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PADRES HOUSE BAND, JAZZ PIGS, SPEAKS ON IRELAND AND SAN DIEGO - P. 90

SAN DIEGO WEEKLY

Reader

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PART 3

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Kid Stuff	
Anne Albright's home becomes a cat house.....	169

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Right-wing rights The American Civil Liberties Union has just picked up some competition on the right. According to last week's *Washington Times*, San Diego management consultant **Robert B. