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ANDREW CUNANAN WEB SITE - SEE PAGE 5

Keader

SAN DIEGO IS A WIRED CITY, not by telephone lines or fiber-optic cables, but by a small group of insiders: men and a few women who, by virtue of birth, marriage, enterprise, cunning, guile, or simple longevity,

control the direction of the region's economic and political life. This loose network,

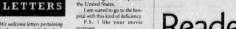
made up primarily of Republicans but including some old-time Democrats as well, exerts a subtle but strong influence over such matters as who runs for public office, what news and opinion appears in the city's only daily newspaper, what land should be re-zoned for higher use, and whether public money is spent on stadiums or libraries. Because of their connections, members of this circle are rewarded with wealth and power far greater than their numbers, or public profile, would suggest.

CONTINUED ON PAGE 31



San Diego's Largest

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You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego Extraordinary CA 92186-5803; fax them to

619-231-0489; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity. Media Should
Hire Teachers
I'm calling as a retired English
teacher to say how freque ntily
the media loves to jump on
teachers of the control teaching our
kids. In this case, the cover of
your current paper says.
"Pray that Michael Douglas
Don't Come Back' (september
17). Now, that should be not
teacher in their classroom sittuation compete with a media
that does it in such an attractive that does it in such an attractive and bold fashion. I think per-haps media should hire English teachers to proof their material, and then maybe our kids would and then maybe use get the right message. Ralph Pinney Chula Vista

RNs, Health Care, UCSD, And Duncan The article "A Hospital Is a Village of Immense Suffering" (September 17) touched on a problem that is responsible for the deterioration of health care

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in San Diego.

All of the hospitals have fired their registered nurses and hired "assistants." RNs are well trained at colleges and

universities. Assistants are not.
The incident of a so-called
nurse trying to give medication in the wrong dosage to a
patient is due to the fact that the so-called nurse was in fact not a nurse but an assistant. It was probably an RN who corrected her.

The above is a preface to

the above is a pretace to the purpose of my letter. I moved to San Diego just six months ago. I went to the li-brary and read the book by U.S. News and World Report U.S. News and World Report (written a few years ago) and selected UCSD medical care on the strength of their infor-mation that they had a higher ratio of RNs per bed than any of the other hospitals. UCSD was also rated higher in the na-tional ratino.

tional ratings.

A lot of us believe that RNs know as much as doctors. I

"grand schemes" and whose citizens have unlimited funds, who am 1 to stop them? But if

local rankings for the top 40 in the United States, I am scared to go to the hos-pital with this kind of deficiency.

Ms. Moore

I would like to commend Ju-

I would like to commend Ju-dith Moore on her extraordi-nary literary abilities and ac-complishments. Being a third-semester Englith student at Grossmont College I find elo-quent, creative writing such as Ms. Moore's "Katy Chron-icles" (September 10) to be both inspiring and entertain-ing. I can only hope to one day attain an equivalent caliber of writing expertise as this tal-ented essayist. I found her Hitler and heaven analogy especially intriguing. For it is prose such as this that causes one to pause and ponder, no matter how exceedingly focused one is, to devour the following line of text. Furthermore, writing such as this is woven with the fabric of an author's soul and intel-lect, of which Ms. Moore poslect, of which Ms. Moore pos-sess with skill that overwhelm-ingly exceeds mere sufficiency. In closing, I would also like to praise the San Diego weekly Reader for providing aspling writers with the means to put forth their art to the general public of our beautiful city. Justin Benson San Diego

Grand Schemes?

Grand Schemes?

re 'The Hell with Ted Leitner,
the Hell with Tony Gwynn"
(September 3), the Reader
again is right on the mark! I'll
never understand why developers decide the skyline Ilook
at and drive through. It's never
'let's keep it uncrowded, low
to the ground, and cheap. It's
always some "grand scheme"
like the "stadium deal" wherein
the citigens use the bill because like the "stadium deal" wherein the citizens get the bill because "it's good for us." And when was the last time you heard a radio personality say, "This grand scheme will be so good for you that your taxes will go down and once a month a city worker will hand deliver you a check for royalites, and, furthermore, we magratize when the control of the thermore, we guarantee you a parking space in Gaslamp when-ever you want it!" I think we'll do just fine without cramming another "grand scheme" down-town where parking is already a very, very, very scarce com modity. Nope, "grand schemes are only good for the develop ers and "insiders," They don care who pays as long as it isn't them, because, after all, they have to vacation in the south of France or on their yachts in the Aegean Sea. Alex Spanos

other city that desperately need

have had situations in the past where an RN pointed things out to my doctor (not in San Diego) that the doctor had not In New York, one health didn't cut a deal that was good for the citizens, whom he couldn't care less about, he cut a deal that was good for Alex Spanos. So if the Padres go to an-

In New York, one health plan is so confident in the abil-ity of RNs that they use nurse practitioners instead of MDs in a lot of cases. Nurse practition-ers even write prescriptions. The current report for 1998 (July issue of U.S. News and

World Report) does not in-clude any local hospitals in its

Reader Charles P. Edmonds Downtown

NEWS & FEATURES

SEPTEMBER 24, 1998

How San Diego school czar Alan Bersin became so



















	well-connected. By Matt Potter
01	tters
10	y Lights
1	Big-bucks San Diegans run afoul of the IRS; and City Lights shorts
	A creepy computer game allows you to follow in a serial killer's footsteps
tr	aight From the Hip
	No-nonsense Matthew Alice assuages your fears about incense smoke, heartburn, and much more
he	Sporting Box
	Patrick Daugherty focuses on Ryan Leaf, Bill Clinton, and bedwetting.
h	sep and Goats
	Abe Opincar is distracted by a should-be dungeon-dweller in Poway
g	htseer
	The importance of defining what art is. By Justin Wolff
n	Abandoned
	A pickle and a sandwich quell separation anxiety. By Matthew Lickona
n	gues as a Fire
	What does it mean to be a Mexican Pentecostal? By Abe Opincar20
10	Ex-Mrs. Symphony
	How musicians and their spouses scrape by. By Cris Mazza
	CALENDAR
C	oming Events
	Highlight: Local writers mourn the loss of the Writing Center
	Gulde: Baja, outdoors, dance, film, lecture, in person, television, sports, special, for kids, muscums
•	ım-O-Rama
	Trailmaster Schad makes interesting a no-frills campground in the desert
•	try
	Frank O'Hara's "The Day Lady Died"
•	ding
ø	David Lehman: The Last Avant-Garde
*	ssical Music Review and Guide
	Jonathan Saville reviews a wonderfully successful SummerFest concert performed by young musicians
	Museum and Gallery Guide78
•	nter Review and Guide Jeff Smith reviews La Jolla Plavhouse's Dogeaters
P	Music
1	Blurt
	The incredibly strange, remarkable world of the theremin
	ie Review and Guide
	Duncan Shepherd sizes up the differences in the
	new Touch of Fral

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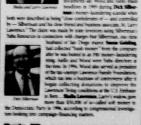
126

Short in the got The end of a once-commercial envite 5-The residence of the second of the controversal ero has finally arrection for sail interests through all recomments Control and the second at the second and the second at the secon

Two roses in the hote declarement in M. Larry Lawrence the late owner in the hote declarement and M. Carrier i amba-audior to Switzerland, an classing ruli invariability years of tival sesees According to documents field in See Pergo County product court, Lawrence's tight hand woman Reference Wood, will color mon that \$1.50 million from at assortment of consulting agree-



fire-class round-trip arrive tickers, vadiscurrent as Wood and Arthorist heading in 1985 during The Silver



The state of the s to statisting aftern and his after describber to trace good marrage and his constraints from a separate works, as well not reason or into when over perme goods time with his or to handle his feel and offillers. Linquise tool for how the "Marra is handling this beautish?" Of the future. Linquise was as hope "Tellary would he same, "Thank wo. All for his range a office, is that we can toly above the world we don't have to tran-thing south or moments indiscriment."

be that hat Se Dep been married is Dreschew olumned. New that is nill betting it not in I this. Other has outlined new that is die betting it not in I this. Other has countries now which has deed, Americally by hillsouin 10 feet, an agreet an into more not the of Suchli need with better. He definitely himbers have last delet the side to decide the case in the best of the definition has been at all the side to define the need to the side to define the need to be the side to define the need to be all the side to define a deep not a south has give he not come to be the side of the need to the side of the need to be the need to be the need to be the need to be the need to the need to be the need to b

Contributor Main Potter

The Render often \$25 for town tips published in this cri-tums. Call our woise mail at 678-235-3000, ext. 440, or far your tip to 678-235-3096

Taxes of the Rich and Well-Connected

What the Joseph C. Glickmans believed was a simple \$242,000 gift to an annuity trust has become a \$32.4 million

known to San Diegon social and positical circles are backering on the U.S. Tan Court in Mashing-ton, D.C., to intervene and overtun the Internal Revenue Serwin denient.

Gischman, fourger and Charge, and he win heverly

professor, said such a true gi-lesso. The gramme to place funds, mades or other valuables in the trust, draw around income from it, and designate beneficiaries of

Pe true, Quoting a Roscarch Institute of America (Risk), Inc., study, Melarus Steinberg, an Arlington, Verginia, certified public oc countain, said that "at the end of the specified term, the propeach flex an eight-page petition certs then gives to the designate



est State Bank from Minneapo

million in assets.

is financier Carl R. Poblad. At the time, River Forest had \$18

Glickman found bunking to his liking. He moved the base of his operations to Chicago, and two sean ago River Forest changed.

its name to Corus, which has muscled its way to the top, be-coming Chicago's tenth largest

hanking operation. While mostly a fringe player



sets and plans a prominent role in financing student loans. Glickman, then a Min-neapole businessman, and other

to challering the liks riding in the court.

"I consider this to be a very person market, the K-5-war-side clickmen total a reporter. The comple's tas attorner. Whe comple's tas attorner. Whe comple's tas attorner. The property is a true and re-cove a fined doll amount power of the property manufer value of the mittal far market value of the mittal far ma and we expect to prevail in the

imparion."
What ran Glokeman and his What rate Glockman and the wife afoul of the its are the gifte each made to the Joseph C. Glockman Granner Annuers Trust. Ther sun Robert J. Glock-man of Cheaps, president and chief executive officer of the control of the property of the property of the control of the property of the property of the control of the property of the property

on. The bank holding company has cast about looking for other good banking sortures. Beginning in 1994, Corus moved into buying common stock in other publich traded banks, but not just in the Chicago area. Apparently, it paid

off — big lust ten days after Corus, then River Forest, bought a block of stock in Saburban Banseck of seck in Naburban Ran-corp of Palantine, Illinois, for \$41 a share in the spring of 1994, the Glickman wirardry worked again. River Forest sold those shares for \$73 when less than two weeks after the stock pur-chase the Bank of Montreal an-nounced that it would take over Suburban.

The Glickman-dominated

In this case, the IRS said the prospers involved the stock of the Corus Barik.

Corus was woven by knepth Glickman into a Chicago-area financial bethemoth from a small Michoseaten basis he and others bought in Minnesota in 1980. Corus now 32a 72 branches and \$2.4 billion in asbanking operation also snapped up \$18 million worth of stock in 15 to 20 other banks that

loseph Glickman's presence at Corus is also felt through the art work he has collected and that now adorns the walls of the main office of Corus and its

same year and said it also would

embark on an additional \$35 million stock-buying spree in other banks. However, the high-riding sp-

perstars or the Aridwestern banking world took a stumble last year as Corus moved to re-structure its make stake in the

home-equity loans. The bank's second-mortgage lending oper-ation ran anto bad credit losses and had to take a \$11.3 million

of 1996, nearly twice that or or

credit usually hovered in

downsize the number of

gage foams last year to 10 to 15 a month, down from 300 to 400 monthly a year earlier when the home-equity losses jarred the

perstars of the Midw

branches scattered around Changoland Karen VanParsen. a spaleosureman for the bank and the 500 paintings the bank chairman owns and Cortu uses are mainly oil and water-olors, some by well known artist. The baseds are mire coup-

"He loought an entire group-ing several rears ago," she added. "We have more [main] locations, and they are spread throughout them."

She said she did not know whether consensing of the paint ings are in Glickman's own name or that of his trust's Banking is not Corus's only

Cunanan's **Last Laugh**

By Bill Manson

Now you can be Andrew Philip Cunanan, 'the gay spree killer,' and experience his final days! You choose

You stay. "A flirty older bar-tender gives you a free drink. STAY? GO?"

where to go. You decide who to meet. It's a sarcastic adventure based on the wildly inaccurate news reports of 1997. Thanks

news reports of 1997. Thanks for being sensible and my apologies in advance...?
You're at a www.ifadlwaws.
next-orghwitei, Andrew's multifaced picture consen up. Clickhere to enter the game. A the
bottom, the four scores that tell
you'l you're going to last as
long as Cantanna did on the
Teleparate for more eash. long as Cunanan did on the run: your life expectancy, your money supply, how close the police are, and how high your fame's rocketing. You can spend money, hustle money, lie low, or live the glittering life, but ev-erything you do has conse-

You start off, as Cumanan did, in San Diego. You can travel, meet ex-lovers leffrey Trail or David Madson, or one of the celebs Andrew tracked, like Tom Cruise, Madonna, Geraldo, Sylvester Stallone, or designers like Jean Paul Gaultier

Today you - Andrew, that

Today you — Andrew, that is — have decided to travel to San Francisco. In your car. It's all you can afford. "You must pay gas and tolls, says the popup. Your money bar shortens. "You go to a local hot gay disco, cover \$15. An average.

looking Latino guy asks you to

You go, But you are horribly low on cash. Hit the EARN box. "Desperate for more cash, you reduce yourself to the ways of a common male prostitute. You meet an avefully short white guy who wants to buy your und-derpains. ACCEPT? LEAVE?" Accept. "Your phin suddenly attacks you like a psyche killer. PGHT? LEAVE? accept. Your FGHT? LEAVE? Leave b. killer. nating example of the U.S. ver-sus the criminal on the run. That makes him an underdog of sorts. For whatever reason, people tend to identify with un-derdogs. And for other reasons of my own... Well, I think there were some similarities between him and me. We're both about against the wall with a kick to the chest. He slashes you with a knife. FIGHT? LEAVE?" Fight. "The stranger slashes through your arm. You pummel him in the side of his head with your fist," FIGHT? LEAVE?" your fist. FIGHT LEAVE!"
Fight. Uh oh.
"YOU ARE DEAD!"
Damn, And you didn't even
get near to Miami.
"Andrew Cunanan — The the same age, we both have a Filipino father and white Amer-ican Mom. Both our families are sad and dysfunctional. Both

"Andrew Cunanan — The Odyssey" is grosser than gross. But not half as gross as the real thing, says its creator, David Uy. "Why would I ever want to publish such a demented page!" he says in his own bio page. "Oher'era couple of reasons re-ally. Obviously this was a fasci-

born to a wealthy dad. I was born low class. I've never had anything to lose, and therefore I've never had anything to I've never had anything to prove. Andrew apparently took the loss of his father's money rather hard, and he needed to find ways to replace it. Do I think that my rags-to-better-rags story has made me a bet-ter person than him? No. Be-cause I think just about any body could freak out and become a murderer."

are sad and dysfunctional. Both of us were the 'baby' of said families, and both of us are gay. And both Cunanian and I have a hearry laugh.

"Ridiculous juxtaposing, you say' Maybe. But who knows for sure. Yet I'm no serial or spree killer. What's the differ-ence? Money, I think. He was

J. PORCHED

come a munderer.

There's nonther reason
David Uy did it. Uy, 80, an artist
who works in the classified addepartment of the Washington
Blade, aga precopager based in
D.C., says part of that media
orgy was because Cumann was
gay, a convenient way for the establishment to veri a prejudethe normally have to keep sup"How did Andrew Cumana
make it all the way to the EBI's
top-ten-most wanted list?] bemake it all the way to the FBI's top-ten-most wanted list? be-lieve it's because of the media, be says by phone from Wash-ington, D.C. "Chap, it's true that but the media only egged him on. What else are TV stations going to do these days with a story about a well-educated, high-society, HIV-positive, gay-male prostitute who travels across the coursety killing the across the coursety killing the him? It's a bizarre story, and ye, it would have cought my attemit would have caught my attention no matter who I was, and besides all that, he was attrac-tive. It's sad to say, but I believe that if Cunanan had been unattractive, the media would

not have taken such an interest in him.
"The point is I found his
whole saga inspiring. No, not to
make me go out and kill my enemies with a sawblade, a harn

mer, hedge shears, or a .40 cal-iber pistol. Andrew's descent into madness made me sit up and take notice of the media's

sometimes fair, mostly awful coverage of the gay community. "So the excellent little ad-venture that I made is the culmination of all these incredibly ridiculous stories put together that he was hooked on drugs, that he was selling drugs, that he was a male prostitute, a female prostitute, that he was out there to kill people for all these really selfish reasons. Even if any of that might be a little bit true.

the media just blew it all out of

the media just blew it all out of proportion. He could have been anywhere. He was in all 48 states, maybe even Alaska. Peoples aw him everywhere. And when people are suddenly thinking that one single gay man is this incredible demon that can be anywhere and anywhere a back a proportion.

that can be anywere and any one, 'that's a real scary thing. That's when they start thinking that the whole gay community is full of these psycho-killer de-mon people."

Oy, who believes in "honesty

above all things," had the idea for the online "adventure" dur-ing the last week of Cunanan's

"It was a Sunday afternoon. Last July," he says. "I was sitting in the grass at D.C.'s Dupont Circle, a very gay little circle. reading, listening to music, and this idea just hit me. How to do something creative and fun and interactive and totally unique that I hadn't seen anywhere els When I think I have a really home and I started working or

"The general idea of it is you



hospitals in 26 states.

The bank has also reached out with its commercial real estate lending services into other states so that last year the share

states so that last year the snare of loans being made in Califor-nia and other states doubled to 30 percent from 1995. Along with a much-envied operating record and the ex-

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pensive art collection gracing its walls, Corus has also embarked on an ambitious program to restore several of its banks. Among those getting a face lift was the bank's headquarters. Chicago's ornate Lincoln National Bank Building, which dates back to the Roaring 20s.

For the first half of this year,

Corus reported \$20.1 million of net income, matching earnings reported for the same period last

lt is the value of Corus stock that the Joseph Glickmans each transferred to the trust four years ago that is at the heart of the dispute. The IRS ruled that the 1.82 million shares they gave to the trust was worth \$58 mil-

lion. The Glickmans claim the actual stock value is just under \$242,000. Corus stock is traded on the NASDAQ stock exchange. The IRS notice of deficiency ruled that as a result of its find-ings, the value of the Glickmans' taxable gifts for 1994 was being

66 I made it to Florida with all seven children, ten birds, two cats and our dog. I never ran into a problem. I put 5,000 miles on our van in one week. All repairs were done great and it shows."

-Christine Kentner, San Diego

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CITY LIGHTS

Taxes of the rich

increased by \$57.8 million Joseph and Beverly Glickman were each ordered to pay \$16.2 million in gift taxes for that year. million in gift taxes for that year. But the petitions filed by the couple challenged the rul-ing. The petitions claimed that the IRS erred in reaching that

decision.

According to a quarterly statement filed June 30 by the bank with the Securities and Exchange Commission, the bank bought back 269,100 shares of bought back 269,100 shares of its stock at \$40,98 a share dur-ing the April-lune period. The repurchase was part of a Corus program to buy back 750,000 shares of common stock. The reshares of common stock. The re-port said the bank has 14.5 mil-

lion shares of outstanding com-mon stock.
Published reports said the Glickman family, which also in-cludes their daughter. Elaine Galinson, San Diego's chief of protocoi in 1993, owned more than half the bank's outstand-ing common stock when the Joseph Glickmans made the transfers to the trust in 1994.

transfers to the trust in 1994.
Their daughter and her hus-band, Murray, an attorney and chairman of the San Diego Na-tional Bank, are big contributors to the Democratic Party, pals of former vice president Walter "Fritz" Mondale, and have been known to rub elbows with the

Clintons.

Murray Galinson was recommended by Senator Dianne Feinstein and tapped by President Clinton for a federal judgeship in 1995 but dropped out after controversy boiled up ovewhether he was nominated as paybask for the family's financial control of the payor of the payor

payback for the lamily's finan-cial support of the party. Campaign reports show the Galinson couple contributed more than \$75,000 to Demo-cratic candidates during this decade, including \$10,000 they gave to Kathleen Brown's uncessful 1994 gubernatoria

"Actually, he dropped out," said Kristy Gregg, a spokeswoman for the San Diego National Bank, of Galinson's nomination. "He got tired of what it was doing to his personal

tion, Calinson had been away-from the courtroom for more than a decade. Calinson began his legal caree as a federal pro-ecutor in Minnesota and later went into private practice in that state. He served as a special fed-eral prosecutor for two years in San Diego. After the HRS responded luly 21 to the Gilckman cougle's pe-titions, the case shifted to the IRS Appellate Division, where the two sides entered into neco-

wo sides entered into nego ons. If the irs and the cou ple fail to negotiate a settlement, the case would go to trial before a tax court judge.

The Glickmans have designated Chicago as the site of a

CITY LIGHTS

Cunanan's last laugh

gay, and you are charming and good-looking, and you lie and you cheat and you steal, and you hustle for money — and you are running out of luck. Your last suitor just dumped you, and your good looks are fading, and your money's run-ning out, and all you have left is a car. So you're stuck out a the street. You can choose what to do. Go to other cities, earn money by hustling or sellin drugs, meet people such a them by speaking one of th kill them. I'm not forcing a

body to do anything that is be youd their own morals "The Cunanan part of Uy "offwhite" Web site is calle "Andrew Cunanan — The Oh-session," and Uy admits to be

session, and cy admits story ing obsessed, sort of. "I think I was obsessed with Andrew, for maybe a week. Al-ter that it was my perfection ism that took over, and I just had to gather more and more ple were asking me questions. I figured I'd just let all the Tacty speak for themselves. I've had 10,000 hits so far."

But there was perhaps n desperate desire they both had to escape home. "My father was a pretty harsh kind of person, he says, with a laugh that be trays deeper feelings. "Pre

This is a poem on Uy's Web site "by David Uy's Rombling Dark Side."

Dear Dad, Fuck Yor

I hate you, I hate you More than I can say I spit at your memor I hate you today.

You're a liar, a pig. And a boorish old brat. You're balding, and grea And ugly and fat.

I can't bear the thought



Y'all don't understand

What it's like to grow up So scared and nervous It makes you throw up

It's insane being raised In a household like that

A jab in the gut Pulled back by the hair, Or a kick in the butt

Everytime that he three To cut off my dick...

I imagine killing you, In vicious cruel ways.

One reason, Uy says, for creating this site is for self-healing.
"They say patterns of violence repeat, and if I can expose myself, then I can keep myself

Cunanan had strong feel-ings about his family too, Uy believes, but Andrew was a per-son "who hid his entire back-

ground. He didn't want any-body to know where he came

from."

That is the difference, says
Uy. "I virtually never lie — another reason! Can't identify
with Andrew — and I always
preferred to tell everybody
where! Came from, because
people are out there thinking
that they're the only ones who
are gay, or had an abusive fatthey, Somehody's going to identify with it and feel like. Hey,
The world! Johns in the world!"

tify with it and feel like, 'Hey,'
'I'm not all alone in the world,' "
(At the end of the long poem,
'Up provides a link to the National Clearing House on Child
Abuse and Neglect and John
Bradshaw's Homecoming,
'But hold the tears. First let's
check the "Readers' Feed Back'
page and some of the people
he's reaching out to through the
Andrew earn.

Andrew game.
"I love Andrew and I think

"Hove Andrew and I think he is the greatest artist: turning killing into a form of perfect and wonderfully final art, some kind of irreversible performance. Death is where we all go anyway, so I don't think any-body can blame him for taking anybody's life... I think the one to blame is God or such this way when our mothers.

thing...maybe our mothers ncing us to die the day we

are born."
"Andy Cunanan is the lerry
Maguire of gay murder. Like
college baskethall talent scouts,
we watched him grow from
thash-in-the-pan second-degree
homicide lightweight to an intriguing double-murderer to
cross-country thrill-killer to

triguing double-murderer to cross-country thrill-killer to full-blown celebrity-stalking homo murder superstar. He's so sexy. So sassy. So '90s. He's

"(He killed himself) 'cause he

in check."

Being threatened with scie Or a baseball but

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

"Andrew Cunanan was a hazel nut surprise and a walnut cream short of a full box of chocolates. In other words he was loony. (Do we need any other explanation?)" "I do believe Andrew is still

"He longed for love because he was unable to love himself. I

love you, Andrew. I pray for your love and peace, and I'm

not the only one. You shall never be alone, again."
"Whoever did this page, you are sad.... If you cared anything about Jeff [Trail, Cunanan's first victim], you would not have been able to turn on the TV.

thing else about it. Have some

pect."
I asked Uy if he felt he wa I asked Uy if he felt he was encouraging people to kill. "I would be absolutely mortified if that happened. I would be horrified, and I would just shut the whole thing down immediately. But I do say that

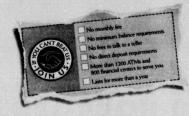
it's all meant to be poking fun at the media. The media was the bad guy to me, because they made everything so in-credibly trashy and tabloidy, and they never got their facts straight till eight months later. They get a snippet of infor-mation and they alf just jump on it like a pack of wild dogs.

Lat least made a little hiblion

Onscreen, near a photo of Cunanan's crypt at Holy Cross Cemetery in Chollas View, the text tells us exactly where to find him: he's in the mausoleum in the Holy Rosary Chapel, six crypts up in the niche area.

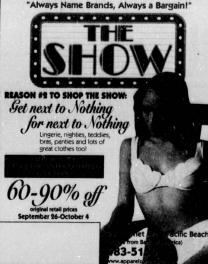
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STRAIGHT THE HIP



Hey, Matt:

1 burn quite a bit of incense in my apartment, and I'm wondering just what sort of toxic chemicals I am inhaling. Has incense ever been linked to lang cancer or other serious illness! And what exactly is "Nag Champa," and why am I so addicted to it?

what exactly is 'Nag Champa,' and why an I so addired to it'
— Mart Cardwell, Hillions
In the grand toxic scheme of things, incense hardly registers on the meter. A stick of Nag
Champa vs. the tailpipe of an old diesel truck climbing a hill? Hab. Corours, if the air is or
thick in your house you need fog lights is find the bathroom, well, common sense has to rid
you your lungs, stimuse, et al., are taking a beating, Well assume you' or maybe a too. three
you your lungs, stimuse, et al., are taking a beating, Well assume you' or maybe a too. three
longs much, but there are more cancer risks in the larger environment. De Buddhist morks.
Deatheads have bots of lung carcer? Medical science is strangely silent.
Incense—at least the good stuff—is put ground up spice or wood bark o bretts, flowers,
whatever the figargance, is, suck topether with tree say. So snorting incense mondes is like withing
your head in the fireplace or loitering around a brush fire. If you burn that Midnight Mush or
whatever the figargance, is, suck topether with tree say, So snorting incense mondes is like withing
your head in the fireplace or loitering around a brush fire. If you burn that Midnight Mush or
is why they wall like a cheep how are artified if agrance chemicals in most of them, which
is why they wall like a cheep how way, when people as yet heye "a lallergif' on smoke—ancene,
tobacco, whatever—well, they'e not. At least not by the strict medical definition of an allerge
three is no protein component in monde, and proteins in necessary for cause an allerge rest ion.
Smoke is just an irritant, not an allergen.

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Smoke is just an irritant, not an allergen.

There is no protein component in monke, and proteins in necessary for cause an allerge necession

Smoke is just an irritant, not an allergen.

Th

Matt:
The been meaning to ask this for a long time. It's bugged me. I remember seeing a car scrouning
past me on the freeway one day that had wire mesh screen between the front and back soits, and
on the side it said "Postal Police." Postal Police? Who's that?

They're the muscle for the postal inspector's office. Got a mail-bomb threat Fistight at the parcel post window! Undercover UPS operatives trying to sneak in the employees' entrance! Call the postal police. They're security guards at post offices who check IDs, keep the posted and haul off postal fedom. We have a dozen or so in the county. Feel better now!

I just ale a sandwish and a handful of pepperonis, and now I'm suffering from a near-ctippling case of SISU (afferin hearthum.) Years age! I was never played by this phenomenon. What answer hearthum, and how do I prevent it! And why does affecting lood send me bounding for the nearest energy men's from stall when the same meal at home would leave me burping.

Well, I'm not a doctor, And I don't play one on TV. But I know Dr. Seuss and Dr. Dements on if that's good enough, here's your prescription. Sit up straight, take a deep breash exhabitionly, and CALM DEWN. You could like one stressed out lifted double Hearthorn is caused to keep those pepperons heading sooth. Sucquest do to malfunction in the valve that supposed to keep those pepperons heading sooth. Sucquest or plays a part. Common wisdom is, as untall faiting to find a definitely can. And stress a know proper layer and the control of the Well, I'm not a doctor. And I don't play one on TV. But I know Dr. Seuss and Dr. Demente

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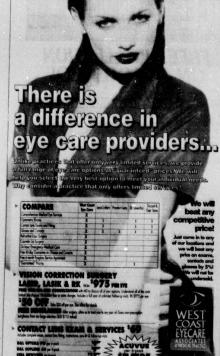
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WHEN DID YOU TURN **OFF THE GAME?**

Even for those of us who fig-ured Leaf was due, that San Diego's two wins were against soft teams, I was surprised how badly San Diego played Kansas City, Leaf was I-for-tions, and fumbled three times. One day that lad will times. One day that lad will be 89 years old, swilling vodka from his perch on a Tallahassee bar stool, and he'll still be able to replay that game in his

We have a question before us. Does San Diego have a quarterback with steel in his soul or do we have somebody like Scott Mitchell?

You remember Mitchell, the Detroit Lions starting quarterback. He was viewed in Detroit as the Next Big Thing. Scott is now in

the second year of a four-year, \$21-million contract. Last week, after the Lions went 0-2. Mitchell was demoted to third-string quarterback. Bottom line: during easy games he could amaze you with his grace and throwing accuracy; dur-ing difficult games he choked.

Leaf has the grace and accuracy. Time will tell if he has the steel. We'll know more on

The William Jefferson Chinton impeachment betting line has moved following his made-for-TV grand jury testimony. The odds against impeachment and conviction are now 50 to 1.

What we have here is what Muhammad All said to General Ferrors.

What we have here is what Muhammad Ai saad to George Forenan as Ai was being primarile against the ropes in downtown. The same and the George Forenan as Ai was being primariled against the ropes in downtown. The same are same as the same are same are same as the same are same as the same are s

PITTSURGH

for 520 million! After four years?

Don't get me wrong. I wouldn't allow
Bill Clinton into my house. If you knew some
of the people who have sai at my fractured
kitchen table you'd know shal I don't think
much of Clinton. The man does not possess a
snippet of bonor. snippet of honor

1-800-346-EYE

anippet of honor.

But what's honor when there's good money to be had! Follows is a letter I'm sending to Alpine resident and United States Representative, the Honorable Duncan

Big Guy,
Consider this an application for my
appointment as Special Counsel. I'll need \$50

subpoena power. My mass is to investigate Senne

moment of birth.
Kenneth come out head
At what hour after birth did he begin fe
from the breast? Which breast did he Did that change over time?

When was i enneth out of diaper

into training pants? I'll need to know bathroom habits, focusing on bedwriting expect weeks of testimony from his mother

sixth grade. I sho THE VEGAS LINE and will appear nevs who will co

thing that comes schoolmates' m Any deviation in test

Naw, concerning Start's formative years. I have to obtain all his grades, attendance records, all test in their original form, as well as prolonged and repeated testimony from his teachers, pros-ples, nurses, and school groundskeepers. I'll need to find out if Kenneth engaged in any of the main's sports fighting in the playsymout, shooting spithalls when the teacher's base transl-sourchine characters in the bull was turned. was turned, smoking cigarettes in the buil

was turned, smoking cigarettes in so-room, and so on.
Junior high and high school present dif-ferent and more complex issues. It goes with out question that I'll have to learn show his sexual fantasies. We may have to put Kenneth under a CIA drug for this lor seasons, at the age of 12, was he thinking. kenneth under a CIA drug for this soft instance, at the age of 12, was be thinking of female breasts, or mouths, or butts, or going all the way? If not, why not We have to have the content, the texture, the specific ty of his thoughts, in every death, As the investigation proceeds i will som to acquaint myself with every exceed a 52 Kenneth ever performed. Actually, the mass not rade.

not take as long as rooting out his fantas but we must be prepared for the worst. Let us turn to the books he read, mos he viewed, every human being he's of known or been suspected of knowing, a what crime those people may have comme ted during the course of their lives. First,

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Roman Catholic Address: 5546 Pomeratio Road, Poway; 619-487-4755 Year founded locally: 1999 Congregation size: 5000 registered families Services Sunday Mass: 4015 a.m., 1045 a.m., 12-50 p.m.; dally Mass: Monday through Saturday, 7-30 a.m., Monday through Friday, 900 a.m.

5-00 a.m. Sende paster: Joseph Finnerty Charch school earrollment not available Working steps pin available Annual budget not available Saff inte full time, four part-time Diversity; white, Filipino, East Indian, Asian Singles programs no., but diocese runs one Dress very casual to dressy

"STOP BLASPHEMY NOW!" read a pamphlet I picked up in the vestibule of Saint Michael's Church in Poway. "According to press reports. Terrence Moslaly's play Cor-pus Christi includes a Christ-like figure, named Joshua who has homosexual relations with his apostles! Besides, the play uses Gousel the play uses Gospel passages in a contrived way...."

Another pam-phlet sought volun-teers for eucharistic adoration, another adoration, another encouraged young men to follow their hearts if they felt they might have a vocation in the priesthood. Out on the church patio, a well-staffed table offered anti-abortion material. St. Michael's seemed like an ortho-

dox parish.
Then Mass began,
and I went inside and
noticed I didn't see the
Tabernacle on the altar.
And then an altar girl
marched into view. By
this time the huge sanc-
tuary was packed to
standing room only.
The "cry room" was
jammed. People lined
the sanctuary's walls
and stood shoulder to
shoulder in the vestibule.
St. Michael's has 3500
registered families. It's
like a small Roman

like a small Roman Catholic town. A very diverse Roman Catholic and Comment of the Catholic C

"NeNNeNNe Aminicorece" Excess . In fairness, I dis see the mother try and subduch her child several times. Each time, threw his body to the floor and made himself go limp. When she did manage in drag him up and into her arms, his screaming resumed and only increased in intensity as the moved closes to the "cry room." (Shouldin's M. Michael's perhaps consider building a dougroun!) While London.

While I couldn't hear the homily, I could look around, and St. M.chael's is an impre-sive church. With its ticky-tacky develop-ments that stretch for miles, Poway isn't home to much impreed archi-tecture. St. Michael's looks plain from the outside. It's plain on outside. It's plain on the inside, too, but its plainness is elegant. It's difficult to explain just how this large sanctu-ary that easily seats 800 manages to be intimate. Maybe it's the way its high ceiling admits, but deflects and softens, so much natural light Maybe it's the well crafted wooden pows and all the church sold little surprises, like the pretty devotional akove tucked into the north wall, or the lovely banothing to do with it at all. Maybe it's the

at all. Maybe it's life people.

I wondered has a congregation this big would handle Communion. How they'd manage the sheer logic life. When the time came for Montagone Finnerty to celebrate the Eucharist. most of those standing landt on the floor. Eucharistic ministers awarmed through the sanction that the ministers warmed through the sanction that the ministers warmed through the sanction that the ministers warmed through the sanction.

There was a sense of great solemnity. Even the kids were quies Some parablismen received the Host in their hands, others in their mouth It was interessing, and touching, to watch to many different kinds of people, in such great numbers, drawn together and uninfed in the presence of ritual.

After Mass I made my was to the back of the church to the "disportation charged" with the Tabermack is kept. It is actually a beginning to the control of the such and woman an entire family, act or knot before the on-socrated Host. One woman read to hered from a noversa card, another, face best with grief, counted her rosany.

—Ale Opinion.





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Tresh Art

y older brother, who is an occanographe; eshibited a passion for the natural world when he was in elementary school. He would bring home make tigent, suggested the search of the search use of the Internet, in particular - have revolution

used the field.

Colton founded and runs Art Teacher on the Net I sww. arrimacurus.com/), which functions both as an online curriculum resource for elementary school teachers and as a virtual classroom that kids can use on their own. Educated at UCSD and SDSM, Ms. Col. ston. currently teaches art history and 100 Art. Ideas for Teachers at UCS and Diego Extensions and at Cuyamaca Learning Center. In addition to Art Teacher on the Net, which is a free resource, she also runs. Valeric Colston's Art Workshops, which for a monthly cost growide school with air report classes. art history cost growide school with air report classes. art history cost growide school with air report classes. cost provide schools with art project ideas, art history links, and teacher resources on either a CD or floppy disk or by access to a protected site. Art Teacher on the Net, which is used by schools



around the world has won dozens of areach for its movel approach to tracking at Trom the site. Its consideration of the properties of the state of t around the world, has won dozens of awards for its

ing attitudes about art: "Your question reminds me of the importance of defining. What is art and the importance of developing an appreciation and enjoy-ment of art in children that will last their entire lives. importance of developing an appreciation and consiment of art in children that will also their entirelies. My understanding of art and creativity comes from ramy sources. For instance, when I was a student at the University of Editorial, Sun Diego, I student and the University of Editorial, Sun Diego, I student and his theories stressed the importance of the interminging of life and art. I interpret his theories and list theories stressed the importance of the interminging of life and art. I interpret his theories and (hat of) other artists, to place an importance on the process of creating art. This idea is especially important for children. In working with groups of children, I sometime notice that they will freely want to give up the object that they have made after the artist of creating, and the positive input that surrounds, tat that is the rewarding experience. The Web, I seems to me, is a natural forum for teaching, and network mild in art the process is the purpose, but searching coston's site for an assignment, kide and teacher side will stumble across links that can teach them a good deal about at and its history.

Whether she intended for Art Teacher on the Network and continued and continued and continued and continued and continued and continued and the short of the continued and the contin

Whether she intended for An Teacher on In Net to become so large when she started it over a year ago. Colotton now functions as a teacher with an unbounded classroom— she has collaborated with students as far away as India on an project. Yurrently, "she explains, "the Web site receives notunding. I am learning as I go about Web design, and marketing, I have ideas. For improving the site shelf-concentrating on the initial goal of Art Teacher on the Net to create a quality resource site for teachers parsents, and students that would provide fin an type iects, art history education in an easy-to-understudie. jects, art history education in an easy-to-unde format, outstanding educational links, and an exchange of art ideas among teachers from all over the world. Colston's designs, if we are to trust teacher prace for her site, have managed this plus a lot more.

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Fin Abandoned

"is good that we went away now, because Fin still too young to voice any objections." My dearest wife Deridre, whose devotion to our son is a constant lesson to me, had done it again. She has a giff for purting things wrongly. Once, describing a large papier michel dragon. In had built for a college dance to her friend Kathy, she burst out with "it's gigantic! It's huge! It's — It's bigger than you'll bever girl's dream — to be a reference for comparisons of morning. During our courchigh, when I told her replied. "Ditto."

What she meant this time was that Fin was young enough that being abandoned by his partners for three nights would not leave scars on his psych. He is still easily distracted, even in mourning. The occasion of his abandonment

his psyche. He is still easily distracted, even in mourning. The occasion of his abandonment was a sort of delayed honeymoon — we spent two lovely days in Bungalow 3 at La Valencia was 20 minutes from home, it ddn't have the "get-ting away" feel that Deirdre wanted. So, two

ting awey" feel that Deirdre wanted. So, two years later, we made plants to leave it in with my parents; my brother and sister-in-law, Mark and Liss: and their two daughters. Nonica and Kate, and to stay at a couple of inns in Upstate. Or be buserpoon was set for the end of our visit to New York, so that Fin would have a chance to get settle defroe being left. Those first mornings with Monica and Kate were blist for Fin. In the gray early hours, as soon as he finished the bappy tred down the stairs (an event in stuff for a single-story California boy History, and Monica presented him with a basine of Joy, and Monica presented him with a bas-

ket of toys. Stuined and drowsy, he turned to Manna—"Is this okay? May! accept their adultation, their offering."

Soft came the reply, "es, my child, you may accept it, it is you due as the Young Cousin from the West. Long have they awaited your arrival. How often law Monies and to her mother. How my heart leaps in anticipation, now that the day of Finian's visitions in soft for 18" Receive their hospitality with guee, just as they will one you welcome them into the somewhat sunnier.

the somewhat sunnier San Diego morning.

That honeymoon was over after the first few mornings, and squabbles for toys erupted as Fin's newness wore off and two-year-old Kate began to relish her newfound position of power. Here was someone from whom she could wrest

whom she could wrest tops after they had been endowed with the glow of another child's interest.

During one such squable, four-year-old they are to go and at in the chair! Kate, chastised and frowning, shuffled over and sat in the chair! Monica approached her, began expeating her admonition, they give it to maternal affection. She dropped her town to a more than the chair affection. She dropped her town to a more than the chair affection. She dropped her town to a more than the chair affection. She dropped her town to a more than the chair affection. She dropped her town to a more than the chair affection. She dropped her town to a more than the chair affection.

comforting level — "Kats, now listen to me..."
The ministion of Monumy was flawless.
We left on a Thursday, Than night, he slept with my nom. When he wake up in the wee hours, she brought him downstairs, gave him some milk, then carried him back upstains and rubbed his back until he fell asleep. New painless. The next day, Morn and Lisa heard a strange cry.
Listen of the straight of the straight

ture, so as not to remind Fin of his treacherous parents. After that, he walked to the place walked to the place where the picture used to stand, noted its absence, was thus reminded of our absence, and cried again. Mom didn't tell us about this until we got home; we would have been too heartbroken to

home; we would have been too heartbroken to stay away.

But Fin is easily distracted, easily consoled.
He found comfort in food. The family was out for lunch, and the boy feasted upon his grand-mother's sandwich. He dug into pumper nickel bread, moved on to the turkey beneath, and scarfed the entire pickle. As he neared the pickle's end, exhaustion overtook him, but he pressed

on. According to some, he took his last bites in

on. According to some, it can in each new members and a complete a

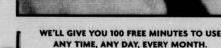
when we returned and cranky upon waking. He was extra clingy for a couple of day, which wan't too surprising. But those last day back. East did provide us with one last story. Finian and Monica were taking a buth together. My morn came into the bathroom, and Monica said to her, "Look at what Fin has sticking

ica said to her, "Look at what fin has staking out." Then, standing and/larwing here'd bythe full height, she proclaimed. "I have a perfect bottom. I'm glad I don't sixt out." When Dad heard this, he cried it as evidence against line of the state of th





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"I felt a fire that did not burn me."

Pastor Juanita Murillo is remembering the night in November 1957, in Mexicali, when she received the Baytsian in the Holy spirit and began to speak in tongues.
"The only way I can describe it is that I was filled with fire.

filled with fire.

That proyed and prayed for this experience, but in a very cautious way. I was a proper, very demure, nicely dressed young Mexican woman.

A long-distance telephone operator. Somewhat independent. I would pray, 'Cod, Pease baptize me in Your Holy Spirit, but don't let me look ridiculous. I didn't want to shout or cry in public. I wanted the Baptism in the Holy Spirit, Lut I wanted the my terms.

lic. I wanted the Baptism in the Holy Spiriti, Lut I wanted to my terms.

"And so I praved and prayed and nothing happened, and finally I went to the pastor's wife and said, very sadly, "Señora, why won't God grant me any of His gifts." And whe knews me. I had been going to that church for many months. She said, "Juantia", you have to appreach God humbly. You are asking for a gift. You must ask with humblies.

with humility.

The next time I prayed I asked God simply that He fill me with His Holy Spirit, and all of a duden He field. I was that temendous experience of joy and happiness and power. It was a deeply one of the fill the spirit was a deeply one of the spirit was a deeply one minute to the extent Heavine as different person.

That had a very difficult life. A very sad life, I was very timel, very sly. I didn't have much self-confidence. But the minute I began speaking in toggies—in a language I didn't low—I was filled with power. It was the power of God traide and the spirit was also be written to me reighbors in the little was also be written to me reighbors in the little was also be written. me. I had self-confidence, I was self-assured. I was able to witness to my neighbors in the little neighborhood in Mexicali where I was born and raised. My conversion and Baptism in the Holy Spirit were a big deal in our neighborhood. And the strength of the Holy Spirit allowed me to bring many of my neighbors to the church. To a personal relationship with Jesus Christ. I had

Listening to Murillo speak, it is clair this experience formed her in a more fundamental way han even her comession, which was extraordinary. I was born with galleps, I was two mounts of which was born with galleps, I was two mounts of which was born with galleps, I was two mounts of which was been made to be a support of the work of the was been supported and the was been dead to be a support of the work of the was been supported and given electroshes. Ultimately I had to be kept heavily two years. I was so drugged that I wasn't aware two years. I was so drugged that I wasn't aware founds, the wasn't wasne to wasn't wasn't wasn't wasne to wasn't wasne to wasn't was

of much, but one Sundaya man came to pray for me. He was part of a group of men and women with the pray of the pra



rough Beat, Zona Norte, Tipuna walked out of the hospital, they still didn't believe it had been a miracle. The doctors said that their treatments had cured me, but I knew that no man had cured me. It was God.

After I returned home, I was healed, but I hadn't fully recuperated. I still had two abscesses that I had gotten from bourping my head during sectures, and they were infected. One day my finder got a you sek! Christ will heal you. My father was very struck briefly of God minister. The fiver said, Aree to the service I went forward and the minister placed his hands on my first of the revise. At the end of the service! went forward and the minister placed his hands on my first me and sisters were saved. I was healed and my mother and my father and two brothers and sisters were saved.

About one year later I was buptized in the Holy Spirit, and it was that experience that encouraged the said of the service of the servi

The Azusa Street Revival, led by a black minister, attracted national attention for more than its

"BEING MEXICAN meant being Catholic,

and if you strayed from that you were considered a 'taco.'"

ecstatic worship, Asians Armenians, Hispanics, blacks, and whites attended these service and interacted in such an affectionate, unselfoun-scious way that reporters derided Pentecoatsh or "diaguaintg acce mixing." While white ulti-mately wrested control of Arnas Street from its look, leadership, and the movement lart split along rated lines, Pentecoatsh, and the Aveem by of Good in particular, are still known by com-trol of the properties of the control of the than those of other fundamentalist and mainline denominations.

Because the Pentecostal movement was racially Because the Pentecostal movement was taskly and ethnically varied at its inception, its nic-sionary efforts outside the U.S. were a rapid and successful extension of its helefs. Locally, in Mex-siconary efforts outside the U.S. were a rapid and years. It was a result of the property of the property of the 1990s. Its founding father, however, was not at primps, but a Mexican migrant worker, baseline per property of the property of the property of the Herrera Leon, who had been converted at a rapid meeting in the Central Valley. Timous's first Herrera Leon, who had been converted at a rapid meeting in the Central Valley. Timous's first Assembly of God church, Temple field built by Brother Eusebio'in 1937, call stands on Bata Lab Ground Standard Town Norte, the City view Island

Section of Vision Processing Section 1975, with standard State Section 1975, which standard Section 1975, with standar

and back then a Mexican-American who coin verted to Protestamism was considered a trailor. You have to remember how very clarbok, the affirmworkers and Chican movements were. They carried an image of the Virgin of Gusdaliny with hem in all their demonstrations. Being Mexican meant being Catholic, and if you straved with the power considered a You, "Own overall" a good that you were considered as You work? I good they do be, You were though you'd turned your back on your provise.

per of the named I was a bough you'd turned your back on you people.

But 1 didn't turn my back on my people I was I dain't turn my back on my people.

But 1 didn't turn my back on my people I was I dain't been involved in a lot of drues and alcohol. I had this vast emptiness inside me that norching could fill. My morn had sort of been involved in a Southern Bayeris church, but I never met much. I waste I a series churchegoe. But the night I washed into that Assembly of Gad banch the minute I consect the threshold. Lots a bid the minute I consect the threshold. Lots and the minute I consect the threshold. Lots and the minute I consect the threshold. Lots and the minute I consect the threshold Lots and the lot of the minute I consect the threshold. Lots and the lot of the

would be in 10 years, in 20 years. He sanco-week where for certain that after we died we would have eternal life. I didn't know. I had never though about it before. At the end of the service the nun-ister gave the altar call, and I felt a force pulling me froward. When I knet before the altar and gave my life to Christ and asked for forgiveness for my sins, it was as though an eno

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as though I had been carrying around a ton of bricks, and I sud-denly I could just put them

down.
"You have to understand "You have to understand that in some ways this was a difficult thing to do. As a Mexican male, because of machismo, it isn't easy to ask anyone for forgiveness. Before the night! awas saved, the only people I'd ever asked to forgive me for anything were my mother and father."

The tension Olvera per-The tension Olvera per-cived between his Mexican-ness and the Pentecostal expe-tence is reflected in the world outside altar calls and baptisms in the Holy Spirit. Portestants are a minority in Mexico. Evan-gicals and Pentecostals together nake up around 7 percent of the country's 90,000,000 citzens. And the degree to shich Mex-ican Pentecostals are regarded with some susposition was suar-with some susposition was suarican Pentecostals are regarded with some suspicion was sug-gested in late December 1991, when a butane gas leak in the small, crowded sanctuary of an Assimbly of God church in the state of San Luis Potosé killed 30 people. Immediately after the deaths, local media, on the basis of no evidence whatso-ever, speculated that the event had been a suicidio en masa, or

mass suicide.

Even in this post-NAFTA Even in this post-NAFTA era of accelerated, intinate commercial and cultural exchange between Mexico and the United States, there are Mexicans who feel uncomfortable with Pentecostalism's growth in their country. (In the last 20 years, the number of Assembly of God churches has acreased tenfold.) This odd and sometimes nationalistic discomfort has been expressed in the form of an urban myth: members of Mexico's Catholic laity and dergy have been known to grumble that Pentecostalism is a CIA plot to "Ameri-

"And it's absurd," says Olvera. "If you want to see model Mexican citizens, the most law-abiding, decent, hon-est Mexican citizens who respect their government and obey its laws, go to any Pentecostal

On the other hand, Pente On the other hand, Pente-costalism's worship and doctrine are profoundly different from Mexican Catholicism. Com-pare the meditative silence of Tijium's cathedraf to the hand-clapping and shouting of any of the city's Assembly of God churches, and it's easy to see how your average Mexican

churches, and it's easy to see how your average Mexican might be shocked by Pentecustalism. And there are other issues that set Mexican members of the Assembly of God apart from their fellow citizens. "About 25° percent of ordained Assembly of God ministers in Mexico are women," Obven saines with pride." Assembly of God the always ordained how the produced he always ordained assembly of God ministry, even more than in the United States where, I think, only about 15° percent of ordained Assembly of God ministers are women.

"In some ways this is sur prising, and in some ways in isn't. There's a stereotype of Mexico being a completely macho culture. But although there are no women in the Catholic clergy, Catholicism has a great reverence for women in religion — the Virgin Mary, the Virgin of Guadalupe. In respect for women in religion and for mothers, so that sort may have an easier time build

"I don't know that I have isters. I think both men and women in the ministry work equally as hard. One difference might be that members of my use of that I tend to th I know almost all of them h

"But the question of ican machismo and relig an interesting one. I ha only men who have ever had a problem with my being a woman in authority were men you can tell if a man has or hasn't really been saved. You lit-erally become a new creature. a new person when you accer Christ. Your old ways of think

"When we witness to pe ple, when we go out and talk them about the Lord, we do go out and preach the Ame can way of life. We don't so the

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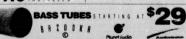


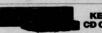
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try being better than another. It's about having a relationship with Gord.

"After weak bapticed in the "After wheel I wish 16, 1 decided I wanned to come to Mescic, to Tijuana, to study at Betania. Not only did I figure that there were arready plenty of churches and ministers in America, I wanted to learn more arready and through my and the same to be the more than the were arready plenty of churches and ministers in America, I wanted to learn more it meant to be Mexican. And through my andless and my participation in Betania, I got a good education about Mexica. I traveled deep hito Baja California and into Booma and even forms and into Booma and even with the Hot, and see how they really lived. I gained a deep understanding of Mexico.

"Culturally, I became more considired help, spirit changed me in other ways. It made memore sensitive, more humble, more willing and able to listen to popple. n God.
"After I was baptized in the to people.

"And while the Holy Spirit And white the Hoty Spring was changing me, the Assem-bly of God church in Mexico was changing, too. We started out as a working-class church. Back when I first carne to Beta-nia, most of the students had may be a couple years of sec-ondary education. Now most of the students not only have a high school diploma, many of them have a couple years of col-lege under their belts. We now loge under their beits. We now have clergy who are better able to minister to the Mexican mid-dle and upper-middle classes. And we're finding that these people are very receptive to our message. They're more open to different, non-Catholic reli-gions. They've attained a certain degree of material and social success, and they're realizing degree or material and social souccess, and they're realizing that there's a void. That material there's a void. That material there's a void. That material they are USED LEVI'S

is — in Africa, in Latin Amer-ica, in Asia — to become its own self-sufficient and selfdefined movement. So, who ever you go in the world, while the fundamental beliefs remain the same, Assembly of God churches are going to be some-what different.

of God, for example, 1 think we are stricter about certain things — about morals, about what it means to lead a godly life. We are more strict abou alcohol and tobacco. And so longer serve as a minister. Our worship is different, too. In comparison with what you might find at an Assembly of God church in America, our worship is less structured, it's livelier. A lot of our hymns are more blues-influenced, like

in terms of size. We're on going to get bigger."

And what does Pastor Justita

Murillo see for the future of her

"Two years ago I lost my husband. There is no describ-ing how incredible, how terri-ble that experience was. We has worked side by side for so man years. Nothing, no one. have prepared me for that It is incredible, and the

difficult to speak about the future. All I know is that my work here at the church is impertant. We have all sorts of programs for all different kinds people. We have day care. We have programs for single water abandoned women, divorce women. Because of my lass. think I can work with

women now with greater under standing. I know how God has helped me.

"And, so, we'll continue to grow. I say that I know all of the church's members by name. the church's members by tunns, but every Sunday there are more and more people whom! don't recognize. New people, limag-ine there will be many more names for me to learn. That is a very good feeling. When I look at the future! I can only think. 'Onward!' We're going to goo forward. We're going to goo — Abe Opman

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to recognizing myself in that category, even though many people have more outrageous or colorful or blighted one room dirt-floored-shack-with-outhouse stories and descrip-tions than I do. For most, fact intens are their young adult years, after leaving home. When young wolves are expelled from the pack, forced to venture out alone to start from scratch

and establish their own groups, they don't eat as well for a while as they did

don't est as well for a while as the, sid in the mature. Stable pack they left in the mature, stable pack they left in the mature, and the mature in the mat they settled in the rand house on Hartee Hill. So, one at a time, my sisters and I finished our college educations, left the house on Harter Hill, and gravitated to the obvious, even traditional close for many lide growing up and movine Highs, Hillies, or Grip Heighs. One sister married and lived with her housed in a one no-come trailer—mot a mobile home, a trailer—mot a high core end, old a the other, and table in timy sink and otwo originally intended for vacation Camping. Another sister rented what must be been a converted history of the company of the com cery crates (which fit record albums per-fectly). One plywood chest of drawers started in the Salvation Army in the '50s, then my parents used it in their master

FOR 24 HOURS MY HUSBAND OF ONE YEAR SAT BESIDE ME WITH HIS MAGAZINES WHILE I RETCHED AND PUKED EVERY 15 TO 20 MINUTES.

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on Adams Avenue in 1974 was such a flow such far five dight in such a flow and in five dight in the such a flow and in the such a flow and in the such a flow and in the such as flow as flow

it had experienced its own pri it had experienced its own pri-vate earthquake. Decorated with wooden crates and bricks-n-boards, an old soft covered with an older bedspread, a desk made from a cast-off diring-table leaf stretched across what had once been a '50s-era vanity table, costers on the well. Exp. Cir. been a '50s-era vanity table, posters on the walls, Ken Cin-ema schedule on the refrigera-tor, and plenty of houseplants. Into this hideaway, my new hus-band and I settled, after spend-ing the first few months of our ing the first few months of our marriage in a North Park cot-tage that was above our means, costing \$350 per month when costing \$350 per month when his symphony salary was roughly \$360 every other week and I was still a graduate student. We had one car between us, foraged in thrift shops for cool clothes, did laundry at the Laundromat on 30th Street right up the alley, bought ercerties at the farm.

bought groceries at the farm-ers' market downtown between K and L Streets. For dining out, there were a few Mexican cafes on 30th Street, the Big Kitchen at the swerve on 30th, or we ventured to City Heights, where Nicolosi's and Little Italy offered Ttalian Feasts" for \$6. Splurg-ing was a meal at the Prophet, a vegetarian restaurant on Uni-versity Averue in East San Diego.

But on weekend evenings, he dressed in white tie and black tails and we went to the syn



mations I remember is that I would marry a man who wore a black suit and white shirt with a black tie to work. My color scheme was only slightly off the symphony musicians do wear black tie with tux coats for

black dresses, somewhat plain, usually with long sleeves. Until the 20th Century, women were not allowed to play in most prosymphony in Switzerland just recently, in the late 1990s, voted to allow women among their ranks. Adding women in long

black dresses, however, didn't after the traditional clothing of the male musician, nor has the advent of tenured contracts, recording residuals (royalties), summer music festivals, pops orchestra estravaganzas, or mem-bership in the national musicans union changed the required wardrobe. And it is significant that, for musicians in a major-ity of professional orchestras, white tie and black tailcoats white the and black tailcoast fermain, unquestionably, the appropriate uniform. Evolving from 18th century sportswear (the freck cost or cutsway), black tailcoast became the tra-black tails. In the 18th and early 19th Centuries, when any respectable family of wealth that as many servants as it could support. In the control tailcoast tailco When one had a formal soirce, the musicism playing in the cor-ner were as unnoticed by the guests as the servant with the tray of finger papkins, as unconsidered as the stereo at a con-temporary society-page cock-tail party. The mesic was enjoyed, danced to, or talked over with-out a thought given to the men producing the sound on stringed and wood-wind instruments. When women joined orches

Subtle (and not so subtle) vestiges of the classical musi-cian-as-servant still remain. A symphony concert is considered highbrow entertainment. Big Cadillac and Lexus auto-nobiles pull up to the parking attendant, a beine seld on the consideration of the cons waits for her door to be opened from them while they join the others in glittering formal wear in a plush lobby, sipping cham-pagne until the subtle flicker of the houselights; then the dul out catcalls — as the conductor (also in black tails) comes on tage. The patrons are out for an evening of pleasure and enter-tainment, while the musicians are, after all, at work.

as-servant also remain in put ment's, sensonnes—atmoses both general and individual, cognizant and rareless. When a city loses its symphony, must of the media spin concerns the city's image, how a maior city loses credibility without its own symphony; how businesses are symphony; how businesses seek-ing to settle in a particular loca-tion do consider conditions such as the cultural atmosphere in the city; how quality-of-life rat-ings include availability of clas-



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sical music and the health of arts organizations like symphonies, operas, theater, and dance companies. The symphony saft the very word or sich is considered an entity, as though some considered an entity, as though some considered and entity, as though some considered and free figures. It is a series of the landscape, or rolley system, instead of beings collection of people who pldy instruments. Cive, leaders and the general results of the series of the serie sical music and the health of

ing their living with a skill they have trained 10 or 20 years to actualize, and yet on this level the attitude toward them is also offen curiously cavalier. When they unionize, when they electively held out for a salary higher than \$20,000 for full-time word, the public's commerce of requently along the top the salary than the salary to be a salary to the salary to be a salary to" or "Isn't it their hobby to play their instruments?" Or For gosh sakes, they re just doing a two-hour concert three times a week? Or "Why don't they agree to play for less, if it will help keep the symphony in San Diego?" Certainly an attitude that suggests a musician's servi-tude to a wealthy master.

ment, usually harpsichord, piano, or harp, and to sing. But the servants who produced music on stringed, woodwind, or (later) brass instruments were all male. Even the verb used to Even the verb used to describe what they do with their instruments must have some significant background: They fluy: Like professional athletes who have taken games to the level of career, musicians are essentially taking for their livelihood what was — again, in the 17th and 18th and 19th Centuries — and fearned by wanter 17th and 18th and 19th Cen-turies—an art learned by soing ladies to prove their gentility. to fill their lessure time with evo suitors. This seems the opposite of the musician-as-servant, if the gentry themselves were making music. And the gender division complicates the picture: it was an essential part, of education for the fernale child-drem of gentry to play an instru-

of Brillage, we can all make be a limited by the sail instruments were all make be a limited by the sail instrument is rower either the sail instrument is rower related to music and instrument is rower related to music and instrument is rower related to music and instrument with a sail instrument of compensated servants who sail anonymously in a corner crank-ning out an endless tape is oup of waltra and minute. And because musicians "play" their instruments, the public asks why they won't provide miss, for less misself, and the sail instruments and the sail instrum classical musicians lose their jobs, those who are enough to respond will other think first of what the city won't have, the smudge on our cultural reputation, and the musical performances we personally will miss out on, rarely giving thought to what will happen to the individual musican. It fees more like our loss than theirs, Perhaps comployee of a factory fease employee of a factory fease their jobs, the factory is still there. But when those men and women in black tails and long dresses get up from their chairs and leave the stage, there's no

thing called "orchestra," empty or hollow and waiting to be staffed, left behind. When the people leave, there is no symphony. Like a marriage. So we want to blame someone. It takes a while to turn the pointing fin-ger back toward our own chests.

It was mostly a benign union not based too much on ou not based too much on passion.

There was passion.

There was security, although we both joked that no one would look for security marrying a musician or a writer. The ratio between passion and friendship probably leaned too much toward friendship, especially in the beginning, because as a rela-tionship matures, the adrenalize thumping kind of passion that

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comes with a new infatuation leaks away but drains into the friendship ide, strengthening it, deepening it. But particulars best define a marriage, and certain details do stand out in memory. On at least two occasions—but prob-ably more than that —he sat beside me for hours, holding my hand and reading Sports Histantaet/while lownited carey. Illustrated while I vomited every 20 minutes, I'm prone to vio-lent and profound motion sick-20 minutes. The bus driver wanted to leave me at a diner somewhere in Virginia at 350 a.m., because he was afiad I would rapture my stomach authered the no loopstal nearly. Most of the time we traveled by car — sexually a mini pickup with aluminum shell for dogerates in back. One trip east in December, a cold front extended like a blunt wedge down as far as New Mexico and the nanhandle of Texas, the lent and profound motion sick-ness aweld addizines and man-sea not directly asso, lated with-a car, plane, or boat. The first time, I'd just bud some mivor suggery in an outpatient clinic and after-ward was kept on a narrow gur-ney in an ordinary doctor's exam room because I had reacted budly to the anesthesia. Every time I ross to the surface of con-sciousness and embraced my hospital-issue U-shaped plas-

sciousness and embraced my hospital-issue U-shaped plas-tic bowl, I would groan, 'Honey...' and he would answer mildly, 'Tim right here.' Another earlier time we were taking a bus from New York, where I was a graduate student, to Nashville to visit my down as fir as New Mexico and the panhandle of Texas, the point of the front invading from the north just as we were com-ing through from the west. The ruck's heater a pathetic sham, we stopped at a Wal-Mart and bought blankets. Each of us was wrapped in our cost plus a blan-ket, Just we fill had to supple-ment everything with an unripped sleeping bag spread sideways across our laps and chests, us to our chins, and chests, us to our chins. and student, to Nashville to vast my sister. My first ride on a jet the previous August had been a nightmarish six hours of tur-bulence, vomiting in a middle seat in the center row of five in sideways across our laps and chests, up to our chins, and nucled around our shoulders. The dogs were brought from their crates to ride with us in the front, four of us huddled together with costs and fur, blankers and sleep-ing bags. The one driving had towels wrapped around his or seat in the center row of the in a jumbo 747 fuselage, nausea that lingered for my first four days in New York (cruelly exacer-bated by an elevator ride up the World Trade Center). So taking a bus to Nashville was my avoid-ance of a return to that hell. My

tain the bus I chose was an express, which would've stayed on the interstate freeways, a mode of travel I'd learned to cope with. The local Greyhound stopped every hour or so, at gas stations and cafes, along state routes and rural U.S. highways, stations and cases, along state routes and rural U.S. highways, zigzagging its way south from New York. For 24 hours my husband of one year sat beside me with his magazines while I retched and pulked every 15 to 20 minutes. The bus driver

tain the bus I chose was an

her hands. We sang Billy loel songs together to distract our-selves from the chill. A few years later, on an excursion to San Francisco, our first bona fide vacation that wasn't combined with a trip to relatives or to a convention or audition, I decided to try a third audition, I decided to try a find mode of transportation, the train. From San Diego, driving takes much less time than a train, but we didn't want to deal with parking in San Francisco and thought the train sounded like

and he would read aloud from any one of them whenever I suggested, which was especially during baths. I never requested the six-li as my bathtub entertainment, but sometimes he reed from a single "adult" novel he' d carried around with him since college, purodying all the characters accents, similar to the way he would sing Beatles trics in operatic six be onertain my. any one of them whenever !

operatic style to entertain me on long car trips, each "yeah" and "woooo" in "She Loves You"

Every other week, the phone tree reported where we could go to pick up a box of government surplus food.

fun. At least I thought it sounded like fun. Affable as usual, he went along with my decision. I didn't get sick, but to stave off nausea and dizziness, for equi-librium, I needed to look out the window unless I was asleep. the window unless I was asleep.
This made reading to pass at least some of the 12 hours impossible. I curled sideways in my seat, facing the window, and he curled sideways behind me, tucked up against my back, holding his magazine out to one side, it mouth to close to my service. tucked up against my back, hold-ing his magazine out to one side; his mouth up close to my ear, he softly read aloud to me from Sports Illustrated.

Yes, it was one of his favorite reading materials, along with Baseball Digest, the newspaper, TV Guide, and science fiction,

delivered in a full-throated, clas-

sical baritone. His favorite reading matetion of "egghearl" classical mus cians, he enjoyed television and seldom switched to PBS. The TV was almost always on to sports or sports news while he practiced endless exercises, scales, and dtudes meant to strengthen the muscles used to play his instrument. For general watch-ing, he preferred baseball and football games and Star Trek, but he also singled out St. Else-where, Cheers, and reruns of Kung Fu. His favorite movies were the Star Wars series, Indi-

ana Jones series, the Robocop and Terminator series, but he wept with me during a rented video of The Yearling.

But in his own life, he didn't reas eatwenture, special effects, nor drama. All he wanted was to earn his living doing what he deben training for vitus elehe'd been training for since ele-mentary school, follow his favorite sports — chiefly baseball with the Padres and football with the Chargers — and to share it with a devoted best friend, preferably one he could be married to at the same time. He made no opposition to the other interesis dragged into the relationship by his partner, which included dogs intend of chill included dogs intend of chill have been concluded been something he enther liked not understood when we met. Within two vess, he was one of those widning baseball extensic encyclopedias, berevnity analysis owly Padres should or could do to beat the odds. Then came 1984. ably one he could be married

George Orwell's "futuristic" year was a prosperous one for us, for me, for the Padres, and for the me, to the Fateres, and for the San Diego Symphony. I started the year with a new puppy, the one that would go on to become my first obedience trial cham-pion, dam of champions, and grand-dam of more champi-ons. I found her same in a Gersh-ion turne the semulosure it asset. win tune the symphony played at a rare winter pops concert: Strike Up the Band. That same year my first novel, while still

gious national PEN/Nelson Algren Award for fiction. I flew to New York and was courted by agents and editors. No lon living in the converted chick coop on an alley in Golden H we had moved "up" to a 1 bedroom pre-war or wa cottage in Normal Heights its own converted chicken downtown city block the included the grand and histor Fox Theatre. And the San Dieg Padres had the best 1984 of a of us, their first batting tholder, their first division t clamor of the crowd in 1 sawing game six of the playoft when the Cubs were ahead, musician friend from Chicag called for a sportsmanlike poent handshake. ing series. When Steve Garvi







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elements plagued other the public eve in personi grace. Meanwhile, after t \$2 million short in renov

theater, were tilting da close to falling into hands, and the prose gather a large measure for the impending of the symphony. My av-

ning manuscript, abandones by the courting agents and ed-tors when they discovered it is be "not commercially viable, searched for a publisher for eight

years before being "disc by an independent press 1985, while the Padre

the stadium watching

before their annual; semphony concert. County's most dama fire to date devastate.

mal Heights neighb house was not it before leaving for game, as the flar wind blew ash do we loaded our

manuscripts and the

Seated in the upper of Murphy Stadium, right field side, we

saw the blackened

from windows an

so to long two tageous (and, Ibeli principle) real estate San Diego Symph had already been 1981, what seems the welcome gift three-month vacat

travel 3000 miles

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on unemployment ever freelance job lucky enough to fi tion" was to splur

chips and wateren

side and use the w instead of meat in star our new kittens on lea the block to the cany

sects Golden Hill am Park near 32nd Street up to the North Park district, get an "energy by the natural foods grow

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strike, but, like the athi

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until a player strike in the middle of the

tions attach itself to many suc cesses garnered in 1984? In the next ten years two players from the '84 champion Padres were SUPER CELLULAR dead, bankruptcies and embe Tuning short is renoval fundraising, the breathtakin restored Fox Theatre (recan Copley Symphony Hall) a the new Symphony Towers co structed over and around to former vaudeville and mo

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was not dieir fate that was decried but the traditional summer enter tainment the public was living without. The symphony's sum-mer season had always been a success with the public. Before establishing a permanent sum-mer site on Hospitality Point, the summer orchestra toured the country playing at Southwestern. unty, playing at Southwestern ollege, Aztec Bowl, a park in scondido, and other similar ites. Families would spread lankets on football fields or blankets on football fields or park grass, bring portable har-becues and Frisbees, kids would be running (and tripping) through everyone else's picric, and the symphony would ente-tain with a light fare of classical music, popular tunes, big band arrangements. Sousa marches

and big finale fireworks block-busters like music from Star Wars. Always popularly sup-ported with large audiences, the summer pops concerts were supyased to help financially aut-mal winter earnon. But similar to baseball owners' assertions, the demand for big-name guest artists began to plague these summer concerts, at the fees for guest artists were outstripping hope to collect from "family rate" entertainment. Appear-ing with the aumner pops syming with the summer, pope sym-phony were names like Doc Sev-erinsen, Benny Goodman, Rose-mary Clooney, Roy Clark, and Ethel Merman.

everywhere have chaffed under their fate to perform pops in the summer. This would be similar to a publisher agreeing to publish a serious literary novel only if the author also produced a few play romances to offset the cost of the novel that wouldn't pay for sized. Perhaps that's with that first canceled season in the about as much distress to the musicians of the Sun Diego Sym-phony as forthcoming cancel. to a new fall season of substan-tial, worthwhile music performed in concert halls without the dif-

Whiners. Crybabies.

concerts, but the conditions for summer rehearsals and perfor-mances often became sticking points in contract negotiations, as musicians warted the out-door orchestra stages to be cov-ered to protect them from ash, wanted heaters in the backstage areas for chilly summer nights by the harbor, wanted ear pro-tection for those musicians seated too close to the seasier system. too close to the speaker system, wanted assurances that outdoor daytime rehearsals would not be held when temperatures rose above 90 — this to protect sen-

content and disdain for the pops season became public. Accept-ing the unfortunate necessity, no musician refused to play pops concerts, but the conditions for

their instrument is an invest-ment as substantial as a house, and some own instruments in lieu of real estate.

A precursor to major troo ble, the canceled summer sea son of 1981 was either the firs visible symptom or the begin ning of the symphony's alow descent into what we called "the crisis." While I was in New York









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school in summer 1983 and we moved to Normal Heights, a moved to Normal Heights, a flew contract was in place and management had found a (tem-porarily) smoother road for symphony operations. Purchase of the Fox Theatre and an agree-ment with the Port District to ment with the Port District to establish a permanent summer site for the Symphony Pops con-certs on Hospitally Point were going to usher forth a new era. The new aurmner aite improved conditions for musicians and audience silke, creating achastrat authority of the control of the point area contained the tables pricin areas contained the tables pricin areas contained the pricin areas pricin ar ing and family-rate packages: The fireworks were detonated

from the tip of the point - far enough from the now-covered orchestra shell so that burning hair or spontaneous combus-tion of wooden instruments was

Theatre. To this same place, some time in the late '60s, my family had come on one of our family had come on one of our only outings to air down movie (ordinarily my parents, with five kids in the back of a station sagon, went to the drive-in the-start). The first of the state is where I sat agog and watched Mary Pappins and thought Pick Van Dyke was the handsomest man in the socid. This was also around the same age! sowed to marry a man who wore a black suit and whife shart to work. So my and whife shart to work. So my

husband dressed in black tails and went to work at the new symphony hall. Still wrapped, nearly beried, in scaffolding and construction fencing, the inte-rior had been returned to its grand days as a velvet-draped, gold-adorned vaudeville the-ater, but with newly engineered

acoustics.

Once a week after concerts we would join five to eight other musicians and spouses (some were spouse-musicians) and go out to Piret's or La Gran Tapa, trooping in with instrument out to Piret's or La Gran Tapa, trooping in with instrument cases and formal wear but being largely ignored by other late din-ers, many of whom were likely symphony patrons out for a late dinner after the concert themselves. Rarely if ever did any

MOTOROLA EXPRESS XTRA

one come to the musicians' table to offer congratulations on a concert well played. Once again, relegated to servant status: the several tables jammed together to accommodate the musicians may as well have been in the kitchen. Our budget allowed

kitchen. Our budget allowed my husband and me to share

an appetizer, and one glass of wine was enough for the two of us since I don't care for it and was content with water. Sometimes the after-concert event would

the atter-concert event would be a party at one musician's house where the music might be jazz, the food a potluck, the conversation anything from sports to politics to children's braces to dogs (ours) to the debate over whether the new CD technology and the bester or traces.

for classical recordings. And the dress was, as always, formal. My husband's tails were purchased secondhand when a purchased accondinand when a tux-resital company cleaned out its closer to make room for new styles (likely, at the time, need-ning room for all those prowder belte transless hist would be was: time I met him, the worn-out liming in his talk coat was hang-ing loose in ribbons. Not much of a seamstress, 1 still duttibilly sat one evening and pieced the liming back together by hand, so at least it wouldn't flutter streamers. A new tails coal streamers. A new tails coal night've cost most of his bisweldy psycheck.

eral gasp, patently relishing first seconds of life. A week la I began teaching as an ad (pointenured, hourly) to College District. My unorship pay was six to seven hundred dollars for three classes. My hun band also played in the sax Diego Opera Orchestra, dour hax operas per year, each open production netting se-east to eight hundred dollars in sains. The reason our budget didn'allow for mecsatifes ble new talkouts or pleasures like each of the content of the ing for a down payment on a

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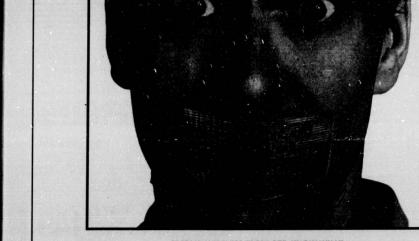
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house. A year after the symonstruction of Symphony Towers — we bought our two-bedroom house in the Oak Park

bedroom house in the Oak Park section of East San Diego.

It was spring of 1986, just about time for another multi-year contract between musi-cians and management to be pounded out for the start of the 1986-87 symphony season. In fact, the previous contract may have already expired, with the musicians agreeing to continue working under the old contract while a new one was necotiated. while a new one was negotiated.

Interesting that the failure to meet the biweekly payroll (and management's heartfelt anxiety expressed over this repellent necessity) kept popping up in courted, opening a necessity of the property of the payroll. lent necessity keps popping of in contract-negotiation years— as it would again in the '90s. In 1986, the payroll failure was announced with an "emergency fund drive." The symphony had to raise several million in dona-

tions in three or four weeks or else "the future of the 70-year-old musical institution was in jeopardy" said the typical release from management to the media. The fund drive was immedithe fund drive was immedi-ately center stage on the local classical radio station (which, itself, now no longer exists). Musicians and the music direc-tor manned phones and gave

tor manned phones and gave interviews. This emergency fund drive was launched after we'd found and bid on our new house and applying for a mortgage. The cheeful loan officer had indeed heard the news about an employer's problems doesn't soay the morgage process cold-sory the morgage process cold-toward the morganic pro-tomation and the cold-toward the morganic pro-tomation and the cold-toward the morganic pro-tomation and the cold-sory the morganic process cold-toward the morganic pro-tomation and the cold-toward the employment seemed of interest to her. She did, however, inquire, "Can't you just transfer to Los Angeles or something?" caus-ing us to exchange tired, weak

smiles that stood in for outright major city. At least she didn' say, "It's nice you can be paid to do your hobby. Do you have another job as well?" There would be more, and worse, ignoBut no announcement of the winter '86–87 season, includ-ing guest artists, programs, and special packages, was made by management. Negotiations dragged on. My husband, responding to the general cyn-icism and pessimism beginning to heat up among the musicians,

applied to graduate school at San Diego State. Certainly already being well beyond the caliber of musician SDSU would hope

to have graduate from its pro-gram, he only needed course credits to finish a master's degree—started in Boston and abandoned when he'd become

Since families were invited to join the picket lines, on at least one occasion I brought the dogs downtown to picket with little signs that hung over their backs.

rant or just plain mean-spirited comments from the citizenry of San Diego County to come.

The emergency fund drive ended — I don't think the goal was met — excrow closed with-out a hitch and we moved in, the spring season drew to a close and summer pops approached. a professional — in order to be qualified to teach. Not conduct a school band, not lecture on nusic theory, but just teach his nstrument to student music

It was a long, bot, tensessment to student missisment ment to student missisment to student the same transment. The deadline for adjusted professors to request summer chool classes had passed before the financial crass hit, so my income was reduced to collecting on the unemployment insurance to the same transment of the mornings, trained, my dogs in the memory of the mornings, trained, my dogs in the effection, worked in my new back yard in the evenings while listening on the radio to the Padera floundering, but two years after their championship season. At the summer connects times arrived early with other musicians are sarely with other musicians.

nd carried in his pocket. Sel dom did anyone bring up t contract negotiations nor agement's silence regards fall season. Some of the cians would call out the and models of the jets and plane that had just taken off from Lindbergh Field and throtted pust our field of vision overhead. Toward the end of the corkert, I would wander back behind the stage by myself, once again lie flat on the grass, and watch the fireworks that were fired off from the tip of the point—so perfectly, amazingly timed with the music, even though each rocket had to be launched se. onds or minutes before it splashed

to what went on mittee had been advises union lawyer not to dis-details of the negotiata

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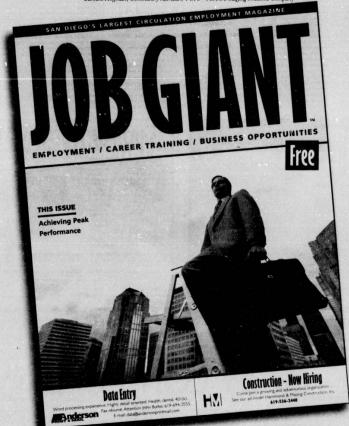
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ship. So as far as who said what to whom and the tenor of dis-cussions — raised voices or terse retorts, methods of intimidation and/or passive-aggressive concessions, heated disagreements or jovial backslapping, chared jokes or exchanged pleas-antries or stern game-faces the majority of musicians hadn't a clue what was going on in the fruitless sessions. The musicians were occasionally called to meet were occasionally called to meet so the committee could report on the status of the negotiations or if the committee had deemed it was time to bring an offer to the membership for a vote. Meet-ings like this occurred whether or not the committee itself was satisfied with the offer. It was ation, to show the membership the 'best and final' offer currently under discussion or one that had ended talks for the time being. It's likely that assembling, then coming back to the table

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with repeated, united solidar with repeated, united solidar-ity was a negotiation tactic on the musicians' part.

I was even one more step removed from precious infor-

mation. Families were not mation. Families were not allowed in union meetings; it was members only. I don't know if this is the case in the autoworkers or farmworkers' or restaurant workers' unions, but it was an enforced rule in the musicians' union. This did not mean the problem of the mation of the matio cian's union. This did not mean the musicians could not go be me and recount the current contract offer to family members. Thus, thirdhand, I do know an essence of these negotiations that the media found too insgulf-team to report — buth, like most contracts, salary was not the only issue and that runnagement could attempt to bury the entire process in a neadurabe of minute, nit-picking details. In one contract offer, in changing even the nar-picking details. In one con-tract offer, in changing even the smallest nuances of wording, management took the old con-tract's provision that "every musician shall be provided a

suitable locker and removed the word "suitable." Every indi-cation pointed to management having no intention of bring-

ing these regotiations to a con-tract, no intention of having an 86–87 symphony season at all. This is not to say that salary was not a major issue. But when it comes to salary and compensation, again the public only hears that the musicians are training down a base salary and that they want a higher minimum and they want a higher minimum and they want a longer season. The general public, whether symphony patrons or not, will only notice the number in that only notice the number in that minimum wage, for example \$700 a week, and exclaim, "That's plenty for what amounts to part-time work or a hobby!" What these people don't realize is that it's only \$700 a week for the number of weeks in a season. If the season is 30 weeks, it's a yearly salary of \$21,000, for work that's not part-time at all when one considers the three or four concerts per week (five in the

commer) three or four rehearsals least enable them to live ade

as well. In his morning's letters to the editor, a San Diego County citizen was complaining about the off-repeated larnent that the county needs more affordable housing. This citizen said he doesn't want "affordable housing" (which he has equated with assumed it meant that their dai-gent work to achieve a quality musical ensemble and man-agement's vigorous efforts to establish a financial foundation,

drugs, gangs, and murder his neighborhood. In fact pressed on, since "hardwo ing" people have establish "nice" neighborhoods a increased their size and num throughout Southern Calif he doesn't see why this afford able housing" should be any where in the county. Yes, it admits, San Diego County expensive to live in, but, be offer he's worked hard to afford t live here, and if people afford to live here, they s move away to someplac can afford. I guess that in clerks who ring up his purch gardeners who keep his p lovely, housekeepers and theaters clean, bank tellers who deposit his money, elementar school teachers who help hi

summer), three or four rehearsals per week, children's concerts, Christmas concerts, plus the considerable amount of pracquately, to not be asked or required to carry on their musi-cal career as a hobby while holdticing the musicians must do on their own. Twenty-one thou-sand dollars — for a position that may have taken the musi-cian two decades to be profi-cient enough to win over dozens of other auditioners. To this the ing down another job. They knew this career choice meant Innew this career choice meant playing expetitions light popular music outdoors with fire-works in the summer and that to enhance their income they might also be playing in other ensembles — ballet or opera orchestras, pit ensembles for musicals, chamber and festival ochestras—and that they might have to superce teaching peri-vate students into their sched-ules. But thee dight's volunteer of other auditioners. To this the average citizen replies, "Well, if they don't like the pay, they don't have to be musicians." But when, in those two decades, did they have time to prepare for a more lucrative career? Can they become doctors, advertising executives, dentists, professors, engineers, contractors, bunkers, or stockbrokers in their source time? ules. But they didn't volunteer to work not only for next to nothing, but for so little regard as well. cians; they knew they likely chose to struggle financially; they assumed it meant that their dii-











But it's not really my place But if s not really my blace (nor my intent) to argue the pros and cons of letting the arts live or die in a free market sys-tem that places value on prod-ucts according to demand, nor why a symphony can or cannot be supported in San Diego, nor popular music versus (assical, nor whether or not an orchest-tra should partially be supported by government, or would Mozart have eyer composed much life. big poermient, or sould Monat have over composed much life hadn't been supported by his hadness of the been supported by his his poermient. Any finterest is the people I used to know, the mean and women shows at onstage with reeds in their mouths or bows of honorbat in their hands, clutching chin rests between jaws and collaborates, or emprings plan of o'subsection, or emprings plan of o'subsection, or emprings out of wishers, or end to be a supporting their families of the supporting their families of their families of the supporting their families of their families of

In 1968 a wage dispute with the musicians of the San Diego Symphony brought about a canceled season of concerts. The musicians were demanding more than their \$1500 annual salary. In 1974, musicians again went on strike, then accepted a yearly salary of \$4200. Salaries and salary of \$4200. Salaries and length of the sesson grew might-ly in the following decade, to approximately \$22,000 to \$20,000 annual salary, not counting cer-tain highly paid principal play-ers, for a 28 to 36-week sea-son. But then in 986—months after management had already let pass the usual spring announcement of the '86-87' winter concert dates — staled contract talks with the musi-cians were blanned for the can-cellation of another entire sym-phony season. The musicians phony season. The musicians never called for a strike, never even took a strike authoriza-tion vote. They were locked out. With over \$2 million in debt, With over \$2 million in debt, the symphony management had known all along it could not afford to keep the symphony active in 1986–87. The contract talks with a demonized union, feigned and prolonged since spring, through the summer, and into the early fall, were a good excuse and a good way to deflect the public's focus from management's debt to the musi-cians themselves.

The musicians, a rather

motley crew except when onstage playing a complex Mahler or Stravinsky, mobilized. There was the phone tree (in pre-e-mail days) to get information out to the membership quickly. There was an emergency fund estab-lished by the union, from which members could take no-inter-est emergency loams. There was the picketing committee, which prepared (and repaired) the prepared (and repaired) the signs, set up picketing teams, and scheduled the demonstra-tions. There was the musicians-helping-musicians list where individuals listed their skills for service or trade to other musi-cians, from hair cutting to seving to lawn mowing to handyman home repair to baby-sitting to

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ried to nonmusician spouses who held at least comparable but often better paying jobs.
These musicians were no less involved in the mobilization and solidarity efforts, their hardwon careers no less threatened, their identities and credibility

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to dancers or singers or artists or writers, financial concerns or writers, financial concerns compounded the impact of real-izing that what they'd worked their entire lives to become could evaporate with little notice. And for some, no amount of advance for some, no amount of advance warning could be enough to prepare them for any kind of viable alternate employment. In situations like this in a business or corporate world, when the media reports the personal story of a "downsized" manager, public sympathy rushes toward the suddenly obsolete the musicians were in a union in a union-unfriendly town, or because management had suc-cessfully deflected blame for the lockout onto the musicians' refusal to agree to a contract that called for a shorter season

the public eve away from their

own budget deficiencies and huge debts — there was little public sympathy for the mus-cians. One person even said to me. "Well, they don't really pro-vide a necessary service. They're getting paid enough for what they do."

ferent. "Are we a nation of philistines incapable of appre-ciating the finer things?" asked an editorial in the San Diego Union-Tribune during a 1995 emergency fund drive by the again financially stricken San Diego Symphony. It's even more Likewise I'm sure there are symphony managements who would favor putting on concerts with androids playing the music instead

focused on the plight of the phony orchestra in a major city, over the uncultured boorish spin given the musicians in reports on details of the situa-tion: The sad decision to file for bankruptcy, the newspaper reported, was forced on the board of directors after two

bigger crisis in 1996 was no dif-ferent. "Are we a nation of

one of the two "problems" was the musicians' "refusal to take a pay cut." Then there was the 1995 resignation of the sym-phony's executive director, who put himself in a victim role, secreting that making the bloody payroll — that is, paying the musicians' salaries for their musicians' salaries for their work—was kiling him. 'Because of it.' he claimed, "I'm a sick man." Was any thought given to the atrees experienced by musicians whose biweebly pay-cheds were contantly in doubt, who time and again agreed to wait longer for their checks, agreed to take portions of what was due them!" No, the focus was on what a stress it was for softnesses to know to say them.

someone to have to pay them.

My monthly salary for teaching three courses at Mesa College was just about the same as our monthly mortgage bill. ities, gas, and grocery necessi-ties. We did not use credit cards

our belts still tighter. Every other where we could go to pick up a box of government surplus fixed I remember the distribution point to be somewhere like a church, where boxes of surplus food were stacked on folding tables, outside along a walkway There was always a five-pound block of American cheese, a fivea pound of pasta, a dozen eggs and a half-gallon jar of Thoubag of chocolate cookie man

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ber the remainder of the chees ber; the remainder of the chees helped the rice to make casserole or was used as dog-trainin rewards. The accumulating but ter became my donation to fa ily Christmas cookie baking. O ily Christmas cooke baking. Of course, my parents' continually bountiful three-quarter acre was another source of "surplus" food: the last of the summer eggplant, green pepper, and squash, and the winter fruit, tangerines and

oranges.

As a means of sustaining morale through reducing isolation, the symphony musicians held potlucks twice a month at the union hall. Musicians' Local 325 is located in a rather oversided, and a state oversided a state of San Diego, on 325 is located in a rather over-looked part of San Diego, on Morena Boulevard, across the freesuy from Mission Bys, tucked below Clairemont Mesa, a strip of commercial road boung tire and body shops, Behind the union hall was a lumpy, badly paved parking lot butting up against a straggly hillside. The hall was equipped with folding tables and chairs, jost about as homey and comfortable as the waiting room comfortable as the waiting roon comfortable as the waiting room at the unemployment office. Here, twice a month, we brought home-cooked creations we'd made from the government sur-plus food. We weren't so desti-tute that we couldn't 've splurged on something more elegant to share at a potluck, but it became share at a politick, but it became a game to see who could come up with what from the govern-ment food. Casseroles could (and did) consist of just about any-thing, from the requisite rice and thing, from the requisite rice and pasta to oatmeal and comfake— and of course, lots of cheese and eggs. Salad dressing made a funky topping for meat leaf. Jell-O and pudding undulated and shim-mied on the unsteady folding tables, loaded with kiwis and

apples.

But after the exclamation But after the exclamations and laughter over the prepared with the prepared of the prepared of

It was similar, maybe wore, on the picket line. Since fami-lies were invited to join the picket lines, on at least one occasion I brought the dogs downtown to picket with little signs that hung over their backs. There were signs comparing the executive direc-tor's salary with the base musi-cian salary, signs decrying refur-nished offices and board-of-directors' meeting room, signs say-ing "Honk if you love music." There were even special sign made for patrons to carry, but never saw anyone who wasn't either a musician or immediate

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versation, we waved to union comrades in work trucks and police cars sitting at the traffic light on B Street and gave cheerful greetings to pedestrians, even the slickly dressed personnel entering the theater building. Payroll not being as difficult to make with musicians locked out, many on the support staff were still working, but the symphony's cerical and management employ-ces never passed through the picket line — they used an entrance from the parking struc-ture on the other side of the building — so people entering the building through the picketers could be anything from those who staffed the ticket windows who staffed the ticket windows (now selling tickets to Barry Manilow or the Philadelphia Orchestra) to employees of another business altogether. Sym-phony Towers had begun to rent out other suites in the theater

when important meetings were to take place (and, of course, spe-

cific knowledge of increasingly rare talks with the musicians negotiation committee), so the picket lines were usually orgapicket lines were usually orga-nized to be present at such times, as well as during performances in the concert hall, which man-agement was renting out. Diffi-cult to not be suspicious because we understood how far in advance any act — whether symphony any act — whether symphony orchestra or solo singer—books venues for touring shows. How long ago had management been making arrangements for these uses of Symphony Hall? How long ago had they known the musicians would be out of work. musicians would be out of work for a year — assuming or hop-ing the union would call a strike, but resorting to a lockout as plan B? And at lunchtime when cater-ing trucks parked in the loading (usually wherever the picket line wasn?) and large deli trays were swiftly whisked into the building, we wondered: was this how man-agement had cut back on oper-

And what about the menu And what about the mem-bership — why were certain peo-ple never present for picketing, for pathicks, even for union meetings? Was the musician who tor getting her paycheck? Had she come to any meetings, and would she tell her husband what would she tell her husband what the negotiating committee or union lawyer was planning? Whose side was the music direc-tor on; was he in the union; was he still being paid, despite his \$100,000 alary reported to be among management's debts? Still, it was easier to face

Still, it was easier to face those questions among the con-tinually dwindling group at the "imrale-hoosing" pottucks or the dogged 10 or 15 picketers than it was to face them alone together at home. After the end of the baseball season in Septem-ber, we'd stopped our subscrip-tion to the paper—part of the best highering.—but anytime the phone tree called with news of an article or editorial, we wasted as the proper of the proper of the proper proper of the proper of an article or editorial, we wasted as the proper of the proper of the proper proper of the proper of an article or editorial, we wasted to the proper of pr no time in driving to 7-Eleven for

a final edition, all the while know-ing there would be no informa-tion given to a reporter that would tell us anything new, anything hopeful or at least helpful. And hopeful or at least heipful. And there would be no answer to the "what're we going to do?" that I asked too many times between his sessions of practicing for audi-tions that hadn't been announced nons that hadn't been announced in superior cities that supported their symphonies, or as he sat on the sofa with a musicology textbook from one of his grad-tate classes, the irrelevant words blurring on the page before he tossed the book asade and picked un the last researcher.

up the last newspaper.
"How can they do this?"
"They obviously can. They

did it."
"But what'll we do?"
"I don't know. Stop asking that. Just wait and see." "But you can't do anything

"I know, I'm worthless."
"I don't mean that, but it's
not fair. After your whole life practicing and taking lessons and

from ulcers.

feeling after eating.

going to school, you'll end up

going to school, you'll end up prumping gas or selling soda to bids after school at 7-Eleven."
"And getting shot."
"And getting shot."
Variations on a theme, the Conversation played itself out almost every day, until the begged me to stop adxing.
Feveriahly, I looked for outlets to release the anxiety in other ways. In our small back, ward I newared takes of general class of

other ways. In our small back yard, I prepared plots of ground and planted as many winter veg-etables at I could cabbage, throws et a prouts, onions, and léttuce. I sent any résumé to every other college English department in the county seeking additional adjunct courses. I conditioned prospective show dogs for col-leagues and gave private training lessons. Some of these people, I'm sure, were paying me not I'm sure, were paying me not because they needed these services but because they knew about the

symphony.

I had always been the one who made sure bills were paid and balanced the checkbook, but the lockout intensified my supervi-

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to put in the car, when he should practice his instrument, when we could make a long-distance call, how often should the laun dry be done or the toiler flushed (this was, after all, during some drought years!), And I o his exercise routine: which exe cises he did, when he did the

sion of our budget. In fact, inten

cises he did, when he did them, how many repetitions — leg extensions, biceps curls, sit-up, push-ups, abdominal crunches. These were things I could control. "How are you doing?" I would call from another re

"Don't you feel good about doing them?"
"No, I'm sick to my stomach."

stomach."

No hypocrisy in my exag gerated behavior: besides my teaching, gardening, conserving, and decreeing, at the same time

(50)





plined when it came to keeping my butt in a chair in front of my typewriter and maintaining the dogs' training schedules. Some thing had to feel like it was con tinuing, progressing, plugging away toward a result, a goal, a away toward a resurt, a goa, next step, a dividend. Likewise, lacted as "manager" of my husband's graduate-school career: reminding him to do his reading, asking when his next deadlines were, asking him to describe lines were, asking him to describe his term-paper project, reciting it back to him in the form of a question and structure for a paper, inquiring if he needed to go to the library, going to the library with him, reminding him to go work on his rough draft, set-tion on the correlations. ting up the portable typewriter on the coffee table so he could on the coffee table so he could pick at it during a football game or sports news or between prac-tice sessions, then finally typing the final paper for him on the electronic machine — adding footnotes and correct docu-mentation. I can make it sound like a dutiful, supportive wife. But all of these words — "remind-But all of thee words — "rerund-ing" and "asking" and 'inquir-ing" — could be replaced with "hounding"

"There's plenty of time," he would say, "I'll get it done."
"Ukay, when?"

"When I decide to do it."

"Don't you just want to get it done and over with?" "It doesn't need to be done

me to type the damn thing the night before it's due."

More tyrannical supervi-sor than supportive life-partner. I made sure I knew the dead-lines for scheduling his graduate applying for graduation. While the future of the San Diego Sym-phony — my husband's profes-sion, his pension and medical benefits, a portion of our future —

He'd sport nearly ten years being a dependent of a management that held all the power, instead of see-ing himself as being the very reason there was a management in the first place. Many musicians the first place. Many musicians have adopted the stance of hat-in-hand gratefulness that man-agement provides them a sym-phony to make music in. This is, of course, exactly what man-

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for the artists who produce the performances, management seems to view useff as the eve-ator and the musicians os some raw material that management is compelled to use. There are cer-tain publishers who prefer to print and market only works by deceased writers to avoid havdeceased writers to avoid having to deal with questions, sug-gestions, and ideas from an author. Likewise I'm sure there are symphony managements who would favor putting on concerts with androids playing the music instead of real human musicians. I don't know how I could've or should've helped my husband toward a more assured, independent view of himself as

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a musician, but I should not have treated him in exactly the same style of domineering con-trol that symphony manage-ment had always taken.

I suppose it's not such a psy-chological stretch to see that what I wanted, besides to feel in control again, was an authority figure of my own, someone to rigare of my own, someone to say hus follow me, I'll take are of you. And my peremptory vereer did o'casionally crack. The August before the lockout (when we should 've seen it coming and didn't). I had Bizzy, my ing and didn't) I had Bizzy, my youngest dog, bred. She whelped two puppies in October, and I had both presold before they were ready to wean. The litter was not intended as a money-mak-

ing rrangement. The \$500 per pup pair about offset the straf-fee and set bills. Breeding a prospective show batch unsulv-accomplishes not only provi-ing. her as a brood britch but deepers her deet, spirigs her ilsa-and—after she finishes wean-ing, then sheds her depleted cost—she'll usually come into a beautiful "bloom" and be ready for the showing, After the busics. a beautiful "bloom" and be reastly for the showing. After the pups were established in their new homes, as Bizzy began to come into the promised post-moth-erhood "bloom" and was win-ningbest of breed at every pra-tice match we entered, and as the lockout dragged from fall '86 into winter '87 with no contract talks scheduled and my husband's unemployment ben-

INGS

DING

efits dwinding. I asked him. "Do you think we should sell Blezzy!" "Sell Bizzy! Why would you ask that!"
"Well, she could be desir-able or, I don't know, valuable. She's a quality blich, ready for the breed ring, flashy markings, shows self-based.

showy pedigree..."
"She's ours," he stated. "I
can't believe you would say something like that." T was just trying to figure

out if there was something else we could do..."
"We're not selling our

family."
Odd, even profane I realize, to speak of our dogs as our family when other families had children with braces and college educations to worry about. But

Gary

Gilmoré

Goldsmith

doing something constructive. Wolf packs may, without remorse. wolf packs may, without remove, send adolescents off on their own when it's become difficult to feed the whole pack, and in my deranged state of mind that day, I needed to be reminded

> a five-course load for fall, two at USD and three at Mesa College. But my moments of seek-

bring about a new o during the lockout), but day. I neceed to be reminored we weren't a wolf pack. He made this pronouncement without even having the knowledge that in the long run the gesture would we harmacially nognificant. The regret would've lasted of 1987, I had locked myself into the control of the



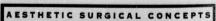
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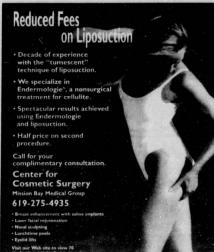
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ment decisions, treated with an ment decisions, treated with an attitude that administration is not only beyond their ability but none of their business, still related some of near nour-oss, state reasons who dain't question the way the master ran the estate. In Hamber, a group of independent traveling actors arrives at the castle to entertain the royal family. Hambet expounds with some pians. In Gorne with the Wind, every party scene has a live entertainty before the music, servants — sometimes staves — who play their instruments, with little actions dependent of the unappropriate the control of the unappy musicalian management estate the story of the control of the unappy musicalian management for the proposition of control of the unappy musicalian management such without stopping. The disintegration of our marriage paralleled the most of the unappy musicalian management for the control of the unappy musical crisis, management's use of contract negotiations to lock the musicains out for a year, and

worked to magnify, even distort, our preexisting personality traits. So when a storm hit us, we bat-tled in opposite directions, as though learning into two sepa-rate winds. I didn't treat my hus-band as a separt trill I did no rate winds. I didn't treat my hus-band as a servant. Still, I did not treat him as a partner but as a per-son! had to take care of and make decisions for, as though he were incompetent to man-age his own life.

he were incompetent to man-age his own life in a micro and fock-out landed a lethal blow on the San Diego Symphony as well, but this was an even slower re-regression, a wound that pre-tended to heal while hiding the festering gangene beneath the surface. With debts supposedly age to the surface with the surface of the surface with the surface page notes on Symphony Hall — the orchesta management went back to business-as count fly 1951–02 there was nearly a million-doi-ted the surface of the

familiar-sounding emergency executive director, on the job for less than two years, resigned due to the stress of having to make payroll every two weeks. Now with more than \$3 million in debts, ball the nonmission used debts, ball the nonmission was debts, ball the nonmission was provided to the property of the p executive director, on the job fo a threat, the board's vote to file bankruptey resulted in a short thury of negotiations with denors while the musicians were, in effect, out of work. The bankruptey filing was delayed. Announcing that donors bad contributed enough for the orchestra to resume its season in March, runsagement and musi-cians ratified a waiver to the labor a threat, the board's vote to file

contract, calling for eight weeks of service with a min of \$870 per week and a lump-sum payment to each musician due April 15. (Eight hundred sev-enty dollars was also the minienty dollars was also the mini-mum weekly salary in the con-tract under which the musicians had already been working for the entire '95-'96 season. The lump same was ton sale up for ear-lers slopped and/or reduced pay-checke going back to the previous November J. But within a mouth management reneged on the lump-sum payment of back wages, the musicians declined to reheave, the remandade of the season of the salary and the salary and proposed to the salary and the agement once again put out a call for donors to cover operat-ing expenses. By the end of May, a Chapter 7 liquidation bankruptcy petition had been filed.

Again media spin tended Again media spin tended to blame the musicians, who "refuse to rehearse" and "refuse to renegotiate their contract," all but calling them greedy or agement that votes to file

tra to resume its obnert sched-ule, and another month later admist that it had only secured donors for an endowment fund, not for the day-to-day operating expenses, nasty little details like paying the musicians. Had they, perhaps, hoped they could continue putting on concerts without having to deal with that aggravating necessity? With what seemed to be the decisive death of the sym-phony several vars. Her my hope several vars. Ther my hope several vars. Ther my the decisive death of the symphony several years after my divorce was final, what I felt wes not relief that I delir have to go through it again, nor that any kind of Justice' habbens served as payback for the pain of ending the marriage, nor any gloating than mye chisand was now an ex-member of an ex-symphony, I did not feel anything but my own delayed grief...and.

was going to do. I was even a lit-tle worried.

The San Diego Symphony announced its rebirth and new schedule on June 19, 1998, and played its first concert, a summer cial crisis, I'll worry no more.

Verdes and grew up in ley. She is the author of of fiction, most recently ple, Mazza taught for in San Diego at Mc Miramar College, UCSD. She is now a



Many other have such an old-buys-network or so-came attribute the ex-but few are a small and inhored as San Diego's . Some attribute the ex-clusivity of the group to a sort of natural selection in our reverse, a per-verse." Survivol of the unfitted: that has come about after a series of untoward economic and political events and coincidences, leaving the community leaderless and without intellectual or moral compass.

CONTINUED FROM PAGE I

community leaderless and without intellectual or moral compass. Much of San Diego's scurrently robust prosperity is tied to the fate of low-wage manufacturing plants across the border in Tijanan and small, highly speculative complete and botten start-up companies in the sorrent o Valley that could crash and burn at any time. The same of the sorrent of Valley that could crash and burn at any time. 1998s, and the departure of acrospect gainst like General Dynamics in the early 1998s, the city's old-line industrial and financial base account to exist the carly 1998s, the city's old-line industrial and financial base has caused to exist the companies of the city's population has grown over the past four decades, from about half a million to move than 1.2 million, its ruling class has shrunk. In the 1990s, the goldine of San Diego's periodical and economic section set. Carboli South, a timed of Sach Diego's periodical and economic section set. Carboli South, a timed of Sach bard.

Nixon and a titan of the Republican party who was brought do retoon and a mad of the Republican party who was drought down in the early 1970 by his looting of the city's biggest bank, which he owned. In the late 1980s came the fall of Republicans Gordon Luce and Kim Fletcher, icons of San Diego business who each controlled a savings and loan that collapsed during the financial scandals of the 1980s.

San Diego Democrats met their own diagrace in Richard 1. Net-berman, the milmillionaire aide to Governor Jerry Brown and spouse of Republican county supervisor Susan Golding, Silbermy went to jud after being caught in an FBI money-baungdering sing and is reported to be living with a gifthreid near San Firancisco. Finally, there was Democrats M. Larry Lawrence, who sum Bin deudit from can-cer two years ago was a bulbwark of the region's power structure. Wealthy owner of the Horded Coronasok, Lawrence, belyed bathool. Weathly owner of the Frotel det Coronado, Lawrence nelpeo nainsen, Bill Clinton's presidential campungins and was appointed United States Ambassador to Switzerland, where he died. After Lawrence's young wife pulled strings with the White House to have him buried at Ar-lington National Cemetery, it was revealed that his war record was



Alan Bersin (left) and S.D. Unified School District boardmember John de Beck, May 1998

phony and his body was unceremoniously exhumed and returned to

San Diego.

Thus was the barren political landscape encountered by another Thus was the barren polt: cal landscape encountered by another fill (Linton's connections to San Hogo, Alan Li Farin, when he arrived here in early 19/2 to take over the Ahamsas governor's San wideress of San Diego politics, between sevented to have folkerness of San Diego politics, between sevented to have discovered in-stant opportunity. In what other major -tip in America could a Lo Angeles lawyer, who had lived for years in the fancy Lo Angeles could be a committed to the control of the contr



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sisted of a brief tenure as junior counsel to the Los Angeles po-lice commission. He had never been a prosecutor. Bersin came to San Diego with two major entrées. Clin-ton was the one most known to the public. After graduating from Harvard in 1968, Bersin attended Oxford's Balliol Col-That put him one class behind Bill Clinton, who Bersin says he met while they were at Oxford. Although Bersin isn't men-tioned by noted Clinton biog-rapher David Maraniss in his book about Clinton's formative years, First in His Class, the new United States Attorney from San Diego talked frequently of his



personal relationship with the first president of the Baby Boom generation. There was no doubt Bersin had been a Clinton supporter for a long time. In 1986, more than six years before Clinton is unit for the presidency, the Arkansas Democrat-Gareire reported that Bersin had given ported that Bersin had given the provened that Bersin had given the provened of Arkansas. In the account, Bersin was listed as a "businessman" from Marina del Rev.

as a Dusinessman from Ma-rina del Rey. Much of Bersin's later leg-endary ability to cut deals re-garding trade and development along the border purportedly sonal ties to the White Hous "A look at his appointment schedule for 1995 shows that Bersin spent about 60 days out of town, most of it in Washing-ton," the Union-Tribune reported in August 1996. It added that Bersin said First Lady Hillary Clinton had "introduced

him to his first wife. But Bersin's links to the president and the first lady were only part of the story. Bersin had another, far more local rehad another, far more local relationship that seemed to guar-lationship that seemed to guar-antee quick entry to San Diego's coxy good-old-boy network and favorable treatment by the Union-Tribune. His father-in-law was Stanley E. Foster, son-in-law of one of San Diego's most respected and richest busi-nessmen, the late Abraham Rat-ner. Bersin's second wife is San Diego attorney Lisa Foster, daughter of Stanley and his wife Pauline. Bersin and Lisa Foster,

who Bersin says he met white they were doing pro bono legal work together for the homeless in Los Angeles, were married in the summer of 1991. San Diego's Ratner dy-nasty began in 1921, when Isaac Ratner came here from New York and set up a small cap fac-tory called United Cap Works in

who Bersin says he met while



a rowdy neighborhood south of Broadway at Sixth and G. As the story goes, in the 1930s, when caps fell out of favor because of their association with mobsters, Isaac and his two sons, Abra ham and Nathaniel, switched to making Navy uniforms and received a succession of gov-ernment contracts that saw them through the Depression and World War II.

After the war, Abe and Nathaniel, along with Abe's new son-in-law Stan Foster, switched shouldered California casual style." In 1971, a year after Fos into one of the most lucrative casual-clothing franchises in his tory. At its peak in the mid-1970s, Ratner Manufacturing.

as the company came to be as the company came to be known, was said by San Diego Magazine to be the fifth-largest menswear maker in the country, employing 2500 people, with sales of \$57 million. The comsales of \$5/ million. The com-pany produced most of its clothes in a 310,000- square-foot plant in Chula Vista. But major sectors of the United States garment business soon saw a decline, due largely

There are Vietnamese due There are Vietnamese shops, Chicano shops, Almost every industrial park has shops with 20 to 100 people sewing. There are ganages with 20 or 30 people. The business is labor intensive.

not capital intensive. They deal in pennies, contracting and sub-contracting down close to the cottage level. I would guess it's

a several hundred million dol

a clothing manufacturing a clothing manufacturing five Los Angeles. Though the sa price was not disclosed, the fan ily was said to have made m

lions on the deal. Well betthe final sale. Foster had alread turned his attention to of other businesses and

South Bay and the border with

Mexico.

Foster was something:

connoisseur of South Bay dustrial property. In a 1991 terview with Dirk Sutro of S

Diego Executive Magazine

ing he bought his first Chal Vista real estate, a 17-act tomato field, in 1962, when h

was 35 years old, and turned

into an industrial park, carning

ter, then 64, was guoted a

people are hidden people are hidden.
The days of 2500 umon-ized garment workers in Rat-ner's big Chula Vista plant were gone. In 1988, Foster and his in-laws, including Abe and Nate-sold Ratner Manufacturing to

soon saw a decline, due largety to the lifting of tariffs and the free trade movement, which al-lowed foreign manufacturers to undercut the cost of goods pro-duced in America. Unionzed plants like Ratner's were hard hit. The future lay in tiny sweatshops run by independent con-tractors, which by the late 1980s had proliferated throughout the county. "The contracting business is terrifyingly difficult to keep control on," Foster told the San Diego Union in a May 1990 interview. "There are a lot of little

a tidy return.

In that pre-NAFTA mer-

area would explode with devel-opment. Already, he said, he owned 17 industrial properties. with a total of one or two mil lion square feet, "mostly in South Bay," many of which were leased to an assortment of bor-der-related businesses such as freight forwarders maquiladora support opera Those it was that he home

firm of Munger, Tolles and Ol-son, arrived in San Diego to co-ordinate the local Clinton-for-President general election cam-paign and work as a visiting pro-fessor of law at USD — Foster fessor of law at USD — Foster and family members were wheeling and dealing in millions of dollars of raw land, office parks, and industrial buildings. Soon it was Bersin's turn. On January 24, 1992, accord-ing to records on file in the San

Diego County recorder's office, Stan Foster, his wife Pauline, and Bersin and his wife, Lisa Foster, along with a familyowned general partnership known as Marliskar, were listed on a fictitious business nan ent for an entity called

Otay Terminal.
Four years later, in a document recorded on October 2. 1996, the Fosters and Bersin an his wife were listed, along with his wife were fisted, along with Marliskar, as general partners in a statement of partnership for Otay Terminal. County real estate records show that the market value of the feur indus-trial parcels owned by the part. rnai parces owier by the par-nership, and purchased between 1992 and 1998, including one directly across from the border, easily exceed \$12 million. Alan Bersin had arrived.

According to county records, and a financial disclo-sure statement filed by Bersin sure statement filed by Bersin dated August 14, 1998, after he became superintendent of the San Diego Unified School Dis-trict, the real estate currently owned by Otay Terminal in-

➤ 3860 Calle Fortunado, an of-fice building in Kearny Mesa, purchased in December, 1994, which according to county tax rolls has an assessed value of

> 9445-9465 Farnham, an other Kearny Mesa property, purchased in December 1995 and valued at \$2.86 million.

➤ La Mirada Drive, a 4.27-acre Vista office complex purchased by the partnership in August 1997 and currently being used as a warehouse, valued at \$3.75 million.

➤ 6930 Cactus Court, an in-dustrial parcel on Otay Mesa, less than a quarter mile from the U.S.-Mexican border, purchased by Foster in January 1992, valued at \$1.7 million.

statement, the partnership nets "more than \$10,000 a year," the The Cactus Court property is occupied by Consolidated Freightways, a giant freight-for-warding and trans-shipping company said to handle hun-dreds of thousands of tons of

The state of the s

dreds of thousands of tons of truck traffic through the San Ysidro border each month. The La Mirada Drive property in Vista is being leased by Otay Terminal to Callaway Goll, whose founder, By Callaway, is a long-time friend of President Bill Ginton. Vermon Jordan, the influential Wash-ington lawyer and Chinton backer who acted as an inter-mediary in the Monica Lexic. backer who acted as an inter-mediary in the Monica Lewir-sky job search, is a member of Callaway's board. And in 1994 Callaway gave Clinton aide David Watkinsa job at its North County headquarters after Watkins was forced out of his Watkins was forced out of his White House post for misusing government helicopters on a golf junket. In March of this year, the Washington Times re-ported that the president him-self had called Callaway, a ma-

clinch the job for Watkins In another city, perhaps, a man who had become a U.S. Attorney and a border booster, who owned land under a large the border, might have engen-uered a few questions. But in San Diego, if anyone ever knew about the Bersin situation, no one spoke out or questioned the deal, at least not in public.

The record is clear that Bersin worked diligently as bor-der czar, to the advantage of those who wanted to see the border developed with factories

and large projects sure to in-crease property values. Wasn't there an appear-ance of conflict of interest be-tween Bersin's public position as border advocate and his unseen

border alvocate and his uncer-toles an major property convert Bersin, as in the case with all U.S. Attorneys, was required by law to disclose his financial in-terests in a document filled at the Attorney-General's office in Washington. It is not available over the counter anywhere in San Diego obtaining in requires writing a letter of request to writing a letter of request to matter if one leasons the proc-dure. In any case, nowhere in the raism of print devoted by the Union-Tribune to its new border care was three even a limit.

the Union-Tribune to its new border car was there even a hint about the Bersin family part-nership or its holdings. In an interview this week, Bersin commented for the first time on his business activities along the border and Otay Ter-minal.

antigue testors and cody vi-minal.

In a person-hip in which,
my wife and I have an interest.
I don't know when we made it,
but it's something my fatherin law organized it's a truck—
Consolidated Preight—transfer point. "The Otay property
was the first property purchased
by the partnership, Bersin said,
"that's why it's called the Otay
posture-brite. And then there
partnership. And then there partnership.... And then there ere other investments made in other properties. Kearny Mesa is one — actually two in Kearny Mesa. I guess there's one in Vista. My wife and I invested in the partnership in cash, that's

what the investment was

ments have raised questions about Bersin's handling of com-plaints by whistle-blowers among customs agents, who in 1996 claimed that corruption among officials of the U.S. gov-ernment was allowing tons of pour through the border unchecked.

unchecked.

The controversy, covered
by the Washington Times, 60
Minutes, and other national media, was allegedly swept under
the rug by Bersin, which led the the rug by bersin, which led the customs agents to claim that the San Diego old boys' network was hard at work. In a story of August 8, 1996, headlined "Cus-toms here cleared of accusa-tions," the Union-Tribune reported that "High-ranking Sa Diego officials of the U.S. Cur Diego officials of the U.S. Cus-toms Service were officially cleared yesterday of persistent contentions that they collabo-rated with drug traffickers at the Mexican border." The story

what the investment was."
Bersin pointed out that the Otay
Mesa purchase was made by
Stanley Foster in 1992, "before
I was U.S. Attorney."
Bersin's financial disclosure
statements filled with the school
district and the U.S. Attorney
Ceneral's office report that this
interest in Otay Terminal is in
the form of a limited partner. the form of a limited partner-ship. Told this week that the partnership document recorded in 1996 lists him as a general partner, Bersin said he wasn't sure of his status in the part-nership. Recorded mortgage leans to the partnership were also not disclosed, as required by state law.

The Otay Terminal invest-

Mexican border. The story went on to say, "During the probe, more than 80 people were interviewed and hundreds of pages of documents and records were reviewed. Bersin said. In the end, he said, 'There was no sufficient credible basis. terday, Bersin said he was making the unusual move of publish, announcing the end of a secret grand jury probe beause for mer customs inspector Michael Horner had so effectively persuaded the news media to repeatedly report his assertions of the diagnostics made by Mr. Horner and others, that has been reported, as new closed, Bersin said."

Horner and this fellow

Bersin said."

Horner and his fellow whistle-blowers were not convinced. To this day they allege that Bersin conducted a shan investigation, failing to call witnesses before the grand jury, a score proceeding of which there is no public record.

"He's the border czar," the Union-Tribume quoted Horner as saying. They want to imple-ment trade with influential peo-ple in Mexico, and a lot of those influential people are involved

in the narcotics trade." As border czar, Bersin "en As boroer czar, sesan ca-joyed a broad, if largely sym-bolic, mandate and a bully pul-pit," the Los Angeles Times re-ported June 28, 1998, shortly at-

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"Officials on both sides of the border boast of unprece-dented cooperation in regional law enforcement and other mat-ters, in part because of wider latitude granted by the govern-ments of both countries. Also

of help was Bersin's budding friendship with the Mexican consul general in San Diego, Luís Herrera-Lasso. The new Luis Herrera-Lassò. The new approach prompted formation of cross-border committees on issues including management of the ports of entry, water sup-ply, and migrant safety." Six months earlier, in November 1997, the Associated

Press reported that Bersin's dual role as U.S. Attorney and bor-der czar was becoming contro-versial. "Critics say his job as the region's top law enforcement officer on immigration and nar-cotics conflicts with his role as 'border czar,' in which he encourages greater cooperation between the United States and

Bersin says his ownership in the Otay Terminal partner-ship and his role as United States and an order as critical states.

Attorney and border care posed no conflict of interest. "No, because, first of all, it's fully disclosed, and it had no bearing on you know, the requirement is to disclose it. Frankly, noon of the decisions I made as a press. of the decisions I made as a pros-ecutor were affected by that."

ccutor were affected by that.

Did the interest compromise his activity as border czar!

"The obligation is to disclose
[the partnership interest]. I
don't think any decision that was made would have any-thing to do with that piece of

What about Bersin's adwas no disclosure of [the part nership interest], but the pro vocacy for more infrastructure along the border and other de-

velopment-enhancing initiatives for Otay Mesa. Would that be a conflict? "You can draw that in-ference, but I didn't. There was larger purpose than something to benefit a real estate investment. If it were not disclosed and if it would materially affect my life, I think you could draw much larger purposes involved than promoting a 10 percent in-terest I have in a piece of propan inference, but the notion that erty there."
In light of the allegations

an inference, but the notion that my role was driven by a desire to feather my own nest, I think, is a little bit far-fetched." In any case, Bersin was de-voted to promoting the border, and the Union-Tribune became by customs agents such as Michael Horner and others that U.S. border checkpoints had be-come a sieve for drugs and other contraband because officials had decided to favor trucking interand the Union-Tribune became a key ally in the cause. Neil Mor-gan, the aging and voluble columnist and elder statesman of the newspaper — and said to be an old friend of Stan Foster. ests, wasn't there at least a po tential for the appearance of a conflict? lesin's father-in-law – has be-come a champion of border de-velopment and a frequent Bersin booster. Oftentimes, Morgan's columns of support have revealed details about No. It would be if then Bersin's ties to the San Diego business world and the Mexi-

can government. This April, Morgan re-

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ported that the "Morgan Award" (named after himself) for "civic leadership above and beyond the course of duty went to U.S. Attorney Alan Bersin ind Mexican consul general Luis Herrera-Lasso for a ing breakthroughs in bir cooperation, from lawe ment to humanitaria cerns." The award was made a nonprofit group called LEAD, which serves as a training ground for those wishing to ob-tain entrée to the local business establishment. Morgan was a founding board mer ious alumni of the prog Morgan noted, "sit on 247 Diego region boards, sit

serving as president and 40 as executive director or equivalent. Thirty others head for profit corporations, and eight are elected officials."

large in his legend. "Bersin and governments need to work to-gether, and they used Alan Bersin as their person to do it," says a longtime Bersin watcher with no inkling of Bersin's per-sonal real estate venture. "A Herrera-Lasso, the Mexicar consul general, got togethe weekly at a coffeehouse in Sar Diego's Little Italy," according to one version of the relation to one version of the relation-ship reported in the Los Ange-les Times. In a column this June, Morgan reported that, thanks to the "midwifery of Alan Bersin as U.S. Attorney and Bersin as U.S. Attorney and Luis Herrera-Lasso, the vi-sionary Mexican consul-gen-eral," a new group dealing with "the super-issue of binational regionalism" had been created. "It incorporates a port-of-en-try council of officials on both

GSA [General Services Administration]. Customs, Treasury, fNS—kind of bringing people together the way a real leader does do, crosses over protocol lines and levels of authority, and I think he did that for Lasso But Herrera-Lasso is not always so warm and cuddly. While professing support for North-South cooperation when it fits Mexico's agenda, he has

sonal real estate venture. "A hundred percent of what I'm talking about I'm sure is totally legitimate. He helped them. I think he liked the glory of work-ing with Lasso, the liked the in-of ocception." I have been a sur-or occupied. Substitute of the liked the substitute of the sure a line guy." Bernin's favors on behalf of Lasso, according to the source, included activities such as "calling a meeting and get-ting the border port of entir-ting the border port of entry rearching like U.S. Attorneys. it fits Mexico's agenda, he has drawn the line against what Mexican officials say is United States "interference" in Mexican labor disputes. Last April, after the U.S. Labor Pepurtnent issued a report highly critical of the Mexican government for blocking union-organizing activities at a Tiliaman maquiladora owned by Han Young, a Ko-

rean firm, Herrera-Lasso fired off a letter to San Diego "busi-ness leaders" saying the U.S. should not question Mexico's "internal legislation with regard to labor matters."

The San Diego business er tablishment shares the Mexican ernment's interest in pr government's interest in pro-tecting the growth and devel-opment of maquiladoras fron labor unions. Cheap Mexicar labor has fueled a manufactur labor has fueled a manufactur-ing boom that has enriched mogals on both sides of the bor-der and jacked up real estate prices on Otay Mess many times over since the adoption of NAFTA during the first term of the Clinton administration.

On March 4 of this year, a

San Ysidro border crossing a development of duty mercial real estate development stores, restaurants, a World at the San Vsidro border, pro late shopping-center developer Ernest Hahn. Both Hahns have

stores, restaurants, a worry Trade Center complex, a hotel and meeting facilities."

The editorial failed to mention, and the paper has only briefly reported, that the International Gateway project has a legion of critics among San Ysidro residents and busi-San Ysidro residents and business owners who claim it would diver both pedevrian and auto traffic away from the traditional border crossing. The project also calls for a hefty public subsidy from San Diego taxpayers, and would charge users a toll to cross the bridge. Approved in concept by the San Diego City Council in May, the development is cur-



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enjoyed close ties to Neil Mor-gan and other top editors at the

newspaper. "When the proposed In-

ternational Gateway of the Americas Project was going nowhere, it vas Bersin who stepped in and cut through the red tape to get the border de-

vative enterprise would trans-form a blighted area west of the

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rently making its way through the same federal agencies, such as Customs and the Immigra-tion and Naturalization Ser-

tion and Naturalization Service, which Bersin regularly dealt with at U.S. Attorney. In an interview this week, Bersin reiterated his support for the Gatteway project. Tijuara and San Diego and Customs and INS and GSA are all trying to get—and it's something that I vass, that I am supportive of, is to be able to develop the San Video assessed to the San Video as the San Video assessed to the San Video ass to be able to develop the san Ysidro gateway between Tijuana and San Diego so that it reflects the kind of region that we're de-veloping, and lets the region. San Diego and Tijuana, take charge of their destiny because if we wait for federal governments to do it, we will never get

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the kind of port of entry that we border region." Bersin says his role in the

Bersin says his role in the Gateway project was "to be part of a border port council that considered it and is recom-mending it to the U.S. and Mes-ican authorities. There are fed-eral, state, and local jurisdictions on both sides of the border that

on both sides of the border that are building a regional consen-sus to get a recommendation. You need a permit to build this cross-border development. "What this would do would increase the lanes. As we've improved the travel time between Tijuura and San Diego, it's become clear like everything, when you make it ensier to set when you make it easier to get

cities, more cars come, and what's pretty clear now is that the port of entry that was built in the mid-'70s is not capable of handling the traffic between the two cities. We need more lanes and a reconfigured pedes-trian area. That's what customs,

trian area. That's what customs. INS on this side, working with GSA, is doing. And really what the breakthrough is that Tipana and San Diego have agreed on a common development plant.

U.S. Attorney. Bersin was also a member of the steering committee of San Dego Dialogue, which the Union-Trimer has visually been supported by the Committee of San Dego Dialogue, which the Union-Trimer has visually been supported by the Committee of San Dego Dialogue, which the Union-Trimer has visually been supported by the Committee of San Dego Dialogue.

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think tank specializing in in-ternational trade," and "a bi-national group that promotes economic ties between Tijuana and San Diego." Its steering committee packed with mem-bers of San Diego's business es-tablishment, the Dialogue is run under the auspices of the University of California San Diego by a sociologist named Diego by a sociologist named Charles Nathanson. The group strongly favors NAFTA and a border permeable to as much trade traffic as the political situation will bear. It is a propo nent of the International Gat

way project and other borderredevelopment projects.
In June, Bersin became su-perintendent of the San Diego Unified School District and

launched into an aggress campaign for voter approval of a billion-dollar-plus school-bond issue on the November ballot. Some say he had wanted to become Attorney General but didn't have the juice in the Clin ton administration to get the appointment from a Ken Starr-distracted president. Others claimed that the festering Cus-

claimed that the festering Cus-toms scandial in San Diego — aspects of which are said to be still under investigation in Washington — might have been a consideration. In any case from the other in the consideration of side in some virging in some friends in San Diego. "As shelter for battles ahead, starting with the massive school-bond issue, Bersin is

tent," Morgan wrote in a col-umn published on July 16. "Malin Burnham and Robert gether as bond campaign cha men." Both Burnham, Repu lican heir to a 100-yearlawyer who had already minted a fortune when he founded the ucrative Price Club retail of John Burnham and Comp is also the leasing agent for Bersin's Otay Terminal general partnership.

LETTERS

San Diego really wants some-thing that will benefit the citizens, all the citizens, try build-ing a library like the one in

"the media" for a cause you stood with your family and sang "Take me out to the ball game"? "To HELL with you." Cancel my subscription. Vince K.

icon of greed among the NFL

Another where uses and colorseum in a specious argument for a new stadium (Letters, September 10): I wasn't aware that the Roman Empire was ruled democratically. The writer also "admits" (interesting choice of verb) to reading a book. Maybe we reading a book. Maybe we could put the Louvre and the other low-tech vestiges of civ-ilization into cyberspace so that he could browse and process information without moving his lard ass.

more luxurious facilities with sweethcart lease agreements. Then there is Green Bay, a franchise with class, genuine civic pride, and a great team. No Armani-clad slicksters tryving. A franchise's loyalty, honor,

relevant standards

I Am Truly Appalled To hell with the Reader!!! am truly appalled at the title and the contents of the lead story of today's edition of the Reader— "The Hell with Ted Leitner, the Hell with Tony Gwynn," First.

how dare you say "the hell with Tony Gwynn!" Have you no idea what he means to this city? Have you no idea all of the charity events in which he and his wife Alicia are in-volved? I suppose you have no idea or else you would not have printed such an offen-sive title. sive title.
Second, the article's contents
were also offensive. You painted
John Moores as a money-hungry man who is threatening to
leave San Diego if a ballpark
is not built. Of course, you neglected to inform your readers that he has been losing millions of dallars over the past few

lions of dollars over the past few years to build a better baseball

years to build a bett? basebail team—a team of which San Diegans can be proud. Mr. Mielke stated that he did not like the fact that Mr. Moores threatened to move the team if the city did not build a ball-

park. Do you blame him? He park. Do you blame him? He cannot continue to lose mil-lions of dollars every year. A ballpark is necessary for a base-ball team. A stadium is built for football, not for a basebail

team. Even though they may be defined the same in a dic-tionary, Mr. Mielke, the differ-ence is significant.

tionary, Mr. Mielke, the differ-ence is significant. I am also a native San Die-gan and have been a supporter of the Padres since I was a little

girl. If they have to move to another city. I will support them

Henderson, I hope that you in

formed your readers of your biased agenda as well.

You Certainly Print

All Opinions
I read the letters to the editor

on "The Hell with Ted L." You

on 'The Hell with Ted L' You certainly print all opinions and are to be congratulated for your objectivity referring to questions raised on 'Stop C.' That organization can be reached at 619-744-8962, which pro-vides: Web page location, e-mail, mailing address, and voice-mail drop. Play message again if it is too rapid to copy first time.

LH. Wenger

J.H. Wenger

When Was The Last Time You Stood With Your Family And Sang "Take Me Out To The Ballgamet" re "The Hell with Ted Letiner and Tony Gwynn "September 3), cancel my "subscription" to the Reader, You accuse many of doing what you did — use "the media" for a cause Gwynn bought a ballpark for UCSD — did you? 30K peo-ple use the "ballpark" (it's not a stadium) — 9K use the libraries. We, as working people, have little control over the self-ish drive of those who control our great pastime: but do not add to the fuel to take it all away from us, baseball, apple pie, etc. When was the last time

Greed Icon

wners. His remark that a staowners. His remark that a sta-dium to a city is worth more than 30 libraries reflects an ut-ter disdain for cultural and civic responsibility. Another writer uses the

Diego. Third, the ballpark will not affect the building of a library. They are separate issues. I think that Mr. Mielke should focus his efforts on talking to the city councils about building a licouncils about building a li-brary with general funds rather than trying to strip the city of a much-needed ballpark. And, finally and most im-portantly. I find it quite ironic that you slammed the pro-ball-park group for having a polit-ical agenda and financial back-ing given that the Reader is owned by someone who finan-cially and politically backs the likes of Dick Rider and Bruce Henderson, I nove that you in-

ing his lard ass.

The current white elephants, once "state-of-the-art" stadiums, have been abandoned by NFL owners for larger and more luxurious facilities with

ing to con the citizens into a new stadium with the threat of

and significant contribution to the community are the only

Pacific Beach

I Agree
Thank you for your article on
the ballpark in the September
3 issue ("The Hell with Ted Leitner"). I agree that a librar is more important than a ball-park. If public funds must be used to build a baseball field then the plan should at least include a new library. Thanks for your great work and keep it

Hugh Moore Kensington

Thirst For Difference

The attempted reduction of W.B. Yeats's poem "The Man and the Echo" into understandable prose ("Poetry," September 3) fails because poetry is dissimilar from prose in that its uniqueness lies in its stylistics, not in its content. stylistics, not in its content. That is to say, prose can explicate ideas as well, even usually better than poetry can. Poetry has no monopoly in this respect. Poetry therefore is not especially capable of teaching the reader meanings. Proc almost always functions better in that regard.

Therefore, criticism of poetry is most useful when it in.

etry is most useful when it in forms readers, who are not fa-miliar with the stylistics a poet uses, what are his/her rhetori-cal stratagems or expedients. The critique of "The Man and the Echo" is of no help in that respect because it concentrates exclusively on parsing out the ideas that Yeats intended to

girl. If they have to move to an-other city, 1 will support them fully. That is nor the point. This attitude taken by the Reader is the reason this city has trou-ble maintaining a professional sports team. It is a joke. We are supposedly "America's Finest City," and we do not have concuply pride in our fine city to support a measure that will en-sure that the Padres stay in San Direo. people do not choose to read poetry is that schools com-monly stress understanding of the meanings expressed in poetry, rather than its pecu-liar rhetorical distinctions (e.g., nar metorical distinctions (e.g., compression of language, me-ter and rhyme, heightened vo-cabulary, freedom of syntax, frequent figurative language and idiom, deliberate ambigu-ity). The latter are thought to be too formalistic, complex, or boring for students to contem-plate. Thus, the typical re-sponse of a student after learn-ing what a poem means to say is, "Why did the writer go to all that trouble? Why didn's he/she simply use prose?" Indeed, why did he/she

not? The only re not? The only reasonable re-sponse is why do not all hu-mans (cars, houses, games, days, etc.) have the same size. stimulation, etc.? We ordinar stimulation, etc.; We ordinar-ily thirst for differences in ev-eryday life. The only legitimate defense of poetry, therefore, is that it contrasts to, or departs from prose. Unfortunately, it takes mental effort to discover what those specific differences are, about which most people are not informed in school. Let's hope that future editions of "Reading" will help remedy

> Patrick Groff San Diego

Jeff Smith

Thank you for reviewing our BIBLE! What a great article on Keith Johnstone's Impro ("The-

in San Diego, the word "im provisation" or "impro" or "im prov" stands only for a now defunct stand-up comedy club instead of for the creative spark that defines art at its purest level. Jeff Smith, however. writes of the true meaning o improvisation — the art of re-leasing one's imagination from the bonds of intellect, fear, and education. Imagination must be free to run amok if we are to CREATE instead of just revise

Laurie O'Neill Seaman President, San Diego Cente

Very Nice, Successful, Sane Christians

I was disappointed reading in your last issue of the Reader "Off the Cuff" by Ernie Grimm. eve no one you interviewed believed in Christ, as in lesus Christ, or was a true Christian Every single person's opinior you published was against tra-ditional Christianity. More new age, spiritualist, be-goodand-that's-good-enough world views. There are not a lot of have given Jesus Christ a ba reputation. I love my neigh-bors, friends, husband and children and, above all else, I love my creator, Jesus Christ. Trisha del Sol Lakeside

Your Turn, Dr. Dalenberg

Among the laudatory letters responding to the article of August 20 by Tim Brookes en-titled "The Memory Wars' were two highly critical ones. fies about child abuse." de mands comment. Rather than exemplifying the scientific atti-tude (criticizing specific points of fact or interpretation), she descends into unsupported speculation about the sources the writer relied on to write the article. She focuses her per sonal ire on Carol Hopkin cause she "recognized most of the opinions as [Hopkins'].

However, another hypothesis
could be that the writer came
to those opinions by means of to those opinions by means o his own thought processes This type of ad hominem ar gument is often resorted to when substance-based argu-ments are lacking. It is below the standard of scientific dis-course and, besides being un-substantiated, is not a criticism of the course of the content!

Dr. Dalenberg also stated curiously, "I hope that Mr. Brookes's reliance on these bi-ased sources explains the many inaccuracies in his story." She seems to be implying that per haps the others mentio were included in her persona attack. Scientists do often dif

READER MATCHES AD OF THE WEEK

[MEN SEEKING WOMEN]

YOU TOOK CARE OF EVERYONE ELSE,

now let me take care of you. Strong, gentle, employed man (6'2", 190 lbs.) offers warmth, attention, fun and kindness

T 49840

This week's winner of two Harbor Tours.







1 - 9 0 0 - 8 4 4 - 6 2 8 2 \$1.49/minute, \$1.99 first minute (18+ only)

Check the Reader's Web site for car, van and truck listings that you won't find in this issue. You'll find listings from private parties and from the dealers listed below: Harloff BMW Chevrolet Geo. Bonanza Corvette. Pacific Honda. Perry Ford, Guy Hill Cadillac, Top Imports www.sdreader.com

All photos on this site are in full color!

W?

she describes as "one particu-larly harmful [inaccuracy]" is confusingly discussed by her and I believe inaccurately. The Royal College of Psychiatrists in Britain set up a small working group to review the con-troversy of whether memories of childhood sexual abuse could be repressed (and thus forgotten for many years) and then recovered in adulthood (so-called recovered memories). The working group pro-duced a document that drew a sufficient consensus to be published under the auspices of the College (titled "Re-ported Recovered Memories of Child Sexual Abuse," in Psy-chiatric Bulletin, 1997, vol. 21, pages 663-665). It presented

from Disk

therapists to disengage from inducing traumatic memories from cleans. This advice would strongly apply to children who are even more vulnerable to sregestion and ocercion by authority figures. Indeed, later the article states. "Psychiatrists are advised to avoid engaging in any "memory recovery techniques: which are based upon the exercisation of past sexual." Dalenberg states she agrees with: she calls it "scientific guidelines recommended in this report had been followed in all cases of adult women this report has one numeric in all cases of adult women with auspected child sexual abuse histories, the court was a constant of the control of the court of the the expectation of past sexual abuse of which the patient has no memory." This includes presumably children who say "nothing happened" when questioned about sexual abuse. In the '80s the sex abuse

In the '80s the sex abuse hysteria had grown to the point that a child brought into the hospital for a vaginal itch was reported for 'suspicion' of sexual molest. If a zealous CPS worker or therapist got onto the case, the child might have been questioned in such a way the case, the child might have been questioned in such a way so as to induce a compliant re-sponse to the question "Did someone touch you there?" That would be enough to insti-tute a full-blown investigation with all the consequences that most readers must know by

ernment, provided under the Mondale Act of 1974, the fervor ensures employment pro-tection for social workers). Tim Brookes's article de-

specifically the Akiki case be ers in San Diego. The Wade case was also in San Diego but

lieving a child when she said her father did not do it. This her father did not do it. This shows the bias of poorly trained fact-finders — they be-lieve the child only when their suspicions are confirmed! Yet if objective (scientific) factfinding is absent from the be ginning of an investigation, how will the truth ever come out? The fruits of these conditions are false convictions and nonconvictions of genuine child abusers. Unfortunately, these unscientific conditions were and are still rampant. Tim Brookes's article is educa-tional on this point, despite minor inaccuracies. Mysteriously, Dr. Dalen-

expressed by Tim Brookes, an award-winning journalist, an-tithetical to her own. I suggest she submit a fuller resp to his article so as to elucidate to his article so as to erucidate her position for the readers of San Diego. Perhaps she will be motivated to follow her incli-nation, as she herself writes: nation, as sine inersell writes;
"to follow Einstein's advice to
lean over backwards to acknowledge the complexity of
the world and to fairly present
what we do and do not know."

I look forward to such an
article.

Philip Kaushall, Ph.D. Clinical Psychologist San Diego

Charlemagne MacLaine

Recently in the Shirley MacLaine puzzle ("The Real Puzzle," August 27), the correct answer to one part was "Charlemagne," but the puzzle included several

IN MOST CASES

who didn't enter the contest for

Our answer was incomplete; it should have read "Charlemagne MacLaine." — Editor

This letter is in regard to your short piece on the Community Resource Center's Bread Room in the August 27 issue of the Reader ("Highlight"). Because I volunteer on oc-

casion at CRC, I know many of the staff members you quoted and named in the piece. They are a dedicated and underappreciated gang.

Because I am sometimes

reading your piece on CRC view it and assess my powers of

view it and assess my powers of deduction for me.

1. You are intellectually insecure. Assigned a community "puff" piece that you no doubt felt was ill befitting your literary talents, you begin with an intentionally obscure literary allusion. With hundreds of "bums" within the American literary cannot from which to literary canon from which to choose (any one of which would have had greater connotative impact) you chose George Hurstwood. Now, now! I can hear the squeaky arrogant hear the squeaky arrogant voice inside you protesting that it wasn't intentionally obscure. Well, if not intentional then why did you feel the need to turn the first paragraph into a small book report on Sister Carrier It's a grim technique, which boweds.

Your intellectual inse-curity has had the undesirable effect of a self-fulfilling prophecy and you have obviously been rendered intellectually inept. Your allusion is not only pain-fully obscure but, more sadly,

make it easier for you to catch my point: "I read a book or about this place that gir bread to poor people. I don't think I can e

you a "Nice try" on the 3. You are intellect responsible. I talked to staff member after I sa piece. I was amazed that son less-than-five-n calls and you had th pegged, didn't you. Ma being unfair. Maybe th to visit CRC in person. light of this sample of you work, I doubt it.

Ms. McNeal, at the ver

ss than inspired say about the "rarnestly far In case you're too embarr to call CRC and ask, 110 rogance versus humility honesty about who we are

Person and Breather of Air

Big Mistake

Widmer's restaurant reviews, don't dine out much, but pick up the Reader just to read her reviews for her incompara-ble wit, warmth, and sparkle. Elsa Dekking

Fleanor Widmer continues



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For example, to quote from the Royal College recommen-dations that Dr. Daienberg agrees with: "The evidence shows that memories of events

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Calendar

Some Say I Was Obsessed

Good-Bye to the Writing Center



and Guide page 76 Art Museum & Gallery Guide page 78

> Theate Review and

Pop Music page 86

Movie Review and Guide page 111

Reviews and Guide

hen the Writing Center held its Edgar Allan Poe wake and costume party last fall, Judy Reeves wore black clothes and a sign that read, "a shadow of my former self," Now the center she founded five years ago is a shadow of its former self, and ago is a shadow of its former self the wake is for a dead nonprofit

"I started the Writing Center in 1993 with my own funds," Reeves says. Reeves worked with a partner, Ray Bruce, and the

LOCAL EVENTS

and a reference library in the Gaslamp district — for a year while they completed the extensive state and federal paperwork that turns a private venture into a nonprofit corporation. Reves doesn't like to say exactly how much of her own money she invested, but when pressed, she estimates that she spent between \$50,000 and \$100,000.

