expensive or important. Just stuff from the 99 Cents Store, like cigarettes, candy, and stuff like that. Just whatever I want or need that is available wherever party supplies I may need during the day.

How do you steal? I use my hand. Obviously, I can't jack a bottle of wine from the liquor store with my bare hands, so I'll bring my backpack. In 10 minutes, a lot of money won't let you bring backpacks into the stores anymore, but some still do.

Why do you steal? To be perfectly honest, I steal for selfish reasons, mostly I might steal for all of my friends, though. Like, if I lack a deck of cards, or something like that, we can all play and have fun. I take

hair-clip and jewelry for my female friends.

What do you do with the stolen items? Eat them, smoke them, drink them.

Do you feel guilty? Not really. No one really needs the things I take. I don't think that taking things here and there really messes up anyone's life. It's all cheap stuff, anyway. It just happens to be cheap stuff that I want.

Have you ever been caught? Not yet. I'm hoping ever to be caught, but, well, you can't ever be sure. I would like to think that I'm more careful than that. Sometimes it's chilling just to do it, simply because you might be caught. It can be exciting.

Caesar, 15, Encanto

What do you steal?

Whatever I can't get for free. There wouldn't be any point in taking it. I'm not one of those kleptomaniacs who does it, like, compulsively. Only 'til I like, once a week. Me and my friends will go out and do it on a weekend.

How do you steal? Pick it up, put it in my pocket, walk away. That's all it is.

Why do you steal? Usually because I want to party, or because I want to get something for my girlfriend. Like a little teddy bear or a ring or something. She knows I do it, she likes it. She thinks it's just as nice as if I were buying her something, because, after all, jacking shit takes time and effort.

What do you do with the stolen items? It depends on what the items are. If it's a gift for my girl, I'll

give it to her. If it's a CD, I'll listen to it. I just put them to use in whatever way I want to, I guess.

Do you feel guilty? Sometimes I feel guilty, but then I just say, "Fuck it, there's more of this shit to go around for everyone." There's no point in feeling guilty about it. That's not gonna get me anywhere.

Have you ever been caught? Yeah, once. When I was a little kid — like, eight or nine years old — I stole some candy from the corner store. The owner just grabbed me as I was walking out, and I was so scared. He called my mom, and the grounded me and yelled at me and all that shit. For a month, my mom wouldn't let me forget it. It eventually passed over, and I haven't been caught since.

Pixie, 15, Spring Valley

What do you steal?

Makeup, nail polish, hair dye, clothes — the appropriate things for raves. I like all of the wacky colors I can paint on myself, but I don't have a steady job, so I can't pay for my stuff. My parents don't approve, so they won't buy any of it for me.

How do you steal? Oh, it's pretty easy. I just take stuff and shove it in my bag when no one is looking, or tuck it up my jacket sleeve — whenever it is, you know?

Why do you steal? Because I wouldn't be able to express myself otherwise. The people around me — the people in this society — stink individuality. I know it sounds pathetic, but it's very true. They can't be a purple-haired girl who

expresses herself otherwise. The people around me — the people in this society — stink individuality. I know it sounds pathetic, but it's very true. They can't be a purple-haired girl who

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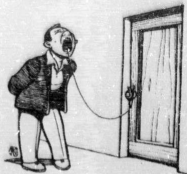
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STRAIGHT FROM THE HIP



Dear Mr. Know It All:
What's that uddle hanging in the back of my throat for? What recourse do I have if I get tired of it?
—Phil Harris, San Diego

This one's at the top of everybody's list of tiresome body parts, barely edging out its dimestream cohort, the appendix. But I'll reveal here the secret life of the uddle, an enterprising little guy. When we're working down a road, nerve endings in the uddle and soft palate get a reading on the size of the wall of stuff we're about to swallow and send out a general mayday if it's too big. Then we gag the burger out. If the food passes inspection, the uddle also helps stop up the windpipe as we swallow, so we don't get a lungful of burp. Not bad for such an unassuming little flesh flap, but if you're determined to delete the dangling thing, find yourself a throat surgeon with a laser. The world's best uddle ever, most are therapeutically removed from vocal snorers. It's the uddle and soft palate that vibrate when we sing major woad at night. So you can live without it, but it will limit your career horizons. No uddle, no vibrato, no vibrato, kiss opera singing good-bye.

Matinee:
My parrot loves her peppers. He (she, maybe) can't get enough and doesn't screech or wail as he chomps down on them as even when he poops. Why do parrots seem to be unaffected by the heat, or are they just much better suited?
—Burt Brink, OR

Peppers aren't much known for their long-range planning. But one thing the plant knows that apparently you don't is that bird poop is an efficient seed disperser. Mammal poop isn't. So you're a slugsplot determined to spawn lots of little slugsplot, you're going to do whatever it takes to make your seed pods tasty to birds and untasty to mammals. Capsaicin, the natural flame factor in peppers, tricks mammals' digestive chemistry into sending out phony pain signals. Your bird, a different kind of chemical machine, doesn't react that way. Capsaicin isn't caustic or acid. When we go for the gastrointestinal burn, it's really just a big trick that our pain receptors play on our brains.

[Too frantic to write a salutation]:
Don't even ask how this came up. But it's urgent! I MUST know the answer! When you open a Band-Aid in the dark, why does the glue on the packaging glow as the wrapper is opened?
—Brendan in Spring Valley

Flying ions! Officially, triboelectrification! Ripping the paper frees electrons, which positively charge the left-hand atom. Light flashes as positive and negative zap back into their rest state. Rip a wrapper near a neon tube, and it will flicker. If your radio's set to an AM station, you can hear the ion crackle, like the effect of a tiny lightning storm. Does this bandage your piqued curiosity?

Matinee:
Driving north on 805 one day, I noticed a whole mess of pigeons camping out on the Clairemont Mesa exit. They were none on the sign before it or after it. Now this wouldn't be as strange except they are ALWAYS there. Is this some sort of pigeon clubhouse? Who do they choose this spot day after day and not any other spot? It's very creepy. The thing they make it movies out of.
—Joanna, the Net

Dear Matthew Alice:
The sign that marks the Clairemont Mesa Boulevard exit usually has quite a flock of our feathered friends overhead. Does this particular sign possibly have a birdie-fueled warmer built into it? What's your take on this?
—Rick W, the Net

Dear Matthew:
My wife and I were driving south on Genesee and came to a light at Clairemont Mesa Boulevard. Looking up, we noticed that the pole from which the light hangs was covered with pigeons. We looked around at all the other poles but found no pigeons. Since then we've kept an eye out for other pigeon-covered poles and haven't found any. We've come up with all kinds of wacky theories involving temperatures of the pole, migration patterns, and even magnetic fields to explain this phenomenon, but we still remain puzzled.
—David, San Diego

Expect little from the common street pigeon, the sheep of the bird world. If one gets a good idea, the rest are happy to follow along. It's strongly instinctive, a protective device for individual birds within the flock and a food-finding advantage. Pigeons descend from European cliff-dwelling birds. They're happy on high places like stone poles and building ledges. Why these particular phone poles? It's likely no more complicated than the fact that one landed there one day, the rest followed, nothing had happened to them while they rested, so they keep going back. They'll move on to a more conveniently located. Habit, habit, habit—boring if you're training homing pigeons, which are smart common street pigeons with diplomas.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85804, San Diego, CA 92186-5804, or fax your questions to 231-6489, or e-mail to mat@mail.san.sdsu.edu via the Internet.

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IT'S LONELY AT THE TOP

SPORTING BOX

Chargers owner Alex Spanos, the man ultimately responsible for hiring Kevin Gilbride, revealed himself as an ungrateful bitch last week.

Just before last Sunday's massacre Spanos was reported as saying that he was tired of all the complaining about the stadium expansion and the 60,000 seat guarantee that he scored in his lease from the City of San Diego.

Spano was quoted as saying, "Hell's bells. At least it shows they want us here. Baltimore gave Art Modell \$75 million. And a 15-year lease at a new stadium, rent free. What did I get in comparison to him in Baltimore? Tell me. What do you think the Raiders got? About \$50 million in cash and loans. Nobody gave me a 'heck'."

Well, hell, Alex, we'll cut you a \$50 million check. Just kidding. I know that's not enough. We'll make it \$100 million. And every ten years or so we'd be downright honored to fork over many more millions just because you're you. Alex Spanos, a man of the word.

Last Sunday the Chargers . . . no let's not get into it. San Diego citizens were graced by having the game blacked out on television. I have no wish to sully that gift by describing the atrocities here.

Anyway, the best game of the weekend was the Jets - Patriots showdown. Jets coach Bill Parcells did his job, pushing his inferior team into a position to win the contest.

It's a pity the guy is such a jerk. Parcells is a me-first fella, and the best coach in the game. Most head coaches have a hard time getting players to play near the level of their talent. It's a very tricky thing to get a mob of men playing as a unit. Parcells gets his players to perform over their heads, consistently. He's done it everywhere he's been.

Last year the Big Tuna took the Patriots to the Super Bowl. He had built a superior team out of tank. But Parcells' loathed sharing power with the Patriots' general manager. So hours after the Super Bowl, he cut contact with his team, flew home in a private jet, and left town. He wanted out of New England, period.

Then there was the low-rent drama of Parcells being hired by the Jets as a "consultant." The plan was to employ the boodlicking Bill Belichick as "acting head coach," while Parcells consulted. That proved to be too transparent, even for the NFL and a den-

was struck giving New England compensation from the Jets, and then finally, Parcells took over as The Number One Guy.

X This required several weeks of wading through a bog of lies, a trip which also revealed Parcels as greedy, power hungry, disloyal, and quite happy to prevaricate when the occasion arose.

suitable. That was no problem for many fans; Parcells is a great coach and no one expects any coach, much less a great one, to be a decent human being.

Sunday, the Jets were going up against a solid team. New England is playing well, they were playing this game at home, and the game was on national television. Yet the Jets came within two finger tips of winning. And the only reason they got that close was the Tuna Man himself.

AS I CAN
in CAPS)

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his team down the field. When Bradshaw or Elway or Montana made the last pass with nine seconds left, but his receiver deep in the end zone, and won the game, the happy fan was not

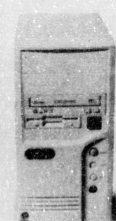
With O'Donnell it's more like: dropped pass, bad pass sack, and a 15-yard gain. O'Donnell is awkward, ugly, unreliable, and on Sunday he staggered his team 83 yards down the field and hit a diving Keyshawn Johnson in the left corner of the end zone to tie the game. There were 11 seconds left in regulation.

And then the gods came and had New England's Derrick Cullors fumble the kick-off return. Better, he fumbled on his 18 yard line. Now, the Jets have the ball again, and it's going to be point, set, and march. The field goal kicker, John Hall, trotted out for a 30-yard chip shot, and the world began anticipating a win. A Jets win would have been a steal, a true coach's victory since New England has far better players and should have won the game by the third quarter. But Hall's field-goal attempt went low and wide.

The game went into overtime and the Jet's lost when New England made a 34-yard field goal. No matter, we are going to have fun with this team, already a force three weeks into Parcell's tenure.

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July 2 and 3 -- Mission Beach

down-home girls, so that kind of helps me."

Ramona thinks that her best feature is her smile. "Because I had three and a half years of braces, so it better be pretty good."

"I'm picky," Ramona says. "Like, if I was a supermodel, I'd still think I was fat. I don't care what I eat or drink. I go to the gym and work out. I run, lift weights [not the big ones, just five-pound and eight-pound]. My dad is, like, big, but my mom is really skinny, so I work out because I don't want to end up like my dad."

What's in their small white cooler with the blue top, I want to know. It's filled with carrots and regular sodas. The girls are also sharing a bag of Cheetos brought along the way.

Ramona wears a red, white, and blue two-piece suit, both top and bottom divided into red and white stripes on one side, blue with white stars on the other. It cost about \$20.

I always got the price-reduced at Frederick's of Hollywood," she says, "and it's usually a lot more expensive, but it was on sale, so I was happy." She tries to get at least one new swimsuit every summer but hasn't yet bought one this year. Kamona's beach towel — navy blue and white with eagles — extends the patriotic motif.

I comment on Ramona's unusual manicure.

"Actually, this is a French manicure," she says, "so it's got the white tips." It set her back about \$25 and requires a \$12 fill every two weeks or so. Asked about beauty products, she says that she likes Oil of Olaj and St. Ives "all the facial masks and stuff. Everything I can get my hands on." She buys cosmetics in Temecula. "Sometimes I get them sponsored, like, from my pageants, from beauty-supply stores, but most of the time, it's me or my pageant director."

"Ooh, I don't know. I'd say at least ten. Yeah, I just finished one the other weekend, and I won it, so I'm kind of excited."

Ramona wants to go to college somewhere in Texas or

Tennessee because she hopes to be a country singer someday and would like to be close to Nashville. The saddest song she's ever heard is Patty Loveless's "How Can I Help You Say Goodbye?"

"I was thinking about a music school," Ramona says, "but I really want to go to a four-year university. I was thinking Uni-

With a 4.0 grade point average, Ramona should be able to go to the college of her choice.

Daughter of a homemaker and a quality-control technician for Hudson 101, Ramona looks for a life partner "who's athletic. Like Troy Aikman [quarterback for the Dallas Cowboys]. If he looked like Troy Aikman I'd marry him right there, but I like outdoor, funny, but not lazy, like, athletic, and really sweet."

of course. Somebody who believes in love and romance, not just the kinda guy who...you know, one day...and the next

How important are looks?
"It's not that big a deal," Ramona says, "but of course, to notice him he's gotta be cute."
Regret colors her voice as she admits she doesn't have a

One good reason Ramona doesn't want to gain weight is "because I just paid, like, \$800 for a cheerleader's uniform, and I want to make sure I fit in it."

When I express shock at the uniform's cost, Ramona modifies her price — but only slightly: "Not that much. I think it was, like, 700-something. The uniform was \$500. And then you pay \$2.60 for each..."

Later, other teens will explain to me that the uniforms are custom-made, that "they measure every part of your body" so that the uniform fits you and only you. Each letter costs about \$10, and by the time you write *Temecula Valley Hi* and add name and class year — *Ramona 99* — you've racked up \$240 more in costs.

Tarah is of German and English descent, daughter of a retired Texas oil-field worker and a Navy mother. She comes across as more reserved than the other two, with an edge of sadness that makes her seem older. At five foot four, she is the tallest

of the trio, with golden-brown hair and green eyes. Her face is paler than her body; her complexion, not totally clear.

"I used to burn a lot," Tarah says, "so I put tons of sunscreen on my face." She wore braces for six years. "I don't wear my jewelry on the beach, but I have toe rings and an anklet." She's also wearing two small stud earrings in each earlobe. I ask whether

"Sometimes you have to get it fitted on and then you put lotion to slip it off," she says. The ring is a fine silver band, and she's worn it about a year.

"And my other ones, they broke, so... See, I have a toe-ring tan right there," Tarah's nails are coral pink. She wears very small

heads like those the Campfire Girls of my childhood used for making headbands. The several colors of the beads complement the purple, green, yellow, and white of her two-piece swimsuit. Around her neck she wears a fine gold chain with linked hearts.

The giver of the locket and ring has been Tarah's boyfriend



occupation, but the lure of snapshots and the prospect of seeing themselves in print is too much. Deena finally agrees to sacrifice her privacy on the altar of curiosity. She writes down her address so that I can send three sets of prints and stories to her for the group.

About family activities, Holly is more forthcoming. "We go to church, so we do a lot of church things." And she names "Amazing Grace" as the saddest song she's ever heard. Deena chooses "The Dance" by Garth Brooks, and Alice, "One Sweet Day" by Boy II Men and Mariah Carey.

"We go to the beach a lot," Holly says. "We go on a lot of family trips." Last year, the family spent a month in Europe—about a week each in France, Germany, Austria, and Switzerland. Holly's favorite part was skiing in Austria. At home in California, she likes to play softball, water polo, and volleyball. Unlike Tenebris's students, pregnant teens in Holly's school continue their studies. "I ask how many have boyfriends," "Currently, none," Alice says.

I suggest that that will change. "We don't need a boyfriend over the summer," Alice says.

answers mostly in the monosyllabic "yeah," asks, "Why don't we talk about Alice?"

I tell her that we will in a minute and observe that she must be a very private person. She agrees. "Yeah, I am."

Alice describes herself as having long blond hair and blue-green eyes. Her hair is much darker than Holly's. She's five feet six inches tall. Before she can answer my question about her best physical feature, Holly interrupts—more than willing to talk about someone else.

"Her butt," Deena agrees.

"And her best personality trait?"

"I don't know," Alice says. When I suggest that her friends must know, Holly takes up the challenge. "You can tell her anything and totally trust that she's not going to tell any one else."

Deena adds, "And she's fun to be around. She makes everything fun."

I ask how many have boyfriends.

"Currently, none," Alice says.

I suggest that that will change. "We don't need a boyfriend over the summer," Alice says.



From left to right: Ashley Carson, Ashley Temple, Brittnie, Ashley East

"Yeah," Holly adds, "we're... looking at the beach? I think that Holly's answer may be an evasion, that there's a subplot related to cute guys and adolescent yearning."

I ask about the last time she cried. Is it Alice or Holly's voice on tape saying, "Oh my gosh! Tuesday?"

"Over what?" I probe.

"A movie."

"Because it was sad?"

"Yeah!" In spite of that word, I now decide it's Alice talking. I ask if she ever cries when angry. "Yep! I'm a big crybaby."

I tell them that the girls I talked to yesterday most often cried over boyfriend problems. "I don't cry over guys," Alice says. "That's ridiculous! They're not worth it."

I say that she sounds like a feminist. Is she?

"No, I just won't cry over them. I have a lot of other things to think about."

Screches erupt from the other two. "You've cried."

Alice concedes, "I've cried over guys. I've cried over guys. I have, but I don't... now I haven't in the longest time because..."

Is it because she has no serious relationships? I ask. I tell them how Leah found a long relationship "inched" and how the girls from Tenebris seemed confused about resuming relationships. One of the girls agrees. "That's a huge problem."

When I remark that I think a long relationship may lead to pressure from the guy to have sex, Alice speaks up. "No, they're protective. And when you first start dating them, they pretty much know if you will, and if you give them the idea that you won't, they pretty much won't bother adding because they know you won't."

I ask whether most of the young men they see are church members.

"Actually," Holly says, "I was dating the pastor's son off and on for three years. That would have made me 12 when she started dating."

"He went to our church," Alice says. "It got into some church I do."

"And you don't?" I ask Deena.

"No, I go to a different church."

But the three of us cluster close to each other.

"Yeah," Holly says, "uh..."

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I ask Alice what activities her family shares.

"We, like, have... So I'm the youngest out of five, so, like, everyone's already grown and moved out, so it's like, on rare occasions we sit down and have dinner with the family. Everyone, sometimes, comes over, and my sister's married, so their husbands and their boyfriends come over a lot. My sisters take me out a lot. We go, like, to the far and stuff."

"And do you mind telling me what your father does?"

Alice does mind. "Whatever you want to be done to your body."

Holly says, "You're either buried or cremated."

Deena asks, "You mean what happens when you're buried?"

I say that some religions believe in the resurrection of the body.

"You mean reincarnation?" Holly asks.



I mention the Catholic belief in the glorified body in heaven.

Deena says, "We're Christians. We don't believe anything but what our church... We believe that we're gonna go to heaven and we believe that Jesus died on the cross for our sins, and I don't know..."

"So I guess that, at your age, you don't think very much about that?"

"M-m-m, no!" Deena agrees.

I change the subject again. "What's the most fun about coming to the beach?"

"The people," Alice says. "Watching what other people do. And laughing. We laugh a lot when we're here, at people."

Turning to Deena, I ask, "Is that a nickname?"

"No, it's real."

"And you don't want to give me your address?"

"No, I don't."

Deena makes a point of saying, "We're the graduating class of 2000."

I ask whether she has followed the CBS series on that.

"Yeah," Deena says. "My grandpa sent me some articles in a newspaper about it."

Asked to describe herself, she says, "I'm, like, five four."

"You're the shorty of the group."

Yeah, I'm the chubby one too."

Her friends loyally protest, "You are not!"

And I have dirty blond hair, and I have mostly green eyes. Sometimes they change to blue. And... I don't know."

Deena wears green nail polish. "And my toes are purple," she says. Her swimsuit is yellow, orange, purple, and blue. She doesn't know the brand name.

"You guys," Deena begs, "talk to me. Help me."

"What are we on?" Holly asks. "Her best feature, her boobs." Then she edits herself. "She has large breasts."

Alice says, "And her best personality trait is she's, like, totally fun, she's, like, she always makes everything fun and, like, she's hilarious."

And if we even have a problem," Holly adds, "we just go to Deena, and Deena will go take care of it. Hey, you know what?" he speaks her mind.

"So you're very direct?"

"Yeah," Deena says. "I don't care what people think about me."

Deena may have learned this strength from dealing with two older brothers and a dad who's like them."

Deena figures her pinkal earrings, and I notice that they're asymmetrical — three on the one earlobe, two on the other.

"Does everyone wear those little ones now?" I ask.

"Yeah. The big gold hoops are really out. Those are like, 90. Little hoops and little studs."

Among the activities Deena's family engages in are camping trips. "Like the desert sometimes," she says, "or the river, the Palm Springs desert. We're supposed to go to the Grand Canyon this summer, but I don't think it will happen."

I ask whether that because of tourist restrictions in the parks.

"No," Deena says, "not because my parents are busy with work and stuff."

But not too busy to talk with Deena, who can't remember the last time she cried but sometimes sheds tears "when my brothers are mean to me. It makes me sad. I remember, I cried last week because my brothers were mean and I don't know, it just makes me sad."

"Mean in what way?"

Deena says, "I don't know."

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calls me names. 'Cause he's got friends over, and tries to act cool."

Alice says that she cried last on Tuesday.

"Over?"

"I don't know. Everything. I just started crying."

Holly explains, "Alice cries like that. She's emotional. And if something is stressing her, she just cries and it makes her feel better."

Educational plans for the

girls are reasonably firm. Deena plans to attend junior college first — probably Palomar or Grossmont — and after that, transfer to a four-year institution, but she doesn't know yet what she wants to be. Alice has her sights on a step-up program that involves two years at Palomar, followed by the University of California at San Diego. She gets good grades but doesn't really like any subject and doesn't know what to major in. Holly

likes science and "had a lot of fun in biology." Deena likes modern dance.

The girls use Cover Girl makeup and Maybelline. They chatter about glitter worn on the eyelids, the cheeks, the lips.

"And they have this body glitter for hair," one of them adds. Alice is a cheerleader and Deena is on a spirit squad that gives halftime performances. When I ask how they can manage to pay for their uniforms, they

say, "Fundraising. The team does it." Activities include car washes, rummage sales, and bake sales.

Alice says, "A lot of people can just work it out, you know. There are some of us that need help. The only people that get money in their accounts are the ones that do stuff, so it's all fair."

Deena, who has called herself "the chubby one," has "a little, like, cardio machine in

my bedroom that I work on my legs and stuff." She also walks with her mom sometimes.


July 4 and 7—Ocean Beach

The beach is densely packed with bodies. I walk some distance trying to find teens not with their families, but I have no luck. I decide to check out the town more thoroughly and get answers to questions raised by my interviews. On the sidewalk,

I see two young women — a blonde with braces and her friend. The blonde's situation is riveted on a guy she finds attractive. Her friend says, "You can talk to him. Talk to him."

But rising tension isn't easy, and she hangs back. A third friend joins them, and I approach. Bad timing. When I ask to interview them, they say, "We can't do it right now." The blonde looks at her friend and says, "Oh my God! He's talking to

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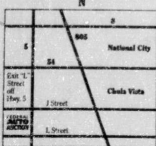


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They propose a 4:00 p.m. interview. "Too late," I say. We compromise on 3:00 at the bookstore. Well before 3:00, I'm waiting, but by 3:15, they haven't shown up, and I take the bus back to downtown.

Returning to Ocean Beach on my last day, July 7, I already know the town. I stop briefly in Dr. Jeff's Body Piercing to ask the cost of a tongue piercing: \$25 plus \$26 to \$40 for the jewelry. Bellbutton piercing is similarly priced. A young blond woman in a long loose dress has a large silver stud far back on her tongue. It gleams and glistens as she talks and laughs. Frankly, I'm surprised that such an establishment can stay afloat, here at the edge of the ocean. Are customers locals or tourists? I want to know.

Apparently they are an even mix. Vacationers sometimes get the urge to do some-

"She's really cute. She's got the best tan in the world."

thing to remind them of their trip to the beach. I stop at Strands Nailsto price French manicures and am told that \$18 is standard. Ramona remembered hers as \$7 more than that.

Italy walking the beach one more time and am rewarded by discovering Carmen, 17, sunning all by herself on the sand. She's attractive in a big-boned, Sophia Loren sort of way. Asked to describe herself, she says, "Oh, that's tough. I can say what other people have said. Just that I look very Italian and I'm darker and I have a strong physique. You know, I'm thicker than most girls."

Carmen is about 5 feet 7 1/2 inches with brown hair and eyes. "Everything on me is brown," she says. "Well, the sun makes my hair really light, so it's starting to get gold."

Regarding her strongest personality trait: "My best girlfriend thinks I have an uncanny ability to make conversation with people I don't enjoy being around. Just able to talk with people. You know, even if we have nothing in common or they're much younger or much older. They can't get much younger without being children. I got that from my dad, though. He's always been the first one to talk to someone, and he has no qualms about starting a conversation with a stranger."

Carmen is easily the most mature of the girls I interview. At 17, she is entering her second year at Cal State Northridge — a feat accomplished by starting school before five and skipping third grade. Except for living at home in summers, Carmen is financially independent. She holds a scholarship in jazz performance (she's a saxophonist) and works 25 to 35 hours a week outside of classes in the academic year. The only "give" in her schedule is sleep time. "It's her to watch her health. 'It's hard sometimes,' she says, "but for the most part, it's doable."

Being a performance major, Carmen explains, requires five or six years to earn a degree because most courses carry only one credit but meet three or four times a week. Long hours in rehearsal add up to a full schedule. Asked about the odds of making it in performance, Carmen says, "We'll see. It's a lot of fun, but I don't know if it'll be where I want to make my money."

Meanwhile, Carmen's father — a doctor in the Navy who runs a yacht brokerage with his wife and who is described by his daughter as "very scumable" — is "looking for a divorce for me and things like that. And I guess I'm looking for love first, and if the money's behind it, then that's much better. I wouldn't look for money and then love."

Right now, Carmen says she's serious about her boyfriend — a 25-year-old

drummer who lives in Ocean Beach and hails from Pennsylvania. He attends a private music school in Los Angeles. Her father "thinks these musicians are shifty characters that don't have no money, work all hours of the night, just sleep all day, and so, that's his, what he views, and I'm trying to show him that, no."

"Well," Carmen concedes, "[the musician's life] promotes a lot of bad things: drugs and promiscuity..."

Carmen is a Catholic and goes to church every Sunday. Two weeks ago, she went with her mother, but her parents work 14 to 15 hours a day, and most of the time, attending Mass as a family isn't possible.

Turning to the subject of marriage, I ask whether she has any eligibility requirements. Carmen says that her husband must have a healthy body and be taller than she is. "I dated someone who was my height, but it was awkward because most women's shoes have heels. I don't know what it is, but something about being taller than the guy makes you feel that now you're the guy. So I don't like that. So, taller than me, and I don't like out of shape...if I had to be out of shape, I'd rather have it be overweight rather than underweight because underweight is unhealthy."

Her drummer is about six foot three and "looks like a typical beach boy. Dark, but blue eyes and blond hair. I'm looking for someone who'll love me unconditionally, and it's kinda hard to have that *and* someone who can support you.

Asked about a projected age for marriage, Carmen says, "It's even feasible now. Just because I think if you're in a relationship for years and years and not married, it's the same thing as the ring. So if you know the person, go ahead and get married. You're going to be with that person for the rest of your

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Carmen says that this is the second time she's fallen in love, and the last time was less than a year ago. "But the person I was in love with just wasn't ready, he had a lot to worry about on the inside of him before he could start loving someone else. But this person, I'm trying to say everything — to say, 'No, I don't love this person.' You know, I'm trying to think about it as rationally as possible, but

I can't."

This is how Carmen fantasizes her wedding. "It should be in a beautiful stained-glass church and be in Latin, but really old-fashioned, not an \$8000 wedding dress and \$300 cakes, but really old-fashioned and very Catholic."

Although she's "thought a lot" about having children, she says, "I definitely don't want to jump into it young. It's hard to say because I believe that

there's a lot of... that would need to come first."

Carmen recognizes that, "My parents are strong believers in family is everything. You have your family fit it and then you worry about other things."

She adds, "I — I have a feeling I will, but not for many years. I'd have to be in my late 20s before I'd get very serious about children. Perhaps, too, adopt because it's not their fault they're orphans. If I have a chance to

help... I mean, what's the difference between raising that child or my own child, except that my child would look more like me."

Because her husband would have "50 percent of the say," that would be another factor influencing any decision.

Carmen's parents live in a big house in Point Loma, but the base closed down and they will have to move within the year. "But they want to keep a

big house," Carmen says, "because they'd love to have us all live there, but a bunch of 30-year-old children can't live in the house."

Even the family members left at home don't "get to" have much together because of their parents' work schedules. But they did manage one recent outing.

"Yes, on the Fourth of July, we went out on a boat to watch the fireworks. A lot of my brothers and sisters are older, so they

live in different places and they have their own families, so it's hard to get us all together. My younger brother just turned 16. He and I are, like, pals — he couldn't make it to the beach today because he had summer school, but him and I go to the only ones pretty much and I'm gone during the school year that are still in the house. During the summer, we do various things as a family, but my parents work all day and they have

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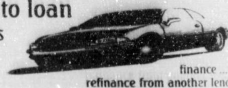
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a boat business, so they don't get home until 8:00 or 9:00."

Carmen explains that she has "accidentally taken on the maternal role" for her younger brother. "Like, I do the meals and the driving, and I guess I've had to start telling him, you know — I don't tell him the birds and the bees, he knows that — but I do tell him girls like it when you say nice things. Like nice compliments and notice them. But girls don't like it when you

burp in front of them. You know, I just tell him some of the man-nerisms between female and male." Cause when I think about it, how she are they gonna find out except the hard way? A slap across the face or something, but I just hope he never gets a girlfriend."

Asked to name women she admires, Carmen chooses her piano teacher, "My mother, I can't really use her because she's a woman that believes in keep-

ing the house clean for the husband and not having a job, and I don't admire that. But she has a lot of qualities in raising children and things like that that I admire, but..."

Analyzing her own response, Carmen says, "...it's not really her belief system but her abilities that I admire."

The last time Carmen remembers crying was after watching a movie. "It was a love story, but it didn't do anything

for me. It wasn't the movie, but it got me thinking about... the long term. It wasn't a sad cry or a happy cry — an emotional cry."

"Were you confused?" "I think so. Not knowing what's gonna happen."

I ask whether she'd be able to tell her parents if she became pregnant before marriage. "I wouldn't let it happen," Carmen says. "But I think so. So, they're very old-fashioned and

it would be really hard. I would need their help, you know, and I'm pretty independent. We don't speak a lot even though we love each other very much — my parents and I. We just don't sit down and have long chats on anything. They don't know too much about me, but they understand, you know, that I'm not a teenager. So... I would have to tell them."

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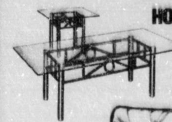
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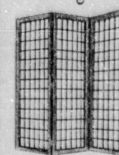
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PALACE OF GAIN OR HOUSE OF PAIN?



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The girls were out all day on the Fourth of July, so despite lavish use of sunscreen, they are sunburned. That explains why they wear shorts instead of bikinis.

"I want them pierced," Ashley Carson says, "but my mom won't let me. When we're

When she looks for a "someone who's sweet," Ashley Earl's mom is going to work for Mesa Verde school. She says her dad is a concession worker at Chiricahua Sloop. When I ask about her best physical feature, she says, "What's that?" Her friends all talk at once. "On your face. On your body." "I don't know," Ashley Earl says. "I think her legs," Ashley

husband, she'll aim for
and has a good job —
and funny.”

“nents what’s been said. “She’s a really nice, caring person. She’s funny too. She’s really nice. Oh! she’s a good basketball player. And a good cheerleader.”

The last time Ashley Earl cried was probably “when my squad won the grand national champion[ship] in Florida.”

“Tell her ‘bout that,” her friends urge.

mer, and we practice Fridays and Sundays."

I remark on the financial cost of being a cheerleader.

"Oh yes," Ashley Earl says. "And we have to raise money. We're getting crop tops, and it's \$150."

"So how do you earn the money?"

"Well, I sold cookie dough and pizza," Ashley Earl says, "and I've made \$125. And then I also play basketball, and so does Ashley Temple and Ashley Carson."

Brittanie says, "I'm in summer school. Science, and it's

When it comes to making Ashley Earl favorit Chic and Cover Girl, choices endorsed by her friends: Earl has two swimsuits—one with flowers—blue, white, and green; the other is black, two-piece, with shorts. Ashley Carlson has a “black one-piece Romy that cost \$60. Kind of a netty material. It has shorts. And a black one-piece with diagonal white stripes, a Movestro.” Ashley Temple has a two-piece Romy, Hawaiian print. “Each one try to match their beach towels and suits.”

“I have a Romy towel,” one

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

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First, There's a Triggering Event

I only glimpsed the San Diego Mediation Center office. At 8:25 on a Thursday morning, Betty McManus, the center's public relations coordinator, greeted me at the center's 13th-floor office in the old Home Fed building downtown. When McManus smiled, her eyes disappeared. With her softly styled brown hair, short-sleeved shirt, and mid-length cotton skirt, McManus looked like everyone's favorite high school English teacher. "The training's just about to begin," McManus said and steered me back out the office door. Five times a year, the center offers a three-day mediation training. Participants pay \$475 to learn mediation principles by performing a series of mock mediations. I was scheduled to sit in on the July training's first morning.

After our descent in the building's creaky elevator, McManus led me down a half flight of stairs into a basement conference room. A warm, coffee-scented fog filled the room. About 30 people sat in folding chairs arranged in two concentric half-circles. Some of the trainees chatted with their neighbors. Most sipped from polystyrene cups and balanced paper plates full of muffins and fruit on their laps.

At exactly 8:30, Barbara Filner stood up in front of the group and introduced herself. Filner directs the center's education branch, which is called the San Diego Mediation Center Institute. Wearing a flowing purple silk tunic and matching long skirt, Filner exuded a calm, Zenlike approachability. "Sorry about the temperature," Filner's tanned face creased into a smile. "We've been negotiating with the building for months. We just bought two new air conditioners. And we'll give you breaks so you



From left to right: Robin Segle, Betty McManus, Liz O'Brien

can go out and get some fresh air."

After more information about breaks and restrooms and telephones, Filner said, "My father was a minister. Filner quoted Martin Luther King, Jr. on the nature of conflict and the "garment of diversity and destiny that human beings bring to the table in solving conflict. Quoting from author Jean Miller Baker, Filner said, "Conflict is neces-

sary. We just need to learn how to enter it."

"We don't like to think of mediation as a win-win situation," Filner continued. "Rather, mediation is an all-gain situation. In a successful mediation, the parties gain insight, they gain perspective, they gain a new way of looking at each other. Filner reviewed the training's agenda. "We'll give you a chance to practice mediations. We'll present

the theory behind mediation. We'll show a video of a mediation," Filner paused. "We hope over the course of the next three days to show you that. So why don't we start with introductions."

Filner told us that she started out as a schoolteacher and worked as a labor union organizer. She has two dogs and a cat and twin brothers. She has no grown children and just got back from a camping trip in Baja.

"Do you know your Myers-Briggs type?" a woman in the group called out. Psychologists use the Myers-Briggs Personality Index to measure characteristics such as introversion versus extroversion and degrees of self-motivation.

"No," Filner laughed. "I can never remember." Next, Robin Segle took the floor. "I supervise the Mediation Center's court-ordered mediation and divorce mediation services," Segle said. "Filner is the Zen Master. Segle plays the trumpet. Standing nearly six feet tall, Segle walked back and forth in front of the group. Her tanned skin glowed with each word. Segle told the trainees she has two daughters aged 11 and 14. "She turned out as a lawyer but had practiced law for only a year and a half. She lived on the Navajo Indian Reservation and has taught Indian Studies at the junior college level. She worked at Channel 9 and likes classic rock music. "The thing most people remember about me after these introductions," Segle concluded, "is that I work at 'Soulbution' during vacations." An appreciative applause from the women in the group.

The third trainer, Lisa Maxwell, stood last. Shorter than both Filner and Segle, Maxwell looked as though she'd stepped off a page of the J. R. R.

catalog—cotton sweater, dark A-line skirt. Less flamboyant than Segle, Maxwell told us she'd been with the center for 12 years. "Now I work as a training consultant, which means I get to travel around and teach people about mediation," Maxwell teaches alternative dispute resolution at Southwestern College. She also home schools her two children.

When Maxwell had finished telling us about her recent driving trip through Canada and the Pacific Northwest, Filner stood again. "For the remaining introductions," Filner began, "I'd like you all to find a partner." The trainees looked around cautiously. "Once you've found a partner," Filner continued, "sit and face each other. Then wait for further instruction."

Amidst much mumbling and scooting of chairs, the trainees paired off. I found myself facing a fifth-year woman who smiled and clutched her training manual to her chest. "Now that everyone has a partner," Filner said, "we're going to say that one member of each pair is called 'A.' The other member is 'B.' For the next two minutes, I want A to look at B and to talk to B about B. Look at B's clothing, at B's jewelry, for clues about B. Then make statements to B about B. Filner's voice rose above the group's confused murmur. "B, your job is to maintain friendly eye contact. Don't tell A whether the statements are correct. Just maintain friendly eye contact." Filner paused while each pair decided who would be A. "Okay, go."

A looked at me. "Well, I can see that comfort is very important to you because of the way you're dressed," my partner began looking at my knit skirt and sweater. "You're wearing a wedding ring, so I'll assume you're married," I smiled. "You look pretty young, so I'm going to guess you don't have any children."

Around us, the other 14 pairs followed the same instructions. The two minutes passed quickly. "Now it's B's turn to make statements about A," Filner told us. "Ready, start."

Another two minutes flew by. Filner spoke again. "Now you have three minutes to make any corrections. Then A will introduce B to the group, and B will introduce A. Because you won't have time to tell us everything you've learned about the other person, make sure you state in their occupation, why they're here, and the most interesting thing you learned."

Three minutes later, Filner glanced around the room. "Let's start with Mark and Carla."

The first pair stood and faced the group. A well-groomed, gray-haired man wearing a Hawaiian print shirt and khaki slacks stood beside a pretty, dark-haired woman in a navy blue velvet suit.

"This is Carla," the man began, his voice resonating with a public speaker's easy confidence. "Carla tells me she's a civil engineer. Carla doesn't look like a civil engineer. She doesn't

talk like a civil engineer. Or at least like any civil engineer I've ever met." Carla blushed. Mark smiled as though he enjoyed the sensation he was causing. "Carla is here today because she works in a supervisory capacity and thinks mediation skills will help her in her work. I have found Carla to be a very sensitive and engaging individual."

Carla turned and smiled at Mark. "This is Mark. He's a

lawyer," she said, confirming what we'd all been thinking. "Mark specializes in litigation and has practiced law for 31 years. He described himself as a workaholic. He's here because he's required to learn what he calls this 'touchy-feely' stuff for his continuing legal education."

Across the room, Filner laughed. "I'm glad somebody said it," she told us. "There's always a lawyer who calls this

process 'touchy-feely.' We'll talk about it more later."

The introductions continued. A chief nurse at Mercy told us about her partner, a young Hispanic woman who works at the Mediation Center. We met a few retired teachers, some community association members, retired military, more engineers, more lawyers, a human resources specialist, a special education program specialist.

The group laughed. Pierre returned Mel's favor. "This is my new friend, Mel," Pierre told us. "Mel is married and has three

kids. But he seems to know all the places in San Diego where you can find women."

Some teams seemed mismatched. A thirtysix-year-old man with a ponytail down to the middle of his back introduced his partner, an administrator from stress with short, graying hair. "We got off on the wrong foot," the ponytailed man explained. "He didn't like my hair."

When everyone in the room



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in family court. The center's divorce mediations are conducted by practicing family law attorneys. "Because the mediator prepares the legal documents," Seigle explained, "the mediator needs to be an attorney." The center charges \$150 per hour for time with a mediator. A typical divorce mediation takes about two hours. "There is an additional fee for preparation of the final Separation Agreement to be filed with the court." A total divorce through the MSA costs about \$1000 to \$2000," said Seigle. "We have a range of \$1500 to \$4000, which the parties split. A more complex case will take more time and cost more money. Right now, we have a high-income case pending where there are a lot of assets and a lot of assets. On the other hand, we have a low-income case pending where there are no assets and no assets."

they needed to have the MSA prepared." She admitted, "We're not two people who are willing to set aside their anger and make practical decisions about their futures. A couple of cases have fallen out. For instance, sometimes in long-term marriages the parties have a history of how they deal with each other. If the wife has a history of being vindictive, she may not be willing to negotiate at all. We had a case where the wife wanted the husband to pay for the kids' college. The husband was not willing even to talk about college. The wife ended up going to Kathy Astworth [a local family law attorney] and got a court order for the husband to pay for college."

—the respondent lawyer, 35, female

When the parties wanted to mediate, I found out from the mediator that the parties had a lot of trouble communicating. Each wanted the other to be different. He wanted her to be more aggressive. She wanted him to be less of an asshole.

In her 13 years as a mediator, Serig helped many disputants solve their conflicts. "I can write one," Serig said, handing me a note.

had detained. The money ended up in litigation because the communication had all gone through attorneys. The defendant, the suitless, wanted to make sure that the amount he had to pay was accurate. This was interpreted as his not being willing to sign an agreement.

"We figured out an elaborate payment schedule. The money was due on the first and would be deemed late on the tenth of each month. He could exercise a grace period once in a year, but he had to positively assert it. He couldn't just fail to pay and then say that was the grace period. If his income went up, he had to pay more. He gave the other side the right to examine his income every year so we knew if there were any changes. This was a very creative agreement."

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"Most people try to impress the mediator. This professional was pompous. He acted like a jerk. During the mediation, he pointed his finger at his former employee and glared at her across the table. In fact, the plaintiff's claims were supported by the plaintiff's employee's testimony during the mediation. In a private caucus, I asked him what he thought his role had been in bringing about the wrongful termination suit. He said, 'That I didn't fire her five years earlier.' We didn't settle that one."

Before she hung up, Seigle bemoaned the center's touchy-feel reputation. "We've had to fight this touchy-feely image

Barbara Filner's voice comes on the phone sounding like someone you could confide in. Filner has been with the center since its inception. "At the very beginning," Filner told me, "there were just two of us. So I've done everything. I started out doing intake, answering phones, and doing the mediations." Now Filner directs the center's education institute. According to Filner, the group I'd seen at the training was typical. "It was a good group in that the speed of acquisition, personally, didn't affect the training. As opposed to when we do training sessions for a company and the people are required to attend. We had a

the mediator. It's still a matter of fact that I can remember an attorney in a mediation case I mediated said, "between a restaurant owner and an employee, A state was a party, the employee was the business. They'd had an opportunity to talk down to a \$10,000 settlement between what they wanted and what the owner felt he could get. He needed the money. They were depositing it the next day. It would be into very expensive hands."

know how embarrassing for me. I wish I could have one of the cars, but not the other."

"That changed the tone of the mediation," he said. "He had a war with a new restaurant in the area. He was going to say, 'What am I going to do with a bunch of restaurants?' The parties would advertise their restaurant and sell it. The employee got the proceeds of the furniture sold for \$10,000," she would say.

"The next day I told him from the state bar that he passed the bar. He never thought the matter would settle."

The center handles cases all over the country.

ing it you can't." The whole turned out to be the full of course. She was going to do a rant but he provided her with furniture magazine. She would be safe. If she was more than the excess, the attorneys and told her. They would mediate the dispute. "We

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my son first got a
to take some from
neyland. I of course
he was ready. Wi-
he was ready. Wi-
happen if it didn't
My mediation tra-
me look for solu-

McMannus's firm handles property issues for family businesses. A lot of mediations members are involved," said McMannus. "I started doing it didn't even know that, sue their own."

"I mediated one family business," said. "One branch had put up the other branch to run. The dispute was the money had loaned partnership or a loan. I put up the money for other ones to sell and give them money proceeds. The others were a loan."

"We sat through

McManus likes to play the piano, and he has a musical background. He is a pianist, and he has a degree in music from the University of Michigan. He is also a composer, and he has written several pieces of music. He is currently working on a new album, and he is looking for a record label to release it. He is also looking for a manager to help him with his career. He is a very talented musician, and he is very passionate about his work. He is also a very hard worker, and he is always looking for ways to improve himself. He is a very successful musician, and he is very popular among his fans. He is also a very good person, and he is always willing to help others. He is a very talented musician, and he is very passionate about his work. He is also a very hard worker, and he is always looking for ways to improve himself. He is a very successful musician, and he is very popular among his fans. He is also a very good person, and he is always willing to help others.

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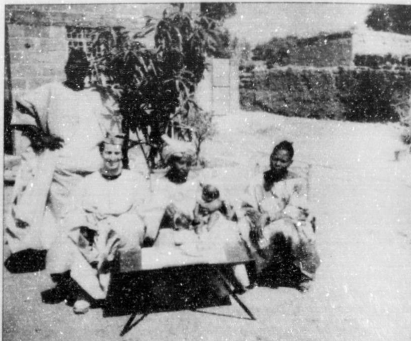
UNDERNEATH MY NAME ON THE SHINGLE THAT HANGS OUTSIDE OF MY OFFICE'S FRONT DOOR ARE THE WORDS "BERKELEY INTERNATIONAL HEALTH." UNTIL WE SOLD OUR PRACTICE NINE MONTHS AGO, THAT WAS WHAT MY PARTNER AND I CALLED OUR FAMILY PRACTICE. FOR TWO WEEKS IN FEBRUARY, I TOOK MY PRACTICE TO WEST AFRICA.

I had been to Mali, a boot-shaped country just south of Algeria and the Sahara Desert, once before to visit Terry, an elementary school teacher from Maine who served there in the Peace Corps

for two years beginning in April 1993. After finishing my residency in 1992, I left Maine for Berkeley to start my practice, ending my two-year relationship with Terry, but I told her I would visit her while she was in the Peace Corps. The first weekend of December 1994, I went to Mali for what was supposed to be a vacation.

Friday, the day of my departure, my travel agent called. Air France had canceled my flight from San Francisco to Paris, so I had to fly first to Los Angeles to catch a later flight to Paris from LAX. I was to spend the next night in Paris anyway, so the four-hour delay did not make much difference. After arriving at L'Aéroport Charles De Gaulle late Saturday afternoon, I left my bag at this, France's equivalent of Motel 6, took the RER (Paris's rapid-transit subway) into town, and strolled along the Seine and the Champs Elysée until I reached the Arc de Triomphe. White lights lined the tree branches along the entire length of the Champs, perhaps as a tribute to celebrate the season's absence of tourists as the upcoming holidays. Many pairs of young lovers had I chosen this crisp, clear fall evening to wander the illuminated trail to the Arc's base and flaunt their passion before my eyes. I'd have to return when my luck had changed.

Terry met me at Bamako's Senuo Airport the following afternoon, and within moments I could not help but notice Mali's influence on her. Sporting a shorter shoulder-length haircut, a brown West African cloth dress, and flip-flops, she guided me through the omnipresent porters—who tried to carry my bags so I would be obligated to tip them—out of baggage claim to the taxis in the front parking lot. She hurried in Bambara, the native language, to get a reasonable rate and ushered me into a typical third-world taxi, complete with several broken windows, doors that didn't open from the outside, holes in the floor, and rags that had replaced the original upholstery. As the descending sun glowed orange through the dust overhead, we rolled toward the Niger River, passing men on mopeds and deerskin women clad in bright African cloth dresses and scarves who balanced baskets and water jugs on their



Baba (standing), the author, Tanti, baby Terry at two months, and Batouma in traditional Malian robes (background).

heads as they strode along the roadside. We turned off the main road just before the river and proceeded along dirt roads to the house of Terry's friends, three teachers at the American school in Bamako. We would spend the next two days with them. After dinner and a party on the roof of their house, eight hours into my vacation and in a moment of utter clarity, I proposed. Fortunately, Terry accepted.

Now, two years later, we were returning to Mali as husband and wife. Terry wanted to see her host family again, especially the child they had named after her. Kira, 29, a fifth-grade

schoolteacher colleague of Terry's who had never traveled to Africa, accompanied us. As my host touched the hot black tarmac of Senuo Airport's only runway and my eyes adjusted to see through the dust clouds, I surprised myself almost bursting into tears. This, my third trip to Africa, felt like a homecoming.

I had lived in Africa for ten weeks in the winter of 1989. A fourth-year medical student, I had come to Bamako, Mali, to do clinical research on the spread of sexually transmitted diseases within a group of prostitutes. Tanzania's Malawi tribe sent their women to the slums in east

to earn money by doing as many as 14 "jobs" a day, at about a nickel each. Eighty-eight percent of those who came to our clinic for care had tested positive for HIV, so our education program and free condoms had arrived too late to have a great impact.

Away from work, I lived at the YMCA, where many other young people from Western countries had come to stay while doing long-term projects in Kenya. There I befriended Phoebe, a Kenyan postal service secretary in her mid-20s who took me out of the Westernized urban city to west Kenya to meet her relatives. She showed me a more representative example of life in her country and in the more remote regions of Africa.

Whether one is visiting the Luo tribe in west Kenya or the village of Konoebougou in southwestern Mali, your hosts will give you their most comfortable bed and prepare the heartiest meal they can afford. Because they never possess much more than the barest essentials of life, they put their highest priority on spiritual and human relationships.

When Terry, Kira, and I arrived in Konoebougou, where Terry had lived for two years, the village knew we were coming and had arranged a warm welcome. The favors started that afternoon in Bamako and caused us some uncomfortable moments. Baba, Terry's Malian father, had ordered one driver, who made daily runs from

Bamako to Konoebougou, in Bamako to see him that morning, so we signed up with another van. When we returned to the crowded, dusty downtown market area, the assigned driver recognized Terry and greeted her in the customary Malian manner, which means exchanging a series of rapid-fire questions about everyone the other knows. He then escorted us to his van, infuriating the other driver. After a loud but brief argument, our driver prevailed.

Two hours later, Baba, Jen (Konoebougou's current Peace Corps volunteer), and two other Peace Corps volunteers (PCVs) from nearby villages led the small mob welcoming Terry back. Jen, a kind, confident, and cynical recent graduate of James Madison University who wore her long, straight blond hair tied in a pony tail, led us to her cement house, which had a couple of extra rooms for the three of us. Jen explained why she had mixed feelings about this event.

"Did you really build the school with your own two hands?" she asked Terry with hand skepticism. An education volunteer, Terry had helped create a library for the village school and improve its instructors' teaching skills, but she hadn't lifted a brick. If she like you, Malians will embellish your accomplishments in your absence, so most new PCVs go through a period where everything they do is compared unfavorably to their predecessors. In fact, Malians do not, as a rule, make it their business to build others' self-esteem. Much of their humor is derived from insults. It starts in childhood. Parents almost never praise their children, frequently tell them they are ugly or stupid, and do not eat with them. Relationships between different families reflect this as well. Few families have another family of



Yeha and her sister, Yeha, in traditional Malian robes (background).

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terrible," now praised her speech at every opportunity, often with reverential undertones.

We had not expected such warmth. Terry had returned home once during her Peace Corps stint, and upon her return she had been met with requests for gifts, and those she brought never seemed quite enough. We expected to be inundated with such demands during our visit, but instead our hosts were overwhelmed that we, "who have so much," would come back to visit them, "who have so little." Tanti, Baba's wife, who in typical Malian fashion did not supervise all the household chores, told us there wasn't anything they could do to express the immense gratitude she and the family felt. As she told Jen, "This must mean you're a Malian man!" really loves me."

So the next day they killed and cooked a sheep for us, which is perhaps the highest tribute a Malian can pay. Gausso, a thirteenth, balding butcher from nearby Bamako, who is one of Terry's favorite Malians because of his unassuming respect for women, performed the ritual killing before us in the traditional fashion. Neither Terry nor I could bear to watch the death-defining moment as it played itself out in the yard outside Baba's house. Any PCV from Bamako (another small village in the region), watched through the windows of Baba's car, as though that would insulate her from the

violent, gory act. After tying the sheep's legs together, Gausso sliced through the thin white neck of the floppy-eared black-and-white victim, whose blood unfurled a red carpet over the dusty desert earth.

The scene reminded Terry of an incident from several years ago. Malian families often select one son to send to faraway villages to study the Koran during adolescence. These gharibous beg to survive, and in Konoebougou, while Terry was living there, they lived with their Koranic teachers in a house behind Terry's. The teachers did not allow them to live inside the house, even during the rainy season, so Terry permitted a group of them to stay in two sheds behind her house. Somehow they procured a sheep, which they raised for several months. This sheep had a unique and charming habit: if you held your hand out to it, it would gently butt your hand. No matter how enduring, sheep in Mali are raised for one purpose, and the gharibous shared the delicacy with the local PCs. During that dinner, one of Terry's colleagues, in a final respectful gesture, took a piece of meat between his fingers and with it nudged his other hand, eliciting interlocked laughter from the gharibous.

Tanti made several dishes from our honorary victim, all of which dripped with as much grease as a double cheeseburger, and she treated us to multiple course meals, which are almost

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Dr. Jay Berenson, M.D.

unheard of in Mali. The staple food in Mali is millet, a terrific nutritional source that does not easily take palatable forms. Malians most often serve millet as a (pronounced ink), a thick, dull green, Play-Doh-like paste lacking any discernible taste. The accompanying sauce determines the flavor. Unfortunately for Terry, Baba has intestinal problems, which prevent Tanti from adding much spice to her sauce, so for the 18 months that Terry ate Tanti's cooking, she forced down a lot of bland food.

From millet, one can also make *bushi*, which looks like and has the texture of soft sand. It absorbs the sauce better than to and most people prefer it, but it takes more work to prepare. My favorite millet preparations are *moni* (MOAN-ee) and *oni*, which are porridges that have a smooth, sweet taste I prefer to any hot cereal I've ever had. One can also make a richer form of *oni* from rice, which is Tanti's piece of resistance, we know we're special because she treated us to rice *oni* twice.

We all ate like kings in one of the poorest countries in the world. All of us, that is, except Mama. Tanti's second grandchild, who was eight months old at the time of our visit. Until about four weeks prior to our arrival, Mama had been a round, happy infant, but a month of vomiting, diarrhea,

and fever had turned her into a limp, listless lamp of misery. When awake, she cried incessantly, expressing herself in a nonstop series of whimpering, more impressive than any I had ever witnessed. The green color of secreted fluids, such as nasal mucus, brownish spit-ups, or stool, comes from neutrophils

happens *Ta heria oti*, *Salamonella*, *Shigella*, or *amoeba*. Baba and Tanti asked me to look at her, and I was eager to do so. Her "appointment" was the next morning after breakfast. Batouma, Tanti's oldest child and Mama's mother, brought her to me, piped a stool on her mother's back. There, she always remained alert, but the moment she left Batouma's back, the pitiful bawling began. On my lap, she could not hold her head up or sit up alone, things almost all healthy eight-month-olds can do. Her deep black skin had lost much of its elasticity. Her heart raced at a rate of 160 beats per minute, about 40 beats faster than normal. It was obvious to me that

Mama's resources for fighting this battle were running out. About a week earlier, Batouma had taken her to the village doctor, who had given her two prescriptions. The first was amoxicillin, the pink bubble-gum-flavored antibiotic that remains the treatment of choice for ear infections. Many bacteria that infect the gut are resistant to amoxicillin, so it is not often used in developed countries to treat bacterial gastroenteritis (infectious diarrhea), but in Konocton, it's the only choice they have. The second medicine was metronidazole (sold as Flagyl in the U.S.), which kills *giardia* and other parasites. Batouma had not used this yet.

We didn't have a lab, so I had to decide on clinical grounds whether Mama had a bacterium or a parasite, and I needed to be right. Because her illness had started suddenly, not gradually, with fever and diarrhea, I went with bacteria. I had bought some Septa (two sulfonamide antibiotics combined in one medication) to use in case we contracted severe gastroenteritis. Septa is also the preferred drug for children's bacterial gastroenteritis. Baba brought me a pestle and a metal pan, which I used to crush two and a half Septa double-strength tablets; I had calculated this would be enough for 20 doses, or one dose twice daily for ten days. Baba also gave me a shot glass, on which I drew a red mark just above the bottom. I filled the glass to the mark 20 times with water and added it to the powder, making a chalky slurry, because the Septa did

not dissolve. I made sure Baba knew how to measure and give the medicine twice daily, and so Mama's treatment began. Tanti also had a medical problem. That afternoon, she summoned me to her house to evaluate her stomach troubles. As I stepped to lower my head through the curtained entrance to her shadow room, I felt a bit ill-at-ease. A white man, just getting to know this family, in a Muslim woman's bedroom ready to discuss details of her bodily functions and to touch her body. She would be exposed in a way that her religion does not allow. We would speak French, the second language for both of us, which I thought might impair our communication.

I need not have worried. From the moment she sat on the edge of the bare single mattress that rested in the middle of the deep gray cement floor, she adopted that familiar tone of a patient describing her troubles to a trusted doctor, and her French turned out to be more than adequate to give me the detailed symptom accounts I needed. Even when she prepared for my examination by removing all her wraps from above the waist, something I rarely see at the Berkeley clinic because I leave the room when patients change into their paper gowns, it seemed appropriate

in our simple surroundings. Tanti's abdominal pains had troubled her occasionally for years but had become much more frequent over the past several months. The more she talked, the more I realized that if she weren't speaking French with a Malian accent in a Saharan African village house, she could have been any middle-aged mother of four with a critically ill granddaughter coming to my office with these

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complaint. The deep discomfort just below her sternum that often woke her at night and diminished when she ate told me that her main worries had given her an ulcer.

Not having to contend with a waiting room full of patients, I had time to explain the relationship between lifestyle and excess stomach acid. Tanti, like most Malian women, told all day long in scorching heat preparing food, washing clothes, caring for her children and grandchildren, while her retired husband ponders political and social issues with his other aging friends ("The Men's Club," as Terry used to call them). Her youngest daughter, Ata, is losing most of her early adolescence and many school days to heavy labor. Tanti can't do all the work herself, and the family cannot afford to hire outside help. I couldn't change the situation, so I taught Tanti some simple meditation techniques

January 1998.

This will necessitate a bit of an adjustment. A teenage African who speaks minimal English, Thousa comes from a small (about 3000 people) village in one of the world's poorest countries and wears layers when the daytime temperature plunges into the high 80s during the cold season. She will be attending a small liberal arts college in Chicago's wealthiest suburb on the western shore of Lake Michigan in the dead of winter. The wind-chill factor will fall to almost 30 degrees below that to which she has grown accustomed.

Terry and I didn't know about any of this before we arrived in Konoebogou, where Jen told us. We would need to take care of some logistical details, both during our travels in Mali and after our return to the States. Thousa had not yet sent in her application to Barst College, which required,

strike demonstration. We were told the three books out of a classroom window, but Malian classrooms are bare and do not often contain books so we're not sure that was his transgression. In any case, the police arrested him, and he spent a day in jail. He was not going to tell Baba, but Thousa did. Mohammed's refusal to speak to his sister since then had upset Tanti so much that I taught Terry to try to bring the two siblings together that evening. Terry succeeded in getting Mohammed to shake Thousa's hand, but he then left before saying the necessary Malian blessing that confirms the resolution of a dispute, and so we was not finished.

We left the next morning to begin the tourist phase of our trip. Our destination was the Dogon country, about 200 miles east of Segou in Lalo, at a bed and breakfast where we spent the night and the bed bugs festooned the ceiling, as an artist from New York. A seasoned traveler, she had not finished a meal of splashing in the Dogon region. I can't recommend it to most people," she told us. It's too much work."

We soon saw her point. Because of the high expense of renting private vehicles, most travelers ride *bahs* ("BAH-shay"), which are covered pickup trucks or vans that provide public transportation. Each day we stuffed ourselves into an overloaded, disfigured, badly functioning *bah* to accumulate grime and sweat during hours of travel through the Malian desert. Thanks to driver who left us when our guide brought us back an hour and 15 minutes late from a day-long hike, we spent one night in the village of Digoumbou sleeping on bare beds made of oil barrel branches. Every hour, I woke up hurting so much on the ride on which I was sleeping that I could barely turn over to subject another body part to the same pain.

The next morning we took a four-hour, 12-mile, relatively comfortable donkey cart ride back to the hotel in Bamako where we had left our belongings.

Two days later, we and 50 other travelers (all Malians) recall correctly boarded a *bah*/headed about 180 miles west to Segou, where we (without hot water, but still a luxury) and beds would wait us after our anticipated one-hour trip. Thirty-three people crammed into a vehicle the size of a full-size van. Malians of extra weight in the center aisle, suffering access... the rest of school, to allow more passengers to ride. We left Bamako at 1:15 p.m., ferried across the river without any problems, and arrived on the main highway. About 30 miles from Bamako, we made an unscheduled stop in Ten-Ten. The acts of our guide, I time eventually reached those of us in the back, as we got off, offering those seated in the back to us to alight as well. Whenever a *bah* stops in a Malian vil-

lage, local vendors swarm in to sell food and drinks to the passengers. Because we were hungry, Terry bought us some *ougo* (a relative of the potato) that tastes like a fluffy white cloud of salt. While we ate, I noticed on the *bah*'s roof a tie standing tall amongst the enormous load of cargo and wondered if it might be a spare tire and, if so, why we weren't putting it to use.

Malians do not approach this type of situation the way we do. Malians, like most Africans, do not care much about schedules and therefore are never in a hurry. Most Africans do not understand the concept of being in a hurry. Those who do will often make fun of Westerners by pointing to the wrist and saying, "Time is money, time is money." So when one travels in Africa, trying to rush is a recipe for complete frustration.

They are much more concerned about getting the maximum use out of their scarce resources, such as tires. And they take care of their basic needs: the driver took extra time to eat dinner while waiting for the tire repair. Ninety minutes later, we reboarded the vehicle and resumed our trip.

We had driven slightly more than a kilometer when we all heard a loud piston from the vehicle's left rear. Under a cover of darkness, we once again disembarked to join the cobras, scorpions, and whatever other creatures might be ready to ambush us in our roadside village in remote West Africa. As we were still less than a quarter of the way to our destination, Too-tired to protest and, at

least in my case, astounded beyond words at the stupidity of the situation, we all watched the designated runner take off again, this time in pursuit of a willing gasoline donor. We had come to the outskirts of another village, to be returned within the hour with enough gas to get to San, where we all would slight again while several men put their heads together to figure out what to do with the *bah*. From what I could tell, all they came up with was retreating the tires, which they did.

We sat on outdoor wooden tables, much like picnic tables

a common occurrence. In fact, whenever Thousa gets a fever, she and her family assume she has malaria and treat her for it, which means her body has seen a lot of quinine. She did look drained when we arrived at the classroom where she was resting, but her runny nose closed as three Americans in the cause of her misery: a cold.

So this was not a big deal, and by the time we finished lunch Thousa felt well enough to bundle herself in a sweater to ward off the chilling 90-degree temperature and take us for a walk along the Niger River.

lights flashed red. Words weren't necessary. I knew my wife had noticed. In this predominantly Muslim region, this seemed the equivalent of a passionate, lip-locked embrace. Often in Mali, teachers abuse the prestige and power of their position to take sexual advantage of their students, and although we have not proven Mr. Cissé guilty of this, his behavior seemed too obvious to ignore. He accompanied us in all of that day's activities, which did not seem appropriate and further fueled our suspicions.

We returned to Konoebogou that evening and reported these events to Jen. "I want to vomit," she said, putting into words what we had felt all day. Thousa had not, of course, told Jen anything about this situation, and approaching the subject would be difficult. Three years earlier, a young man from Ghana had come to Konoebogou to tutor Thousa in French, and some people, including the PCs, erroneously suspected her of sleeping with the tutor, which had made her angry. So Jen will be navigating an emotional minefield, but we are also sure Thousa realizes one of the few things that could derail her plans to study in the United States would be a pregnancy. Six months later, we have yet to receive any updates from Jen on this situation.

Jen and Baba did give us progress reports on Mama and Tanti. Mama's vomiting stopped

several days after starting her medicine, and her multiple bright-green bowel evacuations gave way to a single daily yellow stool. In our five-day absence, she had almost completed her metamorphosis back into a happy, normal infant. During breakfast the next morning, Tanti praised my doctoring skills, contained, in this case, in those two and a half Septa double-strength tablets. Tanti's stomach had improved, and she too was grateful.

Ah, family medicine; what other specialty is so portable? More than a few times since my return I have fantasized about moving my practice to Mali, away from managed (or "mangled"), as my associate prefers to call it, care and lawyers, where people appreciate everything and anything you can do to help.

—Jim Eichel

I filled the glass to the mark 20 times with water and added it to the powder, making a chalky slurry because the Septa did not dissolve.

That Mr. Cissé accompanied us did not seem odd at this point, but when we needed to find a picture of Thousa to enclose with her application, and Mr. Cissé volunteered that he had a few at his house, yellow lights began flashing in my head.

Upon our return to the Segou Sage House, where the PCs from the Segou region stay when they come to the city and where we had spent the previous night, Mr. Cissé seated himself on the reception room couch next to Thousa. Her feet brushed his lap. My inner

the nightmarish trip was over, but another unpleasant discovery awaited us the next day. The three of us took a taxi to the *tyre*, where Mr. Cissé informed us that Thousa was ill, which Terry later told me is

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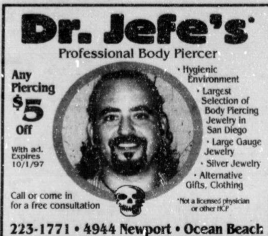
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LETTERS

continued from page 1
house cats, but after about three weeks they either die or become completely wild.
Chris Moore
La Jolla

What He's Doing Is Wrong

I just got through reading Bill Manson's article, "Kindly Folk Are to Blame," about feeding stray cats, taking care of them. I was just like Mr. Manson. I used to do the same for cats in my neighborhood. I think what he is doing is wrong. He needs to realize that these cats are not animals who have been spayed or neutered and they are going to keep breeding and keep making more cats who cannot help themselves. And these cats are going to roam around the neighborhood, be killed by other people who are inhumane. Why doesn't he take some of the money that he's using to feed the cats, take them to get spayed or neutered. If he doesn't want to do that, then he should just stop. What he's doing is wrong and it needs to be stopped. That's all I have to say and I hope you print this letter. I'm not going to leave my name, but I feel very strongly about this and thank you very much.
Name withheld

They Look At You With Longing Eyes

I wish that every person who didn't spay or neuter their pets had to witness the daily batch of animals at the shelters being killed ("City Lights," September 11). The monthly dogs and cats are a mix of old and young, scrounging and beautiful, healthy and not so healthy. They look at you with longing eyes, hoping maybe to get a bit of love and attention from you. Sadly, their owners never were responsible enough or caring enough to ensure their lives didn't have to end so tragically.

Anyone that says "I can't afford it"—What a crock! There are countless places that offer low-cost spay/neuter. When someone says they can't afford to spay or neuter, to me that says they must not be able to afford to talk them to the vet for any of their needs, such as vaccinations or checkups. Maybe they shouldn't even own a pet if that is too much for them.

A pet that is "fixed" is healthier, has fewer reproductive cancers, is less likely to roam and fight, and doesn't contribute to pet overpopulation. Ninety-five percent of all cats hit by cars are unneutered males.

When you decide you want a pet and know that you have the money, time, energy, and love to give it the best possible home, then go to your local shelters and you will find

the most wonderful selection of animals all waiting for their perfect person.
Alyse Ford
Downtown

Brilliant And Hilarious

Duncan Shepherd's critique of fellow critic Kenneth Turan was brilliant and hilarious (Movie Reviews, September 4).

Mr. Shepherd is absolutely my favorite film reviewer, and I thank you for keeping him on board at the Reader.
Kristian Dunn
Kernington

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Calendar

Where Boats Look Like Coffins

Oceanside Harbor Days

If things go as usual in Oceanside Harbor this weekend, the Coast Guard's boat will sink and a skiff called *Miss Fony* will win, place, or show. *Miss Fony* is the defending champion in an annual boat race called the Nail & Sail, in which contestants have two hours to build a boat and paddle with plywood, lumber, roofing nails, hand saws, and eight tubes of caulking compound.

Boaters are allowed to use a pre-made sail, "but it won't do you any good," says race director Dennis Merchant. "There's just not enough wind and it's too short a course for [sails] to have any effect."

The course is about 200 yards long if you paddle straight to the buoy and back, which almost no one, Merchant says, can do. Professional sculling skills are no guarantee, as the Coast Guard team has shown.

"They're the absolute worst," says Merchant. "They had the first boat to sink the last two or three years." For this, they won the submarine award.

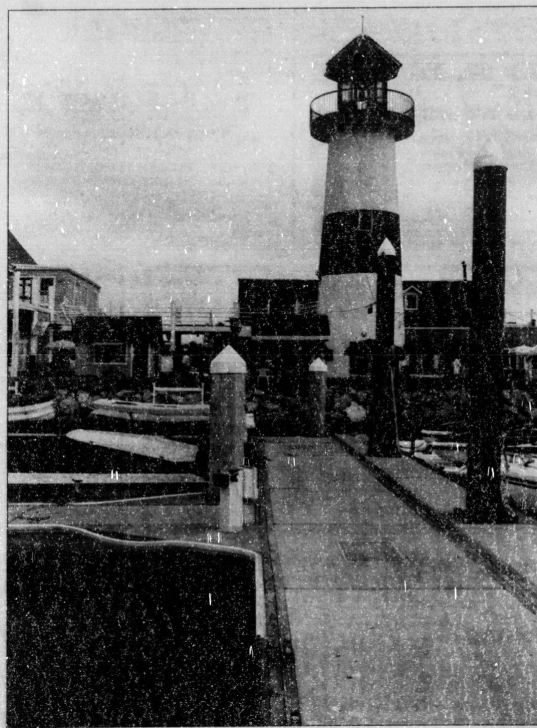
Teams are permitted to draw blueprints for anything from a canoe to a catamaran, and some, like *The Coffin* and the doomed *S.S. Hope She Floats*, look like coffins. About half the competitors in a given year have entered the race before, and some, Merchant says, "are extremely serious about this."

Richard Fox is mildly serious about it. For the last three years he and his two sons have built *Miss Fony* from plans they drew up "way far in advance," he says. "Usually the night before." The planning process is simplified by the fact that they always build the same boat, which Fox describes as a very small, thin rowboat. *Miss Fony* sank in 1994, but that was the year the committee accidentally gave all the builders water-soluble caulking.

"People said as we were going out that you could see this white trail streaming in the water," Fox says, "and it was apparently the caulking just melting away."

"It was a disaster," Merchant admits, though he wasn't in charge of the race that year. After that, each of the 24 teams—who can have as many as three builders but only two boaters—was allowed to bring its own caulking compound, but that led to complaints about people who were using Liquid Nails, which has, Merchant says, "more of a waterproofing effect."

This year, the committee will again



Oceanside Harbor

Local Events: Highlight and Guide page 51

Classical Music Review and Guide page 67

Art Museum & Gallery Guide page 69

Theater Review and Guide page 70

Pop Music page 74

Movie Review and Guide page 103

Restaurant Reviews and Guide page 110

Calendar LOCAL EVENTS

dole out tubes of caulking, and Richard Fox, for one, is nervous. "Last year," he says daffily, "they said afterwards that they're not having enough boats sinking."

Those who flunked woodshop can vie for the costume awards, which are given before the race, when everyone is still dry. Last year the competition's very first female team hammered away in vampire black. One man wore a nightgown, and his teammate, who helped build the boat but didn't venture out in it, wore a saloon dress. Pirates are common, as is piracy. "People are not above trying to sabotage their competitors on the water,"

Merchant says.

Merchant says the racing heats will be watched by some 30,000 spectators in Oceanside Harbor, the only small-craft harbor between Mission Bay and Dana Point. The 100-acre marina was furnished with 600 boat slips after the dredging of a salt marsh in 1963 (a project that preceded wetland protection) and has now grown to accommodate 950 slips. Besides hosting the local body-surfing competition, Oceanside has the longest wood and concrete "pleasure" pier on the West Coast, 1942 feet of elevated boards that have been gutted by fire and rough seas five times since the 1800s.

Oceanside's 16th annual Harbor Days start at 7:00 a.m. on Saturday and Sunday with a pancake breakfast on the beach. Children up to 13 can

enter the fishing derby on Saturday at 9:00 a.m., and those not otherwise engaged at 11:00 can watch the Mayor's Cup Stacking Competition. Other Saturday activities include kayak races, baton-twirling by Tammy's Tosses, and a sailboat race among local mayors and the commanding general of Camp Pendleton. The Nail & Sail boatbuilding begins at 9:00 a.m. on Sunday, and the races begin at 12:30 p.m. Free parking and a shuttle service will be provided by Camp Pendleton from 8:00 a.m. to 7:00 p.m.

—Laura McNeil

Oceanside Harbor Days
Saturday, September 20,
8 Sunday, September 21
7:00 a.m. to 6:00 p.m.
Oceanside Harbor
Info: (760) 722-1534
Free

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 3 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 area code) for public information to READER EVENTS EDITOR, P.O. Box 85803, San Diego CA 92186-5803. Or fax information to 801-2401.

BAJA

Legends from Oceanside will be recited "in an ancient language" by Andrius Horensius for children at noon on Friday, September 19, at the Tierras Cultural Center. Admission is free. Find the center at Paseo de los

Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42.

A Salute to the Beatles may be heard when the Orchestra of Baja California is joined by vocalist Betty Pecunia for a concert beginning at 8 p.m. on Friday, September 19, at the Tierras Cultural Center (Paseo de los Heroes and Mina Street, Tijuana). For more information, call 011-52-66-84-27-42.

Chili Tacos, the 21st annual Baja International Chili Cookoff is set for Saturday, September 20, from noon to 6 p.m. at Quimica Papagayo Resort (one and one-half mile north of Ensenada, 70 miles south of San Diego). More than four dozen teams from the U.S. and Mexico are expected to compete, and there's a salsa contest planned as well, along with live entertainment, food, and arts and crafts.

The \$6 admission fee includes chili and salsa sampling, one drink, and a commemorative button. For

more information, call 818-791-4818.

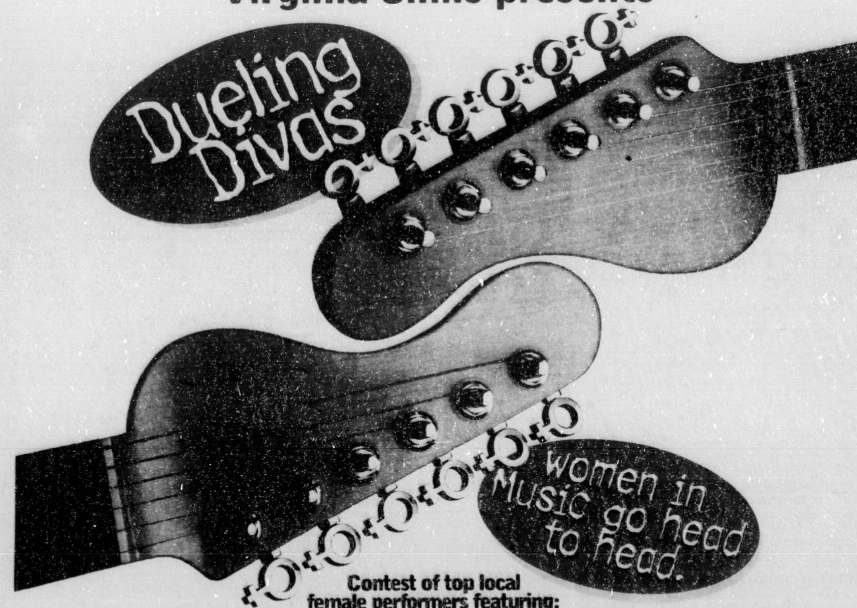
Classical Music is on tap when the Youth Symphony Orchestra performs at 7 p.m. on Saturday, September 20, at the Tierras Cultural Center (Paseo de los Heroes and Mina Street, Tijuana). For more information, call 011-52-66-84-27-42.

Three Tijuana Jazz Rock Bands—Othello, Nona Delicia, and Bala Buena—will perform at 8 p.m. on Saturday, September 20, at the value del Centro Municipal de Zangara (at 4th Street and Mission 1935) in Tijuana. For more information, call 896-5469 or 011-52-66-80-961. Admission is 30 pesos or \$4 U.S.

Wine and Dine in Ensenada when Baja California Tours hosts a wine-tasting on Saturday, September 20. The event includes tours and tastings at the Pedro Domecq, L.A. Cotto and Monte Xanic wineries, as well as a new winery, Chateau Camero. The tour, hosted by wine authority David Clark, promises lunch on the terrace at L.A. Cotto Winery. The \$60 fee in-

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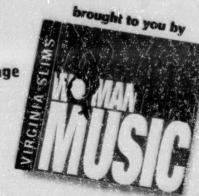
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Calendar LOCAL EVENTS

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The Drama Series San Juan will be acted by Vianca Santa at 8 p.m. on Saturday, September 20, at Teatro UABC, Calanda Tecnológica for details, dial 811-53; do-84-27-42.

Jazz with Candlelight is promoted when Layla Barajas presents music at 10 p.m. on Saturday, September 20, at El Lugar del Nipal (Calles 5 de Mayo #1328, downtown Tijuana). For more information, call 811-53; do-85-12-64. Admission is \$4 U.S.

"Steven Seagal" shows daily in the Chinatown dome theater at the

Tijuana Cultural Center at 1, 3, 5, 7, and 9 p.m., with additional showings at 11 a.m. on Saturday and Sunday. Special Effects screens daily at 1, 4, 6, and 8 p.m. daily, with additional showings at noon on Saturday and Sunday.

The center is located at Pazo de los Heroes and Mina Street in the Zona Rio. For more information, call 911-32; do-86-11-11, 1307.

OUTDOORS

Late September signals the beginning of Santa Ana winds, which may continue intermittently through the winter. Early Santa Ana winds are often responsible for coastal San Diego's hottest and driest days of the year. Records show that 62 percent of the days in Lindbergh Field with 90-degree readings or higher have oc-

curred during the months of September and October. The drier days are a consequence of dry air from a high-pressure area centered over Nevada at Utah moving across Southern California's coastal mountains toward a low-pressure area offshore in the Pacific Ocean. West of the mountains the air sinks as it rubs toward the coast, heating (by compression) about 5.17 degrees Fahrenheit for every 1000 feet of descent. During a full-blown Santa Ana, gale-force winds reach the foothills downwind of the mountain passes, and San Diego's coastal communities often experience temperatures that are among the nation's high.

Escaping the Heat of this season's first couple of Santa Anas will not be easy — if you can't be inside air-conditioned buildings at any rate. Along the coastline, where temperatures

may reach the 90s, taking a dip in the sea is the best solution. Indeed, the farther into the bay is moderated only by increases in altitude. Head for the high places of the county — the mile-plus heights of the Palomar and Laguna Mountains, for example. Climb either of the county's highest peaks, Cuernavaca Peak (6517) in Cuernavaca Rancho State Park and Mt. San Jacinto Mountain (8537) on the San Jacinto Indian Reservation. A trip there during a Santa Ana winds may be a little more than a hike, but it's worth it.

San Jacinto is a good place to escape the heat. The mountain's summit is about 1000 feet above the sea level, and the temperature is about 10 degrees cooler than at the base. Since the early phase of a Santa Ana sweeps away atmospheric water vapor and air pollution, hikers will find it very dry.

Liquid Dews and Nights everywhere on Earth, 12 hours each, are only one noticeable consequence during the time of equinox, either autumnal or

vernal (spring). Another consequence is that the sun at equinox always rises from a point on the horizon due east and sets due west. You could calibrate a compass this way if you had access to a true (unmagnetized) horizon. And it's very odd, but the sun at equinox rises at 1:45 a.m. on the equator, and sets at 1:45 p.m. on the equator. From San Diego, the duration of twilight this week is about 80 minutes, but time it was about 100 minutes.

Sea Fall Migration and year-round residents during the Andalusian Society outing on Old Mission Drive set for Saturday, September 20, from 8 a.m. to noon. Possible sightings include all of the birds and canyon wrens and dove songbirds, as well as black and white warblers.

Take Mission George Road north to the east entrance of Fort

Junipero Serra Trail in San Diego. The trail is about one mile long and parking lot on the right. A drinking fountain and portable restroom are available. There will be considerable hiking of a moderately strenuous nature. Call 280-7710 for further information on this free outing. Park for bus weather, and bring drinking water, a field guide, and binoculars.

Clean It Up! California Coastal Cleanup day is set for Saturday, September 20, in a variety of beach locations throughout the county. In the south bay, head to the 17th Street and Chula Vista for events from 9 a.m. to noon. Call 299-4434 for registration.

Torrey Pines State Beach hosts a clean-up from 9 a.m. to noon, near the north beach parking lot and bring gloves. Call 760-738-3617 for registration and information.

To obtain information on more than 25 other participating sites around the county, call 467-0903 or 800-237-7543.

Epigone Florida Casino in Balboa Park during a "primarily business with" with the Campermen from 1 to 2 p.m. on Saturday, September 20. To reach the railroad, take Park Boulevard to Morley Field Drive east, cross Florida Drive, and proceed to the top of the hill. Take the right (north) into the parking lot next to the lawn. Free. For more details, dial 231-3821 x203.

Slough Views, a variety of shorebirds and their salt marsh habitat may be seen by those taking the bird walk hosted by the Friends of Fajima Slough on Saturday, September 20, at 1 p.m. Species frequently seen include little blue herons, American osprey, and black-necked stilts.

Meet at the intersection of Fajima Boulevard and West Point Loma Boulevard in the Loma Point Ocean Beach area. Experienced and beginning birdwatchers are welcome on this easy walk, bring binoculars if you have them. Free. Call 224-4591 for information.

The Monthly Walk/Run/Hike hosted by the Fajima Slough Association is set for Saturday, September 20 and the third Saturday of every month, starting at 8:15 a.m. in Fajima Park located on Pacific Beach Drive, at the south end of Fajima Street, on San Ray, Pacific Beach. Participants — who need the members of the association — will travel approximately four miles in an hour, ending at the Fajima Slough. For coffee or breakfast bring money for the optional food. For more information, call 273-0746 or 568-1108.

Sweetwater Marsh is the site for a bird walk hosted by the Chula Vista Nature Center on Saturday, September 20, at 8 a.m. For information, call 422-2481, Free.

Free Walk, Offshoot Tours offers its monthly hour-long guided walk through various Balboa Park trees on Saturday, September 20, at 10 a.m., starting from the park's Botanical Building. Free. Dial 235-1123 for additional details.

Celebrate the First Day of Summer with a casual 1.5-hour walk through Balboa Park with Walkabout Explorers on Sunday, September 21. The walk begins at Sixth Avenue and Upper at 4:45 p.m.; there's an optional dinner at Mandolin Pharmacy in Hillcrest afterward. Call 231-7663 for more information. Free.

Go Rugged, there's a long walk planned by the Chula Vista Nature Center on Sunday, September 21, starting at 9 a.m. Participants will join "Bug man" Tom Leons to discover some of the interesting insects that make their home in San Diego County. The walk is free, but advance registration is necessary. Call 422-2481 for reservations and the location.

Welcome the Beginning of Autumn during the fall equinox hike planned at 10 a.m. on Sunday, September 21, in San Jacinto Canyon Preserve. Meet in front of the Loma Vista Inn in front of the Loma Vista Inn. The hike is free, but advance registration is necessary. Call 422-2481 for more information. Free.

Fall Offsets begins at 4:56 p.m. (local time) on Monday, September 22 — a good reason to observe a 15-minute office party on that day. Technically, this means that at 4:56 on the day the sun will be shining directly down on Earth's equator — in this particular case, on a spot in the mid-Pacific Ocean. The autumnal season will continue for three months until the sun "moves" to its farthest

southerly point, winter solstice, December 21.

Old Seaside West is the subject for a walking tour offered by the Fajima Slough Association on Tuesday, September 23, at 6 p.m. The tour departs from Draper's and Danon's (at Grand Avenue and Broadway). Free. Call 760-739-8703 for more details.

DANCE

Get a Beat when Flite in the Outmost airtight band provides the music and Harry Brainer and Steve Barlow call for the New England Style contra and square dance on Friday, September 19, starting at 8 p.m. Newcomers are welcome; an introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. Find the church at 3030 Thiers Street, in North Park. Admission is \$5; for additional information, call 283-8530.

A Ballroom Dancing Competition for seniors (aged 50 and older) — part of the San Diego Senior Sports Festival — takes place from 5 to 10 p.m. on Saturday, September 20, at the Balboa Park Club (in Balboa Park). Spectator admission is \$8 in advance, or \$10 at the door, and includes seating during competition.

general dancing, a dessert bar, and other entertainment. For more details, dial 299-4062.

FILM

The Eloquent Comedy of Errors My Favorite Wife, starring Cary Grant and Jane Dunn, screens at the

Garden Cabaret tonight, Thursday, September 18, through Saturday, September 20, at 8:30 p.m. each night. Admission is \$7. Find the Garden Cabaret at 6408 Goldfinch Street, in Mission Hills. For more information, call 295-4211.

Mar'les Before the Mast, catch Gena Davis and Matthew Modine in Clint Eastwood's historical film series based on the book of the

One of India wraps up for the season on Friday and Saturday, September 19 and 20. Ticket gates open at 7 p.m., with the movie commencing at dusk. The film is presented on a special 35mm film in the shop's rig, and a musical cartoon precedes the feature.

Sick and Tired, the 1997 Sack and Twisted Festival of Animation screens on Friday and Saturday in Sherwood Auditorium at the Museum of Contemporary Art, San

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Calendar LOCAL EVENTS

will lead dramatic readings, role playing, and games to teach kids about water and their natural habitat.

The fee is \$15 (chaperone admitted free). The aquarium is located at 2200 Expedition Way, off North Torrey Pines Road, south of La Jolla Shores Drive, in La Jolla. For more information and the required reservations, call 534-7336.

Full Festival, just in time for the first day of autumn. Borden Books and Music hosts a fall festival for kids on Sunday, September 21, at 1 p.m. Participants will hear stories about the fall season, make fall-colored trees, and eat "autumn treats." Find Borden at 11800 Rancho Camino Drive #104, in Carmel Mountain. Free. For reservations, call 618-1814.

A Toy-Tapping Concert is planned in Spring Canyon Park (at Scripps Ranch Village on San Diego, September 21), with children's musical performance kids and the Fremont Middle Band performing at 3 p.m. and the Heroes performing at 4 p.m. The "toy" fellows will jump, run, dance, and perform.

To reach the park, take I-15 to Scripps Power Parkway and head east. The park is located on the south-east corner of Scripps Power Parkway and Spring Canyon Road. For more information on this free event, call 493-4771.

Windy Fun is presented during the story and craft time planned at Barnes and Noble Bookstore (1040 North El Camino Real, Encinitas) at 11 a.m. on Tuesday, September 23. Participants will make a hat, The Wind and the Sun and When the Wind Stops and make a pinwheel to take home. Free. For more information, call 760-943-6400.

Young Adult Fantasy Author "A. Barnes" will sign *The Seven Songs of Merin*, the latest installment in his series of Middle Earth books, from 10:30 a.m. to noon on Tuesday, September 23, at White Rabbit Child's Books. Find the store at 7255 Grand Avenue, in La Jolla, 434-3318.

As Part of National Banned Books Week, the Writing Center is holding a reading for children (aged 12 to 14) at the La Mesa Public Library (8805 University Avenue) from 3:30 to 5:30 p.m. on Tuesday, September 23. For more information, call 793-9950.

"The Man of Many Hats," a Bill Fleming, will present a musical program for the preschool set at the North Park Library on Wednesday, September 24, at 10 a.m. Free. Find the library at 3793 31st Street (at North Park Way) in San Diego. For more information, call 534-3972.

"Friendship Is a Treasure" is the 10 a.m. to 2 p.m. at La Mesa Museum (Garage Road, suite 14, in Mission Valley). Call for registration and space availability.

Find the museum on the grounds of Coleman College, 7380 Parkway Drive, in La Mesa. 685-8226.

Coronado Beach Historical Museum photo gallery and artifacts from the 19th-century historical association's exhibit "Toys and Treasures" opens on a "Childhood." Antique toys and furnishings, books, games, and clothing are also part of the exhibit.

The museum, housed in a restored 1890s house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the hotel, the 1923 at Point Hotels, and more. Find the museum at 413 Market Street

Calendar LOCAL EVENTS

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TWO POEMS BY JANE HIRSHFIELD

THREE FOXES BY THE EDGE OF THE FIELD AT TWILIGHT

One ran,
her nose to the ground,
a rusty shadow
neither hunting nor playing.

One stood; sat; lay down; stood again.

One never moved,
except to turn her head a little as we walked.

Finally we drew too close,
and they vanished.

The woods took them back as if they had never been.

I wish I had thought to put my face to the grass.

We kept on walking,
speaking as strangers do when becoming friends.

There is more and more I tell no one,
strangers nor loves.

This slip into the heart
without hurry, as if it had never been.

And yet, among the trees, something has changed.

Something looks back from the trees,
and knows me for who I am.

(Jane Lane Hirshfield read her poetry at Atlantic's "Audible Anthology" Web site [requires RealPlayer].
www.theatlantic.com/atlantic/unbound/poetry/anthology/hirshfield/foxes.htm)

THE LOVE OF AGED HORSES

Because I know tomorrow
his faithful gelding, horse will be broken
when the spotted mare is trailered and driven away,
I come today to take him for a gallop on Diaz Ridge.

Retiring, he will whinny for his love.
Ancient, spavined,
her red parts whitened with the same, she never answers.

But today, when I turn him loose at the hill-gate
with the taste of chewed out on his tongue
and the saddle-sweat rinsed off with water,
I know he will canter, however tired,
whinnying wildly up the ridge's near side,
and I know he will find love.

He will be filled with the sureness of horses
whose bellies are grain-filled,
whose long ribbed tendons
can be scratched into no longer-lonely.

His long teeth on her withers,
her rough-coated spots will grow damp and wild.
Her long teeth on his withers,
his old-teekwood smoothness will grow damp and wild.

Her shadows' chisels will feed and fill with flies,
the eight marks of their fortune stamp and then cancel
the earth.

From ear-lick to tail-switch, they stand in one body.
No luck is as boundless as theirs.

(<http://www.theatlantic.com/atlantic/unbound/poetry/anthology/hirshfield/foxes.htm>)

story of early aviation at North Island.

Find the museum at 1128 Lanes Avenue, in Coronado. Call 435-7242 for further information.

Gallop Museum of Historic San Diego glimpse San Diego's colorful past at the museum, where displays highlight Wyatt Earp's San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and "New Town," early military history, the naval disaster in 1923 at Point Hotels, and more. Find the museum at 413 Market Street

(between Fourth and Fifth Avenues, in the Gallop Canyon, 237-1492).

Heritage of the American Mission "Peoples into the South of Southern Africa" by seeing an exhibit of over 300 items of 19th-century origin, sponsored by the Edward M. Smith Family Art Foundation at the museum through late October.

The museum features art and artifacts from South and North America, concentrating on the utilitarian and conservative artistry of crafts workers from ancient cultures. These

POET LAUREATE MARKS DIANA'S FUNERAL

Ted Hughes, England's Poet Laureate, has written a poem to mark Princess Diana's funeral. The poem expresses the sense of collective grief at her loss and draws heavily on religious themes. The image of "The Flower on the Gun," in the poem's last line, is a reference to the horse-drawn carriage which bore Diana's coffin on the way to Westminster Abbey.

6 September 1997

Mankind is many rivers
That only want to run.
Holy Tragedy and Loss
Make the many One.
Mankind is a Holy, crowned
Mother and her Son.
For worship, for mourning,
God is here, is gone.
Love is broken on the Cross,
The Flower on the Gun.



are wings dedicated to natural history, archaeology, education, anthropology, and fine art.

Find the museum on the Capriola a city camp, 292 Jambula Road, Rancho San Diego, 476-3194.

Junipero Serra Museum, the difference in how the local indigenous population and San Diego's first Spanish settlers viewed their natural environment is contained in "Living Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1846," an exhibit continuing through the year.

The journey of Father Serra and Captain Gaspar de Pineda north-out of Mexico into California is depicted in the exhibition "1769 Spain's Day: The Golden Gate" in the Malibu

Room of the museum.

Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. The museum is located at 2727 Presidio Drive, Presidio Park, on the original site of the San Diego mission, 297-2326.

Rancho Pomeroy Historical Society and Clay B. Woodward Museum is a complex of historical buildings, including the Verlaque House (the only Western adobe home of French provincial design still in existence), antique exhibits, and artifacts. There is a cinder block house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial



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PHOTO BY MATTY WELLS

Fabrizio is dedicated to Tibbo, a local resident who was a world champion rodeo rider. Tibbo's clothing and accessories from 1705 to 1800 are also on display. The Bancroft Memorial Rodeo Center is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all at 443 Main Street, in Yuma. For more information, call 760-799-7644.

San Diego Aerospace Museum, a multimedia exhibit celebrating the 70th anniversary of Charles Lindbergh's historic transatlantic flight to Paris entitled "High of the Lone Eagle" is on view through September. The exhibit features a life-size firing replica of the Spirit of St. Louis, a collection of Lindbergh memorabilia, and chronicles the life of Lindbergh and San Diego's role in the design and construction of the original plane.

The museum offers exhibits of over 25 aircraft — including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker I) biplane, a World War I Spad VII, and a Lockheed Blackbird jet plane — 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot air balloon era to the space age, along with an International Aerospace Hall of Fame.

The museum is located in the Ford Building in Balboa Park's Palisades area. For additional information, call 234-8291.

San Diego Hall of Champions Sports Museum, baseball historian and model builder Bill Swank has created a model of Lane Field, the Padres' original home in San Diego, which is now on display. The original stadium was constructed in just seven weeks under a federal grant from the Works Progress Administration, when William Lane moved

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1997 SEPT

Calendar LOCAL EVENTS

his Hollywood Stars Pacific Coast League team to San Diego in 1936. The model will become part of the museum's permanent baseball exhibit.

The museum has permanent exhibits and artifacts from a wide variety of sports. The museum is located at 1849 El Prado, Balboa Park, 234-2544.

San Diego Model Railroad Museum, billed as "the world's largest permanent operating model railroad and toy train exhibit," the museum includes four scale-model railroads of the Southwest, an interactive toy train, and a refurbished Toy Train Gallery with a new Lionel O gauge exhibit. There is a multimedia presentation on railroad, an operating railroad, and an interactive toy train, and a refurbished Toy Train Gallery with a new Lionel O gauge exhibit. There is a multimedia presentation on railroad, an operating railroad, and an interactive toy train, and a refurbished Toy Train Gallery with a new Lionel O gauge exhibit.

San Diego Natural History Museum, the museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum is located in Balboa Park, 232-3821.

Stephen Birch Aquarium-Museum, "Shark Discovery Days" are being held each weekend through Labor Day. Special displays uncover the truth about sharks and dispel myths about their behavior and physiology, and artist tables with preserved shark specimens, shark jaws, shark eggs, and shark models are on exhibit.

"Sea Touch" offers a computer display consisting of five interactive touch screens which visitors can learn a variety of ways that scientists study the oceans from space using satellites, including monitoring currents and ocean temperatures, investigating natural phenomena such as upwelling and red tides, and tracking the migration of fish. The exhibit provides a way to interpret the interdisciplinary nature of research at Scripps Institution of Oceanography.

An aquarium and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla

SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Apostolic
Address: 3119 University Avenue, San Diego
Services: Sunday morning worship, 10:45; Sunday evening worship, 6:30; Tuesday and Thursday Bible study, 6:45 p.m.
Congregation size: 30 to 35
Established locally: Information unavailable
Singles program: Information unavailable
Diversity: African-American
Staff size: 1
Leader: Elder Buddy Hauser
Annual budget: Information unavailable
Church school enrollment: 10
Single program: Information unavailable
Annual budget: Information unavailable
Deceit: Causal

On a dusty stretch of University Avenue, Grace Temple Community Church sits next to a Middle Eastern foods store and faces an African art gallery and a Mexican bar. Young men cruise the street in tricked-out Hondas and suzy bops that thump with hip or reggae-heavy music. But inside Grace Chapel, there was calm. Four pretty, half-African women stood around the pulpit. A large yellow banner read "For We Are Able to Overcome It (Numbers 13:30)." A notice board behind a yellow dress set announced that Sunday's attendance was 18 and that the offering amounted to \$27.

Before last Thursday's 10:45 p.m. Bible study, Brother Ed Vandiver, still dressed in work boots, T-shirt, and jeans, scrubbed at spots on the Grace Temple carpet and swept up the sidewalk in front of the church. Brother Ed is short and barrel-chested. He smiles often. When he shook my hand and welcomed me, his palm was warm. While waiting for folks to arrive, Brother Ed invited me and Brother Davis, a tall, white-haired 74-year-old in a pale yellow dress shirt, to join him behind the pulpit in prayer. We held hands and bowed our heads. Brother Ed thanked God for the opportunity to come together and study His word, and he asked God to open our hearts and minds to the "jewels of the Gospel."

"Yes, Jesus, yes," Brother Davis said.

Kelp Tank, a two-story high tank with giant jellyfish and nearly 50 species of local marine life. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Village Drive), La Jolla. For more information, call 534-1931.

Wells Fargo Bank History Museum, the museum features a working apothecary office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There is an audio visual presentation about short films on California and Wells Fargo history, a gold display, part of the collection assembled by Wells Fargo agent Samuel Dwyer at the end of the last century, an exhibit of Concord Coach #251, a restored stagecoach built in 1867, and the Davies war horse. The museum is located in the reconstructed Calaveras Hotel, at 2113 San Diego Avenue in Old Town San Diego State Historic Park.



Grace Chapel
Normal Heights
★★

Sermon content	★★
delivery	★★
Liturgy	★
Music	★
congregational	★
choir	★
Shacks	★
Flowers	★
Architecture	★
Ambiance	★
Friendliness	★★

Point to satisfactory Good Very good Excellent Extraordinary

others can't see. We must be very careful. We are not prophets. We have to be careful not to judge the things we can see right before our very own eyes.

For an hour and a half, Hauser elaborated. He cautioned against judging others, because self-righteousness is a sin against God.

You must never judge another person. It's not your right," he said. "Only God can judge. Only God sees inside the human heart."

When he finished, he wiped his brow with a white handkerchief and thanked us for coming. Brother Ed, Sister Josie, Brother Davis, and the rest shook my hand and they hoped to see me on Sunday.

—Abie Upmeyer

Sinking Stars

The young musicians must have been aware of the swamp they were desperately slogging through.

Because of an error, last week's article about the final concert of SummerFest was published out of order. The omitted review follows.

In the best-run institutions, disasters can happen. In the best planned concert series, with the most selectively chosen artists, disasters can happen. So much for introduction to the SummerFest "Rising Stars" concert that featured chamber works by Brahms, Smetana, and Shostakovich.

The Rising Stars—for many years a treasured component of the La Jolla Chamber Music Society's summer festival—are younger artists, often already with professional careers. They are brought together in special concerts with SummerFest's more experienced musicians, who act as mentors and colleagues in chamber ensembles. Presumably, the Rising Stars are chosen by the festival's director, Heinrich Ohlman, and his track record in this regard has been sensational. The younger players have regularly been of the highest quality, both technically and in terms of musicianship (several have deservedly graduated into the ranks of what we might call the festival's "rising stars"). Their concerts have often turned out to be among the most exciting and inspired of the series.

In fact, in a large majority of these concerts, over the years, it has been pretty much impossible to distinguish the quality of playing of the young musicians from that of the David Golubs, Gary Hoffmann, and Julie Rosenfeld with whom they have paired: the audience simply heard terrific chamber music, performed by a completely unified group of top-notch artists. I cannot think of a single instance in the past when, while listening to the music of the Rising Stars concerts, I have even been aware of the difference in status. There have been Rising Stars I liked less than others, but that has been the case with their older colleagues as well. Like most SummerFest concertgoers, I have never had any sense that I was listening to amateurs, or to musicians who were not yet ready for the stage.

Who knows what went wrong this summer? But on this one program (or at least on two-thirds

of it) it was evident that something had gone disastrously wrong, and the result—for Brahms, for Smetana, for the audience, for the young musicians, and for their mentors—was painful.

The mentor in the performance of Brahms's final piano trio—the C Minor, Opus 101—was David Golub, who played with a

grandeur, freedom, and fiery passion that under happier circumstances might have incited his Rising Star collaborators to similar interpretive feats. But the poor violinist and cellist were in such frantic trouble throughout, with agonizing intonation problems and ragged ensembles, that they could scarcely attain the level of performance at which meaningful interpretive choices can be made. Both of them wobbled and sounded sick (and indeed they may actually have been ill; something has got to explain this astonishing plunge from the usual levels of SummerFest playing).

The only positive outcome of the catastrophe was the way it underlined the stupendous nature of the Opus 101's piano part, and of the way Golub played it; one tried to adjust one's hearing to listen only to that (no easy task). But certainly a better manner of appreciating Brahms's piano writing and Golub's keyboard mastery would be to listen to his Arabesque recording of the C Minor Trio with Mark Kaplan and Colin Carr, where the players are all at an equal level of musical development (and health!).

Similar troubles beset Smetana's E Minor Quartet, "From My Life," where cellist Gary Hoffmann, necessarily merging into the ensemble more than a pianist would, had even less luck than Golub in getting his partners to shape up. Intonation was again a severe problem, with even the highly talented first violinist occasionally succumbing to the ambient disease of flattening and sharpening and wavering. The others more or less consistently went off base and stayed there, for whole passages. In addition, there was no unanimity as to timbre and articulation, with an excess of raw, aggressive sounds intended to stimulate passion (how can a string survive such violent attacks by a bow?), but resulting merely in ugliness and an impression that the whole

group was out of control. The players all went their own way, nobody listened to anyone else (although Hoffman made great efforts to bring them back into line), and the nuanced emotional scenario of the "From My Life" Quartet disintegrated into an unrelieved nightmare.

Naturally, one felt sorry for everybody involved. The young musicians obviously were not trying to destroy Smetana and torture the audience, and they themselves must have been aware of the swamp they were desperately slogging through. Nevertheless, after the intermission had given the audience some time to recover, who could resist a surge of loving gratitude to the subsequent group of Rising Stars (along with violinist Julie Rosenfeld), who almost redeemed this awful concert by their splendid playing of the Shostakovich First Quartet?

There were a few points to carp at here, too—such as the inexplicable switch from the Steinway Golub had used to a Yamaha on which the percussive banging in the treble (dictated by the score) produced a clangor of extreme unpleasantness. But nowhere was there the slightest hint of less than professional playing. In fact, the group was remarkably effective in reproducing the unrelieved emotional atmosphere of this scarring work, with its lengthy sections of remorse, uncertainty, feeling-denied, vibratoless playing alternating with that violent, frenzied,



Johannes Brahms

SummerFest "Rising Stars" concert: Brahms, Smetana, Shostakovich
Shostakovich: Brahms, Smetana, Shostakovich
Brahms: Piano Trio in C Minor, Opus 101; Smetana, String Quartet in E Minor, "From My Life"; Shostakovich, Piano Quintet in C Minor, Opus 57

satirical fury that is one of Shostakovich's signature styles. The hypnotic immersion in unrepentant sadness, the sudden eruptions of demonic energy—it was these the listener was conscious of, rather than of the performance itself, for the Rising Stars chosen for the Shostakovich (violinist David Chan, violist Shirley Ho, cellist Brett Samuel, and pianist Christie Julien) were in such good shape, and so thoroughly in command of their instruments and of the music's technical demands, that they were able to concentrate on deeper issues of empathy and imagination, which is what musical performance is really all about. ■

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JEWEL k.d. lang LUIS MIGUEL

September 20 September 27 September 28, 29

ZZ TOP

ATLAS TICKETS

Gird Box

Girl Bar
Terrence McNally called *Love! Valour! Compassion!* (which recently enjoyed an extended run at Diversionary Theatre, an update: "I wanted to write about what it's like to be a gay man...to tell everyone else who we are when they aren't around." Phyllis Nagy's *Girl Bar*, currently in a blazing (and blazingly funny) production at Diversionary, constitutes an update about gay women. The play, a "pageant," tells who lesbians are, who they aren't, and who they like to be. Six women reveal hopes, hurts, dreams, fear. No one holds back or sentimentalizes (Char, the narrator, tells the audience, "It's

easier for you to deal with, but not because they're dying," says Jaggs. "We're more or less unaffected. And this makes you angry." Nagy has refused to play to companies that target Timothy. She would love what director Gay Feldman and her cast have done. We're in a dark, smoky bar. As music blares in the background, the environment fires the imagination. The music is so good, it's wonderful as Cher. Cigarette in mouth, beer in hand, Carro cajole, berates, and confesses to the audience, hitting every emotional note with utter believability. Tajma Soleil, long a local favorite in musicals, shows she's a top-notch actor as well. She plays Jean, an African American lesbian, thus doubly regretting (Soleil does a pair of wistful glances) that she's not a member of the mission party. The rest of the cast falters only rarely. Luis Watson's

costumes and Michelle Riel's sleek set [with a game show on the floor establish tone and place decisively. Diversionary could have been *Love! Value! Compassion!* all summer! The preview I caught of *Gold Bar* had rough spots. But once this show settles in, it could run through Christmas.

Worth a try.

DIVERSIONARY THEATRE, THURSDAY SEPTEMBER 27, THURSDAY THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M.

Good As New

The South Coast Repertory Theatre presents The West Coast premiere of Peter Hedges' comedy: daughter Maggie gets her driver's license, confronts her mother's hypocrisy and her father's philandering. *Married to the Mob* directed by

SOUTH COAST REPERTORY THEATRE

SECOND STAGE, FRIDAY, SEPTEMBER 19, THROUGH OCTOBER 15: TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M.

Having our Say
The Julia Playhouse presents Emily Mann's Tony-nominated drama about the remarkable De Jans, The African American sisters are 101 and 103, respectively. JULIA PLAYHOUSE, MANDELL WEISS FORUM, THROUGH OCTOBER 19: TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

The Helens.
North Coast Repertory Theatre stages Ruth and Augustus Goetz's theatrical version of the Henry James novel *Washington Square*. Don Lopez directed.

A Midsummer Night's Dream The Thirteenth of the 1997-'98 season with a comedy about "social politics." **BRYAN FRITZ THEATER, THURSDAY THROUGH SUNDAY 8:00 P.M. SUNDAY AT 2:00 P.M.**

Miracles Reviewed this season. **CASSIUS CARTER CENTER, MON-EDISON CENTER, FORMING ARTS, THURSDAY THROUGH SUNDAY 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AT 2:00 P.M.**

Murder at the Cafe Mystery Cafe restaurant's most popular show. **FORMING ARTS, THURSDAY THROUGH SUNDAY 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AT 2:00 P.M.**

Old Globe's staging of the play is like a minefield. It is full of themes and exhibits that are explosive. The sleek, computer-styled void of exploration on a safely played-out passion. Tyrone Atwood's several rehearsals analyzed Othello. You push far, and he was command the stage. Cyprus (where Othello's wife Desdemona experiences the horrors, honey-moon pressed the full pain) more as a linguistic blast of unimoginable Christina Hagen gave in innocent brightness one can do with an Katherine McGrath as the adamant Emman

much as he heads). It's a complex role, but better if Othello were a woman, and if Jack Redstone had more of a *Wuth* a try.

LOWELL GAVES FESTIVAL MOON EDISON CENTER FOR PERFORMING ARTS. THURSDAY THROUGH SAT. 8:00 P.M.

The Secret Garden
The Moonlight Gardens Presents Francis's Hodgson children's novel as a musical from Mary. orphaned Victorian as a secret garden on the moors of Yorkshire. Directed and *choreo*graphed by MARY MOONLIGHT AMPHITHEATRE SEPTEMBER 21. THURSDAY

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the spot. The audience
points to the winners.
EYENOTE STUDIO THEAT
DENTON AVENUE, DOWNT
AND MARKET STREETS;
8:30 P.M. FOR INFORMA

Theatre. Hugh Butterfield's lounge act at the Espresso Coffeehouse is the day. While patting blonde - or, as he calls them, "navian blondes" or "coas Mochas" - Hugh trawls on the piano. His friends got stuck in the city. They're here to celebrate university. The trio uses Maxwell Butterfield, a comedy group that never they're "jokers," they're not "comedians." He rarely could hold the real issues from their direct mediocre poses. The focus from *Forever Fluid*. *Forever Fluid* performs comedians are far too people's characters. Mr. Pearce Donley's a wit

complain of difficulties come, you wish they're going up the pseudo-degit on with their entire light-weight show.

Worth a try.

HAVEN COSMOPOLITAN TR. FORTIN AVENUE, DOWNTOWN THROUGH OCTOBER 11; AND THURSDAY AT 7:30 AND SATURDAY AT 8:00 AT 7:00 P.M. MATINEE 5:1:00 P.M. AND 4:30 P.M. AT 2:00 P.M. FOR INFORM 437-0600.

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Jerry and Maria's Italian Wedding
Diletti Productions presents an interactive wedding ceremony in which everything that can go wrong, will. The Council and

[illegible]

Shakespeare
Shakespeare's tragedy of imagined infidelity bursts with contemporary issues—narcissists, race relations, social class, gender—yet the

The Frith Theatre has a limited engagement run of *Willy Wonka & the Chocolate Factory*. "Wanda Mae Joe Bradshaw is the former child; Valentine Langley is now an actor. Taste the difference!"
Cory plays Valentine in this one. Taste the difference!
THE FRITH THEATRE, WEDNESDAY, SEPTEMBER 24, THURSDAY, OCTOBER 10, SUNDAY AT 2:00 P.M. MATINEE, SUNDAY AT 8:00 P.M.

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CEPT

Calendar MUSIC SCENE

"They were the most difficult band to work with, and it's not fair for their audience," says Street Scene media representative Lindsay Moreman.

Lured by the possibility of seeing the Long Beach Dub

puller," says Moreman. "That was the only way we could get them off the stage. They passed their time slot. We already cut the following band's set from 90 to 30 minutes to accommodate them."

sound system by roughly pulling wires. "Their agent, Rick Bonde, called us the following day to apologize," says Moreman. "He said, 'Their actions were really uncalled for, and they just couldn't work in that type of format.' They just wanted to do what they wanted to do. Keeping a schedule is a big part of festivals."

According to MCA Records publicist Erik Stein (who formerly handled Sublime), the All-Stars were late because their flight from New York — where they were accepting an MTV award the night before — was delayed.

— L.D. & K.C.

blurt THE INSIDE TRACK

All-Stars (known as Sublime before the May '96 drug-overdose death of singer-songwriter Bradley Nowell), a crowd gathered at Street Scene's Stage 7, on the corner of 8 and Sixth Avenue. After realizing the band was a no-show for their 5:45 p.m. slot, the audience grew restless. A nearby PA system announced that the band had been bumped to 7:30. Around 8:30, the All-Stars plugged in on Stage 4, two blocks away. A few chords later — after less than one minute playing — they left the stage. What happened?

After they left, the stage was silent for an hour and a half. Why? According to

Moreman, the Dub All-Stars, when removing their equipment, damaged the

"I actually named the **blurt** after a strip bar near LAX called the Century Park Lounge, where it's live! Nude Girls" says Flash92.5 deejay Fitz. He refers to the Thursday evening "Live Nude Bands" segment on his show. The "nude" factor was radio fantasy until local skankers G-spot played an in-studio gig last month.

"I'm always one for taking things at face value," says G-spot drummer Jeffrey Hawthorne. "So I just asked

Fitz if he ever had a band take him up on playing nude in the studio. He said yes, so I just kind of went 'hmm...'" Hawthorne says he just couldn't work in that type of format. They just wanted to do what they wanted to do. Keeping a schedule is a big part of festivals."

According to MCA Records publicist Erik Stein (who formerly handled Sublime), the All-Stars were late because their flight from New York — where they were accepting an MTV award the night before — was delayed.

— L.D. & K.C.



JEFF HAWTHORNE, ONLY HALF NAKED

performance over the Internet. Has anyone else gotten naked on Fitz's show? "I actually half-expected Frank Drennan [of local band Loam] to be the first one to get naked," says Fitz. "Who knows? We might have had him in the future. I've had girls come in, Randa Triscoll came in and she didn't nude up."

— R.B.

Jewel, no diamond in the rough according to Rolling Stone writer Lorraine Ali. In the September 4 issue, Ali details observations made and conversations heard while covering the all-female Lilith Fair tour. Here are a few things she wrote about our hometown heroines:

Jewel, no diamond in the rough according to Rolling Stone writer Lorraine Ali. In the September 4 issue, Ali details observations made and conversations heard while covering the all-female Lilith Fair tour. Here are a few things she wrote about our hometown heroines:

Like high school society, a pecking order quickly forms. Suzanne Vega is the cool and distant art chick. Paula Cole is the in-to-earth best friend. Jewel the stuck-up one.

Cole proves the most exasperating... performer. Then there's Jewel's set, during which she tells the audience how great it is to not be a waitress anymore. Meanwhile, a guy behind the mixing board... keeps looking at his watch. Jewel's backing band, an odd group that looks totally disconnected from her and one another, appears no more enthusiastic. Jewel attempts Patti Smith's "Dancing Barefoot" all pouty and pigeon-toed, and sounds like, well, Jewel. The next four dates will consist of an unending game that people play side stage while Jewel performs. It's called Is That a Jew?

Jewel has so far sold more than five million copies of *Pieces of You*, her debut disc. — R.A.M.

Ever listen to SHIT 100.7?

They have been floating around the building awhile, says a local Jacor employee about the bumper stickers that resemble Star 100.7's pink, blue, and yellow decals (except that the word "shit" replaces "star"). "We don't know who did it. I think a listener dropped them off at the front desk."

Jacor regional vice president of programming Jack Evans has a different opinion of where the spoof stickers came from. "With 400 creative, computer-literate types [employed by

Jacor] here, there's no telling what some of them might generate."

Ohio-based Jacor owns about 130 stations coast-to-coast, including 10 in San Diego. Jacor does not own Star, the pop-alternative station that has a lead in the latest Arbitron ratings among listeners 18-34.

The "Shit" stickers recently turned up in the weekly *Radio & Records* trade magazine. "Where there's smoke, there's usually Jacor," an item in last week's issue declared, referring to the company's reputation for guerrilla warfare.

Jacor may not be taking credit for the decals, but one of its local stations has taken aim at the original (legitimate) Star stickers that are on cars from Fallbrook to San Ysidro. Last Thursday, Channel 9-3-3 (KSTV) PM told listeners that they have until September 25 to bring in peeled-off Star stickers. The listener with the most decals wins \$1000.

"I'm not telling you how to get 'em," says 9-3-3 deejay Butch the Baker. "I'm not advocating nothing." His boss, Channel 9-3-3 program director Todd Shannon, agrees. "We're not saying to [take other people's] stickers. We're just trying to have fun."

290 executive Roger Secler isn't so sure. "We did a promotion where you



would bring in your car and have your own stickers peeled off and then we'd put ours on. But this is different. They are inviting trouble with this. If someone peeled a sticker off my car, I'd press charges. I'd sue that vandal!"

Star stickers are everywhere. Shortly after Jeff & her returned to the station last May, they invited drivers to then-Jack Murphy Stadium to mount the Star decal. Star program director Tracy Johnson says he is not upset with Channel 9-3-3's sticker-removal promotion.

This isn't the first time Johnson and his staff have felt Jacor's wrath. When Jeff & her went to Star, Q106 (104.1) former home — also a Jacor station — ran recorded gaps that referred to "Jeff & heriatric," resumed general

manager Bob Bollinger ("Bob Bowlinghead"), and said Johnson wears panyhose.

According to the Arbitron ratings data released last week, none of Jacor's ten local stations are in the top five among overall listeners. And two stations, Q106 and the Mix (102.9 FM), don't make it into the top 20.

— K.L.

Local disc review

Roger's Playground, *Periodic Table Manners*

As the title of their debut CD indicates, the songs of San Diego's Roger's Playground examine chemistry, not the literal minutiae of the periodic table, but rather the hard, organic science of (both personal and musical). On 14 tracks,

female lead singer and bassist Dani McGee explores the mercurial but inevitable nature of codependency, while the band plays with musical equations, adding funk, jazz, and Latin grooves to its alternative rock foundation.

With a sultry, Grace Slick-like voice, McGee concedes to her bitter but tough comprehension of the language of love — confessions, for example, are either selfish attempts at absolution or embarrassing moments of exposure.

Behind these weighty musings is usually a textured and deft instrumentation led by Doug Reese, the band's versatile guitarist. On some tracks, the sound of Reese's refreshing rhythms and minimalist chord-play are

drowned out, however, by sluggish or dramatic vocalizations (ironically, the kind of interference McGee professes to regret). On one track ("Quiet"), McGee sings about the authority of understatement ("So much can be said with the tilt of a head... trust that it is real"). And, indeed, the quiet moments, when McGee trusts that we get it, are the best moments on *Periodic Table Manners*.

— J.W.

Contributors: Russell Baader, Kristen Collier, Lisa Donahue, Ken Leighton, Robert A. Micucci, Justin Wolff

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Thursday, Sept. 25, **Early Show!**
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Come, Come by Sea and Lakes, Sunday, September 30, 8 p.m., 2105 Ocean Front, Mission Beach, 480-1780 or 220-4947.

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Back by Back, Sunday, September 30, 8 p.m., 1133 Banner Avenue, Bay Park, 275-5453 or 220-8497.

Big Six (430) and the Backbeats
Colum, Sunday, September 30, 8:30 p.m., 2501 Kettner Boulevard, 220-8497 or 523-4355.

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THE 27TH ANNIVERSARY OF THIS LEGENDARY CLUB EVENT

BANJO FIDDLE GUITAR MANDOLIN & SONG-WRITING CONTESTS

Saturday & Sunday September 20 & 21 • 10 am-6 pm
AGES 10-45: \$7 PER DAY • ALL OTHERS: \$3 PER DAY



Pleasant Valley
Also a Fiddle • High Ceilings

Performances by Shana Nichols on Hammer Dulcimer, The Shasta Family, East Bound & Down, Jack Leary performing as Hank Williams, Jr., along with Folklore and Mountain Tunes from the Word Weavers.

For Julian information: 745-0707 • Text & 800 number: 233-9797 • 745-1281
Take Hwy. 1, E. 15 or 67 to Hwy. 70, and head east straight into Julian, left on Main St.

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DANCE SPECIALS

SUN THE UNDERWORLD
DANCE SPECIALS

TAXXI ON PROSPECT

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THURS SEPT 18TH

THE DRINK
DJ'S SCOTT MARTIN & KELLY LYNCH
FRI SEPT 19TH

GOLDFISH
SAT-SEPT 20TH

DALE BOZZIO OF MISSING PERSONS
MON-SEPT 29TH
1025 PROSPECT ST. LA JOLLA
INFO • GUEST LIST 551-5230

CAMEL LIGHTS

Your highway to urban nightlife

UPTOWN

VELVET
2012 Kettner Blvd. 830-1000

Are you ready for an on-core extravaganza? Thursday night, from Seattle, we have **Double Trouble** and **Blind Melon** Saturday night, it's **The Dragons** with **Downs Family** and **6-Mile Run**. Sunday night, DJ Marcus spins psychobilly and punk rock tunes.

OCEAN BEACH
WINSTONS WEST
1801 Bacon St. 332-6892

Thursday night get down with **The Overland Band**. Friday, **The Travel Agents** will be truckin' through all your favorite tunes, as well as some acoustic-blue favorites. Saturday get linked up with **Hot Chicken Stew**. Sunday, dance those blues off with **Earl Thomas** and the **Boys** followed by **Scot Cracker**. Monday, it's always a long strange trip with **The Elastic Waste Band**. Tuesday, get your funk on with **Wise Monkey Orchestra**. Wednesday, **The Midnight Funk Association** presents an electronic music showcase. Groove on.

PACIFIC BEACH
FIDDER MCGEE
1845 Garnet Ave. 322-8540

This is the place to go if you enjoy great beer and soft cocktails. The full-service bar features a complicity of live music and 11 p.m. Pool tables, darts, Caligae, Kiss Picnic. With all of these options, how can you resist? Tuesday, it's **Open Mic Night**.

6 Lounge
2228 Bacon St. 222-9131

Thursday, win big at **Vegas** with DJ Joey Jimenez. Friday, see what it's like **Across the Border** as DJs Grayby and Ratty spin funk, jazz and hip-hop. Saturday, **SHI & Scholar** present **Limelight**. Every Sunday is **Trio Ragga**. Sunday, this week it's **201 Filmy** with DJ Carlos Culture. Every Wednesday, 20th Century Lounge presents **Prime of Dogs** with DJ Circa.

MIDTOWN

CASAB
2501 Kettner Blvd. 332-HELL

Come kick off **Swing** Tuesday with England's top swing band, **Big 8**. Throw your mittens around your kittens and come in for the next four Tuesdays. If your moves are a little rusty, be sure to get here early for swing lessons from 8 to 9:30 p.m. **Big 8** Thurs Operator opens this Tuesday, 9/23.

DOWNTOWN

TIGER BAR
1101 Sixth Ave. 332-5254

Guatemala's oldest bar has ten taps flowing - no waiting live music sometimes. Happy Hour every day from 3 to 7 p.m. Thursday, DJ Miles is bringing the freshest grooves and rockin' the house. Sunday, don't forget our own **Miss Karen** returns our pool lounge at 5 p.m.

KENSINGTON

THE KENSINGTON CLUB
1075 Adams Ave. 284-2818

Swing by for cocktails, 10 beers on tap, 2 pool tables and a jukebox of pleasure! Jump, live and well at **Happy Hour/Wednesday Double Happiness** with DJ's Suz and Wendy O'Rourke spinning the finest lounge and exotica.

JEWEL BOX
1845 Garnet Ave. 332-8540

Check out this award-winning bar and grill just outside of The Camel. With pool tables, shuffle board and mega touch video, this bar is one of downtown's treasures. Hop up to your usual seat at the bar where everybody knows your name. Cheers! There are good times to be had as the legend of the Jewel continues.

10-4, GOOD BUDDY!

Tom at Brick By Brick.
"Up with the man downstairs."

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

1997 SEPT

Calendar MUSIC SCENE

of my friends used to make record clips, that was his start in music, and now he's a bow maker. Anyway, we're all pretty much on good terms — and one result is that ideas and techniques spread freely.

Gohde estimates there are 100 full-time bow makers in the United States today. Of these, he places a dozen on the West Coast and half of those in the Seattle-Puget Sound area. "It's amazing how many great bow makers there are there. They're living on these islands and all these secluded places. And they're like, 'I don't want to be bothered. If you want to come see me, make arrangements, but

don't come knocking." Gohde knows of one bow maker in San Francisco and another in L.A. And there is one in San Diego — Gohde.

Gohde moved to San Diego in 1989 after having once again found himself in his father's basement. In 1980 he opened Classic Bows in Golden Hill, and today the three-room shop has much the feel of a classic European violin shop. In the front, violins and violas hang in windows and from the walls and ceiling. Cellos stand on the floor. A glass sales counter houses wooden parts for instrument repair — pegs and bridges, chin and tailpieces, ebony fingerboards. A postcard display ranges from the comic to the erotic (a woman seated in shadow, cello upright between her legs). Her hand drawing the bow — slowly, one

imagines, pulling that big note. A wall rack offers Brazilian-made student bows and the new Coda carbon fiber. Everywhere, the walls are adorned with pictures, posters, and memorabilia, much of it collected during Gohde's many travels to the great violin- and bow-making centers of Europe: Mittenwald, Germany; Cremona, Italy; Mircourt. And everything has a story. There is a poster of the Messiah Strad, so named because Stradivari is reputed never to have sold it, so great was the instrument's sound and workmanship, and long did the world await its coming. There is a photograph of Gohde dressed in coat, tie, apron, and hat — "I had, mimicking the Victorian bow maker James Tabbs, whom Gohde calls 'my bow making idol. He was from London, very eccentric,

and a prolific drinker — he was really pretty good at that." But he made great bows. And there is a photograph of a longtime violin maker's shop in Prague, in which worked a man whose father had made a violin owned by Gohde. "I had a photo of it. And I went in there and he couldn't understand English, and I couldn't speak Czech very well, but I showed him a picture of his father's violin. And he saw it and his eyes lit up. He knew what it was."

In the back of Classic Bows is a studio, where prospective buyers try out bows and instruments. And in the middle is Gohde's workshop, his inner sanctuary, where he has special lights and a special set of tools and where, he says, "the only people that come in here are people that I allow to come in here." Here he keeps the banks of white Manchurian stallion hair he uses for rehairing. Here he keeps the bows he himself has made. Here he keeps his tools. And here, against one wall, he keeps August Olshavsky's old wooden workbench, brought from Chicago when the old man finally retired.

Also in this room, Gohde keeps a green accountant's ledger book — legacy perhaps of the path his father would have had him follow. In the book are row upon row of neat, handwritten codes and numbers. Together they describe each bow Gohde has ever made: its style and dimensions, materials, country of destination, price, and a unique identifier that tells the year the bow was made and its sequence of creation that year (1st, 2nd, etc.). The number is branded into the wood along with the name of its maker: G. GOHDE.

So far, Greg Gohde has made 215 bows. I stely his production has slowed, but it isn't for lack of work. It's because the other demands of his shop take his time — he does everything, he says, including sweeping. These days, he opens the shop at noon, works till closing, walks home for dinner, then returns. "During the day," he says, "I'll work. But in the evenings is when I can really work. Because I don't get interruptions. Usually I work at least until midnight, but sometimes I'm here till three o'clock in the morning, working."

He's not complaining, though. Like August, he is doing the work he wants, the way he wants to do it. "I would do this even if I wasn't paid for it," he says. "But since I can get paid for it, this is the way I can make a living. It just took a long time to figure out."

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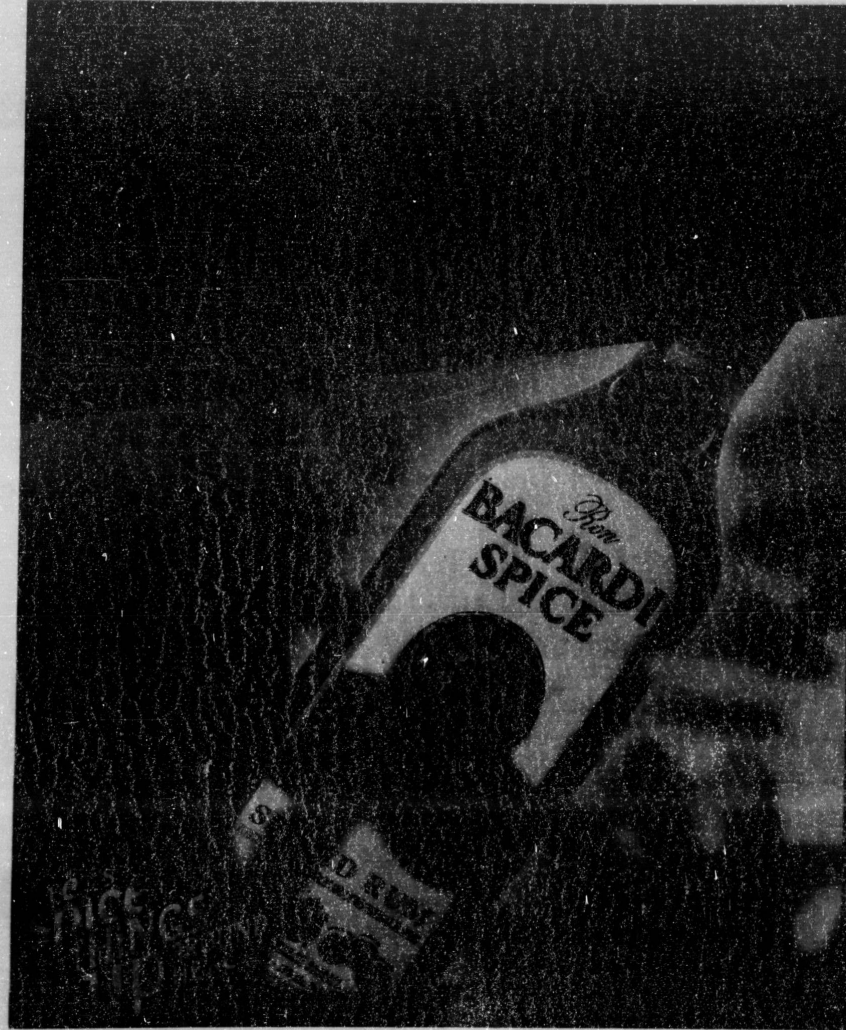
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Thursday / September 15
universal presents
fixx
with DJ Mikeski & Rue
dance • hip-hop
old school
Friday, September 16
hot chicken
saw
live blues 4-7:30 pm
blues tattoos
Saturday, September 20
slapbak
every Saturday
5:30-7:30 pm
hot open blues jam
with host blueberry jam
intermediates welcome, bring your own tips
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Friday, September 21
the bush beaters
10 piece rhythm & blues band
Saturday, September 22
G.D. Productions
presents Molecular recording artists
the chrome cranks
from N.Y. with Blue Beat, former member of music youth
fuzz huzzi
krush
book now for your private party
call vicki
Wednesday, September 24
total control presents
club 959
no cover b-4 10 pm
\$2 drinks 8-10 pm
DJs Double R
Thursday, September 25
hot chicken
saw
Friday, September 26
club 959
club 959



1997 SEPT

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Calendar MUSIC SCENE

Miracles Cafe, 1913 San Don Avenue, La Jolla 92037. 7:30 pm. Friday, 7:30 pm. *Pat Martino* and *Charlie Haden*. Contemporary rock. Sunday, 10 am. *Gold Band*. Contemporary.

Moche Marketplace, 1020 West San Marcos Boulevard, San Marcos. 7:00-7:45. Tuesday, 7:00 pm to 10:30 pm. *Brass Band*. Soft rock.

Moby Malone's Sports Bar, 1235 Alton Street, Ramona. 7:00-7:30 pm. Friday, the *Brass Band*. Contemporary rock and roll. Saturday, after *Jackalope*. Contemporary rock and roll.

Northern Bar and Grill, 500 Cathedral Village Drive, Cathedral City. 7:00-7:45. Sunday, all performances are 8:30 pm to midnight. *Saturday, Live! The Horns* and *The Horns*. Monday, *Tom and Home*. Contemporary. Tuesday, *Local Blue*. Contemporary.

New York Place, 481 Santa Fe Drive, San Diego. 7:00-7:30 pm. Friday, 7:00 pm to 10:30 pm. *Brass Band*. Contemporary rock and roll.

The Oakdale Lodge at Lake Wildwood, 14000 Oakdale Road, Encinitas. 7:00-7:30 pm. Friday through Sunday, *Nitro Express*.

Orville Vineyard, 13455 San Felipe Road, Encinitas. 7:00-7:30 pm. Saturday, 7:00 pm. *Donat*. Contemporary, acoustic, jazz and contemporary.

Powderhouse, 123 West Central Expressway, Encinitas. 7:00-7:30 pm. Friday, 9 pm. *De Kalb*. Contemporary, acoustic, jazz and contemporary.

The Rialto, 755 Broadway Drive, Cathedral City. 7:00-7:30 pm. Friday, 9 pm to 10:30 pm. *Local Blue*. Contemporary.

Roxy Restaurant, 517 First Street, Encinitas. 7:00-7:30 pm. Friday and Saturday, 7:00 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

San Luis Rey Diner, 51474 Golf Rd. San Luis Rey. 7:00-7:30 pm. Friday and Saturday, 7:00 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

The Southern Cafe, 1078 Cathedral Boulevard, Cathedral City. 7:00-7:30 pm. Thursday, 7:00 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

Star N' Suds, 123 West Plaza Street, La Jolla. 7:00-7:30 pm. Friday, 7:00 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

That Pizza Place, 2022 El Camino Real, Suite B, Cathedral City. 7:00-7:30 pm. Tuesday, 7 pm to 9 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

25 First St., 25 East E Street, Encinitas. 7:00-7:30 pm. Thursday, 7:00 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

Vinaka, 500 Cathedral Village Drive, Cathedral City. 7:00-7:30 pm. Friday, 7:00 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

Beaches
The Northern Bar and Grill, San Diego. 7:00-7:30 pm. Friday, 7:00 pm. *Local Blue*. Contemporary, acoustic, jazz and contemporary.

BUFFALO JOE'S
DINING & DRINKING
Thursday, September 18
Changes in Latitude Night
12:00-1:00 am. *Local Blue*. Contemporary.
1:00-2:00 am. *Local Blue*. Contemporary.
2:00-3:00 am. *Local Blue*. Contemporary.

Friday, September 19
HAPPY HOUR PARTY • 4-8 PM
11:00 am. *Local Blue*. Contemporary.
1:00-2:00 am. *Local Blue*. Contemporary.
2:00-3:00 am. *Local Blue*. Contemporary.

Sweet Polly Esther & The Platforms
Get Punked Up
Saturday, September 20
DISCO POPS
10:00-11:00 pm. *Local Blue*. Contemporary.
11:00-12:00 am. *Local Blue*. Contemporary.
12:00-1:00 am. *Local Blue*. Contemporary.

Sunday, September 21
STREET CONNELL & THE TONIC KINGS
10:00-11:00 pm. *Local Blue*. Contemporary.
11:00-12:00 am. *Local Blue*. Contemporary.
12:00-1:00 am. *Local Blue*. Contemporary.

Monday, September 22
Monday Night Football
12:00-1:00 am. *Local Blue*. Contemporary.
1:00-2:00 am. *Local Blue*. Contemporary.
2:00-3:00 am. *Local Blue*. Contemporary.

Tuesday, September 23
Monday Night Football
12:00-1:00 am. *Local Blue*. Contemporary.
1:00-2:00 am. *Local Blue*. Contemporary.
2:00-3:00 am. *Local Blue*. Contemporary.

Wednesday, September 24
POPPA GATOR
12:00-1:00 am. *Local Blue*. Contemporary.
1:00-2:00 am. *Local Blue*. Contemporary.
2:00-3:00 am. *Local Blue*. Contemporary.

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Calendar MUSIC SCENE

the *Remains* Republic, and 7 pm, the *Polaris Express*, live. Wednesday, 7 pm, *Govt Live*.

Blind Melon, 710 Garnet Avenue, Pacific Beach, 483-7841. Thursday, 8 pm, *Blind Melon*. Friday, the *Wine Monkey* Concerts, alternative. Saturday, 4 pm, the *Time King* Blues, and 8 pm, the *Mississippi Mudhens*, blues. Sunday, 4 pm, 12 Z *Bough*, reggae, and 9 pm, *Sol Power*, alternative. Monday, *Pappa Gato*, blues. Tuesday, the *Reddubbers*, blues. Wednesday, *Cyde Rik*, rock.

The Blue Bryan Lounge, 2337 Chalmers Drive, Mission Bay, 776-0963. Friday and Saturday, 8:30 pm, *Tony Archer*, variety.

Crown Bar and Grill, 1105 Ocean Front Walk, Mission Beach, 488-1780. Thursday, the *Vicini* Femmes.

alternative. Friday, 38 Special, *Sevens*, and *Fish*, rock. Saturday, 11 am, *Willy Wilder* and 6:30 *Thurs*, and the *Cinco* Guitars. Sunday, 4 pm, *Blind Melon* live. Monday, the *Wine Monkey* Concerts and *Melinda Rago*.

The Catamenia Resort Hotel, 1999 Mission Boulevard, Mission Beach, 488-1081. The *Catamenia* Bar. Thursday, the *Time King* Blues, and 8 pm, *Blind Melon*. Friday, 8:30 pm, *Govt Live*, and 12 pm, *Blind Melon*, rock and roll. Saturday, 4 pm, *Time King* Blues, and 8 pm, *Blind Melon*, rock and roll. Sunday, 4 pm, *Time King* Blues, and 8 pm, *Blind Melon*, rock and roll. Monday, *Pappa Gato*, blues. Tuesday, the *Reddubbers*, blues. Wednesday, *Cyde Rik*, rock.

The Coast Cafe, in the Embassy Suites Hotel, 4500 La Jolla Village Drive, La Jolla, 453-4418. Friday, 5 pm, *Brown*, jazz.

The Crescent Shores Grill, 7953 La Jolla Shores Drive, La Jolla, 459-0541. All performances are jazz. Friday, *Holly Gentry*, *Chen*, *Conner*, and *Bob*.

Wilder. Saturday, *Carl Eckert*, *Rob* *Thorn*, and *Pamela York*, Sunday, 11 am, *Willy Wilder* and 6:30 *Thurs*.

The Dog, 4479 16th Street, Pacific Beach, 531-0148. Friday, *Blind Melon*, rock.

Fishin' McGee Irish Bar and Dance Club, 1400 Garnet Avenue, Pacific Beach, 772-8540. Saturday, *Govt Live*, and *Blind Melon*, rock and roll. Sunday, the *O'Brien* Brothers, folk. Tuesday, open mike hosted by *Collier Blue*, rock and roll. Wednesday, *Chasing Magic*, 11 pm, and *Redford*, folk, alternative.

The G Lounge, 2228 Bacon Street, Ocean Beach, 222-8131. Sunday, *Comet*, rock. Sunday, 5:30 pm, *Ed* *James*, and *the* *Big* *Band*, jazz. Monday, *the* *Price of Deceit*, acid jazz.

Kenny's Tavern, 4610 Mission Boulevard, Pacific Beach, 483-4847. All performances are 9 pm to 1 am. Thursday, *Topher*, *Harvey*, acoustic. Friday, *Blind*, *George*, acoustic. Saturday, the *O'Brien* Brothers, Irish.

folk. Wednesday, *David* *Houser*, acoustic. Thursday, *David* *Houser*, acoustic. Friday, *Blind*, *George*, acoustic. Saturday, the *O'Brien* Brothers, Irish.

La Valencia Hotel, 1132 Princes Street, La Jolla, 474-0771. Thursday and Monday, *Govt Live*, and *Blind Melon*, rock and roll. Friday and Saturday, *Govt Live*, and *Blind Melon*, rock and roll. Sunday, *Govt Live*, and *Blind Melon*, rock and roll.

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Friday, October 17
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Friday, October 24

1997 SEPT

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Chuey's Numero Uno. 1894 Main Street, downtown. 234-0937. Friday, Super Trax rock.


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Croce's Top Hat Bar and Grille. 802 Fifth Avenue, downtown. 233-4355. Unless noted, all performances are

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sept
18

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SEPT. 16

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FRIDAY
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Opens 10 am
Po' Boys
Monday, September 22
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12 Wells
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FRIDAY • SEPTEMBER 20
Happy Hour
Late Night
Fat FS
Bill Mager
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CORING

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9/26: The Forbidden Pigs
9/27: Elephant

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Island Saloon, 104 Orange Avenue, Corvallis, 531-3436. Saturday, 9 pm to 11 pm.

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East City
 351, 164 East Main Street, El Comodoro, 228-7736. Friday, *Separable Soul*, *Random Damage*, 8:00 p.m. Saturday, *Painted Ball* CD-release party with *Excuse Your Rhythms* and *gigs*, rock.

The Soundcicks 8330 Parkway Drive, La Mesa, 465-5600. Friday, *Saturday*, and *Wednesday*, *Jeonette*, *Katayana*, *venue Thursday*, *Jay Correa*, *acoustic rock*.

The Coffee Merchant 3000 Grossmont Center Drive, La Mesa, 465-7979. Friday, 7 p.m., *The Good Friends*, *rock*.

Dick's Horseback Hangout 7604

The Gravel 1017 N. Main, Canyon, 227-1300. Friday, *Wetlands*, *rock*.

The Green 5 Highway 101, Escondido, *The Fat Daddies*, *Saturday*, *rock*.

Magnolia 26 Magnolia Avenue, Escondido, *Made, country*.

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
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SEPT

I never eat outdoors.

Fazzoletti Goleyi is described as a "pasta pocket." The night I visited, it was so thick that when I held it up with my fork, it looked like a glob of dough. The stuffing of chicken, veal, ricotta, and spinach was cold — heat couldn't penetrate the density of the pasta. The dough should have been rolled as thin as possible and the dish cooked thoroughly.

Noshes: Coldstone Ice Cream and Yogurt is worth seeking out. One store is located in Solana Beach

and the other at Campus Plaza. They sell 15 to 35 gallons each day, for good reason. Ice cream and yogurt are prepared daily from basic ingredients (sweet cream, sugar, corn syrup) sent from Wisconsin. Eight flavors are always on hand, but all 28 can be prepared upon request. Fifty additional ingredients are available: if you want coffee ice cream with black cherries, it's mixed for you right there on a marble slab. Ice cream is 18 percent but-

The Restaurant: *Lama Notte*
The Location: 2833 Avenida de Portugal (on the corner of Scott Street), Point Loma, 523-1301
Type of Food: *Italian Mediterranean*
Price Range: Entrées, \$7.95 to \$14.95
Hours: Lunch, Monday through Saturday, 11:30 a.m. to 2:30 p.m.; dinner nightly, Sunday through Thursday, 5:00 to 10:00 p.m. To 10:30 p.m. Friday and Saturday. Sunday brunch 10:30 a.m. to 2:30 p.m.

in Iowa that shaped ice cream to look like baked potatoes. They sold these at state fairs. I phone Coldstone, and the Campus Plaza store made an ice cream potato for me. They'll devise any shape you want, from cakes to vegetables to animals. My son went to the Solana Beach store every night of the racing season, so if you see me waddling, blame it on him! (Coldstone Ice Cream and Yogurt, 437 S. Highway 101, Solana Beach, 793-1003)

6145 111 Cajon Boulevard, at College, 583-3361.

Maxi's Old Pie Shop, 7600 Fay Avenue, La Jolla, 454-6529. At this beautifully decorated shop a woman stands the day long and prepares fresh fruit pies as you watch — what an exciting idea! Apple, peach, and strawberry rhubarb are prepared from fresh fruit; when not in season, canned berries may be used. The fresh peach is very "country" — large slices of ripe peaches with a thick crust. The apple crisp has too much topping. All the pies could benefit from thinner or lattic crusts. The chicken pies are tasty, but again, too doughy.

Exotic meats have always filled me with noisy terror.

they were both boiling and struggling to keep the garden hose under water — to drown, I guess, the "alligator."

terror. With their foreign textures and alien colors, they've always seemed to belong more in a clinical setting than a kitchen. I do not know

Gone Wild!!! 414 West Cedar Street, downtown (1st St.)
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Prices: \$2.99 per pound for ground emu to \$15.99 per

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New Fall Menu

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Louisiana gumbo (shrimp, crawfish, catfish, beef sausage). Turkey ham, Chicken sandwiches. Vegetarian gumbo (okra, corn, tomatoes, peppers, onions, chili). Barbecue beef hot links. Fried chicken wings. Red beans. Dirty rice. Collard greens. Candied yams. Macaroni & cheese. Cornbread. Vegetarian Creole pasta. Salad bar. Dessert bar.

DINNER \$10.99

Fried catfish. Barbecue chicken. Jambalaya. Barbecue beef ribs.

All vegetables are prepared with no sugar or meat stock. © MSG

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CLOSED MONDAYS

Calendar RESTAURANTS

who values logic and reason, but she is sentimental about her grandchildren and believes that with enough patience, little boys can be tamed into productive citizens. She often whisks Zak and Josh away on nature walks and to concerts and to art galleries. She spends many hundreds of dollars at the Nature Company and the Store of Knowledge on globes and maps and microscopes and meteorology kits and chemistry sets for the boys. When I walked into her kitchen, I found her fiddling on the counter with a miniature planetarium she'd just bought.

"It's supposed to project the constellations onto the ceiling," she said. "I thought Zak and Josh would get a kick out of it, but I can't figure out where you put the damned batteries." She is a rationalist and an optimist, confident in the perfectibility of man. She also believed that our barbarian barbecue would be an "exciting learning opportunity for the boys."

While she wrestled with the planetarium, I got busy. I'd read that alligator was tough if cooked too quickly, so I'd decided on a cautious approach. I browned minced onion in butter, deglazed with two cups of white wine, poured it all over my chunks of alligator stein, and put it in a slow oven (225 degrees) to bake for at least four hours. Not long after I put it in the oven, I started to drink.

I started to drink because I knew that I was going to have to deal with the kangaroo. The alligator had been difficult enough, but images of kangaroo tail kept popping into my mind — the long, muscular, twitchy kangaroo tail. I kept seeing it twitch — dark, sinuous, vaguely phallic — and it seemed to me that God was right to put things like kangaroos on His "Thou shalt not eat" list. After many, many centuries of human pick-and-choose, there had to be a reason why we'd settled on two or three meats — none of which were alligator or kangaroo — as our favorites. Yet there I was with dark kangaroo fillets defrosting, also, with purplish emu and wild duck ovals of ostrich, in an ice water bath in

the kitchen sink. By early evening, I'd started the charcoal and preheated the grill. I gingerly pried open the oven and gave a few careful sniffs. It smelled good — it smelled of wine, butter, and onions — but the words "critter," "swampy," "illiterate," and "cracker" kept like the kangaroo tail, coming to mind. I poured myself another drink and began pulling my defrosted exotic meats from their cold, wet plastic pouches.

Zak and Josh arrived with their mother and ran out to the back yard, where they began to play "crash-and-dunkies" with the Big Wheel. (The game consists of driving the Big Wheel as fast as possible into the garage door and then sitting limp and lifeless in the seat while your brother catalogs your injuries. Broken head? Broken arm? Broken butt? — hahaha.) We had not told them what we were having for dinner. We wanted it to be a surprise. Soon I had no choice but to pick up the bloody platter of exotic meats and take it out to the sizzling grill. All the propaganda I read told me to be careful not to overcook my exotic meats. I

stood, my eyes stinging with smoke, and watched them as they cooked. They sizzled like grilling meat. I poked them with a fork. As soon as they stopped seeping blood, I judged that they were done. It was time to eat.

I'd already popped the package of wild boar stew into the microwave. All I had to do was dole out portions of the emu, alligator, ostrich, and buffalo onto our individual plates. The grandmother's Mexican maid stood in a far corner of the kitchen and watched me with undisguised disgust — "¿Por casualidad? ¿Osteo mio?" "Is that alligator? My God!" I'd made French fries and Caesar salad. If you didn't know what was happening, one could be forgiven for thinking I was a perfectly respectable maid.

But meals with children are brief. The boys' mother and grandmother had had a lovely table with candles and china and painted linen napkins. The boys wanted to eat. No sooner had we put their plates before them than they began eating in earnest. They gulped down their dollops of wild boar stew, their tidbits of ostrich, kangaroo, buffalo, and emu with enthusiasm. They didn't care.

The adults did. "It's this, uh, you know what?" their mother asked me, waving a chunk of meat on the tines of her fork. She made a sort of jumping motion in her chair.

I nodded. "I think I like the wild boar stew better," she said. "It tastes like good vegetable stew with small, indefinable streaks of meat in it." Across the table, Grandma picked at her alligator and announced, "Well, it doesn't taste fishy. I don't know what I expected it to taste like, but it doesn't taste fishy. It's firm and meaty like chicken. But it's not fishy."

The boys asked for seconds of kangaroo. When I went to the kitchen for some more, I surprised the maid, who was nibbling on a piece herself. "Tastes exactly like steak," she said. "I don't believe it. Kangaroo tastes like steak. No one in Tipiana will believe me." I could bring myself only to eat ostrich, emu, and buffalo, and all three tasted like steak. The ostrich and emu, however, were very juicy and more fibrous than beef and had a tartar flavor. When we'd all finished, it

was time to let Zak and Josh in on our big secret. "Boys," their grandmother said. "Do you know what you've just eaten? You've eaten alligator, ostrich, emu — which is a big bird like an ostrich — wild boar, and kangaroo. What do you think of that?"

I had hoped for at least a little screaming, a few minutes of extravagant carrying on. I'd expected Zak to start running around the table with his arms in the air. I'd expected Josh to roll his eyes and make gagging noises and pose a million questions about the how and why of kangaroo meat.

But the boys met the news with a calm, quiet "Oh." "Did I really eat kangaroo meat?" Zak asked. "Yes." "It was good!" Josh squeaked. They asked their grandmother if they could watch *The Nightman Before Christmas*. Their mother began to clear the table. I expressed my disappointment. "What did you expect?" she said, waving a tooth away from her wine glass. "They're little boys. They're savages. They like meat."

RESTAURANT LISTINGS

THE READER'S GUIDE TO RESTAURANTS is compiled by Eleanor Winkler and represents a selective listing of restaurants in San Diego County and features dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a mid-range entrée. Lower than \$10; moderate \$10 to \$14; expensive more than \$14. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

CALIFORNIA CAFE 1760 North Highway 101, San Marcos, 760-832-8322. Located on the border of Lompoc and Santa Barbara, this lovely cafe serves French and Pacific Rim cuisine, and patisserie every Thursday. Unique menu, modest prices, and free music. Open daily, 10 a.m. to 10 p.m.

CHAMPAGNE BAKERY, BISTRO, CAFE 1995 El Camino Real, San Marcos, 760-832-2222. French food, good value, casual setting. Large separate bakery with gourmet pastries. Open daily, lunch and dinner. French, Italian and Sunday. Live at noon.

DEL MAR PIZZA 111 15th Street, Del Mar, 619-481-0888. If you've heard about this place, you've heard about the food. This is a little different from other pizza places in the area. The pizza is made in Del Mar, but the restaurant is in San Marcos. The food is excellent, the service is good, and the prices are reasonable. Open daily, 11 a.m. to 10 p.m.

THE DINING ROOM AT LA BEAUFORT 1000 Camino del Mar, Del Mar, 619-481-0888. A fine dining restaurant with a focus on local ingredients. Open daily, 11 a.m. to 10 p.m.

LA FLORENTINE 1000 Camino del Mar, Del Mar, 619-481-0888. A fine dining restaurant with a focus on local ingredients. Open daily, 11 a.m. to 10 p.m.

buffet brunch with all you can drink champagne, mimosas, orange juice, and coffee. Traditional offerings include fried chicken. Daily, 9 a.m. to 3 p.m. Expensive.

NORAHAN RESTAURANT 1111 South Highway 101, San Marcos, 760-832-8322. If you're in or near San Marcos, this is a must-visit. The menu is extensive and the service is excellent. Open daily, 11 a.m. to 10 p.m.

PETER CHIANG'S 1441 Encinitas Boulevard, Encinitas, 760-942-5178. You have to look carefully to discover the location, but the national chef's new cooking (he's at the helm in the

night Friday and Saturday. Low to moderate.

PACIFIC DEL MAR 1950 Camino del Mar, Del Mar, 619-481-0888. Open daily, 11 a.m. to 10 p.m.

PISCES DELICATESSEN 1441 Encinitas Boulevard, Encinitas, 760-942-5178. Open daily, 11 a.m. to 10 p.m.

sausage, upon request) is a cut above most. Try the all you can eat lunch buffet. Monday through Friday (11 a.m. to 3 p.m.), select steamed shrimp, string beans, or the chicken to your taste. Open daily, 11 a.m. to 10 p.m.

VILLAGE MILL BREAD COMPANY 12841 El Camino Real, Carlsbad, 760-439-1111. Open daily, 11 a.m. to 10 p.m.

The menu includes fresh Maine lobster, lobster Thermidor, and Dover sole. Another and Maryland with shell oysters are served. Please call for directions. Open eight days a week. Expensive.

NORTH INLAND

ATHENS MARKET CAFE 11400 Carmel Mountain Road, between Pacific Theatre and Apartment at Carmel Mountain Plaza (close to Rancho Bernardo) off 15, 675-2225. The same recipes that you know and love at Athens Market do wonders any day. More lovingly prepared here. Allentown

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Mama's Bar & Grill American 2182	Sammy's California Woodfired Pizza 2713
Veneto Pizzeria Italian 2187	Calypso Cafe South American 2734
Piccolo's Refined Italian 2194	Kin's Restaurant Vietnamese 2738
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Thai Delight 2569
Chili's Thai Gourmet 2583

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Papa Fred's Italian 2328
Broken Yolk American 2330
Chateau Orleans Cajun 2333
Shanghai Chinese 2335
► Kobe Sushi Japanese 2344
Moonlight Japanese 2349
► Decade Restaurant: Diners on C Street 2352
Ocean Beach Pier Cafe American 2355
Sheldon's Cafe American 2360
Venus Restaurant/Pizzeria 2366
Mardi Gras Cafe Cajun 2366

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Shanghai Chinese 2853
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Little Kansas Restaurant 2867
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Kahol Weh Afghanistan 2233
Fairview Cafe and Gallery Middle Eastern 2254
Cafe India Indian 2256
Bert's Latin Restaurant 2258
El Agave Mexican Sizzling 2259
En's Ribs BBQ 2266
El Teodoro Mexican 2270
Shanghai Mountain 2280
Dino's Mexican 2281
Gusta Sushi Japanese 2282

NORTH COUNTY INLAND

Reckler's Bays Lobster Bar & Grill Mexican Seafood 2786
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Sandwich Cafe Seafood 2803
The Gentleman's Choice Steak & Seafood 2809

LA JOLLA

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► Star of India Indian 2401
Se Casa Mexican 2402
Meat-Baggers American 2403
Cafe Chetney American 2405
Millions' Bar & Grill Steak 2406
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Shanghai Chinese 2411
Mandarin Restaurant 2412
Cafe Tasti Continental 2416
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San Diego Reader September 18, 1997

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<p>5. Write your 25-word Roommate ad on the following worksheet and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further describe your available roommate situation. When you are finished recording, press 2.</p>		<p>MAILBOX NUMBER</p>		<p>SECURITY CODE</p>	
<p>6. To retrieve your messages call 235-2415. You may get responses on the Hotline before your ad is printed, so call frequently. Messages are erased after you hear them, so have pen and paper ready. Your mailbox will expire at midnight Wednesday, six days after publication.</p>		<p>7. The deadline for placing voice mail ads is Monday at 6 pm, however, print-only ads can be placed until Tuesday at 6 pm by calling 235-4040. At voice mail ads will be placed on the Hotline until 24 hours. So call today! No cancellations accepted.</p>		<p>Walk-in payment: 1703 India (at Date), Downtown San Diego</p> <p>For questions regarding Roommate ads, call 235-6200, x265.</p>	

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