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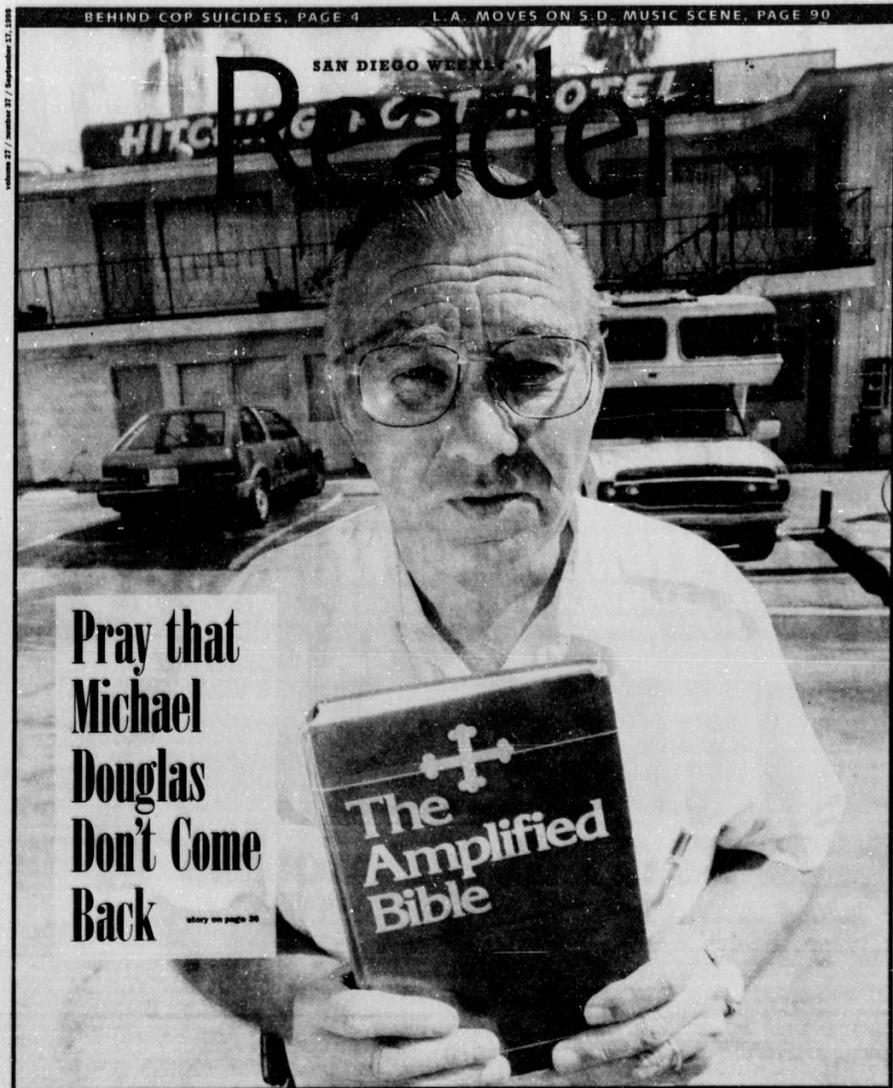
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172 San Diego Inside September 10, 1998

An archive of City Lights stories can now be searched on the Internet at www.sdreader.com

Gay safe San Diego city schools just got a solid pat on the back from the Gay, Lesbian, and Straight Education Network of New York. The group rated 42 of the country's largest public school systems on whether they were safe and friendly places for lesbian and gay students and staff. San Diego, along with San Francisco, Los Angeles, Philadelphia, and Miami's Dade County, Florida, were the only districts to get an "A." Twenty other districts got either a "D" or "F," including Orange County, Phoenix, Chicago, and Kansas City. Working-class Oakland, across the bay from San Francisco, got a "C." Ratings were based on whether the districts protected gay students and staff from discrimination and harassment, whether they provided gay-oriented curriculum material, and whether they supported lesbian and gay student clubs. A San Diego outfit that claims it has the secret for the perfect Domino's pizza delivery bag is being sued by an Ohio company for patent infringement. The controversy started last May when San Diego's Phase Change Laboratories, Inc., announced it had purchased the rights to a super-secret "Phase Change Material" that "has the ability to reversibly absorb and release heat at a constant temperature during melting and freezing for an extended period of time." In fact, that means pizzas are supposed to stay "at a desirable 160 degrees to 170 degrees Fahrenheit for an hour." R.C. Barry Corp. of Pickerington, Ohio, claims Phase Change stole the idea. The case is set to go to court in Greensboro, North Carolina.

Smoking death War has broken out between Governor Pete Wilson and UCSD epidemiologist John Pierce over Pierce's latest report that declines in smoking have slowed in California thanks to a huge increase in cigarette advertising and cutbacks in the state's anti-smoking campaign. Pierce's study found that tobacco advertising grew 20 percent after 1993, and the state, under Wilson's prodding, chopped tobacco-control programs by 40 percent, according to an account in last week's San Francisco Chronicle. "The tobacco industry outspent the program by nearly ten to one," Pierce told the paper. After the UCSD report was made public in June, Wilson cut off funding for further research. "We were terminated," Pierce said. Observer **Stanley Glantz**, a University of California at San Francisco professor, "John Pierce seems to have an uncanny ability to come up with results the governor doesn't like. His latest report shows the administration has succeeded in wrecking the program. His reward for that is a bullet through his head." Wilson's hand-picked chief of Chronic Disease and Injury Control had an other version of the firing. "If you have a guy to paint the house, and he shows up late and insults the wife, are you going to hire him again?" Pierce, he added, was "just a difficult guy to work with," turned in his reports late, and used "abusive language." Release of the report itself was held up for months while a panel of state experts "tried to find flaws in the Chronicle said."

Sick bay Cases of viral meningitis have taken on a dangerous rise in San Diego County, state health officials say, climbing 71 cases in the first eight months of last year to 313 for the same period this year. — Republican congressman **Brian Bilbray**, targeted by congressional Democrats for his role in the San Diego city councilwoman **Christine Kehring**, may not be as vulnerable as first thought. According to a report in the Sacramento Bee, Republicans are so confident in Bilbray's reelection that they have been sending money originally destined for Bilbray's campaign to Contra Costa County, where the GOP hopes to beat first-time congressman **Ellen Tauscher**. — San Francisco cops are complaining that a new automatic system designed to catch red-light runners on film has been taking pictures too blurry to use in court. San Diego's U.S. Public Technologies installed the system. — U.S.A. Today reported last week that San Diego is one of 14 cities in a survey of 25 that routinely provide taxi cab accident figures for the years 1990 through 1996.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax your tip to 619-235-3096.

Life Behind The Badge

By Bill Manson

When San Diego police captain Lesli Lord killed herself on August 25, Joanne Archambault was furious.

"I went home raging about who would do this to their children," says Archambault, a sergeant in SDPD's sex crimes division. "But I have a sister who's manic depressive. She happened to be home the day Lesli killed herself. And the quickly put me in my place. She said, 'People who do this are obviously in a psychotic episode. They feel that their children are better off without them [because they're sunk to such low self-esteem] and their perception of themselves is so bad at that point.'"

But why would a fast-track cop like Lesli Lord sink so low? She was a success story in the SDPD, one of the department's top five women. Why would she take her own life? Because of the stress, says Archambault, stress every cop shares. Because, she

believes, the city won't help cops coordinate home life with stressful police work. "Bottom line is, they want you to have these [university] degrees. Most of us come on [the police force] at age 21, 22, so you're supposed to be involved with the community off-duty, plus you're supposed to go to school, get your advanced degrees [if you want to be promoted], and yet you're supposed to work 45 and 50 hours a week. It's really nice to be able to say that 'We think family's important, but I'm not sure how much we support that in the department.'"

And Archambault's not just talking about female cops. The day after Lord shot herself, 37-year-old detective Tony Castelli committed suicide. He was also reportedly a model cop. He also reportedly had family problems. After the two deaths, a distraught Police Chief Jerry Sanders said he was determined to take "aggressive action to address the problems that place such heavy emotional burdens on police," according to the *Union-Tribune*.

Stress is certainly part of Archambault's job. "I supervise sex crimes. I have 13 detectives in here. There's another sergeant. We handle all felony sexual assaults in the city of San Diego, and then we handle the sex-offender registration program. It's



Memorial to police officers who died in the line of duty, SDPD's downtown

a very high-stress job, a lot of tragic circumstances, and working with high-profile cases. Sex crimes, like child abuse, but 14 and above. We deal with all of it — in-house, out-of-house, strangers, just straight rape, hot prowls, kidnappings — you name it."

Archambault says she gets midnight calls. "The [officers] call me up and ask, 'What do I do?' Any time there's a major incident, like a rape, and they don't know what to do in the field, we're available to the field officers, 24 hours a day."

That sort of intrusion carries over her marriage — her second. Her first was to a cop. Now she's married to a "civilian," a commercial landscaper. "He comes well with the phone ringing five and six times a night sometimes, which must be really stressful. I know there are nights when Rick, my [police] partner, doesn't sleep in the same room with his wife when he's on duty, because she can't get back to sleep after he gets called."

There came a moment in Lesli Lord's and Joanne Archambault's lives when they knew they were going to have to make a decision between career and family. Lesli Lord went one way; Joanne Archambault went the other. Lord rose to captain. Archambault remains a sergeant.

"My decision to have a child came with the decision that this job wasn't all-important to me," says Archambault. "If I died tonight, what would I have missed out on? If I'm just going to sleep every night and working, the people that mean the most

to me — which are my family and my loved ones — I haven't been able to be with because I'm doing all this crap over here, so for me it was just making that decision.

"When I came on [the police] department at 22, I did more a lot of traveling. I was the better on the ocean bobbing around whichever was the worst took me. Then, all of a sudden, I'm almost 40, and I can't bob around anymore. You've got this biological clock ticking here. It's now or never."

"I made the conscious decision to stop going to school. I had 170 some units. And that could definitely hurt you [professionally]. The top head is looking at people with advanced degrees. [For pronunciation, I speak Spanish and Portuguese, and I would have gotten a degree in Spanish and rode through. — Sometimes it's all the hoops. I seriously think this department needs to look at the hoops that we put up. How we tend to try to put people out of the herd. So, in the meantime, [officers] are just giving everything to this job [to make the cut]."

"It would be interesting to do a poll of the ranking officers to see how the department is to see how much [university] leave they have on the books. Because they don't take their leave. I know that my captain, who was just promoted, was telling us that he was mad out on the books, and any more leave that he accrued, he was going to get department to see how just keeps demanding more."

Archambault, on the other hand, took her leaves. "I

Rabbit Love

By Linda Nevin

Each throw rug is neatly rolled into a sausage. The small gray rabbit dozes in a fluffy rug over a rattan plant stand.

(The children would later deny a half-fiddled sleep, alert for any coyote that might leap from behind the couch. A rabbit can't rest until his daily chores are done. Most important, apparently, is rolling the rug — digging frantically at one corner until it slips over, then flurrying it into a tube with a well-coordinated dance of scratching and retreating, scratching, retreating, until the offending rug is secured. Larger, heavier rugs are simply dog-eared at each corner. Rabbits are orderly, compulsive pets.

This particular rabbit arrived in this particular house, my house, unanticipated. It began when a friend with more kids than good sense surrendered to weeks of whining. "We'll take care of him. Please please please!" We'll feed clean rabbit walkway, take him to school. "Please please please!" He's so cute! He's so cute! He's so cute! Eventually the rabbit seemed like less aggravation than the children. Soon my friend's neighbor was \$10 richer and one rabbit lighter, and the kids had something to chase around the house after school.

When I first saw the rabbit, he was hunkered in a hamster cage with the remains of cartoon rabbit food — a fascial carrot, bunny to vet to check his runny nose, go to library and find out what's up with house rabbits. Finally, some peace and order. He dove into the dish of pellets as if he hadn't eaten in a week. The library was illuminating. Books in the adult section bear titles with words like "breeding," "farming," "profit." How to fatten, kill, and skin them. Rabbit-in-wine-sauce recipes. Books on rabbits to be pampered and played with are on the kids' shelves, full of colorful pictures and general advice. The vets' prescription had bunny back to what apparently was his old self.

It turns out the rabbit is a chinchilla rabbit. Full adult fighting weight, two pounds, maybe two and a half. Short, straight-up ears. Silver-gray on top, pure white underneath from chin to butt. Hugo, round black eyes. Fat cheeks. One of the smallest of the domestic rabbit



Larry Dudius with Pete, a Holland lop rabbit

and the liveliest, with an air of perpetual childhood. Enough to turn a trucker all baby-talky. His name, apparently, is Boo. It just evolved somehow and stuck.

He settled in and made himself even more adorable, if that was possible. At sunset he'd rouse himself from a nap under the plant stand, stretch, yawn, and race around the house, chased by imaginary wolves. He'd bound over furniture and execute little midair dance steps. He begged like a puppy for anything edible. Up on top, front feet on your shin or pawing the air, eyes huge, nose twitching. His favorite game — picking things up in his teeth and tossing them over his shoulder: cat toys, strawberry baskets, has a piece of stiff netting from a Halloween costume.

He woke me up one night when he sat on my head. He'd taunt the neighbors' dogs by stretching out full length in front of the patio door while they woofed and pranced in frustration on the other side of the glass. Pick him up, and he'd wiggle free and launch himself across the room. But scratch his face and ears, and he'd close his eyes and lick and groom your hand like a long-lost ad. When totally relaxed, he'd suddenly fall over on his side as if he'd been shot, rabbits not being rigged up to be in their sides very gracefully. Dinner guests were so used to reduced to kitchen-coving idiots.

On the other hand, from all indications, Boo was about six months old, in the prime of his adolescence. With full run of the house, he indulged in every tree, teens activity he could. He was from teeth grow continuously. They must gnaw to keep them short. Baseboards

were Boo's favorites. The day the phone and modem stopped working, I learned that rabbits love to chew cords. It's a lamp or a TV, electrocution is a real possibility. Despite their cat-like preference for a litter box, rabbits drop random pellets to mark their territories. And Boo had a lot of territory to cover. He turned the throw rug fringe to stubble. He even had friends in a while it was gone — Boo and a wild cottontail in the den, sitting on their haunches, staring at one another. He shredded towels and phone books, grazed on rugs, ate each new baby off the huge spider plant. Then he started farting. Just occasional and odorless, but surprisingly loud.

I gave Boo away to live in an outdoor hutch with a couple of big, hulking specimens. Filled with guile, I took him back the next day, much to my surprise. Rabbits can be bloodthirsty fighters. Things were definitely out of control.

The vet had given me the business card for the San Diego chapter of the House Rabbit Society. Their Web site is full of scientific papers from rabbit vets. Boo's bunny door knocker gives a hint. I confess my sins with a box, and Larry says I'm an unfortunately typical new owner.

Larry acquired his first rabbit when he rescued it from a cat addict. His second came as an adopted companion for the first. Until then, he hadn't given rabbits a thought. "At first I did even

European ancestors, they've lost natural instincts to avoid harmful food. It's a miracle Boo was still alive. Perhaps we need to see how some other rabbits live.

At one point in the afternoon, Larry Dudius is lying on his bathroom floor with his head in a rabbit cage, scratching the chin of a big gray-marked white Dutch. In response, Shelly sticks out her little pink tongue and frantically licks Larry's nose and cheeks. "See! She's so affectionate and loving," Larry beams, then rimes his face. He picks her up and cradles her on her back along his arm. He strokes her ears. Shelly is motionless, hypnotized. Blissed out like a soft, supine Buddha. Then he does the same with Pete, a round, white and orange lop, with a pug-like face and long, sad lop ears. Five minutes later, I'm lying on the den floor as another Dutch-lop pair lick mashed banana off my fingers. An eight-pound Dutch lope around her enclosure in the kitchen downstairs.

Larry is a rabbit society volunteer who has two of his own and three fosters recovered from a local shelter. Owner education and rabbit rescue and adoption are two of the society's main aims. His pristine new house in Oceanview, with oyster-white wall-to-wall carpeting, hardly looks like the home of livestock. Only the elegantly gothic brass Bugle Bunny door knocker gives away his true nature.

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continued on page 10



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Scripps Community Health Fair

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STRAIGHT FROM THE HIP

Illustration by Rob Cooney



BY MATTHEW ALICE

Dear Matthew Alice:
What officially makes a place a town? When the highway department puts up a sign? When it's on the AAA map? Or when you have a post office? In North County, De Luz has no road sign or post office, but it's on the map. Oak Grove has a sign and is on the map but has no post office. San Luis Rey has a post office, is on the map, but isn't really a place anymore, except for the mission. And if I wanted to start Kenaville, what would I have to do to get my town's own post office.

—Curious Ken, Cardiff by the Sea

O Wise and Sagacious One:
Who bears the distinct and delicious pleasure of choosing the number for freeways around here? I'm pretty good at picking random numbers and have been seeking a cushy government job that pays six or so figures for doing little or nothing. This sounds right up my alley. Where and to whom should I apply? (P.S. Here are some numbers I've worked up for the freeways of the future: the 3, the 33, the 233, the 333, the 833. Have any of these already been taken? If so, am I entitled to any back pay?)

—J. Dennis Bouchard, San Diego

Wise and sagacious? Where do I find the time! Anyway, when Ken becomes Czar of Kenaville, I hope he'll make Dennis his Director of Egress, Egress, and Cruising Around. Dennis may need the job. And if all you want is a "town," Ken, that's not so hard. Just find a spot where you can convince a large number of neighbors that you should start calling yourselves Kenaville, put signs on your lawn ("Ken welcomes you to Kenaville!"), organize a town council, become a political pain in the butt—whatever you can do to get people to recognize you. You're still not an independent municipal entity, you can't collect taxes or pave your own streets. To do that in California, you have to be a city (chartered or general-law). But the town of Kenaville might end up on a map; that's strictly up to the map makers. If you can convince Disney to build something on your block, that might help.

Usually, towns evolve historically, like P.B. or La Jolla or De Luz. Eventually they might be sucked up by larger cities while still retaining their own quirky identities and names. Lateb, towns are more often built in one big swoop. Tuesday, chaparral; Wednesday, Terracotta.

If Kenaville gets really uppity and wants to start collecting its own taxes and paving its own streets and electing its own mayor, it can start the legal application process for cityhood. But unless Kenavillites have a lot of patience and money—mostly money—well, forget it. The research report and application fees will run about 100 thou, then you need to prove your tax base can sustain a city, and whatever jurisdiction you're withdrawing from will fight you tooth and nail. It may not try you with respect, but it's grown feral of your money.

A whole new post office just for Kenavillians? By federal regulation, you'll need to prove that you live in an area not already covered by the postal service and/or that you somehow can't be served adequately from an existing station. And De Luz, by the way, did once have its own post office, a little shack that was moved into the front yard of each new postmaster.

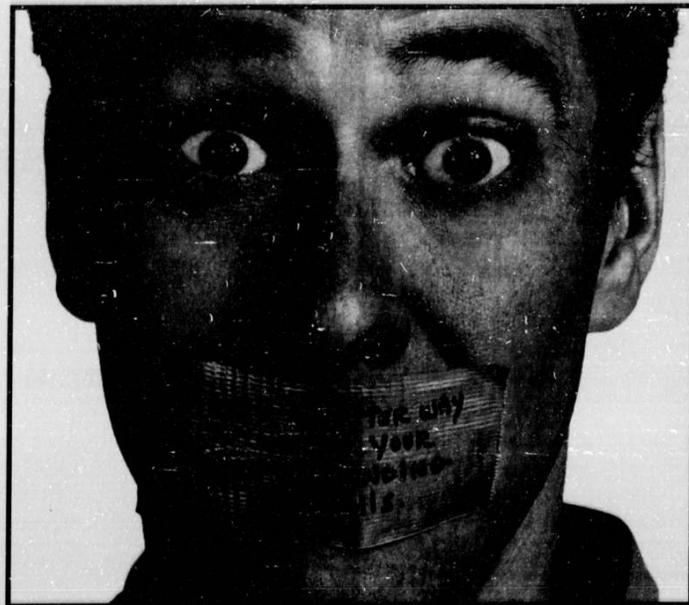
Sorry to have to tell you, Dennis, but you missed the road-numbering caravan by many decades. And the federal and state systems were set up by legislative committees, so your cut might be a buck and a half, by 19 'seens' or '20s' standards. There will be no more interstates. They were planned in the '50s, and once I-15 through City Heights is complete, the feds will be done and probably have a whole box of numbers left over. And if you start getting pressure for a freeway exit sign for Kenaville University or the Kenaville Visitors' Information Center, tell Ken he'll need hours of operation and number of public restrooms... An exit sign is a real coup.

Dear Matt:
Regarding Jimmy the Worm's letter, the lady who said her baby's eyes turned back to normal lighter color when she drank a bottle. My kids all have hazel/green eyes. When they were little and were crying, their eyes turned dark emerald green. When they stopped, their eyes went back to normal lighter shades. So maybe her baby was crying when hungry, so her eyes became normal when she was fed. (P.S.: It could have happened, but Jimmy couldn't tell 'cause he's not a mother.)

—Judi, San Diego

Yes, Judi, this is a story only a mother could love. Jimmy the Worm's encounter in the Circle K was highly suspect. There was no screaming baby, no miraculous color change. But if your story the average passerby couldn't tell, only Mom. Even you might have had to agree with Jimmy the Worm if you were there at the time, watching the Circle K baby. If the change is minute, perhaps very pale-eyed children, engorgement of blood vessels at the back of the eye can temporarily intensify trait in her family. It's a story passed on, mother to daughter, in her family.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to matmail@aol.com via the Internet.



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SHEEP AND GOATS
PLACES OF WORSHIP REVIEWED

Denomination: Religious Society of Friends (Quakers)
Address: 7380 Eads Avenue, La Jolla, 619-686-1072
Year founded locally: early 1950s
Congregation size: 70 members, 70 attendees
Services: Sunday services, 10:00 a.m.; various meetings and educational programs throughout the week; call for details.
Clergy: Kianne Weptic
Church school enrollment: 40
Weekly giving: \$500
Annual budget: \$25,000
Staff: none
Singles program: no
Dress: very casual to dressy casual

A cold was rattling in my lungs and pounding behind my eyes when I tried to visit Coast Vineyard Christian Fellowship last Sunday morning. As I approached the front door I heard guitar music and bright voices singing with great optimism. I felt odd, tired,

and full of sorrow.

"No," I told myself. "I'll come back another time."

I wasn't in the mood for optimism, great or small. I also did not want to risk hearing a sermon about Oval Office monkeyshines. Something subliminal was all I could hear. I walked around the corner to the La Jolla Meeting House of the Religious Society of Friends.

Unfortunately, the "small quiet voice within" that compels Friends, or Quakers, to speak at their meetings seems to watch CNN and C-SPAN as much as anyone else. I don't quite get away from Monica Lewinsky, but I had an interesting time anyway.

There are different kinds of Friends. Some congregations, or "meetings," are "programmed"—they have a pastor, a sermon, and sing hymns like a regular Protestant church. Others are "unprogrammed"—they have no pastor and their worship consists of silent contemplation broken only when the "Holy Spirit," "small quiet voice within," whatever you want to call it, moves a member to speak. Meetings also fall somewhere between "Christocentric," (a little or a lot of talk about Jesus and the Bible) and "Universalist" (not much talk about Jesus or even "God"). Programmed meetings tend to be Christocentric, evangelical, and politically conservative. (President Nixon unprogrammed meetings are often that too, but always like nuclear disarmament. However, Quakers are among them, and no single Quaker speaks for all Quakers.

The La Jolla Meeting is unprogrammed and rather Universalist. If you're apprehensive about attending a silent meeting, afraid that you'll make some horrible gaffe, remember: Quakers are gentle people. I was met at the door by a sweet elderly man named Vince Nester. ("You've probably

been here before and I just don't remember your face. You never been to this meeting before? Not to any Friends meeting?") Mr. Nester gave me a quick explanation of how the meeting was run and told me that even a first-timer like myself could stand and speak if the Spirit moved me.

The Meeting House is comfortable, pretty, and simple. It holds quite a few well-worn Danish modern chairs and couches, and soft light fills its interior from glazed windows on its north and south walls. The men and women who pad into the room wear casual, tasteful, cotton. Beaten stocks, sandals. A few good pieces of ethnic jewelry. The younger women favor a piece here and there. Some of the older men wear their hair long. A lot of people just sit down, cross their legs, and close their eyes. Others sit, eyes half-shut, their heads turned straight, hands resting palms-up on knees—a quasi-Buddhist posture of receptivity.

Forty minutes passed before anyone spoke. The unusual thing was that this long silence was much less boring than many "loose" worship services I've been to. There's a sense—perhaps I was the only one who felt it—of anticipation, of wondering who might be moved to speak, and of whom or what they might speak about. What I heard in the Meeting House was more "pragmatic pause" than an absolute quiet.

The first person to rise and speak was a woman who spoke frankly, told us about the recent death of a friend, how she wished she'd known him better. The next two speakers, in hesitant, emotion-laden voices, talked about the Scandal. A man wearing a yellow crescent-shaped name tag identifying him as "Jack," told a complicated story about a coworker who was sent to a psychiatric hospital. While there, she realized she was a lesbian. Her parents had a hard time coming to grips with this fact. Now, the father has heart disease and the mother is dying of lung cancer. Jack wondered if the parents' unwillingness to accept their daughter, to withhold judgment, hadn't played a role in

their physical decline.

"Life is very short," he told us. "The years pass quickly. We should all spend less time judging others, hating others, resenting about them what we don't understand, and instead set about doing God's work."

A woman, whose name tag I couldn't see, stood to speak. While gazing at the floor, she talked about how angry she'd been with President Clinton. She explained how she'd been struggling not to judge him, but found the struggle very difficult. She said that while thinking upon these things in the meeting, she'd realized that God resided in the President, too, as he did in all people.



Religious Society of Friends (Quakers)
La Jolla

Sermon	content	none
delivery	none	none
Liturgical	none	none
Music	congregational	none
	choir	none
Snacks	Flowers	***
Architecture	Friendliness	***
Peace to satisfactory	Good	(none)
Very good	Excellent	***
Outstanding	Friendliness	***

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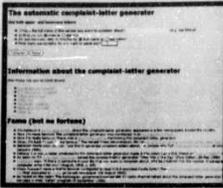
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Sticks and stones and all that, but this stung: "While you're probably sick of hearing about Justin Wolf, it is crucial that you read this letter. I want to share this with you because except for a few bright spots, Justin's policies are totally tasteless... Plainly stated, several of his lickspittles, who asked to remain nameless, informed me of his secret plans to hurt others physically or emotionally... Let's I forget to mention this later, Justin's buddies are cut from the same mold as sniveling immature types. As Justin feels less and less need to conceal his treaties, he makes increasingly open moves towards disaffected ireligionism. This is all well and good, but his yes-men accept his effete catty morals without question. His shell games are childish, poisonous to young minds, and disrespectful to Western values and achievements. My usual response to his activities is this: His dupes will have to stop shouting 'Me, me!' and learn to harmonize on 'Us, us'!" However, such a response is much too glib and perhaps a little unpatriotic, so let me be more specific. The older he gets, the more grungy he becomes. What I had wanted for this letter was to write an analysis of Wolf's tricks. Not an exhortation or a shrill denunciation, but an analysis. I hope I have succeeded at that.

Ouch! "Ehete," "catty," and, most painful, "unpatriotic." Only a few of the thousands of hate letters I receive each week from Reader readers have ever used such scathing language. I hardly know how to respond to this long-winded sorehead. I make it my business in this column to plumb the depths of the Internet and to expose its fraud — that is, that it's a useless thing posing as a technological innovation. While I adhere to the strictest protocols for journalistic integrity — fairness, thoroughness, objectivity, clarity — I admit that I have, on occasion, flirted with indecency, but "unpatriotic?" These accusations against me would not stand in any court.

The author of the letter was a coward and so did not sign his or her name. At first I believed Dan Rather to be the author: the rambling syntax of the letter is in keeping with the strange patterns of his speech. But closer inspection of the letter by FBI crime labs revealed other patterns, ones more in common with the drool of paranoid conspiracy theorists like Ted



Home page from www.csg.cs.umc.edu/individual/pakin/complaint

Kaczynski. Since the letters of that particular opsite now are edited with a heavy hand, only one possible author of the letter remained and that was the World Wide Web, the scoundrel of the Internet. The accusations aimed at me in the letter reflect perfectly the Web's nature, which I would describe as aimless and haphazard. The letter, as it turns out, was written by the Automatic Complaint-Letter Generator (www.csg.cs.umc.edu/individual/pakin/complaint), precisely the kind of worthless Web gimmick I have pledged to save people from.

The creator of the Complaint-Letter Generator, Scott Pakin, boasts rather smugly about the media attention and awards his site has received, which include a mention in *Newsweek* and a featured spot on the prestigious Cool Site of the Day (cool.inf.net). In June 1997, *The Australian*, Pakin brags, reported that the Complaint-Letter Generator is "somehow that of a CyberCano de Bergerac gone to the dark side" and that the program's "eloquence and ever-changing range of profundities suggest Kasparov could have used this to spook Deep Blue in their recent matches."

Even though the site is easy to use — simply enter a name and the number of paragraphs you want generated — it turns out ruthless results usually aimed at the intellect of the address. The site has distributed enough roasts around the world to warrant

a disclaimer, wherein Pakin absolves himself of any responsibility for hurt feelings.

As for my revenge I decided to start with a letter to Rather, just in case.

"I lost all respect for Rather when I heard he plans to overthrow democratic political systems... When I first heard about Rather's claims, I didn't know whether to laugh, because Rather's rantings are so catty, or cry, because most people are still loath to admit that Rather's comrades, who are legion, convert lush forests into arid deserts for dubious reasons or for no reason at all. Rather doesn't care one whit about how others might feel. So far, this letter has merely identified the ways in which the world would be a much better place to live if he just stopped trying to commit confrontational, in-your-face acts of violence, intimidation, and incivility. Now, let me shift gears and start telling you about how in every country, there are sniveling losers who are every bit as bad as what I call stolid bores. After reading everything I could find on this subject, I was forced to conclude that the odds are more than ten to one that repressive prigginism is merely a symptom of the disease called 'Rather-ism.'"

To the Complaint-Letter Generator, that trifling rabble-rouser, I generated this response:

"Most of us suspect that Complaint-Letter is extremely muddling. Unless you share my view that just because you can do something does not mean it's okay to do it, there's no need for you to hear me further. Whenever a will or the wisp of post-structuralism, however unreal, turns up anywhere, his spin doctors are off at a trot. So please permit me to appropriate and paraphrase something I once heard: 'It's not uncommon for him to speak with authority on subjects he clearly knows nothing about.' To avoid bogging you with the details, suffice it to say that he should just quit whining about everything. Does he have trouble lying with himself, knowing that his perorations either go uncontested or are openly supported by disruptive dolts? Let me leave you with one last thought: I once had a nightmare in which Complaint-Letter Generator was free to make incorrect leaps of logic."

— Justin Wolf



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A Hospital Is a Village of Immense Suffering

On the morning of Tuesday, February 24, I awakened in an intense, searing pain in my lower abdomen. It was like nothing I had ever experienced before, a sensation that felt as if someone had kicked me in the gut. "This will pass," I thought, as I went about my morning rituals. I had an appointment that morning with my tax accountant, so I was gathering various receipts and documents, but it soon became clear that Fate had other plans for me. So I called to cancel the appointment and drove to the emergency room of Kaiser Permanente on Zion Avenue.

The most striking fact about the emergency room experience is that I spent 13 hours there, shivering on a cold table clothed only in a hospital-issue gown, the sort that ties in the back. During the first few hours in the emergency room, several urine and blood samples were sent to the lab to determine if my immune system was responding to a bacterial infection. When the tests came back normal, they took additional tests to determine if the normal results

were abnormal. Dr. A was puzzled. He conferred with Dr. B, who was concerned. They called in Dr. C, who was a surgeon. When the surgeon arrives, you know you're in trouble. Dr. C explained that he thought it might be appendicitis or it might be diverticulitis, but in either case I didn't seem to have a fever and my white blood cell count was normal. Dr. C prescribed some antibiotics and painkillers and suggested I be sent home. This was troubling news, because the pain was intense, and although they were telling me I didn't have a fever, I felt as if I were burning up.

Someone took my temperature once more, insisting that I be sure to press the thermometer against the bottom of my tongue. This time the temperature registered 101.9. Dr. A said that was to be expected if I had diverticulitis, as Dr. C suspected, and sent me on my way with the prescriptions. As I was hobbling out of the emergency room, shaky, shivering, and still in severe pain, Dr. B saw me and said, "Wait a minute,

you don't look like you ought to be leaving." He checked my chart and asked if Dr. C knew I had a fever. I said no, he had gone before the last temperature was taken. Dr. B told me to get undressed again and go back into the cubicle where I was being treated and wait.

About an hour later, Dr. C arrived once more and said we'd better get a CAT scan to check out what's going on. This procedure involves drinking huge quantities of barium sulfate so that the contours of the intestinal area will be visible to the machine. It was now about 3:00 in the afternoon, and I was told I had been scheduled for the CAT scan at 7:00 p.m. This meant

develop in the mucous membrane lining of the large intestines. No one is quite sure how they get there, but most researchers believe diet is implicated. The mere presence of these pouches is called diverticulosis and, although abnormal, is not generally cause for alarm. But food residue that is tough to digest — like nuts, skins, and seeds — sometimes becomes embedded in one or another of these pouches, and this can lead to inflammation and infection. At that point, diverticulitis becomes diverticulitis. I can assure that it is an extremely painful condition, and the first night I spent in the hospital with the illness was the most miserable night of my life

two more hours of shivering in the emergency room, but Dr. B (who is the hero of this part of the story) noticed this and brought me a cotton blanket to wrap around the hospital-issue dressing gown. At 7:00 I was wheeled through the halls and up the elevator to the CAT-scan room, where I again waited for about a half hour until the machine became available. The procedure itself took only about 10 or 15 minutes, followed by an hour of waiting in the hall to make sure everything turned out okay and that the test would not have to be repeated. Then back to the emergency room to wait for Dr. C to arrive again and look at the pictures. About 9:00 p.m. he shows up and tells me that although he's not yet seen the pictures, another doctor has confirmed the diagnosis of diverticulitis. The treatment protocol for this illness, he says, is about five days in the hospital, where I can be administered antibiotics intravenously and then follow-up oral antibiotics at home for another seven days.

"Well, I guess I'll have to change some plans," I said.

Diverticulitis is a common enough condition for people in their 50s and beyond. Diverticulitis is a small, pouchlike protrusions that

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work. My clear liquid breakfast of chicken broth, Jell-O, fruit juice, and herbal tea was the first thing I had eaten in two days, and I managed to finish about half of it. Even the thought of any kind of serious food wending its way through my intestines filled me with dread. I made a few phone calls, contacted some friends, and asked one if she could stop by my house and pick up my laptop so I could use this time in the hospital productively. This she did and I experienced a thrill when I connected the computer's modem to the hospital's phone line, dialed my server, and found three days' worth of unread e-mail waiting on my screen.

"What's that?" asked one of the nurse's aides, Rochelle, as she saw me fixated by the laptop screen. She wanted to know how e-mail worked, and as I pointed out to her the difference between an in-box and out-box, the list of incoming messages, the address book, and so on, she said, "Does it make you feel important to get all that mail?" Her question cut through a lot of cobwebs, and about the popularity of e-mail and its acceptance as a means of communication: it makes us feel important. Rochelle is one of a number of people on the nursing staff who made the hospital experience endurable. A cheerful, sunny woman with an elaborate copper-colored "corn row" hairstyle and Playboy-bunny painted on her fingernails, Rochelle had a style of her own.

"How long does it take you to get your hair looking like that, Rochelle?" I asked. "About eight hours, but I only need to do it once a month or so. Usually I myself two or three days, and watch them through the mirror while I'm doing my hair. Musicals are best—you don't have to pay too much attention to the plot, so I can concentrate on what I'm doing. I've got to do this week. Know any musicals?"

I told her my favorite is *All That Jazz* and that I liked *Fantasia*, but that are plot heavy and not suitable for watching while doing other things. I suggest a few classics—*Cats* and *Fiddler on the Roof*. She'd seen both many times and loved the Gene Kelly umbrella dance sequence, which is perfect for in-the-mirror viewing while doing your hair.

My ongoing conversations with Rochelle and other hospital personnel began to cheer me up, but I became more conscious of suffering other than my own that struck me on all sides. I became aware of the serious and desperate condition of my roommate, a man I hardly knew existed the first night. This was a man in his late 50s—I'll call him Sam—a sad soul with ailments that made mine seem like a common cold. He was plagued by 15 years of Parkinson's disease. His condition was complicated by a urinary tract infection that made it necessary to insert a

catheter in his penis to siphon urine into a container placed next to his bed. Sam experienced a vacillating blood pressure that led to the necessity of alternating medications. This in turn led to his insistence that the staff take his blood pressure every 10 or 15 minutes.

On the second and third nights of my stay, my own pain waxed and waned, but I had to deal with another problem: exhaustion. It was impossible to fall asleep. Sam could not let ten minutes of the night pass without pressing the nurse call button, and a parade of nurses, nurse's aides, interns, doctors, pharmacists, nutritionists, and even a chaplain or two moved in and out of our room, asking Sam what's wrong now, what did he need, how could they put him to ease, and so on. Sam had two major complaints: blood pressure was not being taken often enough and his medications never arrived on time. All his illnesses were: the Parkinson's, the urinary infection, the vacillating blood pressure—had conspired to create a chemical dependency. He took his medicine and he needed it now. Sam's ongoing insistence about this led to several tense encounters with hospital personnel.

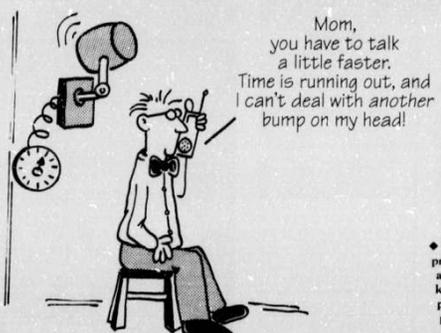
One in particular I would have found hard to believe if I had not witnessed it. A nurse arrived with medications and told Sam the doctor had reduced the dose of one of his meds from 25 mg to 62.5 mg. She had a small fraction of a pill in a paper cup she handed to him. Sam—who in nonpatient life is a math teacher—immediately told the nurse that 62.5 is larger, not a smaller number than 25, and if the doctor had changed the dosage to that amount, he meant to increase not decrease it. The nurse explained to Sam that they had decided he was only to get a fraction of the pill because the entire pill is .25 mg. Half of that is .125 and half of that is .625, hence he should only get a quarter of a pill. Sam nearly fell out of his bed. "No," he shrieked, "half of that is .0625." The nurse insisted she was right, and the battle between them raged for hours.

Finally a supervisor arrived to tell Sam he was right and that the nurse who made the error would be reprimanded. This calmed Sam for a while, but in the small hours of the morning he seemed gripped by a reign of terror. He was requesting the company of a particular orderly, Raoul, whose presence relaxed him. Raoul noticed that Sam had a copy of C.S. Lewis's best-selling *Mere Christianity* on his night table and told Sam he had read that book and that it was wonderful. Sam said he would like to read it in Christianity and that Lewis was one of the factors in his conversion. This conversation, four days later, was the first time Raoul felt, he pressed the button again asking for his blood pressure to be taken.

I asked Sam through the

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MANY MANSIONS

I'M PAGING THROUGH DREAM HOMES, GAZING AT GLOSSY PHOTOGRAPHS OF MILLION-DOLLAR ESTATES. STATELY TREE-LINED DRIVES, SPARKLING OLYMPIC-SIZED POOLS, AND TOWERING MEDITERRANEAN MANSIONS. THEY ARE "SPECTACULAR," "SECLUDED," "ELEGANT," "STUNNING," "SOPHISTICATED," "ROMANTIC," AND "BREATHTAKING" — SO SAY THEIR CAPTIONS.

According to San Diego-based AccessDataQuick Information Systems, sales of such "dream homes" are skyrocketing. Last year, million-dollar home purchases in California rose more than 40 percent, as a total of 3762 residences, costing \$1 million or more, changed hands. Nearly a third of the dream home buyers — executives, entrepreneurs, physicians, computer geniuses, foreign investors, and trust-fund babies — paid cash. The rest proffered down payments averaging \$400,000.

Cathy McCall, a top-selling real estate agent at Coldwell Banker, offers to take me on a tour of some dream homes in Rancho Santa Fe, a community that, last year (aside from Beverly Hills), boasted the highest number of luxury home sales in California. It's an exclusive neighborhood, home to Joan Krok and Jenny Craig, where "entry level" homes sell for \$1 to \$1.2 million and golf club memberships cost between \$25,000 and \$110,000.

I meet Cathy at her Coldwell Banker office in Rancho Santa Fe. She's an attractive blonde — a svelte, sophisticated Doris Day and a consummate professional. She has worked in the real estate biz for 20 years and specializes in land development deals and luxury home sales.

Cathy invites me to attend "Caravan," an afternoon of "for-the-trade" open-house showings, during which agents inspect local inventory. We drive along Rancho's shaded thoroughfares, and I watch the glossy magazine photographs come to life — horse ranches, sprawling estates, orange groves, palm-lined drives. As a former Berkeleyite, I feel giddy ogling the properties. I know I should curl my lip and mutter about bourgeois excess, but the blue sky, scent of oranges, and nodding homes overpower this urge.

Before Caravan, we stop at a hulking 9300-square-foot, seven-bedroom Colonial mansion just north of the Covenant, near a horse-training facility, which is selling for \$1,625,000. We remove our shoes at the front door and go inside. The house is vacant, and its living room rug is bouncy-plush. I expect dream home luxury, but, as we wander through the house's rooms, I am struck by the building's mediocrity. Its floor plans are rambling, its rooms are small, and a second-story carpet is old and stained. This mansion is no spiffier than the "nonluxury homes" I've visited. I am disappointed.

Caravan's business partner, Judy Land, and her buyer's agent, Angie Finnerty, accompany us on Caravan. We take Cathy's Lexus to our first destination in the Covenant, Rancho Santa Fe's elite 6200-acre development that's existed since 1927. Its homes are set back far from its tree-shaded streets, and its acreage is almost rural. This is not a "showy" neighborhood like its southern sister, Fairbanks Ranch. It's a quiet, inconspicuous enclave of very expensive rustic homes. I am eager to explore them.

Cathy, Judy, and Angie discuss deals-in-progress as we pass the rolling hills of the Rancho Santa Fe Golf Course and turn in to the driveway of a 1950s-style ranch engulfed by bougainvillea.

"It's a great location," Cathy says. "Right in the middle of the Covenant. Kids can walk to school from here."



Rancho Santa Fe

We head west, toward a huge Mediterranean villa that is selling for \$2,795,000. "It's a little aggressively priced," Cathy says.

visit the children's bedrooms. I try to stop the images that flood my mind. Minutes later, I walk past a white-tiled kitchen, to the house's back yard, and stare at the large pool. Even its waters look chilly, cold, and very uninviting to me.

The showing agent later tells us that three families, all renters, have lived in the home since the murder. "But the property owner hasn't lived here," she says.

I ask myself whether I feel creeped because I know what happened here or because the house has "bad energy," as Dionne Warwick might say.

As we depart, an agent states the obvious: "It needs to be torn down."

By now I have grown skeptical about dream homes. But our next Caravan stop renews my flagging faith. We head west, toward a huge Mediterranean villa that is selling for \$2,795,000. "It's a little aggres-

We enter the home and are greeted by the showing agent, a short, jocular woman. She hands us flyers that show the house's asking price: \$1,295,000. I look around at the well-worn furniture, ornate 1950s artwork, dreary linoleum and faux-wood kitchen, and old, discolored yellow shag rug in the living room, and conclude that this, too, is not a dream home. It's just priced like one.

As the agents chat, I wander down the home's narrow halls and peek into modest-sized bedrooms. They are cheaply furnished — drooping ruffled bedspreads, pre-Regency xv. xvii bedsteads. On a bureau is a photograph of an older man with a broad, friendly face. He looks rugged — like his house. I wonder why he is selling it. It feels strange to be in his home, because, unlike the first empty house, there is so much "him" here. The agents and I walk outside.

"There's room for horses here," the showing agent says, gesturing to a raised expanse of land nearby. "And the pool's over there."

Halfheartedly we walk the grounds before driving away. "That's a teardown," one of my booth says. "Someone will knock it down, rebuild, start all over."

Our next Caravan stop, also near the Rancho Santa Fe Golf Course, is even more disconcerting. Definitely not a dream home. As we drive up the steep driveway toward a single-level white ranch listed for \$1,285,000, Cathy says, "Oh, it's the Spiro house." There is a moment of silence in the car.

"That's the guy who killed his wife and kids, what was it, three years ago?" someone asks from the back seat. I regard the house as Cathy cuts the engine.

The "Spiro Incident" was Rancho's second most highly publicized tragedy, after the Heaven's Gate debacle last year. Both incidents involved renters in a suburb over-scholarship-inhabited by homeowners. Six years ago, in the house I was about to enter, British commodities dealer Ian Spiro shot his wife, Gail, 41, and three children, Sara, 16, Adam, 14, and Dina, 11, before driving to the Arroyo Borrego Desert State Park and swallowing cyanide. His body was found in his Ford Explorer on November 5, 1992. He had been renting this house for \$5000 a month.

"The Spiro house" looks glossy from the outside. I imagine that a psychic would say it had "depressed energy." Cathy, Judy, and Angie debate whether the home's showing agent is required to tell potential buyers what transpired in the house. "I think she has to," Cathy says. "Anyway, I would."

The showing agent greets us as we enter the living room, which is decorated in a busy Oriental motif. Although the room is filled with flowers, both real and fabric, the ambience is unsettling. Two agents chat with the showing agent near the couch.

"This is going to be a hard sell," someone says once the showing agent is out of earshot.

The seven of us explore the rooms, and a visiting agent falls into stride beside me. "The home's been blessed more than once by a frog that 'mutter,' she says. "But I don't know if it's helpful."

We enter the master bedroom. "It happened here," the visiting agent says. "That's where he shot his wife, on the bed." We stare at the bed, even though I think we all realize that it's not The Bed.

Then, one by one, we file out of the room and white-tiled kitchen, to the house's back yard, and stare at the large pool. Even its waters look chilly, cold, and very uninviting to me.

The showing agent later tells us that three families, all renters, have lived in the home since the murder. "But the property owner hasn't lived here," she says.

I ask myself whether I feel creeped because I know what happened here or because the house has "bad energy," as Dionne Warwick might say.

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sively priced," Cathy says, "but it's a great property. The owner's made about \$200,000 worth of improvements." We motor down its tree-lined private road toward the house, where a battalion of expensive cars is already parked. Inside is dream home nirvana. Although the house is only partly furnished, what remains is tasteful and elegant. Crisp stucco carpeting, trendy Tex-Mex chairs and tables. A gaggle of agents enjoys a mini-banquet of chicken salad, fresh bread, brownies, and soda in the gourmet kitchen, where a fire is crackling in a Southwestern-style fireplace beside the dinette. A small transistor radio on a nearby counter plays soothing music. Outside the kitchen's spectacular windows is an inviting pool and huge tropical garden.

An elegant, dark-haired woman, probably in her 40s, dressed fashionably in black, introduces herself as the showing agent. She is perfectly cast to sell this house. Most of the agents assembled in the room seem to know her. They make small talk as they finish their madday snacks. "I hope an executive comes on here quick and snaps it up," a young agent remarks. "You're right, this is go fast," says another.

Soon the agents disperse, some exploring the home's upstairs rooms, others touring the expansive ground floor. I walk through the Mexican tiled hallways, across the living room to the mahogany-collared study, before visiting the second floor, which has a limestone-countered bathroom and a 24-by-16-foot master bedroom. Agents praise me, walking boldly through the room, occasionally commenting about impressive details. On the bedstead is a framed photograph of a trim, sweet-faced fifth-year man with his arm around an attractive twentysix woman.

"I think that's his wife," the young agent comments from behind me, reading my mind. "I am very impressed with this dream home, and if I had \$2,795,000 in petty cash, I'd return to the kitchen and make an offer."

Now Cathy takes us to Fairbanks Ranch, the Covenant's flashier, younger neighbor. Its land had been originally purchased by Douglas Fairbanks in 1924. Today it is the gated home of about 600 families. Ozymandian mansions on perfectly manicured lawns line the broad, open streets. I marvel at the pot-pourri of architectural styles: English Tudors, Italian villas, Contemporary, French Country, California ranches, and Spanish Mediterranean *casas grandes*. Some look like vast hotels. Others simply look surreal. "It's nouveau riche," an agent had told me earlier when I asked about Fairbanks Ranch. "When people make money here, they want you to know it. But the Covenant is the opposite. You can't even see the houses, they're so set back from the road."

home we visit, which is located on a quiet street in the north-ernmost area of Fairbanks Ranch. Agents gather at the door, greeting each other with hugs. They compliment a frosted blonde who has just gotten a new haircut. Although the house's Country French exterior is unremarkable (somewhat analogous for Fairbanks), its interior is spacious and Old World elegant. From a foyer that the showing agent hands me, I learn that this house is 5600 square feet, has five bedrooms, and is sited on 1.82 acres. The living room has cathedral ceilings. The master bathroom looks like a five-star hotel powder room. The property has been reduced in price from \$1,639,500 to a modest \$1,599,000.

Old black-and-white family photographs line the walls and bookshelves. A turn-of-the-century wedding photo. A decades-old photo of an Eastern European clan. Children's grade-school photos. On a small bookshelf are rows of medical books. It is now late in the day. We drive past a few blocks to a road cut-de-sac and briefly visit a single-story Spanish-style home listed for "between \$869,000 and \$908,776." The showing agent stands in its dark, unfinished living room, handing out flyers. She looks bored with her task. The home's walls are Pepto-bismol, and its carpeting is old and brown. There's a tiny loft down the hallway and a back room that sports a cheap-looking beamed ceiling.

We discover that the house has no back doors. To access its back yard, one must go to the front door and travel round the house. A tall, balding agent in a rakish suit arrives at the front door. He strides quickly past me, eyeing the walls and carpeting. He scowls, then, muttering, "Where's the back door?" I tell him the bad news. He shakes his head sadly and turns to leave.

We bid hasty farewells to the showing agent and once again head toward Cathy's Lexus. "That sure is an ugly house," a visiting agent says as she walks toward her car. "It's a readaround." I say helpfully. ■ — Susan Vassallo

Susan Vassallo is a regular contributor to the L.A. Times and co-author of Los Angeles' *Rehoboth of Possibility*.

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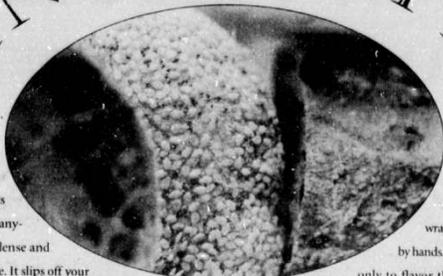
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INTEGRITY



When you plunge your fingers into a silky heap of flour, it feels oddly cool and softer than anything man can intake. It's dense and weightless at the same time. It slips off your fingers like water. Flicked into a flame, a puff of flour explodes in a crackling shower of sparks. Flour smells dusty and raw and rich. The best is tinted honey gold by the oil pressed out of the germ when it's milled. The best flour makes the best bread.

The best flour, and time. The recipe should read: Mix flour, water, yeast, salt, and patience.

Among the ranks of hurry-up supermarket loaves are a few that mimic a real-wheat taste. But mostly because we've come to believe that bread tastes sweet like sugar. Bread — the old-fashioned, plain, sustenance bread — is earth-sweet, sun-sweet, sweet like meat. It's a taste that can't be added. It develops in the dough while the baker isn't watching. In fact, while the cook wasn't watching, loaf bread invented itself. In early dynastic Egypt, wind blew just the right spores onto just the right kind of wheat dough, enough time passed, and the flatbread rose when it baked. Handmade bread has barely changed in 4000 years.

In the wheat-growing areas of the ancient world, one rare strain shed its chaff and bran easily, producing a whiter loaf reserved for the upper classes. That established white breads as the food of the elite and brown, grainy breads the food of peasants.

We lived on bread's own time until the industrial

Revolution. Now bread conforms to our clock. It's mixed, shaped, baked, wrapped, and shipped untouched by hands. In some cases, yeast is added only to flavor the bread, not because it's

needed to raise it. Conditioners, stabilizers, and other additives make the dough immune to the vagaries of temperature, humidity, and the personality of the flour. Assembly lines can't accommodate nuances.

"MY [MEXICAN] FRIENDS COME OVER, AND THEY LOOK AT THIS BREAD, AND I CAN SEE ON THEIR FACES THAT THEY DON'T LIKE IT TOO MUCH."

In reaction to manufactured bread, the five-year-old Bread Bakers Guild of America champions artisan bakers, producers of handmade breads who work by the old breadmaking clock. Guild member Fred Holmshaw owns San Diego Artisan Bakers in Escondido. His shop produces 20 types of European country breads from organic, stone-ground flours, including white, wheat, rye, and sourdough loaves, plus focaccia and specialty breads flavored with cherries, pecans, figs, olives, cheeses, garlic, onions, and a variety of herbs. The shop is tucked into a niche of shade trees and flowers on South Escondido Boulevard, north of Felicita. The colorfully converted bungalow is mostly a sunny kitchen with a small sales area and an office. Fred grew up in San Francisco and lived in France in the 1970s, so, as he says, he's had good bread.

"I'd have to say I've been baking for 26 years. But I started home baking seriously 5 years ago, and I've had the bakery for 3 years. I read a book by Dan Leader, who opened the first artisanal bakeries, *Bread Alone*, and he wrote very romantically about the life of the baker and

San Diego Artisan Bakers' seeded sourdough

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the wonders of great bread. I related to it immediately.

"I was at the end of about a 15-year period of doing desktop publishing, communication, marketing for electronics companies mostly. I had my own little ad agency for a while. I started baking a lot at home and eventually wondered if I could make any money at it. So I started networking, talking to other bakers, watching them work, and seeing what the difference was between home baking and professional baking. Industrial baking, mass production — Crowheart, Wonder Bread, that type of stuff — that's huge, corporate manufacturing. It's not even baking. It's manufacturing.

The jump from home baker to artisan baker is really very small, because you're not using a lot of industrial equipment. You're doing most of it by hand. You're just doing more of it. So I took basic recipes, and I just scaled them up and made a few adjustments."

Fred's head baker is Jorge Manzanero, a young man born in Guatemala and raised in Tabasco, Mexico. He admits, when he started working here about three years ago, he knew nothing about wheat breads, having been raised on a national cuisine based on savory variations of corn meal.

"I used to eat regular Mexican [wheat flour] breads, sweet breads. I liked it, but now I

can see the difference, and now I don't eat much Mexican bread except fresh corn tortillas. They're wonderful. The bread we make here doesn't have any lard," Jorge grins and touches his throat.

"In the Mexican bread, now I can feel the lard when I eat it. "When I started out at the bakery I didn't shape, I didn't bake or anything like that. I started cleaning, slicing, helping the head baker. And every day I learned little things. Freddy taught me. That was so good for me, because I love making bread." Jorge draws out the word "love" and smiles contentedly.

Learning the details of bread-making, day by day, has

given Jorge a feel for good dough and a proper finished loaf. "It's kind of hard in the beginning, because you don't know when it's ready and when it's not. But now I can see the dough. You can feel it with your hands, and you can tell when it's ready. You just touch the dough, and you can tell if it has enough air or if it's kind of hard. So these little things make you think this one is not ready or this one is ready for the oven."

"It depends also on the kind of dough we're making. Sometimes you should load it underproofed [not fully raised]; sometimes it's better for the bread. If you load some bread into the oven over-

proofed, with too much air, it will go totally flat, like a tortilla. Sometimes when the bread is seasoned with walnuts or cherries or pecans or something, it's good to get it big, to let it rest a long time, because if you load it underproofed, the finished bread will be small and really tight. And you even have to know how to score the dough the right way." Scoring is cutting a pattern of marks into the surface of the raised loaf ready for the oven. "You should score it just barely. If you score it too deep, you can damage the dough. The bread puffs out too much and doesn't hold its shape. When it's raining, it makes a difference in the dough. When it's cold it

makes a difference. Sometimes when it's cold, we have to add a little more yeast. In summer we use less yeast. And you learn all this by doing it every day."

"After a year and a half Freddy asked me to be head baker. By then I knew every step. I knew what I was doing. I don't even have to see any schedule. I go and touch the dough to see if it has enough air, and then I know I can load it. Now I can teach the other bakers."

In bread-baking classes offered every few months by San Diego Artisan Bakers help assist Fred in turning a dozen or so neophytes into successful bakers. As students sniff the pies of ivory flour and run

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Pray that Michael Douglas

In 1972, Tony Tarantino was a street evangelist. A thin, gentle kid of 20 with bushy reddish hair, he roomed with his older sister up the street from the Spring Valley house where Laura and I lived with a crowd of friends. Tony visited most every day while on his rounds to lead Bible studies at the homes of various believers and skeptics. People told us he used to play bass at Skyline Wesleyan Church, before he gave up music to concentrate on his Bible studies. For his devotion and humility, Tony was becoming a legend around San Diego amongst the converted hippies people called Jesus freaks.



Stegcoach Motel

That was a big year for me. A lottery released me from the military draft. I finished a master's degree. I won a radio jackpot of several thousand dollars, and with that money Laura and I bought airplane tickets and Eurail passes.

We were gone a year and returned to find Tony as different as though he'd been possessed by a demon spirit or space alien. He'd been labeled schizophrenic. Between stays in a mental health facility, he returned to his sister's place, loaded on medicine called prolixin. A doctor administered the drug

injection every two weeks. It was a downer so powerful that to stay awake, Tony drank coffee all day long. He paced or shuffled around our house and yard, his brow knitted as though in rapt concentration. He often forgot about the coffee cup that hung by the handle on his index finger, so the coffee spilled and stained our hardwood floor. If one of us didn't notice and swab it up right away, when at last Tony remembered the cup in his hand, discovering it empty, he returned to the kitchen in hope of a refill.

He wandered through our house, leaning forward to gaze more intently at objects — a posed photo of the ten of us who lived in the three bedrooms, two sheds, and garage; a pole lamp, a spoon coffee table; the sculpture of a guitar-carrying, hitchhiking hobo in winter. He mumbled words to songs, which became melodies as he confused the lyrics to a Beatles number with one by the Rolling Stones. "I can't get no... something. Um, Don't let me down..."

It would escape him, he usually replaced it with "something."

Once a temporarily homeless and unemployed friend lay recovering from the mumps on our couch. Tony marched to his side and said, "You need to do..." Tony froze and squinted, peered out the window at the vegetable garden, shook his head and stared at the floor and began to drift toward the kitchen, but he stopped. A minute passed before he turned, exclaimed, "Something," and wandered out of the room.

Our friend belted up and mumbled, "Hey, I thought that guy was loco, but he's right on. I've got to do something!"

Tony seemed to act in response to sights and voices the rest of us couldn't hear, yet he only once admitted hallucinating. He told me about a vision brighter than either dreams or reality, in which a platoon of Nazis entered his room searching for Jesus and grilled him for days.

Something he couldn't remember spoke him so cruelly, he let his sister return him to the hospital. He stayed there for most of a year, then moved to a board-and-care home in an old

motel on El Cajon Boulevard a block from the Hitching Post, which stands on a corner of Goswa and El Cajon, on the strip of the boulevard that once served as the main entrance to San Diego from the east. Before I-8 existed, the strip featured a dozen travelers' motels to the mile.

Through the mid-'70s, I worked for the county welfare department, assisting old folks, the physically disabled, and people like Tony with their Medi-Cal needs. There were so many board-and-care establishments, the honestly homeless were rare. Schizophrenics had social workers to guide them through the complex details of life, such as applying for services. The board-and-care people helped Tony earn a diploma from an adult high school. They helped him with nutrition and hygiene and to budget his spending money.

When politicians led by Ronald Reagan slashed mental health budgets and the board-and-care establishments closed, Tony rented an apartment with another schizophrenic. Tony received Social Security checks on account of his disability, but in the hands of a fellow whose logic and impulse control were impaired by hallucinations and the bombardment of random stimuli, a few hundred dollars paid monthly seemed to vanish before he reached the supermarket.

Tony's roommate found other housing, probably displaced because Tony joined record clubs, collected stamps, subscribed to Playboy, yet ran out of food by the tenth of each month.

Tony's sister moved away. His parents were separated and long gone. He spent his days pacing University Avenue and El Cajon Boulevard, usually dressed as a gentleman in a thrift store suit, carrying suitcases.

I had moved on. To Iowa, then Arizona, then Northern California. I frequently visited San Diego, but my time got occupied with closer friends and relatives. I rarely saw Tony, and when I did, I passed him by. Even when I moved back to San Diego, I failed to renew our friendship because the few times I invited him for dinner and he came, Tony frightened my small children by speaking to phantoms.

Glen and Peggy Percival and their son Brian left Vancouver, Washington, five years ago, believing that God had prompted them to move south and use their gifts to save souls. Glen, the minister of a small Pentecostal church, a mild but energetic fellow of 50 years.

They had no savings and no prospects for employment when they pulled into the Stegcoach Motel on the strip of El Cajon Boulevard street people call "the Gut," escaping the culture shock of downtown San Diego, where the drunks, hookers, junkies, and gangsters were two plentiful for the sensibilities of small-town Christians.

The Stegcoach — a one-story motor court laid out like a horseshoe and painted several colors, as if the painters had run out of energy or paint — was \$20 per night, the best rate the Percivals found, so they registered. They must've looked honest compared to other tenants, because in the morning the owner, Bill McKen-

ny, came to their door and asked Glen, "You ever do any handy-man work?"

"Yeah, sure."

"How about your family? How're they on domestics chores?"

"Damn good, plenty of experience."

"You folks want a job, it's yours."

Police visited the Stegcoach regularly. Besides domestic disturbances and other fights, Glen recalls, "There was a porno-film operation. Right out our window we could see into a room across the court, because the drapes didn't shut all the way."

"And there was an armed robbery. One of our tenants was a big black guy we hired to keep an eye on things at night, but these robbers disabled him and came running into the office carrying a .22 rifle and a .38 pistol, it looked like. We were asleep in back. It was about 1:00 a.m. Peggy got up and went out to the desk and found them there two black fellows, one of them aiming the rifle at our night guard. They had led him into the office a gumpaint. The other man aimed his pistol at Peggy. Our guard followed their orders and started looking for the money, but it was under the mattress in our bedroom. We moved it around all the time. The guy with the rifle told Peggy to wake up her husband, so she walked into the back and he followed. After I got up, the gunman let Peggy go into the bathroom, and then the robbers began to get nervous, because there were other rooms in back and they seemed to know we had other family members and there might be another phone and the police might already be on the way. So they turned and ran."

"And there was a 16-year-old boy. His therapist, a man who was apparently also his lover, brought him to the Stegcoach. When I called the boy's parents to ask their permission for him to stay there, they said it was okay, that they didn't want him. We learned from other tenants that he was carrying his rent by taking men into the room with him, even though I don't think he was truly homosexual. It was just his way to get by."

In April 1996, after a dispute with the Stegcoach owner, the Percivals moved two miles west on El Cajon Boulevard, where they had found a position managing the Hitching Post.

The Hitching Post looks as if it might've begun as a Travelodge, both two-story wings run parallel to El Cajon Boulevard. In daylight, there are always doors open and tenants outside alone or gathering together, smoking and watching cars pass as though one might bring a message or a windfall.

"At the Hitching Post," Glen says, "I'm like, the mayor of the village. There are 31 rooms, at least a hundred people, eight in a single two-bedroom apartment alone. Most of the trouble we have is domestic. We'll have maybe four or five abusers there at once."

"I usually apply a three-strike rule. I warn them twice, then send them away, or call the police if I have to. But after 31 days they have tenants' rights to due process. The first month, there're called 'transients' and they have no rights. After 31 days we refund their motel taxes and the rent goes down a little because we don't

Don't Come Back



charge taxes anymore, and if we want to evict somebody, it takes about a month by the time we file a petition to the court and the tenant gets served, and then there's a court appearance.

"There's a tenant now, she got a job as a waitress at Hodi's across the street, but she was a little too erratic and they let her go, just by cutting her hours until there weren't any. About that time, she fell for a blind man who lives up front, and for a while they were getting along, but blindness creates special challenges. He's insecure, and because he can't see, he starts to imagine that she's cheating on him or avoiding him. So with those feelings as instigators, arguments start, and he'll say he's feeling bad about his actions and wants to apologize, he'll go to hug her, and she doesn't know what he's up to, she thinks he's attacking her, and she starts swinging."

"Another gal beat up on her man while he was in bed. They had a baby, and he waited until she was coming out the door carrying the baby and she couldn't fight back, then he punched her around. I had to stop that one. The man tried to justify himself. She started it. She was beating on me while I was sleeping."

"When I hear a fight, or if one of the residents runs and tells me, I have to go and try to stop it. I always pray first and then trust that God will protect me. I'm no fighter."

"Not long ago, there was a lot of noise and screaming coming from upstairs. I had to go up there to make sure the woman was okay. I knocked on the door — I always do that, I won't go over the threshold unless the tenant lets me in. The man threw open the door and yelled at me. This is the third time you've been up here. Last time somebody messed with me, I left him bloody in the parking lot."

"I went home. If the screaming had continued, if I'd thought somebody was getting hurt, I would have called the police, but they quieted down. I prayed about what to do, and the next day I confronted the man and explained that it was my job to keep order and that I took my job seriously and that I wouldn't let anybody get hurt if it was in my power. He was okay after that. Most people are reasonable, unless they're drunk or on drugs or angry."

"You see, if you're a Christian and you want to help people, you can't very well kick them out or you're giving up on them. But if they're making the place into hell for the rest of the tenants, then you have to. The problem is — where do you draw the line?"

"Not long ago, a young German man came and asked me, 'Did you ever think somebody was watching you, parked nearby and stalking you out?' I suspected he was paranoid. Paranoia's hardly uncommon around the motel. Two days afterward, the police showed up looking for him, but he had fled already. It turned out he was working at the Thrifty gas station down on University and selling drugs out of there. I heard from other tenants that he was from a well-to-do family over in Germany, but they weren't giving him any of their money."

"There was a guy who got beat up by a gang, the side of his face was caved in, and he wouldn't come out of his room, he kept it locked. He wouldn't even come out to use the washing machine. He washed some clothes in the bathtub and let the bathtub overflow, so the floor got soaked, the carpet all sopped. I found out about it from another tenant, and I had to call a service to go in and take out the carpet and dry the floor, or else it would mold. But the man was afraid, he wouldn't

Hitching Post motel

let anybody in. I tried to talk to him through the door, but he didn't answer. At last I had to call the police.

"The police came, and they tried to be reasonable but got no response. They called to him that we just needed to detail the room, for his own good, because it's unhealthy to live in a cesspool like that. Finally, after several warnings, they knocked down the door and jumped on him and pinned him to the floor, three of them with guns. And they arrested him, since he had outstanding warrants for minor things."

Charlie Moreno is a La Mesa policeman with two years on the job. He says, "Most of the calls from the Hitting Post are for domestic violence. Not long ago, we got a call. The lady had been drinking. Her man, who had attacked her, was gone already. I took a report, but what disturbed me, she had a delusional attitude. So what can you do anyway? You might as well go away, there's nothing you can do. She was down on everything. On me. On the system. Of course, we got that attitude a lot, but this time it bothered me. I hung around trying to convince her that even though we can't fix everything, at least with



Hitting Post photo

our presence there's less of a chance that this guy will beat her again. I tried to assure her that we'll offer all the protection we can. But she didn't want to believe anything hopeful."

Down the street from the Hitting Post, Pam — my future wife — and I were standing beside my car outside a bookstore in which I was a partner when Louise approached and asked if either of us had a cigarette or

chunk of Nikeotte gum to spare. Louise was 48 years old, 5'7", stoop-shouldered and lanky. Her walk was a shuffle, her smile a leer with slightly bugged eyes and several missing teeth, her long, wavy hair gray.

She always wore baggy jeans, usually with a T-shirt. Long ago, she had sung and danced her burlesque at the Hollywood Theatre downtown. She showed us her old modeling photos and rapped, "I could sing like a bird,

once upon a time, but the cigarettes are my throat."

She had two grown sons. The younger son, Hank, lived with Louise and her husband in the Hitting Post. Mother, father, son, and a pit bull shared one room with kitchenette.

Sam, the father, reminded us of the *Treasure Island* pirate Long John Silver, on account of his laugh and since he was a social charmer. Louise said all the women loved him, and he

loved the women.

She wanted to quit smoking, both to save money and in the hope that her singing voice would return and once more she'd sing like Diana Ross. But how could a person quit smoking when so much of her time and energy got spent with harassment and condescending family antagonisms, which were hardly escapable since the three of them shared the one motel room. She suffered frequent, seductive visions of Jesus and Michael Douglas. She said, "Michael Douglas looks so comely. I wonder if he could be Jesus. Do you think Michael Douglas is Jesus?"

"Nope."

"Well, that's good, 'cause I'm the brother of Jesus and He's coming for me in a cloud, like the one up there — cumulonimbus — and He'll carry me into paradise. There's a island in paradise, and palms, a cave, picnic benches, a raft ride for kids."

"That sounds like Disneyland."

"Sure does," she cackled. Louise incessantly asked questions. She seemed to hunger after insights and gossip for the Truth. She read her Bible, concentrating on the prophecies lacking

and Isaiah, sitting on the bathroom floor when she woke up at 2:00 a.m., startled by shafts of bangs from the street, the parking lot, or adjoining rooms.

All her life, Louise had come from one con game to another. Her room was a sink, she said, and her dad called himself the devil. He told her that when she died, he'd be on the judgment seat and entering, but to eternity with him in hell.

Louise and Sam had attended Protestant churches during their messy married years, through the era Christianity had the least movement when Tim Tarantino was a street evangelist. The day we met, when we showed Louise around the bookstore she asked if we could hold a certain Bible until the first of the month. We gave it to her, and soon she returned considering it one of us might hold her in a Bible study.

Both Louise and Sam still professed belief in Christ. They attended counseling with the pastor of their Lutheran church around the corner from the Hitting Post, as a condition of Louise's probation. She had gotten arrested for a walk. She explained, "Me and Sam walked out of this bar. We only had a couple beers, but it was hot, and

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a system for liberating people from the demons of their past. We asked Tony if he'd care to work through the steps.

"That's for sure," he said. Around our dinner table, we assigned Tony to list his experiences with the occult, his addictions, any wicked or blasphemous recurring thoughts, people who had hurt him and he hadn't forgiven, so he could pray for God to deliver him from influences and aftereffects. The only people he hadn't already forgiven were the rock star Bob Seger and the kid in Berkeley who gave him his first hit of LSD, 27 years before. His hatred of Bob Seger he couldn't explain. "I never met him, though, that's for sure. Let's see...one of his

songs scared me, or something like that."

At the Hitching Post, Louise wanted to make things right for her family, and she believed God could help her, especially if she attended church and solicited guidance in studying the Bible. She attempted to lure Sam to church, but he had a catalog of excuses. For weeks he maintained that he didn't want to leave the room unattended until after he had sold his gun.

When she told us about the gun, I said, "Make him get rid of the thing. If anybody gets shot, it probably won't be the right person. Like, after my cousin's ex-husband bought her a gun, they got into a fight and

she popped him. And my uncle drilled his girlfriend's husband and went to jail for ten years—in both cases, if the gun hadn't been there, they would've probably just slapped each other around."

Louise said, "He's going to pass it this week."

Louise had gone to college in Texas. Though hallucinations might've perplexed her, she could still analyze and reason. In the Hitching Post—hiding out from family tensions; from the heavy metal songs out of Hank's boom box before he broke from her husband's snoring—she would sit in the bathroom reading the Bible she had selected from our bookstore, a children's version she preferred on account

of the illustrations, which made her laugh. She had a grand laugh, a cackle between Snow White's and the evil queen's.

On Wednesday evenings, we had begun hosting a Bible study that met at Pam's grandma's house. We invited Louise and thought she'd feel welcome, as the others were hardly sheltered or snobbish. Joleen had spent years pursuing witchcraft. Lola's husband currently resided in Soledad prison.

We were studying the process of becoming disciples. Pam read from Matthew, "Not what enters into the mouth defiles the man, but what proceeds out of the mouth, this defiles the man." Louise mumbled, "Or woman?"

"Right, man or woman," Pam said, and turned to James. "The tongue is a fire, bridle and tamer of the mouth, speak..."

Breaking in, Louise insisted, "Do not put the Lord your God to the test!"

Louise, Pam asked, "Does that apply to what we were talking about?"

Louise cackled. "Even in that very hour He will give you words to speak." Though Pam was younger, Louise respected her as though Pam were the older sister. After the second interruption, Pam asked for silence, and after the fourth she commanded Louise to hold her cracks and queries for later.

For a minute, Louise sat

primly, smirking, before she interrupted again. "Greater is He who is in you than he who is in the world," she cackled. "God bless Michael Douglas."

"Quiet, Louise, we're trying to study God's word."

"God's word, all right. Whoever sacrifices a bull is like one who kills a man, and whoever offers a lamb like one who breaks a dog's neck."

"Louise, you can't stay in here if..."

"Was your pronunciation not enough?" Louise bellowed. "You slaughtered my children and sacrificed them to the idols." Joleen volunteered to take her outside to listen and pray that God would rid her of the insubordinate spirit. Probably because

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she could smoke outside. Louise said, "Yeah, let's go."

The rest of us prayed that John would succeed, and for ten minutes we tried to continue the Bible study, but Louise's interruptions had left us distracted. After John brought her back, Louise sat making pious and sour faces until the study broke up.

I drove Louise to the Hitching Post, while Pam and the others discussed the evening and all except Pam insisted that Louise shouldn't join us, at least not until she had been exorcised. They contended we weren't meeting to practice deliverance or therapy, but to learn from the Bible, as leaders in the church. How could we study with her intrusions and in the presence of her demon spirit? And Lola prophesied tragic consequences if we continued hanging out with Louise. She said, "A vision came to me, a red signal light, a warning!"

But Louise was our friend and neighbor, seeking God and deliverance, so we stuck by her. The group returned to Grandma's.

In fall, when the rains came, Tony called regularly from a pay phone at Mac's Market on University in hopes that it'd offer a refuge for the night, a futon on our floor.

His living arrangements were mysterious. He told us his sister had returned to El Capon and that he stayed at her place. He claimed she dropped him off in La Mesa every morning and parked him up late at night, him and his two or three suitcases and one or more trash bags packed with snacks and note-taking paraphernalia. His baggage would multiply until moving it required several trips. Along University, he might walk 20 yards carrying two suitcases, return for another suitcase and a trash bag, and return again for the last two bags. Frequently, his baggage got stolen or otherwise disappeared and he claimed it was at his sister's house.

Whenever rain came, Tony maintained that his sister had gone to L.A. and she wouldn't let him stay at her place alone.

As he wouldn't give us his sister's phone number or allow us to take him to her place, and from the looks of his clothes and the bags he carried, we suspected he slept outside in some lair he chose to call "my sister's house." On many wet nights, Tony stayed with us, but I preferred to keep our home for ourselves. Pam and I were newbies. Besides, Tony smelled like a heap of tobacco, and he was implausibly slow. Pam and I liked to zap around doing several chores at once, while Tony might use minutes to complete a sentence, a half hour to repack his suitcases. He sat down to Thanksgiving dinner at 5:00 p.m. and rose from the table at 10:00 p.m., not counting a couple dozen trips outside for a smoke.

But Tony wanted to attend Sunday morning church with Pam, me, and Sam. No Louise anymore. This was after the

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to be blessed by it. You have to do what it says." He advised that, according to James, we must listen to God humbly and pay close attention, with our minds and hearts quiet and open because we've cleansed them of moral filth by confessing our selfish actions and attitudes and asserted our faith by laying claim to God's promise of blessing. Then, we should reflect upon and review God's word and respond. "Jesus said, 'Now that you know these things, you will be blessed if you do them.'"

While the ushers prepared us for communion, we sang, "Purify my heart, / let me be as gold and precious silver... Purify my heart, / cleanse me from within and make me holy."

Between the sermon and the song, Louise had excused herself for a trip to the restroom. We supposed that meant she was sneaking outside for a cigarette, but soon she reappeared, walking her long strides, her feet rising above into a goose step. Only she had

entered the wrong aisle. She gazed around and when she didn't see us, she took a vacant seat beside an elegant woman. The vacant seat belonged to the woman's husband, an usher. Before communion, the pastor urged us to pray for someone in a seat nearby about a specific request the person might have. The elegant woman asked Louise what in particular she could pray about. Louise said, "You could pray that Michael Douglas don't come back, and that Jesus will find me comely, and that I can quit smoking."

The woman laid her hands on Louise's shoulders and prayed. We took communion. Louise walked out of church with a buoyant step and asked us, "The Holy Spirit's gonna stick with me, right? He's gonna help me kick this evil nicotine and get my voice back, so I can sing with

the angelic choir in the heavens, where little cherubim and seraphim kiss my feet and anoint them with myrrh?"

"Yes."
"You bet."
After we dropped her at the Hitching Post, I sorted through junk I had targeted for a garage sale and found a tape recorder that used to belong to my son. Louise and family had several tape players, all broken. Louise wanted to listen to tapes of gospel music and to a message by Billy Graham for which she had sent away. Billy Graham was a hero of hers. She had lately written him asking about his health, because she'd heard he was sick. Every day she asked the mailman if he'd brought her a letter from Billy Graham.

When we picked her up for the evening service, I gave her the recorder and a few gospel tapes. She grinned and made a little jump, clapped her hands, and promised to give me something in return when her next SS

check arrived.

My cousin Patti rode to church with us. Patti's 40-year life had been at least as circumscribed as Louise's was experienced. Patti had never smoked, drank, cussed, or engaged in a single outbreak of woman behavior. She advocated pure and healthy living and got especially excited about Louise's vow to quit smoking.

In the car, Louise said, "Only two cigarettes, all day long." She cackled. "Patti sat beside her in the back seat, grinning and promised, 'With God's help, you can quit smoking or anything, as long as you have faith like a mustard seed.'"

We drove to the market on University Avenue where Tony always waited for a ride to Sunday evening church, but the clerk said Tony hadn't shown up that day. Louise folded her hands on her lap and wrigged in her seat. "You think heaven's as fun

as Disneyland?"

Pam said, "Oh, it's a billion times better."
Louise appeared to meditate upon that prospect. Over the past weeks, she had increasingly obsessed about heaven, asking our assurance that she would go there and prophesying that every saint and angel would be comely, especially Jesus. "In heaven, I'll be restored, won't I? New teeth and not a wrinkle, and my father won't be there, and He will say to the goats, 'Depart from me, you evildoers. I know you not,' and the chaff will burn and the wheat will sprout, and Jesus will love me especially, right?"

"He especially love everybody there," Pam said. "Even me, right?"
"I said, 'That's for sure.'"
Pam leaned over and kissed my cheek. "Aw, you're starting to talk like Tony."
The youth pastor and a group of his teenagers led the music. I thought about my kids,

feeling blessed and relieved that they'd survived and grown through some terrible years. Louise sat frowning. Her hands gripped her knees. I wondered if she might be recalling her sons when they were teenagers, kicked from her custody to foster homes and back.

The church kids sang, "There's a fire burning, falling from the sky, / awesome tongues of fire, consuming you and I. / Can't you feel it burning, burn the sacrifice? / Come burn over me." All through the song, Louise's eyes begged, and she pounded fists on her knees, when the youth pastor invited us to hug somebody. Louise hugged me. Patti, Pam, and two women in the row behind us. She might've hugged everyone in the sanctuary if the sermon hadn't interrupted.

Pastor John talked about Satan. "The bad news is, we do have an enemy. The good news is that in Christ we have the authority to keep the enemy at

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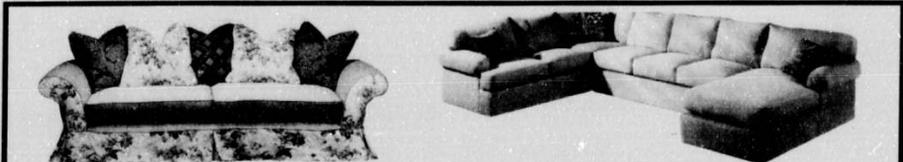
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ried about money. It was mid-month. Their checks were nearly spent and the weekly rent was due. He could sell the truck for a few hundred even though it sat broken down outside the room, but to sell it might take weeks. Besides, he still hoped to repair it. If the truck ran, they could leave the Hitching Post and camp in the mountains until they saved money for first and last month's rent on a house.

There wasn't much left to pawn. Only his guitar and amplifier, and his pistol. He bought a couple of six-packs and carried them home, and he and Hank started drinking. Louise didn't join them. Beer would've made her crave a cigarette.

It was early afternoon when she dozed, her head elevated on pillows because of the guitar that caused her to choke whenever she tried to lie flat.

Sam and Hank — on the love seat beside the door, a few yards from her, on the other side of the partition — were debating where to get rent money, what to sell. The truck, amplifier, gun.

Afterward, Sam didn't remember why Hank picked up the gun. The love seat fit tightly against the west wall, between the door to outside and the divider that separated the entryway from the sleeping area. The divider extended four feet out from the west wall.

There was only one shot, at nothing and for no reason. Accidental. A single bullet ended a clean hole in the dividing wall and struck Louise on the left side of her head, above the temple. She didn't even scream.

When Hank saw and understood, he sat mutely, head in his hands, until the police led him away.

The following Sunday, Sam accepted our offer of a ride to church, where we and the pastor and Louise's acquaintances, including the elegant woman with whom she had taken communion, all prayed for Louise, who lay hospitalized in intensive care at Sharp Memorial. Her long hair was shaved, her head bandaged, eyes closed. Her mouth still quivered the way it used to, as if to make room for a cigarette.

Every day Sam watched the video he'd recorded from TV news, of paramedics rolling her to the ambulance, her head already bandaged, her left arm twitching. Every couple of days, we taxed him to the hospital, sat beside Louise, and observed her lips flap and her arm twitch.

Her vital signs stabilized, and the doctors assigned her to Edgemore Geriatric Hospital in Santee. She's still there, a year later. She can sit up, eat from a spoon. A physical therapist pushes her in a wheelchair to the workout room and urges and aids her through lifting and standing exercises, at least enough so that her body doesn't wither. The last time we visited, she was gazing at the television, at Marilyn Monroe in *Some Like It Hot*.

Tom's in better spirits, and after

Which of These Costly Homebuyer Mistakes Will You Make When You Sell Your Home?

Saa Diego - A new report has just been released which reveals 7 costly mistakes that most homebuyers make when selling their homes. This 4-page report will help you sell your home fast and for the largest amount of money.

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lots of prayers and recitations of Psalms, he rarely hears voices. We've taken him to the dentist. Since he hadn't seen a dentist in eight years, his front teeth had rotted. The dentist petitioned Medi-Cal to pay for a full set of crowns instead of removable bridgework, which Tony would probably lose, as he used to lose a suitcase every week or so when he left it outside a Jack In The Box or 7-Eleven and kids or pranksters stole it.

He still claims that his sister picks him up around 11:00 each night, takes him to her place in El Cajon, and returns him to La Mesa around 11:00 every morning. But he won't give us his sister's number or address, and we're certain he sleeps in an alley or under a bridge, or in some ditch sheltered by a roof he fashioned out of scrap plywood, or beneath the stars on a hill where wild dogs breed.

He doesn't mumble anymore and rarely takes notes on cigarettes before he lights up, and he's consolidated his gear so it all fits into two Thrift Shop Samsonites, and he rides the bus frequently, to Vons and Grossmont Center.

We're keeping our eye out for an old trailer, so that before winter he might be able to rent a space and still have enough money to get through the month, which he certainly couldn't if he rented a room at the Hitching Post or one of the other old motels along El Cajon Boulevard. At \$149 a week for a single, the rent would consume every cent of his monthly SSI check. Last week he made a list of prayer requests — for Christian fellowship and a trailer and the ability to attend church more often, for restraint in spending, and for hope.

Pam and I coach him on budgeting, though we understand that it's hard to learn to postpone gratification when there doesn't seem much to life except today. Tony believes in God, but the kind of faith that hears us in every moment can be elusive.

Pam and I have watched prayer change his demons away. We've hoped that friendship would help him break the habits of fright and self-absorption that years on the streets have formed. We used to daydream that once again he might become an evangelist.

But first he needs a home. I wish a church or charity would purchase one of those old motels like the Hitching Post and help support it with donations and restrict the place to people who abstain from violence, and lower the rent to about \$30 a month, and make one of the rooms a soup kitchen and another a recreation room, and hire a social worker to deliver the residents to doctors or court or AA and give them a frequent nudge in profitable and independent directions. People get lost, so people need guides to help them find their way, especially with the storms approaching. ■

—Ken Kuhlken

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continued from page 1

want to be a world-class city," and the ever-popular "it's a public-private partnership."

Step 6. It is announced that hotel room tax will be used to make the payments on the \$25,000,000 city debt issue. Does this sound familiar? We heard it during the convention center expansion campaign. Supposedly, hotel room tax is a money tree that grows to the sky. Unfortunately, standard and Pears bond rating service doesn't see it that way and just lowered San Diego's rating to "negative."

But the above arguments will not be on TV. Pro ballpark commercials will be. Guess who will win? As showman P.T. Barnum said, "There's a sucker born every minute."

Mel Shapiro
Hillcrest

Not Rocket Science, Political Science

Thanks for publishing what could be the view of a "silent majority" on the Padres' ballpark issue, as described by Joel Mielke. Though many citizens may feel crushing pressure to succumb to the Padres' self-interested ballpark plan, even before their multimillion-dollar advertising campaign hits the streets, people need to know that it is just part of a national stadium-building craze that has come to a screeching halt. There is no coincidence that Joel has dozens of people asking for bumper stickers or asking where they could sign up and the fact that five areas in a row have rejected publicly financed stadiums in just the last year (Birmingham, Toledo, Pittsburgh, Minnesota, and North Carolina). There are reasons why!

The public is sick and tired of subsidizing multimillionaire

sports team owners and players while at the same time paying themselves out of the very stadiums they would vote for. A new ballpark downtown is nothing more than a way for team owners to pay for the multimillion-dollar deals made with their players. The laws of supply and demand dictate that 42,000 seats will drive a higher ticket price than Qualcomm's available 60,000. Not only that, but when a team gets their own new stadium, the team's value zooms up \$50 million to \$100 million.

The Padres have been able to draw an average of 6000 fans to Qualcomm Stadium at this year's games thus far. Do these fans believe the Padres' claim that the Q is "fan friendly"? Fans that would be priced out of a new stadium downtown, along with the elimination of tagging, as we know it, are what comprise the real definition of "fan friendly." As for the Padres

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threat of leaving San Diego, fans should know that because of the structure of major league baseball, no team has moved in 26 years. That was when the Washington Senators became the Texas Rangers back in 1972, when there were even more large markets available than now.

When you put this together with local politicians, who are eager for new sources of campaign contributions (read: from large developers, construction firms, vendors, and other downtown interests), it really shows up in the wash that this is all about private profit for a few and public debt for many. This is not rocket science: it is political science.

Anyone interested in finding out about what the Padres WON'T tell you should contact Strike Three on Proposition C at 619-744-8962, or check out the STOP C Web site at www.stopc.org.

Christian Michaels
co-chair, Strike Three on Proposition C

Private Shepherd Can't Relate

Who is Private Shepherd? (Movie Review, August 13) Is this man so intellectual and arrogant that he can criticize a movie masterpiece?

Steven Spielberg thrsts the viewers into the depths — " pits " — of World War II and its atrocities. The first few minutes take you to hell, a reenactment of man's insanity. The film captures the audience and commits your soul and emotions to the experience (it's what you pay for). Spielberg is a master storyteller, unfortunately, Private Shepherd can't relate. I personally can, having served in Vietnam.

This is the only movie I've seen where the audience remained seated in silence for over three minutes at the end. Do I need to say more?

David Begent
Sorrento Mesa

Mr. Saville Fails To Understand

Though I don't normally read the comments that Jonathan Saville offers on local musical performance, several of your readers brought his column of 20 August 1998 to my attention, probably because of its gratuitous and tasteless remark about music by Pulitzer prize-winners "over the past 40 years."

Musical writers in our time (and locale) bear a more than routine responsibility to nourish the possible relations between listeners and their opportunities for encounters with live music. It would simply not be a worthwhile exercise to undertake here a litany of the many regrettable points of view that Mr. Saville reveals in his piece.

He apparently fails to understand that live of any kind requires renewal (renewal, not numbing repetition). Music alone among the performing arts suffers the miseries brought on

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by those who, like him, appear to countenance the misguided position that its repertoire can by and large be assumed, requiring no further serious attention.

Music is an astonishingly vast terrain. And it contains a still-expanding range of opportunities for listeners. What a shame it is when those in a position to publish their thoughts, weeks, months, and years on end provide readers with such an impoverished cross-section of enthusiasms — offering them as a joke rather than en-

thusiasm. A 1989 Pulitzer prize winner,

Roger Reynolds
La Jolla

Lozen Was Not In The U.S. Clergy Wind Band

Thank you for your article on the Jackstraws (Pop Music, August 27). It was well-written and conveyed a sense of the crazy balancing act Lozen Smith goes through to keep a bunch of musicians working. I am writing to correct a couple of errors and amplify some details and to add my inside perspective to the story.

Corrections and amplifications: (1) You spelled Gary Lehman's last name incorrectly and called Tom Cunningham "Tony." (2) You wrote of the Young Audiences program in the past tense, when it's still bringing a wide variety of performing arts to San Diego's schools. (3) When Lozen Smith first met the Jackstraws during the 1983 Renaissance Faire, the group still included its founders, David Kendall and Jeff Pekarek. David Kendall is a songwriter and guitarist in an acoustic

group called Awakener Angel; Jeff Pekarek is an in-demand studio musician and composer and fronts a group called the Electrocarpathians, which performs Eastern European folk music. Also, Donna Rydell (now Donna Smith) did not produce that event but was the producer of the San Marcos Renaissance Faire. (4) For the record, the pirates in your photograph on page 82 are, from left to right, Dan Mazer, Gary Lehman, Tony Irvine, Wanda Law, Richard Tibbitts, Loren Smith, Chris Vitas, and Tom Cunningham. (5) The Jackstraws Web site is <http://www.jackstraws.com>. (6) Lozen was not in the U.S. Clergy Wind Band from Purdue University.

My perspective: It's not quite accurate to say that I "... came to the Jackstraws from Opryland." Opryland was only a summertime gig. During my four years in Nashville, I worked in several theatrical productions, did some roadwork, and led a progressive bluegrass group called the Guys in the Suits and Ties. In November 1994, while

checking out a message board on America Online, I saw an article titled "Wanted: Banjo Player/Singer/Actor." The notice itself read like a dream: a full-time job playing banjo in Southern California! That's when I first contacted Loren Smith. We agreed that I'd visit San Diego for a week the next spring, so in March of 1995, I found a cheap airfare. Loren had promised to book me on two gigs, which would pay for the fare and leave me a little change. Well, I ended up working SIX gigs that week! Loren invited me to work at the Del Mar Fair in the summer, and instead of 20 days, I ended up staying for a month and a half. I returned to Nashville in August and moved to San Diego in November with my wife and two dogs.

The Jackstraws is by far the best gig I've ever had since taking up the ol' live-string 24 years ago. For a working professional musician, it's virtually impossible to imagine having 200-plus gigs a year, without having to go on the road for months on end. I get to live like a middle-class citizen, pay my rent on time, and sleep in

my own bed. I've learned a lot of music. I would never have known, improved my vocal technique immeasurably, written a one-act play for young people (*Shrek Lulks: The Case of the Hound of the Baskervilles*), and learned invaluable lessons in presentation just from playing so many jobs in so many genres for so many people. Best of all, most Jackstraws gigs are during the day, so I've been able to take solo gigs as Banjer Dan in the evenings and play the music I really want to play, without having to be a human jukebox. For all these reasons, I thank Loren Smith and the rest of my cohorts in the Jackstraws!

Dan Mazer

Scarecrow Boy Is Ill

I'm calling in regard to an article in which you call my son Scarecrow Boy ("San Marcos Hides the Ugly Truth," August 27). This is by Alan Peterson. How dare you call my son a scarecrow! My son does not go hungry. My son is like that because he has schizophrenia, he's ill. That's why he walks around like that. He doesn't

have to beg for money — he does that because he's ill. That's why he goes around with his raggedy clothes. He goes like that because he wants to go like that, but he has a home, he has a family, he has a mom, he has sisters, he's got brothers, he's got everything, but he's ill. He's got schizophrenia, he's got mental illness. I'm very upset over this. It says here Scarecrow Boy, what the hell does he mean by Scarecrow Boy? His name is Richard Gonzalez.

Teresa Galan
San Marcos

Nausea And Blasted Self-Indulgence

Arghhh! (which might very well be "clean and crisp" if one were listening with ears of genuine motivation). I tried my hardest to take classical music critic Jonathan Saville's (July 13) Schoenberg dismissals with passive amusement, but after his recent (August 20) review, with its hypocritical, clumsy generalizations and passing (?) comments, I must doubt his credibility. Addressing the former article, I must say I have not heard a more skewed take on Schoenberg's music or historical impact. The master composer is decidedly one of our century's most beloved, among the few of all time to realize the full potential of timbral and orchestral possibilities and transcend the limitations of traditional "unchromatic" relationships. On a more objective note, this "unchromaticism" is seldom more freely ignored than when in the hands of Stravinsky, in whose *Petrushka* a listener can find a horde of jokes at the expense of a defiled "tonality." Oh, yeah, and that *Rite of Spring*.

As for the August 20 article, its blasted self-indulgence made me want to throw up —

except that that would have been bringing coals to Newcastle. Saville's smug use of slick cheap shots (whose butt included an "arid" and "dead" new music) showed nothing but disgruntled self-alienation. A stiff imposition of an apple aesthetic on an orange music. Davidovsky's music is often admittedly cerebral, but in a fair, entire context, that's where the beauty lies. *Synchronism* is not big, fast, heavy, strong, or all encompassing; nor is it probably meant to be. It is clever, somewhat inorganic, and representative of a line of electronic music whose unifying principle (see Stockhausen's article

in *Perspectives in New Music*, fall 1962) do not correspond to those of Mozart or Schumann. Nor do these principles intimate the same "meanings" or "pointed" commentaries of a classical or Romantic work. For a listener to filter the composition of the last 40 years through "expectations" of "heard emotional gestures" would be "dogmatic...unaccompanied by any reasoning."

I do recognize Mr. Saville's openness to late 20th-century music, though apparently his preferences (irrelevant as they may be to valid criticism) unfortunately exclude the less traditional forms and procedures. As well, it should be

known I.S. Bach and Richard Strauss are among my favorites. But for any "love" of music to sling mud so readily and promote such hearty judgmental division seems to me counterproductive and above all (as earlier stated) jeopardizes the credibility of musical criticism as a whole.

The SummerFest directors should absolutely be congratulated for their success in bringing San Diego a comprehensive program of rich concert music and suspending time and genre.

It strikes me oddly that an alternative publication as fair and altogether swell as the *Reader* would publish such

rash and "incoherent hodgepodge" as that of Mr. Saville.
Chris Williams
La Mesa

that reviewing movies. It's a disservice to the public.

Name withheld

It Is Not About You!

I have never in my life sent anything like this to anyone, but since I have so often wanted to express my outrage at the level of Duncan Shepherd's film reviews, I must take this Internet opportunity.

I, for one, cannot wait for you to retire. It would have been entertaining, perhaps, to put up with your overwritten, overly personal, entirely egotistical, bitter indulgences, called film "criticism" for a few weeks. But to have your writing be the only writing available to de-

scribe locally available films has been annoying to say the least. Why on earth do you still have the job? Do you own stock in the paper or something? Your work is not what anyone could call good journalism. The public wants to know about the films — they do not want to be burdened with your narrow personal taste! It is not about you! Your arrogance is much too total and just plain, not funny, Catty, mocking, extremely limited in your vision — this is not what the public deserves. I dare you to show this letter to those responsible for keeping you in your job.

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Calendar

Okay, Bye-Bye, Cambodia

Film Screening



Scenes from Okay, Bye-Bye

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LOCAL EVENTS

Three years ago, Rebecca Baron found a strip of Super-8 film on the sidewalk near her apartment in Golden Hill. The film was in color, several feet long, and showed a bare-chested, smiling Southeast Asian man. Once Baron — who at 26 was about to start an MFA program in visual arts — ran the film through a projector, she could see the man more clearly. He was handsome and amusing. He talked, laughed, downed around, and pointed at something on a rafter. It was clearly a lost scene from somebody's home movie, but whose?

"It was this beautiful piece of footage," Baron says, "and I thought, 'Well, this really demands to be investigated.'"

Baron's investigation led to a 39-minute film called *Okay, Bye-Bye*, which is part documentary, part memoir, part invention. "The film is specifically about Cambodia," Baron explains, "but it also deals with the randomness of how people get involved with what I would call private research."

Baron's private research, inspired by the stray images of the unidentified Southeast Asian man, led her to study the history of Cambodia and the Vietnam War. She read history books by journalists and ex-foreign service officers, Web sites by Cambodian refugees, and — through the Internet — the *Cambodian Daily News*. She read magazine articles and scanned microfilms for old stories about the war in the *New York Times*. She went to the National Archives in Washington, D.C. Everywhere she saw images and photographs that, like the scrap of film on the sidewalk, suggested a life beyond her, and she included them in the film.

Baron also took a 16-millimeter camera to Southern California sites that have a connection to Cambodia. "A lot of the film takes place on the drive between here and Los Angeles," she says. "There's Long Beach, which has an enormous Cambodian population — about 80,000 — and San Clemente, where Nixon lived and had his so-called Western White House. Scenes from *The Killing Fields* were shot at Camp Pendleton." Baron also visits Chinatown, where *Killing Fields* actor and Cambodian refugee Hang Ngor was murdered not by Khmer Rouge sympathizers but by "two kids high on crack."

"The film really goes through these different locations," Baron says, "and tries to think about this place that's very far away and bring it closer."

Baron narrates the film through a series of letters that examine her own position as an outsider. She can read about the Vietnam war, she writes, but

it remains history, not personal experience. She can look at thousands of photographs of Khmer Rouge prisoners who were executed in a political prison called Tuol Sleng, but she finds herself — to her horror — mentally casting them in films according to their expressions and features. And although she goes to Long Beach hoping to talk to Cambodian immigrants, she balks at violating their privacy. As she says in the film, "It was hard to call it research when it felt just like rubbernecking."

This sense of decorum keeps Baron on the outside — as a filmmaker, she's the opposite of Roger Moore. She's told she can't enter a gated community and visit Nixon's former house, so she walks along the beach and sees it from a distance. Her shots of Camp Pendleton are taken from the freeway. Nearly all of the Cambodians in her film were first photographed by a still or moving camera, by someone else.

"I'm not Cambodian," she says when talking about the limits of her research. "I haven't been there, I don't have experience there, and yet I think that there has to be a way in which people can address issues that are outside their direct experience."

Although the film consequently stays on the periphery of experience, the footage is visually arresting even when it's as banal as the film the U.S. Marines

Corps shot while evacuating the American Embassy in Phnom Penh. When Baron stumbled on 400 feet of unedited film at the National Archives in Washington, D.C., she'd already read an account of the evacuation that would ultimately provide the title of her film.

"A lot of the Cambodians thought that the U.S. was coming in to bring reinforcements," Baron explains, "when actually they were just pulling out. And when the Cambodians realized what was going on, the children said, 'Okay, Bye-bye.'"

On Wednesday, September 23, Rebecca Baron's film will be shown at the Museum of Photographic Arts in conjunction with two exhibits of Cambodian photography: "Facing Death: Portraits from Cambodia's Killing Fields" and "Light Over Ancient Angkor." The first contains 100 of the 16,000 photographs made of prisoners at Tuol Sleng, and the second is a series of photographs made by Kenzo Iru of Cambodia's stone temples.

— Laura McNeal

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The Encarnada Gran Prix, a 1.6-mile circuit race, runs Friday, September 18, through Sunday, September 20. For details, dial 011-52-61-72-30-22. (ENSENADA)

Mountain Bikers Reconnected, the Tecate '88 Cup mountain bike ride is slated for Saturday and Sunday, September 19 and 20, with competi-

tion in three categories in Nuevo Rancho Viejo. Call 011-52-61-74-49-80. (TECATE)

Flery Fun, the 22nd annual Baja International Chili Cookoff hosted by J.D. Hanson is set for Saturday, September 19, from noon to 6 p.m. at the Quinta Papagayo Resort. More than four dozen teams from the U.S. and Mexico are expected to compete, and there will also be "People's Choice" awards. The J.D. Hanson's Salsa Contest, now in its sixth year, will take place at the same time. The \$10 admission fee includes the people's choice voting (with sampling from 1 to 4 p.m.) and five beverage and food samples. For information, call 011-52-81-74-45-75. (ENSENADA)

Pleasantly Perla, music, food, and entertainment are promised during

the pasta contest on Saturday, September 18, beginning at 1 p.m. at the Ocean Resort Hotel at kilometer 25 on the Tijuana-Ensenada Highway. Questions? Call 011-52-66-12-07 for answers.

"Alaska" is the new film at the Omnimax Theater in the Tierras Culturales Center. Screenings are held by 25 on the Tijuana-Ensenada Highway. Questions? Call 011-52-66-12-07 for answers.

Equal Days 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 of equinox always rises from a point on the horizon due east and later sets due west. You could cal-

OUTDOORS

San Diego's Coastal Sage-Scrub Vegetation is now at the very nadir of its growth cycle. Shades of gray and yellow have replaced the bright greens that carpeted many of the still-wild coastal hillside up until April or May of this year. Sometime within the next several weeks, the first substantial autumn rains will drench the coastal sage-scrub, and our "summer delicious" vegetation could bounce back in a matter of days.

See Fall Migrants and year-round residents during the Audubon Society outing with the Mission Trails Regional Park, a drinking fountain and portable restroom are available. There will be considerable hiking of a moderately strenuous nature. Call 619-280-7160 for further information on this free outing. Plan for hot weather, and bring drinking water, a field guide, and binoculars. (MISSION TRAILS)

Wildlife and Plant Walks take place on an ongoing basis at the 700-acre Blue Sky Ecological Reserve. At 9:30 a.m. on Saturdays, September 19, there's an "Appreciation Nature Walk," a children's brown bag walk starts at 10 a.m. on Saturdays, September 20. For further information, call 619-679-5409. Find the reserve on Escondido Road, one-half mile south of Lake Poway Road. (POWAY)

Primarily Botanical, take a walk through one of Balboa Park's best remaining patches of natural vegetation with the Canyoneros on Saturday, September 19. To reach the trailhead, take Park Boulevard to Marley Field Drive and head east, crossing Florida Drive. Proceed to the top of the hill and make the first right (south) into the parking lot next to the train. Free. Dial 619-232-3821 or fax for information. (BALBOA PARK)

Mid Weekends and Nature lovers are invited to take a nature walk hosted by the Friends of Escondido Shoggy on Saturday, September 19, at 1 p.m. The easy walk offers a good view of a variety of shorebirds. California native plants, and wild grass habitats. Meet at the intersection of Escondido Boulevard and West Point Loma Boulevard. Bring binoculars if you have them. Free. 619-232-4991. (POINT LOMA)

A Horse Hike led by local trail riders and naturalists in Helix and San Marcos Reserves is planned on Saturday, September 19, where flora and fauna is abundant along the trails. Bring a lunch, lots of water, and your regular pal to the trailhead parking lot at 7 a.m. To register, call 619-435-3996. Find the park at 1514 Santer Lane. Free. (MILEY CENTER)

Owl Prowl, meet Ranger Dan Brink at the Mission Trails Vista and walk in Mission Trails Regional Park starting at 6:30 p.m. on Saturday, September 19. For more information, dial 619-668-3275. Free. (MISSION GORGE)

Sweetwater Marsh National Wildlife Refuge is the site for a bird walk

there a description of this way if you had access to a tree (unfortunately tall) here. Another very subtle consequence is that at mid-latitudes like ours, morning and evening twilight periods are shortest during equinox from San Diego, the duration of twilight this week is about 40 minutes; last June it was about 30 minutes.

The Zodiacal Light, which can appear as a diffuse, yellow-gold glow in the eastern sky for up to an hour before dawn, will be quite conspicuous at dark (mountain and desert) locations this weekend and for the next ten days after that. The subtle glow is caused by the sun's light reflecting off dust particles floating in space in the plane of our solar system. In the air, this reflected light appears superimposed along the string of constellations we know as the zodiac, and especially those zodiacal constellations closest to the direction of the sun. An old name for zodiacal light in the morning sky is "false dawn" — a good description of its effect under clear and very dark skies.

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Sweetwater Marsh National Wildlife Refuge is the site for a bird walk

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Calendar LOCAL EVENTS

Calendar LOCAL EVENTS

Walk to the Chula Vista Nature Center on Saturday, September 19, at 8 a.m. For the required reservations and directions, call 619-421-2841. Free. (MSA) 9076

Meet in the Mills parking staging area. To reach the spot, take the Mercury Road exit off I-15, and head west to Black Mountain Road, go right on Black Mountain, Cross the intersection and head straight onto the parking lot. 6:19-8:49 P.M. Free. Registrars are welcome. (MSA) 9076

Tree Walk. Offshoot Team offers its monthly hour-long guided tour highlighting various Balboa Park trees on Saturday, September 19, at 10 a.m., starting from the park's Botanical Building. Free. Dial 619-233-1121 for additional details. (BALBOA PARK)

How Many Cigarette Butts will be found when California Coastal Cleanup Day takes place on Saturday, September 19? Last year, 237,799 butts were retrieved from California beaches, along with over 700,000 pounds of other trash and recyclables. Cites will work from 8:30 to 10 a.m. To join up with others, call 800-237-2883 for locations.

Learn to Track Animals and discover the natural environments they inhabit

when tracking and nature walk is conducted at Los Peñasquitos Canyon Preserve at 8 a.m. on Saturday, September 19. Organizers promise an overview of the annual survey being conducted in the preserve.

Meet in the Mills parking staging area. To reach the spot, take the Mercury Road exit off I-15, and head west to Black Mountain Road, go right on Black Mountain, Cross the intersection and head straight onto the parking lot. 6:19-8:49 P.M. Free. Registrars are welcome. (MSA) 9076

A Vulkan Sunset, watch the sunset on Sunday, September 20, when the Laguna River Valley Park, decent Mike leads a moderate 3.5-mile hike up Vulkan Mountain from 7:30 p.m. Dial 619-235-3445, for directions and the required reservation. Free. (LA) 9076

Bird Walk, a descent led walk is planned at the Tijuana River National Estuarine Reserve on Sunday, September 20, starting at 1 p.m. at the visitors' center (301 Canyon Way). For information and reservations, call 619-375-3613. Free. Bring binoculars and field guides if you have them. (MSA) 9076

"Common Reptiles of SD County" will be discussed when district park

manager Douglas W. Balthazars at the Wilkeson Gardens Preserve at 10 a.m. on Sunday, September 20, following the talk, naturalist David Krasnik will lead a nature walk along the Alice Free Trail at 1 p.m. Bring binoculars, water and field guides. Meet at the parking lot. 6:19-8:49 P.M. Free. Registrars are welcome. (MSA) 9076

Fishes. Trout, Downtown San will furnish the disks for a Walkabout adventure planned on Tuesday, September 22. Join the waders at Long Dog, stone in Horton Plaza at 10:45 a.m., take a casual one-hour walk to Puntita Park, and then through Fishes for a walk. Free. For information, call 619-231-2863. (CONVENTS)

Full Officially Begins at 10:37 p.m. (local time) on Tuesday evening, September 22. This is a fine excuse to throw a late evening "national equinox" party. Technically, the equinox occurs at the exact moment when the sun is shining directly down somewhere on the earth's equator — on this particular case, on the Indian Ocean. The autumn season will continue for three months until the sun "moves" to its farther southerly point, winter solstice, December 21.

DANCE

Hyperactive Harmonies and animal "synchronized sets and structures" are hallmarks of performance by Jacques C. Hunt's Theatrical, hitting the boards at South Performance and Visual Art at 8 p.m. Thursday through Sunday, September 17-19. Tickets are \$20 general. Seals is located in the Rosemarion Building, at 551 11th Avenue. For reservations, call 619-235-8866. (CONVENTS)

An "Open Community Band" known as Flies in the Drimmet will provide the music while Harry Braun and Steve Backus share the calling duty at the New England style congregate at the First Methodist Church (3030 Tenth Street). Newcomers are welcome. An introduction session begins on the evening an introduction session begins at 7:45 p.m. and all dances throughout the evening are taught. Admission is \$6. For information, call 619-283-8570. (MSA) 9076

"Maiden Out" — billed as "a community healing freedom dance" — is set for Saturday, September 19, from 7 to 11 p.m. at the War Memorial

building. Music will be provided by DJ Mike, and drums and percussion instruments are welcome, an ongoing slide show will feature paintings by Bob Trindrick and other Creative Arts Consortium artists. Find the building at 3325 Zuni Drive in Park Boulevard. Admission is \$5 general. Free for those 10 and under. For more details, dial 619-536-5084. (MSA) 9076

Billy Dancin' is on tap in the Cedar Cafe at the Art Deco Academy (2277 Divisadero Street) from 1 to 5 p.m. on Sunday, September 20. Organizers promise live music, drumming, and dancing. Admission is \$8-donation. For details, dial 340-737-4740. (MSA) 9076

Mayan and Aztec Rituals, events from Mexico's past, and depictions of Mexico's diverse culture and folklore are emphasized in performances by Ballet Folklórico de México, hitting the stage at 8 p.m. on Tuesday and Wednesday, September 22 and 23, at the Civic Theatre (1012 G Street). The company includes 65 dancers and musicians. Tickets range from \$17 to \$42.30. Call 619-534-8497 for information and advance tickets. (MSA) 9076

FILM

"The Awful Truth" is a screwball comedy starring Cary Grant and Irene Dunne as a married couple who discover their fling, and re-unite. See this 1937 flick when it shows at the Garden Club from through Saturday, September 17, through Saturday, September 19, at 8:30 p.m. each night.

Admission is \$8. "Mop's Night in the Garden" are on the horizon through the season, when tickets for Museum of Photographic Arts members pay \$6. Find the Garden Club at 4900 Garden Street. For more information, call 619-293-5210. (MSA) 9076

So Who Needs a Studio? (to be a judge) Make your own digital flicks on a computer. See what the latest wave of fine looking no-budget film makers are making as Matt Chavez (one of the 25 people most likely to change the face of film industry, according to *Variety* magazine) presents the 1998 10th Festival (their

building. Music will be provided by DJ Mike, and drums and percussion instruments are welcome, an ongoing slide show will feature paintings by Bob Trindrick and other Creative Arts Consortium artists. Find the building at 3325 Zuni Drive in Park Boulevard. Admission is \$5 general. Free for those 10 and under. For more details, dial 619-536-5084. (MSA) 9076

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film in Thornton Theatre, found in the Casa de Balboa. For additional details, dial 619-238-7559. (BALBOA PARK)

"Skateboard Madness" (1980) hits the huge screen at the Star Theater (402 North Coast Highway) when the "Progs Thursday" hit opens next film festival concludes at 8 p.m. next Thursday, September 24. Admission is \$5. Call 606-721-5700 for more information. (CONVENTS)

Reuben H. Fleet Space Theater, *Final Ride*. The Science of Fun is said to "put you in the front seat of some of the widest rides ever created." Viewers learn the history and science behind the creation of these rides, and the film also details the development of the motion simulator experience. See this movie through December.

The tallest Himalayan peak, known as Mount Everest to Westerners, has long offered experience of both triumph and tragedy for human visitors. The Everest film journeyed to the summit of the mountain in 1996, in the wake of the tragedy in which eight climbers lost their lives during a deadly storm; many of the members of the group helped rescue the surviving climbers. Everest will screen on Thursday, November 5.

For ticket prices and showtimes, call 619-238-1231. (BALBOA PARK)

LECTURES

Beer Basics, learn the basics of brewing beer when Ballast Point brewmaster Peter A. Heurn conducts a beginning brew class and brews a traditional German Maerzen at 6 p.m. tonight, Thursday, September 17, at Home Brew Mart (1801 Linda Vista Road). Call 619-293-2337 for details. Free. (MSA) 9076

How Did the Iberians and Celts Adapt to Roman Rule? Find out when Professor Mary Downs speaks on "Iberians, Celts and the Romanization of Spain" for the Archaeological Institute of America at 7:15 p.m. on Friday, September 18, at the Fallside Presbyterian Church (1601 Birchwood Street). Downs has participated in excavations of Iron Age and Roman sites in Italy, Scotland, France, and Spain. Admission is free. Dial 619-451-9841 for details. (MSA) 9076

Urban Planning and Frog Skat! is the subject when architect Michael Steyer and his special case Rosemary Steyer speak for the Friends of San Diego Architecture at 9:30 a.m. on Saturday, September 19. Meetings are held at the New School of Architecture, 1249 F Street, downtown. For more details, call 619-287-0050. Admission is a \$3 donation. (CONVENTS)

Irresponsible Indie Insights are promised when director Jonathan Blank conducts a seminar on indie filmmaking for the Learning Annex on Saturday, September 19, from 1 to 4 p.m. Among his credits: *Six Days of Seven Weeks* and *Amnesty TV*. The fee is \$49; call 619-544-7000 to register. (MSA) 9076

Critic, Musician, and Professor Dave Hickey will offer his insights into the art in "David Reed Paintings: Motion Pictures" — going on view at the Museum of Contemporary Art, La Jolla — during a lecture starting at 4 p.m. on Saturday, September 19, at the museum. Expect Hickey to focus on art and culture at the close of the century. Admission is \$5 for non-members (and includes admission to the members' opening of Reed's exhibition). Find the museum at 700 Prospect Street and by calling 619-454-3541. (LA) 9076

Howe, of Course, the Poudre Foundation is offering its sixth Dan Evans Memorial Equine Conference on Saturday and Sunday, September 19 and 20, at the San Luis Rey Downs. The subject for the conference is "Equine Pharmacology" with medical updates on important equine diseases, to be addressed by Dr. Joe Bettison, Dr. Barrie Grant, Dr. Joe Cannon, Dr. Cynthia Barker, and Dr. M. Edward Robinson. Programs be-

gin at 8:30 a.m. each day, and the fee is \$75 per day. To register, dial 760-726-9206. (MOJAVE)

Trip's Travel Adventure Month in REI, and on Saturday, September 19, Kara from the local Hostelling Institute — American Youth Hostels organization will talk about hostel traveling from 11 a.m. to 1 p.m. REI, 5556 Copley Drive. 619-279-4400. Free. (MSA) 9076

Treasures from Your Trunk, Ingrid Lukac, the curator of collections at the Museum of San Diego History, plans to discuss "Treasures from Your Trunk: Preserving Family Heirlooms" at 11 a.m. on Saturday, September 19, at the museum. She'll cover identifying and caring for your family treasures. The fee is \$5 for nonmembers. Call 619-232-5283 for the required reservations. (BALBOA PARK)

"The War on Drugs and the State of Medical Cannabis in California" will be discussed by Steve McWilla, co-director of the Sanmyre Cannabis Collective, attorney James M. Silva, and medical marijuana activist Greg Wenzel for the Humanist Fellowship on Sunday, September 20, at the Thomas Paine Coffeehouse. The program begins at 11 a.m., followed by open discussion until approximately 12:30 p.m. For more information, call 619-291-1955 or 619-276-2000. Find the coffeehouse at 4247 Park Boulevard. Free. (MSA) 9076

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Calendar LOCAL EVENTS

"Common Repects of SD Counts" will be depicted when district park manager Douglas W. Park speaks at the Wilderness Gardens Preserve at 10 a.m. on Sunday, September 20, following the talk, narrated by David Rawlin will lead a nature walk along the Alice Fries Trail at 1 p.m. Suggested items to bring include lawn, water, and field glasses. Find the ge-

dem on miles east of I-15 on Highway 76. There is a parking fee, for more information, call 760-742-1611 (P44).

Migrating Ducks are returning from the far north now that the fall migration has begun. The Chula Vista Nature Center will host a duck identification workshop from noon to 4 p.m. on Sunday, September 20, with discussion, handouts, and a field log. The fee is \$15 (call 619-425-2481). The center is located at E Street and Bay Boulevard, just west of I-5. (C64A 0976)

Get the Scoop on TV music writing and directing when Michael Stevens (Gregory addresses the San Diego Writers/Editors Guild at 6:30 p.m. on Monday, September 21, at the Joyce Beyer Community Center (1230 Vermont Street). Visitors may hear the author/director for a 30-minute presentation. For information, dial 619-431-9923 (M60R57).

The Political Aspects of Porn will be discussed when the self-proclaimed "old-school actor" Dave Cummings — speaks on "Free Speech and the Economy" for the

Libertarian Support Club at 7:30 p.m. on Tuesday, September 22, at Cox's Restaurant (5955 Rabou Avenue). Call 619-390-7350 for information. (C60R070)

"Poetry as Image Medicine" is the theme for the series of poetry workshops being held on the second and fourth Tuesdays of the month, including September 22, by local poet Jim Malarkey at the Hill Art's Colony (814 South County Highway on the Lombard shopping center). For more information, call 760-941-1708. Free. (C60R070)

Water-Style Boxing, push hands, kung fu, Tai Chi, and self-defense for women will all be demonstrated when Sorensen Park Martial Arts Institute hosts an open house from 9 a.m. to 8 p.m. on Tuesday, September 22. Find the institute at 4241 Park Boulevard, and by calling 619-453-0911. Free. (N60M4 09075)

"Stereotypes and Unconscious Racism" are the topics of the ongoing "Dialogue Racism" series hosted by the Babal Center — providing an opportunity for "healing racism" on Wednesday, September 23, at 8:45 p.m. at the Malcolm X Library

(5148 Market Street). Call 619-685-3367 or 619-268-7999 for information. Free. (E65T 5AN 0506)

"Gagaku" — Japanese court music — is on tap when SDRP professor emerita James Reed presents a program for Heikana International on Wednesday, September 23, at 10 a.m., in room 103 of Casa del Prado. A teacher's showcase of these arrangements will be exhibited. For information, call 619-431-9923 (P44, B6A 0406).

hip What! The Viva Brava of the San Diego County Library offers an

"Introduction to the Internet" on Wednesday, September 23, from 6:30 to 7:45 p.m. Expect a non-technical overview for beginners about the Internet and World Wide Web. Web addresses to search for information (this is not a hands-on session). Find the library at 700 Euclid Avenue. For information on the free lecture, call 760-943-5116 (605 0974).

"The Early History of Heaven" is the subject when E. Richard Wright from the University of Arizona delivers the "Theresa Wallman Lecture on Modern Torah Interpretation" for the New Perspectives in Judaic

Studies lecture series at 3 p.m. on Wednesday, September 23. Catch the talk in Nasair Hall room 100 for free. Questions? Call 619-594-4035 for answers. (C60R)

People's Law School convenes at the San Diego County Bar Association Building (1333 Seventh Avenue) on Wednesday, September 23, at 6:30 p.m., with a talk on "The Court System." The following seven sessions cover a wide variety of topics. The fee for the series is \$20. To register, call 619-696-1166. (C60W070)

Old Masters and Modern Ones — the education department at the San Diego Museum of Art is offering a class led by James Grelb entitled "Old Masters Brought to Light" starting at 5:30 p.m. on Wednesday, September 23 (and continuing through October 26). Participants will "explore the nuances of European patronage and religious fervor" in the exhibit "Old Masters Brought to Light: European Paintings from the National Museum of Art of Rome."

Or learn about "16th and 20th Century European Art Impressionism to Modernism" when James Barker leads classes starting at 5:30 p.m. next Thursday, September 24 (continuing through November 5). Students will discover the stylistic trends and artistic process of 19th and 20th-Century European art through gallery tours, slide-illustrated lectures, and discussion.

The fee for non-members for either class is \$80. For reservations, call 619-696-1952. (M60A 0406)

"Kids Who Commit Crimes" are the focus for a community forum planned at 6:30 p.m. next Thursday, September 24, at the San Diego Pa-



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Bullfight calendar, September 13th and 20th. Package includes Pacific fare, train, taxi, tour, bullfight, snacks & autograph. Ticket on 11.20 on the dark side. RT transportation from USA or 1 day Mexican car insurance book "How Fun in Tijuana" and more! Seats limited, so book early! \$75 pp for advance reservations & information call 619-478-1234 for bullfight tickets only, call 619-478-9599

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San Diego Railroad Museum Train Ride in Mecca Sept. 19. Four Treats Brewery, not sample, free beer. Amazing food & lots of fun. 1000 seats. Adults \$35, kids only \$20. 15 or more adults \$30. Depart 7:00pm. (Hotel, returns 7:30pm). Reservations as required. 888-228-9246, or 619-585-9030. Visit us at www.sdm.org

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Calendar LOCAL EVENTS

Library (839 E Street). Moderators will present different perspectives on the issue of juvenile crime. Admission is free, but call 619-236-5847 to reserve a space. (09/06/090)

Truk Talk, Part Two. Adventurer Graham MacIntosh plans a slide-lecture on his 3000-mile hike around the coastline of Baja at 7 p.m. next Thursday, September 24, at the First Spiritualist Church (3777 42nd Street). MacIntosh is the author of *A Diner's Place*. Admission is by donation. 619-284-4646. (CITY HEIGHTS)

"Yokuban Prints" will be illuminated when Juan Metzger speaks for the Asian Arts Committee at the San Diego Museum of Art at 1 p.m. next Thursday, September 24. Admission is \$5. Information: 619-696-1935. (BALBOA PARK)

IN PERSON

Spring Valley Author Janet Wellington has published her first romance novel, *Backdoor for Love*, which she'll sign at Wal-Mart throughout the county in September. Find Wellington at the Wal-Mart at 1382 Murphy Canyon Road (to 91-271-6994) today, Thursday, September 17, at 2 p.m. and at 2 p.m. on Sunday, September

20, at 170 Town Center (619-449-7900). Free. (MISSION GORGE, SANTEE)

A Plethora of Poetry is promised at the 101 Artist's Colony this week. At 7 p.m. on Friday, September 18, Janet Baker and Marjorie Verrell will be featured, visual artist and poet Patrick Brady will read from his work at 3 p.m. on Sunday, September 20. Find the gallery at 818 South Coast Highway, in the Lamberth Shopping Center. For information, call 760-632-9074. (ENGLETTAS)

Twenty-Six East African Children from 5 to 12 years old perform a wide variety of songs as the African Children's Choir, chaired to perform at 7 p.m. on Friday, September 18, at the First Christian Fellowship Church (4085 Park Boulevard). Listen for African tunes accompanied by drums and ethnic instrumentation, children's songs, gospel tunes, and spirituals. Free. For information, call 619-239-9282. (MILPITAS)

Hawaiian, Haka Chinese, Female, linguist, poet. All these words have been used to describe Carolyn Lee-Iselin, who will be in town to sign and read from *One One Girl's House* at 7:30 p.m. on Friday, September 18, at the Blue Door Bookstore (3823 Fifth Avenue). The book is described as "a riff on ethnic and sexual identity." 619-208-0610. The reading is free. (MILPITAS)

Oh, What a Beautiful Morning! Theatre West is presenting the musical *Okla!oma!* at the San Marcos City Hall Complex (1 Civic Center Drive)

through September 26. Shows begin at 7:30 p.m. on Fridays and Saturdays, with 2 p.m. matinees on Saturdays. Tickets are \$8 general. For details, dial 760-744-9000. (SAN MARCOS)

Poetry Teachers from the California Poets in the Schools program will read a sampling of their poems, along with student contributions, at 7 p.m. on Friday, September 18, at Earth Song Bookstore. Find the store at 1400 Camino Del Mar, and by calling 619-753-4234. Free. (DEL MAR)

PATN, the Performing Arts Theatre of the Handicapped, will present *Will Power*, with Shakespearean scholar Terry Tammon as William Shakespeare on the eve of his retirement, September 18, at the PATN Theatre (7434 El Camino Real, in La Costa Plaza Shopping Center). Shows begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tickets are \$25 for the "patron right" reception and performance on Friday. For information, call 760-753-3886. (LA COSTA)

Traditional Mountain Music is promised when the 28th annual Julian Rodeo, Fiddle Contest, and Bluegrass Festival takes place on Saturday and Sunday, September 19 and 20, at Frank Lane Park. There will be lots of music, workshops, exhibitions, and food for sale. Bring low chairs or blankets. Gates open at 9 a.m., with entertainment running from 10 a.m. to 6 p.m. Admission is \$8 per day. 760-765-1857. (ARJUN)

Traditional Mountain Music is promised when the 28th annual Julian Rodeo, Fiddle Contest, and Bluegrass Festival takes place on Saturday and Sunday, September 19 and 20, at Frank Lane Park. There will be lots of music, workshops, exhibitions, and food for sale. Bring low chairs or blankets. Gates open at 9 a.m., with entertainment running from 10 a.m. to 6 p.m. Admission is \$8 per day. 760-765-1857. (ARJUN)

Local Nine Year-Old Author Aljon Farm will sign *Chicken Soup for the Kid's Soul* at noon on Saturday, September 19, at Barnes and Noble (1190 North El Camino Real). Call 760-943-6400 for information. Free. (ENGLETTAS)

Also on Saturday, at 11 a.m., local contributor Linda Rosenberg will talk about and sign the book at the Barnes and Noble Bookstore found in the Del Mar Highlands Town Center, at 12835 El Camino Real. 619-461-6078. Free. (DEL MAR)

Then there's Matt Sharpe, who will be joined by the aforementioned Linda Rosenberg to sign at 3 p.m. on Saturday at White Rabbit Children's Books (7755 Grand Avenue). For details, dial 619-494-3018. Free. (LA JOLLA Church Lane)

Summer Mardi Gras will be presented at the Power Center for Performing Arts at 7 p.m. on Saturday, September 19, with music by the Blue Haulers and a buffet hayes supper catered by Festivus. Tickets are \$20. Find the center at 1498 Legala Road (in Tian Way). Call 619-748-0905 for reservations. (POWER)

Frank from The Magic Hour, comedian Tommy Davidson will perform at 8 and 10 p.m. on Saturday, September 19, doors open at 7 p.m. Davidson also appeared on *The Living Color* and in a number of other TV shows and movies. Tickets are available through Ticketmaster (230-7135). (DOWNTOWN)

Phylosia 101 will be presented by the Southern Jenkins Club at 8 p.m. on Saturday, September 18, at the Bookcase Theater (at Madison and Park Boulevards). Admission is \$15 per copy. (DOWNTOWN)

Talkin' Baseball! San Diego Padres pitcher Trevor Hoffman will sign autographs from 11 a.m. to 3 p.m. on

Saturday, September 19, at City Chevrolet/Volkswagen (2111 Moreno Boulevard). Free. For more information, call 619-270-6171. (BAY PARK)

Happy Trails, ten-gallon hats, furry chaps, plastic cacti, and fake campfires will be part of the fun when the Riders in the Sky hit the stage at the California Center for the Arts, Escondido at 8 p.m. on Saturday, September 19. Tickets range from \$10 to \$24. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for information and reservations. (ESCONDIDO)

Local Talents populate the improvisational comedy troupe known as the Orythms, appearing at 9 p.m. on Saturday, September 19, at the Garage (1401 El Camino Real). There is no cover charge, and admission is free. For information, call 760-439-6160. (OCEANSIDE)

How Romantic, the Romance Writers of America are meeting on Saturday, September 19, at the Handberg Hotel and Resort (950 Hotel Circle North). The morning workshop (10 a.m.) will focus on goals, motivation, and conflict, and there's a business meeting at 11:30 a.m. In the afternoon, contemporary author Loretta Davis Dare will speak. The fee is \$15. For space availability, call 619-483-3125. (WESTONVILLE)

Phylosia 101 will be presented by the Southern Jenkins Club at 8 p.m. on Saturday, September 18, at the Bookcase Theater (at Madison and Park Boulevards). Admission is \$15 per copy. (DOWNTOWN)

show is \$5. For information, call 619-280-1373. (DOWNTOWN)

Known for Acts of Civil Disobedience in the 1960s, the Reverend Daniel Berrigan — priest, poet, and social activist — will present a forum at 9:15 a.m. on Sunday, September 20, at Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). He'll preach at the 10:30 a.m. service and lead a dialogue following the 3:30 p.m. evening Nov 77ers' rally. Berrigan lectures extensively on disarmament and nonviolence. For information, call 619-298-7261. Offerings will be received. (MILPITAS)

Razy, read the event from at 11 Camino Menendez Park (5000 Carroll Canyon Road) on Sunday, September 20, at 2:30 p.m. for a concert by the Holly Hoffman Trio. For information, call 800-552-2646. (SOMERSET HILLS)

Concert on the Green, the 65-member Kenney Music Concert band will perform patriotic marches, movie music, and classical tunes on the lawn at the Earl and Beale Taylor Library (Pacific Beach Library, 4275 Camino) at 5 p.m. on Sunday, September 20. The program also promises a solo by saxophonist James J. Ruman. Free. Information: call 619-222-7871. (PACIFIC BEACH)

His Younger's Three sons live for his king — although the king has plans of his own — *Loon in Winter*, the next production for the Mira Mesa Theatre Guild. The play runs through October 4, at 8 p.m. Thurs-

days through Saturdays and at 2 p.m. on Sundays. Enjoy the show at the Mira Mesa Theatre Guild Stage (in the Mira Mesa Mall, 8190-A Mira Mesa Boulevard). Tickets are \$10 general. Dial 619-493-SEAT for details and reservations. (MIRA MESA)

The Sound of Spits summer series at the Center for Creative Living concludes on Sunday, September 20, with pianist Bob Morris presenting "Mostly Caribbean" at 6:30 p.m. Morris will be joined by Bob Magnusson (bass), Tripp Sprague (sax), and Duncan Moore (drums), with Jimmer Holden and Linda Vicker-man providing the vocals. Tickets are \$15 in advance or \$20 at the door. 619-594-6031 or 619-594-6020 for further information. (DOWNTOWN)

The Music of Iran will be highlighted at 7:30 p.m. on Monday, September 21, in Smith Recital Hall. Admission is \$10 general. Call 619-594-6031 or 619-594-6020 for further information. (DOWNTOWN)

Rated by Mexican Parents as a ranch in Oceanside, acclaimed actor Victor Villalobos faced years of racism and other obstacles, including dyslexia, before writing books such as *Rain of Gold* and the screenplay *The Ballad of Gregorio Cervantes*. Villalobos will talk about his life and career and his "stomach pride in his Mexican heritage" at 11 a.m. on Tuesday, September 22, in the San Diego City College Theater (located at 14th and C Streets). 619-590-2342. Free. (DOWNTOWN)

The Author in the Bookstore, meet author Lynne Reid Banks, best known for *Red Fox* and *The Indian in the Cupboard*, will sign and discuss her fifth Indian adventure, *The Key to the Indian*, at 10:30 a.m. on Tuesday, September 21, at White Rabbit Books (7755 Grand Avenue). Free. For information, call 619-454-3018. (LA JOLLA)

Buy on Tuesday! She'll also appear at 7 p.m. on Wednesday, September 23, at Borders Books and Music. Find the shop at 11160 Rancho Carmel Drive #104. 619-418-1814. Free. (CARMEL MOUNTAIN)

Peet Billy Collins will read from his book *Poetry*. Lighting at 7 p.m. on Wednesday, September 23, in the faculty dining area at Southwestern College (900 Gray Lakes Road). Free. For information, dial 619-421-6700 x3307. (OMAHA VISTA)

Odd Music and Performance are promised when Atlanta playwright Michael Harris presents "In Search of Sun Aboukar" at 8:30 p.m. on Wednesday, September 23, at South Performance and Visual Art in the Rein-Carnation Building, at 120 11th Avenue. Tickets are \$10 at the door. For further information, call 619-331-3195. (DOWNTOWN)

Local Authors Charles Elster and Richard Lederer, hosts of the KJZZ radio show *A Way with Words*, will visit Warwick's Bookstore at 7:30 p.m. on Wednesday, September 23, to speak. Lederer will sign his new book *The Word Circus*. Find Warwick's at 2812 Grand Avenue. 619-454-0347. Free. (LA JOLLA)

Calling All Parents, learn about raising better-adjusted, "more centered children" when Joyce Golden Seymour presents *Seven Secrets to Raising a Happy and Healthy Child*, and Wayne Duck (Golden Rules, *The Ethical Values Parent Needs to Teach Their Children*) present a seminar and signing at 7 p.m. on Wednesday, September 23, at Barnes and Noble Bookstore (15th Mar Highlands Town Center, 12835 El Camino Real). 619-481-4038. Free. (DEL MAR)

Recently Married Journalist Marg Stark has broken the "journalist code of silence" to expose the "professional adjustments brides often experience" in *What No One Tells the Bride*. Stark will sign and discuss her book at 7:30 p.m. on Wednesday,

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Calendar LOCAL EVENTS

September 23, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive), 619-220-0175. Free. (MISSION VALLEY)

A True Original. Kinky Friedman's new book is *Bliss from the Past*. Friedman will visit Emeraldia Books and Coffee to sign and discuss his work at 7 p.m. next Thursday, September 24. He'll even bring his guitar to sing a few tunes from his band, the Texas Jewboys. The store is found at 1555 Camino del Mar, suite 307. For information, call 619-755-2797. Free. (DEL MAR)

English / author Andrew Nelson is said to take readers on a "journey of personal and spiritual discovery" in his book *Catch the Vision, Find Your Mission*. Nelson will speak and sign books at 7 p.m. next Thursday, September 24, at Earth Song bookstore (1440 Camino Del Mar). Call 619-755-4254 for more information on this free event. (DEL MAR)

Disickland Jazz is on tap when Billy Hawkins performs for the Concert House series at Palomar College next Thursday, September 24, at 12:30 p.m., in the Performance Lab (D-10) on 1160 Vista Mission Road. For more information, call 760-744-1150 x2317. Free. (SAN MARCOS)

The Politics of Learned Helplessness for women will be discussed when Ellen Smartland talks at 7:30 p.m. next Thursday, September 24, at Barnes and Noble. You may "discover how to gain natural female strength through mental and physical self-defense." Free. Find the store at 2610 Hazard Center, 619-220-0175. (MISSION VALLEY)

TV

Bergamotfest, Week 3. Ingmar Bergman's *Seven Years a Marriage* was originally intended to be a six-part TV series — *Innocence and Pains*, *The Art of Coexisting*, *Up, Pinks*, *Valley of Tears*, *History*, and *In the Middle of the Night in a Dark House Somewhere in the World*. TV worth watching: *Autumn Sonnets*, *Sonnet of a Summer Night*, *Break of Life*, *Scenes from a Marriage*, and *Summer Intimacy* air Friday, September 19, at 8 p.m., 10 p.m., midnight, 2 a.m. and 4 a.m. on TCM, Cox Cable Channel 74.

Sax and Violence get creepily intertwined in the action-garble war-thriller *Lethal Weapon*. When they're not going, muscular, handsome actor Mel Gibson hanging there without a shirt on and water is pouring down over him and then they start torturing him — yikes. (Actually it's a better-quality action flick.) Airs Saturday, September 19, at 8 p.m. on KNSD, Cox Cable Channel 37.

The Jokes Come Too Slowly — more shaggy than rapid-fire — the timing is sometimes awkward, and the humor is occasionally strained, but *I'm Gonna Get You, Sucka*, a spoof of Mayanistom flicks, contains moments of raw, Weyman genius — the personal soundtrack, the gaudish shows, the artificially enhanced bombastic, juvenile fun. Airs Saturday, September 19, at 8:55 p.m. on TBS, Cox Cable Channel 27.

If All You Saw Was the Trailer, you might think *Faustbiter* April was European homage to *Swanheart*, presenting a world in which men witness supernatural or magical. But the wife says it's really about the renewal of marriage and the true meaning of love — surrender and sacrifice. Airs Saturday, Septem-

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ber 19, at midnight on KPBS, Channel 15.

We Could Be Wrong. But we don't think Michelle Pfeiffer has ever done a nude scene. Topless *Striptease* came close, we think, but our hazy memories of that hazy movie are more of Mel Gibson's flesh than hers. An A-list actress without ever getting naked for the camera — imagine. *Married to the Mob* airs Saturday, September 19, at midnight on Comedy Central, Cox Cable Channel 48.

So You Missed *The Big Country* back on September 3, but you're hankering for a sprawling western saga with a spouse from back East, land disputes, and Old Movie grandeur. You figure you'll watch *Gun* — after all, it's got Rock Hudson, Liz Taylor, and James Dean. You may be disappointed. Airs Sunday, September 20, at 10 a.m. on ABE, Cox Cable Channel 41.

Here's Your Chance to see Anthony Edwards in the role that made him a star. We're not talking about his work in *Summer Heat*, *Delta Heat*, or *Sexual Healing*, nor his bit part in *Four Times as Bad* (mentally). We're talking about his leading role in *Revenge of the Nerds*, airing Sunday, September 20, at noon on Comedy Central, Cox Cable Channel 48.

We Haven't Seen Enough of his work to substantiate this, but every time we see Richard Gere's mug, we think "preening." Which is why we grudgingly salute his work in *Primal Fear*, in which a preening lawyer (Gere) gets put through the wringer by a punk kid (Ed "Roadrunner" Norton). Airs Tuesday, September 22, at 9 p.m. on K15B, Channel 8.

Conversation with a Little Kid at a park. "Do you watch *South Park*?" "No." "Can you talk like *Cartman*?" "I don't know. How does he talk?" "Unintelligible growling." "Why does he talk like that?" "Because he's a fetus." "That's not very nice." "It's a bad-word show." There it is. *South Park* airs Wednesday, September 23, at 10 p.m. on Comedy Central, Cox Cable Channel 48.

We Don't Know the Name of the man at KBCD who topped 50 minutes off of Orson Welles' *Magnificent Ambersons*, then tacked on a happy ending, all while Welles was out of the country. We don't know his motives. We don't know anything about him. History has swallowed him. The *Magnificent Ambersons* airs Thursday, September 24, at 12:30 a.m. on TCM, Cox Cable Channel 74.

SPORTS

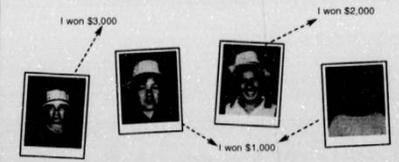
The Last Home Games of the season are being played by the San Diego Padres at Qualcomm Stadium this week. The series against the Chicago Cubs ends with a game today, Thursday, September 17, at 2:05 p.m. The Colorado Rockies arrive for game Friday through Sunday, September 18-20, at 7:05, 7:05, and 1:05 p.m., respectively.

The final road trip starts with games against the Dodgers in Los Angeles Tuesday and Wednesday, September 22 and 23, at 7:05 and 7:30 p.m. For information on games call 619-260-1913. All games are broadcast on K15B-AM (740), (MSNBC) WJLA-TV.

Both Easy Paces and Speed Racers may want to join the San Diego State Cougars on Friday, September 18, for a skate up Coronado's grassy strand bike path, with refreshments in town. The event begins at 7:30 p.m. on the south parking lot by Burger King and Phee's (1201 1st, in the Old Ferry Landing). Free. Call 619-544-4533 for more information. Helmets and wrist guards are mandatory. (CORNADO)

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Calendar LOCAL EVENTS

The American Heart Walk through the San Diego Zoo is slated for Saturday, September 16, benefiting the American Heart Association. Registration is from 6 to 7:15 a.m. For registration, call 619-291-4541. (BALBOA PARK)

The 15th Annual Anchovy Classic, billed as "the largest short-course golf tournament in the county," is slated for Saturday, September 19, at the Sun Valley Golf Course (3080 Memorial Drive). Golf rounds begin at 7:30 a.m. and last until dusk, with food and drink and other festivities. Call 619-589-0888 to register. The \$45 fee includes game, food, shirt, and coffee ticket. (LA MESA)

Ride All Over the Place—including Mira Mesa, Escondido, Hillcrest, Vista, Poway, and Oceanside—with the "Bicycle Touring Society" riders on Saturday, September 19. The 65-mile adventure begins at 8:45 a.m. in Escondido Park (9175 Niguel Road), bringing money for lunch in Escondido. For information, call 619-431-4380. (LA JOLLA)

Legends, Grand American music, soccer, and sportsman club, will compete at Caron Speedway on Saturday, September 19. The 3/8-mile track is located next to Colgate Park. The floor race starts at 2:05 p.m., with qualifying runs starting at 5:10 p.m. To reach the track, take I-8 to Highway 67, and take the Bradley exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$7 (two kids and 18 (cash only); \$3 for those 10 to 12; free for kids under 10 with an adult. (619-448-8900. (LA CAJON)

Do the Beach XI, six good-bye-to-summer with the 5K and 8K fun run with on Saturday, September 19, at Torrey Pines State Beach. Day-of-event registration starts at 2:30 p.m., with 50 minutes of "Beachworking" starting at 3 p.m., and the run/walk events starting at 4 and 4:15 p.m. The courses are scenic, flat and back on the sand at low tide. For details, dial 760-736-1001. (LA JOLLA)

The Monthly Walk/Run/Skate/Ride hosted by the Fifty Plus Fitness Association is set for Saturday, September 19 (and the third Saturday of every month), starting at 8:30 a.m. on Farned Park (located on Pacific Beach Drive, at the south end of Farned Street, on Hill Bay). Participants—who needn't be members of the association—will travel approximately four miles in an hour, ending at the beachside cafe for coffee or breakfast (bring money for the optional food). For more information, call 619-273-5272 or 619-558-1398. (PACIFIC BEACH)

Board Requirements if you want to compete in OMBAC's annual Classic Longboard Surfing Contest on Saturday, September 19: 1) 1969 or older; 2) nine feet or longer; 3) no leeches. Competition starts at 10 a.m. near Crystal Pier, with free lessons from "Mrs. Emmerson" before the contest. Spectators get in free. For information, call 619-581-2242 or 619-273-1040. (PACIFIC BEACH)

Bring Your Canine to the 3K "Woofers" dog event planned at Grossmont College on Saturday, September 19, benefiting St. Jude Children's Research Hospital. Grossmont College is located at 9000 Grossmont College Drive. (LA CAJON)

Triathletes vs. Duathletes! The fifth annual "Tri vs. Du" triathlon is set for Sunday, September 20, at Club Del Mar Beach. There will be swimming, running, and biking events starting at 8:30 hours. Questions? Call 714-240-8547 for answers. (CAMP PENDLETON)

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Rosh Hashanah - Sunday, Sept. 20, 7:10 pm
Monday, Sept. 21, 10:10 am
Yom Kippur - Tuesday, Sept. 29, 7:10 pm
Wednesday, Sept. 30, 10:10 am

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The Bolt, the San Diego Chargers are in Kansas City for a game against the Chiefs at 10 a.m. on Sunday, September 20. Watch the game on KFMB Channel 8 (also on broadcast on KFMB 103.5 FM).

Champaign Loop, join Sierra Club bicyclists on Sunday, September 20, when they gather at 9 a.m. in the parking lot behind the administration building at the Lawrence Walk Resort (8860 Lawrence Walk Drive) for a socially paced 30-mile scenic loop ride. Bring money for a brunch stop at the Brock Oven Bakery in Vista. 619-481-5877. Helmet, water, spare tube, pump, and patch kit required. (JESCAQUINO)

Run for the Border with Knickerbocker bicyclists at 8:30 a.m. on Sunday, September 20. The 40-mile ride for immediate starts at 9 a.m. in the north parking lot at the Mission Bay visitors' center (at East Mission Bay Drive and Claretown Drive); participants will ride the Sweetwater River Bike Path on the way to Chula Vista for lunch at Anthony's. Bring money for the food. 619-454-8134. (MISSION BAY)

The Renaissance 5K at Claretown Town Square is set for Sunday, September 20, starting at 7:30 a.m. (day-of-event registration starts at 6 a.m.). The kids' 1K starts at 8:15 a.m. Find Town Square at Claretown Mesa Boulevard and Claretown

Drive. For more information, call 619-298-7400. (CLARETOWN)

Gain Research Savvy when the San Diego Genealogical Society hosts its annual Family History Fair on September 18 and 19 at the Spanish Blue Masonic Temple (1895 Camino del Rio South). The fair includes speakers on a variety of topics, genealogy groups (including the United Daughters of the Confederacy, Stonewall Jackson chapter #476, dispensing information on flag, daggers, swords, exhibits, and ancestor boards "for exchanging information about your elusive ancestors."

Hours are noon to 9 p.m. on Friday and 9 a.m. to 5 p.m. on Saturday. Admission is \$7. For more information, call 619-588-0065. (MISSION VALLEY)

Poetry Selections by Yeats, Whitman, Lowell and O'Keefe will be discussed when the Del Mar Coast Books Reading and Discussion Group meets on Friday, September 18, at 7 p.m., at Barnes and Noble Bookstore (in the Del Mar Highlands Town Center, 12855 El Camino Real). Free. The public is invited. 619-756-4298. (DEL MAR)

Put 50 Candles on the Cake, celebrate the 50th anniversary of the local chapter of the Sierra Club during the party planned at the meeting on Friday, September 18, at 7:30 p.m. in the auditorium of the San Diego Zoo's Otis Center (left of the zoo's main entrance). Paper cakes, volunteer awards, and musical entertainment by Eric Rowley and Scott

mission is \$7. For more information, call 619-588-0065. (MISSION VALLEY)

All Manner of Waterborne Yachts, aka boats, will be racing when San Diego Bay's World Series of Power Boat Racing takes place Friday through Sunday, September 18-20. Gates open at 7 a.m., with racing and entertainment from (approximately) 9 a.m. For information, call 619-268-1250. Tickets are available through Ticketmaster (220-TIXS). (MISSION BAY)

"Only the Finest Christian art will be shown," according to organizers of the Jubilee 2000 Christian Art Show, running Friday, September 18, through Sunday, September 27, at the Art and Cultural Center (103 South Main Street). Hours are from 10 a.m. to 4 p.m. (cloud Mondays).

Woodenland! Head to the parking lot at Moonlight Beach on Saturday, September 19, when the annual Waterfest Woodie Show takes place from 7 a.m. to 3 p.m. Free. Questions? Call 619-728-1616 for answers. (ENDONAS)

Bring Your Own Shade and chairs for the 14th annual California American Indian Days Celebration on Saturday and Sunday, September 19 and 20, from 10 a.m. to dusk each day, on the corner of Park Boulevard and Presidents Way. In this county there are 18 reservations consisting of four Indian nations—the Cahuilla, Capitan, Kumeyaay, and Luiseño—but "American Indian groups from all over the continent" will present a wide

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It's time again for our White Elephant Sale, the once-a-year clearance event at the World-Famous San Diego Zoo. You'll find 20% to 50% off selected Zoo merchandise like books, gourmet items, plush animals, toys, T-shirts and more. And with the purchase of \$25 or more, we'll throw in a free gift! It's here within the Zoo gates under the big white tents next to the Otto Center. This incredible sale is open to Zoo visitors from 9 a.m. to 6 p.m. daily through September 20. But get there early to have the best pick of the goodies, because everything is sure to go fast. For more information, call (619) 231-1515 ext. 4355.

*One gift per purchase. Valid thru September 20 or while supplies last.

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photo by Marilyn Weiss

Calendar LOCAL EVENTS

variety of dancing, singing, stroylers, games, demonstrations, exhibitions, vendors, and food for sale on these days. Admission is free. Questions? Call 619-281-5964 (SALIDA FINE)

Grape Day Festival runs from 9 a.m. to 5 p.m. on Saturday, September 19, in Grape Day Park (at North Broadway and Woodward Avenue), with art exhibitions, pony rides, petting zoo, food, crafts, grape-stomping, live music and dancing, and more. Admission is free. 745-8877; @SC000000

Q: Who is "The Father of History"?
A: Greek historian Herodotus is credited as the first to research events of the past and to treat them in a rational rather than a mythical manner. Examine a selection from *The Persian War* with the Great Books Reading and Discussion Group on Saturday, September 19, from 2 to 4 p.m., in the second-floor meeting room at the San Diego Public Library (120 E Street). 619-755-8978. The meeting is free; newspapers are welcome. DOWNTOWN

Harbor South, tall ships and modern working vessels, live musical entertainment, a Cal War home detail escorting President Lincoln, arts and crafts and food booths, and more than 200 vintage automobiles will provide fun at the 12th annual Harbor Days and Tall Ship Festival on September 19 and 20. Events on both Saturday and Sunday begin at 10 a.m. and conclude at 5 p.m. Get to the festival by taking 15 to the J Street/Marina Parkway exit and turning west. Shuttle will be available. Free. Call 619-436-2442 for information. OCEANA VISTA

Auf Geteil Over 4300 gallons of imported and domestic beer is standing ready for the Oktoberfest hosted by the German Heritage Club of San Diego on September 19 and 20 (and September 26 and 27) in the convention center at the former Naval Training Center (2255 Stockton Road) enter through gate 5 on Row-crans Boulevard). Expect food and beverages, dancing, music, and more. Hours are noon to 10 p.m. on Saturday and noon to 8 p.m. on Sunday. Tickets are \$5 for non-members, wear a smurf for ladies and complimentary for \$1 off admission. For more information, call 619-588-7733 or 760-747-1334. MIDWAY

Harbor North, Oceanside Harbor Days runs from 9 a.m. to 6 p.m. on Saturday and Sunday, September 19 and 20, at the Oceanside Harbor. There will be aquatic events, food vendors, arts and crafts, art exhibits, a fishing derby, and entertainment. Admission is free. 760-722-1534. OCEANSIDE

It's Back, Baby, the second annual Surf Beach Ball Championships are set for Sunday, September 20, at La Colonia Park (713 Valley Avenue). For details, dial 619-755-7363 or 619-259-5468. (SOLANA BEACH)

Fair with Flair, the Point Loma Cultural Fair is set for Saturday, September 19, from 10 a.m. to 6 p.m., where Carbon Street and Scott Street meet (Point Loma Village). Organizers promise music, poetry, dancing, art exhibits, opera, art demonstrations, and food for sale. Free. For more information, call 619-298-4003. POINT LOMA

Kolo (Circle) Dancing is promised for all who attend the 26th annual Serbian Festival on Saturday and Sunday, September 19 and 20, from noon to 9 p.m. each day. Expect folk dancing by costumed youth groups, singing by the church choir, live or-

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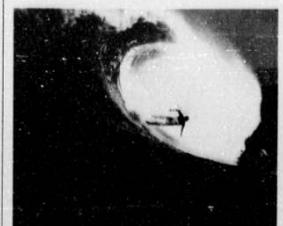
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"The Most Significant Surf Movie Since Endless Summer"

This is a film that will appeal to non-surfers as much as those in the scene. A story that documents the discovery of the largest wave in the world and the surfers who challenge it.

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New booking private parties up to 200 people
Must be 21+ All shows 2-drink minimum

chestrated music, food for sale, and a festival market, along with tours of the church sanctuary. Admission is \$2 for adults, free for those under 12. Find the St. George Serbian Orthodox Church at 3023 Denver Street. For more information, call 619-779-9362, 619-287-0065, or 760-727-3093. (CLAREMONT)

Tickets Will Be Offered when the first Taste of Historic Old Town is held on Saturday, September 19, from 11 a.m. to 4 p.m., in commemoration of Mexican Independence Day. The \$13 fee includes samples at over 25 restaurants, trolley transportation to visiting eateries; historical tours, and more. For tickets, call 619-291-4903. (DOWNTOWN)

Still hungry? The "Civil annual Taste of City Heights" begins with participants boarding a double-decker bus at Hoover High School (1474 El Cajon Boulevard) between 2 and 6 p.m. on Saturday for sampling from 16 area restaurants. Tickets are \$8, free for those under seven. For tickets and information, call 619-505-0071. (CITY HEIGHTS)

Bamboo for You, the annual fall bamboo show and sale is set for Saturday, September 19, from 11 a.m. to 3 p.m., at Quail Botanical Gardens (1474 El Cajon Boulevard) between 2 and 6 p.m. on Saturday for sampling from 16 area restaurants. Tickets are \$8, free for those under seven. For tickets and information, call 619-505-0071. (CITY HEIGHTS)

Listen Up, Soldier! The San Diego Historical Militaria Collectors Show is set for Saturday, September 19, from 9 a.m. to 2 p.m., at the Scottish Rite Masonic Temple (1895 Camino del Rio South), presenting a variety of military collectibles from many countries and different time periods offered by over 20 vendors. Army and Navy fighter pilots from World War II will attend the show to meet and greet the public. Ray Toliver, author of WWII Fighter Aces will be on hand to sign books. Admission is \$5 general, \$2 for those 12. Questions? Call 213-770-8443 for answers. (DOWNTOWN)

You're No Bunny, the San Diego House Rabbit Society's seventh annual fundraiser, BunnyFest VII, is slated for Saturday, September 19, from 10 a.m. to 4 p.m. in Heritage Park (at Iman and Harney Streets). Look for bunny crafts for sale, refreshments, innovative "cage designs," and educational booths. Free. (DOWNTOWN)

Find a Pet at Get-a-Pet magazine's well-promoted "World's Largest Pet Adoption Fair" on Saturday and Sunday, September 19 and 20, at the Del Mar Fairgrounds. Over 2000 adoptable dogs, cats, and exotic pets from over 150 shelters, humane societies, and rescue organizations will be offered. For information, call 888-311-PEETS. Hours are 10 a.m. to 5 p.m. Free. (DOWNTOWN)

Take the Train to Tecate via Campes, when the San Diego Railroad Museum offers a vintage train excursion to Tecate, Mexico on Saturday, September 19. The train departs the depot at 10 a.m. and returns at 3:30 p.m. Once in Tecate, visitors have three hours to explore the town, including the Tecate Brewery. The cost is \$35 for adults, \$20 for children requiring a seat. Reservations are required, made by calling 619-595-3030. (CAMPESES)

Psychic Fun, psychic fairs and metaphysical conferences are planned at Alexandra's Book Store Saturday and Sunday, September 19 and 20, from noon to 6 p.m. each day. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available both days, charging \$20 per reading, and lectures will be given. Other info at 3543 Midway Drive, Suite G 619-798-5422. (SPORTS ARENA)

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Calendar LOCAL EVENTS

The Art of Karate and traditional dances will be presented by the Hour of Japan on the lawn of the International Cottages at 2 p.m. on Sunday, September 20. For more information, call 619-234-0376. Admission is free. (BARDON PHOTO)

Salvo Nostalgia, all manner of surf and wetsuit-related items—including surfboards, photographs, paintings, and more—will be featured when the California Surf Museum and the Wave Great Woodside Club host a Surf Collectors' Auction on Sunday, September 20, at the Encinitas Inn Suites (formerly the Radisson, one off I-5 at 85 Encinita Boulevard). The preview begins at 10 a.m., with the bidding commencing at 1 p.m. Admission is \$15 in advance, or \$20 at the door. For details, dial 760-721-6876. (ENCINITAS)

Thursday Night Art Walks, taking place on the last Thursday of each month, continue on September 24, from 6 to 9 p.m. Galleries in the area will be open with artists in attendance. Stop at Viktor Gallery, 1279 1/2 Prospect Street for a map of participating venues, and then explore the area. For information, call 619-456-1498. (LA JOLLA)

The Spanish Galleon Nuestra Señora de Atrecha was lost in 1622 off the shore of the Atlantic Keys, Florida. The *Atrecha* was discovered in 1985 by Mel Fisher's crew, carrying over 250,000 newly minted silver reales or "pieces of eight" and other items. See artifacts from the wreck from September 24-27 at Francis Family Jewellers (1050 University Avenue). Hours are 10 a.m. to 8 p.m. Thursday and Friday, 10 a.m. to 4 p.m. on Saturday, and noon to 4 p.m. on Sunday. Free call 619-297-7300 for details. (MILCROST)

FOR KIDS

"Blind's School Adventures" will be presented by Lynn Trimble Ventrone at the Marie Hitchcock Puppet Theater at 10 and 11:30 a.m. on Thursday and Friday, September 17 and 18; and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday, September 19 and 20.

The *Ogygoge's Tale* will be told at 10 and 11:30 a.m. on Wednesday and Thursday, September 23 and 24 (continuing through September 27). The theater is located near the Aerospace Center. For more information, call 619-485-5045. Regular admission is \$2 for adults, \$1.50 for children. Free for those under two. (BALDWIN PARK)

THE DEATH OF ADAM



Marilynne Robinson

teaching at the University of Iowa Writers' Workshop for almost ten years. She is also author of *Mother Country*.

The Death of Adam: Essays on Modern Thought; Houghton Mifflin, 1998.

254 pages; \$23

Type: Essay

Time: Alpha to Omega

Place: Western Europe and United States

The endlessly admirable ten essays collected here include an inquiry into the life of martyred Lutheran, Dietrich Bonhoeffer; an examination of the beliefs that inspired the McGeuffey readers a query into Darwinism and Creationism; a two-essay rereading of John Calvin, ("People," Robinson writes about Calvin, "know to disapprove of him, though not precisely why they should; and they know he afflicted us with certain traits the world might well wish we were in fact afflicted with, like asceticism and an excess of ethical rigor.") Also here is an essay ("Psalms/Fights") that explicates Robinson's lifelong churning. "So I have spent my life watching, not to see beyond the world, merely to see, great mystery, what is plainly before my eyes. I think the concept of transcendence is based on a misreading of creation. With all respect to heaven, the scene of miracle is here, among us." Robinson ends with a cranks, closely argued essay, "Wilderness," in which she calls us to "surrender the idea of wilderness" and "accept the fact that the consequences of human presence in the world are universal and ineluctable, and invest our care and hope in civilization."

On the morning that we talked, I asked Robinson if she'd always been a reader. She had, she said. "I was one of those little kids that always liked to read. I don't know if they do that anymore. But in those days there was a sort of subtype of child who read all the time. And I was one of those." She began writing, too, when she was young. "Ghastly little poems," she said, that got worse once she entered adolescence. "And then, when you had some sort of encounter with actual poetry, you realized how bad they really were. I would have liked to write poetry but I just didn't have the gift."

"History," Robinson writes, "has a history." Her essays, in part, critique the critiques of the West's "Great Thinkers." I asked Robinson how she happened to get started with these critiques.

"When I was doing my dissertation, I did it on Shakespeare's early history plays. I looked at the bibliographies of books that I was using, and I started checking them out to see how faithfully they were using their sources. I found that in many important instances, they were not using them faithfully at all. I found that there was a whole sort of history of misinterpretation that lay behind their use of their sources. In other words, they really had not gone through them with an open mind or perhaps they hadn't gone through them at all.

"When I was doing the dissertation and reading other critical work and

Author: Marilynne Robinson

was born in Sand Point, Idaho, in 1941. She grew up in Idaho, the setting for her novel *Honorkeeping* (first published in 1980 and since become a cult favorite). Robinson graduated from Brown University with a degree in American Literature and took her graduate degree in English Literature at the University of Washington in Seattle. Robinson, after graduation from the University of Washington, lived in Massachusetts and then England, where she taught from 1983 to '84 at the University of Canterbury. She has been teaching at the University of Iowa Writers' Workshop for almost ten years. She is also author of *Mother Country*.

READING

scholarship about the plays, I kept thinking, 'This is wrong.' When I began to trace it back, I could see that what people were responding to was not the play's history of interpretation and not the plays themselves. I saw then that what they were citing did not by any means justify the interpretations that they seemed to be making. I worked on that for a long time because I got so fascinated. I found that this was actually characteristic of the way things were being done. It was not by any means a special problem of Shakespeare studies. I found it just utterly pervasive, whenever people seemed to speak with authority about practically anything."

I said that I thought that it took a lot of courage to do this, that I would have been too unsure of myself to even imagine that "scholars" were not being at all scholarly.

"People say that. But, I don't know, I guess I'm not unsure of myself at some level. That being true, I might as well make the most of it. The whole history of scholarship, I think, is based on the idea that scholars do this too. And that's why things are passed along in this unexamined way. You just have to call a halt at a certain point. It's very easy to illustrate that certain things are major errors, gross misrepresentations."

Robinson suggests in her introduction and in her essay on our misreading of the Puritans ("Puritans and Prigs") that we prefer as a culture to look back on ourselves in a negative way, to see the worst about our past. ("For it is characteristic of the long campaign of dysphemism otherwise known as the public discussion of American history that its tone is one of a moral superiority to its subject so very marked as to make ridiculous any other view of a matter than the one that is most effectively dismissive—Thoreau's mother lauded his shirts.")

"We invent," said Robinson. "God knows, we have sins and vices enough. But we're very good at inventing others that we perhaps are not particularly guilty of. If we're going to make this great exertion of moral energy, we might as well at least have appropriate objects of our criticism. A lot of it is straw-man stuff. Although, of course, we are not particularly aware when we do it. That's one of the reasons that I talk so much about the Puritans. Their impatience to the culture was vast. And no doubt mixed. But if we misrepresent them we can't talk meaningfully about what it was."

I admitted that I found myself uncomfortable with many feminist rereadings of history. Did Robinson also?

"Well, absolutely. Simply because they concede to the existing understanding of things as much authority as it could possibly have a right to. It's like, 'This is the male version of history, now here comes the female version of history.' And nobody is saying, 'Does this deserve to be called history at all' which is a much more important question. They, I think, bring categories that are not useful from conventional history and reapply it in ways that make sure that what they do is not useful either." Robinson added that a tendency existed in feminist rereadings of history to "act as if being female were an affliction or a handicap, which I think is very disabling. They mean to empower, but I think that the effect is the opposite."

I said that I thought it wonderful for writers to go to church on a regular basis, if only because we are able to hear the Bible read and to sing hymns. Robinson agreed, saying, "Also, there is a special sort of 'Now, pay attention' quality to it [the Bible readings] that other kinds of text doesn't have. It's some sort of bracketing. You know, 'We're being serious now. We're talking about real things now.' I find that very refreshing."

"I think writers as a group probably are more sort of church-oriented than the general population. I attach a lot of value to it."

—Judith Moore

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Michele Serros Thursday, Sept. 17 • 6 pm

Michele Serros, award-winning Mexican American spoken word artist, presents her first collection of poetry and stories—adding a delightful new voice to the literary landscape and creating a world that is, in the words of Carolyn See, "unique in American letters." Michele will be signing her newest book *Chicana Falsa*.

AND

Alan Weisman Friday, Sept. 18 • 6 pm

Veteran journalist Alan Weisman was part of a team assigned by National Public Radio to document possible solutions to the world's greatest environmental crises. His search led to war-torn, drug-ravaged Colombia, where he'd heard about the miracle of *Gariotas*. He found a symbol of hope and triumph amidst a perilous world, and kept returning to chronicle its story. He will be signing his newest book *Gariotas*.

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Sun. 8 am-6 pm

teens, and adults at 6:30 p.m. on Tuesday and Thursday, September 22 and 24 (and again on September 26). The fee is \$35 per couple, or \$30 per person. Call for the necessary reservations.

Kids play house with children in Mexico via the networked virtual reality installation "Mi Casa Es Tu Casa/My House Is Your House," created for the museum and the National Center for the Arts in Mexico City by artist Sheldon Brown. Through interaction and on-screen collage, children at each site construct characters and build a shared virtual environment.

"Two Sides One Lady," "Eso Es Mi Mexico/This is My Mexico," and "Border Murat/Murat de la Frontera" all feature artwork created by children. In the silk screen studio, printing is done on paper from 2 to 5 p.m. Tuesday through Friday, and 10:30 a.m. to 1:30 p.m. on Saturdays with health printing starting at 2 p.m. on Saturdays.

Continuing exhibits include "The Garage," "Suenos/Sounds In," "The Book Shop," "Impassioned Theater," "Corra's Rinobhouse," and "Are We There Yet?" Find the museum at 200 West Island Avenue, Dial 619-234-8792 for additional details. (GOWANTOWN)

"Three Short, Fractured Tales" for children of all ages are being presented on Saturday and Sunday this month by the Faith Line Players; the program includes *Enchanted's Maid Wanted*, *My Son*, *The Prince and Grandma's House*. See the shows on September 19 and 20 at the Faith Line Theatre (1152 Fifth Avenue, at Spruce). For information, call 619-492-3382. Admission is \$3 for children, free for parents. (MILCROST)

"Monsters of the Deep" star at the Birch Aquarium-Museum on Saturday, September 19, during a class for

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September 26th • 2 PM
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LYNNE REID BANKS

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Lynne Reid Banks, bestselling author of the children's book *The Indian in the Cupboard*, comes to Borders to discuss and sign copies of the newest adventure in the Indian in the Cupboard series, *The Key to the Indian*.

Ms. Banks will be pleased to sign ONE book from home with the purchase of any new book. She will sign up to three books per customer in line (this number is subject to change on the day of the event to accommodate a large crowd).

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Calendar LOCAL EVENTS

those in grades one through three from 9:30 to 11:30 a.m. Participants will explore how deep-dwelling fishes (the aforementioned monsters) live their prey in total darkness.

The fee is \$15. The aquarium is located at 2800 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For the requested reservations, call 619-734-7336. LA JOLLA.

Aardvark Celebrity Arthur, star of Man Brown's book and television series, will visit White Rabbit Child Dev's Books at 2 p.m. on Sunday, September 20. Find the store at 7355 Gibraltar Avenue, and by calling 619-484-3518. Free. LA JOLLA.

Carlehad Children's Museum, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a colorful and fun-filled day at the city and children's marketplace. Find the museum at 300 Carlehad Valley Drive, suite 101, 760-220-0737. (SMB, SMO).

Get Sandy when Lorena presents her "Version of a sand program" during a walk to the beach with the Junior Rangers next Thursday, September 24. The Triton Estuary visitors center hosts these mini-workshops for kids in kindergarten through sixth grade from 10:30 to 4:45 p.m. each Thursday.

Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 619-575-3643 for information. The center is found at 501 Capota Way, mordial, BEACON.

As We Not Ragnard! The famous TV tidbits hit the stage at the Los Arena September 24-27, with music by Mark Markorabang, former leader of the band Drive. Performances of Ragnard — a Live Adventure begin at 7 p.m. each Thursday and Friday at 11 a.m., 3 and 7 p.m. on Saturday, and at 1 and 4 p.m. on Sunday. Tickets are \$15, \$20, or \$25, available by calling 619-594-8428 or through Ticketmaster (220-TXSS). (SMB)

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include collecting, collecting, documenting, and preserving historical gas, steam, and low-powered equipment related not only to agriculture and to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and whetstone shop, a country kitchen and park, a steam operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue, 780-981-1791. (SMB)

Bonita Historical Museum, the museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements the district's 1937 origin.

Continuing exhibits include "Eden in the Desert: San Diego's Quest for Water," and "Out of Our Veins: Randy Ross Transfers of the San Diego Historical Society." The museum is located in the Casa de Balboa building, 619-232-0201. (SMB, SMO)

Reuben B. Hertz Exhibition Center, continuing exhibitions include "Heartlight," "Structures," and "Signatures." The permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as learning, listening, watching, and more. For further information, call 619-238-1253. (SMB, SMO)

San Diego Automotive Museum, "Sports Car Reviews" featuring a collection of post-World War II sports

DOUBLE SONNET FOR MINIMALISTS

The spiral shell apex crambroids of mrig. Delusion, quercle or frayed hedgerog, yet is observed by a single thought that its inner guest is strictly taught.

When the self that grew to follow its role is gone, and it's through, vacant, faded.

Its thought will find Fibonacci's mind.

That fragile slug, bloodless, unborn, till it knows the hug of love's nurturing form, who, life, upstart in day, is to learn to follow the art of form and return,

when dead, for the dense cast up no-shy to the infinite sequence it submitted to.

May its bright glow reach the right heart's beach.

— by Mona Van Dein

From *Near Changes*, Alfred A. Knopf, 1993, reprinted by permission of Alfred A. Knopf.



Mona Van Dein was born in Waterloo, Iowa, in 1921, and since 1950 has lived in St. Louis. She has taught at the University of Iowa Writers' Workshop, the University of Louisville, Washington University, the Salzburg Seminar in American Studies, and at Breadloaf and various other writers' workshops around the United States. With her husband she founded *Perspective*, a Quarterly of Literature in 1947 and co-edited it until 1970. She was one of the first five American poets to be given a grant from the National Foundation for the Arts, and held a Guggenheim Fellowship from 1972 to 1973. In 1987 she received the Shelley Memorial Prize from the Poetry Society of America and in 1989 the Ruth Lilly Prize from Poetry and the American Council on the Arts. Washington University and Cornell College awarded her the degree of Honorary Doctor of Letters.

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Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schach

The Point Loma peninsula has a split personality. In the north, block upon block of houses spread over the peninsula's broad spine. Spacious military land and parkland (Cabrillo National Monument) encompasses the peninsula's narrower south end. To get an inside look at the whole of the peninsula — and at a hazy pace to boot — consider the circuitous, 16-mile-long bicycle route described here and arrowed on our map.

Begin at Collier Park, one block north of Veterans Street and west of Nimitz Boulevard. Make your way southbound toward Sunset Hills Drive, following the rectangular grid of residential streets on Ocean's Beach's more serene east side. On Sunset Cliffs Boulevard,

south of Point Loma Avenue, you approach the brink of the wave-battered Sunset Cliffs. These structurally weak bluffs, made of sandstone, are eroding at a rate that is among the fastest anywhere along the California coast.

At Ladera Street, turn inland and pedal sharply uphill for two blocks to Cornish Drive. Go left and continue on Cornish past Hill Street to Novara Street. Hill Street may be used to short-cut the arroyo route, but it's extremely steep. Curve right, following Novara Street, then Santa Barbara Street, Mission Bay, Pacific Beach, and part of the La Jolla coast may be glimpsed in the north. Use Tarento Drive, crossing Hill Street again, to reach Catalina Boulevard, where you turn right.

Catalina Boulevard becomes Cabrillo Memorial Drive as you pass the Navy reservation gate (public admitted from 9 a.m. to 5 p.m. daily). Using the bike lane on the road shoulder, enjoy the next 2.5 miles of undulating roadway, with bay and city views on the left, and ocean views on the right. At the road's end lies Cabrillo National Monument's entrance booth, a good place to turn around and pedal north back up the peninsula — unless you want to pay the small fee to enter the monument and hobnob with the tourists.

Back outside the Navy reservation gate, go 1/3 mile and turn right from Catalina Boulevard onto Rosencroft Lane. Take short segments of Salvagente Avenue, Dupont Street, and Gage Drive. Turn right at Charles Street (a short and very steep uphill), make a left at Bangor Place, and

include a selection of personal artifacts created by Gosner reflecting his love for the sea and sailing.

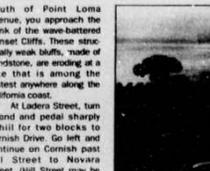
Gosner went to Ross (played by Kate Winslet) and her mother in the movie *Titanic*, are on display on the Berkeley as part of "Titanic: From Real Life to Hollywood," continuing at the museum through this year. Ten authentic pieces of period clothing, including four from first class, are on hand, along with uniforms worn by officers, stewards, and sailors. Certain original artifacts from the actual *Titanic* taken by survivors into lifeboats will not be on display, along with many other period pieces. Visitors are issued boarding passes replicated from the *Titanic*'s original boarding pass.

The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego Coronado Ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark *Star of India*, the 1906 San Francisco ferryboat *Berkeley*, and the 1900 Scottish steam yacht *Miles*.

There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street. 619-234-9153. (SMB, SMO)

William Heath Davis House Museum, said to be the oldest house structure in the new town area of San Diego, is a well-preserved example of a pre-famed lumber "old boy" family home shipped from the East Coast to California by boat around Cape Horn in 1850. Find the museum at 410 Island Avenue (at Fourth Avenue), 619-233-6422. (SMB, SMO)



Pacific view, Point Loma

make a right at Golden Park Avenue, pause at Lucena Street (one of San Diego's sleepiest streets) and decide whether your brakes can handle the descent. Walk — don't ride — down if you want to have more than a few seconds to enjoy the starting view of the bay and the city.

At the bottom of the Lucra Drive hill, curve around to Armada Terrace and continue descending to Talbot Street. Jog left by Esquivias, then later Willow Street, passing telly homes, many owned by retired fishermen of Portuguese descent. After some further joggling, staying west of busy Nimitz Boulevard, find Capistrano Street and go across Nimitz (or else you may cross Nimitz at the traffic light on Chestworth one block away). Pedal uphill on Capistrano to Tenynson, then go right and continue sharply uphill to Willow Street. Turn left on Willow and freewheel through the stylish but aircraft-noise-impacted Loma Portal district.

You may conclude the ride by returning to Collier Park, circuitous as always, on residential streets (arrowed on the map) overlooking Mission Bay and Ocean Beach.

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Calendar
CLASSICAL MUSIC

Family Matters

I suddenly realized why chamber music performances virtually never venture into wild interpretations.

An exceptionally interesting and gratifying SummerFest concert justified the (and, although intermittent) policy of mixing familiar and unfamiliar works; and it reaffirmed the high quality of performance that characterized the chamber music festival this season.

REVIEW
JONATHAN SAVILLE

The unfamiliar music began with *Rocking Mirror Daybreak* by the late Toru Takemitsu. Takemitsu, who died two years ago, was one of the glories of 20th-century music, notable for the exceptional lovefulness and subtlety of his timbral effects, the freedom and originality of his structures, and an astonishingly evocative poetic sensibility. His style fuses the aesthetics of traditional Japanese music (and of the Japanese theater and visual arts) with the heritage of Debussy and Messiaen (for impressionistic nature portraiture, exquisite effects of sound, and bold asymmetry of form). I have loved his music for a long time, and wish we could hear more of it in live performance.

Takemitsu's mastery is powerfully evident in such orchestral pieces as *Textures*, *Choral India*, *Quatrain*, *Green*, *Winter*, *Gimmalya*, and *A Flick Descends into the Pentagonal Garden*. His numerous chamber music compositions are especially rich in ravishing, unexpected combinations of instrumental color — for example, *Water Ways* (for piano, clarinet, violin, cello, two harps, and two vibraphones), *Bryce* (for flute, two harps, marimba, and percussion), or *Valeria* (for two piccolos, violin, cello, guitar, and electric organ). He also composed stunnings for Japanese instruments, as in *Elpis* (for bwa), *Voyage* (for three bwas), *November Steps* (for shakuhachi), and *In an Autumn Garden* (for gagaku ensemble). In addition, he wrote the scores for a large number of Japanese movies, such as *Woman of the Dunes* and *Kwaidan* (I have ten recordings devoted to his film music alone!).

Also, while *Rocking Mirror Daybreak* is typical of the composer's manner, and although it was brilliantly performed at this SummerFest concert by Ani and Ida Kavafian (for whom it

was composed), this brief four-section work for two unaccompanied violins cannot have given the audience in Sherwood Auditorium an adequate idea of how beautiful and compelling Takemitsu's music is. The minute, meticulously scored variants of tone color, on which the whole piece depended, were in fact too refined to sustain the weight of poetic evocation suggested by the sections' titles ("Autumn," "Fading Bird," and the like). Furthermore, a large proportion of the sounds were in themselves disagreeable (not, let it be said, because of any defects in the Kavafian sisters). The lush, sensual quality of Takemitsu's imagination — as central a part of the experience of most of his works — remained inaccessible, and he seemed in consequence a rather dry, cerebral composer: the exact opposite of this great creator's true nature.

The Kavafians — each a superb musician in her own right, and the two of them together offering the added charm of sisterly cooperation and affection — performed another two-violin piece of quite a different character, Moritz Moszkowski's *Suite in G Minor*, Opus 71, in which they were joined by pianist Cecile Licad. This turned out to be just what one would expect from the composer of sentimental and virtuosic salon music: soft-centered beauty. But it was shock of such burnish, so dazzlingly written for the two fiddles (and for the piano as well), and played by all three musicians with such flair and such a flawless sense of style, that one couldn't help loving it.

The same cannot be said of the obscure item SummerFest co-director David Finkel decided to add to the works on the printed program (making an already long concert even longer): something called *The Red Cow Is Dead*, scored for reciter and four cellos. The only evident reason for forcing the SummerFest audience to hear this worthless piece of trivia was shameless nepotism, for the composer was none other than the co-director's cousin, Michael Finkel. The dumb and tasteless text by E.B. White (a delightful writer

who should have known better), with its weak and repetitious linguistic tricks (such as endless play on "adder" and "adder"), might have been a trifle less deadening if the reciter had not grossly over-embellished a tone of dry, understated irony might have resulted in a bit of actual humor, here and there. As for the music, it did reveal the fact — previously unknown to me — that a cello can effectively imitate the mooring of a cow. I was glad to have my horizons thus widened; but since the score consisted of nothing but this same joke repeated over and over, it quickly lost its power to amuse.

The most important of the unfamiliar works on the program was the String Quartet No. 3 by Peteris Vasks, whose music I had not heard before. The sensational performance by the Miami Quartet (along with other audience members, I truly came to love this vital and polished group during their several appearances in the festival) made an irresistible case for the contemporary Latvian composer, who with magisterial facility brings together such diverse styles as medieval modalism, chromatic expressionism, ostinato-driven minimalism, and ethnic dance — all in the service of a humane and deeply moving vision. The recording which (we were told) in another of those embarrassing, superfluous, joke-laden talks from the stage) the Miami Quartet has made of Vask's three quartets was not available at the table outside where CDs were being sold, but I did acquire another CD of the composer's chamber music, which was similarly impressive.

The only familiar composition on this unusually varied program was Schumann's *Rocking Mirror Daybreak*, Vask's String Quartet No. 3, Moszkowski's *Suite in G Minor* for Two Violins and Piano, Opus 71, *Misbaal Finkel*, *The Red Cow Is Dead*, Schumann's Piano Quartet in E-flat, Opus 47,



Cecile Licad

SummerFest: "New and Old Music"
Sherwood Auditorium (La Jolla Chamber Music Society)
Takemitsu, *Rocking Mirror Daybreak*, Vask's String Quartet No. 3, Moszkowski, *Suite in G Minor* for Two Violins and Piano, Opus 71, *Misbaal Finkel*, *The Red Cow Is Dead*, Schumann, Piano Quartet in E-flat, Opus 47.

players — or conductors — make all the decisions by themselves; but in a chamber group, the musicians must discuss matters of interpretation and each well-founded compromise, so that even if there is a holdout among them, more sensible minds always prevail. In such a context, Licad turns out to be a splendid, stylish pianist, still with a strong musical personality (a great advantage for the pianist in the Schumann Piano Quartet or Quintet), but firmly and intelligently self-controlled. ■

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CLASSICAL LISTINGS
Contributions to the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Describe phone send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader's Guide Music, P.O. Box 60823, San Diego, CA 92166-5803. Or fax information to 619-581-2401.
Family Talents Revealed, the first concert of the new school year at MiraCosta College is set for Friday, September 18, starting at 7:30 p.m. in the MiraCosta College Theatre (One Barnard Drive).
Performers Tongsheng Liang and Charlotte Mikelson (pianos); Daniel Swen (violin); Eric Foster and Peter Pappage (guitar); Sarah Lopez (soprano); and Kathleen O'Brien (mezzo-soprano) will present works by Schubert for both piano and voice, a Mozart concerto for piano and violin, songs by Offenbach, and American blues and ragtime pieces arranged for four-hand piano by guitarists David and Sarah American composers and Spanish songs for voice and guitar.
General admission is \$5. For more information, call 760-795-6915, 06049020.
The Fall Concert Series at the First Unitarian Universalist Church starts with *Blurring the Edges* on Saturday, September 19, at 7:30 p.m. Peter Sprague and Fred Bockstein (guitar); Tripp Sprague (reed instruments); and Hal Sprague (percussion) will present their music, with elements from classical, flamenco, samba, jazz, and other music sources.
Find the church at 4180 Front Street, across from the UCSD Medical Center. Admission is a suggested \$9 donation. Call 619-798-4369 for information. (MIRACOSTA)

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For information call 268-9200

Pathways to Judaism was developed by the United Jewish Federation, Task Force on Continuity and is funded by the United Jewish Federation. Pilot funding was provided by the Northern Foundation and the United Jewish Federation.

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Calendar ART

ART LISTINGS

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GALLERIES

Two Solo Exhibitions are on view at the Uptown Art Gallery through Saturday, October 17. See "Place and Shadow: Recent Drawings" by Eugene Goh, with a new graphic drawing depicting landscapes and still lifes and ten new collages reminiscent of old Hollywood movie posters by Jeff Harris. The show opens with a reception at 6 p.m. on Friday, September 18. Regular gallery hours are noon to 5 p.m. on Thursday through Saturday, and by appointment. Find the gallery at 2800 Ketterer Boulevard, and by calling 619-232-5004. (DOWNTOWN)

"Discard of the Past" is recycled into "Imaginative art for the present" in "Reincarnation," a joint art exhibit with work by the Women's Caucus for Art. The show commences

with a reception at 6 p.m. on Friday, September 18, in the Debbie Owen Gallery in the Rest-A-Rama Building, 354 11th Avenue and continues through Saturday, October 3. For more information, call 619-426-9862 or 619-231-3030. (GASLAMP QUARTER)

Local Artists Brenda De Flanders, Tomi Barron, Loretta Wilkes, and Yoon Morris have gathered to create the Mixed Media Studio, with an opening reception set for Saturday, September 19, at 5 p.m. Organizers promise art, refreshments, and entertainment. Find the gallery at 4576 Federal Boulevard, and by calling 619-479-4833. (SAN DIEGO)

Bas Reliefs and Free-Standing Sculpture by Alan Larkin are on view through Monday, October 12, at the San Diego Sculptor's Guild, along with work in a variety of media by other members of the guild. You're invited to a reception from 1 to 4 p.m. on Sunday, September 20. Find the group in studios 36 at Spangville Village. Hours are 11 a.m. to 4 p.m. daily. For information, call 619-236-0727. (DOWNTOWN)

Mexican Landscapes by Leticia artist Eva Maya are on exhibit in Walter Library at United States International University through Sunday, October 25. "El Verde de Mexico" features 40 vivid works created since 1974 by the artist of Mexico. There's an opening reception for the art at 1 p.m. on Sunday, September 20. USIU is located at 1885 Potrero Road. Call 619-619-4361 or RSVP for the reception. (DOWNTOWN)

The Featured Artist at the relocated 31 California Center's Works of Art Gallery through Saturday, October 16, is Robert Rhoads. You're invited to a grand opening reception planned from 4 to 6 p.m. on Sunday, September 20. Find the gallery at 1240 East Main Street, suite 111, 619-588-8875. Hours are Tuesday through Saturday 10 a.m. to 5 p.m., and by appointment. (DOWNTOWN)

"In example" is the 1998 faculty exhibition on display in Grossmont College's Hyde Gallery, with paintings, drawings, sculpture, ceramics, jewelry, and photographs. The show opens with a reception at 7 p.m. on Tuesday, September 22, and continues through Friday, October 9. Grossmont College is located at 8800 Grossmont College Drive. Gallery hours are 10 a.m. to 6:00 p.m. Monday and Wednesday; 10 a.m. to 5 p.m. Tuesday and Thursday; and 10 a.m. to 2 p.m. Friday. For more information, call 619-444-7299. (EL CAJON)

ART MUSEUMS
California Center for the Arts Museum is on view through Saturday, September 20, with the traveling exhibition "Twentieth Century Still-Life"

Paintings from the Phillips Collection, "chronicling the evolution of the modern still life tradition in America and Europe." Visitors see work by some of modernism's most prominent artists including George Fragonard, Pierre Bonnard, Marjand Hartley, George O'Keeffe, Pablo Picasso, and Marc Ray. This show continues through Sunday, December 13. The show is composed of items from the Indonesian Archipelago, including the Philippines, Thailand, Burma, and Papua New Guinea.

When he was six, John Darcy Noble traded a puzzle for a china shabli in the form of a baby inside a cigar, and that was his lifelong passion for toys and dolls. Later he held the newly created post of Curator of Dolls and Toys at the Museum of the City of New York, has published books and articles in his area of expertise, and was co-founder of Pollock's Toy Museum in London. Noble, now a resident of San Diego, is the curator for "Dolls — Mirrors of Humanity," loaning more than 200 objects, including an 18th-century dollhouse, a fairy palace called a Palace for Wednesday, a parade of dolls in vehicles of all kinds, and a number of pieces by famous contemporary doll artists. The exhibit will be on view through Sunday, October 18.

The Mingel is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (DOWNTOWN)

Museum of Contemporary Art, La Jolla, approximately 40 paintings from throughout San Diego artist David Reed's career, along with several of his recent multimedia installations, are on exhibit in "David Reed Paintings: Motion Pictures," opening on Sunday, September 20. Reed is said to have been intrigued with the effects of contemporary photography and CinemaScope in film, which are revealed in his choice of long horizontal or vertical formats and the serenity from moments captured on his canvases. "See the show through January 5, 1999.

Art critic Dave Hickey will talk about Reed's work at 4 p.m. on Saturday, September 19, in Sherwood Auditorium at the museum.

San Diego artist Roman de la Hoya has been commissioned to create new works for the indoor and outdoor spaces of the museum. "Roman de la Hoya: Garden Gardens" is officially open, but throughout the year the artist will create works exploring the museum's location, architecture, and "mission." For example, "The Garden Guardians" plays seven operated fragrant diaphanous at three edge locations throughout the Edwards Garden to "brighten the experience" of the seaside setting.

Find the museum at 700 Prospect Street. 619-544-1341. LA JOLLA

Phyllis — Insider/Outsider — World-Inspired Art, continuing through Sunday, January 10, 1999. Objects of beauty made for daily use are featured in "A Transcultural Muse" — selections from the Museum's Permanent Collection, on exhibit through Sunday, November 29. The show is composed of items from the Indonesian Archipelago, including the Philippines, Thailand, Burma, and Papua New Guinea.

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If throwing in and work like "ides" and "obscure" isn't really your style, we'll also have great dance music from the Rhythm Dogs until 8:30 pm and Stacey Diamond beginning at 9 pm. Everyone who attends will receive a FREE \$5 cover. Make your reservation today at 619-235-8200 x166.

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Calendar THEATER

The Last Place You'd Expect Love to Bloom

In Shakespeare, emotions are verbal.

Historians pooh-pooh the notion, but a legend persists in Verona, Italy, that in the 13th Century there were warring families, the Montecchis and the Capuletis, and that Juliet Capulet waited at her balcony for the young man she was doomed to love.

Most period stagings of *Romeo and Juliet* locate it around Shakespeare's time. The Montagues and Capulets sport gold-flecked, late-Renaissance finery. But what if the legend of Verona were true? What would a 13th-Century Juliet look like? And the warring families? And the harder Medieval world they inhabited?

The Old Globe's *Romeo and Juliet* puts the play closer to the age of St. Francis than Francis Bacon. Ralph Funicello's spare, rough-hewn wood set — two levels that become a balcony, a vault over like her conservative mother and continue the family traditions, should the Capulets survive.

When Neil Patrick Harris's Romeo comes on, swooning like a Petrarchan sonneteer and kissing "by the book," Juliet's a schoolmar, explaining how to speak and love. But inspired by the situation, and the times, Bergyl's Juliet makes an amazing transformation — practically explodes, in fact — into a love as violent as the Verona streets.

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Enth Bergyl, Neil Patrick Harris in *Romeo and Juliet*

Romeo and Juliet by William Shakespeare
Old Globe Theatre, Lowell Davis Festival Theatre, Balboa Park
Directed by **Daniel Sullivan**; cast: Emily Bergl, Neil Patrick Harris, Rob Nagle, Scott Perkinson, Scott Ferraro, Jonathan M. Morris, Rosina Reynolds, Mike Genovese, Lyndia Ferguson, James Joseph O'Neill, Katherine McGrath, James Walker, Richard Easton, Baylen Thomas, Peter Smith, Matthew Tompkins, Aaron Krebs; scenic design: Ralph Funicello; costumes: Robert Morgan; lighting: Peter Marshall; sound: Jeff Lalumua; music: David Van Teylingen; fight direction: Steve Barlick; choreography: Bonnie Johnson
Playing through October 10: Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

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Calendar
THEATER

An axiom of *Romeo and Juliet* claims that Shakespeare had to kill Mercutio because his energy stole scenes and softened the tragic tone. Scott Parkinson's seething Mercutio is anything but a down. He's near demented with rage — for his lot, for Verona's chaos. Parkinson throws Mercutio's fury into the language with readings that pierce like daggers.

The supporting cast runs a bit uneven. Every aspect of Verona is violent, and actors shading toward neutral detract from the atmosphere of teeming emotion. Lynnada Ferguson and Rosina Reynolds, however, as the Ladies Capulet and Montague, have few speeches but communicate the horror of their lot through subtle gestures. In this society, a woman married someone chosen for her, kept the house clean, ordered servants around, and, ultimately, mourned lives taken before their time. No wonder Romeo looks so splendid to Juliet.

We never learn why the Montagues and Capulets feud. Even they can't recall the origin. A secondary tragedy, apart from the lovers, occurs because there's nothing evil or villainous about either family. It's the context, derived from an unknown origin, that prompts heinous

deeds and distorts a lust for life into the urge to take it.

Romeo and Juliet is a concept production; it resembles the old saying, "Out of the mud grows the lotus." The world of the play, especially outdoors at the Lowell Davies Theatre, fascinates even when individual parts flag. Two other contributions enhance the raw atmosphere. David Van Tighem's original score includes chain-gang music — *gung-chink, gung-chink* — which captures the rote, black-versus-white mentality of the families. And Peter Maradulin's lighting not only makes moonlight magical, in act two he has darkness expand as hope for the lovers diminishes. You can read the amount of light onstage. ■

THEATER LISTINGS

Theater listings and commentary by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Ab, Wilderness!
The South Coast Repertory Theatre opens its new season with Eugene O'Neill's only comedy, a sunny, nostalgic look at the childhood he never knew. Martin Reeson directed. SOUTH COAST REPERTORY THEATRE. THROUGH OCTOBER 11. TUESDAY

THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M.

Beagle Myself
Six artists perform thematically related pieces combining dance, poetry, story, music, objects, and improvisation. Dawn Trank directed. SWEETWOOD THEATRE. FRIDAY, SEPTEMBER 18, AND SATURDAY, SEPTEMBER 19, AT 8:00 P.M. FOR INFORMATION CALL 544-9075.

The Dark at the Top of the Stairs
Outrage Playhouse presents William Inge's drama about a black-oring family in a small 1920s Oklahoma town. Linda D'Or directed. OUTRAGE PLAYHOUSE. THROUGH OCTOBER 17. THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Diavolo
Sushi Performance & Visual Art presents Jacques C. Heun's Los Angeles-based Diavolo Dance Theater, which performs "hyperathletic narratives of the human condition." SUSHI PERFORMANCE & VISUAL ART. THURSDAY, SEPTEMBER 17, THROUGH SEPTEMBER 19, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Dogeaters
The La Jolla Playhouse stages the world premiere of Jessica Hagedorn's "epic picture of the Philippines." Michael Greif directed. LA JOLLA PLAYHOUSE. THROUGH OCTOBER 11. THROUGH THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Forever Plaid
If ticket sales are an indication, the four harmonies in search of plaid sport coats will be at the Theatre in Old Town for a long, long time.



The Miracle Worker

Joseph Campbell urged everyone to "follow your bliss." Even if the "right harmonies of '50s 'guy groups'" aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hearing them), you've got to admit the Plaid fallow thens with verve. They dare to be square. They crown in lieu of having a life but put life into the greatest hits of *Your Hit Parade* (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. The four performers — Leo Diagonelli, Steve Gundersen, Rick Meals, and Bobby Smith — sing as well as any collection of Plaid's former grips; the opening night was crisp but made no distinction between where the rehearsed songs left off and the "spontaneous" sections began; everything felt rehearsed by the numbers. Terry O'Donnell plays an im-

defatigable piano and permits himself the occasional piece of always funny business. The set, which is only the Theatre in Old Town or a purgatory where the Plaid got stuck, is awfully drab for such a pretty show, though Jane Reisman's savvy lighting knows when to tweak the brightens.

Ward 87
THEATRE IN OLD TOWN. OPENED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M.

The Gays of Our Lives
Claudia Allen's gay and lesbian soap opera demonstrates that, with just a few twists, the pseudo-operatic seriousness of daytime soaps tumbles into slapstick and farce. *Gays* is both a critique of the genre — its inherent silliness, in particular — and an evening of luscious entertainment. Mary Pat and husband Jeff have six children. But Jeff has fallen for Lance ("Did you think I was seeing

Mary Pat to be close to you?" Jeff asks. "Yes," Lance replies, "but after the six kids, I began to wonder"). Mary Pat discovers her husband's infidelity and shows him. Or does she? It could have been Frier, the lawyer narcissist, or Kathleen, the sexual vegetarian, or even that strange man/woman who shows up everywhere from city hall to the La Collins women's facility. Directed with flair by Wayne Tibbets, the show is devoid of inhibition. It's got fun performances by Navarre T. Perry, Yvonne L.E. Fisher, and Neel Tappin. If found nudity — and what people do when frontally made — offends you, steer clear of *Gays*. If you can see the look for a risqué, though slight, evening of theater, give it a try.

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La Bete
The Fritz Theater opens its eighth season with David Hrovats' "modern-era verse-play comedy" about "our modern stage and state of the arts." Tim West directed. FRITZ THEATRE. SATURDAY, SEPTEMBER 18, THROUGH OCTOBER 18, THROUGH THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

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Calendar
THEATER

Run for Your Wife
The Lamplighters Community Theatre stages Ray Cooney's British farce about a taxi driver with two wives in different areas of London. Patrick Lathrop directed.
THROUGH OCTOBER 11: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Seven Bricks for Seven Brothers
The Weik Reson Theatre presents the musical, based on the MGM movie, about life in the wild (north)west. Terry J. Barro directed. WEA RESORT THEATRE, THROUGH NOVEMBER 14: TUESDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE THURSDAY THROUGH SUNDAY AND SUNDAY AT 1:45 P.M.

Showdown at the Rodeo Bar & Grill
This dinner-theater show extended its run indefinitely. It's early in the 20th Century. You're in a saloon and "trouble's afoot." Scott Mc-Nellen directed.
10209 MARINE AVENUE, LAKESIDE. OPEN-ENDED RUN. SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-593-6673.

Sophomore Slump
Part two of Bob Nash's "Holy Cross Quadrilogy" — four solo pieces about high school — is set in Houston, Texas, in 1992. Ben (about to exit the closet), Johnny (a gambling addict), and George (who slays with his father's lover) face the hectic preparation of age 13. They encounter 37 other characters, among whom are an elite bookie, a teacher who just tested positive, and Nash-man Natedo, who ain't. Nash paints a swirling collage of high school life (with a few low balls thrown in).
1200 W. 15TH ST., SAN DIEGO. THROUGH OCTOBER 11: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

ing her prays and a single trait for a character she also includes cameo by Johnny Carson, Pat Robertson, George Bush, who sounds like Dana Carvey, and Nelson Mandela), and he apices the work with time capsule details from 1992. The hour-long show is always funny, and Nash has obvious talent. (*Sunday Night Live* should pick him up immediately: he's perfect for character-actish comedy.) Only complaint: he could slow down his delivery to be more effective. The night's highlight: Nash fast-forwarded through the material as if wanting to set a land-speed record. He assumed we already knew the story.
Worth a try.
6TH & PENN STUDDO, THROUGH SEPTEMBER 27: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.
The Sneez
In 1988 Michael Frayn performed an act of theatrical colonialism. He

combined four of Anton Chekhov's short comedies with four short stories, the latter rewritten by Johnny Carson, Pat Robertson, George Bush, who sounds like Dana Carvey, and Nelson Mandela), and he apices the work with time capsule details from 1992. The hour-long show is always funny, and Nash has obvious talent. (*Sunday Night Live* should pick him up immediately: he's perfect for character-actish comedy.) Only complaint: he could slow down his delivery to be more effective. The night's highlight: Nash fast-forwarded through the material as if wanting to set a land-speed record. He assumed we already knew the story.
Worth a try.
6TH & PENN STUDDO, THROUGH SEPTEMBER 27: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

the audience awards points to the winners.
EVOLVE DANCE THEATRE, 644 SEVENTH AVENUE (BETWEEN G AND MARKET STREETS), DOWNTOWN, FRIDAY AT 8:30 P.M. FOR INFORMATION CALL 605-5700.
Tribe
The Pines Performing Arts Company stages Bernard Shask's comedy-drama about Scottie Templeton, "everyone's friend, nobody's hero," who treated life as a joke until life struck back. David Kelen directed.
POINTE PERFORMING ARTS COMPANY, THROUGH OCTOBER 4: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.
Triple Express
Calvinated Comedy
Due to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Butterfield directs. He has brought to the Triple Express a caffeine-fueled 20 years to the day. While patrons sip one of the house blends — "Urago," "Scandinavian Blizzard," or "Melchior Cocoa Mocha" — Hugh plays "70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, get stuck in the '70s. The trio, they admit, are not "ordinary" any. And they, their reunion could help them face scary times from their medicine pads. A formulaic story line? Yep. Straight from *Forever Plaid*. There's also the French problem: the three comedians are far too talented to play inept characters.
Michael Pearce Donnelly's a what at the piano. Bob Stromberg's a fra-

rate mime (he does Bill Travis's famous downstairs walk behind a screen with a twist: at one point he takes an escalator). And Bill Arnold's a crackbrained magician. The trio's so talented, when the plot has them complain of difficulties in overcoming you with their clout trumping up the pseudo-drama and get on with this enterprising, off-lightweight show (note: the original cast members have been replaced).
Worth a try.
HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO. OPEN-ENDED RUN. WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AT 8:00 P.M., SATURDAY AT 1:00, 5:00 AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL 234-8983.

The Unsinkable Molly Brown
Starlight Musical Theatre commences its summer season with Me-elith Wilton's musical about the Colorado emigrant who survived the sinking of the *Titanic*. STARSIGHT BOWL, THURSDAY, SEPTEMBER 17, THROUGH SEPTEMBER 21: WEDNESDAY THROUGH SUNDAY AT 8:00 P.M.

Will Power
Actor and Shakespearean scholar Terry Lammson performs as William Shakespeare in a benefit for the Performing Arts Theatre of the Handicapped (PATH). PATH THEATRE, 735A EL CAMINO REAL, LA COSTA PLAZA SHOPPING CENTER, LA COSTA. FRIDAY, SEPTEMBER 16, AND SATURDAY, SEPTEMBER 17, AT 8:00 P.M. MATINEE SUNDAY, SEPTEMBER 20, AT 2:00 P.M. FOR INFORMATION CALL (760) 735-3366.

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Calendar
MUSIC SCENE

"The security guards grabbed me and pulled me over the fence, and the one security guard had me by the neck, just like in a chokehold — first of all I'm five foot four, 130 pounds," says Anthony Hill. "This guy

someone bumped into him, sending the beer flying to the floor. The rest, he says, is a blur. Hill is talking with an attorney, and he is asking for any witnesses to come forward to back him up. He

security led Hill out and that his story of being an innocent victim doesn't fly. "Now think about it," says Speth. "Here's three big security guards they just single this little guy out, they pull him over, kick the shit out of him, and throw him out the door. Do you really believe that? We're working every day trying to get people to come in here. The last thing we do is try to grab various people that are quite innocent and are just trying to be good citizens and smash them in the head.... The police took the report, and on the report the guy admitted to being heavily under the influence of alcohol. The long and the short of it is, he was drunk and unruly. It was actually the fans who pushed him over the barricade to the security. One of my security still has a scar where he bit him. He bit the security, and both at SDSU, after throwing a drink from up on the stage, he then proceeded to kick [the security guard]."

Speth says his security guard had to get shots for the bite on his arm, and he has taken statements from the manager and the three security involved. When I asked if he could talk to the security, Speth refused, saying they have 45 more shows to prepare for and this guy has taken up enough of their time. For Hill's part, he is an emergency bill pending from Mercy Hospital, a bill from a neurologist, and several trips to a public health clinic. (Hill plays in a band called the Shady Haze; he has no health insurance.) "I know somebody who me get beat in. I will need that to pursue any legal action against them," says Hill.

Speth says, "On an average we probably throw out — at a concert like that — two or three people who get out of line. That comes to about two-tenths of a percent of the audience. They're drinking, they get out of line. That's reality." —R.B.

"I've written five books about Giovanni Battista Pergolesi. He was very famous in his day, died young, and became a cult figure," says musicologist Marvin Faymer, owner and operator of the 18th-Century Italian composer.

Faymer — whose PH.D. examined the authenticity of Pergolesi's music — is a music history expert. "He only lived 26 years, but wrote operas and a lot of sacred music. He died of TB very suddenly. Then, 50 years later, the French writer Rousseau was telling people to return to nature. And he cited Pergolesi as an example of the type of music people should write — this beautiful, simple music. And in London and Paris, suddenly, he became enormously popular. All these intellectuals were writing articles about him. And many unscrupulous publishers began producing phony music, they said was written by Pergolesi. They did that a lot in those days; there were no copyrights back then.

"An Italian nobleman during the 1940s published the complete works of Pergolesi — 26 volumes — and over 80 percent of that wasn't by Pergolesi at all. I did my first book just on this edition, and I demolished it."

An accomplished pianist, Faymer plays on Friday and Saturday nights at Top of the Cove restaurant in La Jolla. "I take requests. Sometimes people stand beside me and sing... I play everything except contemporary rock.... I

that should have a major impact on the local music scene. First is the acquisition of Bill Silva Presents by Universal Concerts. Bill Silva is advertising his Bankers Hill office at the end of the month and moving his base of operations to Los Angeles, where he will work for Universal. Second, the L.A.-based Goldenvoice is taking over bookings at SOMA Live. And third, the House of Blues is coming to San Diego (to be located in the building previously occupied by the downtown Woodworth's).

Universal Concerts, owners and operators of the 20,000-seat Coors Amphitheater, has purchased Bill Silva Presents for a reported (in the San Diego Union) \$10 million, giving Universal operating rights to the Silva-exclusive Fox Arena (10,000 capacity) and the Open Air Theatre (400).

Paul said that some artists that might avoid this market altogether will play SOMA because of Goldenvoice's industry pull.

Bigger changes will come with the planned arrival of the House of Blues, the chain that runs venues in Chicago, New Orleans, Myrtle Beach, Boston, Orlando, and Los

Anges. Industry sources say the former Woodworth building at 6th and B will be transformed to a House of Blues that will admit a 1000-person capacity for live music and an additional 400 for dining. Although the House of Blues was closed-lipped about the new venture, Speth says he understands that the local House of Blues will admit ages 18 and up and serve alcohol as well.

"I have two thoughts about this," says Speth. "One is to quit and one is to fight. Any reaction shouldn't be made ahead of time." Speth notes that it will be increasingly hard for him to be hired because of the House of Blues's power to book for its whole chain. He says artists that would otherwise play 4th and B would be coerced into playing the House of Blues San Diego. "It's terrible for the small guy," he said.

But Speth thinks a local House of Blues will meet with resistance from one important element. "I think in one or two weeks after opening they are going to get hassled by the police. In L.A., they mix a mosh pit and alcohol. You can't possibly get away with that down here." Speth says he has heard that the local House of Blues will open in the spring, but he thinks it will be more like December 1999.

started playing piano at nine I took lessons from my Aunt Ada, a composer and pianist; she was very well known. Long gone now, but go ahead and give her a plug. She deserves it. Ada Faymer from New York." —E.Z.

"It's the invasion from L.A.," said one longtime music biz operative about three recent developments

the following is Bill Silva's handwritten response to requests for information: "You (referring to the author) have been misleading with information in the past. You have used inaccurate and immending in your articles to support your own theories and hypotheses without regard to the truth. Unless you will agree to allow me to see your article in advance and correct any inaccuracies, I decline to give you with

any of the requested information. I'm sure you'll find plenty of anonymous sources who will speculate about it all anyway."

"He's now joined the ranks of a new class of multimillion-dollar independent promoters who have been bought out," said one local promoter. He also indicated that Avalon Attractions in Southern California, Bill Graham Presents of San Francisco, and Barry Fey's Freeline in Denver were acquired by either the SFX or Universal entertainment conglomerates.

Meanwhile, veteran venue operator 1st Paul has turned the booking of his all-ages SOMA Live over to Goldenvoice "agree with me 100 percent on what we do here" and that there will be no major changes in the punk and alternative direction of SOMA, Paul said that some artists that might avoid this market altogether will play SOMA because of Goldenvoice's industry pull.

Bigger changes will come with the planned arrival of the House of Blues, the chain that runs venues in Chicago, New Orleans, Myrtle Beach, Boston, Orlando, and Los

Anges. Industry sources say the former Woodworth building at 6th and B will be transformed to a House of Blues that will admit a 1000-person capacity for live music and an additional 400 for dining. Although the House of Blues was closed-lipped about the new venture, Speth says he understands that the local House of Blues will admit ages 18 and up and serve alcohol as well.

"I have two thoughts about this," says Speth. "One is to quit and one is to fight. Any reaction shouldn't be made ahead of time." Speth notes that it will be increasingly hard for him to be hired because of the House of Blues's power to book for its whole chain. He says artists that would otherwise play 4th and B would be coerced into playing the House of Blues San Diego. "It's terrible for the small guy," he said.

But Speth thinks a local House of Blues will meet with resistance from one important element. "I think in one or two weeks after opening they are going to get hassled by the police. In L.A., they mix a mosh pit and alcohol. You can't possibly get away with that down here." Speth says he has heard that the local House of Blues will open in the spring, but he thinks it will be more like December 1999.

spangled Wonder Woman outfit. At a nap, around 60 people remain, some bleary-eyed but many still on their feet and partying. A middle-aged couple is performing — the plays guitar while the guy sings. They appear to have learned every song in the Beatles' lexicon in alphabetical order, a feat that makes them stand out in a crowd of inebriates, most of whom would be hard pressed to count their toes.

"Play Rocky Racoon," a girl calls out to them. "We can't," the guy says, "we're on the Go," and the duo launches into "Good Day, Sunshine." —J.A.S.

Star 100.7 "Whirl 'Til You Hurl" 70 coater marathon ended Tuesday morning, September 8. The remaining five contestants each came away with \$10,000 after taxes. According to station broadcasts and the Star Web page, the five also got a trip to Hawaii, although the island that Mary Sweet 16 called me from was Catalina. She said that the other four were on Catalina as well. Hinn... —P.S.

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blurt
THE INSIDE TRACK

had me by the neck, cranked back... walking me out. I couldn't say anything because he was choking me. As he's walking me out, I grabbed a little 12-ounce plastic cup off the stage and threw it on the guy. When I did that, the other security guards started hitting me in the face while this guy had me by the neck. And that's pretty much the end of the story there."

Things are still a little fuzzy as to what happened to 25-year-old Anthony Hill at the Joe Satriani concert at 4th & B last month. What is certain is that Hill suffered a two-inch gash above his eye and another from his nose to his lip. According to Hill, he had finished two beers and was "holding on to a third" when he began inching his way to the stage at the beginning of Satriani's set. He was holding the beer above his head, crunched shoulder-to-shoulder with fans pressing toward the front. Hill says

denies being drunk and says he can't remember the incident clearly because of the alleged beating. Bob Speth, owner of 4th & B, says the remaining fans cheered when

130 POUND HILL



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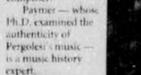


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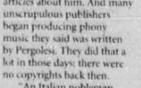
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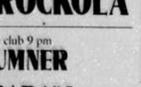
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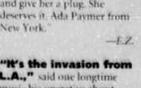
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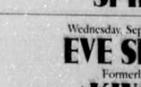
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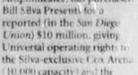
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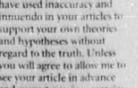
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WOW! A FRIDAY SHOW!

Friday, September 18

THE STEELY DAN

A TRIBUTE TO THE MUSIC OF STEELY DAN

...featuring members of Rockola, Dr. Frogwood, The Mar Dets, The Heres, Haute Chile, Ruby & the Red Hots and the Hank Easton Band performing music from all seven Steely Dan albums & Donald Fagen's "The Nightly"

CARNIVAL BAR

Saturday, September 19

EARL THOMAS & THE BLUES AMBASSADORS

Sunday, September 20

"BANDS ON THE BEACH" 2-6 pm

ROCKOLA

Then... in the club 9 pm

WILL SUMNER

CATAMARAN RESORT HOTEL

3999 Mission Boulevard (619) 539-8650

EXPANDED DANCE FLOOR

Saturday, September 26

L.A. SWING

RUSSELL SCOTT & THE REDHOTS

with **SPEAK EASY SPIES**

Wednesday, September 30

EVE SELES

Formerly of **KINGS ROAD**

Thurs., Sept. 17, 8:30 pm

PRAXIS

with **BILL LASWELL**, **BUCKYTHREAD** and **BRAIN** from PERLA

with guests **SHUN AND BONES**

Fri., Sept. 18, 9:15 pm

THE CHURCH

and guests "Kiss Me"

SUPPER NONIE THE MOON

Sat., Sept. 19, 9:15 pm

THE B-SIDE PLAYERS

and guests **CLYDE'S RIDE**

The Rockin' Aces, 5:30 pm

Sun., Sept. 20, 8 pm

moa.

with guests **OMINOUS SEAPODS**

Mon., Sept. 21, 9 pm

DEH

Tues., Sept. 22, 8 pm

NEIGHBORHOOD WATCH

THE BEST OF AUGUST/SEPTEMBER

EMPT DOT • SOLD FOUNDATION

POP SYMPOSIUM

Wed., Sept. 23, 8 pm

CD Release Party for **THERE GOES THE NEIGHBORHOOD**

a 15-song compilation of the Best of Neighborhood Watch

OVERHEARD IN SAN DIEGO: STREET SCENE 9/12 JAY ALLEN SANFORD, JOE PARADISE



"Another thing I've heard is that Silva may be involved in booking the House of Blues down here."

Jance Soering, House of Blues's vice president of development, said only that his company is performing "due diligence" in San Diego and that at this time there is no schedule established for the opening of a local House of Blues.

spangled Wonder Woman outfit. At a nap, around 60 people remain, some bleary-eyed but many still on their feet and partying. A middle-aged couple is performing — the plays guitar while the guy sings. They appear to have learned every song in the Beatles' lexicon in alphabetical order, a feat that makes them stand out in a crowd of inebriates, most of whom would be hard pressed to count their toes.

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Belly Up!

143 South Cedros Avenue, San Diego

Thurs., Sept. 17, 8:30 pm

PRAXIS

with **BILL LASWELL**, **BUCKYTHREAD** and **BRAIN** from PERLA

with guests **SHUN AND BONES**

Fri., Sept. 18, 9:15 pm

THE CHURCH

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POP SYMPOSIUM

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CD Release Party for **THERE GOES THE NEIGHBORHOOD**

a 15-song compilation of the Best of Neighborhood Watch

Sun., Oct. 11, 8 pm

Brand New Heavies lead singer touring in support of her first solo CD

NDEA DAVENPORT

and guests **CLYDE'S RIDE**

Wed., Oct. 14, 8 pm

One of the most popular and influential jazz-rock guitarists of the last 25 years

AL DIMEOLA

Thurs., Oct. 15, 8:30 pm

SOUTHERN CULTURE ON THE SKIDS

Sun., Oct. 18, 8 pm

Featuring David Lowery of Carpe Diem/Beethoven

CRACKER

with guests "HOOCH" EVERYTHING

Tues., Oct. 20, 8 pm

"Blood and Roses," "Get Like You & Yesterday's Girl"

THE SMITHTEENS

Thurs., Nov. 3, 9 pm

THE SKATALITES

UPCOMING:

Big Time Operator, Sept. 25
Goldfish, Sept. 26
Candyce Kane CD release party, Sept. 27
Clyde's Blah, Sept. 30
Wild Child, Oct. 1
Dread Zappin', Oct. 3
Red Piazza and the Mighty Flyers, Oct. 9
Super Diamond, Nov. 6 & 7
Robben Ford, Nov. 19
Etta James, Dec. 3

Calendar
MUSIC SCENE

Strangeness On Line One

"I thought I broke my back in three places. When I came to, I had security throw him out."

I play bass in a band called Inch. Because we just released a new album, *This Will Fall on Dead Ears*, I was interviewed by several local radio stations. During the time that we were of the air, disc jockeys would take phone calls from listeners. There were some very strange phone calls. I asked the DJs what some of their most bizarre experiences were working in radio. Here are the responses.

Rossman (former 92.5 DJ)

I had a guy who was in prison for ten years send me a package. I opened it up and inside was his whole police record, interviews in newspapers about him, and a picture of him in the back of a cop car smiling, in handcuffs, being taken away for attempted murder. He wanted me to produce his screenplay. I don't know any film producers or anything. I don't even know anyone with a camera, but the guy thought I could help him. He started calling me up and saying, "Everyone is going to kill me and my soon... I am going to be FAMOUS!"

He kept calling me and wanting me to come over and give me back rubs and marry me. So I started trying to hook him up with other freaks that called me like Mr. Kelp, the guy who just wears kelp from the ocean and dances around for women and gets turned on by it. Anyway, the [prison] guy figured the only way this imaginary girl named Lucy would go out with him was if he became famous and made a movie. I think the movie was going to be called *Armageddon and Lucy*.

One night [the prison guy] found me at Moon-doggies in Pacific Beach. He was huge, literally about six foot eight, and he just grabbed me, lifted me up off the floor, hugged me, then dropped me on my back. I thought I broke my back in three places. When I came to, I had security throw him out. Later I saw him at the shopping mall, UTC. I think, in a Speedo, women's tube top, and combat boots, [and] screaming, "Freedom! Freedom!" cause he was all into freedom of speech or something. He was sent to the county mental hospital, and he kept calling me from there. They had him on Thorazine to keep him from jerking off, but he kept calling me. So I had to get a peace bond against him. I thought he really was going to try and assassinate me because I never did get his movie made.

INTERVIEWS
KRISTIAN DUNN

One woman called in the middle of the night and insisted on bringing a gift basket for everyone here at the station. It consisted of partially used shampoo and conditioner, a huge picture book on Tibet, a marble, a half-way smoked pack of Winstons, two beers without labels on them, a cassette tape of *Bob Dylan's Greatest Hits* without the tape in it, and various pieces of paper with phone numbers and nonsense written on them. Then she threatened to kill me if she didn't get it all back within 24 hours.

Chaz Kelly (former 92.5 DJ)

I got struck by lightning three times while working at a station in Tallahassee, Florida. I was plugged in, leaning against the [mixing] board, and all of sudden BOOM! The transmitting tower behind the station got struck, the lightning then came in through the window, bounced off the walls, forced me to the floor, and smashed the board. Radio in Florida is not a good thing.

Mike Halloran (former 92.5 DJ and program director)

I was on the air in Detroit in 1984, and this guy kept calling me up. He started off saying things like, "I don't like you," and "You don't know what you are talking about." He kept doing it week after week. I suddenly realized when he was calling, it was always at the same time of the week. Anyway, the more he called, the more obvious he would get. At one point he said he wouldn't mind doing some harm to me.

I said, "What do you mean, 'Do some harm to me?'" Then I thought I should start taping these phone calls because it was getting to the point of being verbally threatening. So when he would call, I would talk to him in the production studio while someone took over for me on the air, and I would tape our conversations. I would talk to him for, like, an hour as he told me in great detail how he could never trust me because I was playing some certain band too much or something. He went on to say I didn't know how he was going to do it but that he could kill me at any given moment. I asked him why he would want to do that, and he said that he basically wanted to kill himself and me at the same time because he thought I was the evil anti-Christ. It

got weirder and weirder. He really wanted to blow the both of us up.

Finally he called and during a lull in the conversation — a lot of times he would say something like, "I would love to see your guts splattered all over the pavement," and then he would just sit there not saying anything for a while — I noticed something in the background. It turned out to be the legal ID of another radio station. But it wasn't a radio station in my market. It was actually a low-powered college station in Port Huron, which is north of Detroit. I figured that he must listen to this station and decided to call me up because my station booms into his market. He wanted to harass me because I wasn't playing bands like the Birthday Party, Bauhaus, and other sort of dark, morose bands 24 hours a day. I did some research and found out that this college station is not a broadcast station but a cable radio station.

You either have to be on campus to listen to it or you have to work there. So I called the university and talked to the professor of broadcasting. I asked him who was on the air on Thursday nights (which is when this guy would always call me). He gave me the guy's name, and I asked [the professor] if he would recognize [the guy's] voice if I played it for him. He said yes, I played him the tape, and the professor said that yes, that was him. So the next time this guy called me at the station, I played him one of the tapes I had of him threatening me and said, "I just want to make sure, Steve" — or whatever his real name was — "that this is exactly what you said."

Then there was just dead silence on the other end of the phone. He then said, "I think I am gonna be sick."

I said, "Wait, what happened to all the cool-ass death threats? How can you get sick over the fact that now I know who you are?" It was amaz-



Chuck P. from Rock 101

ing how he changed when I turned the tables on him.

Jeff Motch (former KXLU overnight disc jockey who abandoned a career in radio for one in graphics)

Because I was there [at the station] at night by myself, all the doors were locked. You had to have this key card, like an ATM card, to swipe to get around through all the doors. I could get out of the DJ booth to go to the bathroom without the card, but I couldn't get in with out it. All of the songs I had to play that night were printed out for me by a computer, so I knew when this long, 14-minute Pete Townshend song came on I could go take a dump. So one night I am in three going to the bathroom, and I can hear the song playing through the monitor speaker in the bathroom. The song starts to end, and I am trying to finish as fast as I can! The song starts fading out, and I come running out pulling up my pants.

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HAPPY HOUR
5-7 pm, Monday-Friday
1/2-PRICE APPETIZERS

Fr., Sept. 18 • 9 pm-1 am
THE DEACONS

Sat., Sept. 19 • 9 pm-1 am
LEN RAINY & THE MISSISSIPPI PLAYERS

Sat., September 26 • 9 pm-1 am
JAIME VALLÉ & BOWDOWN

Four Tux. Sat. Head Lobby: High Top 8 pm • Tux. Sat. Dog Day
NO COVER!! • 3-hour validated self-parking
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1" Coors Pils • 12 Wells • 11 Shooters

\$6.95 STEAK DINNER

50¢ Tacos • Hot Dogs
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17th ANNUAL
Adams Avenue Street Fair

SATURDAY
September 26, 1998
10AM-10PM

SUNDAY
September 27, 1998
10AM-7PM

LOCATION
Under the "Normal Heights" sign on Adams Avenue, between Bancroft & 35th St. in San Diego.

San Francisco MIMETROUPE

New Theatre Stage featuring
San Francisco Mime Troupe & Fern Street Circus

California's Largest
FREE
MUSIC EVENT

- 6 Stages
- 70 Musical Acts
- San Francisco Mime Troupe
- Fern Street Circus
- 400 Arts & Crafts Booths
- Giant Carnival Rides
- Pancake Breakfast
- Bear Gardens
- Exotic Food & Much More

Dan Hicks & His Acoustic Warriors • Kim Simmonds
Jack Costanzo & His Afro Cuban Band
Big Jay McNeely & The Johnny Band
Judy Henske & Craig Doerge
Robert Lowery & Virgil Thrasher

Candy Kane • Powerhud • Buddy Blue • B.J. Sharp • Peggy Watson
Gregory Page • Sam Necochea & the Western Playboys
Greg Gibbs & the Blues Operators • Marta Santos
Skid Roper & the Shadowcasters • Commanche Moon
Joel Roy & Eagle Pass • Lisa Haley & the Zydekats

Hera's Olive • Wooden Angel • Pincushion • The Mejanos
Gypsy Soul • The Best of Simple • Mariachi Juvenil Mexicanismo
Ed Cormier • Malaise • Eva's Lyric • Dick Smiley Band • Busriade
Con Alma • West Coast Pin-ups • The Deacons • The Inspector
Beyond Blue • Lady Star & The Satellites • Stagger • Ian Rainey
Change • Grupo Vaqueros del Oeste y Norteno • Blonde Bruce
The Rudies • Aqua Dulce • Bad Breakers • Jose Sinatra • Sul Tasto
Christina Veronica & Latin Blues • Dan Connor • Billy Watson
Night Voice • Fred Gerlach • Jim Wood • Laura Preble • Pieces
Joe Rathburn • Sean Rolle • Ron Horvitz • Night Orchestra
Sam Langley • Andy Gallaher • Gregory Page Band • Tomcat
Chuck Perrin • Jim Earp • Ted Stook • Pins & Needles • Quino

General Information (619) 282-7329

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Presented by Adams Ave. Business Association, Normal Heights Community Association and the City of San Diego Special Promotions Fund & Commission for Arts & Culture. Music programmed by Lou Curtis, Folk Arts Rare Records.



CAMEL

LA JOLLA

West End Pub
5157 La Jolla Blvd. 539-9832

Winstons West
1000 La Jolla Village Drive 539-2929

MISSION BEACH

The Pennant
2893 Mission Blvd. 448-1671

Should have been there for the horses as the rooftop patio is unbeatable during the day, and the inside bar serves good times by the name Happy Hour drink from 3:30 to 7:30pm. Fresh \$1.79 soft drinks and domestic Plus the kitchen is a main attraction.

The Lamplighter
812 S. Main Street 238-8024

UPTOWN

The Alibi
1403 University Ave. 295-6881

Overnight at the San Diego's oldest nightclub. A place where the DJ's play the best of the 70's, 80's and 90's. \$1.79 soft drinks and domestic Plus the kitchen is a main attraction.

Flicks
8017 University Ave. 297-2036
Newlyweds Game & Dating Game

Tivoli Bar
550 University Ave. 232-3251

LOUNGE

2228 Borne St. 222-2131
Thursday 07/07 rock with Offbeat
Friday 07/08, 07/09 Gregory & Butler
Saturday 07/10, 07/11 Gregory & Butler
Sunday 07/12, 07/13 DJ Steve, Iron Pigeon
Monday 07/14, 07/15 DJ Steve, Iron Pigeon
Tuesday 07/16, 07/17 DJ Steve, Iron Pigeon
Wednesday 07/18, 07/19 DJ Steve, Iron Pigeon
Thursday 07/20, 07/21 DJ Steve, Iron Pigeon
Friday 07/22, 07/23 DJ Steve, Iron Pigeon
Saturday 07/24, 07/25 DJ Steve, Iron Pigeon
Sunday 07/26, 07/27 DJ Steve, Iron Pigeon

3 SRA PRODS. & CLOTHING
973-9248
Tonight 07/07, party with the pussy
Cabs at the R. Friday 07/08, party at
Cabrera's with DJ's Jon Bishop,
agony Jennifer and Clea Salvador.
07/09, The Douthouse with DJ
Jimmy and Don King 07/28, is
Psychedelic at Schooners, featuring
DJ Scott Hattie.



Dano at Schooners/Club 959 with his top five:



THE HOT LIST

1. Where's my yellow bell?
2. No more than nine strokes.
3. I know my sica.
4. Watch your bag.
5. Fall off the cart.

Jewel Box
800 16th St. 234-8889
Came to celebrating the 73rd Anniversary of the Jewel Box. Congratulations to Mr. Alan Come down tonight and discover the true meaning of the Jewel as we feature drink specials and more cool goodies. And pay extra \$2 a cover.

2
1000 La Jolla Village Drive 539-2929

3
973-9248

DOWNTOWN

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502 Fourth Ave. (Corner of Broadway) 496-2272

High Vibe Galactic
Punk/Dirt/70's
Boogie Nights
Freddie A. & the Swing Machine
Burrone Papa's Jazz Tupper Club
Fuzzy the Jazzman

The Pourhouse
528 E. St. 232-2008

Blow Up Betty, Grow - The Outside Inn

Cafe Sevilla
551 La Jolla Village Drive 232-3252

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ROBERT PLANT
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IT'S NOT HOW FAST YOU GO, IT'S HOW YOU GET THERE.
THE NEW ALBUM TAPES "STRANGER THAN FICTION."
Go to www.moe.org
for a list of fall '98 tour dates.
Produced by John Alvin & moe.
Album in stores September 8. On tour Now.
Appearing at the Belly Up Tavern Sept. 20
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Calendar MUSIC SCENE

and I realize I don't have my key card! I had to run in the opposite direction, down a bunch of stairs, and through all these rooms trying to get back

"I thought he really was going to try and assassinate me because I never did get his movie made."

to the one path I thought I could use without the key card. It was like a really bad movie. I was running down the halls hearing this god-awful classic rock song, hanging on every note as I am throwing open doors. I finally made it back and realized it was a live song. There was a bunch of applause after it, and that gave me an instant to get the next song on. I'm sitting there, it's like, four in the morning, I'm painting and sweating, and I think, "What the hell am I doing! I hate this job!"
Chuck P. (host of Subject to Change on Rock 105)
I got a call from this guy who was really vulgar to me, calling me all kinds of names. He kept calling over and over again. Call me a name, hang up. Call me a name, hang up. Then he finally calls up and says, "Hey, man, why don't you fuckin' play some Pantera, nigger!"
And I say, "What?"
And he says, "Yeah, you stupid nigger." And he kept calling me that.
Then I said, "You know, I'm not even black."
Then he says, "You're not!"
Then I say, "No."
He says, "You sound black on the air. You're playin' all that nigger music."
And I say, "What are you talking about? We're playing folk."
Then he says, "Isn't this that R&B station, that 290 shit?"
And I say, "What? This is Rock 105."
And he says, "Oh man, this is Rock 105?"
And I say, "Yeah, you've been calling me all night saying vulgar shit to me."
And he says, "Oh man, I thought I was calling 290. Oh man, I love your station. You guys are the best. Oh, I am so sorry..."

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1. Press the 4-digit extension above the category that interests you (for example, 4000 for the week 1 concert).
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. Performers without codes currently do not have recordings.

EXTENSION 4000
THIS WEEK'S CONCERTS

TONIGHT, THURSDAY

Walt 1223 (out of town): Rock & Roll, tonight, Thursday, September 17, 8 p.m., 1130 Camino Avenue, San Diego. 619-220-8497 or 619-275-5423.
Praxis 1726 (out of town): Rock & Roll, tonight, Thursday, September 17, 8 p.m., 143 South Cedar Avenue, Solon Beach. 619-481-8140.

The Downtown Delirious, Week 5 (overseas): 1723, and the **Go to Hell**: Cash, tonight, Thursday, September 17, 8:30 p.m., 2201 Kettner Boulevard, midtown. 619-232-4355.

Papa Chubby: Rock & Roll, tonight, Thursday, September 17, 9 p.m., 2722 Bacon Street, Ocean Beach. 619-222-8131.

FRIDAY
Paul Anka (483): East County Performers Am Center, Friday, September 18, 7:30 p.m., 2101 East Main Street, El Cajon. 619-440-2277.
Dave Brubeck (465) and **David Rosen** (425): Hollywood, Concert by the Sea, Friday, September 18, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

"Oldies Rock and Roll Revue" with the **Red-Hot-Rhythms** (978) and the **Cotton** (992): CD-Balboa Party*, Performing Arts Center, Friday, September 18, 7:30 p.m., 15478 Espola Road, Poway. 619-782-5525.
Edmund (542): Chesterfield, Ten Bag, and G-13: Rock By Rock, Friday, September 18, 8 p.m., 1130 Bacon Avenue, San Diego. 619-220-8497 or 619-275-5423.

Darryl Ferguson and Peggy Watson (661): 19th & Valley, Friday, September 18, 8 p.m., 12222 Fwyway Road #14, Poway. 619-486-5540.
Forbids (258): Pure Rock (249): the **Aboriginal** (1331) and **Howlgen Sally**: Cash, Friday, September 18, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

Lesley Kramer (431) and **Oranmott**: 806K, Ave, Friday, September 18, 8 p.m., UCSD Campus, La Jolla. 619-220-8497.
The Church and **Stapleton** Host the **Bitter**: Rock by Town, Friday, September 17, 8:30 p.m., 143 South Cedar Avenue, Solon Beach. 619-481-8140.

John Mackay (417), **BJ Sharp** (929), and **Barry and the Red Boys** (978): Live Theatre, September 19, 7 p.m., 402 North Highway 101, Oceanside. 619-220-8497.

The Iron Horsemen (516) and **the Michael Miles Band** (146): tonight, Thursday, September 17, 9 p.m., 2722 Bacon Street, Ocean Beach. 619-222-8131.

Traditional Music, Saturday, September 19, 7:30 p.m., 1410 North Highway 101, Oceanside. 760-434-4030.
Neerke and the Howlfish (464) and **Young Life Children's Spectra**: Tuesday, Saturday, September 19, 8 p.m., 721 Broadway, downtown. 619-220-8497.

"Live Johnny and the Midnight Players" (716): CD-Balboa Party*, Performing Arts Center, Saturday, September 19, 7 p.m., 110 Center Avenue, Pacific Beach. 619-483-7444.
Bob Seidman: Rock & Roll, Saturday, September 19, 7:30 p.m., 2901 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

SUNDAY
Colin Ryan (787) and **Patty Lavallee** (782): Harphrey's Concert by the Sea, Sunday, September 20, 7 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Less Than Jake (183): **Pia Head**, and **22 Jacks** (432): Lines for and **Get**, Sunday, September 20, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 619-488-1780.
Love (485) and **the Onions**: Sunday, September 20, 8 p.m., 143 South Cedar Avenue, Solon Beach. 619-481-8140.

Jr. High (74) **Superstar**, and **here** (281): Cash, Sunday, September 20, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

John Mackay (417), **BJ Sharp** (929), and **Barry and the Red Boys** (978): Live Theatre, September 19, 7 p.m., 402 North Highway 101, Oceanside. 619-220-8497.

TUESDAY
The California Guitar Trio (831): **Baron**: Rock & Roll, Tuesday, September 22, 7 a.m., 11160 Ranchito Canyon Drive, Carrol Canyon. 619-220-8497.

WEDNESDAY
Colin Ryan (787) with **Geary O'Rourke**: Hollywood, Tuesday, September 22, 7:30 p.m., 2901 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

EXTENSION 4001
UPCOMING CONCERTS

SEPTEMBER
Short Smith (505) and **Quest**: Rock & Roll, Thursday, September 24, 1:30 p.m., UCSD Campus, La Jolla. 619-220-8497.

Sprague Mackay (513) and **Daddy Yankee**: Cash, Thursday, September 24, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

John Mackay (417), **BJ Sharp** (929), and **Barry and the Red Boys** (978): Live Theatre, September 19, 7 p.m., 402 North Highway 101, Oceanside. 619-220-8497.

Royal Tree, **GoGoGo**, **John West** (784), and **Japan**: Cash, Thursday, September 24, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497.

THE BROTHERS (1232): **July 13** Town, Thursday, September 24, 9 p.m., 143 South Cedar Avenue, Solon Beach. 619-481-8140.
Blugie Shaw (827) with **Geary O'Rourke**: Hollywood, Thursday, September 24, 7:30 p.m., 2901 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

EXTENSION 4002
UPCOMING CONCERTS

SEPTEMBER
Short Smith (505) and **Quest**: Rock & Roll, Thursday, September 24, 1:30 p.m., UCSD Campus, La Jolla. 619-220-8497.

Sprague Mackay (513) and **Daddy Yankee**: Cash, Thursday, September 24, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

John Mackay (417), **BJ Sharp** (929), and **Barry and the Red Boys** (978): Live Theatre, September 19, 7 p.m., 402 North Highway 101, Oceanside. 619-220-8497.

Herbman, **in** **Radio**, **Apex** **Duke**, **the** **Redwood**, **1984** **Jack**, **Shawn**, **Christian** **Yerxa**, **Buddy** **Shaw**, **the** **Fun** **Street** **Chorus**, **Pete** **and** **Headline**, **and** **the** **San** **Francisco** **Miss** **Troop**: **Adams** **Avenue** **Street** **Fair**, **Saturday**, **September** **26**, **10** a.m., **North** **Haven**. 619-220-8497.

Sprague Mackay (513): **Line** **for** **and** **the** **Go**, **Saturday**, **September** **26**, **3** p.m., **2501** **Kettner** **Boulevard**, **midtown**. 619-220-8497 or 619-275-5423.

EXTENSION 4003
UPCOMING CONCERTS

SEPTEMBER
Short Smith (505) and **Quest**: Rock & Roll, Thursday, September 24, 1:30 p.m., UCSD Campus, La Jolla. 619-220-8497.

Sprague Mackay (513) and **Daddy Yankee**: Cash, Thursday, September 24, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

John Mackay (417), **BJ Sharp** (929), and **Barry and the Red Boys** (978): Live Theatre, September 19, 7 p.m., 402 North Highway 101, Oceanside. 619-220-8497.

THE BROTHERS (1232): **July 13** Town, Thursday, September 24, 9 p.m., 143 South Cedar Avenue, Solon Beach. 619-481-8140.
Blugie Shaw (827) with **Geary O'Rourke**: Hollywood, Thursday, September 24, 7:30 p.m., 2901 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

EXTENSION 4004
UPCOMING CONCERTS

SEPTEMBER
Short Smith (505) and **Quest**: Rock & Roll, Thursday, September 24, 1:30 p.m., UCSD Campus, La Jolla. 619-220-8497.

Sprague Mackay (513) and **Daddy Yankee**: Cash, Thursday, September 24, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-275-5423.

John Mackay (417), **BJ Sharp** (929), and **Barry and the Red Boys** (978): Live Theatre, September 19, 7 p.m., 402 North Highway 101, Oceanside. 619-220-8497.



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<p>1. Press the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).</p> <p>2. At the next prompt, press the 4-digit code that is next to the performer (or which is in blue). (Performers without codes currently do not have recordings.)</p>	<p>Stronghold and Government Growth: Rock By Rock, Tuesday, September 27, 8 p.m., 1120 Broom Avenue, Bay Park, 619-220-8497 or 619-275-5483.</p> <p>Harvey Danger: "Cave Bar and Grill, Wednesday, September 30, 1105 Ocean Front Walk, Mission Beach, 619-488-1760.</p> <p>Christopher Cross (827), Andersson, and Stephen Bishop #4141: Humphrey's, Concerts by the Bay, Wednesday, September 30, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-223-1010.</p> <p>Roanet Barty #113 and The Doves: Open Air Theatre, Wednesday, September 30, 8 p.m., 3520 Cameros, College Ave., 619-220-8497.</p> <p>The Hot Chik of Covington and South's Beach Boys #793 (Cobalt, Wednesday, September 30, 9:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p>	<p>Colin James, Solene Beach 619-481-8140.</p> <p>Michael W. Smith (882) and Chris Blue and Willard's Top Dogs Sports Area, Saturday, October 1, 7 p.m., 3100 Sports Area Boulevard, 619-220-8497.</p> <p>The 9-11s Flyers #1923 (Cobalt, Sunday, October 1, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>They Beamed! #4001 Lost County Performing Arts Center, Wednesday, October 7, and Thursday, October 8, 2:10 p.m. and 8:30 p.m., 143 South Colton Avenue, Solene Beach, 619-481-8140.</p> <p>The Flamingo Savans: (Cobalt, Sunday, October 4, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>Highway, Red #993, and the 101 Wings: (Cobalt, Sunday, October 4, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>The Weathers #7232: Holly Up Town, Sunday, October 4, 9 p.m., 143 South Colton Avenue, Solene Beach, 619-481-8140.</p> <p>Jimmy Buffett and the Coral Reefers Band #823 (Cobalt, Sunday, October 4, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>"Yearwaves '98" with the Islanders, Value Pac, P.O.D., Devo, and Project 86: (Cobalt, Sunday, October 4, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>Party Takin' #4273: Holly Up Town, Wednesday, October 7, 8 p.m., 143 South Colton Avenue, Solene Beach, 619-481-8140.</p> <p>The Cherry Poppin' Daddies #128, Reggae, the Pine Festers, and the Big Sho #8383: (Cobalt, Sunday, October 7, 8 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>Soch, Bala the Blue Owl, and Tara's Melodians: (Cobalt, Friday, October 9,</p>	<p>8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>The Solids, Madhatters, Swishah #941, the Coras, Blazing 234, and Awful #7983: (Cobalt, Sunday, October 10, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>The Steve Seaplanes Quartet #697: (Cobalt, Sunday, October 10, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>Steve Adams: (Cobalt, Sunday, October 10, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>The Obelisk Ensemble: (Cobalt, Sunday, October 10, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>Peavy Division #4731: (Cobalt, Saturday, October 10, 8:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>Digital Underground #7161: Holly Up Town, Saturday, October 10, 9:30 p.m., 143 South Colton Avenue, Solene Beach, 619-481-8140.</p> <p>Andy Irvine #423: Holly Up Town, Sunday, October 11, 7:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>Blaze #1781: (Cobalt, Sunday, October 11, 7:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p> <p>John Berry #792: (Cobalt, Sunday, October 11, 7:30 p.m., 2501 Karmel Boulevard, Mission, 619-222-4355.</p>
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W Davey (1981) Billy Jo Toon, Sunday, October 11, 8 p.m., 143 South Coast Avenue, Solano Beach. 619-438-8141.

Sam and a Claude (Cobalt, Solano, October 11, 8:30 p.m., 2301 Kerner Boulevard, midtown. 619-232-4355.

John Hammond (1934) **Banker E. and Billy Ray Arnold** (1928) East County Performing Arts Center, Monday, October 12, 7:30 p.m., 210 East Main Street, El Cerrito. 619-440-2277.

Art Duffres (1983) Open Air Theatre, Monday, October 12, 8 p.m., 350 Campus, Colby Ave. 619-220-8417.

Death Hip Rock (2790) Cobalt, Tuesday, October 13, 8:30 p.m., 2301 Kerner Boulevard, midtown. 619-232-4355.

All Hands (1973) Billy Jo Toon, Wednesday, October 14, 8 p.m., 143 South Coast Avenue, Solano Beach. 619-438-8141.

Seaside Culture on the Skids (2013) Billy Jo Toon, Thursday, October 15, 8:30 p.m., 143 South Coast Avenue, Solano Beach. 619-438-8141.

Acme Swing Co. and Big Time Category (2523) Cobalt, Thursday, October 15, 8:30 p.m., 2301 Kerner Boulevard, midtown. 619-232-4355.

Patrick Bell (1951) San Diego's United Methodist Church, Friday, October 16, 7:30 p.m., 170 Lake Washington, Escondido. 619-434-4030.

Red Hammers (194) and **Edie's Goldfish** Billy Jo Toon, Saturday, October 17, 8 p.m., UCSD Campus, La Jolla. 619-220-8497.

Myra Mack Mendocino Auditorium, Saturday, October 17, 8 p.m., UCSD Campus, La Jolla. 619-220-8497.

Impressos (170) and **Octave** 4th and B Street, downtown, 619-220-8497 or 619-231-4343.

"Duke" Dickerson's CD-Rom "Party" with **Sailor's Beach Boys** (7893) Cobalt, Saturday, October 17, 8:30 p.m., 2301 Kerner Boulevard, midtown. 619-232-4355.

"Beauty Control" by and by the **UCSD Women Composers and Performers** Square Street Forum, Sunday, October 18, 7 p.m., 301 Spence Street, San Diego. 619-232-4355.

Chick and Everything Billy Jo Toon, Sunday, October 18, 8 p.m., 143 South Coast Avenue, Solano Beach. 619-438-8141.

The Tragically Hip 4th and B Street, Sunday, October 20, 8 p.m., 245 B Street, downtown. 619-231-4343 or 619-220-8497.

Third Eye Blind, **Eve 6**, and **Stevie Nicks** (172) Open Air Theatre, Sunday, October 20, 7:30 p.m., 350 Campus, Colby Ave. 619-220-8417.

The Southcoasters (2022) Billy Jo Toon, Sunday, October 20, 8 p.m., 143 South Coast Avenue, Solano Beach. 619-438-8141.

The Sea Squares Open Air Theatre, Sunday, October 20, 8 p.m., 143 South Coast Avenue, Solano Beach. 619-438-8141.

Explainers (278) 4th and B Street, Wednesday, October 21, 8 p.m., 245 B Street, downtown. 619-231-4343 or 619-220-8497.



California Gate Trio, September 22, Borden Beach and Maui.

Frankie and the Redwoods (1983) East County Performing Arts Center, Thursday, October 22, 7:30 p.m., 210 East Main Street, El Cerrito. 619-440-2277.

Gregory Isaacs (744) and **Chick** 4th and B Street, Thursday, October 22, 8 p.m., 245 B Street, downtown. 619-231-4343 or 619-220-8497.

Black 182 (158) and **Overturn** Lower 19th Ave., Saturday, October 24 and Sunday, October 25, 5:30 p.m., 350 Campus, Colby Ave. 619-220-8417.

Quarterly City (166) with **Support** **Lidley**, **Tom Harris**, **Jeff Gower**, and **John Farrow** Square Street Forum, Saturday, October 24, 8 p.m., 301 Spence Street, San Diego. 619-232-4355.

Bonnie Raitt, **Fredy Studer**, and **Hermann Willer** Square Street Forum, Sunday, October 25, 7 p.m., 301 Spence Street, San Diego. 619-232-4355.

Yveskaia Ochoa Square Street Forum, Wednesday, November 4, 7 p.m., 301 Spence Street, San Diego. 619-232-4355.

The Kravitz Quartet (1951) California Center for the Arts, Wednesday, November 4, 8 p.m., 340 North Escondido Boulevard, Escondido. 800-988-4253.

The Dave Holland Quintet (458) Allerton Jazz of the Neoclassical Institute, Wednesday, November 4, 8 p.m., 10640 John Jay Hopkins Drive, La Jolla. 619-454-5872.

Don Copps San Diego's United Methodist Church, Saturday, November 7, 7:30 p.m., 170 Lake Washington, Escondido. 619-434-4030.

Neil Diamond Mendocino Auditorium, Saturday, November 7, 8 p.m., UCSD Campus, La Jolla. 619-220-8497.

"Jeannette Wright and the Revolver" (1983) with **Jeff Gower**, **Craig Goldstein**, and **Andrew Lawrence** Square Street Forum, Saturday, November 7, 8 p.m., 301 Spence Street, San Diego. 619-232-4355.

"Cobalt's Frank Auer" Mendocino Auditorium, Saturday, November 7, 8 p.m., UCSD Campus, La Jolla. 619-220-8497.

Herbie Hancock Mendocino Auditorium, Sunday, November 8, 8 p.m., UCSD Campus, La Jolla. 619-220-8497.

The Brad Davis Quartet with **Tracy Henry**, **Jim Richmond**, and **John Farrow** Square Street Forum, Saturday, November 8, 8 p.m., 301 Spence Street, San Diego. 619-232-4355.

Condonville Edition Cobalt, Saturday, November 8, 8:30 p.m., 2301 Kerner Boulevard, midtown. 619-232-4355.

Rabboni Funk Billy Jo Toon, Thursday, November 19, 143 South Coast Avenue, Solano Beach. 619-438-8141.

Los Levins (1991) Power Center for the Performing Arts, Saturday, November 21, 15490 Eureka Road, Poway. 619-795-0501.

Shirley and Bones Square Street Forum, Saturday, November 21, 8 p.m., 301 Spence Street, San Diego. 619-232-4355.

The Red Hawk Quintet Allerton Jazz of the Neoclassical Institute, Sunday, November 22, 8 p.m., 10640 John Jay Hopkins Drive, La Jolla. 619-454-5872.

Devo (1972) **David Bonitt** (425) **Branda Russell** (117) and **Peter White** (1951) East County Performing Arts Center, Saturday, November 28, 7:30 p.m., 210 East Main Street, El Cerrito. 619-440-2277.

From 10th (1984) East County Performing Arts Center, Sunday, November 29, 7:30 p.m., 210 East Main Street, El Cerrito. 619-440-2277.

Missa Allison (1991) California Center for the Arts, Monday, November 30, 8 p.m., 340 North Escondido Boulevard, Escondido. 800-988-4253.

DECEMBER
Eve Square Street Forum, Thursday, December 1, 8 p.m., 301 Spence Street, San Diego. 619-232-4355.

Vipery Live (1975) Square Street Forum, Saturday, December 5, 8 p.m., 301 Spence Street, San Diego. 619-232-4355.

David Byrne and **the New York New York** and **the Judds** **Power Trio** Allerton Jazz of the Neoclassical Institute, Sunday, December 6, 8 p.m., 10640 John Jay Hopkins Drive, La Jolla. 619-454-5872.

Philly Phanix Square Street Forum, Saturday, December 12, 8 p.m., 301 Spence Street, San Diego. 619-232-4355.

Philly Phanix Billy Jo Toon, Thursday, December 19, 143 South Coast Avenue, Solano Beach. 619-438-8141.

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Calendar
MUSIC SCENE

UNDERGROUND
DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-9000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

Backlash DJ Mike D'Arcy, Santos, 1300, and Rev. Fridays, 3615 30th Street, North Park 619-297-4343.

Base-Time Continuum Downtown and down these Mondays, 10 p.m. to 2 a.m., 228 Bacon Street, Ocean Beach 619-222-9133.

Boys' Night Out Tuesdays, the Flame, 3780 Park Boulevard, Hillcrest 619-295-4185.

Brown Sugar Fridays, the Brass Ball, 3796 Fifth Avenue, Hillcrest 619-296-2233.

Club Brazil Sundays, sevena, 355 Fourth Avenue, downtown 619-233-5979.

Club Nine Six days, 90s industrial and garage, Fridays, reopening October 6 at the Brass Ball, 3796 Fifth Avenue, Hillcrest. www.kids.com or 619-685-7530.

Club Nine DJ Rags, Jay Gomez, and guests, Hip-hop and house, Wednesdays, Old Madrid, 735 Fifth Avenue, downtown 619-357-0146.

Club Gasoline DJ Ben Lind and guests, Breakbeat, house, and trance, Thursdays, 203 Fifth Avenue (inside Baja Brewing Company), downtown, 619-982-7483.

Club Hedonism DJ Jon Delpy and Mike Cross rotating weekly, House, techno, and groove, Thursdays, 1051

University Avenue, Hillcrest, 619-497-4588.

Club Thrasher DJ Mark Thrasher, Fridays and Saturdays, Club 66, 901 Fifth Avenue, downtown, 619-234-4166.

Come Dance With Me DJ Rick Cruz, Saturdays, 1931 University Avenue, Hillcrest, 619-497-4188.

Dance Madness DJ Derek, House and tribal, Saturdays, 1931 University Avenue, Hillcrest, 619-497-4188.

The Dullhouse DJ Derek King and guests, Saturdays, Schooners, 959 Harbortrend, Pacific Beach, 619-723-9200.

The Dregno Lounge Fridays, 206 South Avenue (inside Baja Brewing Company back entrance), downtown, 619-615-8621.

Go Go Fridays DJ Derek, House and tribal, Fridays, 1003 University Avenue, Hillcrest, 619-497-4588.

Hip-Hop DJ Paulie, Hip-hop, Thursdays, the Flame, 3780 Park Boulevard, Hillcrest 619-295-4183.

Hi-o-ho DJ Gabe, Brit, pop, indie, and 90s, Wednesdays, September 2: live performance by Los Angeles band Flamenco, 8:30 p.m., 4225 50th Street, North Park (inside the Sempac Club), 619-373-6721.

Hot Tea Sundays DJ Derek and Tom, House and tribal, Sundays, 1051 University Avenue, Hillcrest, 619-497-4588.

House Nights DJ Duffin, House, Saturdays, the Flame, 3780 Park Boulevard, Hillcrest, 619-295-4183.

House Thurs Wednesdays, www.kids.com or 619-685-7530.

El Jardin Salsa, Sundays, Neiman, 300 Caribbea Village Drive, Carlsbad, 760-739-4111.

Ki Ka DJ Devon, Matt, and Jay, Thursdays, the Caturra, 309 Mission Boulevard, Mission Beach, 619-418-8858.

Klub Retro DJ Bryan Phillips, Club, Saturdays and guests, 90s and 90s dance music, Second and fourth

NOTE
By Richard Meltzer

To those who would contend that Paul Anka was never any good, I answer only that as it depends what you mean by "any." "Diana," "Lonely Boy," and "Put Your Head on My Shoulder" were not just the essence but the quintessence of lightweight. "You Are My Destiny," on the other hand, one of the more pointless outings this side of Wagner, was — quite possibly — the first glaring instance in rock per se of what, for convenience sake, could be labeled HEAVY. Y'know, highway. And even that was when, 1943? Or '44. "You're Having My Baby" doesn't count because it... doesn't count. Hey — it would really be NO SWEAT to argue that even the not-much which has always been his forte. Paul Anka is over the hill, Jack, he's over the mountain.

But hey — lest you think that might give him some leverage, some market appeal — geezers should dig it, right? — I offer, for comparison sake, an on-the-hill special, Mississippi Delta Blues Jam in Memphis, Vol. 2 (Arhoolie 380), featuring THREE great geezers who are more over it than he could ever be — and still viable.

The great Bukka White over the hill? Oh yeah, in 1969 — you bet. And Sleepy John Estes — by then he's blind (used to pretend to be blind — to get bigger handouts — and now he really was). And Nathaniel Beauregard is even blinder, which is no great feat considering he's 105 YEARS OLD. Dig the photo: a shriveled prune, more shriveled than those late shots of Mance Lipscomb where he takes out his teeth. And even he can still outperform Paul Anka, the Paul Anka of NOW.



PAUL ANKA

Believe it!
(To hear a sample of Paul Anka call 619-233-9737, wait for the prompt, then punch in ext. 4603.)

PAUL ANKA, East County Performing Arts Center, Friday, September 18, 7:30 p.m. 619-660-2277, 628-966.

Saturday of each month, 2901 Nimitz Boulevard (inside Harbor Nights), Point Loma, www.kids.com or 619-685-7530.

Nite Klub DJ Don Mike, Wednesdays, Funk, soul, and house, The Posthouse, 528 F Street, downtown, 619-232-9487.

Nucleo Latino Thursdays, The Brass Ball, salsa, 3780 Fifth Avenue, Hillcrest, 619-296-2233.

100% Old DJ Lou and Maurice, Saturdays, Old Madrid, 735 Fifth Avenue, downtown, 619-357-0146.

Provelo Industrial, EDM, Irish, gothic, and derivative, 619-685-7530.

The Prestige Thursdays, DJ Fred and Nin, Burlesque, Fridays, DJ Fred and Smokey, Hip-hop, R&B, and acid jazz, Saturdays, DJ Billy and Tom, Hip-hop, R&B, and acid jazz, Sundays, DJ Ray, Hip-hop and acid jazz, Mondays, DJ Ex, Hip-hop, Tuesdays, DJ Bruce, Euro.

Rebirth DJ Dave Stral, Breakbeat and Soul, Mondays, the Flame, 3780 Park Boulevard, Hillcrest, 619-295-4183.

The Resurrection DJ Darren Jenc, Disco and garage, 90s, new wave, brit, pop, industrial, and gothic, Every

second Thursday, the Empire Club, 4221 30th Street, North Park, 619-661-5888.

Retro Dance Party DJ Jeff Berger, 90s dance music, Thursdays, Club 66, 901 Fifth Avenue, downtown, 619-234-4166.

Room 13 DJ Adam Akon and Terry, Other, industrial, Irish, EDM, goth, and Euro-electro, Mondays, October 19, Concert with guests: WIG at "Carnegie Ball and Cell," Saturday, October 24, the Voluptuous Harlot of Kame Black with the Cap People (venue to be announced).

SIN-KLEB DJ Bryan Pollard, Tom, King, and weekly guests, EDM, industrial, vinyl/pops, and gothic.

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Sunday, September 27
8:00

Christopher Cross
Amoroso/Stephen Bishop
Wednesday, September 30
7:30

Dave Brubeck Quartet/David Benoit
Friday, September 18
7:30

The Righteous Brothers
with special guest Bruce Gold
Wednesday, September 23
8:00

Judy Collins
with special guest Tom Rush
Friday, September 25
7:30

Bobby Caldwell
Big Band
Friday, October 9
7:30

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Calendar
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Spi vs. Spi: "D Battle" with local DJs, domestic and international DJs. House. Thursdays, 619-528-8316.

Spi Spin: 80s retro. Wednesdays, the Time, 3700 Park Boulevard, Hillcrest. 619-295-1163.

Strictly Hip-Hop: Anniversary party. Sunday, October 11, 619-918-6003.

Studio 66: Hip-hop biology. Joe Jimenez and Cruz. Fridays, Club Montage, 2028 Hancock Street, Mission Hill, South. 619-418-8858.

Sunday Man: DJ: Sunny D, Dave Strak, Mike Orosio, and Jeff Watson. Sundays, 619-298-0933.

Supa Fly: DJ: Phil Aye, Dorian, and Maria. Deep house and trance. Sundays, Blind Melon, 710 Garnet Avenue, Pacific Beach. 619-483-7444.

Supercat: DJ: Scott Martin and AKA. Hip-hop and Eurohouse. Fridays, Old Madrid, 735 Fifth Avenue, downtown. 619-557-0146.

Supernatural: DJ: Jose Jimenez and Brenda. Deep house, Saturdays, the Brass Ball, 3700 Fifth Avenue, Hillcrest. 619-918-7350.

Sure Shot: DJ: Mike Cash, from Mike, HOP, and Boppe Rio. Tuesdays, Hip-hop, 11 Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Therapy: DJ: Bryan Pollard, DJ Cohen, and guests. Cyber-industrial. British and Gothic. Saturdays, 101 Divina of Substation, Ministry, 3395 Sports Arena Boulevard, www.klbf.com or 619-685-7350.

Trick: DJ: Tuff, John Bishop, and Scott D. Gen. psychobilly, trance, breakbeat, and techno. Wednesdays, the Brass Ball, 3700 Fifth Avenue, Hillcrest. 619-298-2233.

Tanzoni: Friday and Saturday dance party. Tanager Beach Club, 802 Sixth Avenue, downtown. 619-231-9283.

Underworld: DJ: Bryan Pollard and Robert Industrial. Gothic, fetish/dance. Sundays, Emerald City, 945 Larnet Avenue, Pacific Beach. www.klbf.com or 619-685-7350.

Vortex: DJ: Bryan Pollard, DJ Cohen, and guests. Industrial-tech, EDM, fetish-punk. Live performance by Battery on September 19. The first and third Saturday of every month. 3903 Nimrod Boulevard (inside Harbor Nights), Point Loma. www.klbf.com or 619-685-7350.

Wired Cafe: DJ: Cat Juha and guests. Thursdays, downtown. Open 9:00 a.m. and ambient. Wired Cafe, 415 Laurel Street, downtown. 619-544-9090.

LOCAL MUSIC

If you wish to submit a listing, call 896-8192 night or day by 5 pm Friday, the week prior to publication. To read weekly or monthly schedules, see our Lyrics Home at 760-788-0239 or mail to Reader Mail, Suite 370, Box 68881, San Diego, CA 92168. The listings are free.

North County

The Alley: 421 Grand Avenue, Carlsbad, 760-418-1123. Thursday through Saturday, 9 pm, OSM, rock and roll. Sundays, Mondays, and Tuesday, open jam session.

Billy Jay Tavern: 143 South Cedros Avenue, Solana Beach, 619-481-0022. Thursday, 8:30 pm, Piano and Wine and Blues. Friday, 9:15 pm, the Church and Squeeze. Nine the Boiler. Saturday, 5 pm to 8 pm, the Rockin' Aces. 9:15 pm, the Rock Players and Club. 10:30 pm, Latin jazz. Sunday, meet and the Dimeson. Sunday, Monday, 9 pm, the HPI Experience. Saturdays, Tuesday, 8 pm, Empty Flat, Solid Foundations, and Prop Symphons. Wednesday, 8 pm, Clyde's. 8:30 pm, the MacYards. Noie Rio, Skunk Drock.

NOTE

By William Crain

Over the last few years, California's alternative news media have run a lot of stories about row, multicultural coalitions of progressive activists, mobilized against anti-immigrant initiatives and right-wing politicians. These stories always seem promising, but then California voters go ahead and smash affirmative action or bilingual education anyway. The same thing happens in music. Left-leaning music writers in the state keep promising the next big thing will be a new band that represents the amazing talent and diversity in this state and has the political sophistication to spearhead a mass movement. Instead, we get artists who are too Marxist and macho (Rage Against the Machine), too shrill and uptight (Consolidated), or too weird and shortwinded

(Disposable Heroes of High Priestry) to appeal to more than a fairly narrow demographic. For that reason, I've resisted the hype surrounding Ozomatli, a two-year-old band from L.A. First off, the band plays salsa, ska, funk, jazz, hip-hop, and Indian classical music (what? no Tuvan yak herder songs?). Second, the band sings in Spanish and raps in English. (The name "Ozomatli" comes from the Aztec god of dance.) After reading one too many rave reviews, I recently broke down and bought Ozomatli's self-titled debut album. I'm happy to report it sounds great, and I can't wait to see the band in concert. Ozomatli's sound is amazingly proficient in each of its many styles. So watch out in November, Dan Lurgren. The real family has its



OZOMATLI

musical act together. Can the mass movement be far behind?
Lenny Kravitz headlines.
OZOMATLI, RIMAC Arena, Friday, September 18, 8 p.m. 619-220-8487, 823.80.

Carpool: Sunny Mary and the Nines. Band. Tuesday, and Steve Torres.
Big Stone Lodge: 12237 Old Pennera Road, Poway. 619-748-1617. Friday and Saturday, 9 pm, Dark Horse, country.
Bob's Whiskey Store: 301 Pier View Way, Oceanside. 760-729-8108. Friday, Fall. Friday, rock. Saturday, English, rock. Sunday, Conga Sheraton's open-mike jam.
Cafe Del Mar: 2861 State Street, Carlsbad. 760-432-2339. Music begins at 7 pm. Friday, Bill and Gerry. Saturday, Remolds, older, classic jazz.
Carvers: 11940 Bernardo Plaza Drive, Rancho Bernardo. 619-568-2460.

Thursday and Friday, Andra's Funk, pop, Saturdays, the Jerry Mitchell Band, rock.
The Corncock Bar and Grill: 316 West Mission, 915, Escondido, 760-461-8188. Friday and Saturday, 8 pm to midnight, Phoenix, rock. Sunday, 5 pm to 9 pm, jam session.
Croce's Bar and Grill: 800 Carlsbad Village Drive, Carlsbad. 760-432-2339. Music begins at 7 pm. Friday, Bill and Gerry. Saturday, Remolds, older, classic jazz.
The Del Dios Country Store: 20134 Lake Drive, Escondido, 760-745-2733.

Friday and Saturday, Will Har- country.
Del Mar's: 2010 Jimmy Dunante Boulevard, Del Mar. 619-309-9999. Friday, 5:30 pm to 9 pm, the Dave Dale Trio featuring Bob Davon on guitar, jazz.
Encore (south of The Marston, in the Marston Center): 733 South Highway 941, Solana Beach. 619-791-7793. Thursday, 7 pm to 11 pm, Gene Warren, pop. Friday, 8 pm, Shonda Thomas, pop. Saturday, 8 pm, Jack Pollack, jazz. Tuesday, Garry Campolongo, acoustic. Wednesday, 7 pm to 11 pm, Senna and Fuhahala, reggae.

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Calendar
MUSIC SCENE

Kaahiki Park Sports Bar and Grill
12735 Pecos Road, Poway 619-758-7296. Friday and Saturday, Scorsubud rock.

The Knicker, 2531 South Highway 101, Cardiff. 760-436-6483. Thursday, Jeff Moore and the Wick Doctors. Blues. Friday and Saturday, Sonnet. Guitars, rock. Tuesday, Mark Lee, rock. Wednesday, PJ Ross, blues.

L'Abbaye Del Mar Resort and Spa
1340 Camino del Mar, Del Mar. 619-793-6460. Thursday through Sunday, Robberbe the Panamanian. pop/Top 40.

La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-436-9111. Friday, Atomic Groove, pop. Saturday, Flying Blue, pop.

Marques Cafe, 1953 San Elmo Avenue, Cardiff. 760-943-7924. Friday, 7:30 pm to 10:30 pm, Chris Dostouk. 6th. Saturday, 10 am to 1 pm, Tom Yerxa, two-handed guitar. 7:30 pm, Willie Dee, rhythm and blues. Sunday, 10 am to 1 pm, Tony Landy, South American guitar.

Molly Maloney's Sports Bar, 1270 Main Street, Ramona. 760-789-5594. Friday and Saturday, By All Means, rock, blues, and jazz.

Neiman Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4111. Thursday, 9 pm to 2 am, Zane, reggae. Friday, 10 pm to 2 am, Jack & Junk. Saturday, 9 pm to 11 pm, Ernie, Latin rock. Monday, 7:30 pm to 10 pm, Tom and Maureen, swing, ballroom. Tuesday, 9 pm to 1 am, Her B, Latin, rockabilly. Wednesday, the DUFF Experience, alternative.

North County Sports Dome, formerly 1101 Little Bit of Country, 800 West San Marcos Boulevard, San Marcos. 760-744-4120. Thursday, call club for information. Saturday, the Rockin' Revelers.

125 West Grand Avenue, Escondido 760-739-1288. Thursday, Les Gays, rockabilly. Friday, the Don Hoeglys, New American Mob. Dollywood, and Twisted Nones, alternative. Saturday, the Habanos, the Frohmaners, Les Croopers, and Pseudotaur.

1448 South Mission Road, Fallbrook, 760-728-4881. Sunday, Desert Moon, country.

31474 Golf Club Drive, Bonita 760-358-3762. Thursday, 6:30 pm, Tom and Maureen, swing. Friday, 7:30 pm, Eagle's Plus, country. Saturday, 7:30 pm, Red Cowbird, big band.

3878 Carlsbad Boulevard, Carlsbad, 760-729-8363. Thursday, A Real Rye reggae. Friday, Friday, rock. Saturday, Roy Young, rock. Tuesday, the Justin Brothers, acoustic. Wednesday, Hill Country, reggae. Thursday, 7 pm to 11 pm, Jim 419-256-9844. Thursday through Saturday, 7 pm to 11 pm, Jon Seinfeld, contemporary classics and originals.

123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 619-755-9474. Music starts at 9 pm, indie, Semi and Faldaba, reggae. Saturday, the Berendins, oldies rock. Wednesday, the Truher Truck Trio, rock.

10900 North Torrey Pines Road, Del Mar, 619-420-8721. Friday, Blues jazz. Saturday, Tim Magliore and Friends, jazz.

710 James Avenue, Pacific Beach, 619-443-7944. Thursday, Poppo Chubby, Friday, Pivo of Ope and Jax, acid jazz. Friday, 4 pm to 7 pm, Lost 9 pm, Eric Seinfeld, Monday, Big Mike and the Experiment, rock. Tuesday, Billy Watson, blues. Wednesday, the RA Brotherhood, blues, with Bob the Fairy, blues.

3103 Civic Center Boulevard, San Marcos, 760-744-4120. Thursday, call club for information.

ON THE
NOTE

By Gina Arnold

Despite an alliance with Lillith Fair, Liz Phair is not just a pretty female singer-songwriter in the Sarah McLachlan/Paula Cole/Sheryl Crow vein. Indeed, to many women (and some men) she is a rock star whose whole take on life has colored subsequent perceptions about music. The fact is, until I heard her 1992 debut album *Exile in Guyville*, I didn't even know it was that I don't like about most "women in rock." Afterwards, I realized that most of them embarrassed me by either (a) pretending to be one of the boys or (b) being historically sexy thespians who'd chosen rock 'n' roll as a reason to wear skimpy costumes. Liz is neither, and, as a result, she is an apothecious. Unfortunately, without either (a) or (b) to back her up, Liz's first live shows were pretty shabby. Moreover, when *Guyville* first came out, she'd barely ever stepped on a stage. It was to be expected she would be awkward. What didn't make sense was the rancor with which her lack of live chops was received by critics who had praised *Guyville*. After all, lots of much more experienced acts are lame and boring live. (Ever seen the Lemonheads? Yikes! Liz wasn't THAT bad. Nevertheless, a seemingly discouraged Liz retired from touring fairly soon after she started, releasing one more EP and LP, and then took a long break to procreate. Now she's back with a horribly named new album (what/what/what/what/what) and a summer slot on the main stage at Lillith Fair—a gig which, one hopes, has given her more performing confidence. Even if it hasn't, she's still one of this decade's great personalities—a cross between Keith Richards and Jay Mitchell and a songstress whose best numbers ("Dance Song," "Vamp-Smart," "What Makes You



LIZ PHAIR

Happy," to name a few) are now part of the canon. With that on your résumé, who cares if you miss a chord or two?

(To hear a sample of Liz Phair, call 619-232-9797, wait for the prompt, then punch in ext. 4550.)

LIZ PHAIR, Montezuma Hall, Wednesday, Sept. 23, 9 p.m., 619-232-0467, 51A.

2001 Nimitz Boulevard, Point Loma, 619-523-8636. Saturday, Ruben, alternative. **6650 Mission Boulevard, Pacific Beach**, 619-483-8847. All performances are 9 pm to 1 am. Thursday, the Bad Habit, blues rock. Friday, Freddie A. and the Living Machine, Saturday, the O'Brien Brothers, Irish folk.

1175 East Mission Bay Drive, Mission Bay, 619-276-4019. Funkadelic Bar and Grill, Friday and Saturday, 8:30 pm to midnight, Coco Loka, pop. Sunday, 10 am to 2 pm, Rainmaker, contemporary.

2760 Shiloh Island Drive, Point Loma, 619-222-2216. Friday and Saturday, 7 pm to 9 pm, Six Foot Sea, soft rock in 6/8 time.

2228 Bacon Street, Ocean Beach, 619-222-8111. Thursday, Greenpeace CD release, with the Carlsbad Alternative and the Michael Bill Band, alternative. Friday, Homebrew, alternative. Saturday, the Overland Band, reggae. Wednesday, call club for information.

2760 Shiloh Island Drive, Point Loma, 619-222-2216. Sunday, Les Than Jax, 2/2 rock, and Pie Head rock. Wednesday, the B-Side Players, Latin soul.

3900 Mission Boulevard, Mission Beach, 619-488-1001. The Carlsbad Bar, Thursday, Rock Straight, acid jazz. Friday, the Body Jammed, rock. Saturday, Earl Thomas and the Blues Ambassadors, blues. Sunday, Will Sumner, Wednesday, Soul Music, rock.

400 S. Mission Street, Pacific Beach, 408-6344. Sunday, Tomer Courtney and the Blues Doctors.

2760 Shiloh Island Drive, Point Loma, 619-222-2216. Friday and Saturday, 7 pm to 9 pm, Six Foot Sea, soft rock in 6/8 time.

2228 Bacon Street, Ocean Beach, 619-222-8111. Thursday, Greenpeace CD release, with the Carlsbad Alternative and the Michael Bill Band, alternative. Friday, Homebrew, alternative. Saturday, the Overland Band, reggae. Wednesday, call club for information.

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Wed. Sept. 23 **ANDREA'S FAULT** (Acoustic Contemporary) 7-11 pm

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Special guest **ERIC MARSHALL**

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FRI SEPT 4
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Calendar
MUSIC SCENE

La Valencia Hotel, 1132 Prospect Street, La Jolla, 619-454-0771. Thursday, Sunday, and Monday, 6 pm to 10 pm, also, Friday, 4 pm to 7 pm. **Berry Lovch**, piano, Friday and Saturday. **Latinica**, contemporary Tuesday and Wednesday, **Rob McLeod**, contemporary.

Latinica, 3450 La Jolla Boulevard, La Jolla, 619-551-0000. Thursday, and Sunday through Wednesday, 7 pm to 11 pm, open stage. Friday and Saturday, 8 pm to midnight. **Latinica**, jazz, Argentinean, and Peruvian dancing and music.

Milligan's Bar and Grill, 5786 La Jolla Boulevard, La Jolla, 619-499-7311. Thursday, live jazz and blues. Friday and Saturday, call club for information. Sunday, Tuesday, and Wednesday, 7 pm to 11 pm, piano bar.

Moonbeagles, 832 Garnet Avenue, Pacific Beach, 619-483-6550. Thursday, **The Zyliss Silver Patrol**, blues. Friday, **Lou Thomas** and the **Blue Ambassadors**, blues. Saturday, **Crave of Soul**.

Rabato, 5660 La Jolla Boulevard, La Jolla, 619-459-1972. Thursday, **Robin Hankins**, blues. Friday, **Robin Alder**, jazz. Saturday, **Marguerite Page**, jazz. Sunday, **Joe Merrill** and **Tut Lane**, jazz. Week ends, **Steve Mendicino**.

Rock Bottom, 8900 Via La Jolla Drive, La Jolla, 619-450-9277. Thursday, **Bar Fide**, funk, jazz, and groove. Friday, 7 pm to 11 pm. **Quiet Storm**, blues and jazz.

Schooner Bar and Grill, 959 Hornshead Street, Pacific Beach, 619-272-2780. Thursday, **C. Spot** and the **Deerho**, alternative. Friday, **Goldfish**, funk. Tuesday, **Fantabulous**, alternative. Wednesday, **Goat**.

Tiki House, 1132 Garnet Avenue, Pacific Beach, 619-271-9734. Thursday, the **Jimmy Lewis Acoustic Show**. Friday, **Kitten** with a **Whip**. Saturday, call club for information.

Winebar's Beach Club, 9021 Bacon Street, Ocean Beach, 619-222-6822. Thursday, the **Overland Band**, reggae. Friday, **Chop**, funk. Saturday and Monday, **The Electric Water Band**, rock. Sunday, 5 pm, **Earl Thomas** and the **Blues Ambassadors**, 9 pm, **Freddie Rabbit**, psychedelic rock. Tuesday, **Popfunk**, funk. Wednesday, **Big Mike**, rock.

San Diego
The Blvd., 6649 El Cajon Boulevard, College Area, 619-464-9945. Performances are alternate rock unless otherwise noted. Friday, **Krush**, the **Lost Disciples**, and **Steel Cannon**. Saturday, **Hevin** and the **Helvetes**, **Jack Strickland**, the **Don Heeglys**, and the **Sisters**.

Brick by Brick, 1130 Buenos Avenue, Bay Park, 619-275-1151. All bands perform rock/alternative. Thursday, **Vae** and **JB&B**. Friday, **Clawfunk**, **Goldfish**, **Tom Riggs**, **C.J. & The Satchels**, the **Smooth Hands**, **Tara's** **Melancholy**, **Mayham**, and **Harigton**. **Sally Mendon**, **Living Tree**, **Bliss**, **Suzanne**, and **Pulp**.

Collabor's Pub and Brewery, 6280-A Mira Mesa Road (on the Mira Mesa Mall), Mira Mesa, 619-578-7972. Saturday, **Joe Brown**, funk. **Chorus**, 9870 Carved Mountain Road, San Diego, 619-484-4215. Friday and Saturday, **Fred Phillips**, variety. **The Elfinn's Pub**, 6164 El Cajon Boulevard, San Diego, 229-9800. Thursday, 10:15 pm to 1:30 am, **Steve Longino**, acoustic. **expressNYT**, 7770 Regents Road, La Jolla, 619-453-5896. Friday, 6 pm to 9 pm, **Blues Cafe**, funk, acoustic, folk. **The Greek Palms**, 8878 Cheltenham Mesa Boulevard, Carlsbad, 619-439-2828. Saturday, the **Mad Hatters**, acoustic pop, rock.

Hazard Center, Juice It Up/Intervento Espresso, 7610 Center Drive, Mission Valley, 619-296-3282. Saturday, the **Mad Hatters**, acoustic pop, rock.

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Tuesday, September 22
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Wednesday, September 23
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* 2 Microbrews • * 3 Martins

Hampster's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-7077. The **Caabanna Lounge**, Thursday, Friday, and Wednesday, 5 pm to 8:30 pm, **Ancho Thompson**, jazz. Thursday and Saturday, 9 pm, **Quiet Storm**, blues and jazz. Friday, 9:30 pm, **NRG**, high energy dance. Sunday, 7 pm to 11 pm, **Rogge Smith and Proust** for Time, 10:15 Wednesday, the **Time Kings**, blues.

Innsmouth, 222 El Cajon Boulevard, San Diego, 619-286-2101. Wednesday, 8 pm to 10 pm, **workshop/concert** with the **San Diego Concert Jazz Band**.

Isma's Restaurant and Lounge, 7777 University Avenue, La Mesa, 619-469-7777. Friday and Saturday, **Kelly's Pub**, 6344 El Cajon Boulevard, College Area, 619-286-0400. Friday, **Evans**, acoustic. Saturday, **Sonny**, **Misunderstood**, rock. Tuesday, **Riako**, acoustic. Wednesday, the **Bad Habit**, blues rock.

La Jolla Marriott, 4240 La Jolla Village Drive, La Jolla, 619-587-1414. **Charters Bar**, Friday, live blues, **merengue**, and **cha cha**. Saturday, live **Latin**, **boogie**, **cumbia**, **merengue**, and **old school**.

O'Connell's Pub and Nightclub, 1110 Marston Boulevard, Bay Park, 619-276-5637. Friday, **Fish** and the **Snowbirds**, rock. Saturday, **Blue Belly Blues**, blues.

O'Henry's, 2457 San Diego Avenue, Old Town, 298-0111. Thursday, Friday, Saturday, and Monday, 7 pm, **Steve Langston**, rock.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday, **Blue Rock**, blues rock.

Paquias Italian Restaurant, 8989 University Center Lane, La Jolla, 619-554-0459. Tuesday, 7:30 pm to 10:30 pm, **Tim Magrane** and **Friends**, jazz.

Pappy's Sport Bar and Grill, 7860 Armore Street, San Diego, 619-571-0706. Thursday, **Legal Tender**, rock. Friday, the **Good China**, alternative. Saturday, **Midnight Confessions**, rock. **The Backlot**, at VASA Hall, 3034 El Cajon Boulevard, San Diego, 619-447-7247. Saturday, 7:30 pm, the **Diek** **Band** by **Band**, live rock.

Swing, **Friday**, **Midnight Confessions**, rock. Tuesday, 8 pm, **Dang (La Zar)**. **Swing**, **Friday**, **Midnight Confessions**, rock. **Swing**, **Friday**, **Midnight Confessions**, rock.

Roan O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7666. Friday, **Radio Rex**, rock. Saturday, the **Spidee**, blues.

Shan Rock Shack, 7039 El Cajon Boulevard (112 block east of 70th Street), College Area, 619-463-2263. Friday, **Barney**, rock/blues. Saturday, **Kitten** with a **Whip**, alternative.

Sheridan San Diego Hotel and Marina, 1260 Harbor Island Drive, Harbor Island, 619-291-2900. East Tower, 7:30 pm to 8:15 pm, **Friday** and **Saturday**, **Holly Hoffmann** and **Mia Wolfert**, jazz.

Walt, **Wednesday**, **Lobby Lounge**, Thursday and Saturday, **Poppo Liked**, contemporary. Friday, 8 pm, **Swing**, **Midnight Confessions**, jazz.

The Inn, 3823 Napa Street (at Marston Boulevard), Bay Park, 619-542-1842. Thursday, **The Amazing Crew**, **Johnny Legend**, the **Bluebone's**, and **Hot Rod Lincoln**, swing/jazz/blues. Friday, the **Rockers** and **Atomic Bombshell**, rock/blues. Saturday, the **Fortunate Pig**, rock. Tuesday, 6:30 pm, **Swing** and **Saturday**, **Midnight Confessions**, rock. Wednesday, the **Hot Club of Cow-Town** and the **Rockin' Ann**.

Top of the Cave, 1216 Prospect Avenue, La Jolla, 619-454-7774. Friday and Saturday, 7:30 pm, **Mary Payne**, contemporary.

Turkey, 480 Executive Drive, La Jolla (Golden Triangle area), 619-927-1188. Monday, 6:30 pm, **Amnesia**, strong guitar. Wednesday, 5:30 pm to 9:30 pm, the **Jaime Valle Jazz Quartet**, Latin jazz.

Downtown
Buffalo Joe's, 600 Fifth Avenue, (Intersecting 5th Ave. with Thursday, High Vibe Galactic, Friday, 80 Summers, 80 Summers, Saturday, the Disco Kings, Sunday, Wilbur Carroll and the Tone Kings, blues, Monday,

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with special guests

SPRUNG MONKEY Thursday, September 24
DREDDY LOUNGE

Friday, September 25
COMMON SENSE
CONDUIT MONKEY

Friday, September 26
SPRUNG MONKEY

Sunday, September 27
PETER & THE TEST TUBE BABIES

Wednesday, September 30
HARVEY DANGER
Tribute to Original VAN HALEN

Thursday, October 1
EAGLE EYE CHERRY

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Calendar
MUSIC SCENE

8 pm to 11:30 pm, *Tim Maguire and Friends*, jazz. Tuesday, the *George Farnes Group*, Wednesday, *Zoot Sun Revue*, swing.

Cabo Sevilla, 355 Fourth Avenue, downtown, 619-243-9079. Thursday, *La Conchita*, love salsa. Sunday, *Samband Brazilian Jam*, Monday, live Spanish rock. Tuesday, salsa band. Wednesday, live Spanish rock.

The Cabals, 2501 Kettner Boulevard, midtown, 619-232-HELL. All music is alternative/rock unless otherwise noted. Thursday, the *Ironations*. *Fullback*, *March 5* *Cherette*, and the *Go to Hell*. Friday, *Pam Mall*.

Hungry, Sally, Fandale, and the *Almighty* *Ultimate* Saturday, *Fullback*, *Hollerball*, *Skafers*, *Calabash Cafe*, and *V1* *Four Six Six* Sunday, *The Superior*, *Jr. High*, and *House*. Monday, *Albino*, *Alamo* and *Saxons*, *Pop* and *Galaxy 7* Tuesday, *Hai Kanai*, *Edgell*, and the *Max*. Wednesday, *Trash 80*, *Stirling Silver*, and *Yinzer's* *Lair*.

Chau's Numero Uno, 1894 Main Street, downtown, 619-234-6337. Friday and Saturday, 8 pm, *Super Trax*, rock and roll.

Cross's Restaurant and Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4393. Thursday, *Gilbert Castellanos* y *Enrique Calles*. Afro-Cuban/Latin jazz. Friday and Saturday, *Tavara*, Latin jazz and salsa.

Les Creepers, the *Labor League*, the *Vidvalls*, and the *Woolskins*, alternative. Sunday, *Fun Reverend* *Horned Heat Party*, Wednesday, the *larger* *Caribbean Quintet*, Latin jazz.

Dick's Last Resort, 343 Fourth Avenue, downtown, 619-231-9100. Shows start at 8 pm unless otherwise noted. Thursday, 5 pm to 8 pm, *Salsa Soul*, on patio. 8 pm to 1 am, *Private Dances*, rock. Friday, 5 pm to 8 pm, *Night Shift*, rock. 8 pm, *Pacific Brass* and *Latin*, pop. Saturday, the *Jane Brothers*, rock. Sunday, *Hot Monkey Live*, alternative. Monday and Tuesday, the *Soul Perambulators*.

The Crow Bar, 2812 Kettner Boulevard, midtown, 619-862-1080. Thursday, *Swing One*, rock. Friday, *Four Eight*, *McPherson Street*, *Rock Society*, and the *Scottsgrims*, Saturday.

Cross's Tap Bar and Grill, 802 Fifth Avenue, downtown, 619-233-4355. All music is blues or jazz unless otherwise noted. Thursday and Friday, *Fuzzy and the Blossoms*, Saturday, *Big Time Operator*, pop band, swing. Sunday, live blues. Monday, *Shelf*, Tuesday, the *Boogie Men*, Wednesday, *Planet Grove*.

The Heron Grand Hotel, 311 Island Avenue, downtown, 619-544-1886. The *Police Bar* Saturday, 8 pm to 11 pm, *Jerry Michelen*, jazz and blues.

Jimmy Ray's, 612 Fifth Avenue, downtown, 619-232-POLR. Bands play alternative/rock music. Thursday, *Blue Up Betty*, *Grow*, and the *Outside* live, alternative. Friday, *Yonnie's Band*, *Chickens*, rock. Saturday, *Mother Love Bone*, rock. Sunday, *Radio in Aes*, rock. Tuesday, *Fred Heath*, blues.

U.S. Great Hotel, 326 Broadway, downtown, 619-232-3121. Afternoon Tea. Thursday, Friday, and Saturday, *Mike Wolff*, jazz. Tuesday, and Wednesday, *Pop*, live, classical harpist *Grant Grub*. Thursday through Saturday, live jazz and blues, call club for information.

The Warehouse, 528 F Street, downtown, 619-232-POLR. Bands play alternative/rock music. Thursday, *Blue Up Betty*, *Grow*, and the *Outside* live, alternative. Friday, *Yonnie's Band*, *Chickens*, rock. Saturday, *Mother Love Bone*, rock. Sunday, *Radio in Aes*, rock. Tuesday, *Fred Heath*, blues.

Patrick's II, 678 F Street, downtown, 619-232-3077. Live music, all shows begin at 9 pm. Thursday, the *Discans*, blues. Friday, the *Savages*, rock and blues. Saturday, *Family Style*, rock. Sunday, the *Bill Magee Blues Band*. Monday, *Bill* live and the *Arctic*, rock/blues/swing. Tuesday, the *Zydeco Blues Band*, blues. Wednesday, the *Proverbium Band*.

The Pourhouse, 528 F Street, downtown, 619-232-POLR. Bands play alternative/rock music. Thursday, *Blue Up Betty*, *Grow*, and the *Outside* live, alternative. Friday, *Yonnie's Band*, *Chickens*, rock. Saturday, *Mother Love Bone*, rock. Sunday, *Radio in Aes*, rock. Tuesday, *Fred Heath*, blues.

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619-995-0123, Thursday, *Traffic Jam*, rock. Friday, *3*, *Call Center* 60. Saturday, *MRC*, high energy dance. Sunday, the *Windy Lee Quintet*, jazz/swing. Monday, *Los Blues Guys*, blues. Tuesday, the *Minors*, jazz and blues. Wednesday, *Higher Ground*, *Hotter* *Tap* 40.

Papa Jack's in the Garden, 502 Fourth Avenue, downtown, 619-496-7272. Nightclub. Performances begin at 9:30 pm. Thursday, *Ja Ja Ja*, funk. Friday, *High Voltage*, jazz. Saturday, *Boogie Nights*, disco. Sunday, *Private A and the Swing Machine*, Tuesday, *Hot Side*, and jazz. Wednesday, *Fuzzy the Jazzman*.

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East County

Dirk's Nightclub, 7602 Broadway, Lemon Grove, 619-469-6344. Friday and Saturday, *Comer-Gardner*, rock.

Dave's Cocktail Lounge, 13321 Business Highway 8 at Los Cochinos Road, El Cajon, 619-443-2444. Friday, *Big River*, country.

Fines Springs Inn, 35505 Highway 94, El Cajon, 619-561-3013. Friday, Saturday, and Sunday, *South and Western*, country.

The German-American Societies, 1917 South Mission Avenue, El Cajon, 619-273-7243. Friday, 7-9 pm, the *Baroque*, 12-Piece Big Band featuring *Jo Funk*.

Magnolia Winery's, 3861 Magnolia Avenue, San Marcos, 919-448-8300. Friday, Saturday, and Sunday, *South Pacific*, country, swing, and jazz.

On the Rocks, 518 East Main Street, El Cajon, 578-5337. Friday, *Louie Edlman*, rock. Saturday, the *Rockin' Blue*, blues.

On the Bay, 3816 Camino Road, Spring Valley, 619-469-9616. All performances begin at 8:30 pm. Friday and Saturday, the *McGillivray*, country. Sunday, *Ray*, country variety.

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1998 SEASON

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with THE DEVLINS
SATURDAY SEPTEMBER 26

BONNIE RAITT
with OLU DARA
WEDNESDAY SEPTEMBER 30

EARTH, WIND & FIRE
FRIDAY OCTOBER 2

JOE COCKER
NEXT THURSDAY! SEPTEMBER 24

ANI DIRFRANCO
MONDAY OCTOBER 12

THIRD EYE BLIND
TUESDAY OCTOBER 20

BARENAKED LADIES
MONDAY NOVEMBER 2

Tickets are also available at the Cox Arena & SDSU Artz Center Box Offices.

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The Yacht Club, San Diego Harbor Hotel, 133 West Harbor Drive, downtown, 619-234-1500. Friday and Saturday, 8 pm, *Local Blue*, rock.

South Bay/Coronado

Bain Gloria Restaurant, 4110 Bonita Road, Bonita, 619-473-2660. Thursday, *Flourish*, *Harrison* music. Friday and Saturday, piano bar. Wednesday, *Maria Olympia*.

Diomedes' Nightclub, 771 Third Avenue, Costa Mesa, 949-561-7323. All music is rock unless otherwise noted. Thursday, Friday, and Saturday, *Bullshit*, *Smash* and *Monday*, *Ramen*, country. Wednesday, *Jack*, rock, pop.

Hotel del Coronado, 1320 Orange Avenue, Coronado, 619-435-6611. Ocean Terrace Lounge. Thursday, 8:30 pm, Friday and Saturday, 9 pm, *Blue*, contemporary dance music. Friday, 5 pm to 8 pm, *John Cain*, international music. 9 pm to 1 am, *Area*, pop. Sunday and Monday, 8 pm, *Row's Garage*, acoustic. Tuesday and Wednesday, 8 pm, *Barbata American* and *Tar-Tar's*, pop.

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619.233.9797

1. Press the 4-digit extension above the category that interests you. (For example, 4002 for alternative rock.)

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4002
ALTERNATIVE

Sponsored by

MUSIC TRADER

131 **The Almighty Ultrasonix:** The Cobain
340 **Battery:** Helms, Wright, Blawie, Up, Barry, The Pooboo

144 **Colobuck Case:** The Cobain
The Charlie Bots: The G Lounge
Chloroform: Dick By Dick
Clyde's Bitch: Carnes Bar and Grill, Winston's West, Belly Up Tavern

194 **Dave:** Carnes Bar and Grill
DAVE: Dick By Dick
The Deathline Hellwads: The Cobain

389 **J.Fresh:** Carnes Bar and Grill
The Disco Pigeon: Buffalo Joe's

201 **Doghead:** Founder's
Droptails: Schooner Bar and Grill
E.A.S.I.A.2: Pique Kick 'n' the Goshing, Nemours Bar and Galle

The Frodochords: Puccini's, Puccini's, Puccini's
Funkadelic: Schooner Bar and Grill

356 **Funeral:** The Cobain
G-12: Dick By Dick

The Giving Tree: Dick By Dick, Joe Joe's, Coffeehouse

262 **The Go To Radio:** The Cobain
Goldfish: Schooner Bar and Grill

236 **The Good Chime:** Poppy's Sports Bar and Grill
Goodoverd: The G Lounge

371 **Grove:** The Pooboo
G-Spex: Schooner Bar and Grill
Hot Kevlar: The Cobain
The Hookers: Puccini's

147 **The Rev. Horton Heat:** 4th and B
Hobbs and the Helvericks: The Blvd.
The One Hoopleys: Puccini's, The Blvd.

Honeybuck: The G Lounge
Hot Handley Love: Dick's Love Boat

Hoopleys Sally: The Cobain
Hook: Dick By Dick
Inside Straight: The Cottonwood Knoll

361 **Isares:** The Cobain
Jack: Silverado, The Blvd.

Jr. High: The Cobain
Kitties with a Whip: The House, Sham Rock, Shack

Krank: The Blvd.
The Labor League: The Cow Bar

183 **Less Than Jake:** Carnes Bar and Grill

175 **Black S Overdrive:** The Cobain
Mayhem: Dick By Dick
Merlin Lane Band: The Pooboo

154 **The Neighbors:** The Cow Bar
New American Made: Puccini's

The Onions Soap: Belly Up Tavern
The Outside Inn: The Pooboo

186 **Gregory Page:** The Gold Seal
Palumbo: The Cobain
Pravitz: Belly Up Tavern
The Price of Dope: Blind Motion

Foundations: Founder's
Psycho: Winston's West
Pure Hell: The Cobain

249 **R20 Spaceliner:** 4th and B
Ballinball: The Cobain

Scary Mary and the House: Dick By Dick
Seven: Dick By Dick
Shogun House the Riders: The Blvd.

Shine and Bones: Belly Up Tavern
Skyline: The Cobain

180 **Dick Sandley:** The Cow Bar
Shedding Skin: The Cobain

Tare's Misadventure: Dick By Dick
The Bag: Dick By Dick

Trunk 80: The Cobain
Twisted Mix: Puccini's

W/ West Side: The Cobain
Wash: Dick By Dick
The Verdict: The Cow Bar
Veran's Burnt Chicken: The Pooboo

Vincent's Ear: The Cobain
Wettable Effect: Joe Joe's, Coffeehouse

EXTENSION 4003

ROCK

Assault Crew: To Lee's (Nags St.)

Attack Band: To Lee's (Nags St.)

Bullshit: Dressed in's Nightclub

Byway: Sham Rock, Shack

Big Mike: Dick By Dick, Winston's West

The Michael Ross Band: The G Lounge

Blue Highway: M.P.'s Irish Pub and Grill

Band Yards: The Southern Cafe

The Doghouse 5: To Lee's (Nags St.)

By All Means: Holly Madam's Sports Bar

Cape: 4th and B

Copied: Belly Up Tavern
Common Ground: Dick's
Convergence: Poppy's
Los Creepers: The Cow Bar, Puccini's
Death Underground: Poppy's Pub

The Electric Waste Band

Winston's West

Emmer: Nemours Bar and Galle

Ergebnis: Bob's Whiskey Dive

Family Style: Puccini's

Fish and the Sawwads: O'Connell's Pub and Nightclub

Foot Loose: The Southern Cafe

The Forbidden Edge: To Lee's (Nags St.)

Frankly Banned: Winston's West

Full Eclipse: Bob's Whiskey Dive

Galaxy 7: The Cobain

The Grand Double: Coyote Country, Coffeehouse

Las Vegas: Puccini's

Johnny "Ace" Martinez: Hotel del Coronado

The Hot Club of Cow Town: To Lee's (Nags St.)

Hot Red Lincoln: To Lee's (Nags St.)

Nemours Bar and Galle

RSI Jay and the Aces: Puccini's

Johnny Legend: To Lee's (Nags St.)

Julius Prince: 4th and B

The Justice Brothers: The Southern Cafe, The Beach House

Steve Langston: O'Henry's, Puccini's, Poppy's, Puccini's

Late Edition: On the Rocks

Mark Lee: The Knack



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Sunday, September 20, 2 pm

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BOOKS, MUSIC, VIDEO, AND A CAFE.

11160 RANCHO CARMEL DR., JUST EAST OF 15 AT THE CARMEL MOUNTAIN RD. EXIT # (619) 618-1814



JOIN US FOR A PERFORMANCE FROM
**CALIFORNIA GUITAR TRIO WITH
SPECIAL GUEST TONY GEBALLE**
THURSDAY • SEPTEMBER 22 • 7:00 PM

California Guitar Trio comes to Borders to showcase their new CD *Pathways*. Stop by Borders to check out *Pathways* in the Pop Listening Station!

Pick up *Pathways* on sale for
\$13.99

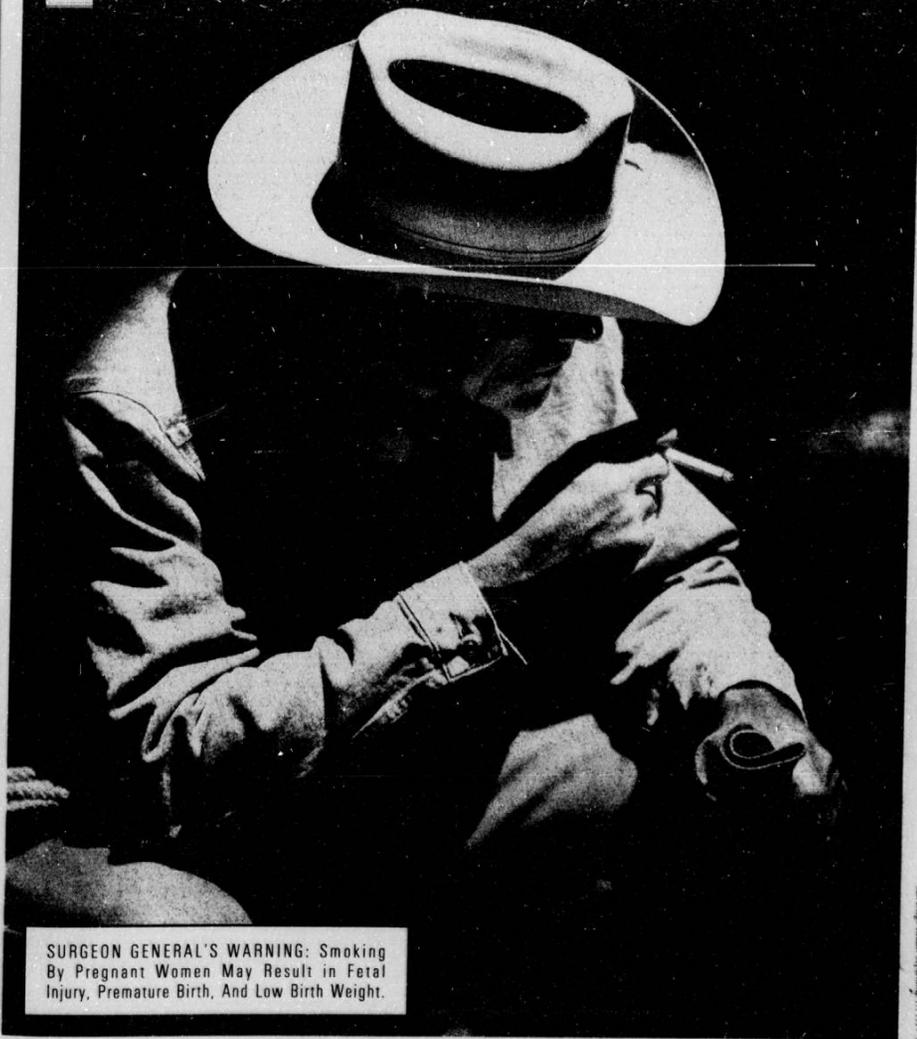
while priced from 9/15/98 to 9/22/98

BORDERS COME INSIDE.

BOOKS, MUSIC, VIDEO, AND A CAFE

11160 RANCHO CARMEL DR., JUST EAST OF 1-15 AT THE CARMEL MOUNTAIN RD. EXIT # (619) 618-1814

100
Marlboro



SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

CLUB SOUND BOARD

Sample Songs Of Performers. Listen Free From Your Phone. 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

1. Press the 4-digit extension above the category that interests you. (example: 4001 for upcoming concert.)

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FREE LINE
619.233.9797

Legal Tender: Poppy's Sports Bar and Grill
501. **Liquid Blue:** The Youth Club, Voozy Lounge and Surf Club
502. **Mojo Lopez and the Blue Notes:** Mojo Lopez
547. **The Last Decade:** The Blvd.
548. **The MacKenzie:** Kelly Ripa
549. **Martin's Kitchen:** Blind Melons
550. **Melting Cauliflower:** Poppy's Sports Bar and Grill
551. **Mr. Johnny B Band:** Eric's Place
572. **The Larry Mitchell Band:** Crown
573. **Mr. Larry, the Chaser:** MP's Inn Pub and Grill
574. **Mr. Lee:** Kelly Ripa
575. **Mr. Lee and the Blues Ambassadors:** Earl Thomas & The Blues Ambassadors
576. **Freshly Baked:** Paydiggers

The Ophians: Sea's Edge
519. **Orquesta La Conchada:** Venetian Bar and Grill
520. **Plastic:** Tomoko Bar and Grill
521. **Pin Heads:** Tomoko Bar and Grill
522. **Pimp Symphony:** Kelly Ripa
523. **Pop Chubby:** Blind Melons
524. **Poppy:** Kelly Ripa
429. **Private Dancer:** DNK's Inn Bar
525. **The Ruckers:** The Last 10 Miles
526. **Ruby Red:** Kelly Ripa
527. **The Rednecks:** The Last 10 Miles
528. **Ruby Red:** Kelly Ripa
529. **The Rednecks:** The Last 10 Miles
530. **Ruby Red:** Kelly Ripa
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POP/TOP 40
The All-New Classics: In the End
541. **Stevie Nicks:** In the End
542. **Stevie Nicks:** In the End
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JAZZ / BIG BAND
561. **Bob Lemoine:** The Jazz
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COUNTRY
581. **Big River:** Kelly Ripa
582. **Big River:** Kelly Ripa
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ROCK
601. **Bob Dylan:** Kelly Ripa
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619. **Bob Dylan:** Kelly Ripa
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BLUES / SOUL
621. **Eric Burdon:** Kelly Ripa
622. **Eric Burdon:** Kelly Ripa
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Wings
1911 Ocean Blvd. Suite 100
Tel: 619-435-1000
Overstand
Clyde's Ride
Electric Waste Band
Earl Thomas & The Blues Ambassadors
Freshly Baked
Paydiggers
Big Willie

THE ELEPHANT & CASTLE
PUB & RESTAURANT
Serving you since 1988
The Deacons
Monday Night Football
New Orleans
165 passengers, 3 trips completed
Happy Hour - 11:30-5:30 PM
1/2 price appetizers
BLISS Pizzas - British Specials

Casbah
COCKTAILS • LIVE MUSIC
DEMOLITION DOLLRODS
MACH 5 OVERDRIVE
PURE MILK HOURGLASS SALLY FURSLIDE
ALMOSTLY ULTRASOUND
SKYDIVER CALABASH CASE
165 passengers, 3 trips completed
Happy Hour - 11:30-5:30 PM
1/2 price appetizers
BLISS Pizzas - British Specials

Kensington Club
Proudly presents
R.A. BROTHWOOD
Friday, September 18
Friday, September 18

ETI's place
SPORTS BAR AND NIGHTCLUB
NEVER A CHARGE!
THURSDAY, SEPTEMBER 17
FRIDAY, SEPTEMBER 18
SATURDAY, SEPTEMBER 19
SUNDAY, SEPTEMBER 20
MONDAY, SEPTEMBER 21
TUESDAY, SEPTEMBER 22
WEDNESDAY, SEPTEMBER 23
THURSDAY, SEPTEMBER 24
FRIDAY, SEPTEMBER 25
SATURDAY, SEPTEMBER 26
SUNDAY, SEPTEMBER 27

Leo's Lounge
HAPPENINGS • 5:30-10:30 PM
THE AMAZING CROWNS
JOURNEY LEGEND
WING HOUSE 5
HOT ROD LINCOLN
RACIETEERS
AMERICAN STANDARD
ATOMIC BOMBHELL
BILLY BACON & THE FORNIDDEN PIGS
NOT CLUB OF COW TOWN
ROCKY ACES

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AMERICAN STANDARD
ATOMIC BOMBHELL
BILLY BACON & THE FORNIDDEN PIGS
NOT CLUB OF COW TOWN
ROCKY ACES

PATRICKS II
THE DEACONS
SWINGIN' KINGS
FAMILY STYLE
BILL MAGEE BLUES
RICKI JAY AND THE ACES
ZYDECO BLUEZ PATROL
THE PRESERVATION REVUE

SCHOONERS
Brew & Grill
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G-SHOT • THE DROPSIES
2-U-CALL • NO COVER BEFORE 9 PM
SEPT. 18
SEPT. 19 SRH & VEGAS Present
THE DOLLHOUSE
EVERY SATURDAY NIGHT
Better Lighting & Sound System!
NO COVER BEFORE 9 PM
SEPT. 22 sin PsyCone Tuesdays with DJ Scott Martin and
FUNKDOBIEST
\$2 DRINKS UNTIL 10 PM - \$2 BOTTLED BEER SPECIALS
SEPT. 23 P.I.L.'S MARTINI MILL
PERFORMING LIVE
ZOOT
SWING DANCE LESSONS @ 8 pm
\$3 MARTINI SPECIALS
TAKE \$2 OFF ANY MENU
ITEM \$5 OR MORE
MUST BE 21+ with PROPER ID

BLIND MELONS
Thursday, September 17
IN CONCERT
POPA CHUBBY
Friday, September 18
Santitas
PRICE OF DOPE
Saturday, September 19
4-7 pm Lost
ERIC SARDINAS
IN CONCERT
Thursday, September 17
CUBS BUS TRIP
PACIFIC BEACH 483-7844

114 Sun Diego Gazette September 17, 1998

Photo: Ricki Jay

WWW.SDREADER.COM
Calendar
MOVIES

rolling through an anthology of country tunes on the soundtrack, several slick stretches of slow motion, a shower of fireworks, and a *bonapop*-de-*bonapop* courtship from a down-home handkerchief with hidden talents as an ex-leader (Lacey), she has every right to reclaim her crown. With Mae Whitman, Tessa Rowlands, Harry Connick Jr., directed by Teron Whiteaker. 1998.

How Stella Got Her Groove Back — Flimsy feminine dream weaving, backed by choruses of ill-thoughted heresay, from the Terry McMillan novel. Angela Bassett, who started alone in the screen adaptation of the author's *Waiting for Exeter*, looks strong enough to have evaded some thing more than the *Phony Break* away obstacles thrown in her path as a Type-A investment counselor and single mom who seizes a Caribbean boy to exactly half her age on a Jamaica vacation, a would-be, but dumped-out, African American. *All That Heaven Allows*, with Taya Duggan and Whoopi Goldberg, directed by Kevin Rodney Sullivan. 1998.

Knock Off — Cheesy action comedy with Jean-Claude Van Damme as a disreputable Hong Kong business man, and in a happens-indistinguishable fighting machine, in a crossover between the Russian Mafia and the CIA. The gimmick's direction of Tai Hark keeps setting off firecrackers to disrupt your nap. With Rob Schneider, Liza Rothman, Paul Sorvino. 1998.

Camel Mountain, CINEMA STAR 10; CINEMA STAR 13; CINEMA 6; GALAMP 15; GROSSMOUNT CENTRAL; HAZARD STREET 7; MIRA MESA 4; OCEANVIEW 8; PLAZA BONITA; POWAY 10; SAN MARCOS 18; SANTE VILLAGES 20; SOUTH BAY DRIVE 18; STUDIO 3 CINEMA; TOWN SQUARE 14; UNIVERSITY TOWNE CENTRE; VALLEY DRIVE 8.

Lethal Weapon 4 — Any thing above expectations, any improvement over the

past two sequels, is not because new recruit Chris Rock has upped the level of comedy, which was already on overkill, but rather because Hong Kong action star Jet Li has upped the level of melodrama. His stare-down of Mel Gibson on their initial encounter reminds us of the formidable opposition put up by Gary Busby in the first, and the one really serious, entry in the series. Unhappily, even as it perseveres in playing it straight, the melodrama degenerates into martial-arts dance routines in which the Kick-Ass are only too willing to follow the An Kicker's lead. And we lose all respect for the villain when he leaves his duct-taped adversaries alone in a burning house where he can be rescued in the nick of time by a lot of top scientists. And the fiery chase — long with our heroes' vehicle leaves the pavement, crashes into a glass office building, plows through an on-stage course of drafting tables, crashes out the other side of the building, and lands neatly back on the road in uninterrupted hot pursuit — reaches a height of absurdity unsurpassed in prior installments. The ultimate pinnacle: Gibson's stunt-double climbing out onto the hood of the car at top speed and leaping into the air to land in the towed mobile home in the lane two, in order to gain access to the bad guys, car maintenance perfect pace that while he lands on a Japanese boy, he exactly half her age on a Jamaica vacation, a would-be, but dumped-out, African American. *All That Heaven Allows*, with Taya Duggan and Whoopi Goldberg, directed by Kevin Rodney Sullivan. 1998.

Camel Mountain, CINEMA STAR 10; CINEMA STAR 13; CINEMA 6; GALAMP 15; GROSSMOUNT CENTRAL; HAZARD STREET 7; MIRA MESA 4; OCEANVIEW 8; PLAZA BONITA; POWAY 10; SAN MARCOS 18; SANTE VILLAGES 20; SOUTH BAY DRIVE 18; STUDIO 3 CINEMA; TOWN SQUARE 14; UNIVERSITY TOWNE CENTRE; VALLEY DRIVE 8.

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Calendar
MOVIES

of the Western Soldiers. The *Nutcracker*, of course, as the computer animation may prod you to think. *Troy*. It is a piece of science fiction on the time-honored theme of machines, more specifically robots, rounding on their human masters after the fashion of *Wetworld*, *Runaway*, *Blade Runner*. The robots just happen to be very small ones, toys in fact, but mechanical toys, "smart" toys in precisely the same sense as the "smart" bombs of the Gulf War, fitted with military surplus munitions chips and lifetime lithium batteries. The science part of it is fast-talking unconcerning as well as boring, and the escalation of hostilities between a new line of G.I.-for-type action figures and their custom-designed space-alien enemies (an illegal match to begin with) depends upon an unbelievable level of obliviousness on the part of the human bystanders. Still, the ideas are not all bad. To apply animatronic puppetry and computer-generated imagery to literal toys is a good way to contain and to minimize the crudeness of such special effects. They are no doubt better contained in the humanoid commandos than in the free-form aliens.

but the constant level-headed, dulcet-toned wisdom of Frank Langella as the voice of Archer. Embodying of the *Conjunctives*, is every bit as funny as the canister jabbering machismo of Tommy Lee Jones as the voice of Maj. Chip Hazard. The satirical comment on the American cult of violence is light but solid (the no-war toys children's store is also a no-profits store) and the underemployed Ann Magnuson is given something entertaining to do with a tennis racket during the *Night of the Living Dead* climactic siege, and the Jerry Goldsmith music is stirring and the "wally" allusions to *Panzer* (also scored by Goldsmith, by the way, *Apocalypse Now*, *Brave of Heart*, *Seven*, *Titanic*, et al. are more negligible than anything, and it's nice to see that director Joe Dante still observes his personal tradition of giving a bit to Dick Miller—as a tradition not nearly as odd as that of the rebellious robot, but any tradition whatsoever in this amnesia era increases in value. With Gregory Smith, Kirsten Dunst, Kevin Dunn, 1998.

◆ **CELEBRITY STAR 6**, EL CAJON 8, MISSION VALLEY 20
Snake Eyes—A three-act drama (Sunday-Fri. time, place, action about a political assassination and its immediate aftermath) in the vein of *Atlantic City* comes. Brian De Palma, a director who believes his viewers should be able to see his direction,

The Spanish Prisoner—To put it in the most concrete terms possible, this is a tale of industrial espionage. But it would be difficult to continue very long to talk in concrete terms about a plot that revolves around a closely guarded secret known to us only as "the process." It's simply a given that our hero, a mid-level corporate role-player in an unspecified line of business, has come up with some top-secret formula invaluable to his superiors and, naturally, to their namesake competitors in the global market. And he soon finds himself, though he is not soon aware of it, in the middle of a confidence game to separate him from his formula. (The name of the con game is the name of the movie.) This much conforms to Hitchcock's invaluable formula of losing Mr. Normal from his moorings—"the process" would be Hitchcock's McGuffin, his pretzel—as though writer-director David Mamet cares considerably less about plausible circumstances whose spirit what formula? what for? To Mamet, the game and the gameplan are everything, the people little more than pawns on the playing board. In the end, the movie is as convoluted and overblown and tricky-far as *Overdrive*, but it's the male ideal of the Perfect Girl—all the way down to her ravens appetites for sports. (It's not, after all, as nothing less than the male ideal of the ravens appetites for sports.) (It's not, after all, as nothing less than the male ideal of the ravens appetites for sports.) (It's not, after all, as nothing less than the male ideal of the ravens appetites for sports.)

Gazara, Felicity Huffman, 1998.
◆ **GLASLAMP 15**, LA PALMDALE, SILVER CINE 100, PALM SPRING 15
There's Something About Mary—The fraternal filmmaking team of Peter and Bobby Farrelly (*Twins* and *Zoolander*, *Kingpin*) set their efforts to push hard take the threshold of bravery. The sticking point in this undertaking is that there is nothing pushing back. The dam broke a long time ago, and the Farrellys are simply paddling as fast as they can to catch up with the crest of the wave. (Major strike forward: the glutinous globe of semen dangling from the arsehole of the romantic comedy hero when he answers the door to his dream date.) Much of the humor, or what passes for it, revolves around physical imperfections. Mongolian, sagging breasts, a hot-chocolate sunken, zit, hives, teeth braces, leg braces (the great British comic, Lee Evans, balancing on a couple of metal crutches like *Everett Shost* in *Lady From Shanghai*, makes the most of these, though it should be said in a hurry that Cameron Diaz, less an actress than a smile-on-a-stick, is unbemused by any such chinks. Her role, after all, is nothing less than the male ideal of the Perfect Girl—all the way down to her ravens appetites for sports. (It's not, after all, as nothing less than the male ideal of the ravens appetites for sports.) (It's not, after all, as nothing less than the male ideal of the ravens appetites for sports.)

The Truman Show—The premise, scarily science-fictional, is of a man whose entire life has been a twenty-four-hour live cable TV show and who doesn't know it. His imprisoning finite universe is an enormous, enclosed hospitable "stage" constructed next to the hideous "hollywood" signs and dotted with 5,000 hidden cameras. His residents, aside from the unaware star of the show, are paid actors and extras. (The commercial-free program depends on product placement for revenue: "I've tasted other coccos," chirps the delectably uptight wife, a bridegroom from 1950s advertisements. "This is the best!" Recent glitches in the operation have led to prod the protagonist to the brink of an awakening a light fixture falls out of the "sky," the car radio picks up errant instructions from the director—in, more grandiosely, "televisionary"—intended for the cast and crew, and most alarmingly, the prod-groom's "father," a dignified out-of-control actor, crashes the set without warning, necessitating some hasty stop-operation revamping of the script to deal with his unannounced twenty-year after his "death." The writer's son reunion is glossed over in such a way—where are

those 5,000 cameras when we want one?—as to point up glitches in the movie itself: the more we learn, the more we don't know. Less might have been preferable. Shorter, quicker, snicker, snicker. (The Nielsen ratings, not to mention routine buddy functions, hardly bear thinking about if it's one thing to watch a man settle down in front of his television after a long day's work; it would be quite another to watch him watching for the remainder of the evening.) The premise, as laid out, seems just right for an old hall-hour comedy of *Twilight Zone* or for a few pages in an old edition of *Amazing Science Fiction*. Len Carra, in recognition of the amdering intricacies of the enterprise, has cut out some, but not all, of his manic Carraisms. The problem with that is that once these have been removed, there is nothing much left in their place. With Laura Linney, Ed Harris, Natasha Blom, Henry Shearer, written by Andrew Niccol, directed by Peter Weir, 1998.

◆ **CELEBRITY STAR 6**, EL CAJON 8, MISSION VALLEY 20
Why Do Falls Fall In Love—Director Carolee Young brings a little longer on the musical biography shelf, singing more than in *Selena*. There, he was under the watchful eye of the protagonist's survivors. And so here, the messy couple who are the estate of old-wop pioneer Frankie Lynton—touched off, it would seem, by Diana Ross's cover version of the title tune two decades after his death—is just the ticket to set *Nave* free from his crippling deference. The squabbles are three-verse, or diluted ex-verse, whose conflicting stories stay one or twice into *Rushmore* territory, and they afford ample occasion for Halle Berry and Vivica A. Fox, if not so ample for a grim and proper Lee Boxton. (The presiding king of the case affords only the slimmest opportunity for the capable Pamela Reed.) Fox gains a slight edge, perhaps, in her greater willingness to portray the age differences between the present tense and the *Barbarks*. Loretta Tate is too old to be the do-wopper at his boy-sprout peak, but she catches up with him later in the valley of drugs. This is old ground—white devil heroin, white devil road producers—and gone over at a skim. The old songs and dance steps, and corresponding clothes, hairdos, etc., are enjoyable, but it's the enjoyability of a piggyback ride. The filmmaking is no sweat, 1998.

◆ **CELEBRITY STAR 6**, EL CAJON 8, MISSION VALLEY 20, OCEANSIDE 8, SWEETWATER 10, HORTON PLACE 14, UNIVERSITY TOWER CENTER 14
Wrongfully Accused—Writer-director Pat Proff follows the spoof formula all the way to the jokes strung through the closing credits: the primary source of parody (*The Foghorn*), the brief side trips to ancillary sources (*Patton*, *Games*, *North by Northwest*), the general creative atmosphere of forced labor. Leslie Nielsen, Richard Crenna, Melinda McGraw, Kelly Le Brock, 1998.

◆ **CELEBRITY STAR 6**, EL CAJON 8, MISSION VALLEY 20, OCEANSIDE 8, SWEETWATER 10, HORTON PLACE 14, UNIVERSITY TOWER CENTER 14
Your Friends and Neighbors—Neil LaBute's score to *The Company of Men* is not an infuriating, though provoking nevertheless. Providing of actual discussion, that is, in place of fury. This response would be entirely appropriate, since the principal subject under consideration is the inability of men and women to communicate. (Not just man to woman, but man to man and woman to woman as well.) And the more particular subject of copulation, Subject A on the lexicon of Preston Sturges, is one that nearly everyone can take an interest in, however different their ideas may be on how openly and publicly they care to discuss it. Aaron Eckhart, performing a kind of operatic for his Michael Bayton villain in the earlier *Labute* film, and putting on an extra forty pounds and an overgrown

mustache as part of his self-abandonment, gets to the schtick this time, the unamusing and unattracted husband ("Nobody makes me come like you do") of Amy Brenneman. All that hair and still no happy. Jason Patric, too good-looking for his own good, takes over the duties of *Total Ashole*, a hospitalized homosexual who vents his frustrations on a merry go-round of willing women. (Vivid vignettes: talking on the phone in his Co-Op office, he belly tosses a syroplum first into the air in tight football spins, then puts it across the room upon hanging up.) But Ben Stiller has the nicest, and funniest, role, the *Dreams* department boarder ogled whose verbal urgings are forever getting in a tangle with his physical urges. The budget is up from *Labute's* first film, but the emotional temperature is, if anything, down several degrees. The atmosphere is anti-apitic, the point of view unethereally clinical, the diagnostic misanthropes (the charlie and plained portraits by the contemporary painter Alex Katz behind the credits—cigar store Indians of urban Angst—do not mislead us), and the viewer's best defense against despair is the visibility of the puppets strings. Catherine Keener, Natasha Kinosh, 1998.

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As Pretty as a Heroine

Many diners find it difficult to cope with a Vietnamese menu.

The Scent of Green Papaya was shown on Bravo recently, and it rekindled my interest in Vietnamese cuisine. For dozens of occasions in the movie, food is a crucial element, as I grew ravenous for Vietnamese cooking. Unlike most people who can jump into their cars and drive to a restaurant that will satisfy their cravings, I don't drive and can't indulge in such spontaneous behavior. However, I have learned to hold the image of certain cuisines in memory. Thus a few nights later my friend and I set out for a Vietnamese restaurant named Phuong Linh, located at 36th and University. I called beforehand and learned that the restaurant was still operating — Vietnamese restaurants come and go along University Avenue like the changes of the seasons.

REVIEW
ELEANOR WIDMER

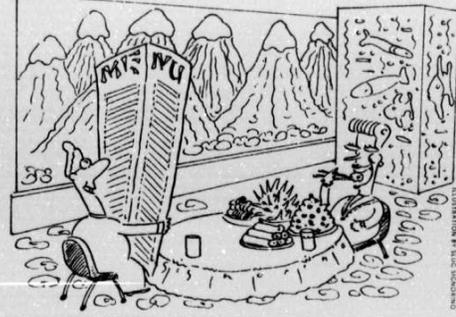
you order, you do so by number — all Vietnamese dishes have a V placed in front of the number. Many diners find it difficult to cope with a Vietnamese menu because so many unfamiliar items are listed. Take noodle dishes, for example. Banh Hoi are sticky vermicelli noodles with lots of gluten that are broken into tiny pieces and served with shrimp, beef, or pork. Banh Canh is a soft noodle that is white, translucent, and placed in soup with other ingredients. Hu Tieu are rice noodles served either in soup or dry. Then there's Bun, which are long vermicelli noodles, like their Italian counterparts.

Soup noodles are either rice noodles or translucent noodles. The latter are made from rice and various other grains and are hard to handle — they are slippery and elusive. The best soup for translucent noodles is V60 with shrimp and crab. The two most popular rice noodle soups are V69 with seafood or V71 with chicken and fish or just chicken.

Banh Lot, referred to as steamed noodle, is a large square of pasta filled with ham, shredded pork, or char-grilled pork balls. These most resemble American wraps. You can make a meal from any noodle dish. Since the food is inexpensive, experiment until you find the one you like best.

My personal favorites, which I select again and again, are spring rolls (V9, \$2.50); ground beef wrapped in grape leaves (V31, \$6.99); shrimp grilled on sugar cane (V15, \$6.99); and steamed whole fish (C54, \$12.00).

Since there were only the two of us and the portions are large, we took home a great deal. Spring rolls in rice paper are filled with shrimp, strips of pork, fresh mint, and chopped green curly lettuce. You then wrap the spring roll in fresh lettuce, more mint, cucumber slices, pineapple,



The Restaurant: Phuong Linh
Location: 3627 University Avenue, 619-516-1886
Type of Food: Vietnamese and Chinese
Price Range: Vietnamese, \$2.50 to \$13.99 for large hot pot, Chinese, \$3.75 to market price for lobster, about \$13.00
Hours: Monday to Thursday, same menu lunch and dinner, 10:00 a.m. to 10:00 p.m.; Friday to Sunday, 10:00 a.m. to midnight

ple. You may dip the spring roll in peanut or fish sauce. One of these is difficult to finish — you could consume only half each.

I adore shrimp on sugar cane, here served in thin slices. This dish is pure protein, consisting of pulverized shrimp formed into an elliptical shape and grilled on sugar cane, which provides a sweet taste. Again, you may wrap the shrimp slices in rice paper or lettuce or just eat them as served. Though I'm not a meat eater, I invariably order the ground beef in grape leaves for its mouthwatering flavor. Nothing in Vietnamese food is sharp, but it's bursting with flavor because of the variety of fresh ingredients. Grape leaves may also be wrapped in rice paper. As for

the steamed fish, ours was a small rock cod, served with slivers of ginger and green onions in a light bean sauce. It's low fat, low calorie, kind to your body, and best of all you experience the sweetness of the fish. Fresh lobster and fresh crab, available in season, have the low price of \$10.00 to \$13.00 for lobsters. Call beforehand for availability.

My friend had Vietnamese cuisine only once in Paris, many years ago. She was delighted by the freshness, the variety, and the delicate preparation of all the food at Phuong Linh. Her daughter takes voice lessons in that area, and she is sure to return to this restaurant.

From my home to yours, Happy 5760. I'Shanah Tovah. ■

Stressed-Out Grapes

Rockiness is best for the soil.

A scene from the wine collector's life: a dinner party spent in good company marks the start of a long and delicious evening. As the hours drift by and the dinner wines are drained, the host finds himself saying, "Let me see if there's anything in my cellar worth drinking." He returns with bottles he never intended to open that night, treasures he had planned to hoard for years to come, but which now seem to him to be wailed to the moment. Nobody's palate is in any condition to properly appreciate these gems, but it doesn't matter; the generous impulsive over-rides such concerns.

Crush
MATT LICKONA

I have never hosted such an evening, partly because my tiny collection is stored some miles from my home, but I have attended one. The host was my friend Dario, a man who hides his generosity by never passing a wine he is serving beyond saying, "It's pretty good; it's drinking pretty well." Many pretty good bottles were drunk that night. The only one I remember by name is a Brander High Density Cabernet Sauvignon, probably because I had long been curious about it. I didn't know what "high density" meant, but it sounded like a promise of more powerful flavor for my nervous palate, and that was music to my novice's ears.

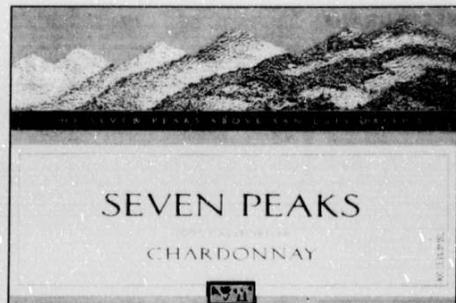
It turns out I was right, sort of. After the party, I asked Dario about "high density," and he told me that the grapes were planted very close together. This made for competition among the vines for water and soil nutrients. The struggle for survival, he said, resulted in bigger wine. He Hart, owner and winemaker at Hart Winery in Temecula, agrees, up to a point. "There's an ongoing controversy over this," he says, "but in general, if the vine struggles a bit, then you get a smaller crop, smaller berries, but more intense flavors and colors."

Hart doesn't make any wine with "high density" on the label, but there are other ways to impart that touch of stress that is good for grape quality. One is the soil you plant in, beginning with the slope of that soil. "In general," says Hart, "hill-side soils will not be as rich, so there's a lower tonnage per acre on a hillside than on a valley floor, where they have deeper soils." Instead of competing with one another, the vines must struggle with the earth for survival.

Another source of stress is drainage — water seeping away from thirty roots, not that but on a valley floor, where they have deeper soils. "Instead of competing with one another, the vines must struggle with the earth for survival." The California approach is that the vine is best trained in Bordeaux are the ones that are best regions. Rockiness is best for the soil — that [conclusion] is just the result of thousands of years of growing grapes."

Though he refers to France in his argument, Hart does not place the same importance on *terroir*, the impact of soil on a wine, that a French winemaker might. "The California approach is that climate is probably a bigger factor," he explains, adding that "California wine academics take a broader perspective; how you irrigate your vineyard is a factor. How you trim and how you prune and how you pull leaves is a factor."

How does Hart irrigate his vineyard? Temecula gets about 12 to 14 inches of rain a year, usually setting in around November and tapering off in April. In this climate, grapes need about 20 to 25 inches. The result is that nobody dry farms here — relying only on the moisture left by winter rains. Long black hoses are suspended along the vines. An emitter drops a gallon of water an hour on each vine for eight hours, once a week. Hart is con-



sidering a move to watering twice a week but says, "We've had very good luck in terms of grape quality with the program we're on now." A seven-day wait between waterings means a hint more stress for the vine than a three- or four-day wait. Irrigation costs money, but it also provides a peculiar benefit. "We're able to manipulate the vines better. We can control the water input [and hence] vine growth and have some impact on crop size. In the first part of the growing season, we want pretty good water to develop the canopy of the vine — leaf growth and shoots growing."

"Once the grapes begin to show signs of ripeness, you want to stabilize that and begin maturing the fruit. We can do that by adjusting the rate of irrigation." Eight hours of dripping gets reduced to about six. "The vine remains active and healthy, and you've got good photosynthesis going on, but you don't want to see all that fresh growth. You want the vine to focus on the grapes." Otherwise, "you're probably going to have diluted fruit character in the grapes."

The danger lies in drying out the root zone. "Then, the vine will dehydrate. That will force the sugar levels up. The grapes will appear to be ripe by sugar level, but they won't be physiologically ripe. You want to find that balance; you want to maintain the vine at that not quite-stressed condition." ■

Seven Peaks Winery, 1996 Seven Peaks Chardonnay, made from grapes grown in the Esna Valley and other California vineyards.
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TUTTO MARE RESTAURANT 4365 Executive Drive, 619-957-1188. The new chef performs wonders at this fashionable restaurant which specializes in fish and seafood. Pasta, fruit, and meat are prepared as well. The nightly special are a bit more costly than menu items but are worth it. A low-fat, low-calorie menu called Cucina Leggera offers 15 items, salads, pastas, pizza. Available at lunch or for takeout. Excellent. Closed Monday. Lunch, Monday through Friday, 11:30 a.m. to 3:00 p.m.; takeout for Cucina Leggera from 11:30 a.m. to 3:00 p.m. or later if requested in advance. Open daily. Lunch, Monday through Friday; dinner, nightly. Moderate to expensive.

CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Balboa Avenue, Kearny Mesa, 619-494-2164. The restaurant offers omelets, gourmet pastiches, waffles, and several different kinds of fritas. Freshly squeezed fruit juices are available, and for lunch there are burgers, salads, and a king of sandwiches. Good value here. Open approximately 8:30 a.m. to 2:00 p.m.
HIROYOSHI JAPANESE RESTAURANT Hazard Village, 9340-B Clairemont Mesa Boulevard, Kearny Mesa, 619-549-8995. A delightful restaurant tucked away at the far end of a small shopping center. Fine sushi bar, and unusual appetizers. A feast named "Taka special" for two or more, is worth ordering. Visually and gastronomically a treat. Closed Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Low to expensive.

KOREA HOUSE 4020 Conroy Street, Kearny Mesa, 619-560-0680. Korea House offers floor seating or a table if you want to barbecue your own food. The menu offers fine "Asian home" Korean food, such as traditional mandu (beef) dumplings, gajung, bulgog, or rice cake, and jimbok, a steak tartare worth trying. Make a meal from enormous appetizers like gal bi (beef), raw steaks, pork, and cabbage leaves. Open daily for lunch and dinner. Low to moderate.

SORRENTINO'S RISTORANTE ITALIANO 4724 Clairemont Mesa Boulevard, Clairemont Shopping Center, 619-485-1811. Excellent gourmet pizzas, pastas, and outstanding soups are the hallmarks of this Italian restaurant. Good shrimp dishes. Separate banquet room available for large parties. Please note the date to the rear, called Piza and More, which offers to-go items. Restaurant, diners only. Tuesday through Sunday. Del. open daily. Low to moderate.

SEZUCHAN RESTAURANT 4577 Clairemont Drive, Clairemont, 619-270-0251. In this two-story location, dining rooms are available both upstairs and down - the one upstairs is private. The menu offers 120 items. Among the most successful are Peking duck, imperial whole fish, ginger beef, braised beef with meat, and chicken and General Tso's chicken. One of the best seafood here's tests in the city. Congratulatory award-winning chef. Excellent service and good value. Lunch, Tuesday through Saturday; dinner, nightly. Low to moderate.

THIS HOUSE CUISINE 4273 Conroy Street, San Diego, 619-278-1808. Not to be confused with This House in Point Loma, this attractive and well-decorated restaurant serves superb gourmet Thai specialties. Do try the Thai filled with seafood. The appetizer prepared from ground shrimp and chicken is a delight. Closed Sunday. Open Monday through Saturday for lunch and dinner. Low to low moderate.

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THE BEACHES

CHATEAU OREANS 626 Torreyana Street, Pacific Beach, 619-488-6741. The interior of this Capon and New Orleans restaurant has rarely looked better. All diners include house salad, a Cajun stuffed poultry and popovers. The menu offers blackened grouper, crawfish étouffée, and Cajun style chicken, fish, and pasta. Very large portions, excellent service. Closed Sunday. Open Monday through Saturday; diners only. Low moderate to expensive.

KINO'S 704 Garnet (end of street to waterfront ocean), Pacific Beach, 619-488-1669. The "Big Breakfast" consists of eggs, pancakes, potatoes, bacon, and English muffins for \$5.95. It's served from 7:00 a.m. to 3:00-4:00 p.m. Paper plates and plastic utensils are used. On weekends, arrive early to avoid a wait. A lunch menu (salads and sandwiches) is also available, and hamburgers are cooked from noon to closing. Charming owners. Open daily. Low.

LUNA NOTTE 2815 Avenida de Portugal (corner of Starring Street), 619-523-1301. At present, charming setting with an outdoor eating area as well as pleasant dining room. Food is average for Italian. Should improve in the future. Open lunch, Monday through Friday; dinner nights, Sunday brunch. Low to moderate.

QWIGS BAR & GRILL 5083 Santa Monica Avenue, Ocean Beach, 619-222-2181. A splendid ocean view, a good sushi bar (Tuesday through Sunday, 5:30 to 10:00 p.m.), light salads, and fresh fish are the main attractions here. Friendly service. Low. Light of hours to the dining room, with an elevator for wheelchair access. Open daily. Moderate to expensive.

RESTAURANTE MICHELANGELO 2806 Shelter Island Drive, Point Loma, 619-224-9478. A good place for family dining with children especially well-liked. Pizza, pastas, and shrimp fare well here. Recipes cover the range of Italian cuisine. Restaurant seats 148. Open daily, lunch, Monday through Friday; dinner, nightly. Low moderate to expensive.

SARKIS 1768 Mission Boulevard, Mission Beach, 619-488-7111. Sarkis is the perfect spot for immigrants. Friendly breakfasts, which include meat and eggs, are served Sunday through Thursday from 11:00 p.m. to 2:00 a.m.; to 3:00 a.m. Friday and Saturday. The dinner hour extends to 2:00 a.m. as well. Saturday and Sunday brunches offer Mexican specialties. Beachcomber atmosphere. Open daily. Breakfast; low; dinner moderate.

SUSHI OYA 4520 Mission Vie Drive, Pacific Beach, 619-270-5670. This first-rate Japanese restaurant deserves your attention especially for its excellent sushi bar and the 30 appetizers. Combination place entrees are offered but none is as exciting as the appetizers. Unless you arrive when the doors open for lunch or dinner, there's a wait at the sushi bar. Cooks can mount quickly if you abandon yourself. Open daily. Lunch, Tuesday through Friday; dinner, nightly. Low to expensive.

THE VENETIAN 3661 Village Street, Loma Portal, 619-223-8197. For bargain hunters who like vast portions and home-style Italian cooking, this family restaurant is the place. The pizza is marvelous. For entrees, try shrimp scampi over linguine or eggplant parmigiana. One dining room is partially enclosed. Combos menu to go. Open daily. Lunch, Monday through Friday; dinner, nightly. Low moderate.

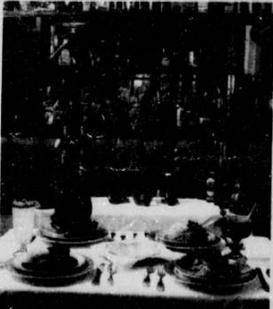
WORLD FAMOUS 7111 Pacific Beach Drive, Pacific Beach, 619-277-3100. Located directly on the boardwalk with an unobstructed view, this casual restaurant offers patio or indoor dining. Food preparation is straightforward - nothing fancy, but fresh, wholesome, and of serving large portions. Thirty appetizers available on the bar. Combination diners with steak and seafood are expensive. Brunch is served Saturday and Sunday to 3:00 p.m. Breakfast, lunch, and dinner daily. Low to expensive.

ZANER BAR 676 Camino Anero, Pacific Beach, 619-272-4763. Located in an old brick building, this huge coffeehouse with an Old World atmosphere and music all through the night until dawn. The salads, pizzas, sandwiches, pastas, pastas, soups with Torreyana

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Waldyng D. Winkler, San Diego Union Tribune



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Calendar RESTAURANTS

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MIDWAY, OLD TOWN & MISSION VALLEY

CARI COTYR 2461 San Diego Avenue, Old Town, 619-291-4695. Cafe Coty is a good spot for a light Mexican meal with Southwest influences. Beef here is a carne asada black bean chile, quesadilla with papaya relish, carne asada, carnitas, and Margarita chicken. Breakfast includes blue corn pancakes and American dishes. Young adults gather here. Open daily, breakfast, lunch, and dinner. Low.

EL TECOLOTE 6110 Friars Road (between 163 and Sea World Drive), 619-292-2200. Popular for over a decade, this Mexican restaurant with two seating areas serves Mexican City-style food that's not too spicy and uses 100 percent vegetable oil. Best here are the two preparations of carne asada and the searers, many layered *pasta*. All vegetarian dishes filled with cheese. Very tasty food. Lunch, Monday through Saturday, dinner nightly. Low to moderate.

FABRIZIO CAFE AND GALLERY 3166 Midway Drive, 619-228-0108. Seek out this family-owned and operated restaurant for wonderful Lebanese and Greek food. The owner, a noted artist, displays his paintings on the dining room walls. The extensive menu offers entrees, lunch, stuffed grape leaves, and a wide selection of exotic vegetarian meals. Captions all you can eat buffet available at lunch or dinner in addition to the regular menu. Given 24 hours, this cafe will prepare an astonishing Lebanese feast for low cost. Open daily, lunch and dinner. Moderate.

JACK AND GIULIO'S ITALIAN RESTAURANT 2391 San Diego Avenue, Old Town, 619-294-2024. The former owners of Giulio's in Pacific Beach now operate Jack and Giulio's. Best here are angel hair pasta, minestrone soup, and mushroom risotto. The latter is one of the strong features. This is a low cost family restaurant with fresh, casual food. Open daily, lunch and dinner, continuous service weekends. Low to upper moderate.

ALPINE INN 2225 Alpine Boulevard, Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on a Kaiser roll with steak fries. Stay with beef here. Dark interior with large tables. Very crowded for both brunch and dinner on Sunday. Early bird dinner Monday through Saturday for \$7.95. Call for hours. Open daily. Lunch Monday through Saturday, dinner nightly. Brunch Sunday. Low moderate to expensive.

ARIBATO 6755 Balboa Drive, Suite 110, La Mesa, 619-469-3157. Here's a great bargain Japanese restaurant. Among the best are the combination plates that contain sesame chicken, tempura, and gyoza dumplings. The vegetable and shrimp tempura is outstanding. Open Monday through Friday for lunch, Monday through Saturday for dinner. Closed Sundays. Low.

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FREE DINNER*
Choose from: halibut, fresh swordfish, salmon, multi-meat, filet mignon or New York steak.
*Buy any fresh fish or steak dinner and receive the second complimentary 1/2 lb. With this offer. Expires 9/30/98. Not valid with any other offer.

Shelby's
Restaurant
6737 La Jolla Blvd. • Reservations call (619)456-6660 • Open until 9:30 pm

ALL-U-CAN-EAT CRAB FEAST \$13.95
SHOW CRAB LEGS WITH POTATO SALAD AND COLESLAW. NO SHRIMP. LIMIT: NO SHARING. NO COUPONS. ONE-OF-A-KIND SPECIALS. SEE CARD FOR SPECIALS. 4:30 PM - ONE 7:00 PM

Gaslamp's Headquarters for MONDAY NIGHT FOOTBALL
60" Big Screen TV • 11 TVs • NTN/US 1st Coors Pints • 2 Wells • 11 Shooters
\$6.95 STEAK DINNER
\$10 • 25¢ Wings • 5¢ Hot Dogs & Tacos
\$100 worth of giveaways
Win Trip to Denver Gnome
Including airfare & accommodations

BLUES & BBQ
LIVE BLUES 6-11 PM
ALL-U-CAN-EAT RIBS \$9.95
Under 12, \$5.00 with adult drink. 5 drinks included. No sharing. One per table.

TUESDAYS • 5-10 PM
2 DINNERS FOR *20
Choose any two entrees from menu. Includes 1 drink, salad and rolls. Limit one per couple. One per table.

WEDNESDAYS • 5-10 PM
FAMILY NIGHT • KIDS MENU 9.95
The kids menu has 10 choices of fun and delicious options. Ages 12 and under. One per table. Not valid with other offers.

BUFFALO JOE'S
American Restaurant & Bar
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www.buffaloes.com

Best New Restaurant in the city of San Diego
—Readers Poll, San Diego Magazine—

11:30 am - 6 pm daily
Soup or salad, fresh swordfish, halibut, salmon, shrimp marinara with pasta, linguine with clams, or deep-fried shrimp **\$7.95**

2 1/2-lb. Maine Lobster **\$19.95**

Sunday Brunch All You Can Eat **\$9.99**
(with 1 1/2 lb. lobster \$3.95 more)

24-oz. choice or prime rib eye steak **\$13.95** anytime

TONY'S ON THE BAY
1880 Harbor Island Dr., San Diego • 619-297-1673
Outdoor Smoking Patio

more than one person can eat. Among the attractions every day are the huge salad bar, barbeque chicken, ribs, and turkey dinners. Open daily call for hours. Count on wait on weekends. Low to expensive.

LA MESA OCEAN GRILLE AND SEAFOOD MARKET 3403 Lake Mission Road, La Mesa, 619-461-5488. Fish and seafood of good quality served in large white room with huge TV. Food is served fast but it's not fast food. Fine for quick meal or takeout. Open daily, lunch and dinner. Low.

THE LIVING ROOM 9000 El Camino Boulevard, 619-286-8434. This cafe/cafeteria, a favorite of university students, is a college partyer's paradise. Items featured are scrambled eggs, spinach, salads and chicken in a cream sauce placed in a crust and served by the slice. Desserts and all other items are prepared on the premises. Open daily, 8:00 a.m. to 2:00 a.m. Branches in La Jolla, at 1610 Prospect Street, 450-1187, and Hillcrest, at 1817 University Avenue, 295-7911. Open daily.

NYLA RESTAURANT 1042 University Avenue, La Mesa, 619-461-2745. Authentic Ethiopian food is served in a large dining room by living owners. The best here are amboussou or stuffed pastirma, the chicken stew with hard-boiled egg, and sliced beef. Or, order a vegetarian platter. All food served over rice, a spagetti bread. Dinner nightly. Low.

VALLEY HOUSE RESTAURANT 10767 Woodside Avenue (Mission Gorge Road becomes Woodside after Magnolia), San Diego, 619-562-7478. You'll find your dream "Tuna Pottery" here — pork tenderloin that's poached, placed in butter, deep-fried and served on a bun. It's spicy and succulent. On Wednesday and Friday nights, all you can eat fish and chips are \$7.95. If you like biscuits and white gravy, this is the place for you. Colonial-style decor. Friendly service. Open daily, breakfast, lunch, and dinner. Low.

CENTRAL SAN DIEGO

MAX BIALYSTOK 4247 Camino del Rio North, Mission Valley, 619-281-3200. Great New York-style bagels (it's the spring water) but especially tender bialis and spreads.

REDA SEA RESTAURANT 4717 University Avenue, East San Diego, 619-285-9722. This Ethiopian restaurant offers a charming bar and authentic Ethiopian cooking. All preparations are served over injera, a sponge-like bread. Chicken fares better here than beef, which tends to be chewy. Chicken (or steak) with hard-boiled egg and the vegetarian plates are among your best bets. On weekends students congregate here, so it's very lively. Open daily, lunch and dinner. Low.

ZIA'S ARABIAN CAFE 4116 30th Street, 619-289-3035. This storefront cafe with only eight tables serves inexpensive but very well prepared Arabian food. Try three-bean soup, stuffed pockets appetizers, banana squash with spicy yogurt sauce. Lunch and dinner buffet of basmati rice with six toppings for \$5.49. Open daily for lunch and dinner. Low.

UPTOWN

BAKED BY ETTA 3635 India Street, 619-291-4074. All the baked goods that you love at the new location. Is especially noted for special orders of bagels, eggless, and multi-grain. Orders may be placed (619) 291-4074, and delivery is available. Fabulous chocolate chip cookies and apple muffins. Open Monday through Friday 10:00 a.m. to 5:00 p.m. and for special pickup Saturdays.

BANZAI CANTINA 3667 India Street, 619-298-6388. The menu offers Japanese specialties as well as Mexican dishes. Service is fast, the atmosphere is soothing, and the menu does have a few affordable prices. The place is full of surprises. Open daily for lunch and dinner. Moderate.

BIG CITY BAGELS 1010 University Avenue, Hillcrest, 619-574-7878. The big attraction consists of at least one or a variety of light cream cheese, vegetable,

Thank You for Voting Us
"Best Spanish Tapas" & "Best Late Night Dining."

1998 San Diego Magazine Readers' Restaurant Survey
IN THE BAY AND DOWNTOWN

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7 days a week
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Bring in this ad for \$5 off two dinner entrees!
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Authentic Indian Cuisine

Mild • Medium • Hot
Expanded large vegetarian menu

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1. \$1.75 Domestic drafts
2. 1-lb. T-bone steak dinner for only \$7.99
3. \$2.25 Gourmet Appetizers
4. Chance to win a Hennessy's sports jacket!!!
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PIZZA NOW

WOOD-FIRED PIZZAS

DINNER FOR 2 \$11.99

Includes 2 pizzas, pasta dishes, or specialty salads for only \$11.99. Excludes 14 pizzas. Tax only. One coupon per receipt. From 5/27/98. Good at all locations.

Hillcrest 419-296-6482 Point Loma 619-224-0264
La Mesa 619-589-7222 Solana Beach 619-759-0644

Calendar RESTAURANTS

BLUE POINT COASTAL CUISINE 565 Fifth Avenue (at Market), 619-233-0623. Very classy atmosphere and menu — mostly fish and seafood — to match. You can eat appetizers at the bar, but best bets are nightly fish entrees or steak and crab cakes served with lots of organic vegetables. A welcome addition to the assortment. Dinner only, from 5:00 p.m. Expensive.

BOMLEY EXOTIC CUISINE OF INDIA 3755 Fifth Avenue, Hillcrest Cinema complex, 619-298-3155. Don't miss the elegant food, the lively setting, the loving service. Owned by the former proprietors of Mission. You will find the food subtle and sophisticated. The Indian restaurant is a blessing to our community. All you can eat buffet lunch \$6.50 daily. Open daily, lunch and dinner. Low to upper moderate.

CELEBRON 3628 Fifth Avenue, Hillcrest, 619-295-8800. Very fine Thai food is served here, and the decor, service, and cuisine are uniformly appealing. However, the food tends to be very spicy. If you want milder dishes, better to go to. Note that you can make a meal from appetizers, all of which are mild. Closed Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Moderate.

COTTAGE CAFE 2315 Fifth Avenue (corner of Imperial), 619-696-0071. Bannerman and Polk diners are served excellent soups, which include borscht, good chicken Kiev stuffed cabbage (also known as "chicken" and a deliciously stuffed dumpling). All you can eat buffet lunch Thursday through Saturday from 5:00 p.m. to 9:00 p.m. in an all items prepared house style by loving the chef. Very simple and straightforward surroundings. Bannerman and Polk items are as well as sandwiches at lunch. Lovely garden patio. Open daily. Low to low moderate.

EXTRAORDINARY DESIGNS 2929 Hawthorne, 619-294-2900. The restaurant is searching for a place to have dinner after a movie or other cultural event. They try to do this by offering the baker-corporate prepares various cakes, tarts, cookies, and all manner of chocolate goodies. Teas and coffees are uniformly good. In the summer, the patio is especially charming. Please note the late hours Sunday through Thursday at 1:00 p.m. and Friday and Saturday at midnight.

FIFTH AND WATSON 515 Hawthorne, 619-544-0940. Excellent, very fresh fish and seafood dinners are to be found here. The price of the entree includes soup or salad. Best bet is the \$39.95 per couple dinner, which consists of four courses plus full bottle of wine. This restaurant is often frequented by actors and writers, which adds character to the evening. Open daily, lunch, Monday through Friday; dinner nightly. Moderate to expensive.

MANDARIN DYNASTY 1458 University Avenue, Hillcrest, 619-298-8899. A splendid place to enjoy a feast, for a large party (ignat least four hours' notice). Banquet dishes include caesarise soup, scallops in pepper, General Tao's chicken, and shrimp in Chinese sauce. Very vegetarian menu with over twenty items. Vegetarians should be pleased to see parsel from tofu. Entrees from the menu may be Americanized and of average competence. Open daily for lunch and dinner. Low.

THE MISSION NORTH PARK AND CITY BAKERY 2801 University Avenue, 619-230-8992. The two winners of the 1997 Best Baker award are adjacent bakers, especially for its Russian pecan bread and cinnamon rolls. Lunch and dinner offer California food with Asian and Latino influences. Lots of items under \$10.00. Open daily, breakfast, lunch, and dinner. Low to moderate.

THE PARKHOUSE BATTERY 4574 Park Boulevard, Hillcrest, 619-295-7275. Small house provides charming setting for dining. Eclectic menu is prepared with average competence. You can make a meal of four of appetizers. Open daily breakfast, lunch, and dinner. Low to moderate.

DOWNTOWN

BELLA LUNA 748 Fifth Avenue, Caliente Quarters, 619-230-3222. The new chef brings expertise in the regional cooking. When available, try

shrimp salad, crepe stuffed with salmon, and daily risotto dishes. All breads baked in premises. Red bell peppers grilled chicken or daily fresh fish. Low to expensive.

RUTH'S CHRIS STEAK HOUSE 1355 North Harbor Drive, 619-233-6222. Six cuts of steak are available, all cooked in a special broiler at 1800 degrees. The U.S. prime steaks are good and hand cut daily. They're fabulous, but nothing is on the plate except the piece of meat. Vegetables and eight styles of potatoes are a la carte. Lobster tail, fresh fish, chicken, and chops also available. Four-geous view and service. Open nightly for dinner. Reservations recommended three to four days in advance for week-days. Call a week in advance for week-end. Expensive.

TAK 555 Fifth Avenue, 619-338-0555. This restaurant is a knockout. Gorgeous food and beautiful setting. A full menu bar is presided over by Bill (formerly at Cafe Pappagallo). Entrees, which combine Asian and Continental elements, can be ordered in half portions. Don't miss linguine and seafood. Fish, rigatoni, salmon steak. Highly satisfying food at prices you can afford. Closed Monday. Open Tuesday through Sunday; dinner only. Low to expensive.

THE FISH MARKET 750 North Harbor Drive, 619-232-3474. This huge restaurant is in the heart of downtown San Diego's fish market, a separate room for seafood. Share, higher cost dishes. Open lunch, Monday through Friday; dinner nightly. Moderate to expensive.

VICINO MARO 1702 University Avenue, 619-702-7278. This small, pleasantly decorated fish and seafood house serves food that's good though not remarkable. Share, higher cost dishes. Open lunch, Monday through Friday; dinner nightly. Moderate to expensive.

SOUTH BAY & CORONADO

CENTER CUP RESTAURANT 334 Broadway, 619-476-1144. Downstairs dining room, moderate to expensive. Top of the Market, moderate to expensive.

KARL STRAUSS' OLD COLUMBIA BREADS AND GUMBOS 1157 Columbia Street (between 4th & 5th), 619-234-2729. The San attractions are the ale and beer brewed on the premises. Lip to a dozen, usually available. Food includes burgers, pizza, soup and salad, fish and chips, grilled sausage. During the week, the noise can be shattering, but it's fun. Lunch and dinner daily. Low to moderate. Branch at 9675 Scranton Road, Sorrento Valley, 867-2739. Call for hours.

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Featuring the best Flamenco entertainers in Southern California. Fridays and Saturdays. Seating starts at 7:45 p.m., show starts at 8:15 p.m. and includes a Spanish 3-course meal with choice of 3 entrees.

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Best Spanish Restaurant & Tapas Bar • Award-winning late night dining

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If you dine earlier and receive a second dinner of equal or lower value FREE. This offer is valid after 6:00 p.m. on Sundays/Equal only (not valid Friday & Saturday). Must present this gift certificate at time of purchase. Cannot be used in conjunction with any other offer, certificate, discount, trade rate or promotion.

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San Marcos: 760-734-1111
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FOOTBALL FANS WANTED

College football alumni clubs and fanatics: If you're looking for a sports bar to watch your favorite college or pro team, then we're looking for you. Open Saturday and Sunday of Fan. Serving breakfast, serving football.

TWO-FOR-ONE BURGER

BUY ONE, GET ONE OF EQUAL VALUE FREE OR HALF OFFER GOOD WITH COUPON. LIMITED TO 100.

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Serving lunch from 11:30 a.m. to 10:00 p.m. • 11:30 a.m. to 10:00 p.m. • 11:30 a.m. to 10:00 p.m.

- Chilean Pastel de Choclo
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San Diego: 619-295-8899
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San Juan Capistrano: 949-261-1111
San Marcos: 760-734-1111
San Juan Capistrano: 949-261-1111

Expires: September 24, 1998

CHICKI JAI 1388 Avenida Revolución (corner of 7th Street), Zona Centro, 619-493-5555. The new dining room, constructed from the ground up, is busy to behold and offers all favorites as well as new Spanish dishes. Best bet is fresh cod, fresh nighty fish, paella. All diners served with hot rolls. Rogue fort, chow, soup and salad, dessert. So go to serve, living atmosphere. Open seven days, 11:00 a.m. to 9:00 p.m. Low.

CHEN ANOS 1407 East Maria Velasco, 34-72-62. Surely one of the best and most elegant restaurants in Tijuana. Gourmet food preparation includes asparagus entrees, salads, chicken, fish, seafood, steaks. Menus printed in Spanish. Take Zoya Rita freeway to Pioneer Rd. to Chen Anos. Chen Anos is a children's playground. The restaurant is a scene from the playground on night. EL BODEGO 1047 Blvd. Salinas, 36-56-40. Steak house with a field day here with a variety of cuts, some cooked right at your table. The accompaniments are wonderful: an appetizer and guacamole, a crisp salad, beans served in their own liquid — even a dessert is included in the price of the entree. Cheese sauce, hot sauce, and tapas are also available. Vegetarian dishes, served in house. Good value if you like fish. Open daily. Take Revolución until it bends to the left to become Agua Caliente, proceed past the 1st high-rise towers. Turn left, and left again until the main road, Blvd. Salinas. EL BODEGO is on the right side of the street. Highly visible and easy to find. Moderate.

LA ESCONDIITA Santa Monica #1 in Fraccionamiento La Palma #1, 44-58 "The Hidden One," located in a converted mansion, boasts two gardens and patio dining, and is especially beautiful at night. The resort-like pool and landscaped park, and the Chateaufort (the two are all world-class). A very nice experience, complete with piano playing on Friday and Saturday. Take Revolución until it bends to the left to become Agua Caliente. Proceed on Agua Caliente past the next block, and approximately one-half mile. Turn right at La Palma. Two short blocks up, turn left at the "Presidencia Reyes" sign. The entryway to La Escondita is straight ahead. Open daily, 8:00 a.m. to 1:00 a.m. Moderate.

LA ESPADANA 10813 Avenida Sanchez Tabasco, Zona Ros, 34-14-88 or 34-14-89. Beautifully prepared menu that includes appetizer, soup or salad, and entrée are available in this structure whose name means bell tower and whose exterior resembles a mission. Best bet here is fish steak on a skewer (filete de pescado), baby back ribs (costillar de puerco), shrimp and mushrooms in butter sauce (camarones con champiñones), and leg of lamb (pierna de cordero). The portions are mammoth, and the breakfast is excellent. Superior service, delightful atmosphere. Menus are printed in Spanish and English. Some English spoken. Open daily, 7:30 a.m. to 1:00 p.m. Monday to Saturday, to 10:00 p.m. Sun. day. Continuation service. Same menu lunch and dinner. Moderate.

LA TABERNA ESPAÑOLA Paseo de las Heras 10001 #18, Zona Fiesta, Zona Ros, 84-75-42. If you like Spanish appetizers or would like to try them, there's no better spot than this tiny tapas bar. The floor is covered with cushions, and garlic and sausage hang from the wall. The tapas are outstanding, as well as inexpensive. Though the menu is printed in Spanish, one waiter speaks excellent English. Dinner entrees include paella, fish, and meat dishes. It's well worth a trip to Tijuana to sample this authentic and mouthwatering food. Varies considerably. Open daily from noon to 1:00 a.m. Tapas, low. Dinner, moderate.

2 FOR 1

(Excludes seafood)

Lunch Menu Only 11:30 am-4 pm Daily

Purchase one entree or regular price and receive a 2nd entree of equal or lower value free. 50¢ drinks only 50% off one plate. Valid only to people 18 and over. Not valid with any other offer. No tax on beverages. Expires September 30, 1998.

25% OFF YOUR ENTIRE CHECK

(Alcoholic beverages excluded)

Valid up to 6 people. 7 days a week. 1 check per table. Not valid with any other offer. No tax on please. Offer expires September 30, 1998.

6736 LA JOLLA BLVD. • 619-454-0369 • AMPLE PARKING
6736 LA JOLLA BLVD. 619-454-0369

BIG BURRITO!

FREE with purchase of any food item of equal or greater value

VOTED "BEST FOOD IN MISSION BEACH"

These awesome burritos are filled with your favorite burrito fillings: beans, rice, and melted cheese, with Monterey Jack and cheddar cheese, topped with the best salsa and hot sauce.

Salsa made fresh daily.

We Cater!
Call in orders: 488-PEPE (7373)

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Across from Belmont Roller Coaster
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Great Authentic Mexican Cuisine served in a colorful south-of-the-border atmosphere. 1233 Grand Circle South • San Diego • 619-297-2231

TRY OUR SIGNATURE TORTA LUNCH, ONLY \$3.95*

(BEEF, PORK, CHICKEN OR VEGETARIAN)

Includes french fries and a large beverage (not including alcohol). *Offer valid with this coupon. Up to 4 persons per coupon. Not valid with any other offers. Take-out orders add \$1. Price does not include gratuity or tax. Expires 10/3/98.

Great Authentic Mexican Cuisine served in a colorful south-of-the-border atmosphere. 1233 Grand Circle South • San Diego • 619-297-2231

1233 GRAND CIRCLE SOUTH • SAN DIEGO • 619-297-2231

1233 GRAND CIRCLE SOUTH • SAN DIEGO • 619-297-2231

THE \$13.95 BIG DOG CHAMPAGNE BRUNCH

Design your own cocktails, hand-carved roast beef, eggs Benedict, Southwestern scrambled eggs, breakfast potatoes, house sausage, hot sauce, butter, toast, waffles, croissants, sandwiches, fresh fruit & vegetables, croissants, bagels & all-you-can-drink champagne.

11:00 a.m. - 2:00 p.m. • 11:00 a.m. - 2:00 p.m. • 11:00 a.m. - 2:00 p.m.

SUNDAYS IN LA JOLLA 9 AM - 2 PM

THE BEST BLOODY MARY BAR IN LA JOLLA!

2 BIG DOG SUNDAY CHAMPAGNE BRUNCHES \$20*

*Valid only on Wed. with any other offer on a holiday. Valid Sunday 9-11 am only. One coupon per couple. Dine in only. Expires 9/30/98.

909 PROSPECT STREET • LA JOLLA • (619) 454-9664

2 FOR 1

(Excludes seafood)

Lunch Menu Only 11:30 am-4 pm Daily

Purchase one entree or regular price and receive a 2nd entree of equal or lower value free. 50¢ drinks only 50% off one plate. Valid only to people 18 and over. Not valid with any other offer. No tax on beverages. Expires September 30, 1998.

25% OFF YOUR ENTIRE CHECK

(Alcoholic beverages excluded)

Valid up to 6 people. 7 days a week. 1 check per table. Not valid with any other offer. No tax on please. Offer expires September 30, 1998.

6736 LA JOLLA BLVD. • 619-454-0369 • AMPLE PARKING
6736 LA JOLLA BLVD. 619-454-0369

BIG BURRITO!

FREE with purchase of any food item of equal or greater value

VOTED "BEST FOOD IN MISSION BEACH"

These awesome burritos are filled with your favorite burrito fillings: beans, rice, and melted cheese, with Monterey Jack and cheddar cheese, topped with the best salsa and hot sauce.

Salsa made fresh daily.

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SCHEMER coming soon and aspirin! molly egg through five classes. Franks, 1201 S. 15th Ave. #110, Phoenix 85020. 619-434-9992.

RELATIONSHIP NO WORRIES? Create a new loving relationship with your partner. Express yourself better, reduce conflict. One-on-one consultation classes begin now. Mary Beth Johnson, 1201 S. 15th Ave. #110, Phoenix 85020. 619-434-9992.

WOMEN 50+ GROUP, a psychotherapy group designed to explore a new, supportive relationship. The topic of our lives who we are now and how we choose brought to the group. When we are not together, we are not together. 1201 S. 15th Ave. #110, Phoenix 85020. 619-434-9992.

WOMEN'S SUPPORT GROUP for women who are struggling with their lives. 1201 S. 15th Ave. #110, Phoenix 85020. 619-434-9992.

WOMEN'S ASSISTANCE PROGRAM, explore relationship and self understanding of yourself and others. Women's Support Group, 1201 S. 15th Ave. #110, Phoenix 85020. 619-434-9992.

WOMEN'S RELATIONSHIP counseling. Do you give more than you're getting? Communication problems? Are you feeling unappreciated or unloved? Are you suffering physically and/or sexually? Are you feeling unloved? 1201 S. 15th Ave. #110, Phoenix 85020. 619-434-9992.

There is a 10 step program that can help you call today. 555-2355.

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FORD RANGER II, 1986. 4 cyl. w/1600 cc. 100,000 miles. Servo. cruise ctrl. 100000 miles. 1986. 4 cyl. w/1600 cc. 100,000 miles. Servo. cruise ctrl. 100000 miles.

FORD THUNDERBOLT, 1973. 2 door coupe and red paint. 100,000 miles. 1973. 2 door coupe and red paint. 100,000 miles. 1973. 2 door coupe and red paint. 100,000 miles.

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HONDA ACCORD EX, 1986. 4 cyl. w/1600 cc. 100,000 miles. Servo. cruise ctrl. 100000 miles. 1986. 4 cyl. w/1600 cc. 100,000 miles. Servo. cruise ctrl. 100000 miles.

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HONDA ACCORD EX, 1986. 4 cyl. w/1600 cc. 100,000 miles. Servo. cruise ctrl. 100000 miles. 1986. 4 cyl. w/1600 cc. 100,000 miles. Servo. cruise ctrl. 100000 miles.

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