Once the center became what the IRS calls a 501-C3, it could receive IRS calls a 501-C3, if could receive donations, but not from important sources such as the NEA, the San Diego Arts and Culture Commission, and the California Arts Council, which give grants only to established organization: For the first few years, while the center waited to meet these age requirements, Reeves served as executive director, taught writing classes, and earned no Although Reeves says it was by no

Although Revers says it was by no means a one-wman show, she worked 12- and 15-hour days. The first December, the center's thin brochure the control of the Bruce, and the two of them ran the center — which offered writing classes,

greeting cards.
"I was committed," Reeves says. "I was driven. Some say I was obsessed, and that may be true, but I really loved it and 4 believed in it, and there was just so much to do." greeting cards.

much to do."
Then, in what Reeves refers to as
the really dark days, she separated from
her partner, found a lump in her breast,
and discovered that her office manager
had been forging checks since April of
1995. By Cocher, the manager had
stolen \$15,000.
The center closed as usual after the

Diego commission for arts and culture, which is funded by tourist taxes. The

which is funded by tourist taxes. The following year, hearts commission gave \$15,000. Both years the California Arts Council added \$3000, but the center needed five years under its belt to apply for NEA funds, and private donations just weren't coming in fast enough. "The budget we had anticipated for facal '98 was over \$300,000. Reverse for the property of \$200,000. The center had the support of \$200,000. The center had the support of

5200.000. The center had the support of 1500 dues-paying members. but it mailed the expensive bimonthly catalog to a whopping 8700 people who were interested in writing, and five staff salaries had to be paid.

"We had a lot of volunteers and a lot of people who put in time." Reverse explains, "but in order to run this business like a business, you have to

And every month, the center had

We couldn't pay the rent, so we had to leave the building, and that's why we had to close so quickly. Although the center closed in mid-lune, Reeves still teaches her drop-in. brown-bag writing class rotec a week at Reeves Communications, a freelance writing business. She also loans her office to other instructors, but the office to other instructors, but the reading series, the workshops, and the center itself will be mourned tomorrow evening in a wake and farewell reading at the Church of St. Thomas the Doubter. The church, Reeves says, has always been very generous in making space available for large events, but the irony of the name "is not lost on

space available for large events, ton me irony of the name "is not lost on anybody, believe me."

The wake will feature a eulogy by poet Steve Kowit, and the mike will be open for readings of short pieces that were written with the help of the

Wake and Farewell Reading Friday, September 25, 7:00 to 10:00 p.ms. Open-mike sign-ups: 6:30 p.m. Church of St. Thomas the Doubter 3687 Fifth Avenue, Hillcrest

LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week received by 3 p.m. Friday the week privar to publication for consideration. Do not phone. Send a complete deceive on of the creek, including the date, trim, cost, the produced address where is to be held (including megibborhood), a consect phone number, and a phone number (including area only for public information to READER RYENTS.

The San Felipe 200, an off-road race

\$39 per hour

WINE TOURS

TRANSPORTATION

Join 8000 of Your Bicycling Bud-dies for the 18th annual 50-mile Rosarito-to-Ensenada bike ride on Saturday, September 26. Events be-gin at 10 a.m. in front of the Rosarito Beach hotel, Call 619-583-3001 for

"A Quiet Laughing" is the program when mime/actor Alejandro Keys performs at noon, 2, and 8 p.m. on Wednesday, September 30, at the

"Alaska" is the new film at the Om-nimax Theater in the Tijuana Cul-tural Center. Screenings are Tuesday through Friday at 3, 5, 7, and 9 p.m., with additional shows on Saturday Rancho State Park and Hot Springs. Mountain (653) on the Los Cop-otes Indian Reservation. Atop these promontories during a Santa Ana wind spisode, the thermometer en-tirers about 25-00 degres to week sixers about 25-00 degres to week of a Santa Ana sweeps away atom proposed to the same of the same proposed of the same proposed to the same proposed to the same proposed to the same proposed to the same proposed same sam

OUTDOORS

of State A nat winds, which my cou-ter intermittent from the site of the cause of the A name and make the to cause its an Euphy homes and that the cause its an Euphy homes and that the greened of the days at Lind happy had with the Open readings or higher have occurred during the summer of State and Caroline. Of days it from a high pressure area must be despited to the homes of the cause of the control of the pressure area of the cause of the cause arms Southern California's counts of the control of the cause of the cause of the cause the monetains the size which as it will be the monetains the size which as it value to the cause of the cause of the cause of the course of the cause of temperatures that are among the nation's highest.

eay—if you can't be inside air-con-ditioned buildings at any rate. Along the coastline, where temperatures may each the '00s, taking a dap in the surf solves the problem. Inland, the furnace like heat is moderated only by increases in airland. Head for the high places of the county—the mile-plane becomes in the Parloman and La-gran Mountain. The county is con-traction of the county—the county— Copymens Park (1972) in Copymens Ranche State Park and Hot Springs. Mountain (1853) on the Les Copy-land of the Copy of the Copy of the Copy-men Park (1972) in Copymens. Wildlife and Plent Walks tolered

ber 26, and learn about Blue Sky Both outings begin at 9 a.m. Free. Is

rection may be yourn to enjoy. The Smoggline Days of the Year are most likely to occur during the next several weeks. Freshiest temperature marine sin' are frequent this time of year. These inversion conspire with the mountainous topography of East political trains a low-laying HL Days great the property of the political trains to have highly all political trains a five highly are control and the property of additional arrang streathers are the property of the property of additional arrang streathers of the property of t preserve sign on the right. 760-76 0650. Free. (RUSAN)

workshop

buffet & milonga tango party sun sent 27 • 3:00-5:00 (

el mundo del tango

The Ancient "Linds Valua Terruca" is incised with stream channels and their tributaries, and part of the terrace contains Tecolotz Canyon. Explores Tecolotz Canyon with San Digos Recreational Sports Network Alexes on Sunday, September 27, satting at 9 am. at the east end of Tecolote Road. The round-trip distance in 50 miles along a trail of modernie difficulty. Week hiking shous and bring witter. Free; call 619-223-5072 for resecutions.

See the Inside of six buildings that could be threatened by the proposed ballpark when SOHO (Save Our

outing is free; call 619-484-3219 for more information. Wear sturdy shoes. (SORMENTO VALLEY) Architecture, Horticulture, History, Balboa Park rangers offer free tours of landmarks along the Prado covery Sunday and Tuesday at 1 p.m., beginning at the visitors center in the House of Hospitality. For information, call 619-231-9494, IDALDOA PARKQ

Won't You Let Me Take You on a Won't You Let Mr Take You on a See Craisel join Downtown Sam for a Walkabout jaunt to the Cruise Ship Terminal to see the 1500-passenger Viking Sevenale on Tuesday, Septem-ber 29. The casual one-hour walk starts at Longs Drugstore in Horton Plaza. Free. 619-231-7463. (DOWNTOWN)

Oktoberfest on the Bayeo, the Bon Temps Social Club is hosting a sy-dece dance party with remails provided by Kennyth Neire music grant from 8 to 11 p.m. on Set-141 (Lake Provident Wyr off Prat Hall (Lake Provident Wyr off Prat Hall (Lake Provident Wyr off Prat Boulevard and pack near the Auto-mative Marsoun). Dance workshops will run from 2 to 7 p.m. The fer is \$13, For further information, call (619-492-8748, (MARDA PARS)

Contra Temps, tunes will be pre-sented by Lime in the Harp and Harry Brauser will do the calling for the New England-style contradance set for Saturday, September 26, at

Trinity Methodist Church (3030 Thorn Street). Newcomers are wel-come; an introductory session begins 47:45 p.m., and all dances through-out the evening are taught. Admis-sion is 56. For information, call 619-283-8550.

oil-28.2-850 (motim pano)
Dance Party, the Strictly Passion
Dance Sudio in hosting a dance party
at Feede Dance Theatre (44 Seventh Avenue, between G and Market
Streets) at 8.10 pm. on Strategy,
September 26, with performance in
and awing, and darcing re music
provided by a Dil na variety of siyle.
An introductory class will be held
from 745 to 8.50, with instruction
in beginning curbs, salas, and
and garay, on 83 for the party only.
To 8.5VP, call 619-237-1855.
(COMMOTION)
A Festival of Felh Dancing is

icommotives.

A Feathral of Felk Dancing is promised at the Balbos Park Club when Oktoberes 1998 is celebrated on September 26 and 27 by the International Dance Association. As the beginner's dance workshop runs from 9.30 a.m. to 4 p.m. on Saturday, when basic felk and ballroom dances are presented in an informal setting. Wear comfortable shoes no partners mecessary.

formances, and a folk bazaar with items for sale. Admission is free on both days. For more information, call 619-280-5855 or 619-296-1386. (BALBOA PARK)

Everybody Rumbal Join in the fes-tivities when La Peña de Rumba hosts a Cuban Rumba Dance Party on Sun-day, September 27, from 7 to 11 p.m. at the Vasa Hall (3094 El Cajon

at the Vasa Hall (3094 El Cajon Boolevard). There will be percussion, song, dance, a demonstration of "Roeds de Casino," and the "latest Cuban salss music for dancing," and the "latest Cuban salss music for dancing," and shall solve a demonstration is \$8 general. Call 619-294-7016 for details. Find the cofferbouse at \$4.87 Park Boulevard at El Cajon Boulevard and Washington Avenue). ONORTH PARK)

FILM

The Bewitching Fairy Tale The

Movies Before the Mast, the series held on the deck of the Star of India concludes for the season on Friday and

Medicia network the Mank, i.e. were concluded for the security of the Conclude Section of Section 1997, and the Conclude Section of the Conclude Secti

bor Divice and Ash Street, incontrolled The Informacis Starf Break called. Maxetick's is found just south of San Francisco, See Grant Washburn and Lill Schad's documentary "surfuriler "Marencia": a said to capture nearly a decade of history surrounding the Branous wave—when it screen at 3, 5, 7, and 9 p.m. on Staturday, September 28, in UCSD's Pariet Counter For information, call 6(4):534–535, (a.k. 2014).

Beating Good Taste into Submis-sion, Spike and Mike's Sick &

Twitted Fastival of Animation resur-faces at the Museum of Contempo-rary Art, La 1018 (709 Prespect Sireet) with accentings on various dates through November 14. This week, see the 18 short animated films on Saturday, Speptimer 28, at 9 and 11 pm. Admission is 5° at the box office; tickets are also satulable office; tickets are also satulable of the 10° of 10° o



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Show support for San Diego's Tribes, Vote YES on Prop 5, Volunteer, request a speaking engagement for your organization or call Viejas to receive more information on Prop 5 - 619-445-5400.

Calendar LOCAL EVENTS

LECTURES

The (Alleged) Lask between the ClA
and occasine amonghing will be exand occasine amonghing will be exof the newspaper series Dark Alleaner. The ClA, Cantens, and the
Crack Ceasine Explosion—speaks at
p.m. on Saturday, September 26, at
the Pilgrim Progressive Bapitat
Charch (1978 A Street). A 53 donacall 619-965-2603, (BOLDON 1831).













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(SOLAM EECH)

ELRISH A MERIC MOOR and Jones, learn all about "Religious Cults in Oar Midd" when the Rev Et Hort, man leash a two session workshop beginning at 2 pm, on Wednesdy, Spitzmer 90, at 85. Marks United Methodis Claudy, 1992 Clairmont Drive). Hoffman will examine common characteristics of cults and their leaders, who joins and why, and more. Free, Erro information, call 619–373–1480. (CAMPRADAY). MASSANO adidas

Calendar LOCAL EVENTS

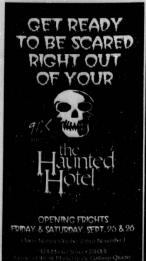
Knowledge of Mathematics, Pat-tern, and apoc were used by artist M.C. Exber to create art that fowed both aboutley of and not tell pro-possible at the same time. Expore: W.M.C. Exber and the Sur catasis: when Charlene fingle leads class for the education department at the San Dispo Museum of Art starting on Londing through Ciciber 13). The few is \$450 for non-emittees, You (3-50), no. (continuing through Ciciber 13). The few is \$450 for no members. You group ter, call \$19-400-1932, (ML) 20A non-

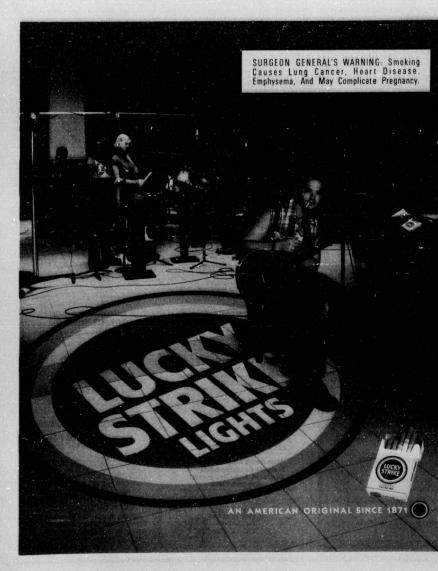
ter, call 619-606-1932, inkupa repor-befending the Oldess Profession attorney Tom Tanana will delive "rather strong arguments" in Jawo of Egalikot professioni at 7 parts of Egalikot professioni at 7 parts Thomas Paine Coffeehouse (4347 Park Boolevard, at El Cajon Boule-vard and Washington Avenuel 619-622-1892 (contribute Holishts)

ster — providing an opportunit "healing racion" — on Wednes September 30, at 5:45 p.m. at the

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> WASSAWO adidas

19

Calvin Klein

(100AM BEACH)
Eshibli A. Meurs, Moon and Jones, fearra all about "Religious Cults in Our Middle when the Res. Ed Hoff-man leads a tow-session suckaling beginning at 7 pm. on Verdensday, Squember 9.8 st. Mark 1 United September 10.8 st. Mark 1 United Delibert Church (1502 Clarermont (1502 Clarermont (1502 Clarermont (1502 Clarermont (1502 Clarermont (1502

The Role of Synchronicity in psychology will be examined when the University of Humanistic Studies offers a class or Runers as Divinishin Tool at 7 p.m. on Wednesday, September 30. Find the university at 300 Sterens Annue, suite 210. Free, Call 619-259-9733 to register.

Calendar

LOCAL EVENTS

IN PERSON



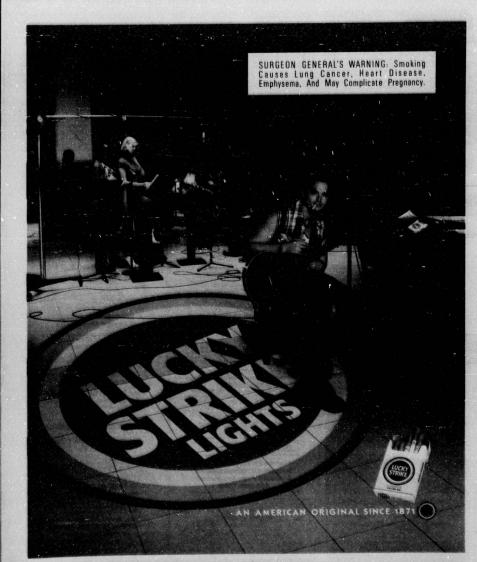
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gin at 7:30 p.m. Tickets are \$5. Call 619-421-9438 for reservations.

English Author Andrew Nelson is

books at 7 p.m. tonight, Thursday, September 24, at Earth Song Book-store (1440 Camino Del Mar), Call 619-755-4254 for information. Free. (DEL MAR) Nelson will sign from 2 to 4 p.m.

Netson will sign from 2 to 4 p.m. on Friday, September 25, at Mystical Dragon 1 (560 Grand Avenue: 760-720-1986) and later that day at 7 p.m. at the Magic Bookstore (2306 Highland Avenue: 619-477-5260). Free: (CARSBAO, NATONAL CITY)

An "Adult Poetry Reading" is promised when the African-Ameri-can Writers and Artists surface at 8 p.m. on Friday, September 25, at Gallery 504. For more information, call 619-616-9558. Find the gallery at 504-13th Street. Admission is a \$5

"Celebrate the martyrdom of John Denver with electronic Shakeopeare circus-like joviality." Organizers promise music and performance art. Pull into the garage at 1401 El Carnino Real; for information, call 760-439-6160 (OCEANSIDE)

TOO. 139-5100, DELAMPED:

Neet March Strongeners, Zen
Detective, and three other characterior beaming those of the characterior beaming those Z cour's Always
Handle Reading, but 15: Read is
the Only Bace to Gree Good Cop of Coffee at 7:0.0 pm. on Fisher, Septemher 3.5 at the North County Church
of Religion, Science (2200 Facciolisa,
Bouleward, saite O). Tickets are
\$12.200 in alwance or \$15 at the door
For information, call 7:00-436-0235
(ESCOMS).

through October 4, at 8 p.m. Thurs-days through Saturdays and at 2 p.m. on Sundays. Enjoy the show at the Mira Meas Theatre Guild Stage (in Mira Meas Mall, 8190-A Mira Meas Boulevard). Tickes are \$10 general. Dial o19-093-SEAT for details and reservations. ORBA MESS.

He Received a Nobel Prize for chemistry for his invention of the polymerase chain reaction (PCR) in 1993, and on Friday, September 23, at 8 p.m. Kary Mullis will discuss his new book. Durzing Naked in the Mind Field., at D.G. Wills Books (746). Girard Acenue). For addi-(7461 Girard Avenue). For additional details, dial 619-456-1800. The reading is free. (tA IOLLA) Oh, What a Beautiful Morning.

dial 7co 744-9000, 198A MARCOSS
Things GB Reter with Meriachl,
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may be heard when Sol de Mexico hits
the stage at the California Center for
the Arts. Execution a Center for
the Arts. Execution a Center for
the Arts. Execution and part on Priday, September 25. The group draws
inspiration from many arybe of musi
Tacket range from 514 to 526.
Third the center a 340 North ExecuThird Security of the Center of the Center
Lind 800-988-4251 for reservations.

The Writing Center Is Dead, Long Live the Writing Center, a wake and farewell reading to honor the recently deceased Writing Center is set for Friday. September 25, from 7 to

the Doubter (3687 Fifth Avenue) Center regulars will read from their work, poet Steve Kowit will deliver a eulogy, and an open mike will ful-low, during which participants are encouraged to read a piece that ben-efitted from the existence of the con-

Tales and Legends of surfers and

Authors Carola Dunn (Dand in the Water) and Taylor Smith (Random Acts) will sign their books at 2 p.m. on Saturday, September 26, at Mys-

terious Galaxy Books (3904 Convos Street). For more information, call 619-268-4747. Free. (KEARNY MESA)

Tattreagana 90 — Philippine Cemorana Caberbation in being presented by the Passeat Philippine Performing Arts Company at 2 and at the Math Fernels Chapman Performed by 31 dances and 9 massism— include glimpon into the histors, geography, and cultures of the 700-land Philippine regulate. Cereati admission ranges from grounds of East lade 150 hash Path Performed Performed Performed Performance of Performance Performance of Performance P

grounds of EastLake High School, at 1120 EastLake Parkway, Call

September 26, Tickets for the Pat Boone show range from \$18 to \$34. The center is located at 340 North Es-condido Boulevard (at Valley Park-way). Call 800-988-4253 for infor-

Warp into Waldenbooks for the hird amoust Star Trek Party from 11 a.m. to 3 p.m. on Saturday, September 26, with costumera and discussions. Guests Ludth and Carfield Rever-Stevens, authors of Prime Directive, Memory Prime, and the new movel legins, will be on hand from moon to 1 p.m. Find the book-torie in Parkway Plaza, and by calling 6:19-593-9933, (§C. CAION)

(INDORAS)
Author Howard Hendric will visit
Mysterious Galaxy Books at 2 p.m.
on Sunday, September 27, to sign
Standing Wave. Find the store at
3904 Convoy Street, call 619-2684747 for information. The event is
free. (ISLAMY MESA)

Last Call! Bring your typed poems Last Call Rring your typed poems outbink for consideration for the first Joe's Journal. Best of the Bosch. "Sea almbelogs currently being completed. Submit one to three poems during the open reading at Isra Joe's from 4 to 6 pm. on Sunday, September 27. Find Joe's at 4994 Newport Avenue. For information, call 619-523-0356. Five: IOCEAN BEACH

"A Jubilee of Joy" is planned at the Unity Way Church (17) Unity Way) on Sunday, September 27, from 2 to 5 p.m. Wildlife artist Altan Reubelt will exhibit 20 to 30 of his current paintings, and the McFadyen Family

"An Evening of American Com-posers" is promised when the Bert

formation. Free. (CHULA VISTA) highlighted at 6 and 7:30 p.m. on Monday, September 28, in Smith Recital Hall, Admission is \$10 gen-eral. Call 619-594-6031 or 619-594-6020 for further information, (SDSU)

Holmes will read from her work for the Living Writers Series in Scripps Cottage at 7 p.m. on Tuesday, Leptember 29. Holmes is the author of The Green Tuxedo, The Physicist at

619-235-8200 TO PLACE AN AD GREAT www.sdreader.com/escapes

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in office and 64 or to 9400 orf SEPTEMBER 24-27 Thursday, September 24 TPM
Friday, September 25 TPM
Friday, September 25 TPM
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Sonday, September 27 TIPM, 47M
Friday, September 28 TIPM, 47M
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CANYON EXIT OFF 805, EAST 10 MILE photo by Marilyn Weiss

Calendar LOCAL EVENTS

The Fall Cultural Series promises The Fall Cultural Series promises Pete Atilano and the Latin American Jazz Band performing at 7:30 p.m. on Wednesday, Septen 90, at the Chula Vista Public Library (365 F Street). Call 619-691-5069 for infor-

manon: Prec. condu. virtia; Sketch Comedy Laughs, comics in-ciuding Rick Rockwell and Mike Sis-coe plan a show at 8 p.m. on Wednesday, September 30, at the Conned/Store (916 Pearl Street). For tickets, call 619-454-9176. (IA JOLIA)

He's the Survivor of Fight Nazi expired, and on Wednesday, Septem-ber 30, at 7:30 p.m., David Faber will discuss and sign a new edition of his book. Resoure of Romet: A Holovausa Survivor's Memoir at the Chula Vista Public Library (365 F Street). For in-(CHULA VISTA)

(2014, WISTA)
Three Generations of Women in a
Salvadoran family are followed in
Salvadoran family are followed in
Sandra Benitera's book Bitter
Grounds, The book is the subject for
the first meeting of the Eameralda
Books book group next Thursday,
Cotober 1, at 7 pm, and Benite will
be on hand to lead the discussion,
thind the shop at 1585 Carmino del
the Salvadoran followers of the Salvadoran followers
Lind the shop at 1585 Carmino del
Salvadoran followers of the Salvadoran followers
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Three Authors — Carolyn Hart United Double Doubl, Mary Daheim Chooke Double Doubl, Mary Daheim Chooke Place to Diel, and Linda French (Talking Rain) — will sign and discuss their books at 7 p.m. near Thursday, October 1, at Mysterious Galaxy Books (1904 Controy Street). Free, For information, call 619–268-4747, (REMOY MESA)

TV

The NY Observer on Friends: "Its version of New York seemed ridicu-Jours when the show first swent on the air — but now the city has imitated what NBC. puts on Thursday nights... New Yorken who say they don't care if Rachel wins Ross back from the altar! They re lakely juig-Friends premieres streight, Thursday. September 24, at 8 p.m. on KNSD, Channel?

ceeded only by 'S newfound fasci-nation with the Irish (see later his-nation with the Irish (see later his-nation). CBS, NBE, and UPN all go for the ingular that lies under the New Yorker's blue collar. The King of Queen was first out of the gate, Jesus and DiReats follow up. The King of Queens airs Monday, September 28, at # 8-30 p.m. on KFMB Channel 8, Jesus premiers tonight. Themsday,









KNSD, Channel 7. DiResta pres

Listen Up, you story-starved screen-writers! This one's for free! Frasier is a man in love with the sound of his voice. Have a competing station hire golden-throated Barry White to do a gorden-throated Barry White to do a show opposite Frasier's, something called Dr. Low. Genius' What's that's Frasier lost his job? Ah, phooey. Frasier premieres tonight, Thursday, Septem-ber 24, at 9 p.m. on KNSD, Channel 7.

Dennis Farina, who earned his hip-stee creds in Get Shorty, stars as su-percool Rat Packera detective Buddy Faro, accompanied by Frank What-ley, who earned his creds in the wicked Swamming with Sharks, and Allsoon Smith, who earned hers in Fridgy the 15th Part IX— ones, we mean 5pg Games, Buddy Fare pre-mean 5pg Games, Buddy Fare pre-mean 5pg Games Buddy Fare Pre-pared Fare Programming Company Fare Pre-pared Fare Programming Fare Pre-pared Fare

9 p.m. on KFMB, Channel B.

"Obay, Haw This Fantary about living in a supervision's society." Clobe-collection of the control of the control of the con-cord Comang goy Makcolm McClot and Mr. Magos, but you don't really need to know that) takes over as the new, less suggisted Mr. Roarke on the new, less suggisted Mr. Roarke on the new, less suggisted Mr. Roarke on the new Less suggisted Mr. Roarke on the new micros Startoday, September 26, at 9 p.m. on KGTV, Channel 10.

Murderous Peacock, in what can only be seen as a particularly mean-spirited attempt to sink another net-

work's Bedgling show, NBC hauls out Tank Girl (a film you didn't need to know that Malcolm McDowell starred in) and ais it the day after Fannay Is-land's premiere. Not his finest hour. Airs Sunday, September 27, at 1 p.m. on KNSD, Channel 7.

A Few Times an Episode, Buffy gets A Few Times an Italiande, fully get hard to watch— some character reaches for a note that int' in their range, or a line that's trying really hard to be young and hip makes you aware that it's trying really hard and usin sidel. Not that we watch, mind you. Buffy the Vampire Slayer premieres Tuesday, September 29, at 8 p.m. on KSWB, Channel 5.

8 p.m. on KSWB, Channel S.
Klamet, we have no idea what that
means, but hey, wow — Felcitity is
about a gid who goes to college in New
York — 3000 miles from home. We
went to college in California — 3000
miles from home. The second person
we met? A girl named. Felicity. Cos-

9 pm. on KSWR. Channel S.
Theak Golf for the Irish, otherwise, we wouldn't have Cassilo (barmid in blue collar Irish-Carbolic South Boston). To Have and a Held (Irish open the Irish Carbolic family), Cassilo airi Twoday, Sprimber 29, at 850 pm. on Fixed (Irish Open and a Feld pregram of KIRI Carbolic facility of Irish Irish Held (Irish Open and Irish).

SPORTS The Regular Season for the San Diego Padres ends with games against the Diamondbacks in Ari-

(Wheelchair) Tennis, Anyone' Toy wheelchair tennis players will partic-ipate in the 1995 San Diego Hen-drickson Open Wheelchair Tennis Tournament from Friday, Septem-her 23, through Sunday, Septem-her 27, at the Baner Tennis Center (at West Point Lona Boulevard and Nimitz). Markes will run from 9 am. to 5 pm. cachday, with the 6-nis beginning at 12 am. on Sunday. For more information, call 619-535-0484. Admission is fee for specture. zona September 25-27, at 7:05, 1:05, and 6:05 p.m., respectively. For in-formation on upcoming games, call 619-280-INFO, All games are broad-cast on KFMB-AM (7:66).

A Brand Above the Reat, the Poway PRCA Rodeo, with professional cow-boys from all over the country com-peting, his she Poway Valley Riders. Association Arens (at Twin Peaks and Tierra Bonits Roads) Septem-ber 25-27. Performances begin at 7:30 p.m. on Friday and Saturday. and at 2 p.m. on Sonday. General admission tickets range from \$10 to \$14. For more information, call 619-748-0016. (POWAY)

ton; SPORTS MENAS
Surfs Up Find out when the third
armual Rob Machado Surf Classic
and Cardiff Beach Fair take Jucce from 7 a.m. to 5 p.m. on Saturday
and Sunday, September 20 and 27, at Seasile Reef, South Cardiff State
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breakfus; (both days, 53 adults, 52
children), live music; games, frood,
skateboard capo, and oil yeal; surf-

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A Destruction Derby Champi-onship is planned, and pony GPs, bombers, Grand American modi-fieds, and street cars will compete at Cajon Speedway on Saturday, September 26. The 3/8-mile track is

adult. 619-448-8900. IE. CAUPO King of the Beach, the Cal King Vol leyball Tour hist the sand at south Mis-sion Beach September 26 and 27, promising "plenty of fun for the Gen-X crowd" (but no others!). Play begins at 10 a.m. on Saturday and continues all day; the action begins at 9 a.m. on Sunday, with the finals expected to start at 2 pm. Admission is free for spectators. For more information, all 19-486-8956, assistant Becken. Mountain Bike with Mark, take a

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White most of the Ass Borrego Desert seek

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Cooler O'Culy Valley is the only designated
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and october's warmh is downered pleasant.
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and October's warmh is downered pleasant.
Design masses of greetic bender heart is hearthle
and October's warmh is downered pleasant.
Design masses of greetic bender heart is not specified and the seek of the control of the seek of CANTO

children (4-12), with \$1 discounts for those bringing a canned food item to donate to the San Diego Food flam. For information, call 207-778-6100. The Harvest Festival will repeat at the Del Mar Fairgrounds (Actober 25-25

6 p.m. to La.m. Both will respect to tober 2 through November 1. 7 more information, call 619-23, 3611. Tickets to either hainer abode are \$8.95. (DOWNTOWN)

"Tomorrow's Treesures" is the theme for the 28th annual exhibit of handpainted china hoaved by the Porcelain Artists of San Diego, run-ning from 10 am. to 4 p.m. on Fishy, and Saturday, September 25 and 28, at the Knights of Columbus Hall (447). Home Average, Organizers promise handpainted frems and supplies for sale and demonstrations. Admission sale, and demonstrations. Admission is \$3. Questions? Call 619-224-5822

A Free Street Scene, eight blocks along Adams Avenue are the site for the 17th annual Adams Avenue for the 17th Avenue fo

meet, usually until noon.

To reach the group, take I-8, and then drive ten miles north on the Sun-La Jolla Sea Caves Tour! *10 OFF

rise Highway (S-1) to Mount Laguna Village, then continue on three triles to the campground, worth for signs. Registration fees are S8 for individuals (including the map); compasse may be rented for S1, and whistis may be purchased for S2. Call 619-270-3275. 919-578-9486. or 619-945-9174 for in-formation, MOUNT LAGUNA)

Poorball Fun, the San Diego Charg-ers will host New York Giants at Qualcomm Stadium at 115 p.m. on Sunday. September 27. Watch the game on Fox Channel 6; games are also broadcast on KFMB (190.7 FM). MSSION VALLEY.

Around the Bay, Again, join Knikerbiker bicyclists at 9 am, on Knikerbiker bicyclists at 9 am, on the County Administration Budding at the corner of Grape Street and Harbor Drive) for a clockwise adventure around San Diego Bay, The Jo-mile ride for intermediates in the Former information, call 619-278-6786, (Johnston, Call 199-278-6786, Johnston, Call 199-278-6786, Johnston, Call 199-278-6786, (Johnston, Call 199-278-6786, Johnston, Call 199-278-6786, Johnston, Call 199-278-6786, (Johnston, Call 199-278-6786, Johnston, Call 199-278-6786, Johnston,

day, September 27, starting at 8 a.m., at the Solana Beach Amtrak station (at Lomas Santa Fe Drive and Coast Highway 101). Participants will take the train to Oceanside and skate back to the station; it's about 18 miles, plus to the station, it's about 18 miles, plus extra miles for spontaneous deburs. Bring slip-on sandals to wear on the train. Train fare is about \$4, and bring money for refreshments afterwards at the Solana Beach Pazza Port Brewery. Call 6:19-544-4533 for more information. Helmest, write guards, and lights are mandatory. (SOLANA BLACE).

APC IMBIGATON, INCOME BLAZE.

The WindanSea Surf Club 5h run/walk is set for Sunday, September 22, starting at 7:50 a.m., at the corner of Numlus Street and Neptune Place. Day-of-event registration runs from 615 to 7:15 a.m. Call 619-551-5145 for details. ILA 20LIA)

SPECIAL

The Best in Beer, the fourth annual San Diego Festival of Beers is set for Friday, September 25, at State Street.

Columbia, and B Street. Over 50 mi-crobreweries will serve 120 different beers, food will be for sale. The \$15 fee includes six beer tastings, and more samples may be purchased. For information, call 619-672-3972

DOMESTICANE

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#1, the 20th anniversary of the Hawar Ferrica allow is no the San Digoconcourse (202 C Street) — with the
steem 200 and 400 shibbitory partiparting in this arts and raths minheriplace. — Sportheric 23-27.
Show hours are more to 8 p.m.
on Fridga, 10 and 10 a.m. to 8 p.m. on the
studies and 10 a.m. to 6 p.m. on studies
unday and 10 a.m. to 6 p.m. on studies
(by, Admission 8.72 practs 4.54 C,
children (4-12), with 51 decounts for
those barrions a cannot food times.)

Art in the Village, more than 200





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September 26 and 27. There will also be live music, hands-on activities, and food. Find the festival along Prospect and Wall Streets and on Herschel and and Wall Streets and on Herschel and Girard Avenues. Admission is free. Questions? Call 619-645-8484 for an-swees. Hours are 10 a.m. to 7 p.m. on Saturday and 10 a.m. to 5 p.m. on Sunday. 0.A JOLA)

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"The Rest of the Comedy Stor Thursday-Saturday September 24-26

West Coast Swing

Lindy Hop Waltz, Tango & Foxtrot

Salsa & Merengue

Jitterbug & Swing

for 4 weeks such advance pare

Davis

Ride

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Dance Studio

Sunday, (A JOLA)

Bookish, the friends of the Benjamin
Library (5188 Zion Avenue) plan a
book sale from 9:30 a.m. to 4 p.m.
on Saturday, September 26. For
more information, call 619:5333970. (ALUED GAMDENS)

3970, (ALLEG GAMORE)

"Looking Great in '90" is the theme for this year's Bontates, with arts and craft, mel Bontates, with arts and craft, mel Bontates, play, apacake breakfast, and musical catertainment from 9 am. to 5 pm. on Saturday, "eptember 26. Find the fun on Bontits Road between Willow and Olay Lakes Road. The parade starts at 10 am. on Bontia Road Fere Cetails, dial 619-472-8520, (00wt/n)

detain, stat 619-472-8020, toporaris
The 1850s Revenue Cutter Californian will dock at the B Street Pier,
near the Star of India, for Cargos and
Cultures Day from 10 a.m. to 4 p.m.
on Saturday, September 26. On
board the 147-foot square-rigged
schooner there will be tours and historical exhibitions of the Gold Rush
era, (DOWNTOWN)

era, (DoMcTown)

Together We're Better, members of
size 80 diverse ethnic communities
will be on hand to take part in the
International Friendship Festival set
for September 28 and 27 at the Losipon Civic Center (200 East Main
Street). Organisers promis foot
Street). Organisers promis foot
street, Organisers promis foot
displays, an "authernic Naive Mortage
displays, an "authernic Naive Mortage
displays, an "authernic Naive Mortage."

How About Mission Hills? The Mission Hills Library (925 West Washington) announces a book sale with all types of books from 9-30 am. to 2 p.m. on Saturday, September 26. For details, dial 619-692-4910. (MSSION MILS)

data 61-992-9910, USBOOK PRLSS 11 Head to the Apple Orchard at the base of Volcan Mountain for Menghini Winery's Art Show '98, with works of art from local members of the Julian Arts Guid, folk, bluegras, and country music by the Volcan Mountain Boys: country barbecue and wise teating. The Julian Art and Music Festival runs from 10 am to xinch to the Art and Music Festival runs from 10 am to xinch to xinch and xinch to xin 5 p.m. on Saturday and Sunday September 26 and 27. Find the win-ery three miles north of Julian or Farmer Road, Call 760-765-2072 for

information. (20,000)

Auf Gabalo Ver 400 gilloms of imported and domestic bert is strading teach for the Kubbeerfest bound by the German Heritage Club of San Diego on Superfert à and 20 will be the German Heritage Club of San Diego on Superfert à and 20 will be the Company of the Company o

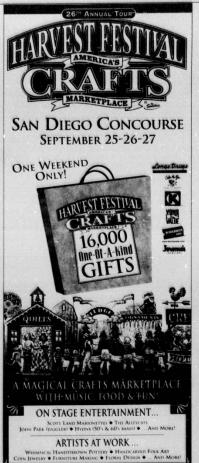
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Barne Barne

7607-47-1334 (MEDNAY)
More Oktoberfest Fun, music, fun, and games for the family are planned when the Rostary Club of Coronado hosts Oktoberfest eclebrations from noon to 6 p.m. in Tidefands Park on Saturday, September 26. Admission is free. For details, dial 619-437-8788 (CORONAGO)

Stamp Out, the California Art and Rubber Stamp Formation Stamp Out, the California Art and Rubber Stamp Festival will take place in Bing Crosby Hall at the Del Mar Fairgrounds on September 26 and 27, Show hours are 10 a.m. to 5 p.m. on Saturday and 10 a.m. to 4 p.m. on



DISCOUNT COUPON

Sept. 25-26-27 ● Fri. Noon - 8 pm ● Sert. 10 am - 8 pm ● Sun. 10 am - 6 pm

57 Adult • S6 Senior • S4 Child (6-12) • Show Info: 1-707-778-6300 or www.horvesifestivol.com





September 26th •) PM
THE DOLPHIN

282 N. El Camino Real · Encinitas 3 Blks North of Encinitas Blvd Call for Free Schedule of Events (760) 436-7740

September 26th • 2 PM
DIFFERENT BODIES

DIFFERENT DIETS



Calendar

A Cornucopia of Cookbooks, mor

It's a Gem, head to Brengle Terrac R's a Gen, head to Brengle Terrace. Community Recreation Center (1200) Vale Terrace Driver from 10 a.m. to 5 p.m. on Saturday and Sunday. September 26 and 26, bot the Value Gen and Mineral Show. Losk for ex-hibits, dealers with all manner of equipment and goods. Initished jew-erley, carvings, demonstrations, and man demonstrations, and man identification, admission of free gem identification. Admission is free For details, dial 760-724-0393, (vista

Nothing Ordinary about Orchids, Nothing Ordinary about Persons, Quail Bostanical Cardens is hosting an orchid fair from 9 a.m. to 5 p.m. on Saturday and Sunday. Septem-ber 26 and 27. Addinssion is 55 gen-eral, with discounce for seniors and children. Find the gardens at 210 Quail Cardens Drive, and by calling 760–436. 3036. (SNOMTAS).

Entired by an Exclusive Enclave?

to a Designe's Abergies Moneyae in a Designe's Abergies Moneyae for the most with suddency program and canning Lichens, garden radiusly, prob, and canning Lichens, garden radiusly, prob, and more than 3 never of fundament of the proper for the contract form and the proper for the contract form and the proper for the proper for the proper form of the proper for the proper form of the proper form

Antiques in the Street, over 156 and tique dealers will be on hand for the Antique Street Fair planned on Sunday, September 27, from 8 a.m. to 4 p.m. on State Street (from Carlsbad Village Drive to Beech Street). Profes Village Drive to Beech Street: Profes-sional appraisers, glave repair, and fur-niture restorers will be on hand, along with a display of antique fire engines. Admission > free. For more informa-tion, call. 700-724-9400. (CARCSBAD)*

THE DAY LADY DIED

It is 12-20 in New York a Friday it is 1959 and I go get a shoeshine because I will get off the 4.19 in Easthamptor at 7:15 and then go straight to dinner and I don't know the people who will feed me

I walk up the muggs street beginning to can and have a hamburger and a maled and bur an ugly staw worth twist true has east the speece in Claims are design them and an another hamburger and Miss Sellingous (fire name I male I made I

and for Mike I just stroll into the PARK LANE and for Mike I just sholl into the PARK LANE Liquor Store and ask for a bottle of Strega and then I go back where I came from to 6th Avenue and the tobacconist in the Ziegfeld Theatre and casually ask for a cartin of Caulooses and a certion of Picayunes, and a NEW YORK POST with her face on it



- by Frank O'Hara

The Spanish Galleon Nuestra School de Atocha was book to 1822

Det 3-22 at the France Family Reveilers (1000 University Avenue).

Hours are 10 a.m. to 8 p.m. Thursday and Friday, 10 a.m. to 4 p.m. on Net urday, and necon to 4 p.m. on Sunday. Free Call 619-297-7300 for details. OBJ.CHEST.

FOR KIDS



Through interaction collage, children at

ENCINITAS 760-436-2153

MIRA MESA 619-695-1503

SAN MARCOS 760-471-2665

SANTEE 619-874-7780

VISTA 760-724-6941



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imerbug & Swing

Lindy Hop*

Cancun

\$582°°

\$339°°

[619] 581-9411



Mi Mexico/This Is My Mexico," and "Border Mural/Mural de la Fron-tera" 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., 1, and 3 p.m. on Sundays, with workle coming naturing 22 p.m. with testile printing starting at 2 p.m. on Saturday.

on Sturday.
Continuing exhibits include 'Ro's
Carage,' "Suenale/Sound It," "The
Book Stop, "Improv Theater,"
Cora's Rainhouse, "and "Are We
There Yef? Find the museum at 200
West Island Avenue. Dial 619-2338792 for additional details, (DOWNTOWN)

"The Ogopogo's Tale" will be told by Ray Turner's Puppets at the Marie Hitchcock Puppet Theater at 10 and 11:30 a.m. on Thursday and Friday. September 24 and 25; and a 1.

1, and 2, 30 p.m. on Saturday and Sunday, September 26 and 27. The theater is located near the Aerospace For more information, call.

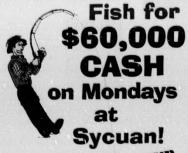
Caldecott Honor Author Chris Caldecort Honer Author Chris Ruchla, creator of Ve? Fot, will read from and discuss his new book. Ar-lene Sardine, at 10:30 a.m. on Friday. September 23, at White Rabbit Châ-dren's Books (7785 Girard Avenue). For information, call 619-454-3518. Free, BA JOSAA)

Free, Bas JOLAN
FIRE Book Story Times, the effection
this month at Barnes and Noble
Bookstore is Come Along Dairy by
Jane Simmons, beginning at 11 a.m.
on Sturday, Supplement 26, Find He
store in Del Mar Highlands. Town
of 149–814–8103. Free, Colt. Mills.
H's also, the subject at the First
Book Story Time at the Barnes and
Noble Found at 1640. North El
Camino Real at 1 a.m. on Saturday,
September 26, Free, Call 700–943
dolto in register. 1000/943dolto in register. 1000/943-

Beary Fun, head to Borders Books and Music at 7 p.m. on Saturday, September 26, when Ma and Pa Becreatian Bear will visit for stories, a craft, and treats. Find Booders at 1160 Rancho Carmol Drive 1905.619-618-1814. Free

Celebrate The World's Birthday when the San Diego Actors Theatre presents "Children's Classics" at L'Auberge Del Mar Garden Am-phitheater at 11 a.m. on Saturday, September 26. Also on the program. Geldifocks and the Three Beats, Hannel and Greets, and poetty. For

"Three Short, Fractured Tules" for children of all ages are being pre-sented on Saturdays and Sondays this month by the Fault Line Players; the program includes Enchanted's Most month by the Fairt Line Players; the program includes Enchanted's Most Wanted; My Son, The Prince: and Grandma's House. See the shows on September 26 and 27 at the Fault Line Theatre (3152 Fifth Avenue, at



WE'VE STOCKED OUR POND WITH SOME BIGGER FISH!



We're casting our fishing lines in the Sycuan Pond every Monday night in September. The pond has been stocked with some bigger fish, so now you can win the chance to hook a fish for \$500, \$1,000, \$2,000, \$3,000, \$5,000 ... even \$10,000 every Monday

And you can DOUBLE YOUR WINNINGS* simply by hooking a special double fish. *Does not apply to \$10,000 prize.

Fishing for Cash Final Monday - September 28





On the beach, instructors will lead dramatic readings, role plaving, and games to reach kids about seals and their natural habitat. The free vis SM. The squartium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Iolla Shorre Drive). For the re-quired reservations, call 619-534-2386.04.30XA0

Theater Arts Workshops for chil-Theater Arts Workshops for chal-feren four to mie years old are con-ducted by the San Diego Actors The atre on the fourth Saturday of every month, including September 26, at L'Auberge Del Mar Garden Am-phitheater (1540 Camino Del Mar). Workshops vin Hrom moon to 1.50 p.m., and reservations are re-quired. The fee is \$10, Dail 619-266-4494 for registration, IGE Mash

Bike Better, the Hands-On Sar Diego Bike Rodeo and Carniva for Saturday, September 26, from noon to 3 p.m. at the County Ad-ministration Building (1600 Pacific Highway). All county residents are invited to participate in the event. promising an obstack course, safety training, bike safety inspections, pro

Free MISSION VALEYS

Celebrats Revitand Estuaries Day
with the furnice Rangers next Thursday, Oxtober 1, Participants will with
around and talk about the entury and
then use water-colors to paint it. The
Tijuans Estuary visitors centre hosts
these minis workshops for bads in
kindergerien through sixth grades
from 315 to 46 pins, each thorately,
with a visitor an adult (parent are
required for preschool-aged chil-

required for preschool-aged chil-fren). Free. Call 619-575-3613 for

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.) Bancroft Ranch House Museus

the area and is run by the Spring Val-ley Historical Society. The home suilt in 1863, was registered as a Na-ional Historic Landmark in 1962 and is on a spot where Kumeyaay In-dians camped more than 1000 years ago beside the spring that later gave the arra its name. The museum is

THE LAST AVANT-GARDE



born in New York City in 1948.
He graduated from Columbia
College in 1970 and attended
Cambridge University from 1970 to 1972. He
received a doctorate at Columbia University. where he was Lionel Trilling s graduate assistant. He is the author of three books of poems, in-luding Velentine Place (Scribner, 1996). His prose books include Signs of the Times: Deconstruction and the Fall of Paul de Man, The Big Question, and The Perfect Murder. He is founder

David Lehman and editor of the series The Best American Poetry, now entering its 12th year. He lives in New York City.

The Last Avant-Garde: The Making of the New York School of Poets: Doubleday 1998; 41r pages; \$27.50 Type: nonfiction, "a blend," said Lehman, "of biography, cultural history, and

literary criticism."

Place: mainly Manhattan

Time: 1930s to the present, but primarily the 1950s and early 1960s

Lehman focuses on four poets: John Ashbery, Kenneth Koch, Frank O'Hara, and Lemman toxicis on rour poets join Asinoty, Kennent Kich, Frank O Hart, Jain Schujfer, He serves a both their blographer and explicator, Adibers, for me not the easiest poets becomes a bit easier after reading Lehman. For all that he makes Adibers, a bit easier, Lehman does not stoop, with Adabers, or any of the four poets, to "made simple" reading; or over-determined biographical parallels. Among the delights of The Least Avant-Gardes is Lehman's estimatisation. ruction of 1950s Manhattan, the social life of the New York School and

reconstruction of 1920s stantantant, its social title of the New York School and their friends. You can almost smell the gin. Even a reader unfamiliar with the four poets can read this book with pleasure.

"This book, it can truly be said, is and was a labor of love," Lehman told me on the morning we talked. "When I was 18 and a freshman at Columbia, reading on the minting we takes. When I was to and a resimilar and Countrible Federal Frank O'Hara's poetry made me take a big leap. It altered my whole idea of poetry. Which is a lesson that you could between the ground learn from Walt Whitman. But I dash't. I learned it from Frank O'Hara. It seemed to me, when I was a freshman in college, that the older boys the owner on the Columbia Review. treahman in college, that the older boys who were on the Columbia Review magazine, seemed the most sophistical witters. Ceresters, hipper fellows, I felt that in just the way you can only feel when you re in college about the pospile who are just two or three years alread of you. These people were spreading the gaspel about Abthery and O'Hara. Som Jio were of these pust goes back to college, and that in now, I guess, S2 years ago, and it's never stopped. Fee grown and that in now, I guess, S2 years ago, and it's never stopped. Fee grown and that in one, I guess, S2 years ago, and it's never stopped. Fee grown and that we have a stopped on the college of the stopped of the

Tasked Lehman how he would describe The Last Avant-Garde. "It doesn't,

I asked Lehman how he would describe The Last Avant-Garda. 'It doesn', It doesn', was the said, "want to be completed be sufficient to be something that you could consider in the categories of general nonfiction, hospitaps, and criticisen. It wants to use the academic disciplines of literature, history, and even a little philosophy, a little art history.

'I think that not every trenderly in academic is pernicious, although it sometimes seems that way. One tendency that I like that has happened in my literine is the date in you could last several disciplines and put them together. It is the servent of the property of the property of the servent disciplines and put them together, literary analysis, all together. And at the service of the using bougarity, history, analysis, all together. And at the service of the service of the service of the property of the service of the service

forbiddings difficult.

With this book there's not the polemic edge and there's not an adversarial spin. But I did want to capture the glory, excitement, and glamour of an era Just as the other books wondered. What does deconstruction mean? I wanted in this book to ask. What is an avant garde? and What chances do we have for mother? I also wanted to talk about these very, every facinating fellows, one of whom — Ashbery — is noy absolute candidate for the grount poet. But the others are extramelianty poets loss. If the policy of the policy of the grant of the read or grant which the New York poets.

"I think it's so often a repulsive tendency among snobbish journalists and

READING

academics to think that the '50s were only Ozzie and Harrier and flight to the subsurbs. They weren't. There were the night oths, the wild drinking, abstract expressionism, cool jazz, beated intellectual debates among the Partisan Review cross 1k's a misunderstoid er ara and of course there's on derroing that there was a repressive atmosphere, particularly when McCarthy was hurling names around and the HUAC was badger any people.

I said that it seemed to me that in the decade immediately after World War

It add that the second one that in the decade immediately after World. We have been a few or the second one that in and women about whom Lehma was serving, one tived in opposition to that more repressive atmosphere. Lehma, agreed, adding that the difference between those people and the Bott movement, let's say, is that these people didn't feel that they were charged with saving amone bee's life or with changing the political structures of the country. They just warned to absent themselves from a standard order and to celebrate their freedom and to be nonconformists and to home the freezenian imperative. "And I do think their work is so much stronger than the work of the Bost. And that is said by someone who, as you know, does not depice Allen Gimberg's poerty. I like it." But the work of Koch, O'Hara, Ashbery, and Schurler, said Lehman, is 'less dated than the Bost poerty. It sees of stime. It's more beyond the incident of its occurring at a time in history. And that can't really be said of indheep; then know would read Gimberg poem as bound up in the '60's. But Ashbery and O'Hara, while their stuff tells you things about the era in which if was written, also climbs out of the era and is timeles."

Asteey; and Criair, white their stuff desiyou frings about the era in white. It was written, also distinstouted the era and intimelous was written, also distinstour and is timelous.

The phrase New York School came about as a phrase to describe a movement of painters. These painters were so unerry that they formed a club and refused to name the club, they couldn't agree on a name. And they couldn't even agree on whether they should have a name. So it was naturally left to others to agree on whether they should have a mine, so it was naturally left to others in give them names. Tom Hes optice for "abstrate Experimentary and Harold Rosenberg for "Action Painting" and Clement Greenberg for "American Type Painting." That latter didn't catch on But someone said, "New York School which was sort of an elaborate iske upon the notion of the School of Paris. The Parings "That Park York School seemed at the time to be an obvious jake Because you think of schools in Venice and Florence and Paris — but hardly in New York. And the phrase, New York School of Poets, came into being to sort of ride the contail of the other. And it's very undeading in a lot of wast, because the New York School of Poets are younger, a generation younger, than the New York School of Poets are younger, a generation younger, than the New York School of Poets are younger, a generation younger, than the New York whose core members met during their reductation at Harrard, or just after the yell-control of the property of the Poets of t whose over members met during their education at Harvard, or jout after they of preference of the Harvard in the late 40s. Ablbers met Koch hore. They both were editors of The Advoict, the Herard magazine in Harvard And then Koch graduated and moment to New York. And magazine in Harvard And then Koch graduated and moment to New York. And Larry Rivers's griftiend. O'Harva was the most electrifying of all the character he shows up. He becomes Rivers's best friend and his lover. He becomes Abbers's hest friend and his lover, are principled and postry. And then they broaded most Lames Schuler's meets O'Hara and Abbbers at a party. If see all a circle of friends, But they were friends who also believed in each other's poerty. Or painting, And they were great supporters of one another. They is loyal to each other to this day."

Lehma relate the New York School of Poets work to abstract painting.
Lehma relate the New York School of Poets work to abstract painting.
Lehma relate the New York School of Poets work to abstract painting.
Let the property was the property of the property of the related to the control of the property was they turned to other models. Painting for instance. Since they saw what Pollock was doing and Willem de Kooning and Franz Kline and Han Hofmann and Barnett Neuman and Mark Rothlo and so on, they thought that they could do what would be the verbal equivalent. So they all went through an abstract phase, each of the property was the property with the property was the property of the property was the property of the property of the property of the property would be property of the proper

the center's parking lot at the fact of F. Street and Bay Boulevard. For more details, call 619-422-2491. IOHAA VISTA.

story of early aviation at North I land. Find the museum at 1126 Los Avenue. Call 619-435-7242 for h

the museum at 413 Market Street roading. The museum is downstairs in the Casa de Balboa building. For (between Fourth and Fifth Avenues) 619-237-1492 (GASLAMP QUARTER) admission and museum hours, call 619-696-0199. (BALBOA PARK)

Heritage of the Americas Museum, the museum features art and artifacts from South and North America, controm south and North America, con-centrating on the utilitation and de-orative artistry of crafts workers from ancient cultures. There are wings ded-icated to natural history, archaeology, education, anthropology, and fine art. Find the museum on the Coyamsca College campus. 2957 Januacha Road. 619-670-5194, RANCHO SAN DELOO;

Powey Museum, an interpretive wall, replicas of the early post office and general store, and a school room a part of the newly renovated museum. A mural painted by Michael Strong depicts six periods of Powar's part, Find the museum in Old Powary Park, at 1414 Midland Road; 619-748-1706 or 619-486-3064, (POWAY

museum offers cabilists of over 85 array — including receptor of the Sprin of \$8. Losis, a Fokker Sourge; for risker Finderfor E-III), a word of the Sprin of \$8. Losis, a Fokker Sourge; for risker Finderfor E-III), a word War 1 Sprid VII, and a Lockheed Blackbird spy plant — 1400 selds models, 10,000 a visation-related emodels, 10,000 a visation erelated to the Sprin Age, along with an international Aeronquise; fital of Farne. See at the minieum is a 300 models immulator, in which two visitors a 1 time may choose between choose for the source as 1 time may choose between

motion simulator, in which two visitors at a time may choose between realists simulated scenarios in a P-51 Mustang. Sorvival 2006, "or "let Intercept." Each scenario costs \$5 per

San Diego Model Railroad Museum, the museum colebrates American railroads with "the largest permanent operating model railroad and toy train exhibit." The museum includes the scale-model railroads of

seum, the museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology, 619-232-3821, (8ALBOA PARK)

San Dieguito Heritage Museum, the museum offers informative dis-plays on the unique history of the

San Diego Natural History Mu

can Avenue. For more information, call 760-632-9711. (ENCINTAS)

Pacific Northwest, the California coast-line, Messco's Sea of Cortez, and the South Pacific, Dhe highlight is the La Jolla Kelp Tank, a two-story-high tank with gain kelp plants and nearly 30 species of local marine file. The aquarism is located at 2500 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For more information, call 619-534-F3516, AD SCUA variety of ways that scientists study the oceans from space using satellites, in-duding renotioning currents and ocean temper startes. In-vestigating, natural scales, and studing the minigration of his her exhibit provides a way to interpret the interdisciplinary nature of research at scrapp Institution of Oceanographs, An aparism and museum under concernot, the facility is an obsectional component of the Corpy Institution Component of the Corpy Institution and Component of the Corpy Institution of Component of C

Wells Fargo Bank History Museum, the museum features a work-ing agents' office staffed by guides in period costumes and contains a working felegaph for visitors to send and receive messages. There's an au-dio-visual theater presenting short folium on California and Wells Fargo history: a gold dujstay, part of the collection assembled by Wells Fargo agent Samuel Dopeys at the end of the last century; as rehible of Com-cord Coach #251; a returned Parge working the Common Coach #251; a returned Parge working the Coach #251; a returned Parge #271 San Diese Avenue, 2010 Town

Have you ever asked yourself,

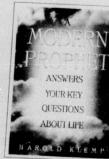
"Who am I?" "What am I doing here?"

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The Voice of Youth and The Voice of Tackiness

Patrons at the first concert of the Workshop Ensembles got their money's worth.

he SummerFest concert devoted to performances by the festival's younger musicians was one of the highlights of the series. The new 'Workshop Ensembles' (as this program is now called) differed from its SummerFest predecessor, the 'Rising Stars, in a number of ways. In bith cases, the festival's seasoned players, even

as one of the highlights of the series. The mow called differed from its Summertest predecessor, the 'Kingi Stars,' in a number of ways. In both case, the
festival's seasoned players gave
their younger colleagues the benetit of their experience. Under
younger colleagues the benetit of their experience. Under
younger musicians, invited individually, were
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division into first-class and second-class music-making. Patrons at the many Rising Stars concerts over the years and those at the first toncert of the Workshop Ensembles got their money's worth. After greatly enjoying the first half of the Workshop Ensembles program. I had begun to believe that at last we were going to have a Sum-merFed 96 ocnocit without anybody jabbering at us from the stage. But no — out came the festi-val directors to ell us how proud they were of the young musicians, how the audience were congratulated for coming to the concert, how the

Yamaha piano on stage paid tribute to Yamaha's financial support of the program, how successful the master classes had been, and how much better the youthful ensembles sounded now, as

Beethoven's First Pano Tiro, by the Gemini Trio. Clear, idiomatic, and pleasing as the playing was, it was hard to overlook a certain lack of stylistic and chenical equality among the three musi-cians. Violnist Sheng-tung Wang and pianiet Hsiu-Hui Wang rendered their parts with con-fident suavity and grace (and Hsiu-Hui Wang); refined delicacy of touch made the Yamaha sound like a first-rate instrument), but cellist Benjamin Meyers, while highly musical, often played in a tentative manner and exhibited some intonation

This scarcely detracted from the overall delight

afforded by the Beethoven, for the cello's role is not a prominent one. Things would have been quite different with Dvofák's "Dumky" Trio, which ended the program, for here the cello has a starring role. Fortunately, the cellist of Trio Agapé, Patrick lee, proved to be an astoundingly accomplished player, with a huge, rich, superbly variegated tone, and a true genius for expressive phrasing that gave full re-alization to the beauty and power of Dvořák's writing. Pianist Pei-Yao Wang was just as impres authentically grand keyboard artist, all fire and nobility and lyrical fervor. Rather surprisingly, the Yamaha responded quite well to this kind of playing too, neve expected from a piano so relatively monochromatic (as compared, for exam-ple, to the Steinway used in all the other Summer-

Trio Agape's violinist, Dennis Kim, was more restrained and small-scale in his playing, which was characterized by an ingratiating sweetness of

mands). All in all, the Development and the Miner (but 3d feet) and the Miner (but 3d

of the finest achievements
certs of yesteryear.

The third piece on the program was
rrokofes' Obartet No. 1, played by the Firebird
String Quartet. The Firebird is made up of four
young women of dashing appearance (they all

and unified; and the interpre-tive stance was so passionate that it thoroughly overwhelmed any suspicion of the First Quartet's compositional weakness. I have heard this work numerous times, but never before did I find myself coally thing. myself really liking it - which shows just how good the Fire-bird Quartet turned out to be.

CLASSICAL LISTINGS

Contributions to the Reader's Guide Contributions to the recover a cuitate to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Classical Music, P.O. Box 85803, San Diego CA 92186-5803. Or fax information to 619-881-2401.

Remains Paints Acad Violents hicks of the new jame strie broated by the La jolat Chamber Music Society with a concert at 8 µm. on Friday. Septem-ber 25, in Sherwood, Auditorium at the Museum of Contemporary Art, La Jolia (100) Prospect Streen, The program in-cludes Rawd's Value nobles of senti-nentials, several Rehammint's House Beart Strien, and the Contemporary Art. Sent Sent Billion, and other works Tacket. Sent Strien, and the Sent Sent Sent Sent (4) 459-372 in A PLAN.

French Guitar Virtuoso Olivier Chas-sain will present "standard and not-so-standard" repertoire when he presents a concert at 8 p.m. on Saturday,

September 26, at the Congregational Church of La Jolla (1216 Cave Street, at Ivanhoe). General admission is a sug-gested \$10 donation. For information, call 619-459-3459. (LA JOLLA)

call 61-499-3493 LA DOLAN

"The Hallan Connection: A
Garrane Trou of Open Hottory in
Half "will open the fall music season
at US20 on Saturday, September 26.
Professor Carol Plansamura, analyte
of The Open Lower Guide to Europe,
Jeans a falls Center, Bharstaevi Abre
Brown and Nicolas Revies on piran.
Listen for music by Monteverdi,
Lully, Handel, Mozart, Rossini,
Domietta, Bellini, Procini, and Verdi
Admission to the event—starting at
e pin. in the USE0 bits and Occalson and Includes a pourmer dinner,
silent auction, and booksigningsDial 619-334-4820 for reservations.

The Inaugural Sesson for the San Die-guito Performing Arts Association be-gins on Saturday, September 26. The opening concert by the Orchestra of aveilable; an offering will be received. For more information, call 619-460-6442. (SAN CAPLOS)

644, 194 O-MOS)
The "Fall-Time Classical Vocal Entermble" known as Charnicleer — a San Francisco Book J. Parma cappella vocal group — kicks off the season for the St, James Mayde Series at 750 pm. on Sunday, September 27. The range of vocal literature in Charnicleer's repersion error from Remissone to the new First St, James by the Sea Fajico-pil Charchia 143 Prospect Sease: Take-for the Park Season of Charlot 143 Prospect Sease: Take-for 143 Pros 780-752-5078, Consiston
A Cappells Music from the Middle
Ages and Rensistance is on tap when
the San Diego Early Music
Extended — Featuring soperate Bia-beth Music and Constance Lawthers, also Victoria Henrich Shau; store John
Peding, and bass Helip Lawcom. — pre-sents the next concern for hels. Dumisan's Episcogial Church music sense at
7 pm on Sounday, Specimeler 27, Find the
durch at 6556 Park Ridge Bookvand (at Wandemmer). Child care is 4
424 Wandemmer). Child care is 4

Selections by Soler, Sowerby, Albi-noni, and Robert Jones are promised when civic organist Robert Plimpton performs at the Spreeckels Organ Pavil-ion on Sunday, September 27, at 2 pm. Call 619-702-8138 for more informa-

The Season Begins for the mini-con-certs at noon series hosted by the Athenaeum Music and Arts Library, with music by the Philharmonic Wind Quintet on Monday, September 28. Find the library at 1008 Wall Street; and by calling 619-454-5872. Free. GA XXLA

Alumni Recital, Work Two, the Fac-ulty New Music Ensemble will perform for the noon concert series at San Diego State University on Wednesday, September 30, in Smith Recital Hall. Free, Dal 619-594-6000 for further in-formation, 65080)

SDSU Comes to PC, the San Diego State University Wind Symphony will perform for the Concert Hour series at Palomar College next Thursday, October 1, at 12:30 pm. in the Performance Lab (D-19) (at 1140 West Mission Road). For more information, call 760-744-1150 x2317. Free, (SAN MARCOS)









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Comedy Central

wore blazing red blouses over tight black trouser

wore blazing red blouses over tight black troucers) and of brilliant musical talent. The Prokofice Quartet (first performed in 1931) is a problematic work, sensational and touching in many individual passages, but somehow failing to barge together as a coherent musical statement. It tight no means as successful as the composer's Scond Quartet (the one based on Kaberdinian themes, from a decade later), but it could not have asked for a more committed or effective serformance.

for a more committed or effective performance than the one the Firebird gave it. This was strong aggressive, red-blooded playing, with a slightly rough-and-tumble quality that suited the music well. The sonorities were vast and plummy, almost

like a string orchestra; the ensemble work wa

MAVERICK'S A DOCUMENTARY FILM BY GRANT WASHBURN & LILI SCHAD "The Most Significant Surf Movie Since Endless Summer' This is a film that will appeal to nonsurfers 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. The Mount Everest of surfing waves SATURDAY. SEPT. 26

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&KPOP

Monday, October 12

Tog.

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ART

Contribution to the Reader's guide to art gallery receptions must be received by 5 pm. Finds pthe week prior to publication for consideration. Be not phone. Send a consideration. Be not phone. Send a consideration, the precise addies where it is no be held (including neighborhood), a constar phone number (including a new code), and a phone number (new public information in Bander Art, P.O. Box (San Diago CA 3/216-5/80).

Self. San Diago CA 3/216-5/80).

GALLERIES

He Observed His 94th Birthday in July by beginning a new self-portrait, and now Harry Sternberg's long and illustrious career is being celebrated at the Athenaeum Music and Arts Library. The artist has drawn and prary. The artist has drawn and painted himself for many decades and in recent years has created a new one each year in conjunction with his birthday. These self-portraits are the centerpiece of "Harry Sternberg. In-trospection and Retrospection... Paintings — Drawings — Printiopening during a reception at
6.30 m. on Friday, September 3.3.
The show includes a recent series of
different particular and a series of the particular and the particular and the particular and the particular and more. See this show through Saiunder, November 1.0 a. m. to 5-30 p.m. Toucky through Saturd
day, 10 a.m. to 8-30 p.m. on Wednesdays, 10 a.m. to 8-30 p.m. on Wednes

call 619-445-9872, LA ACLUA
Local Artists Marion Sanders,
Michelle Gonzales, Comine Rolger,
and others have wich odigpts, as
the 101 Artist's Colony for two
weeks, a show commercing with a
reception at 6 p.m. on Friday,
Spopmber 23 Ribert day ellery at 885
South Coast Highway, in the Lumberyard, Gallery house are 11 am. to
6 p.m. Toesday through Saturday,
11 am. to 5 p.m. Southay For more
information, call 760-632-9024
(GOORTA)

The Use of the Figure in a frag-mented narrative form to articular-issues of myth-making, cultural fair-mation, alternation, and isolation have-been explored in "Par Cuttons-Cu-tton" currently on view at the Centro Cultural de la Raza. The abova in-cludes work by Salvador Gonzales. Maria Elena Sanchez, Robert J. Sanchez, and Alexandra Zalee— and

promises a closing reception Friday, September 25, from 7 to 10 p.m. The Centro is located at 2004 Park Bouleard, in the Papper Grove area of Balboa Park, north of Presidents Way, Gallery hours are dents Way, Gallery hours are modelly for teletals, dail 235-6135. Admission is a 53 donation.

In 53 shortests

Featured Sale Arrites at the San
Diepo Arl Institute through Sanday,
October II, are on Jones Sanday,
October II, are on Jones Sanday,
Sale James Sale James Sale Sale
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I

More Faculty Exposures! The "1998 Faculty Exhibition" at San Diego

"A Seemingly Transparent Cube

campus, 649-549-2107, occols when he had been con-ference of the control of the "Wings, Wheels, and Ways to two- and thre-dimensional artworks that focus on real and imagined

struggle for space — both physically and metaphorically" — in the focal point of the exhibition "Dusted Works by Peter Sarksian," opening with a reception for the artist a reception for the artist a reception for the artist at the foundation of the artist and the University Art Galler, "Tab. of the foundation in the climbing consists of two-dimensional states." Also see two pieces "Agree Drop (Feers and Blue Paul-poned) Dereams. See this show through Statushay, December 12.

The gallery is found in Mander-though Statushay, December 12.

The gallery is found in Mander-though Statushay, December 12.

The gallery is found in Mander-though Statushay, from 11 am. to 4 pm. On-compus parking permits are required: they can be porthased at the information Northvice Drive entrances to the campus, 649-534-107, (2025)

hibit through Friday, November 13.

Gallery hours are 11 a.m. to
4 p.m. Tuesday through Saturday,
For more information, call 760-4804101. Find the gallery at 142 West
Grand Avenue, (ESCOMODO)

Grand Avenue. (\$5000000)

Her Lish Witan Hoff-Finate-11 plat-inum prints of Margaret Bourke-ton and the Common and the Galley (\$4 Trees to Steven and the Galley (\$4 Trees to Steven). The Avenue I through Studay. Novem-ber 29. The common and calibrative and the Common and t

copiolis in gran ment manara, co-ception and control ment and control and co-panned RSVP, got to those.

Arthur Tunks, Herr Come less Thair Own, and visions may leve the ac-ond amust exhibition of "Sen Dego-look Arn," through Throudy, Octo-ber 29, in room 4410 of the Special Collections Blory of Through, Octo-ber 20, in room 4410 of the Special Collections Blory (in the first Boor and to Transform the recognisable book form in intriguing way. The show commences with a reception at 5 pan, next Thurshy, October 1. House are 4 are no to USD pin. Startup, For more information, call 619-594-1645, 19500

ART MUSEUMS

California Center for the Arts Muern still-life tradition in America and Europe. Visitors see work by some of including Georges Braque, Pierre Bonnard, Marsden Hartley, Georgia O'Keeffe, Pablo Picasso, and Man Ray, This show continues through

* Acerol is said to transfor bricks into functional, contemporary objects, while Yoder's "guilded steel orgets, while Foder's guided steel forms question the origins of West-ern social etiquette. "See these three-dimensional sculptures through Sun-day, December 27. Find the center at 340 North E-condido Boulevard (at Valley Part-way); 760-738-4120. (ESCONDICO)

ways, 700-738-4120, (ISCORDED)
San Diego Museum of Art, "Old
Masters Brought to Light European
Paintings from the National Museum of Art of Romania," are being
exhibited through Sunday, November 1. The collection includes Italian,
Spanish, German, Flemish, and
Outch works from the 18th through
the 17th Centuries in American ity in their sacred paintings, as rel

tain of cosonia and the Pope's gone, George Hamilton's gone, and it's starting to snow in New York City.

At first you think it's just the dream of a

Aft first you think it's just the dream of a wealthy, spield person. But later in the book, another perspective suggests this is how Imedia spose through life issued to her synapses on Val-ium and Qualudues. The novel has a wonderful, Rashomon-like quality, several people tell the story of the Philip-pues, from 1999 through the mid-80s. Each functions like a fushouse entirors, erfeating the thing the worth of the stopy ratio medodama Love Letters and the meddlesome gossip colum-

Anoushka

Tabla:

urday, Oct. 3

12 m/m : (14 /m)

in New York. She gets in an ele-vator. The operator's George Hamilton, who asks her, white teeth agleam, "Wanna dance?" Then she's alone in a hotel room, eyering a box of choco-late seashells, as her favorite Pope, John XXIII, hides behind some drapes. She envisions sex with him, then wakes up to lizards and a papier- mache increase and sixton a thorous of harmes or mache

iguana and sits on a throne of banana

How Can You Lie

About Such Big Things? The author should let go of her "self," literally.

n Jessica Hagedom's amazing novel Dagoulers.
we explore the minds of her characters. One
chapter shows us Innelds Marcos. The First
Lady of the Philippines' dreams she's swimming
and even about each other's accuracy. Young Rio
arrates the most, tracing her growing awareness
cross the Pacific Nevan to a white plantation.
of corruption in the homeland. But in the last

across the Pacific Ocean fo a "bitte pantation, or corruption in the riometral," nit in the last Sew earns leaded learneding goods.

REVIEW Charles of Control of Con

Calendar

Gangster of I owe (1996), a character named Voltare defines Bilginne, "tes to the spirit world, fierce pride, wounded grid; thirst for revenge, medoctrame, Istalians, weeping and wailing at the gravaside. We're blessed with macabre humor and dancing feet — a floating nation of rhythm and blues." Though Voltaire's may be another Rashomon-like point of view the description fits the scope and themes of Dogouters.

The book — and row the play — centers around the munder of Senator Avila, which albre he her country's beauty quere. Romen Rosales, an aspiring actor/Lee Harvey Oswald scapepost! Perlits, the drag queen. Pearl of the Orient's Severo "Chuchi" Alacran, who owns everything and loes Sands, small-time degay and one-time lower of Bilmmaker Ranier Fassbinder.

Avalia's death keeps the president (i.e. Mar-Avalia's death

Avila's death keeps the president (i.e. Mar-cos, whom we never see) in power. Dogeaters has other kinds of coups and successions. As the years pass, we watch young, feisty Lolita Luna steal the

Dogasters by Jesica Hagolaru
La Jolla Playbourse, Mindel Wein Forme, U.S.D.
La Jolla Playbourse, Mindel Wein Forme, U.S.D.
La Jolla Playbourse, Mindel Wein Forme, U.S.D.
La Jolla Playbourse, Mindel Pain La Jonatia Ch. Jiniji, Kunda Ricardo Charira, Ching Valdes-Aran, Nantie
Griffith, Jan Yajingen, Mindel Paini, Branda Vilini, Aba Majoa, Alberto Inac, Is-le Gonzalez, Seth Gilliam,
Christophe Dissabur, Tes Lima, Ricardo Charira, John-Andrew Morriton; servic design, Loy Arcensis; costumes,
Brandin Baron, Jighing, Kimnelh Postra, Joseph Santoley at 8:00 pm., Sunday at 7:00 pm. Mattines
Stantaly and Standay at 20 pm. Pm. enformation call 550-1010.

hearts of her country away from Barbara Vil-lanueva, aging soap opera star. We see the rise of It. Pepe Carreno, who might be more of a thug

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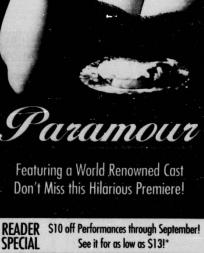
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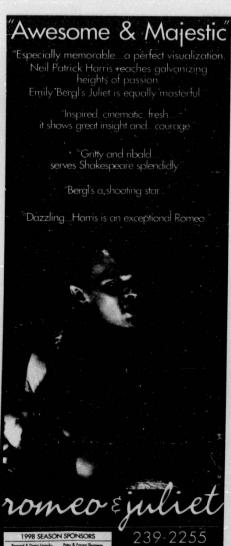
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OLDGLOBE



Calendar THEATER

Joseph "Erap" Estrada, the new president of the Phillipines. This is a "torrid green

This is a "torrid green world" of tsismis — spicy ru-mor — and distorted truth. Sworn political enemies Avila and Marcos play golf together at Alacran's country club. Rebels are in the hills, soldiers

Rebels are in the hills, soldiers police the streets, yet life goss on, and locals live for the next episode of Love Letters or Cora Camacho's latest tidbit.

Dogasters is the most fascinating world premiere San Diego's seen in years. Anyone who yearns for vital, assertive theater with sharp political edges should see this production. Director Michael Creif was been dependent of the production of the production of the production of the production. and a terrific cast captivate, even though the script feels trapped between competing artistic

To single out individual actions. To single out individual actions to the real, since all contribute. Pagasters has at least 40 characters, and the show's most striking feature is how each cast member plays anti-thetical roles. Afec Mapa actionals as the drag queen, Peut, and as Romeo Rousles, and a grand-mother, and Semes Rousles, and a grand-mother, and General Ledesma's euraged wife. This doubling and tripling not only testifies to the tripling not only testifies to the strength of the same transport of the same transpo

events, almost serving as an ex-position machine.

JOLD GLOBE



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AUGUSTAL SALE IN CONTROL WATER SALES AND ADDRESS OF MARKET SALES AND ADDRESS OF THE PARTY AND AD TED BY UCSD UNIVERSITY EVENTS OFFI Dogotters deserves a life long after this fine production. But to insure longevity, the author should let her "self" go, liter-ally: eliminate Rio's narration. Use the time sawed to develop the other characters. At present all are too sketchy — and some, like General Ledesma's wife,

like General Ledesma's wife, emerge from nowhere.

When the play does work, however, it works wonders. Hagedom—and, one suspects, director Greif — has found a dramatic analogue for the novel. The scenes comment on each other. Dogearers justaposes melodramatic radio stories with real life on the streets, and in the values of streets and in the palace of Manila. You realize that the true fantasy characters aren't on the air. They're the ones in power — Marcos, his wife, the

super-rich Alacran — and the melodrama of their lives has horrific consequences for the nation.

THEATER

Theater listings and commentary are by leff Smith, Information is accusate according to material given is, the stress of the stress of the stress of the stress which is always wise to planne the thatter for any last minute changes and to impair obout toker availability. Many thatters offer discounts to students, serior cinzens, and the military. Ask at the box office.

Adams Avenue Street Fair: San Francisco Mime Troupe and Fern Street Clarus. As part of its 17th annual event, the Adams Avenue Street Fair hosts per-formances by San Diegos ya pupular Fern Street Circus, and San Franperformance times, call (619) 282-7329, or visit the web site at

Abs. Wilderness!
The South Coast Reportory Theatre
opens is new season with Jugene
O'Nieill's only comedy, a sunny, nontagic look at the childhood he never
knew. Marrin Renson directed.
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starring Visia, Fish Kanne and
Misty Conton, who have performed
in the Broadows preduction of
Miss Signer, Ray Limon directed
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Miss Signer, Ray Limon directed
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The Dark at the Top of the Stairs

OnStage Playhouse presents
William Inge's drama about a bick-ering family in a small 1920s Okla-homa town. Linda D. Orr directed.
ONSTAGE PLAYHOUSE, THROUGH OCTO-BER 17: THURSDAY THROUGH SATUR

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The Gays of Our Livre
Classids Allen's gay and leabian
steps opera demonstrate that, whi
just a few twists, the pseudo-operacial seriousness of deptime stops
grave—its inherent silliness, in
particular—and an evening of
basely entertainment. Mary Pat
subsequential manual control of the
stop of the control of the
stop of the control of the
stop of the control of the
stop of Pat discovers her husband's infi-delity and shoots him. Or does she! It could have been Peter, the lawyer-narcissist, or Kathleen, the sexual vegetarian, or even that strange man/woman who shows up everywhere from city hall to the Las everywhere from city hall to the Las Colinas women's facility. Directed with flair by Wayne Tibberts, the show is devoid of inhibitions. It's got fun performances by Navarre T. Perry, Yvonne L.E. Fisher, and Noell Tarpey, If frontal SEPTEMBER 25: THURSDAY AND FRIDAY

It Ain't Nothin' but the Blues
The San Diego Repertory Theatre
opens its 23rd season with the musical journey of the blues from the
Deep South, through Cajun country and Appalachia. Randal Myler
directed.

try and Appalachia. Randal Myler directed.

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SUNDAY AT 7:00 P.M. MATINES SUPUMY (AND WEDNESDAY, SEPTEMBER 30.
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La Bese David Hirson's flashy, Moliere-in

David Hirson's flashy, Moliere-in-spired comedy could be a recipe for disaster: it's all in verse, with rhyming couplets: plus, he wants it performed "in an absurdly high-comis style at lightning speed." It's set in 1654. Prince Conti wants Valere, a chronically self-centered performer, to join the trough by niperformer, to join the troupe he pa-tronizes. Like the patron in Amadeus, the Prince abhors "too

many notes" in art. He wants Low-er Common Demonitation com-mercial theater, not the somber retricted theater, on the somber stuff he a been seeing. Elonnier, the rouge's playwright and "the next Carrolliel," can't stand Valent, espe-cially and the standard of the standard force servinal introduction (that takes up much of act one). Rich in linguistic terpolatory, the play is furny and has a serious theme who determines what art gets produced, a termines what art gets produced, a termine what are discovered as a produced of the standard of the pro-tict of the produced of the pro-lation of the produced of the pro-tict of the pro-tict of the produced of the pro-tict of the produced of the pro-tict of the pro-tict of the produced of the pro-tict of the produced of the pro-tict of the pro-tict of the pro-tict of the produced of the pro-tict of the pro-t

The Last Session
The Laguns Playhouse presents Jim
Brochu's comedy-musical about a
singer-soogsyntre who, with nothing left to lose, learns he's "got an
awful ior to live for." Brochu directed.
LAGUNS PLAYHOUSE, 606 LAGUNS
CANYON ROGO, LAGUNS BEACH

LAGURA FLAYHOUSE, 606 LAGUPA CAYYON ROAD, JAGUNA BEACH, THROUGH OCTOBER 11: TUSSDAY THROUGH SATURDAY AT 8:00 P.M. SUN-DOY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. FOR INFOR-MATION CALL (949) 497-ARTS.

Light Up the Sky But not as brightly as one might wish. Moss Hart's 50-year-old com-edy, about a rocky Boston tryout for a play, is funny. Like his part-

nor. George B. Rashman, Hart Nerwissen, and Service Brain and best. Sky resembles a competent imitation of early Nell Simon. Hart originally wanted "arricous play with comic undertones" about art way. During a distantous Bostom tryout, he rewrote it and turned flighty pretentionness into fare- under the state of the

work — a tive-star notes suite, per-fect period costumes, expressive lighting, and even a rain effect out-side — recalls the early days of the La Jolla Playhouse, before money became an object and minimal.sm secame the norm. Worth a try. LA XXLLA PLAYHOUSE, THROUGH

SEPTEMBER 27; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. A Little Night Music

The San Diego Comic Opera stages Stephen Sondheim's waltz musical based on Ingmar Bergman's film Smiles of a Summer Night. 1. Sher-wood Montgomery directed.

CASA DEL PRADO THEATER, THROUGH SEPTEMBER 27: FRIDAY AND SATURDAY AT B.OD P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

A Midoursmer Night's Dream For its second Free Shakespeare Festival, the Coronado Playhouse offers the Bard's comedy about mistaken identities and flaky deities. Keith A. Anderson directed.

Admission is free.
CORONADO PLAYHOUSE, THROUGH
SEPTEMBER 27: FRIDAY THROUGH SUN-DAY AT 7:00 P.11.

The Miracle Worker

When Marin Gerard directed the
when Marin Gerard directed the
dividence of the Control of the
day, in artistic directed Wayer Alan
Errea's regime, Coard One Productions has always given strong actors
cleak workey of dear latent. This
errea's regime, Coard One Productions to school along age, allow;
all Virginio Castono to Houseia a
vars. For Sollivan, the "Original sin is
giving up" on a stade—which the refuses to do with Keller, and if there's
asyronic in the audience who has beproving up" on a stade—which the refuses to do with Keller, and if there's
asyronic in the audience who has bemore's immediate canonication. In
Costano's afest, using e-mixed portrayst, Sollivan is a much a force as a
person every should becomes ful or
helden Keller complements Comano.
This Helen's a "Inite monkey" who
may be isousebroken-proof. The rest
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script's the way, but the actors could play against in other effect), but hy against in other effect), but when stillium and Keller pa at each other, it's a no-halds harred wrestling match. Wayne Breca deserves as much cread for fight hother were simple of the fight hother concludes at one raids among the most convincing I've seen constage. It also prompted a woman to enclaim, during the intermission, "You think you had a bud day." Worth a ray.

OCKNOWLE REDOCCIONS, TRANSPERS

Murder at the Cafe Nair Eick Archer has a problem. The hard holied private electrive came to the Caribbans Island of Mut-toppe (16 in the Utersakine chain page (16 in the Utersakine chain page (16 in the Utersakine chain wealthy maintainer — mitter of a wealthy maintainer — mitter of a wealthy maintainer — mitter of a minused enconcerling in integra, murder, and a very entertaining evening of dinner theater at the Cafe Non; "where anything and er-cything is for all." Somethody explained in the control of the control securitable," Andre Cantrense. Was it

the runaway, a sately mins now calling herself Sheita Wonderly and the same of the same of

Murder on the Trail Murder on the Trail
"The Wild West was never this
wild," in a new dinner-theater
whodanit starring Sophie Tyler
and Granite Hardpiece. Dinner includes barbecue or catfish.
TYLER'S OF TEXAS. 7868 EL CAJON BOULEVARD, LA MESA, OPEN ENDED RUN; SATURDAY AT 7:00 P.M. FOR IN FORMATION CALL (619) 561 8673.

The Old Settler
The Child Color Pheatre effers John
Henry Redwood's darum. See in
1940s Harlens, Bees Borrup's in an
Told settler," a woman past her
prime with no marriage prospects.
Enter a wide-eye Sorting section of
Colors Settler Settler, Settler Settler, Settler Settler, Settler Settler, Settler Settler, Settler

Pinocche Commedia Scripps Ranch Community Theatre opens is new season with a com-media dell'arte version of the pop-ular Colledic children's story. Ray-lene Wall directed. SCRIPS RAYCH COMMUNITY THEATER. INFOLICE SUPPLIES 27: SAUDOW AND SUNGEY AT 1:50 P.M. AND 4:00 P.M.

about the 1970s. Tim Heitman di-FAULTUNE THEATRE, 3152 FIFTH AV THROUGH OCTOBER 31: THURSDA

FORMATION CALL (619, 291-5216

Pump Boys and Dinettes
The Pine Hills Lodge Dinner Theatre offers the popular musical set
in the rural South. At the modest
Double Cupp diner, the sixees
serve up tap, blues, and ballads.
Scott Kinney and Tereste Lekas codirected.

Scott Kinney and Teresre Lekas or directed. PNE HILS LODGE DIRNER THEATRE. THROUGH OCTOBER 31: FRIDAY AND SATURDAY, GARBECUE BUFFET DIRNE! AT 7:00 P.M., CURTAIN AT 8:00 P.M.

the supporting work is uneven, Scott Parkinson's Mercutio almost

season

cing Partner AT&T

A. A.

A FILE

PAULA VOCEL'S

HOW I LEARNED TO DRIVE

SAN DIEGO REPERTORY THEATRE 544-1000

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"One of the best plays of the decade."

LOWELL DAVIES PESTIVAL THEATRE, SI-MON COISON CENTRE FOR THE PER-FORMING ARTS: THROUGH OCTO. IRER 10: TUESDAY THROUGH SUNDAY AT 8:00 P.M. Romes and Juliet
Most period stagings of Shake
in the Remaissance: But the "real"
Guidetta Capietti, so the Igend
For the Common Common Common Common
For Common Common
For Common

Run for Your Wife
The Lamplighters Communit;
Theatre stages Ray Conney's British
face about a task driver with two
wives in different areas of London.
Patrick Lathroy directed.
LAMPLIGHTERS COMMUNITY HEATER.
HOROGO GOTOBER 11; FIRMAY AND
SAYURDAY AT BOOP M. MAINEE SUMNAY ATO M. M. DAY AT 2:00 P.M.

spirit of the director's concept. He makes old Capulet a jock who

never grew up — whose "game" is war. Lynnda Ferguson and Rosina Reynolds, as the Ladys Capulet and Montague, have few grow has been

Montague, have few speeches but communicate the horror of their lot through subtle gestures. Ralph Funicello's paint-free, wooden set's a marvel of sweep and economy. And Peter Maradulin's excellent lighting has darkness eapund ines-orably as hope diminishes for the lovers. You can read their time re-maining by the amount of light waining onstage.

Seven Brides for S.-van Brothers The Welk Resort Theatre presents the musical, based on the MGM movie, about life in the wild (north) west. Terry I. Barto directed.

WELR RESORT THEATRE, THROUGH NOWEMER 18. TUESDAY. AND THOMSO THOMSO AND THOMSO AND THOMSO THOMSO AND THOMSO A

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

OPENS TOMMOROW FRIDAY, SEPTEMBER 251

SETH & PENN STUDIO, THROUGH SETEMBER 27; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Worth a try.

Sept. 19 - Oct. 25 🥻

"Lusty, ravenous,

ENOTH

uncensored blues.'

CHRISTMAS
CAROLS
No. 23- Box. 24

and "trouble's afoot." Scott Mc-Nellen directed. 10109 MAINE AVENUE, LAKESIDE. OPEN-ROED RUIL SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 1619; 961-8673.

Sophomor Stunp
Part too of Bob Nash's 'Holy
Cross Quadrings'— four too's
pieces about high school - is set in
Houston. Texas, in 1922. Ben
fabout to exit the closest, Johnny (a
gambling addict), and George
(who dailys with his father's lover)
face the heetic juvaziement of age
13. They encounter 3'r other characters, among whom are an irste
bookle, a taucher who just tested
positive, and borrama Normal,

sicres, among whom are an izele blooking a hauder who insit residence below in the control of th

The Sneeze In 1988 Michael Frayn performed an act of theatrical colonialism. He

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passion happens downtown

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LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSC (619) 550-1010 LA JOLLA STAGE COMPANY Parker Auditorium 750 Nacolius St., La Jolla rises beyond Kiss Me Kate intensi-ties. The ensemble work is also ad-mirable. It is a pleasure to ward the Kennyths work with David Cochran Heath and Kerry Meals, something the quarter has done for 17 years. Sephemon is treat as the cram-Ming husband in "The Fishs of To-bacco") prove just as cohesive. Worth a ray. LAMBE S PLAYING "HEATHER, THROUGH-SEPTEMBE 27 HUSBOW AT 200 PM. MORE AD SHIRMEN AT 4:30 PM. MORE AD SHIRMEN AT 4:30 PM. AND SURGEN AT 2:00 PM.

all over. At times the above overe-scale. It has a fewer of difference ver-for a second. Thus the six person cast sicks up the comedy, even though the plays are furny emough on their own. The evening his striking individual performances. Debearth Gibmon Smith, as a second-policy fluid in the companies of the a steam white accusing the French of slearle sext Gilmour Smith and Robert Smith in The Boar's unlikely courtship, which Theatresports
San Diego's chapter of this international organization presents a competition. Performers create scenes
and musical skits on the spot, and the audience awards points to the

WITHERS.
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AVENUE (BETWEEN & AND MARKET
STREETS, DOWNTOWN), FRIDAY AT

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The Power Performing Arts Company stages Bernard Stude's comearly drama about Scottie Templeton, "everyon's friend, nobody"s bern, "who rested life as a joke until life struck back. David Keho directed.
Power Periformand aim's COMPANY,
THOUGHO COTEGER 4: FROM AND SAT
UNDON AT BOOP AM MATNET SUNDAY
AT 200 P.M.

The Unainkable Molly Brown Starlight Musical Theatre con-cludes its summer season with Meredith Willson's musical above the Colorado millionairess who survived the sinking of the Titania STANLIGHT BOWL THROUGH SEPTEM

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combined four of Anton
Chekhov's short conseles with
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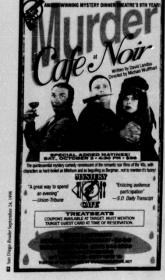
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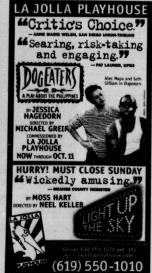
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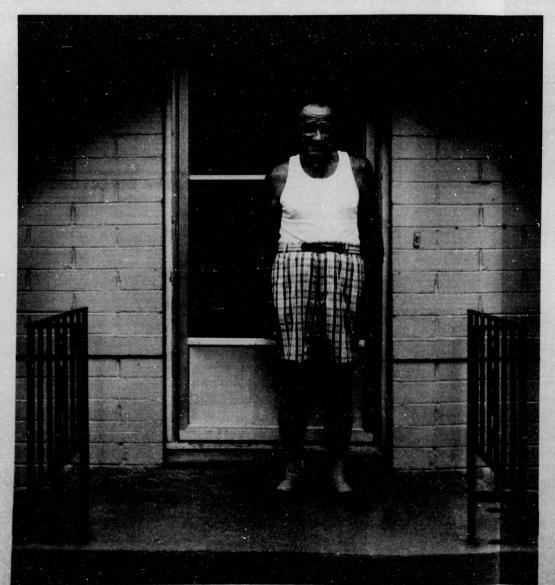
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"I didn't actually fire her," says Earl Thomas

about his ex-booking agent. "I simply decided to take over my own bookings.... She never made me any real money, and the gigs were always with some kind of

they are so overwhelmed that Earl Thomas is calling.

glitch or hitch....Then along came Tom Bridgeman Jr." Tom Bridgeman is Earl Thomas. Earl created an alter ego to do his bookings and

omotions. "Tom Bridgeman Ir. is the oldest son of a career military officer," says Earl, speaking about himself in the third person. "He grew up on military bases his whole life, spent two years in the USN, attended college at Humboldt State University, and generally prefers to live in the redwood rest area. He is remaining in San Diego to get Eridgeman Enterprises off the ground." I asked Earl if the venues

been. I have made a success of my career thus far with very little assistance from anyone else. Everyone, other than Bizarre Records, loves to say what they can do for me, and all they ever end up doing is disappointing me. I always end up realizing that they are not one of the sharpest knives

"I happen to be one of the sharpest knives in the drawer," says Thomas. "I always have

in the drawer
"Speaking only about the artists that I either know or have heard about, most can just barely pay the rent without assistance. What do you call a guitar player

they underestimate the artist's ability to excel on the business

but generally pretty true."
"Do you notice a
difference in attitude toward "Some do, some don't," he replied. "Most do. Sometimes booker guy Tom Bridgeman than you do singer guy Earl Thomas?" I ask.



without a girlfriend?" Earl

jokes. "Answer: homeless, Sad

EARL THOMAS OR

"Yes, definitely.... I feel that Tom Bridgeman gets a definite chance to communicate on an even

"Do you play the part like an actor?" I ask.

an actor? I ask.

"My speaking voice is
quite unique, but I do change
it a bit. And when people say,
'My, Earl, you sound just like

something like, 'You know, everybody says that. We must be hanging around each other too much...' For so long Earl Thomas did the booking, the managing, the posters, the driving, the plane reservations, etc. And then got onstage and sang his heart out. It was

exhausting. Enter Tom Bridgeman, Jr." "What will you say when people start asking where Bridgeman is?" I ask.

Bridgeman is? I ask.
"I'll probably say
samething like, Tom sends his
apologies, but he had to fly to
New York for a meeting with
Polygram. In fact, he will
be goine for several weeks." This
gives them time to forget about why they wanted to see

"Pve seen this instrument in every class." National University professor Chris Hertzog chuckles, in reference to the "beer bottle xylophone" made in his Creation and Perform class. I recently dropped by the Thomas Paine Coffeehouse to catch a demonstration of the

self-made instruments.
"This is the second time
I've taught this," says Hertzog. 'It's a music appreciation

have two assignments. One is to build an instrument and to gain some kind of facility on it. The other is to turn in seven pieces by the end of the class. We get our repertoire from people's assignments, so I strongly encourage people to write for the entire class."

When I arrive, one of Hertzog's students, Robert, is reading a poem called "Tragedy" and stomping on little air-filled bags for emphasis. I take a seat in a comfy little recliner by the trout fishing-themed pinball machine as Hertzog announces the next piece, also by Robert, entitled "Don't You Know What 'Ther' Means?" ("Ther," we're told, is taken from Christopher Robin's mispronunciation of Winnie "the" Pooh.) For this number, Robert plays lead on his white PVC pipe flute while the other students bang and clang various self-constructed

To an extent, I agree with Hetzog's label of the compositions as "avant-garde"; however, they tend to sound more like the a kindergarten music class Next up, yet another piece by Robert. (I've got him pegged as the class pet by this point.) "Pop! Pop! Ooooh! Yeaaah!" goes the class. playing a tune I time in at 34 seconds. Although the timing and rhythm displayed by the students has been decent up to this point, I find they're a litt bit off on the next piece, which utilizes hand-claps and triplets (perhaps too lofty an



Hertzog brandishes his own bastardized creation, a bastardized creation, a "garden hose trumpet."

The last selection of the

afternoon, entitled "Spy Music" — you guessed it –

was also written by Robert "We saved the best for last, says Hertzog. This one is pretty catchy, with a lot of percussion, toe tapping, and such. Although Robert's flute part sounds like a take on the Mission Impossible theme, the second PVC pipe flautist is horribly shrill and discordant "In terms of composing, we tend to focus on rhythm and tend to focus on rhythm and the sound of the instrument," says Hertzog, "the tone colors of the instrument." I'd put the tone color of the second PVC flute somewhere between harvest gold and avocado green.

In those days Genetic Disorder was a cheap staple and-fold photocopied zine. The content was mostly punk rock rants and diatribes. GD #1 appeared in 1986 or '87 (even its publisher doesn't

know the exact date). GD now sports a color cover and 61 pages of writing. In issue #15 Larry (the writer and publisher of GD) takes us on a trip across the continent Larry, an El Centro native, toured the states on the Kill Zine Tour almost two years ago, but the unexpurgated truth of his adventures has just come into print. He spent six weeks in the tight quarters of the "Bago" with other zine producers. Darby (Ben Is Dead), Noël (along to sell merchandise)

are the main characters in his odyssey. The Kill Zine Tour brought together independent magazine producers from all over the country to sell and trade their wares in person. The tour staged zine events in clubs alternative bookshops, and record stores from San Dieg to Austin to New York. On the road, Larry

On the road, Larry becomes responsible for refereeing disputes, parking in NYC, driving/fixing the vehicle, and emptying the septi. tank. His biggest challenge came in Boston when he took on the role as protector of Dr. Vaginal Davis a six-foot drag ungen/writer.] (a six-foot drag queen/writer) who joined the eastern leg of

who joined the eastern leg of the tour.

Larry's writing also takes
San Diegans back to the
heyday of punk, realling
shows like Flag of Democraty
at the lacks Robinson YMCA.
The Kill Zine crew camped
behind Appalachian grocery
stores, shot fireworks into the
Atlantic, and snuck into
Dollywood.

Pick up Genetic Disorder

Pick up Genetic Disorder #15 at Off the Record or order direct by sending \$2 to P.O. Box 15237, San Diego CA

"They look like German polkas and the music is just like that, lots of

principal at Ditmar

OVERHEARD IN SAN DIEGO: MUSIC TRADER 9/17 JAY ALLEN SANFORD, JOE PARADISE

Elementary School in Oceanside and director of Estrella, a Ballet Folklorico dance group begun at her school five years ago. "It's a lot different than what you usually think of as Mexican

Estrella is made up of

lots of colors and lace. The

men usually wear a charro suit, with a short jacket,

boys and girls from nine years old to high school. "Ballet Folklorico is traditional Mexican folk dancing, not ballet. Every state in Mexico has its own kind of music and dance.

This group performs dances from various states," says de Leyva. The most popular dance is from Jalisco with -1.1. mariachi music and girls in long, flowing skirts. "The women twirl around in big circles, and the skirts have

pants that are slightly tight and a big sombrero." Another popular dance

comes from Veracruz, "That music is associated with the marimba.... The men wear white pants and white pleated shirts, called guayaberas. And small straw hats with a red tie around their neck. Women wear these beautiful white lace dresses and there's just a lot of

grace to the music," says de Leyva.

The advanced dance group competed in the Ballet Folklorico dance competition at the Del Mar Fair in June, performing the polka. De Leyva's group won second

"I have had students who "I have had students who started to dance, dropped out of the dance group, and then dropped out of school. But the kids in Estrella are not in gangs, not pregnant — they belong to something and that helps.... They don't need a gang. -EZ

CD review: Vomit Lunchs, Violent Clash Between Killer Bastards of Ear

Dot Remix, Vinyl
Communications 144
Vomit Lunchs (sic) is a very great name for a band. Anything they release you could give as a gift, sight unseen — sound unheard — on a par with rubber dogshit or a whoopee cushion. Anyone would be pleased to receive

As to their actual musiwell, the sound f/x are a little cute at times — is that Fidel Castro? two-tenths of a sec of a woman gasping? ricochet ammo ping-p.nging? — but generally they verge on the bombastically cute.

Meretricous with a vengeance Voluminously gratuitous. Infantile, even. When in doubt, the electronica and the doubt, the electronica and the musique-concrete tend to swell and swarm into a lot of aquatic-sounding hokum (bubble gurgle) and bomb shit and penny arcade horror crap...but with true anal-expulsive intent

The French concretist Pierre Henry (b. 1927) come to mind. He was just as gratuitous, but a lot less "fun." Maybe if his name was Pierre

Merde or Pierre Vomir or

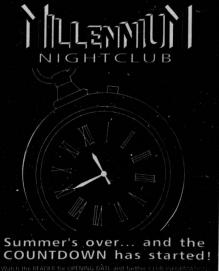
Contributors: Ed Decker, Jimmy Jazz, Richard Meltzer, Pat Sherman, Eilene Zimmerman

Blurt it out at 619-235-3000.









Sounded Like Gun Shot

Galloway tells me that it is possible to play his theremin with one's teeth.

y mon took ne over to a friend's house — when I was eight years of the second to deed of that house heard to deed of the house heard to deed of

PAT SHERMAN the thremin — an instrument best known for the cerie sounds evoked in science fiction and horror films of the '30s and '60s an The theremin — an instrument best known for the eerie sounds evoked in sci-ence fiction and horror films of the '50s and '60s and as the peculiar resonance in the Beach Boys tune "Good Vibrations" — was created at the dawn of the 20th Century by Russian physicist Lev Sergeivitch Termen (a name later anglicized to Leon Theremin). The theremin is played by waving your hands near two metal antennas; one controlling pitch and the other volume. Traditionally housed in a wooden cabinet approximately 18 inches wide and a foot deep, the first theremins, made in the late '20s and early '30s, stood about three and a half feet high, with a slanted front end three and a natt reet nigh, with a stanted front end that served as a music stand. Most of today's theremins, including the Etherwave, by Big Briar (a company started by Bob Moog, inventor of the Moog synthesizer) are smaller and more stream-lined, a bit like a cable TV box with an antenna

lined, a bit like a cable TV box with an antenna sticking out of the top. This antennae controls the pitch, while a looping antennae protruding from the instrument's left side controls volume. When Russian inventor Termen first demonstrated his instrument to Lenin in 1922, the Russian leader proposed that it be utilized as a Kremlin alarm system. It wasn't until an international exhibition held in Prankfurt, Germany, in the alarm system. It wasn't until an international exhibition held in Prankfurt, Germany, in the appreciated the musical aspect of Fremen's invention. "Celestial music." voice of angels," and "ebberral music." were the enthussistic reaction rethereal music" were the enthusiastic reaction of newspapers, first in Germany, then in other countries. Termen gave a demonstration at the Grand Opera in Paris that had the entire crowd

electronic drumkit and the theremin to draw forth

his sound.

To play the theremin, the performer stands in front of the instrument, a little left of certain for the first memory. In the lest are spread splight to keep the body, as motionless a possible. To determine the pitch of the instrument's tome, the player varies the distance between bix right hand and the pitch antenna, when the instrument is properly tuned, the pitch goes from lower: than two tockwee below middle Cwhen the player rapid hand be back at this should be considered to the player water in the limit of the player water in the player water at the should be played to the player water than the player water and the der, to approximately two and a half octaves above middle C when the player's hand barely touches the pitch antenna. To determine the loudness of the instrument's tone, the player varies the distance between his left hand and the middle of the vol-



ume antenna. Maximum loudness occurs when the hand is removed from the antenna; complete silence occurs when the hand is an inch or so from the loop."

— The Art of the Theremin CD booklet.

Big Briar's pricey new Ethervox theremin, a whop-ping \$3500 (compared to the assembled Etherwave theremin at \$369 and the Etherwave kit at \$299), theremin at \$500 and the Etherswee kit at \$2500], has three pitch ranges. Then or up to two occure, above middle Cl, alto (three octaves), and so-prano (four octaves). The finitely for the puris, the Etherwoc, housed in a mahogany cabinet with matching mahogany stand, looks like a throve back to the RCA theremins of the '30s. The Big Briar catalogue also includes affordable trinker, such as Lev Termen concert T-shirts, theremin music books, theremin amplifiers, and a coffee mug in which lieb through the such as the standard of the such as the standard of the such as the such

titude of theremin antennas protruding from the top of his head. (I've ordered four.) At Ole Madrid, Irwin sways his palms about the protruding antennas like Merlin calling forth some natural disaster. A violent wind sample is summoned through the queer cable box and am-plified by the speakers. As a canvas for the

electronic windstorm, Irwin samples from the Led Zeppelin compositions "Trampled Underfoot" and "Custard Pic," each looped in maddening succession. Irwin's lighting engineer Greg Leeper projects video film loops on a center-stage fog. The effect is an ethereal sky-wall, with parts of Ir-

The effect is an ethereal sky-wall, with parts of lr-win poking out through the centure, review poking out through the centure, what do you strive for when incorporating the theremin with various samples?"

"I don't want to use a cliche like 'on the cutting edge, but I'm using [the theremin] in a very futurasit; way, All the sounds I access through the theremin I make myself. I spend a lot of time do-ing that. They're coming out with some things like the D-beam and some light beams which are along the same lines as the theremin: an instrument that you don't tough to lady, which is kind. atong the same lines as the theremin: an instru-ment that you don't touch to play, which is kind of the fascination behind the theremin....Most people who come and see me play have never seen one before..... A lot of people think I'm just mov-ing my hands up and down, just kind of dancing

ing my hands up and down, just kind of dancing some bizarre dance."

Pall Jenkins of Three Mile Pilot tells me, "We used the theremin on a song called 'South,' one we recorded up at Bear Creek [in the Bay Area]....We actually did a saw and theremin...

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Calendar MUSIC SCENE Musical saw sounds a lot like

the theremin, but it's actually a saw for cutting wood. You play it with a bow and it sounds like old Casper the Ghost stuff....I use a cello bow with it. You one of the prefabricated ones because we don't have staff time to assemble it." "You've used theremins

Yes...I've used one that one of my students assembled GTE

Enjoy an

imtimate

evening

with the

"Do you think the theremin is historically an important in-strument for people to know

about?"
"It's of historical impor-

"Musical saw sounds a lot like the theremin, but it's actually a saw for cutting wood."

[play] it through a microphone, and the sound travels up and down the saw as you bend it. [The saw] almost sounds like a really high-pitched lady singing. It's really beautiful sounding. It sounds a lot like a theremin, [al-

sounds a tot take a theremin, lat-though] a theremin is a little bit more electronic sounding." According to some, the orig-inal RCA model theremin evoked sounds that were something like a cross between a

woman's voice and a violin.

"How did you find playing
the theremin?" I ask Jenkins.

"It's not difficult to make

noises, but it's difficult to play along to a song....There were these dogs up [at Bear Creek] when we were playing it, and the dogs would howl when we'd hit certain notes. We have it on videotape where the dogs are barking and singing along with

How the Theremin Works: "A portion of the circuitry inside the theremin sets up low-power, high-frequency electromagnetic fields around the antennas. The player's hands after the fields in proportion to how near they are to the antennas. The field al-terations are magnified and then applied to change the pitch and volume of the instrument's volume of the instrument's tone. The tone-producing portion of the circuitry is known as a beat frequency oscillator, it consists of two separate oscillating circuits which operate at frequencies well above the range of human hearing."

— The Art of the Theremin

CD booklet

One way to imagine the sound a theremin makes is to think of the distortion created when changing radio stations on an old radio. This is how Lev Ter-men stumbled upon his invention. In Bulat Galeyev's 1995 Russian book about Lev Termen, Soviet Faust in the Country of the Yellow Devil, Ter- men is quoted as saying, "I was working on a radio and all the sudden I heard a sound that came from it that I knew didn't come from a radio program. Gradually, I learned to control

Dr. Ward Steinman, at San Diego State University's music department, recently ordered a Big Briar theremin for the school's use. "We have an elec-tro-acoustic studio here where it will be used.... We ordered

tance, but I also think it is still viable. It makes sounds in a way that no other instrument will. It permits live sound sculpture.
As such, it's a useful adjunct to

Chuck (with no last name), from the band Soul-lunk, tells me that the theremin he uses is "not a typical theremin. It was built by [Soul-Junk's] bass built by [Soul-Junk's] bass player John Galloway, It's one John built into a computer [monitor]. It works very well— a lot differently than your nor-mal theremin with the big [antenna on top] where you could be a foot away from it and alter the sound. With this one, you have to be right up on top of it and pinch a wire that is sticking out of the computer screen. The harder you pinch,

the lower the tones."
"It was built into a computer

"Imagine your typical com-puter screen, completely gutted out, take the glass out and ev-erything. He built it along the inside wall of it, then up top there was a little wire that would stick out, and that's what he would use to create different sounds. People would always come up to me afterward and say. Why were you hugging that computer screen enstage? " John Galloway, the moni-tor theremin creator, says, "It's

like you're squeezing sounds out of it. 'Galloway tells me that it is possible to play his theremin with one's teeth. "Since you actually touch

the antennas, if you were to squeeze it with your fingers, it will sound different than if you're biting it with your teeth you're biting it with your teeth. One other exciting thing about this is, I built it out of a kit... [!] put it all together, plugged it in, and it exploded — it had a part in the kit that was labeled wrong... It sounded like a gur-shot when it when off. For ten seconds I was sitting there go-ing. 'This is great. This is the best noise,' and then I realized a lot of work was down the

Weeks later, still enthralled by Irwin's Ole Madrid gig and his use of the theremin as a con-duit for sound samples, 1 pay him a visit at home. Irwin greets me at the door. Though the apartment is dimly lit, I can see the room is littered with an ar-





Calendar MUSIC SCENE

and various stringed contrap-tions. Irwin gives me a brief

This one is a bank teller bass slide," says Irwin proudly. The instrument is an "art piece" by Pasadena artist Jeff Levitz. Made out of a discarded bank fastened to it. Irwin pushes a metal guitar slide along the strings, plucking a few notes. "This is almost more inter-

esting," he says, moving over to a small unfinished wooden table in the corner that has a set of steel guitar strings fastened to ei-ther end of it. "This is a double ther end of it. "This is a double table slide guitar. Someone sits here, and someone sits [at the opposite end]." The room is filled with a twang reminiscent of an old Robert Johnson riff as Irwin demonstrates the guitar. "This is where it all started,"

This is where it all started, says Irwin in the claustrophobic confines of the downstairs' head. Propped against the wall rests a two by four with one lonely guitar string nailed into it. Irwin plucks the string up and down the length of the board.

I follow Irwin upstairs to an other dark room where his theremin is stored. The walls are lined with framed artwork from various CDs Irwin has played on. "I see you were on a Lotion CD."

"Yeah, Lotion, Greyboy All-stars — the first CD, Neil Smythe, a couple soundtracks: So I Married an Ax Murderer, The Indian Runner. A lot of this stuff I was playing acoustic per-cussion, or a drum set." "So you were a drummer before this?"

"Yeah, which isn't very typ-ical. Typically, it's keyboard players that are into this kind of stuff, but I started getting into MIDI drumming." Irwin seems to be having a

problem getting his theremin to work. "I haven't touched this since the show I did at the Dragon Lounge. I'm going to run it through the amp to make sure it's [functioning]

"This is not a good sign," says Irwin. There is a little low-volume radio distortion. Suddenly, Irwin grabs the theremin and begins to shake it. I jolt from my seat like a jack-in-the-box as the theremin starts screaming through an amplifier behind my back. It sounds like an orca in

"What was the problem?"
"I don't know, I just shook
it a little bit. It's like hitting a to a little off, it's face integral we both laugh. "All right, sit down and we'll create some stuff over here." Irwin changes the sample to something that sounds like an alien spacecraft hovering over a cornfield.

"I'm going to get a sample of be coming through the theremin....Hopefully, you're not too inhibited because I want you to hold 'Aaaaahhhhh' for a while maybe four or five sec a while... maybe four or five sec-onds." I hold the tone, noticing a variance in my pitch. Irwin fools with a few buttons on the sampler and then proceeds to play the sample back to me. I "I know," he acknowledges.

"I can't even hear myself on the nessage machine... Now here's what that looks like. See how [the wave] gets bigger?" Irwin cranks a small knob on the samcranks a small knob on the sam-pler that cleans up the cracks in my voice. Beyond that, Irwin descends into an underworld of technical jargor. To avoid any lengthy clarification of points missed, I simply nod. Soon my voice begins to come back through the ampli-fice. Like CD existing

you uncomfortable."
"No. not at all." In fact, I'm

getting quite sleepy.

A few months ago, outside
a Dairy Queen in Pacific Beach, I was startled to hear three youths talking about the death of theremin virtuoso Clara Rockmore. Termen had actively courted young Rockmore, de-signing a theremin-inspired cake for her 16th birthday that would rotate and light when-

ever she got close to it.

After Termen's Russian wife had an affair with an American fascist and left him, Termen, now a well-known millionaire in America (primarily from his firm that specialized in alarm systems), married a young African-American ballerina, but their happy life was cut short. In 1938, Termen disappeared. Both Rockmore, Termen's new wife, and his friends were under the assumption that he had been kidnapped by the KGB. Ac-cording to Soviet Faust, "I was told by Termen that this unexpected departure was his own idea: he said he felt that the war would begin soon and thought he should return to the motherland." He made this statement while living in Russia, perhaps fearing his safety if he admitted to being abducted. Seven years after Termen's disappearance, Rockmore and her husband went to Russia. Here they learned of the inventor's sevenyear imprisonment and government work. According to Electronic Odyssey, a Russian book printed at this time stated that Termen had been executed

in 1945. of food poisoning in 1980. Ter-men returned to the U.S. in the early '80s for the filming of Elec-tionic Odyssey, a movie about his life. He visited Rockmore one last time, in her Manhat-

Lev Termen passed away nortly after the release of Elec-onic Odyssey. Rockmore died on Mother's Day, May 10, 1998 And San Diego lost perhaps its only concert-quality theremin player with the death of Dr. away in '92. •



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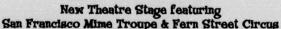
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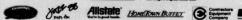


B-Side Players

















Sprung Moekey (513) and Daddy Longlegs: Cone: Bor and Grill, tonight, Thursday, September 24, 8 p.m., 3105 Ocean Front Wolk, Messon Beach, 619-488-1780 or 619-220-8497 John Hight /841 & Humphrey's Concer

Joe Cocker (469): Open Ar Theore, tonight, Thursdoy, September 74, 8 p.m., SDSU Compus, College Area.

Effect Smith (605) and Quasic Brick By Birk, tonight, Thursday, September 24 B p.m., 1130 Buenos Avenue, Boy Park.

Press the the 4-digit extension ove the category that interests you (for appele 4000 for this week's concept)

The Redictors /132: Selly Us Tovem, tonight, Thunday, September 24, 9 p.m., 143 South Cedios Avenue, Solone Beach, 519-481-8140 or 519-220-8497

Doadlast (114), the Bombores, Poarl Harbour, and the Orbitalss Casbab, Friday, September 25, 8.30 p.m 2501 Esthere Boulevard, midhawn. 619-232-4355.

"Pincashion /105/ CD-Release Party" with the Jelly Lamos /353, I Witness, and the Kernol: The Blvd, Index, September 25, 9:30 s.m., 6949 El Cajen Boulevard, College Avin. 619 464-9945.

SUNDAY

"Adams Avenue Streat Fair" with

bux Ride 7724. Can Alma, to

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Perrin (270), In temp, red Strady,

Ranchine 7105, Wight Orchestra,

Marta Santies, Corpaye Pape

Band, to Descues, 7642, Change,

7372, Handle Hove, Shift Reper

and the Shedoweasters, Som

Reacches and the Western

"Candye Kme /939/ CD-Release Party": Belli Uji Torem, Sundoy, September 27, 6 p.m., 143 South Cedito Averue, Solono Beoch, 619-481-8140 Hiroshime /433/: Humphrey's Concert by the Boy, Sunsing, September 27, 8 p.m., 2241 Shetter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Spread Mankey (\$13): Tores Bor one Gell, Sounday, September 26, 7 p.m. 3105 Ocean Front Wolk, Missian Bench. 619-488-1780 ox 619-720-8497

Seson Werner /409): Twiggs Tea and Coffee, Sunday, September 27, 8 p.m., 4590 Pask Boulevard, University Heights.

Strongefolk and Government Grown (426): Brisk By Brisk, Tuesday, September 29, 8 p.m., 1130 Bueson, Avenue, Boy Park, 619-220-8497 or 619-275-5483.

T Tours, the Lapse, Starling Silver and the 90-Day Mean: the Cale. Sunday, September 27, 8 p.m. UCSD Comput, to Jolic. 619-534-2311

Pat Boons /491 /L Colfornia Center for the Arts, Schurday, September 26, 8 p.m., 340 North Excendido Boulevant, Escondido 800-988-4253. Millie Jackson (610), ZZAJJ, and Mr. Johnny Band: 4th and E.

The Pat Methony Trie (898 ± 4th and 8, Nondoy, September _8, 8 p.m., 345 8 Street, downtown 6192314343 or 619220-8497

Big Sondy and His Fly-Rite Boys (343)t Casboh, Saturday, September 26, 8:30 p.m., 2501 Karmer Boulevard, midrown, 619-232-4355

Teri Amos (445) and the Devlins (447); Open Ar Theotre, Schurday, September 26, 7:30 p.m., SDSU Compus, College Area, 619:220-8497

"Benefit for Larry Langham" with the RA Protherhood, Dang 1794, d.Frost 1389, Phanton Cargo, or Slightly Steopld (352): Winten's, Louday, September 27, 8 p.m., 1921 Bouns Sand, Oxon Bouch. 819-272-6872. WEDNESDAY

Horvey Danger /183): "Cones Bor and Griff, Wednesday, September 30, 8 p.m. 3105 Ocean Front Wolf, Minsen Beach 619-488-1780 or 619-220-8497.

Bonnie Raitt /413/ and Olu Dara: Open Ar Theore, Wednesday, Septembe 30, 8 p.m., SDSU Compus, College Area

Coustic Resin /365 h Conboh, Thursday, Ortober 1, 8:30 p.m., 2501 Kether Boulevard, midtown.

Fear Factory / 145), Spineshank and Static X: SOMA Live, Friday, Oct 2, 5305 Matro Sheet, Boy Park.

Kelke Metset (674) and Eric Marienthel (633); 4th and 8, Feday, October 2, 8 pm, 345 8 Smeet, Sowntown 619-721-4343 or 619-720-8497

Angellique Kidjo / 989 t. Mandeville Auditorium, Friday, October 2, 8 p.m., UCSD Compus, La Jolla, 619-220-8497

Earth, Wind and Fire (450): Open A Theoter, Friday, October 2, 8 p.m., 5050 Compus, College Ares, 619-220-8497

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The New Last Moledy Boys: Inditional Music, Sotunday, Ociober 3, 7:30 p.m., 1410 Highway 101, Leuco 760-947-1622.

The B-Side Players (672): Celoth, Saturday, October 3, 8.30 p.m., 2501 Center Boulevard, midrown. 619-232-4355.

Eagle Eye Cherry: "(one: 8ar and Grill, Sunday, Onober 4, 3105 Ocean Front Wolk, Mession Berch, 619-486-1780 ox 619-220-8497

Respetine and Queens of the Stone Age: Cabob Monday, October 5, 8, 50

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hunder Brown /799/: Belly Up Tovern hursday, October 8, 8:30 p.m., 143

South Cedros Avenue, Solono Beach 619-481-8140 or 619-220-8497

The Mother Hips (417): Cmbeh, Thunday, October 8, 8:30 p.m., 2501 Ketner Bouleveri, midhawn. 619-232-4355.

The Bubby Culdwell Big Bond (807): Hamphrey's Concerts by the Boy, Fodor, October 9, 7:30 p.m., 2241 Shather Island Drive, Shather Island 619:220-8497 or 619-523-1010.

Jose Alberte: 4th and 8, Friday, October 9, 345 8 Street, downtown 619:220-8497 or 619:231-4343.

Peasy Division (473): Carbot, Soturitry, Ortober 10, 8:30 p.m., 7501 Kettner Boulevard, midtown. 619-732-4355. Red Plazza and the Mighty Flyers (644): Belly Up Towers, Fedory, October 9, 143 South Cedors Avenue, Solana Seach, 619-481-8140 or 619-220-8497 Digital Underground (316); Belly Up Tovern, Subudoy, October 10, 9-15 p.m. 143 South Cedius Aremue, Solono Beoch. 519-481-8140 or 619-270-8497

Andy Irvine (843): Hely Ireity Episcopel Cherch, Sunday, October 1 7:30 p.m., 2083 Sunset Cliffs Boole Ocean Beach, 619-689-7266.

Mane /110/; Coors Amphifhestre, Sunday, October 11, 7:30 p.m., 2050 Otoy Volley Rood, Chule Viste. 619:220:8497

John Berry /792/: East County Fedoming Am Center, Sunday, October 11, 7:30 p.m., 210 East Main Street, El Cojon, 619-440-2277. H'den Davempert (410) and Clyde's Ride: Belly Up Tovern, Sunday, October 11, 8 p.m. 143 South Cedios Avenue, Salanc Beach, 619-481-8140 oz 619-220-2497.

Seem and J. Church: Castoh, Sunday, October 11, 8:30 p.m., 2501 Kermer

John Hammond /934), Banker T, Whall Roys of Alchama (933), and EMy Bay Arnold (938); feet (outly Performing Int. Centre, Readiny, Online 12, 7-30 p.m., 210 feet Main Street, El Cajon, 619-440-2277 The Rove Sexophone Guartot (ASP) featuring Learny Ocks, Jee Reskin, Brace Ackley, and Steve Adams: Space Street Forum, Saturday October 10, 8 p.m., 301 Space Street, Banker's MR. 619-295-0301. The Chazel Ensemble: Mandeville Auditorium, Schurdoy, October 10, 8 p.m UCSD Compan, to tolle: 619-270-8497

Aut Diffrance /184): Open Ar Theo Monday, October 12, 8 p.m., SDSU Compus. College Area. 619-270-8497 Desh Rip Rock /2/0): (cribch, Toenday, October 13, 8:30 p.m., 7501 Kenter Boulevard, michown, 619-732-4355

Al Disseolo (651) and the Larry Mitchell Bond (572): Belly Up fave Wichesday, October 14, 8 p.m., 143 South Cedro: Avenue, Solono Beach 619-481-8140 or 619-770-8497

Southern Calture on the Salds (261) and Helse Case and Her Beyfriends: Boly Its Joven, Thursday, Onther 15, 8:30 p.m., 143 South Cadno, Jovense, Solone Beach, 619-481-8140 or 619-220-8497.

Acme Swing Co. and Big Time Operator (852.6 (arbot), Thursday, October 15, 8:30 p.m., 2501 farmer Boulevard, midrown, 619:227-4355. Jr. Marvel and the Highflyers and Het Red Lincoln (547): To Leo's, Thursday, October 15, 9 p.m., 5302 Name Sheet, Boy Park, 619-542-0562

Petrick Bull (#35): San Dieguite United Methodos Church, Friday, October 16, 7:30 p.m., 170 Celle Magdelane, Frinites, 760-436-4030

Bad Manners (134) and Edma's Goldfisk: Belly Up Tovers, Schundoy, October 17, 143 South Cedito: Aversue Sokura Beach: 619-481-8140 or 619-220-8497.

Mary Black (817): Mondeville Auditorium, Setunday, October 17, 8 p.m UCSB Comput, La Jolla 619-220-8497 Japanes /120 and Ortxe: 4th and 8, Senedoy, October 17, 8 p.m., 345 8 Street, directiown: 619-220-8497 or 619-231-4343.

"Deke Dicherson's CD-Release Party" arth Smith's Runch Days (789): Casteh, Scharley, Octobe 17, 8:30 p.m., 2501 Eather Boolevard, midrown: 619-232-4355

"Benefit Concert" for and by the UCSD Women Composers and Perfarmers: Space Sheet Foliam, Sunday, October 18, 7 p.m., 301 Space Street, Banker's HB. 619-295-0301

Crocker (425) and Everything (420): Selfy Up Tovern, Sunday, Octob 18: 8 p.m., 143 South Cedias Avenue, Solare Beach, 619-481-8140 or 619-220-8497

Third Eye Blad, Eve 6, and Stretch Princess (1126 Open Air Theone, Isesday, October 20, 7:30 p.m., 505U Compan, College Aven 619:720:8497.

The Tragically Hip /176/cod the Derek Trucks Band: 4th and 8. Luesday, October 20, 8 p.m., 345 8 Street, downtrum 619-231-4343 or 619-220-8497

DANGER

The Smithereaus /502 /: Birly Up Towers, Tuesday, October 20, 8 p.m., 1 South Ceditos Avenue, Solono Beach 619-481-8140 or 619-720-8497

Wadnesday, October 21, 7:30 p.m., 3 8 Street, downtram, 619-231-4343 o 619-220-8497

Alasdair Frasor and Skyadonce: Mandeelle Auditorium, Wadnesday, October 21, 8 p.m., IKSD (nepur, In Jolie: 619-220-8497

Mary Chaplin Corporater /793/t feet County Performing Arts Center, Thursdoy, October 72, 7-30 p.m., 210 feet Moin Sheet, B Colon. 619-440-2777

Gregory Isaacs /744/ and Quines: 4th and B. Thersday, October 27, 6 p.m. 345 B Steet, downtown, 619-231-434; or 619-220-8497

Swingerhead and the Twistie' Terantules: Re (eo's, Thursday, Octob 22, 9 p.m., 5302 Napo Street, Bay Paik 619-542-0562

Maik-182 / F58 / and Unwritten Lews: SSMA Live, Seturday, October 7 and Sanday, October 25, 5305 Metro Sheet, Bay Park, 619-220-8497

Overtetto Stig /888/ with Stewart Liebig, Dan Morris, Jeff Gouthier, and John Fume: Sprise Steet Fourth Schudoy, October 24, 8 p.m., 301 Sprise Sheet, Barker's Hill, 619-295-0301

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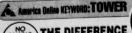


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Bonnie Barnett, Fredy Studer, and Hermann Bühler: Sprux Street Forum Sunday, October 25, 7 p.m., 301 Spruxe Street, Barker's Hill. 619-295-0301

Fantémes: Casboh, Sunday, Ortalier 25, 8:30 p.m., 7501 Ketter Boulevard, midrown. 619-232-4355.

San Diege Music Awards: Monterumo Holl, Sandoy, October 26, 7 p.m., SDEU Compus, College Area. 619-641-5823.

Big Bad Voodoo Daddy /669): RIMAC Areno, Thursdoy, October 29, 7 p.m., UCSD Campos, La Jolio. 619-220-8497.

rm. e19/275-968.

"Cushad's Tenth Amound Milliament Party" with Rockel treas the Grypt 10-21, be Squarendare, the Rolls (30-9), Chichaghe 10-90; the Sciale Rolls of Barbard 10-90; the Rockets 10-90; the Rolls of Barbard 10-90;

The Boromaked Ladies (418) and the Gateway People: Open As Theate, Nonday, November 2, 8 p.m., SDSU Campus, College Ave. 619 220-6497

Andross Vollenwelder /986.t East County Performing Art. Centre, Tuesday, November 3, 7:30 p.m., 210 Fast Main Street, El Capor. 619-440-2277

Yasalire Otent: Sprace Street Forum, Wednesday, November 4, 7 p.m., 301 Sprace Sneet. Banker's Hill. 619-295-0301. The Krones Guartet /985/± Californic Center for the Arts, Wednesdov November 4, 8 p.m., 340 North Escondido Boulevard, Escondido 800-988-4253.

The Dove Holland Quinter (658); Afternoom lozz of the Neurosciences Institute, Wednesday, November 4, 8 p.m., 10640 John Jay Hopkins Drive, La Jolla 619-454-5872.

The Sprague Brethers: To Leo's, Wednesday, November 4, 9 p.m., 5302 Napo Street, Boy Pak. 619:542-0562. The Skutulites: Belly Up Tovern, Thursday, November 5, 143 South Ceditor Avenue, Solona Beach, 619-481-8140.

The Blazers and the Sleepwelkers /508/L Tie Leo's, Friday, November 6, 9 p.m., 5302 Napo Steet, Boy Park. 619-542-0562.



Dem Crary: Sen Dieguito United Methodist Charth, Soturday, November 7:30 p.m., 170 Calle Magdoleno, Encinites, 760-436-4030. The Four Freshmen (481): East County Performing Arts Cente, Sanday, November 8, 7,30 p.m., 210 East Moin Street, El Cajon, 619-440-2277.

leti-Illimani: Mondeville Auditorium Saturday, November 7, 8 p.m., UCSD Compus, La Jolic. 619-220-8497

"Jeannette Wrate and the Reveatulet Essemble" with Jeff Geothier, Craig Ochikoba, and Anders Swensen: Space Sneet For Schurdey, November 7, 8 p.m., 301 Space Steet, Barker's Hill 619-295-0301.

Notalie MacMaster: Mondeville Auditorum, Sundoy, November 8, 8 p.: UCSO Compus, Lo Jollo. 619-220-8492

The Brod Dutz Quartes with Trey Henry, Kim Richmond, and John Fume: Space Sheet Forum, Saturday, November 14, 8 p.m., 301 Space Sheet, Booker's Mill. 619-295-0301

Skin and Banes: Space Street Forum, Schuday, November 21, 8 p.m., 301 Space Street, Banke's Hill 619-295-0301. Combostible Edison (419): Casbob, Schurday, November 14, 8:30 p.m., 2501 Kether Boulevard, meltown 619-232-4355. The Bed Shank Osishtet: Attendeur: Jozz of the Neurociences Institute, Sunday, Neverther 22, 8 p.m., 10640 John Jay Hopkins Drive, La Jode 617-454-5872.

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Poin Tills /796.t East County Performing Arts Center, Sunday, November 29, 7-30 p.m., 210 East Main Street, El Cojon, 619-440-2277

Mose Allison /699/: Colfornio Cente for the Arts, Mor day, November 30, 8 p.m., 340 North Excended Boulevard, Escandido 800-988-4753

Vijoy tyer (687): Spruce Steef Fo Saturday, December 5, 8 p.m., 301 Spruce Steet, Bonker's Hill. 619-295-0301.

Robben Ford (461): Belly Up Tovern, Thursday, November 19, 143 South Cedies Avensa, Solone Beach, 619-481-8140 or 619-220-8497 Neurosciences Institute, Sunday, Dec. 6, 8 p.m., 10640 John Jay Hopkins Lo Jollo, 619454-5872 Lee Rawls /6092 Poway Center for the Performing Arts, Sotunday, November 21, 15498 Espola Road, Poway, 619-748-0505.

Paul Plinley: Spruce Street Forum, Schurdoy, December 12, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

Rod Fish Bloe Fish: Mondeville Auditorium, Monday, November 23, 8 p.m., UCSD Compus, La Jolia 619-534-3229

Dave Kor (682), David Benoit, Brenois Bessell (617), and Poter White (685): East County Ferforming Arts Center, Scharley, November 28, 7:30 pm., 710 East Alon Sheet, El Capo. 619-440-2277.

Etta James: Belly Up Tovom, Thursday, December 3, 1-23 South Cedros Avenue, Solono Beach, 619-481-8140 or 619-220-8497.

Danilo Perez Duet, Jacky Terrasson Duet, and the Danilo Perez Tria: Athenaum lazz at the

B.B. King /951); 4th and B. Sundoy, December 27, 5:30 p.m. and 9:15 p.m., 345 B Steet, downtrawn, 619-220-8497 or 619-231-4343.





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Boys' Night Out: Tuesdays, the Flame, 3780 Park Boulevard, Hillcrost,

Brown Sugari Fridays, the Brass Rail, 3796 Fifth Avenue, Hillcrest.

Club Brezil: Sundays, Sevilla, 555 Fourth Avenue, downtown. 619-233-5979.

and gothic. Tuesdays, reopening October 6 at the Brass Rail, 3796 Fifth Avenue, Hillcress, www.klubs.com or 619-685-7550.

Club 555: DJs Rags, Josy Jimenez, and guests. Hip-hop and house. Wednesdays, Olé Madrid, 755 Fifth Avenue, downtown, 619-557-0146.

Avenue, downtown. 619-537-0146.

Club Hedonism: DJs Jon Bishop and Mike Oroxo rotating weekly. House, techno, and groove. Thursdays, 1051 University Avenue, Hillcrest. 619-497-4588.

Come Dance With Mer DJ Rick Criss. Salsa and merengue: Sundays, Olé Madrid, 735 Fifth Avenue, downtown 619-557-0146.

Dence Madness: DJ Derek. House and tribal. Saturdays, 1051 University Avenue, Hillcrost. 619-497-4588.

The Dollhouse: Df Derik King and guests. Saturdays, Schooners, 959 Hornblend, Pacific Beach. 619-973-9269.

The Dragon Lounge: Fridays, 206 Sixth Avenue (inside Baja Brewing Company back entrance), downtown 619-615-8671. Gesoline: DJ Rite I and guests. Breakbeat, house, and techno. Thursdays. 2028 Hancock Street. Mission Hills South. 619-982-7483.

Go-Go Fridays: Dl Derek. House and tribul. Fridays, 1051 University Avenue, Hillcrest, 619-497-4589.

Hip-Hop: DJ Dallas Hip-hop. Thursdays, the Flame, 3780 Park Boulevard, Hilkrest, 619-295-4163

His 'n' Herse DJ Gabe. Brit-pop, indie and 'Bos. Wednesdays. September 30 lise performance by Tomgeit, 9 p.m. 4225 30th Street, North Park (inside the Empire Club). 619-573-6721.

Hot Tea Sundays: Ofs Derek and Tony, House and tribal, Sundays, 1051 University Avenue, Hillcrest. 619-497-4588.

House Night: DJ Dallas, House. Saturdays, the Flame, 3780 Park Boulevard, Hillcrest. 619-295-416: Hump: Disco. Wednesdays.

Kit Kat: Dis Domon, Marry, and Jessy Thursdays, the Catamaran, 1999 Mission Boulevard, Mission Beach, 619-418-8858.

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Hip-hop, R&B, and acid sazz. Sundays, Dfs Ray, Hip-hop and acid jazz. Mondays, Df Ex, Hip-hop. Tuesdays, Df Jessix, Euro. Wednesdays, Df Llorens, Salsa and Latin. 756 Fifth Avenue, downtown 619-233-2838.

Psychione: DJ Scott Martin. Tuesday Schooners, 959 Hornblend, Pacific Beach, 619-973-9269.

Rebirth: DJ Dave Strak. Breakbeat and house. Mondays, the Flame, 3 Park Boulevard, Hillcrest. 619-295-4163.

The Resurrection: DIs Durren Jincok. Drva, and guests. '80s new wave, brit-pop, industrial, and gothic. Every second Thursday, the Empire Club. 4225 30th Street. North Park. 419-401-5888.

Retro Dance Party: DI left Beringer. 80s dance music. Thursdays, Club 66, 901 Fifth Avenuc, downtown. 619-234-4166.

Room 18: (Dh. Adam Atom and Terrym. Cyber, industrial, fetish, EBM, goth, and Euro-elective Monday, October 19, Carvanni with guests WOD at Cares Ber and Grill. Saturday. Oxtober 24, the Vollapinous Horrar of Karen Black with the Clay People towns to be a measured. (venue to be announced), www.room13.com or 619-220-2621.

Sabbet: DJs for Forester and DJ Demian (of Subnation). Electro, gothic, synthpop, darkwave, industrial, and fetish. The first and third Wednesday of each month. Beginning October 3 Subbat will be

every Saturday, 3815 30th Street North Park, 619-574-0744. Saturday Night Fever: DJs Ryan Summers and goests. '70s disco, hip hop, and house. Saturdays. Canes B and Grill, 3105 Ocean Front Walk. Mission Beach. 619-898-6021.

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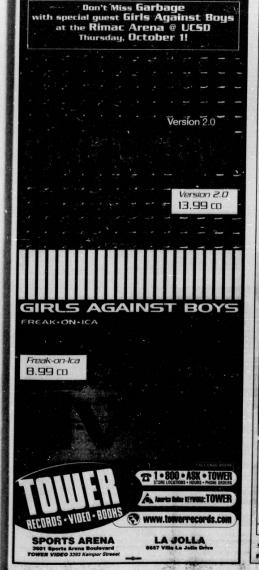
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Sure Shott DJs Mike Czech, Iron Mike HOP, and Boogie Roc. Tuesdays, Hip-hop, G Lounge, 2228 Bacon Street. Ocean Beach, 619-222-8131.

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Cybian, and guests. Cyber-industrial ferish and Gothic/darkwave (patio, Df Demian of Subnation). Ministry, 3595 Sports Arena Boulevard.

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Underworld: DJs Bryan Pollard and Robert. Industrial, Gothic, fetish/darsec. Sundays. Emerald City. 945 Garnet Avenue. Pacific Beach. www.klubs.com or 619-685-7550.

Vortex: DI Bryun Pollersi. DJ Cybian, and guests. Industrial-tech. EBM, fettib-goth. The first and third Saturday of every month. 2001 Nimitz Boulevard (inside Harbot Nights). Point Loma. www.klubs.com or 619-685-7550.

LOCAL MUSIC

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By William Crain

Buried deep in my record collection, where it may be a freed the rine Than Court of the about the work of the about for its music. The front cover as a more or the freed may be a freed the rine Than Marcally, the record is a more or the freed mayone, in the or a about entitled from Gall. Pursus of Thanh by Tota's an I Profession crake of the surf-excition of the surf

9 pm. Clyde's Ride and Super Chicken, funk.

funk.

Big Daddy's Roadhouse Grill, 539
Highway 101, Leucadia. 760-6342365. Saturday, 8 pm to 11 pm, Brian
Brackin, contemporary classics. Big Stone Lodge, 12257 Old Pomerado Road, Poway, 619-748-1617, Friday and Saturday, 9 pm, the Working Cowboy Band, country.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 619-618-1814. Friday, 8 pm. Harmonija, international mu Saturday, Mary Dolan, folk

Cafe DiMaria, 2961 State Street, Carlsbad, 760-434-6239, Music begins at 7 pm. Friday, Bill and Ginger. Saturday, Ramylda, oldies, classic jazz.

The Camelot Inn. 887 San Marcos Boulevard, San Marcos. 7e0-744-1332. Friday, the Strange Woods, Irish folk. Saturday, call club for information.

The Comstock Bar and Grill, 316 West Mission, #115, Escondido. 746-6188. Friday and Saturday, 8 pm to midnight, Footloose, rock. Sunday, 5 pm to 9 pm. jam session.

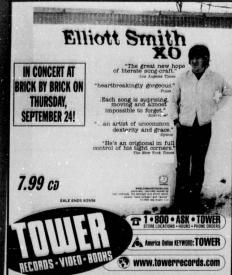
Tris featuring flob Bost on guitar, just Benozes (south of The Marristot, just the Mercado Center), 731, South Highwes 101, Solatan Beach, 615-793-7793. Thursday, 7 pm. to 11 pm. Gens, Shendra Themas, pop. Sasturday, 8 pm., Jock Pollard, Jenz, Tureday, Gary Gompoola, acousti. Wedinesday, 7 pm. to 11 pm. Semira and Fulibala, regges.

The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-745-2733. Friday and Saturday, Calico Ridge,

Del Mario's, 2010 Jimmy Durante Boulevard, Del Mar. 619-509-9999. Friday, 5:30 pm to 9 pm, the Duve Pike Trio featuring Bob Boss on guitar, jazz.

Retromble, rock and roll. The Four Ensous Resent Arkers. 1100 Four Seasons Point. Carlibed. 1200 Four Seasons Point. Carlibed. 1200 Four Seasons Point. Carlibed. 1200 Four Seasons Seasons and Westbeeds, 8, pm to 1 Jpn., 1200 Four Seasons Seasons

760-745-1931. Thursday, Saturday, and Sunday, live salsa music. Friday, Bob Leng, contemporary. 7.99 ca Fogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0835. Thursday, Friday, and Saturday, Bottomline, rock and roll.





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BREEZIN' "Blowin' Some Blues Rock-Funk"

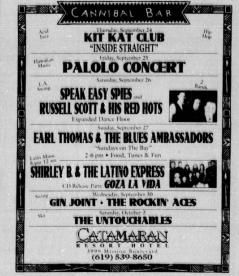
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The Kraken 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, the Witchdoctor, rock Friday, Blue Heat blues, Saturday, Burdercrasing, rock. Tuesday, Mark Lee, rock, Wednesday Pa' Bury, blues.

THE TRAGICALLY HIP

THE DEREK TRUCKS BAND

TUESDAY • 7 PM • OCTOBER 20

SEE THEM LIVE

138-8160. Ali performances a from 7 pm to 10 pm. Friday, Rick Ross, jazz/weing. Saturday, Dan Corner, folk.

Campary, pop.

Mikey's Coffeebouse. 12222 Poway

Boad, Poway, 619-488-5540. All

music is acoustic/foll unless otherwinoted. Thursday and Sunday, openmike. Friday, John Katchus, Saturday

Jaire Howard. Monday, Jeff Berkeley

and Dami Carrol. Tuesday, C.J.

Histinins. Wedniesday, Joe Rathburn.

Wirscles Cale, 1987 San High Swenue, Cardiff. 764-943-7954. Friday, 7-30 pm to 10-30 pm. Srew White, pop. Saturday, 10 am to 1 pm. Tony Ladey, South American guitarist, 7-30 pm. Mikhael Hunter, 16th. Sunday, 10 am to 1 pm. Jome Lilliams, Contemporary classics, and Return to One, jazz.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos. 780-744-2112. Feiday, 7:30 pm so 10:30 pm. Tony Ludey, South American guitarist

Molly Malone's Sports Bar, 1270 Main Street, Ramona, 760-789-559 Friday and Saturday, Coldfire, rock and blues

Netman Rur and Griffs. 300 Carlibad Village Drive, Carlibad. 700-729-4131. Thursday, 9 pm. Klowepith, regage. Friday, 10 pm to 2 nm. the Michael Biss Band, blustareds. Statudy, 10 pm to 2 are, blustareds. Statudy, 10 pm to 2 are, 9 pm to 1 are, mercegoe, salas, and-volc music. Monday, 7.30 pm to 10 pm. 7 om and Manna, wings, bufferon. Tuesday, 9 pm to 1 are allottom. Tuesday, 9 pm to 1 are Atomic Bondibell, rockability/aving.

North County Sports Dome (formers) Leo's Little Bit of Country (80 West San Marcos Reulevard, Sa Marcos. 760-744-4120, Thursday an Sturday, Desert Moon, country, Friday, call club for information.

Pennylane Pub and Grill, 1001 We San Marcos Boulevard #193, San Marcos, 760-744-8782, Friday, live



formed with his ex-wife Janet Welse, who is herself a member of the highly accionance band Sienter Korney, Desighe the use Open and the highly accionance band Sienter Korney, Desighe the use Open and the second of the property of the prop



Elliott Smith headlines

QUASI, Brick By Brick, Thursday, September 24, 8 p.m. 919-220-8497 or 619-278-5483, 88.

The Raintree, 755 Raintree Drive, Carlsbad, 760-931-1122 Friday, 6 pm to 10 pm, the Bordertown Boys,

Roasting Plant Coffee and Cafe. Rosatille Centre Drive (Carriel Valley Road exit), Del Mar. 619-791-777. Thursday, 730 per to 930 per, Tony Ludey, South American guitarist. Friday, 8 per. Brian Brackin, contemporary classics. Saturday, 8 pen, Surherland Gap, pop.

San I vin Rey Downs. 31474 Golf Clab Drive, Bonsall. 760-788-3762. Thursday, 6:30 pm. Tom und Maura, swing. Friday, 7:30 pm. Andrea Wells and Crossifire, country Saturday, 7:30 pm. Rad Cradit, big band.

The Sandbur Cafe, 3878 Carlibad Boulevard, Carlibad, 760-729-8561

Thursday, Zione, reggie. Friday, Gene Piol, rock. Sattarday, Aone Sladen, rock. Surnday, Turid Strudman and the Fatt Tours, blues. Tuesday, the Justin Brothers, acoustic. Wednesday, Incl. Ray and Engle Pari, country.

Scalini, 3790 Via de la Valle, Del Mar. 619-259-9944. Thursday through Saturday, 7 pm to 11 pm, Jon Sandoval, contemporary classics and

Sruf N Saddle. 123 West Plaza Street (Lomas Santa Fe and Highwa; 1011, Solama Beach. 619-755-8474, Music starts at 9 pm. Friday, Sensus and Fulahula, reggie: Sasurday, Blue Hear, blues. Wednesday, the Trailer Traile Trie, rock.

Torreyana Grille (inside the Sheraton

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HARBOR NIGHTS

North Torrey Pines Road, Del Mar. 619-430-4371. Friday, the Little Big Band, jazz. Saturday, Braint, jazz. Beaches

The Barefoot Bar and Grill, t Diego Paradise Pontt Resort, I west Vacation Road, Pacific Brach, 619-274-4610. Thursday, 7 pm, Todd Stradman and the Far Tones, blues-Friday, 8 pm to midright, Private Lomann, rock, Saturday, 2 pm to pm, the Banana Republican-7 pm, the Banara Republicans, reggae 8 pm to midrught, Notice to Appear, rock, Sunday, I pm to 6 pm, the Banana Republicans, 7 pm to 11 pm, NRC, pop. Wednesday, 7 pm to 11 pm, the Bud Hobbin, blues rock.

Thursday, Magir Slim, Friday, Rocken Acre, rock, and the Rastand Sens of Johnson Code, Country, Saturday, 4 gm to 7 pm; Itall of the Band 9:30 pm. 107 pm; Itall of the Band 9:30 pm. 1970 mm and the Band Palayers, Latin Isaz, Sunday, 4 pm to 7 pm; the Wise Monlay, Orborean, alternative, Monday, By Mida, rock, Tuesday, the Monday, By Mida, rock, Tuesday, the KA distributional butter, World Stars Bond, Butter, World Stars, Bond, Butter, World Stars, Bond, Butter, World Stars, Bond, Butter, Will. Brands, Using.

*Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 619-488 1780, Thursday, Sprung Monkey and Dashly Long Lega, rick, Friday, Commiss, Source and Canaday





WEDNESDAY, SEPTEMBER 30 • 9 PM Hospitality Industry Night UPCOMING: Thurs, Oct. 1 Quiet Storm Fri., Oct. 2: Atomic Groove Sat., Oct. 3: Siers Bros. HAPPY HOUR: MONDAY-PRIDAY 4:30-730 PM \$2.50 MICROBREWS • \$2.50 MARGARITAS Archie Thompson WED. PRI. - 5:28-83 2241 SHELTER ISLAND DRIVE . 224-3577

reggae Saturday, Sprung Monkey Sunday, 7:30 pm, Peter and the Test-Tube Subjex, alternative Wednesday Harwy Dunger.

The Catamaran Resort Hotel, 1999 Mission Bonkvard, Mission Beech, 519-488, 1081. The Cannibal Bar, Friday, Innih Straigh, acid are, Friday, Inavasian misse. Saturday, S-Speak Easy Spea and Bused Sert an His Red Hots, using. Sinday, Shirle Bahari, CD release Wednesday, Br Rockin Ace, reckabilly.

Chateau Orleans, 926 Tampoose Street, Pacific Beach, 488-6744 Thursday, Toront Courtney and 6 films Dutters

Fiddler's Green, 2760 Shelter I-land Printy, Point Loma, 619-222, 2216. Friday and Saturday, 7 pm to 9 pm Six Foot Set, soft rock and oldies.

The G. Lounge. 2228 Bacon Street.
Ocean Beach. 619-222-8131
Thursday, Todd Howarth, Safeharen, and Bob the Farry, alternative.
Saturday, the Price of Dope, acid jazzyonday, the Coverstant Bank reggie.
Wednesday, call club for information.

Hennessey's Tavern, 4679 Mission Boulevard, Pacific Beach, 619-483. 8847: All performances are by pri-lam Trunches; the fluid Holden, blues rock, Friday, Fredder A. and the Soling Madeline, Saturday, the O'Brien Boulevard.

Hilton Hotel, 1175 East Musion Bay Drive, Mission Bay, 819-276-4010. Fundidos Bar and Grill, Friday and Saturday, 826 pm to midnight, Calo Loko, pop. Studay, 10 am to 2 pm. Rasmmaker, contemporary.

The Hyatt Islandia, 1441 Quivira Road, Mission Bay, 619-224-1234. Safebar Lounge: Friday, Denise Jet

Jazz Des Coffeehouse, 4994
Neupsert Avenise, Ocean Beach,
619-323-035e, All performances start
at 0 pin, Thursday, Mary Dolan, foll-riday, Songarier's Showcare,
feeling, Songarier's Showcare,
Saronday, Gregor-Page and the
Tradeled Sleegers, Sunday, Kriston
Gunic, Monday, Wenda's upon mike
Turedly, Postry Okt. Lond.
Wednesday, Postry Okt. Lond.

Javanican, 4338 Cass Street, Pacific Beach 619-483-8035 Sunday, Tuyfor

Javanican Coffeehouse, 3719 Mission Boulevard, Mission Brach 619-488-8065, Monday, open stag

194-88-6003, Stondag, open suggested La Valencia Horie, 1132 Prospect Street, La Jolda 619-434-0771. Thursday, Sunday, and Monday, 6 pt to 10 pm, also, Friday, 4 pm to 7 pm, farre Levish, pamo. Friday and Saturday. Levisicus, contemporary. Tuesday and Wednesday. Rob. Med. Zeod. Contemporary.

MacLeos, contemporary
Latine's, 5450 La Jollo Boulevard, La
Jolla, 619-551 0090. Thursday, and
Sunday through Wednesday, 7 pm to
I Tyrn, open stage, Friday and
Saturday, 8 pm to midnight, Latin
jazz, Argentinan, and Peruvian
dancing and music.

Milligan's Bar and Grill, 5746 La Jolla Boulevard, La Jolla, 619-459 7311. Thursday, ivey sazz and bloes, trieday and Saxtmaday, the Bibbly Gordion Querice, Jazz, Suirday Tuesday, and Wednesday, 7 pm to 11 pm, piano bar.

Moondoggies, 832 Garnet Averuse, Pacific freach, 619–483–6550. Thursday, Gene Pook, rock: Friday, the Bill Mager Blues Band, Saturday, the Zydrov Blues Parod, blues.

Pannikin Cefe, 3145 Rosecraro Street, Point Lorna, 619-224-2891. Saturday, 8 pm. to 10 pm. Return to One, 5422. Pannikin Coffee and Tea. 7467

Girard Avenue, La Jolla, 619-45-5453, Saturday, 8 pth to 10 pm. Mail Hatten, contemporary clin Robusto, Solica Jolla Roulevard, La Jolla e19-e61 1972: Thareday, Robin Hersele, Diese, Friday, Robin Aller and Bell Best, Jazz, Sastraday, Kisho Oge and Bob Bos. Sastraday, Kisho Oge and Bob Bos. Sanday, the Immer Ballow Quarter and Bob Bos. jazz. Wednesday, Stew Mendissa.

Rock Bottom, 8580 Via La Jolla Drive, La Jolla, 619-450-9277. Thirnsday, Roggie Smith and Presod for Time, pars, Saturday, Tomeat Courines and the Blues Dusters, blues.

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Schooners Bar and Grill, 959 Hornblend Street, Pacific Beach

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Tiki House, 1152 Garnet Avenue. Pacific Beach, 619-273-9734. Thunday, call club for information. Friday, the MacAnany, rock. Saturday, Skank Denat and 30 Second

San Diego

Blarney Stone Pub. 3617 Ballson Avenue, Clairemont, 619-279-2033. Friday and Satorday, Tony Cummin folk Tuesday, Frah Jam session. Wednesday, Kri Healy, Irish folk.

Brick by Brick, 1130 Buenos Asenue Bay Park, 619-275-LIVE, All bands of the pack/alternative, Thursday,

The Elepiant and Castle, 1355 North Harbor Drive, downtown, 234-9977, Sunday, 3 pm to 7 pm, the Deacons.

espressoNET, 7770 Regents Road, La 10fla. 619-433-3896. Friday, 6 pm to 9 pm. Raymond flutther, 1222/rock/bloes.

Etta's Place, 6179 University Avenue (at College and University), 619-582 6730, All performances begin at 9 pn except on Sunday, 4 pm. Thursday.

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Hazard Center, Juice It Callahan's Pub and Brewery, 8280-A Mira Mesa Boulevant Fin the Mira Mesa Mall), Mira Mesa, 619-578-7892, Siturday, Joe Byrnes, Irish folk.

Humphrey's, Half Aboon Ino. 2241 Cheers, 9850 Carnel Mountain Road, San Diego, 619–484–4215, Friday and Saturday, Fand Phillips, variety. Davids' Place, 3766 Fifth Avenue, Hillcrest 619-294-8908. Thursday,

Quier Shown, block and Jazz, Frida, ylo pen, Earl Dimony and the Blues Anthrasidor, Satirday, 9-30 pm. Modar, pep, Sanday, 7 pm to 11 pm. Red to Roil, 3azz, Wedhesday, 9 pm. per band, call cish for information. Concerts by the Bay Thursday, pm. John Halta, escoutte, 1-1 riday, 2-30 pm. Jahr Satta, escoutte, 1-1 riday, 50 pm. Satta, and Satylese Bahap. Casa, Ambroista, and Satylese Bahap.

La Jolla Marriott, 4740 fo Jolla Voltage Trive, La Jolla 619-587-1414 Characteri Bar Fridas, live salsa, marringue, and cha cha. Saturdas, live Latin house, cumbia, merengue, and

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B-SIDE PLAYERS BROTHERHOOD

the Mr. Johnny M. Band, swing. Friday Snew Lynn and Bonlercristing, blues Saturday, Coupe de Ville, blues rock, Sunday, 4 pm to 8 pm, Panny Lujer, and the Blue Notes. Tuesday, Snew Langdon, tock.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873, Friday and Saturday, Blue Rockit, blues rock Pasquales Italian Restaurant, 8-80 University Center Lane, La Jolla. 619-534-0459. Tuesday, 7-30 pm to 10:30 pm, Tim Magdanic and Friends.

The Rocket, at VASA Hall, 3094 [1] Cajon Boulevard, San Dargo, 619-44 7247, Friday, 120 pm. Billy Watson and His International Solvey String Submariue Band, jump blues wing. Tuesday, Byn, Dong LoCalos, Ducaday, Byn, Dong LoCalos, Sungin Revue swing, big band, and

1 pm Da Bears

SUPAFLY

BIG MIKE

THE NUDE

BLUES BAND

the filture Diesters, blues, Saturday, call-club for information. 70s, rock. Saturday, Kitten with a Whip, alternative.

Sheraton San Diego Hotel and Marina, 1380 Harbur Marina 1380

chb for information.
Buffalo Joe S, 600 Fifth Avenue,
dissistants 619-236-1616. Thursday,
P. Sale Players, Jazz, Frabay, 30
Samithin, 30, Gassics, Saturday, the
Disco Pointys, Studiay, Whitey Conwell
and the Tome King, blues, Monday,
8 pm to 11-30 pm, Tian Magfone and
Friends, Jazz. Diseased, the Congr.
Farent circuity, Wednesday, Zout SuitRevue, Swing. The Lee's, 302 Napu Street (at Moreau Bouleward), Bay Park, 619 542-1462. Thursday, the Speak Ban Spars and the Mad Rays, reckabilly footing Friday, Ellin, CD eckate, with Aerong do and Blow Li Bertz, alternative. Satorday, the Ellidah Bougemen, the Sacpous/Vers, to Rije Garon Toto, and the Mary Rije Garon Toto, and the Mary Caffe Italia, 1704 India Street, downtown, 619-234-6767. Friday and Saturday, live minac, call club for

Croce's Restaurant and Jazz Bar. 80

The Crow Bar, 2812 Kettner The Crow Bar, 2015. Section: Books-ard, middown, 619-692-1080. Thirtickay, Battling Mava, Posp. Tom Rauer, and Battle Enermes. First Markey, Shingsin, Kung Billychah, and Hillidgi Poerilipaik. Stunday, Robe Robei. Rotten Rod and the Warbeack, The New American Mols, and Romein Denal. Monday, Battling Masa, Law of the

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Juantias. 3rd Harmonic Distortion Towerste's Lautrez. Wedisesday, Akimtus. Nylon Coated Cats, and Brother del Fuego.

Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231, 9100. Shows start at 8 pm unless otherwise noted. Thursday, 7 pm to 11 pm. Ki. Laco, Feddy, NRG, pop. Saturday, Tuesday, and Wednesday, Print Pomuin, rock, Sunday, Net Morkey Love, alternative. Monday, the Soul Persiakler.

4th & B. 345 B Street, downtown, 619-231-4343. Friday, 8 pm. Fig. Saturday, 8 pm. Millie Jackson, pop. Monday, 8 pm, the Pat Metheny Trio.

The Horton Grand Hotel, 311 Island Avenue, downtown, 619-344-1886. The Palace Bar: Saturday, 8 pm to 11 pm, Ierry Michelson, jazz and blues

11 pm, kery Michekon, jazz and blose. Hummy Lowis, 6/2 Efish Avenue (corner of Hith and Co.), downtown. 193-959-0123. Thursday, Atomic Grown, high-energy dance, Fidday, Makan, pop. Sattuday, Famicrostom, hards, chython and bloses. Sunday, the Words Lee Chierte, sarzhwang. Monday, Lee Blare Gopy, blore. Wordson, Micheel Comment, and blose. Wordson, Higher Growns, dance/log-40.

Iuke Joint Cafe, 327 Fourth Avenue, downtown, 019-232-SOUL. Thursday Chink McPherson and the Soul Juzz Collaboration, Friday through Sunday,

musican.

Ole Madrid, 751 Fifth Avenue,
downtown, 619-57-0146. Thursda
Tropical Nights, salsa music. Frishy,
the Gilbert Cartelium Trin, jazz.
Saturday, Flamante, Hamenco.
Sunday, Ive music, call clob for
information. Tuesday, the Gilbert
Castellame Quartet.

Cartellamo Quartet.
Papa Jack's the Gaslamp, 502
Fourth Avenus, downtown 619-656
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Fourth Spain, Thursday, Fash and the
Sourcetts, fund, groove, Freday, Earling and Dalez, Latin jazz, Saturday, Fast
Freddick A and the Swing Machine.
Tuesday, Bus (Rids, acid jazz,
Westnesday, Fast; the Jazzman.

Wednesday, Fuzzy the Jazzman Patrick's II, 428 F Street, downtown, 619-233-3077. Unless noted, all shows begin at 9 pm. Thursday, the Bunck Wilson Bond, rock Friday, the Blande Brace Band, blues, Saturday, the Musiles of October, Sunday, Breezin', jazz. Monday, Positive Approach, rock. Tuesday, Mr. Populariny, pop. Wednesday, the Processation Band.

Wednesday, the Processation Bend. The PourSone, 528 Fixed, close the Control of the Control of the play alternative free Ministry. Thursday, Ving Ra and the Ultranorie, Trendle City, and Yaharifida Friday, RA Brotherhood, Satroday, Hot Cinicken Sees, alternative Monday, Rockin' Aex, rock, Tuesday, Fred Heath, blues.

Sally*s, 1 Marketpiace (comide the Hyatt Regency), downtown, 619-232 1234. Sunday, 11 am to 2 pm, the Jaime Valle Acoustic Duo, Latin jurz.

Wednesday, the Spannk rock.

U.S. Grant Horiet, 328 Frandway,
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and Wednesday, Aftle Wofford, Jazz.
Geom Geill: Thurnday through
Sasturday, live jazz and blass. call club
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The Westgate Hotel, 1055 Second Avenue, downtown, 619-238-1818. Thursday, 8 pm, Friday and Saturday, 8:30 pm, and Wednesday, 8 pm, Kristi Rickett, Contemporary.

Worthington's, 1 Market Place, downtown (misde the Hyatt Regency), 619-232-1234, All music is Coetemporary/Top 40 music, All performances start at 8:30 pm. Friday and Saturday, Kicks.

South Bay/Coronado

Buon Giorno Restaurant, 4110 Bonita Road, Bonita 619-475-266 Thursday, Essiban, Flamenco mus Friday and Saturday, piano bar. Wednesday, Marso Olivens.

The Butcher Shop, 550 Broadway, Chola Vista, 619-420-9440 Saturda through Wednesday, 8 pm to midnight. Daniery Lopez.

Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista, 619-585-7323. All music is rock unless otherwise noted. Thursday, Friday, and Saturday, Streetheart, Sunday, Tuesday, and Wednesday, Bullising, rock.

Hotel del Coronado, 1550 Orango Avenue, Coronado, 619 435-6611 Ocean Terrace Lounge: Thursday, 8:30 pm. Friday and Saturday, 9 pm New York States and St

East County

Dirk's Nightclub, 7662 Broadway, Lemon Grove, 619-469-6344, Frida and Saturday, Full Xposure, rock an

Don's Cocktoli Lounge, 13321 Business Highway 8 at Los Coaches Road, El Cajon, 619-443-2444. Frida Big River, country. Saturday, Wild Hare, country.

The German American Societies. 1017 South Mollison Avenue, El Cajon, 619-273-7283, Friday, 7:30 pm, the Ray Barrie 12-Piece Big Bond featuring Jo Dark.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santec. 619-448 8550 Friday, Saturday, and Sunday

contemporary panno. Sunday, 6 per fiv Versition, big bard.

Prince of Wales: Thursday through Sunday, and Wednesday.

The Owled Wales and Wednesday.

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Kergetta.
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Orange Avenue, Coronado, 619-4355280. Thurday, the Offsont Friday.
Tenout Couring and the Blue
Dustra, blues, Saturday, the Poacon,
blues rock, Sunday, the Roadmanters,
rock, Monday, Steve Brewer, Acoustic.
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Return of the Exile

An Orson Welles who fitted comfortably in Hollywood would be a completely different Orson Welles.

he fortieth-anniversary revival of Touch of Evil, the advertised "re-edit" of it, is recommend-able primarily to people who have never seen it — and what's their ex-cuse! — and secondarily to people

have not made a fetish for it, the case is less compelling. One of those times, in my own his-tory, was with Charlton Heston in attendance and answering questions, in a college classroom in which his son Fraster was a student: you, too, will probably have heard the legend of how probably have heard the legend of how the actor, already in place as the star of the show, strong-armed Universal Pictures into letting the intended vil-lain of the piece, Orson Welles, direct it as well. (For some impersonal rea-son, Heston had wanted to come to class with Citizen Kame instead.) The re-ofesse version of the movie.

The re-release version of the movie retailored to the specifications of a "passionate 58-page memo" dashed off by Welles on the same night he had sat through a studio cut of his work. is substantially the movie I remem-ber. The press notes are not as helpful in this regard as they might have been. The studio cut to which Welles was reacting had included some plot-clar-ification re-shoots by another director

Cuset—and secondarity to people incanon-rashoots fyanomer outcome who have memorized it. For those in my position, who have seen it a few times but have not made a fetish upon the made a fetish seen of the made a fetish seen a fet

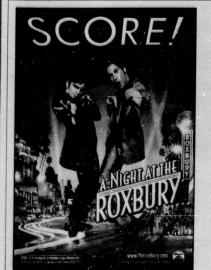
whether they have now been sub-tracted. (Presumably not.) Some of Welles's suggested improvements were in fact enacted before the official prein fac enacted before the official pre-miere of the movie, but these are not specified either. Nor is the mystery of the movie's running time sorted out. Some of the reference books in my home library list the time at 93 min-utes and some at 108. (Original release and video release, respectively?) The current re-edit comes close to the seccurrent re-edit comes close to the sec-ond figure, and perhaps would be the exact equal of it once you had taken away the printed preamble and the ex-tended closing credits. So then, what's

Calendar MOVIES



the famous three-minute single-take that opens it — the shot that always comes to mind wheneve 1 see such whippersnapperish challenges to it as the opening sequences of *Snake Epse*, for instance, and *Boogle Nights* — is now seer unoubstructed by superimposed credits. This cuts both ways.

What had looked all these years like throwaway virtuosity now looks like showoffy virtuosity. And there are now showoff virtuosity. And there are now no opening credits at all (whatever Touch of Evil might be, it is not an-other Cirizen Kane), and the plain and placid lettering selected for the clos-ing credits evokes no flavor of the period nor of the genre. Likewise unmissable is some dramatically in-effective crosscutting that is un-doubtedly new without being in any way innovative. Many, or even most, of the alterations in this revised edition were evidently done to the





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on me. Welles is notorious for inferior and poorly dobbed soundreads. The himself is asid to have dubbed in elevation to the property of the p

And it is not as if the Universal vertion had suffered unfairly in the court of critical topinion. Even in its compromised form, it was the laworite Welles film of some connoisseurs, just proposed to the control of the control of the sortie of others. Those two widely separated works did the most to extablish the director's incriminating m.s., the abrupt departure at the end of a shoat, and before the final cut, to dra shoat, and before the final cut, to cale. After Ambersons it was off to leazed for it? All True, and after Evil it was off to Mexico for Don Quizone. Neither of those beckoning enterprises was ever completed, although some of the footage from the first one saw the light of day, earlier in this decade, in a patchel-orgother document, and the control of the control of the period of the control of the control hat one, Inumey into Four, was completed and signed by another, hand, Norman Foster's shough I can't seem to recall the particulars. A pattern, in any event, had begun to emerge. It is customary to demonize Hollywood for its failure to appreciate a silector of the size of Orman Vodele's

It is customary to demonize Hollywood for its failure to appreciate a talent of the size of Orson Welles's, and to sigh over the unnumbered masterworks we would have had if Tinsel Town had been more hospitable. But this ignores his almost pathological incapacity to finish a film when left to his own devices, outside the supposedy inhibiting structure of the studio system, in self-imposed exile. Besides Jose Quizore, he never finished The Deep (no relation to the lacqueline Bisset wet T-shirt extravaganza but ather based on the same novel as the Australian-made Dead Cadmo (1989), nor The Other Stude of the Word, though the latter has been screened in some form, never in my presence, since the director's death. And his last completed work. For Falor, needed a push from Fernech documentarist François focusage from him, to reach the finish line. (His last one before that, Immural Sterp, was less than an hour long.) If Touch of Evil, then, was released in 1958 in a form that fell short of the artist's "vision," at least it was released it was finished. It was seen. The fault for any shortcomings was not all on one side.

one side.

In the last analysis a large measure of Welles's reputation is founded on, and inflated by, his hostility to Holly-wood and its to him. Do we sincerely alment this or are out ears hose of old comfortably in Holly-wood would be a completely different those to Welles, or it would be a completely different whose Welles, or it would be a completely different whose the holly-wood unbinkable either way. We could wish today to go back in time and patch up the relationship only at a cost of the marryrdom he currently enjoys. How many more of The Magnificent Ambersoms we might have had, as opposed to how may more of leurney into Fazi, is not a sure thing. The sure thing is that we would thing. The sure thing is that we would thing. The sure thing is that we would thing. The sure thing is that we would

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have lost a singular and fascinating if often disappointing and even irritating career. We would lose, in the interest of the control of the control of the Munderstond Arits. If—a somebody—Orson Welles had nover existed, we would have had to invent him. (Sam Peckinpah would be no substitute.) Come to that, we doubtless did, to a degree, invent him. No American filmrader has presented of the hardens of genius. The burdens of the hardens of genius. The burdens it would be rare accurate to say, or being humaled a genius, and at an early age. The burdens of being a branched agenius would be better booked for in an artist who did not so refentlessly sally himself as a hambone character man for a fourth-rate wine, etc. Welles was one of those men who may be said to be their own worst enemy.

The catchword of "self-imposed exile" leads smoothly to A Soldier's Daughter Newer Ciric, James Isvory's adaptation of the autobiographical moman à defe d'Aspile lones, daughter of novelis lame lones [From Here to Exermit), who in the course of Exermity, who in the course lettering to the story returns with his family—wife, his self-imposed outer in France in the Sixties and Seventies, to die of heart disease in New England. The story is episode, and if I understand the phrase correctly, the sum of the parts is greater than the whole. Individual vignettes have an immediate impact: a bout of

I'll show you mine childhood sex in strehouse, with a love natal as sensual appetizer; a new boyfriend is attending, which a love natal as sensual appetizer; a new boyfriend is attriling, embarsaing, and ultimately moving demonstration of operative process, in the opyrano range, in front of the entire class, accompanied at the plano by his garish yunconventional mother. And even the much-covered benchmark of a girl's first period is made bearable when it comes in the midst of her musst teacher's heartfelt rendition of "Let I Be." The details allow the tought a lower of the comes in the midst of her musst teacher's heartfelt rendition of "Let I Be." The details allow the tought alking American writer (Kris Kristofferson) growling allow the tought-albied Sugowachon television —"Don't say wir muge, you taken a servery bear the proposed of the companies of the servery and the pressure European usable Pair Vibrat City would question, however, whether "Whatever floats your boat" was in use in the Vietnam era.) It all keeps trickling along in a lessaredy and low pressure European roundings, with plents of parties, country houses, madis, and such a support of the stray IV clip of Pauline Candra Wood, Allen, there is something of a relaxation in the culture, clustering Ploasso, or for that matter, values of the stray Further and in spite of the stray IV clip of Pauline Surviving Ploasso, or for that matter, values and the support of the stray IV clip of Pauline Surviving Ploasso, or for that matter, values and the survival of the value of the survival of the surviv

ness of the whole.

I retain an image of the real James Jones from The Destructors, an undertacted European-made mid-Seventics thriller by another American expatriate, Robert Parrish, with Jones and fellow expatriates (I chiefly recall Pierre Salinger) seated around a poker table, eigen and drinks in hand or month-accomplication in which he free configuration in which he free configuration in which he free incomplication is with a special production of the production of the production in the production of the production in the production in the production of the production in the production of the production in the production of the production of the production in the production of the produ

Typecasting, of directors no less than actors, is so powerful a tradition in Hollywood that we can hardly help but remark on the oddity of an African American director such as Carl Franklin handling a white-bread women's picture such as One True Time, Much he same happened with Bill Duke, coming off the interesting Ange in Hardman and the impressive Deep Cower, comparable with Frank-in interesting One False More and in interesting One False More and agoing on to the comical-sentimental pewh widows of The Cemercy Club. (And then worse. Sister Act 11) By that levels with view of The Cemercy Club. (And then worse. Sister Act 12) By that careerist ferninist daughter obliged to move back home to nurse her happy-bousewife mother through the final siages of cancer—does not escape the control of the Cemercy Club. (And then worse, went thought the final siages of cancer—does not escape the control of the Cemercy Club. (And then worse) which is the final siages of cancer—does not escape the comments issues, and the control of the Cemercy Club. (And then worse) which is the first and the control of the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the worse, Cemercy Club.) which is the first and the Cemercy Club. (And the worse, Cemercy Club.) which is the first and the Cemercy Club. (And the worse, Cemercy Club.) which is the first and the Cemercy Club. (And the worse, Cemercy Club.) which is the first and the Cemercy Club. (And the worse, Cemercy Club.) which is the first and the commence of the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and the Cemercy Club. (And the Cemercy Club.) which is the first and t

the old fashioned homemake and community do gooder, however, never seems a credible mate for the orientation of the community of the comment of the professor, with his ready ancedotes of Steinbeck and Schiller, his unativative of the community of the comment of the community of

interest, but at least it avoids the social-issue of the week syndrome. Interest, but at least it avoids the social-issue of the week syndrome. Meryl Streep, while she has no identifiable new accent to try out, talks at times with a pani-medication slur, lose her hair, delivers a flig Speech, and litters the margins with her usual roles of the social size of the social size of the size o

MOVIE LISTINGS

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five sta and antipathies by the black spot. Uscated movies are for now unreviewed.

Armagedon — Just two months after Larth was threatened by gaint court in a few and the state of the part of the state of the state of the state in tone. The total focus of our attention here, to say nothing of our hopes and our praces and our praces and our praces and our desire to identify with inner, horse, and fires to Willia for, for inner, to the state of the st

like Dr. Senus's worst nightmare." Every more and again the mode will shift to Instant Sentiment or Instant Inspiration, but the effects a subther as if the action were periodically being interrupted by a commercial that the effects are subther as the action were periodically being interrupted by a commercial artificia; shoc colly a man who feeth things shallowly, secondinanchedly, or not at all, could change mosslo so swittly. And director Michael Bay, an alumnum ton surprised by the second shall be a second to be a second t

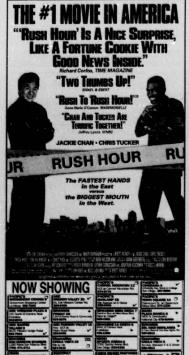
The Avengers — Lavishly refurbished TV show, and an especially dated one at that: the supercilious British superspies of the late 1960s, illegitimate spawn of 007. Anything goes, a dead ringer for Mrs. Peel, an

invisible man. a supervillan in command of the world's weather, anything but a gurk of the world's weather, anything but a gurk of the supervision of the world's weather anything to the supervision of the world was a supervision of the super

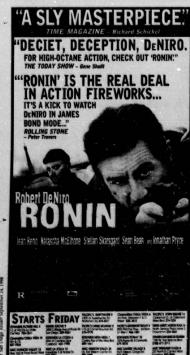
Hadas — The black-leather, kung fu, oneman army campire-hunter out of Marvel Comics, carified with special gams, haives, needles, and samuras word which Van Helsing here nothing about C Crosses, "eiglains the her's personal C Crosses," eiglains the her's personal C Crosses, "eiglains the her's personal C Crosses, "eiglains the her's personal Scales personal by loogies his was through the action scenes and the distritegrating backles, exploding heads, etc., are strictly from Toom Town. The self-conscious campiness — "I'll your season on all suchheads"— doesn't withduck the personal heads."—doesn't withduck the personal way the personal personal personal personal personal way the personal personal personal personal personal personal way the personal personal personal personal personal personal way the personal persona

● (CARMEL MOUTTAIN; CINEMA STAR 10; EMA STAR 13; CINEMA 21; DEL MAR HIGH LANDS; GASLAMP 15: GROSSMONT CENTI GROVE 9: NAZARD CENTER 7; LA JOLLA 12; MIRU MESA 4; OCEANSIDE B; POWAY 10; SAN MAR-COS 6; SAN MARCOS 18; SANTEE VILLAGE B; SOUTH BAY DRIVE IN; SPORTS ARENA 6; SWEET-WATER 9; TOWN SQUARE 14; VALLEY DRIVE IN)

The Chambarunal on the Titante — French frouthy worker (Oliver Matrine) with the factory' annual confurence contest, receives a line pieze a trip for one to the maids on voyage bunch of the titular boat, share a chain bed with a New Yorkcison in an overbooked bond, and returns to its disural homeown to embeldin the experience into the highest and grandest remance French knose, a shower of champagne, a tryst under a tablectoin in the Chambarunal Chambarunal Chambarunal (Chambaruna) pagne, a tryst under a tablectoin in the chambarunal chambarunal (Chambaruna) pagne, a tryst under a tablectoin in the chambarunal pagne, a tryst under a sold. A travelling vander-dillam takes him. and his videntify conflicted wite the amoddering formant briengapy, on the road, his toos, float to the surface. It's a commonly known to the pagnetic of the conflict of the travelling flow acceptable shots of the Chunichdie, and low the present of events better a patience of the core better a patience of the candiding a few acceptable shots of the Chunichdie, and







t

Ever After - Director Andy Tennant's

application for membership in the Peter Pan Club. It purports to be the True Story of Cinderella, as told to the Brothers Crimm after publication of their own fanci-ful account, to "set the record straight." The ful account, to 'set the record straight. The teller (the imperious leanne Moreau) pro-claims herself a direct descendant, with the legacy of a glass slipper to prove it, of the folkloris, heroine, whose real name is re-vealed to have been Danielle. A Frenchvealed to have been Danielle. A French-woman, main one, of the early both Century. The 'biographical' approach to the story initially means some boring background in-formation (how the subject came to have a stepmother and two strepisters, how she lost her father), but it soon enough makes way for the imposition of modern attitudes and modern idioms in an opulent period

"A BRAMATIC TOUR DE FORCE, STILLER'S RESTLESS, HAUNTING POWER MAKES
PERMANENT MIDNIGHT IMPOSSIBLE TO SHAKE

TWO THUMBS UP!

PERMANENT MIDNIGHT

PRICE COM ARGON PATON PARTISAN

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trance at the masked fulls, to go dong with tenter and the intractable modern actrees. Drew Burrmore, and her corner of shee her mouth man red speech, her transiers and discussed houser class from the actree for everal third many states of the states of

setting ("Just breathe," the heroine reminds herself before her gossamer-winged en-trance at the masked ball), to go along with the intractably modern actress. Drew Barry-

54 - An ill-timed release, mere months after Whit Stillman's The Last Days of Disco. Written and directed by a starry-eyed Mark

Christopher, it purports to grant us entree to the "real" Studio 54, as against Stillman's fictional "composite, and it predictably and conventionally gravitates more toward fictional 'composite,' and a predictably and conventionality greathers more toward the 'inside' and the 'tog' the clin owner, and conventionality greathers more toward the 'inside' and the 'tog' the clin owner, and goes in more for colebrity sporting ('Transic', the ring' start the surrainales), and goes in more for colebrity sporting ('Transic', the ring' start the surrainales), and goes in more for colebrity surrainales, and decor, even in comparison with Still surrainales, and decor, even in comparison with Still points surread in common between the two limits in remarkable, or possibly not given the inherent poverty of the subset custers the answirtent dress cook the arbitrary studies of editional the surrainal start of t

President — A revolving young Soiss governess lowers heard to the job of halo-ter of the president of the position of the president of concealed desire. (I have a reputation to protect.) so as to librare her father from debture president on a behalf, a get to be spirited usay as dispitally as the president of the properties of works, without the knowledge and approval of the matter of the house, as of the president of the pres

ing debut of screenwriter William Nichol-son (*Shadowlands*, *Nell*, *First Knight*), who also authored the script at hand, awakens thoughts of an old-fashioned Bette Davis also subword the script at hand, switch behaviors of the thoughts of an old-fashoned fletter Davis-suspopers. Or at any rate it awakens there is but be however, or at any rate it awakens there is but be however, and the subsequence of the proposed of the property of the

the musical documentary Latcho Drom, pursues the subject of gypsies into the world of fiction, in the company of an ex-trovert Frenchman who treks to Romania nover trenchman who trees to gomania in search of a legendary folk singer named Nora Luca. The quest and the movie soon stagnate in a gypsy enclave with a Them-and-Us outlook on the world outside. (The tagglide of a giptor encircle with a Hernical Residence of the Conference of the Conference of the Conference of C

The General Conductors of the Conductors of Conductors of

Ranch OFF — Cheery action-comedy with lean-Claude van Damme as a disceptuable Hong Kong businessman, and (as it hap-pens) indefatigable fighting machine, in a crossfire between the Russian Maffa and the QA. The gimmicky direction of Tsui Hark keeps setting off finerackers to disrupt your ray. With Rob Schneider, Lefs Rockney Paul Sarvine, 1998. © ICREMS 9346 C. GREGAMP 15, 1462-1407 CD-TR 7. COLMEGOE S. FLAZE ROPES, SAPTE

CRIVE IN: SOUTH BAY DRIVE IN: TOWN

Gover to SOUTH BAY CORN'S IN TOWN (SOUTH \$14).

Lackhad Wangson 4.— Any titing above respectations, sar improvement over the past two sequels, is not because new recruit proposed to the past two sequels, is not because new recruit forms Rock has uppet the level of comody, which was already on overflow. but rabber already continued to the control of the sequence of the control of the sequence of the control of the control of the control of the formstable opposition put up by Garr Busey in the first, and the control of the cont

TOMOS COUTE, VOGIST:

The Black of Zerre — The difference of most letter — "" orthor than "i" — marks rather than make the difference between a most letter — "" orthor than "i" — marks rather than make the difference between a country of the most letter of the most letter of the most letter of the most letter of the make the most letter of the different whose products the most letter of the College of the Most letter of the College of the Most letter of the Most le

BOY YOMA CENTRAL.

The Nagostheer — The title character is a Chicago reey (Samuel I, Iackson).

resourced for his dejonacy in horsego sit untions, who is forced by unimaginative corporation of an about face and take few horsego of the own in order to clear homsel of the purreey's unader. The problems of the purreey's unader. The problems of the purreey's unader. The problems of the purreey's unader, the problems of the purreey's unader, the problems of the purpers of the problems of the purpers of the purpers. The attempted solutions to the purplets on only in the purpers of the purpe

whereby everything is pulled forward into the camera lens. filling up and flattening the screen space, so that our experience of the action is a little like the inside view of a trash compactor. Kevin Spacey, LT. Walsh, ROR Rifkin, David Morse, Paul Giammatti.

● ICARMEL MOUNTAIN: CAROUSES CINEMA IS CINERAMA 6. FASHION VALLEY 18. GASLAMO: GROSSMONT CENTER: SWEETWATER 9. TOWN SQUARE 14: UNIVERSITY TOWNS CENTRE!

Mext Btop Wonderland — The force of Fact, flexing there muscles in showy feathers, text, flexing there muscles in showy feathers, from cossing paths until just before the form cossing paths until just before the fact curtain. Both perha are rocky, the more so because the agitated camera seems under the most perial particular and paths to commit to lapse the committed to perialized. As the paths to committe the paths of the committed of mode, could be traced to the bosts nova his parale in the backy count. But apart from the Build You've Vondubalty etem of saidable—the Bearlians concept of committee of the parallel parallel paths of the paths of

Right of the Newtor — Robert Mixhum's alls, skept vangelist, I-O-V-E and H-A-TE statoed on his knuckles, is a monster under the akin, perceptible only to monocent children in the horora-movie tradition that allows dumb animals to sente the presence of ghosts, vampires, edemons), while the guildle growings fall for his fagade. At high, the time for dreams, two

side-the-mind or inside-the-studio land-scape that has an Henri Rousseau uses the mind or inside the visuals hand-ten end of the best of the state of the state of the strangeness, and bey find refuge a last un-der the wing of an angel protectores. Ellian cignis in a recking plant, a shongran across ber lay. James Agor's finds story enables him to recall the flavor of some of his abid-ing film devories. You streshours is Cored in the story of the state of the state of the cignia movel, or Charles Laughtow, who directed, and she being down the curtain (also the board with a ringing reciration of directed, and she being down the curtain (also the board with a ringing presentation of ***** (MARCHARMET, 974**
THOROUGY 20. 8.30 P.M.)

little children flee from him through an in-

Out of Slight — Seven Soderbergh's adaptation of an Elimore Leonard novel fall compliantly in time with the post Get Sharry view of the author as a fashion plate of the Jup. the flight town of the control of the result: a and suspense for enigger and weager. In the process, Soderbergh has been reduced from a claimative independent filmmaking voice to a Hollywood very min. The cast — once you get year the tast of the about a first of the control of the

"UPROARIOUS!"

EDWARD FURLONG & CHRISTINA RICCI. IN JOHN WASSES

STARTS FRIDAY

Michael Keaton and Samuel L. Jackson. There are certainly some laughs, most cor-sistently from Zahn as a spaghetti-spined hoodlum: "If I wasn't stoned, there is no hoodlum. "If I wasn't stoned, there is no fucking way you would have talked me into this!" The laughs, however, are never nu-merous enough or large enough to warrant the amount of effort that went into getting # (GASLAMP 15)

an overnight sensation in the art world, with Edward Furlong, Christina Ricci, and

Permanent Bildnight — The confessional memoir of IV confessional memoir of these both of IV confessional memoir of IV conf chance to show what he can really do o screen, which turns out to be just what he has shown already, and no more. He is very

guing to a studio production head, for in-stance, that the Mr. Chompers extrateres-trial pupper is a modern Toon Joad), but the extraires and agonies of hard drugs are em-barrassingly out of his reach. Blame the drugs. With Elizabeth riturley. Maria Bello. Cheryl Ladd. 1998.

Ronin — John Frankenbeimer's espie thriller starring Robert De Niro, Jean Reno and Natascha McElhone.

and Nata-sha Niciflione.

(CAMAC, MOUNTH CAMICISEL CINEMA 6) CINEMA STARI GALARY, COREMA STARI 6; CONEMA
STARI GO, CORRAY, COREMA STARI 6; CONEMA
STARI GO, CORRAY STARI 3; FASFORD VALLEY 326.

FLOWER HILL CHEMAS; GROSSMONT FILLS OF
GOOVE 91. AC GOTA-SEG 8.

FORWER STARING STA

Roundors — This is the tale of the outlaw trying to go straight but getting pulled back into his old ways? "We can't run asays from who we are" J. recast as a yupple success story, set incorprously in the illicit garn-bling underworld of New York City, John Dah, somewhat prematurely embraced as the resurrection and the Life of film nois, to proceed the strategies of th the Resurrection and the Life of film noir. has proven his attraction to the proper am-bience (here, the card rooms, the brothel, the topless joint, the Turkish bath, the mean streets), but has not proven any spe-cial style or feeling for it. Moving further away from straightforward pastich is, he has toughted image—frigid, dings, cornoded



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MATI-DAMON EDWARD NORTON

David Denby, NEW YORK MAGAZINE

"Completely Enjoyable and

Vastly Entertaining.

soapsuds. Nicholson has neither the vitality nor the nerve to play it that way. He pumps it up instead with the stuffy, tagis; grandione air of an overawed adaptation of Ihomas Hardy, a pretension that deflates in a hurry at the Happil-Ever-After ending too tidy, too easy, too lazy, and too oblivious Dominique Bekoort, Kevin Anderson, loos schaland, the Williams. 1999. FICOVE. 9/24: LA ROLLA VELLAGE. FROM 9/25

1998.

(CAROUSEL CINEMA 6, GROSSMONT CENTER;
GROSSMONT TROLLEY; MISSION VALLEY 20, SIL
VER CINEMAS, SWEETWATER 9, UNIVERSITY
TOWNE CENTRE, VOGUE;

1998.

• CRIEMA STAR 10: EL CAJON R: GASLAMP 15:
HAZARD CENTER T, MIRA MESA 4; MISSION VAL
LEY 20: PLAZA BONTA. TOWN AND COUNTRY,
TOWN SQUARE 14: UN ESCONDIDO 8: UNIVERSITY TOWNE CENTRE.

Packer - A John Waters comedy about

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SQUARE 14; UA ESCONDIDO 8: UA HORTON PLAZA 14: VILLAGE; WIEGAND PLAZA)

PARAD 14 valued; resident ACA)

**Parab Bloom — High concept, East meets
West, withor meets black, lackir Cham
meets Chair Tacker, on a Eshing case in L
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meets Chair Tacker, on the concept, and the
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OCEANSIDE E: PLATA BONITA: POWAY 10: SAN MARCOS 18: SANTEE VILLAGE 8; SOUTH BAY DRIVE IN: SPORTS AIRENA 6; TOWN SQUARE 14; UA ESCONDIO 8: UNIVERSITY TOWNE CENTRE; VALLEY DRIVE IN: WIEGAND PLAZA) Saving Private Ryan — Steven Spiel-berg's blood-and-guts war movie is at its best when it is most conventional and at its worst when trying for more (Spielberg in a

worst when trying for more (Spielberg in a nutshell), and it is very othen ever commen-tional. Whether or not the filmmaker has achieved his flag waving, trumper-blowing goal of honoring the survivors and the fallen at Omaha Beach, he has at least hon-

fallen at Ornaha Beach, he has at least hon-ored a Hollywood genre that had dwindled down close to extinction, and had evolved (whenever a straggler would wander along) almost exclusively into the anti-war movie.

down close to estimation, and fund routed where the control of the

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San Diego Reader Movies For Movies, Showtimes, Even Takets:

menutaris of VWIII — the hand held jethings and jittermens— as if these authenticionement heroes had been developing a definition of the property of the prope LEY 20: CARNING B. PLAZA BONITA.

POWAY 10: SAN MARCOS 18: SANTE VILLAGE B.

SPORTS ARENA B: TOWN SQUARE 14: UA ESCONDIDO 8: UA HORTON PLAZA 14: WIEGAND PLAZA)

ts of WWII - the hand-held ierki-

Simon Birch — Mark Steven Johnson's major reworking, and hence renaming, of major reworking, and hence renaming, of major reworking, and hence renaming of the state of the st

Stums of Severty Hills — A comedy of family shame, rooted in the personal experience of filmmaker Tamara lenkins, and accordingly set in 1976. The premise is full of potential, even if some of that potential is down the lower road of a weekly TV sitcom. A single dad, old enough to be regu-

Cards

larly mistaken for his children's granddad, drags his somadic family from one seedy meeting the source of the sour larly mistaken for his children's granddad

Landac Span — A three-unities drama-inms of time. place, as tomal about a politi-cal time of time. place, as tomal about a political model of the state of the state of time. In the state of the state of the state of time. Brian De Palma, a director who believes his rivers should be able to see his direction, give us here a great deal to look at, begin ing at the very beginning, with an ex-sended receive in the Stredaum single; talk unique to the state of the state of the state state of the control, staking on the points of timered as the crime unfolds in fount of as at a heavy-seight championship fight. All of the points will be further explored and illumi-nated in first present habbacks, one of them a spin screen two-rings crimes affair, and the state of the state of the state of the clad Round 7 card grid who introduce on the clad Round 7 card grid who introduce on the critical state of the stat Snake Eyes - A three-unities drama

as great sheal of subjective controverse in grants including the over of few or ways grants in part of the control of the cont LA JOLLA 121

A Soldier's Daughter Never Cries
Reviewed this issue. With Kris Kristefferson, Barbara Hershey, Leelee Sobieriki, and
Jesse Bradford, directed by James Ivory.
*** (COVI. IROM 97:25)

The Spatish Prisoner — To put it in the most cincret stems possible, this is a the finder of content stems possible, this is a set of industrial perionage, that it would be difficult to continue very long to talk in concret terms dout a plat that revolves us only as "the process." It's simply a given to the content of t David Stattle cares consideratory see about plausible circumstantiation whose spirel what formular what fort To Mamet, the game and the games and smostly are everthing, the people little more than pieces on the playing board. In the end, the movie is as contrived and overelaborate and trickly

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***COLOMO 15)
These's Societing about Hary
The traternal filmussking team of Peter and
body Farrell, Union and Dumber Kingpin larg up their efforts to publ bad rate
poin larg up their efforts to publ bad rate
poin in this understaining is that there is
nothing pushing back. The dam bruke a
long time ago, and the Farrelly, we simply
publing as fas as the the Farrelly was simply
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for it, recover a country here
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Shanghui, makes the most of these), though at should be used on a burry that Cameron Date, lew an actress than a small con-a-stick and the state of the Perfect Girl — all the way down their ravenum appetite for aports. (It looks, however, as if she had not been particular to the state of th

SANTEE DRIVE IN: SPORTS ARENA 6: SWEETWA TER 9. TOWN SQUARE 14: UA ESCONDIDO A: UA HORTON PLAZA 14. VALLEY DRIVE IN: WIEGAND PLAZA)

Touch of RvII - Orson Welles at his most orotund as director, but not quit most rotund as actor. Rotund enough, most orotand as director, but not a quar-most rotand as a trice. Rotand erough and by a win Nexisan where. To so sught to the off-most conflict with the source of the property of the source of the source of the has seen an underling to feels offen. As not no underse with succeed disappearatement. To source of the source of the source of the notice of the source of the source of the power of the source of the source of the power of the source of 1958.

Urbon Legond — Horror on campus, with Jared Leto, Alicia Witt, and Robert En-glund, directed by Jamie Blanks.

CARMEL MOUNTAIN: CAROUSEL CINEMA S LANDS: FASHION VALLEY 18: GROSSMONT CEN TER; GROVE 9: LA COSTA 6: MIRA MESA 7: MIS SION VALLEY 20: POWAY 10: SAN MARCOS 6: SAN MARCOS 18: SANTEE DRIVE IN: SANTEE VIL LAGE 8: SOUTH BAY DRIVE IN: SPORTS ARENA 6 SWEETWATER 9. TOWN AND COUNTRY: TOWN SQUARE 14: UN HORTON PLAZA 14: UNIVERSE TOWNE CENTRE: WIEGAND PLAZA: FROM 9/25)

Your Friends and Heighbors - Neil Your Priesses and Helgibors — Not Labories remove to the Company of Men is not as infraining, though providing never theses. Providing of calmer discussion, that is, in place of Jury. This response would be entirely appropriate, since the principal subject under consideration in the mainlying of men and women to communication of the company of the c Subject A in the lexicon of Precion Surges, 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 penance for his Machiavellian villainy in the earlier LaBute film, and putting

on an extra forty pounds and an overgroom ministache as port of his self-abastement, gets and unartified husbard ("Neshedy mixes and unartified husbard ("Neshedy mixes come the way "do") of Amy the name man and that hair and still not hugby. Jean Patric, loog ood holoning for his own pool, present homosexual who wents his hostilities on a morrey-genorised of welling women. (Vivid vigarette talking on the phone in his "hot vivid vigarette talking on the phone in his "hot vivid ("Neshed husbard and "hot phone in his "hot vivid ("he so was married"). A still the phone is his "hot he silied has he his tuisiest, and funniest, role, the Diema Department hostilities on a morrey-genorised of welling women. (Vivid vigarette talking on the round spots a phone in his "hot will be silied has he his luiciest, and funniest, role has been seen and the silied of a stripting, down several degrees. The atmosphere is antiquely, the point of view unitarity is the silied of the silied of the silied and planned porturate by the contemporary painter Alex Kar behind the credits—cigar-is the visibility of the pupper extraption of which and "part of the visibility of the pupper extraption of t

MOVIE DIRECTORY Thester 1: There i Scientifling about Mary and Rosender; Theater 2: U-base Legend and Knock OB.

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NO. COUNTY COASTAL

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NO. COUNTY INLAND

Vinegard Twin, 1529-22 for Volley Exception (200-243-1222) Thomas L. Madeline: Alakan

steak houses, and deep-fried pork sold by the kilo. Vegetarianism doesn't have deep roots in Mexico. Sixteenth-century Spaniards noted that in addition to a salty stew made from human flesh, Aztecs were also fond of turkey, duck liesh, Aztecs were also fond of turkey, duck, fish, partidge, and a species of large hairless dog. Modern Mexicans use lard with a generous hand. Only very recently has the country generated prosperity confident enough to fuss over the quality, not quantity, of the calories it

over the quantity, not up cannot an may consume a may consume a value at a va salt. Cram and cheese are purchased from the most reliable sources. Every morning, the kitchen makes its own bread and rolls, soy chorino, veg-etable stock, and gluten — a meat-substitute derived from wheat flour in a lengthy, water-and labor-intensive process. Please be patient, the menu cautions, in order to serve only the freshest food, each dish is made to order. Despite its chosen informality, this inface is servious.

freshest food, each dish is made to order. Despite its cheep informality, this place is serious. I watched who I guessed was a manager rumba around the kitchen with a gigding young woman while I waited for lunch to arrive. The pair caught my waiters's eye as she set my first course on the table. She smiled, sighed. Her eyes shone. I smiled, too. The onermous plate of cactus staled was very pretty. I ordered it because the menu said it was just like traditional cactus staled, but tastier, It wasn't. I'd hoped it would be because Ver never thought cactus. cactus salad, nut astier. It wasn L T d noped it would be because I've never thought cactus, save for its novelty value, much an improvement on over-cooked green beans. The salad contained mined oftomato, onion, clantro, and cactus, all decoratively strewn over shredder romaine lettuce. Colorful, but strangely bland, and I soon treed of it, I alsped a goblet of good



My waitress next brought me a asaket of fresh, hot, whole wheat rolls, crispy outside, moist of fresh, hot, whole wheat rolls, crispy outside, moist made with the roll of the rolls suggested, and the rolls suggested, my soup proved. Called calda Talpens on the menu, made from vegetable stock, brown rice, a smidgen of cheese, chunks of ripe avocado, and chipped chile, it was one of the few edible arguments strated how it might be possible for a vegetarian to cat well. The vegetable stock was very, very good, and the cheese yielded just enough fait to allow the stock's light clean flavors access to the none and tongue. But it was the chipotic chile, a wonderful thing in its own right, that gave the soup its surprising meatrs smokiness, I would and lidd. During my other lunches, I found some things that were almost as good. The difficulty with them, however, is that if you expect them to taste the same, or better, than their madewith-meat counterparts, you might be a little

they were all far better, and far more varied in taste, than most of what you'd eat in any vegetarian of sweetness ea a knowlis suggested, see a kno

MSH sauted mushrooms, some with MSH soy chorizo, cane with tiny heaps of minced onion, cilantre, and sliced radish. They were nice to look at and sat-isfying with splashes of the kitchen's fing green salsa. The tostadas, which a lot of people order, were tasty and so greaseless they left me feeling virtuous. What I very much liked, though, was the milanear made from gluten. I know it sounds risky: milaneas is Mexico's mawer to schnitzed or chicken-fried steak. A vegetarian version is as likely to succeed as meatless Ber Wellington. But Vallaru Natural makes its own gluten every morning, and that is how, if you read vegetarian cookbooks closely, gluten is intended to be made

VALLARTA NATURAL

1252 Boulevard Agua Collente

ATMOSPHERE: Cool, calm, immaculate Cheery sunburst motif on walls.

SERVICE: Friendly relayed SOUND LEVEL: Low.

RECOMMENDED DISHES: caldo Talipene, a clean, complex soup; tostadas; taquities parzones, little soft tagos filled with sauteed mushrooms, soy chorizo, served with onion; cilantro, adubtes, and guacarnole: milanea de gluen, an amazingly successful meatless chickenfried steak. Menu also features many traditional breakfast dishes, Mexican and American, that

WINE LIST: No booze, but a very good and very wide range of juices and smoothies.

PRICE RANGE: Nothing over four dollars.

HOURS: Monday to Saturday, 8 a.m. to 8 p.m., Sunday: 9 a.m. to 8 p.m.

Ratings reflect the reviewer's reaction to food. ambiance and service with price taken into con-sideration. Menu listing, and prices are subject

and used. It's supposed to be fresh; otherwise, it's a gummy, insipid mess. Scrupulous vegetarians should know that Vallart Natural's milmous is almost indistinguishable from veal. Breaded, fried, it was delicious, especially with a few squeezes of lime juice. It came with a huge portion of brown rice and an indifferent little green saled. I ignored them, a

It's a Miracle We're Here at All

It makes you want to gnaw and snarl at the same time.

It's a sultry night on Imperial.

"Take the neckbones!" says Tracy.

"Take the Big 'A' Bacon Cheeseburger!"
the two Michaels. "Baddlest burger on the block! It's \$4.75. It's hoge!"

"No no!" says Jilbraun. "Catfish. It's what I just had. With the cornbread muffins and a straw-berry soda, it's the bomb!"

Michael, Michael, Miesha,

acy, Jilbraun, and family mem-rs and kids have just finished ED BEDFORD

Joe and I cruised past here and got stopped by "Catfish & Red Snapper, breakfast, lunch,

The whole building shines out, with its new green paint, and its "Big 'A' Sober Spot Cafe" sign.
Down beside the main door, a couple of guys line
up outside a "99-cent window." I see they ve got namburgers, cheeseburgers, pinto beans, and umbo dogs with chill cheese, and chill-cheese ries all at 99 cents each. Man. What a deal. Inside it's white, bright, and full of mirrors. Jil-

have a switte, origin, and on or hirrors. In-traun, Tracy, and gang sit at a long table at black and red chairs. Straightway I notice a painting of a "Black Mount Rushmore." It has the rock faces in the likenesses of Frederick Douglass, Martin Luther King Jr., Malcolm X, and W.E.B. DuBois.

"Cash Only," says a sign. "Please Don't Ask

"Cash Only," says a sign. "Please Don't Ask For Credia."

We scan the menu. Me, I'm longing to try the breakfast cattish and eggs with grits or hash browns, biscuits or toast (86-50). The catfish dinner, served with greens or green bears, rice and gravy, or yams and pinto beans or bake-eyed peace socists 37:78. "Why don't you try the catfish naggets special" says Taxy, '33.99, and you get a side too.

The company of the catfish and the catfish of the catfish with log ordering the catfish with log ordering the catfish with log ordering the catfish.

Calendar

RESTAURANTS

FORK ORD up with foe ordering the catfish nuggets with french fries, and me a plate of, uh, neckbones and collard greens and yams (\$5.00). We also get a side

of beans and rice (\$1,50) and two iced teas (they

come tall and sweet, 90 cents each).

Pretty soon Dino the waiter arrives with the cornbread muffins and butter, then the iced tea. Then suddenly it seems like there are plates spread all over the table. It's a feast. I'm facing four big neckbones surrounded by orange yams and greens. Okay, I'll admit: This is the first time I've greens, Okay, I'll admit: This is the first time? I've actually azim henekbones of a cow. We'r tellating fist-size bones David could have hurled at Goliath if he'd forgotten his slingstor. You just pick up the bone and start chewing out the recesses. It makes you want to gave and sand at het same time. Then the taste hits you. It's like beef with a light Cajun flavor to it.

But the real interesting part comes when 1

start in on the collard greens. They're hot! Like, hot spice, "What's in them?" I ask Dino. Dino gets his boss to explain.

Richard Stroud and his wife Izetta come over, and pretty soon we're all sitting around, chatting. "We grow all the greens in a big garden in my mother's yard," says Richard. "Mom is the Anna of 'The Big." A. 'She's 77. She made this place possible.

Every day they pick the collard greens and wash them in salt water, rines three times, and add se-

Fevry day they pick the collard greens and wash them in sait water, rines three times, and add seasoning. Then we boil them for three hours till they'er real tender. Sometimes we mis in trukey parts for flavor. Always onion and bell pepper. Then we add dry, hot peppers. That gives them ring.

But the biggest taste thrill comes from those crumbed, fred catfish nuggest, lose and I have split them up, and as soon as I pop one in, if get a decision begreepy toste. This commeal and seat a decision begreepy toste. This commeal and seat the combination of the peppersy catfish and the sweet goore yam is unbeatable.

That is outlin we go mad and order a peach.

sweet gooey yam is unbeatable.

That is until we go mad and order a peach cobbler each (\$2.50). Now we're really talking licentious. Sweet ("We use lots of sugar"), rich ("Lots of real butter"), crusty ("We cook the crust a little brown for more flavor"), and with a come-

on-eat-more flavor ("That's the cinnamon, nutmeg, and vanilla you're tasting").

We sit back, exhausted. Richard and Izetta
look kind of pooped too. They work 12-hour
days here, seven to seven, six days a week. "We re
not complaining," says Richard. "It's a miracle
we're here at all.
"In the seven to seven to seven to seven the seven to seven to seven the seven to seven to seven the seven to seven the seven to seven the seven the

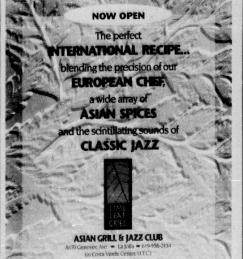
run a successful, year-long residential drug re-hab project called the Ethridge Center. Dino, it turns out, is one of its graduates. "But we need role models down here!" says

Richard. "Black role models. Kids here need to see Tony Gwynn. Some black Chargers. They need to hear them say there is a way out of this ghetto, if you try hard enough."

"Maybe we should call them up, see if they'll

maybe we should can them up, see if they if come," says Joe later. "They'd be down like a shot," I say, "if they knew about that peach cobbler." ■

The Place: By "A" sober Spot Cafe
The Location: 232 Impreial Avenue; 233-8677
Type of Foodi's Soul food
Prices: breakfus special, egg gris or habbrown, homemade sausage or bason, one boxuit, \$2.99, caffoh
Prices: breakfus special, egg gris or habbrown, homemade sausage or bason, one boxuit, \$2.90, caffoh
sandwich, \$4.75, exchione dinner wingeren, yann, \$3.00; peach colobler, \$2.50, 99-cent window humburgen
sandwich, \$4.75, exchione dinner wingeren, yann, \$3.00; peach colobler, \$2.50, 99-cent window humburgen





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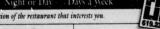
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Fresh fish taco
Large bowl of chowder
Large caesar salad
Bay shrimp cocktail
Calamari strips
Calamari à la Vincent's New York Plates Served with French fries of Deep-fried shrimp Fresh fish of the day Fried scallops Calamari steak Fisherman's plater Maryland real crab cakes Roast loin of pook 19-oz, giant hambunger Whole-Maine lobster w/ca mhelievable! "All-You-Can-Eat" 5 pm Mondays \$3.99 Frish Fish, Roast Loin of Pork, Chicken, Eggplant, Clams & Linguine, Sausage & Peppers, Rigatoni 60° TV football nights!

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ANDRES PATIO RESTAURANT 1235

ROMA BEACH CAFFÉ 5737 La Jolla Boulevard, Bird Rock; 619-456-7477. Boulevard, Bird Rock, 619-436-7477. The new menu offers 10 innovative items of country-style lafrim cooking, and parts as the commercial with no hind at any repared on the premises with no hind commerciality. Salads are organic. Don't miss vegetarian Isagger and in the summer, strawberry transmix, Linch, and dimorr, Monday through Saturday. Closed Stinday, Low to moderater. Belgian Lion is open just Thursday, Fri-day, and Saturday for dinner only Expensive. CHINA INN 877 Hornblend Street the

cific Beech, 619-483-6600, At least 118 terms appear on the mem, which offers Mandarin and Suechuan specialties and includes sweet-and-pumpent abrimp. Mandarin york eith once in orange sentee, shringin garlis sauce. Simple setting outstanding food. The dinner in Subass specialties when Analy Kam, the cheffowner, is there. Ask his advice amont dishes, Depen daily, continuous service, bunch and dinner. Low to moderate. SU CASA RESTAURANTE 6738 La Jola Bostlevard, 619-44-0309. Sai Cass has returned to regional Mexican cooking. homemade corn tamale straffed with seah and shrings, delease fish tacos, shring Jolata, and corn ha Michaeum Bans are propased without in a Appelling feetples and outhoor particular and control of the control particular and control of the control of the Language of the control of the control particular and control of the control of the Language of the control of the control of the Language of the control of the control of the Language of the control of the control of the Language of the control of the control of the Language of the control of the control of the Language of the control of the control of the Language of the control of the control of the Language of the control of the control of the control of the Language of the control of the control of the control of the Language of the control of the control of the control of the Language of the control of the control of the control of the Language of the control of the control of the control of the Language of the control of the control of the control of the control of the Language of the control of the control of the control of the control of the Language of the control of the Language of the control of the con

THE WHALING BAR La Valencia Ho-tel, 1132 Prospect Street, 619-454-0771. Closed for three months while remod-CUCINA PRESICA 1851 Bacon Street.
Ocean Beach, 619:224-9490 or
619:224-9470. Here's a good place for
619:224-9470. Here's a good place for
619 to the first training food at low cost. The
lasague Protestine is especially good and
so are the chicken dishes. At least ten
fishes available. Open for hunch and disner. Closed Monday. Low to moderate. CLAIREMONT &

ELEMBARCADERO Kons Kai Cons EL-FARRACADERO Kons Kai Conti-oental Plaza Resort and Marina, 1531 Shelter Idand Drive, 619-221-8000. The room is elegant, the view of the bay day-aling, and the food memorable. Best bets are fish, seafood stew, beef, or lamb All-you-can-eat champagne bronch with a Mesican station, \$19.95. Fastid-ious but leisurely service. Open daily-breakfast, lunch, and dinner. Dinner expensive.

THE BEACHES

THE BELGIAN LION 2265 Bacon

ANDRES PATIONETALIEANT 123
MOTORA BOOLEGARD, By Pati,
619-272-4114. This low-pieced Cuben
cade promules arehestic speculeies, or
succe, result port with par, a rand monte,
chicken and res, and the special cuben
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for extra resp and amore. Journal only, Stunday and Monday Moderna.

KOLBH HISTAURANT 6001 E. Mis-sion Bay Divise, Parific Reach, 19-273-817. Persian food a locu in a property of the property of the stunday of the property of the wife corrossos amounts of basmali rice, are the file sugmon and the children hugi an distinct from kaboba. To a accompany and parterioled dud, you should order segunt with occum-ments served from opening to closing. Open dale, too to moderate. BISTRO YANG 4705-G Clairemont

BISTRO YANG 4705-G Claimmont Drive, Claimmont Sunse, Square, 819-483-4809. A state restaurant to Fortune Cookie, this elegant bister will charm gostmer Chinese foed loven with the surrived authoro, see bass. You's chicken, spics quring rolls, and other singless. Seached fallers also evaluable dispenses and the season of th Open alely, Low to moderate
LOTSA PASTA 729. Garrier Avenue,
Pasific Beach, 619-881-677. This famip halini. American venturing stars of pasing
property of the pasing stars of the pasing of the pasing
asket year from pasing and years asket year
states. 12 peatin, 18 askets, here berydience specialises with disnoers saled
\$8.95. Only restantant to offer timpusa
from the movie fig. Night. Open daily,
both and diment. Low to be on moderal. LORNA'S ITALIAN KITCHEN 3945 Consertion Drive. Vorus shopping center. University City, e19-823-0661. Twenty pasts dishes an propared free, all from scratch, as well as hot sandwiches and puzza. Fine place for families. Open daily Lunch. Monday through Friday, dinner nightly. Reservations not accepted Low to moderate. THE ORIGINAL PANCAKE HOUSE THE OBLIGIANAL PANCARE HOUSE STORE CORNOY SEVER, Kearay Mess, 619-565-1740. If a hann lareads, the agging lareache, which is ready as equi-gapped parcelar. which is ready as equi-cionassens sugar and apples, should win a price. In additive to saidly all hast in sufficient, and smoulerful card. The dis-placed anywhere. The entire for the and the flagsack are from the original retainment in "Dirego. Omedees that cover the centre plan are accompanied ping cream, and word need somewhere to help you court the door if you have to sufficient to the court of the court of ping cream, and you'd need somewhere to help you court the door if you have to Specially, "Dire are to "Dirego" to the PARA OSCHEL EXTERNA 4110 Centre.

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Town, 619-250-1364. A winner, with outdoor pain, beautiful interior, ca-teriore menu of Mexican fish and senfood, and noteworthy Portuguese entrem. Lipsecially recommended: Por-tuguese seafood stees; Mexican combi-nation plate of carrier assid, rish filer, shrimp, and cartis. Killer mergaritis. Same menu opening to closine. Open



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EAST COUNTY & STATE COLLEGE

ANTHONY'S LA MESA 950 Mourse Orier, La Mesa, 619 463-5084. The rem-ishing the companies of the companies of the in the same from opening to closing, Marry of the old seasofs adults and find and seasofs in huma are sell available. However, many one seafood sadab and sell as fish dishers have been added. It ye enting early in the week at an early how to avoid a long with. Noisy and crowded their located on a natural lake. Open the located on a natural lake. Open service. Low to expensive.

service. Low to expensive.

ATONIOS MACIENDA 700 N. Ichason (corner of Arnele). El Cajone,
19-447-9827. Fine place de chilere,
parents, grandparent. The food in nor
regional or gourne, but standard items
are fresh, generous in site, and inexpensive. Spanjallin, a deep-fried pensive. Spanjallin, a deep-fried
mentary with mel Open daily, lunch,
dioner, and Sunday branch. Low.

dinner, and Sunday Forsch. Low.
ASMABA BERTACHANT 443 E Capon Boulevard, East San Diego.
619-503-5060. Try this Abysinian/
Ebblogish restaurant. The meets is finnate to ber Camb, chicken, and regarsale to ber Camb, chicken, and regarsale are offered. You jeck up the food
with signes, apage bread. Try the aurboats, chicken with hard-boiled egg,
hamb cothes, and regards to place. Open
daily for luncia and dinner. Low.
-ANYON CLIB Street Caspon Coon-

CANYON CLUB Steele Casyon Coun-try Club, 3199 Stonefield Drive, Iamul, 619-441-6910. Nicely prepared fish, seafcod, meat by goormet chef is served in view country club. Breakfast, Satur-day and Sonday from 6:00 a.m.; binch, daily. Moderate to expensive.

dally. Moderate to expensive.
D2. ARINN Sicurado Plan. 6900 Alvarado Road, Stare College area.
Sicurado Plan. Sicurado Plan. 6910 Alvarado Road, Stare College area.
Sicurado Road, Suely the best feesish
delicatessen in San Diego, Soups are
wonderfold, and to are the 110 anniwiches, nepecially the corenol beef. The
sheinher and chopped liver easily real
Mother's Excellent break files and outstanding, fully suched bakery. Upper
dally, hendrate, busch, and dinner. Low
to reoderate.

to moderne.

HOMETOWN BLYFET SMI University Avenue, University Avenue, University Square Shopping Centre, no. 39-33-723. If you're a motalga is buff and long for cosking as at case of the control of th

ALL-U-CAN-EAT CRAB FEAST \$ 1 395 Gaslamp's Headquarters for MONDAY NIGHT FOOTBALL

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Calendar RESTAURANTS

583-797 for boatoons. Low.

1-KS GREEK CAET 7769 University
Averous, La Meaa, 619-666-1915. This
recently remodeller restausaria is faid
for take; fresh, home-shel-forest condfor take; fresh, home-shel-forest condmountain, the periodic are subsensionally respured, as are the
humman and promotion ther and leash.
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CENTRAL SAN DIEGO

A DONG 3874 Fairmount Avenue, East Ian Diego, 619-298-4420. Since the San Diego, 619-288-4420. Since the Vietnamers menor runs to 200 items, you may eat here several times a week for a month and not exhaust the variety. Extensive vegetarian selection. Dishes may not arrive in the order you requested them, so relax and enjoy the surprise. Crowded weekends, Closed Monday, Open for funch and dinner Tuesday through Sunday, Low.

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JVOTI BILLANG, ADS JA Adams. Acress.

Normal Heights. 619-232-4116.

Low-cost, tasty, and fresh vegetation dishes with international influences. The mildly Indian ones include a different curry every other day. Soops, and forest curry every other day. Soops, and Simple Gloney comes hasterials brunch, all you can eat, for \$7.99. (Call about occasional Sudmy brunch). Lunch Monday through Saturday. Dismer every night except Wedensky and Good day. House change of the n. op home believes the control of the control of

fore you go there. Low. YESUVIO GOURNET 5025 El Cajon Boulevard, North Park, 619-282-7060. Wonderful Southern and regional Italian food in served here. The interior is goognous, the service with, and the servings huge and tempting. All entrées arrive with away or ailed. Open night for dimere. Delivery available. Low to

UPTOWN

DOWNTOWN
ANTHONIS STEEL GROTTO 1300
North Harbon Diver (at Ad. Street).
North Harbon Diver (at Ad. Street).
Asks. to fish and chies, and its skyl fresh fish specials. Astrony will gone to the best of the fast for radiality of product, the best of the fast for radiality of product, the presentation and the street of the str ADAMS AVENUE GEILL 2001, olderen Avenue, University Heights, 461-288. Med. The thefe-downer produces first state cuities at low prices with mannent portions — takes two people to finish one dash. But best: Thai saided or walunt-steryski skicken saided or any dash from "Tempting Features": almon, pook, past. To price 148-5. Closted Monday. Lunch Turaday through Stattades, dimer Turaday through Stattades, dimer Turaday through Stattades, dimer Turaday through Stattades, former Turaday through Stattades, stated through Stattades, there are the state of the stat

ha moderate.

ABIVEDEACI, 3845 Fourth Avenue,
Hilleren, 519-299-2822. The clark has
cooked at maye European hostes and
the food is outstanding. You won't go
many order entil performs in commission,
ton. The appetiters and saids are also
secolest. Oblicate and saids are also
secolest. Oblicate and shring fare well
here. (There's no coded beef on the
lives in flavor and light preparations).
Open daily for lands and distoner. Low
to moderate.

to moderate

CALFORNIA CUISINE 1027 University Arenue, Hillicoxta, 619-5-30-700, Locardia Harman, Hillicoxta, 619-5-30-700, Locardia Hillicoxta, 619-5-30-700, Locardia Hillicoxta, 619-5-30-700, Locardia Hillicoxta, 619-5-30-700, Locardia Hillicoxta, 619-5-5-70, Locardia Hillicoxta, 619-5-70, Locardia Hillicoxta, 619-5-70, Locardia Harman, 619-6-70, Locardia Harman, 619to expensive.

BANDAR FINE PERSIAN CUISINE

E25 Fourth Avenue, Guisirro Quarter,
(19-128-0101. The bet Persian food in
the city is prepared here. It is sensous,
tow for, and a bessing to the sight as
well as the paints: Try stuffed grape
levers, regort, eggistate. Try stuffed grape
levers, regort, regort,

with one of three sauces. Casserole dishes with lobster or seafood are unique, as is the for war soup, with shrimp, chicken, perk, vegetables, and soft noodles. Truly delightful dining experience. Open daily. Low to moderate.

room Moderate to repressive KEMO SABB 1998 Fifth Avenue (off University), 619-220-6802. The name means "results freed," and the strun-ning setting and the presentation of the food bear this cut. The cutimer is South-wettern with Facific Rim influences— lost of hot stuff. The colleges is con-trolled to the control of the colleges of the complex, and of the highest qual-ity, but you must be also to inference ver-quiry food to enjoy this resturant. The control of the colleges of the colleges of the principal colleges of the colleges of the principal colleges of the colleges of the colleges of the principal colleges of the colleges of the colleges of the principal colleges of the colleges of

expensive.

MIXX 307: Fifth Avenue, 619 '299-6499. This "custine without bound-area" offers are a sure of the sure

dimer. Low to upper moderate.

MONTANAS AMERICAN GEILL
1421 University Avenus. Hillcrest.
1422 University Avenus. Hillcrest.
1423 Cart this Southwestern
meal from the first course plus one of
exercis staled. Pasta dishes are good
choices. Smoked or gilled inems include
tharbetone stimon, ribs, and shewared
abserted to stimon, ribs, and ribs,

DOWNTOWN

BATOL DARI AND GRIELS 200 Merket former, §19-100-1577. You'll find the best Cipide and Caiser Soot Faver, pre-ceded to the control of the control desired to the control of the control dark troot, and many other restribing from price of \$12.00 kingstes is carried. Monday night, complete dismers for \$1.00 kpc; the form daily \$1.00 km; \$1.00 kpc; the first first first first first \$1.00 kpc; the first first first first \$1.00 kpc; the first first first first \$1.00 kpc; the fir out mouths, Trainy designful almong ex-ception of the Conference of the Conference

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BAYOU BAR AND GRILL 329 Market

soup, salad, or appetizer, and choice of one of four entrées, dessert, and bever age. Upstairs seating area preferable. I'u-cellent service. Closed Sunday. Junci. Monday through Friday, dinnet. Mon-day through Saturday, late hours on the weekends. Expensive.

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veggies and gazpacho salsa Skinny Dip Chicken: Grilled chicken breast, herbed potatoes and steamed veggles (Same V. 2009)

> Brockton Villa Restaurant 1255 Codot Blod, La Jolla • (619) 454-7395 Open: Mon. 8 am-5 pm • Tute. Sun. 8 am-9pm Wise and Microberovel Beer

2338. Very attractive surroundings in-clude one area with pillows and small tables for floor eating that other side has tables and booths. The distinct neuro of the control of the days for the control of the control of the control of the days. Reven, and the control of the control of the days for that "medion" spirit means very lost and gene curry sauce is the spiciest. All appetiters are first rate and to are serficed distinct. Open daily, bunch and disnort to 11 1500 pm. Friday and Saturday. Low to moderate.

MINISTER AV 2009 Fifth Accessor.
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through Sunday. Expensive. SALIZY. BESTAURANT On Market Place, new of Hyati Regney Hotel, 619-687-6000. The new che' dentifies the cusine as "Contemporary Medier-raneas." You'll get graft fish here as well after-range chiese, lobster, and bee! Try Arctic char, bin of turns, sworlish, Sade dables tend to be elaborate. Dinters for 8 to 12 served at chef's table in the kitchen. Expension.

TRATTORIA MAMMA ANNA 644 TRATTOBIA MAMMA ANNA 645 Fifth Areum Chetwen nakerk and (5), 619 2358 4164. Im up opinion, this in the best Italian restaurant downstown. At least 75 stems gaze the menu, most from northern Italia, users from 8-654, users from sorbert halls, users from 8-654, user

ate to expensive.

TRATTORIA PORTOBELLO 715
Fourth Avenue (at G), Gaslamp Quarter,
619-232-4440. The owners of Panevino
operate this chic restureant with its light
nemu and wide variety of dishes. You
can make a meal from appetiture. The
puntais are the best best. Open daily, lunch
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menu plus fresh fish market. Open
daily, lunch and dinner. No reservations. Low to expensive.

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CHEZ/LOMA 13 32 Loma Avenue, Coro-mado, 619-45-50-60; Dhez Loma, located in a historical bosses serves fire fresh fish, chickes, and dake. Early-exerting dinner, from 500 to 5-85 pm. every night, in-cludes soup or sailed and enrice for \$12.95. The Sunday sit-down branch-coses \$11.95 and a highly evidents. Copin former, mightly-lowers. Studies, Land-donner, moderate, menu, expensive.

dinner, moderate menu, expensive.

BLAND PASTA 1202 Crange Avenuc.

Coronado, 619-435-45-45. Casual

atmosphere and fine pizzas, pasta

dishes, and daily specials at low cost.

Same menu hunch and dinner. Remember this cafe if you're visiting Coronado. Arrive early to avoid wait. Open

daily. Lunch and dinner. Low.

with the spoken English. Open for bareds and disner. Closed Wetherder, Low to molecular the control of the cont

TIJUANA

(The prefix for all Tijuana numbers is 011-52-66. From the United States use the prefix 011-52-66 when calling Ti-juana; when calling in Tijuana use only the restaurant's six-digit number.)

the esteurant's sin-digit number). IRREBERGA CAVALVATO Avended Abraham Considers 105, Colon Services (Villa, 37-10-77). The sensing an approximate the colonization of the colonization o dining adventure. Be sure to arrive early as possible, before food runs or Open daily, continuous servic 8:00 s.m. to 8:00 p.m. closing Low.

8.60 a.m. to 8:50 p.m. closing. Low. CARE LA SEPICAL 7:18 A-emids Re-coloción, between Calle 3 and Calle 4. 85:66-54. Robot toos, enchiada in the control of the control of the control have been prepared at the unpretention have been prepared at the unpretention for the control of the control of the factor for families who want to eat a families of the families who want to eat a families who want to

EL PARO DE MAZATLAN 9542 Boulevard Sanchet Taboada, Plaza Financiera, Zona Rio, 84-88-82, 84-22-36, or 84-88-83. This fish and scafood or 84.88-83. This firsh and teafood resistants of first a porgeout distingtoom, an extensive memory as with English remainstance, and fresh fish and seafood items wishte include abstone, squist, case, she may an all bolter. The atmosphere and service are lovely, but also the state of the state of the state of the state of the state will appeal hand with one with prefer interior includes an appetiture (first first plus creichel), seafood soop, and Mexica coills. Open daily, 1000 as m to 1100 p.m. same memo for lunch and dinner, continous service, Moderate.

In the plant is a control of the con

to 1000 pm. Lev in moderas.

VALARTA NATURAL 1228 Boulevard Agas Callerine, Tijuana, 011-52-66 eb 1-500. Vallera Natural missis conductive for the properties of the propertie



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CLASSIFIED ADS

Classified Ads	CONT	Features		
Antiques & Collectibles 156 Bicycles 155 Business Opportunities 130 Career Training 130 Cars 163 Car Parts & Accessories 166	Health and Fitness 132 Help Wainted 126 Lessons 131 Massage 132 Matches 136 Motorcycles 162	Real Estate	Off the Cuff 131 Puzzle 133 Picture Story 135 Display Ads	
Car Services 16.3 Computers 154 Counseling/Support 134 Employment Agencies 130 Employment Services 130 For Sale 156	Music 150 Notices 135 Parent Resources 133 Personals 136 Pets 153 Photography 153	Space For Rent 146 Sports 153 Stage Notes 134 Travel & Getaways 135 Wanted 156 Wedding/Party Guide 134	Automotive 154 Help Wanted 127 Instruction 136 Services 141 Sports and Fitness 153	

BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and profit making enterprises. For rates and discounts call Downtown! Hours are 9am 5pm, Monday through Friday, and until 6(6) 235-2800, Jum 5pm, Monday through Friday and until 6(6) 235-2800, Jum 5pm, Monday through Friday and Until 6(6) 235-2800, Jum 5pm, Monday through Friday and Until 6(6) 235-2800, Jum 5pm, Monday through Friday and Until 6(6) 235-2800, Jum 5pm, Monday through Friday and Until 6(6) 235-2800, Jum 5pm, Monday through Friday and Until 6(6) 235-2800, Jum 5pm, Monday through Friday and Until 6(6) 235-2800, Jum 5pm, Monday through Friday and Until 6(6) 235-2800, Jum 5pm, Monday through Friday and Un

DEADLINES: Business classifieds are accepted until 6pm
Tuesday, two days prior to the issue. Call by Friday for earlyplacement discounts. Ads may be placed by phone using a credit
to the extent of the cost of the first insertion of the ad.

FREE ADS BY MAIL

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The admst be typed on a 30x and or on a potict-vil, and is limited to 25 or fewer words. Additional words cost of each. The admst be regard on a must rem set our PO Box and the services are serviced to the control of the services of th

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ada as late as spin Monday for only \$6. (Post do not qualify for the \$6. min if you are observable as services, a service, a service a service of service produce of the service. Also service a service a service a service in grate part of the service as a service and service as services as a service as a service and service as services as a service as a service and service as services as a service as a service and service as a service as

multiple ads may be purchased.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line, lost fill pout the form MasterCard, you can use our 24-hour Ad Line, lost fill pout the form below before calling, then be ready to dictate the information into the system when requested. Call (69): 23-9797, ext. 805.

8200 between farm and 5pm Tuesday. The cost for these late ads in 250 words. Additional word: cost feet or 250 words. Additional words cost feet or 250 words. Additional words cost feet or 250 words. Additional words cost feet or 250 words.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907 Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone num-classified category you want. If you are unsure, the appropriate before Each phone number counts as one work ads over 2 words as description of the category of the assigned to cancellations excepted. No refundate.

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UCSD Price Center (University of California)

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them into satisfied clients.

Monday-Friday, 8:30 am-5 pm.

Reader Personnel Department Fax: (619) 231-0489

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E-mail (plain text only, no attachments or enclosures): ovalters@sdreader.com

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763 Center Dr. (off Nordahl by Edwards Circuma/Conco)

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openings at a new location

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Forbianster cases. Weekend relet hours, and live-in-positions. Must have reliable liarisportation. Call for appointment. Monday, Fiday, Ben-April, Alic Care, 190-47-7033 or 610-797-9001.

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Submit letter of application and résumé to SOUTHWESTERN COLLEGE
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Los Angeles: 10/10/11 - Sorto Mostro Doubleton



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Administrative
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OFF THE CUFF by Ernie Grimm

Kathy Kline

Mission Valley

Mission Valley

Yes, I do duyleram I daydream
Jahour Jertly much anything
other than being in shool. Actually, its
sunsily about running errands,
about the numerous amount of
things I could be doing instead of
stings in class I/s moothy in class that
I daydream because it is so much
lease to run through a list of things
that I could be doing than to listen
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TOWS HEED TO WORK, Want to stay

Mission Valley
Yes, I daystern all of the time.
It's mostly about the things! I
need to do during the dr. But semtimes I have the principlences daydrain where someone comes and
recent the control of the control
more imaginative. Sound it may
more imaginative, should imagine
myself being a forman when I grew
up. These days, I'm susually in class
when I daysteram. I get distracted
or I'm not interested in what they are
saving and my mind just drifts of for
ten missione or a



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Yes, I do, I daydraum about peaceful a testings in the mountains: a
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ful mountain a ful
ful and the state of the state of the
age flying in the air-bow me and
wind for the: I really use my imagtation. It usually happens when
I'm bored and don't have anything
to do or if I'm waiting in line somewhere — a restaurant, for example.



Clyde W. Newton Bob Niles

Bob Niles
Ocean Reach
I gove I do. I daydream about makyifer, narely being a musican and upporting myself and having enough
money to keep going with my life.
For me, daydreaming a looking into
the future. One of my favorities is
my boad and in aep playing a bow and
there are a lot of people there who
want to see up taly and hear our Neutrous

No. I don't. I enjoy the day for what it is. The in time to what's going on around me. I've got time to do that. But it is not a construction of the totalk to the pigeons and feed them some bread crumbs. Now, I can do that. But even when I was working, identified decidenam much either I was a plumber and was constructed to the control was control to the control was control was control was control was control was control was control to the control was control decidenament.

LESSONS

PIANO (WORKSHOP), Loar provisation, Saturday, Oct 1 pm, \$39. Success guar brochure gives you compile WessAturic, 619-230-9438

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UNIQUE MASSAME by Britany of Sasha New locch by gone hands post salt special with essential old Call foday for some provincer (Lie 30007698) 619-95-0000

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THE READER PUZZLE by Don Rubin

We've united parts of thirteen dif-ferent coastlines in relative scale. How many of the following cities can you identify?

Quebec

Singapore Kuwait Miami Washington, D.C. Seoul

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princer Paid \$150.0 a mornhis age,
on the securities for \$150.0 Leaving
most securities for head to find.
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COMMITTED THE SECURITIES AGE OF THE SECUR Seoul Sevastopol Merida Copenhagen Rome Petropavlovsk-Kamchatski

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massage & bodywork degrees certificates

#1032 United Nations Answers to and winners of Reader Puzzle #1030, Keep Plugging.



The winners are: 1. Gary Crabtree, La Mesa 2. Ken Bryan, San Diego 3. Andree Adler, El Cajon 4. Art Lebow-ki, San Diego 5. Michael McCafferty, Del N

RULES OF THE GAME

RULES OF THE GAME

1. The prize for solving the Render
Pazzle with a Render Tishiru.

2. All entries in the Render Pazzle
contest must be received by the
Render (addressed to Render Pazzle.

P. O. Box 838/3, San Diego, CA
22(186-3803) by 900 a.m., Wednesday, as days following the issue
date.

date.
3. All entries must be accompanied. by your name and address.

4. Employees of the Reaser and their immediate families are not

their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the budges will be final and arbitrary. We've only gen five prizes each week to give away, so if there are more than five winners, we'll have a blotter.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or right to our office.

7. One entry per person.



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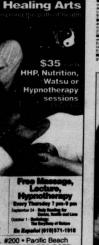
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PICTURE STORY

by the San Diego Historical Society



few decades after Ireland's potato-crop Union, "About 17 tons of potatoes [were] A failure, San Diego's sandy earth bubbled with the starchy staple. Read this April 28, 1890 editorial in the San Diego Union: "From the immense quantities of potatoes that have been shipped from San Diego in the last two weeks it would seem pretty certain that this is the heart of the spud belt."

Our burg apparently has a potato-growing history. Which explains (at least in part) this photo of "Balboa Park, Potato Queen, 1935." Likely she was part of an...exposition of some sort. Also in 1935 (January 26) according to the

rejected at the municipal pier by inspectors under R.R. McLean 'The potatoes were rejected, McLean explained, under the terms of the state fruit and vegetable standardization act. When the firm to whom they were consigned declined to recondition them, it became necessary to obtain an order from the court for their disposal."

Translation: the potatoes were beginning to rot. The shipment was passed on to welfare

(From the San Diego Historical Society, Photograph Collection)

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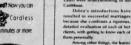
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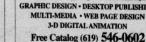
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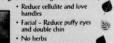
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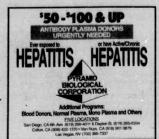
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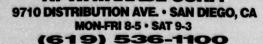
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of cirand Avenue and west of Fanued.

Most executings 1 ran along the boardwalk, watching the sun set as I headed south, then crossing Mission the water. While we talked about kids and school and the end of summer, a bounce along the bay side in the gathering dusk. I always listened to music on a Wakman when I ran — balancing themselves against beach with the proposed of the prop

now, transport me back to a time when I could fly on slender, strong legs, keeping step with the beat of the

water's edge, Jack helped Rebecca into a kayak then hopped in himself. I watched him padde smoothly across the water while Rebecca sat in the seat behind him as will as a statue. When the same state is a statue of the theory of the same state of the dash lit a barbecce. Soon the breeze carried the brown, sally smell of grilling hot dogs, and hamburgers. Older children, blue-lipped and shivering, came out of the water and hindeling, came out of the water and hindeling around the coals. Their music.

Jack found a parking spot and Jack found a parking spot and we unloaded the car: towels and bathing suits and a cooler and bags of food and the diapar bag. I lifted baby Johnny out of his car seat and carried him against my shoulder. We spread out an old comforter on the grass in the midst of our friends, families we know from church. Jack's parents.

th know from church, lack's parents, who are moving to this bits week, pointed as They wanted one last pandomber, helped some of the children before the move. Our two older girls, fireyear old Angela, headed down to ib.

Our two older girls, fire year-old Angela, headed down to the water to dig in the sand. Almost-two-year and the sand almost-two-year in the sand. Almost-two-year in the sand. Almost-two-year in the sand and the sand in the remember the la v time I'd been to Mission. Beech.

What seems like a long time ago, when I was in my 20s, I lived in a radiust years at UCSD and Line and the tends means and the started working. I lived in a series of apartments in the area not onto more and were long the means and mursed Johnny. A col, sally breeze live my hair away to from the Rec. and the live and the started working. I said down near some of the started working. I said down near some of the collection of the started working and the s

When the sky had gone com-pletely black and the windows in the

By Anne Albright

pletely black and the windows in the paparment buildings across the bay glowed with warm, yellow light, we gathered around a bonfire to say a rosary and sing. Before we started, lack's parents said good why. I could not see their faces in the dark, but they held us each for a long time, and their voices and their bodies shook with emotion, as they drove away. Lucy stood at the curb's edge, her red hat life by the glow of their beat beginned to the same city as in parents his whole life, put has har parents his whole life, put has har around me. "Maybe now I'll have to grow up." he said.

grow up." he said.

We said the rosary, call and response, the quiet repetition of prayers like a chant around the fire. The older children roasted marshmallows. The younger children ran in circles around three palm trees just north of the fire ring. Their laughing faces flashed like moths in and out of faces tashed nike moths in and out of the light. Rebecca sat on the ground at my feet wrapped in the comforter. While Jack and I repeated the prayers in unison, Johnny snuggled close against my chest, head cast upward, eyes closed.

eyes closed.

At the end of the rosary, one of
the women, a cantor, sang "Salve
Regina," a song to the Virgin Mary.
Our voices joined thers. Looking past
the circle of singing faces, I looking past
out across the water. In the dark, I
thought I saw a young woman run up
Bayside Walk and disappear.

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on Mission Boulevard between the apartment buildings and bikini shops, my husband Jack turned our minivan left and drove out onto Santa Clara Point. We stopped at Bayside Walk to

Point. We stopped at Baysade Walk to let some runners cross in front of us. While our three daughters pressed their faces against the windows and squealed, "I see the water," I tried to remember the last time I'd been to

serie grad condition. See most: we say \$1,2000ae. \$1,9000. The condition of the condition o

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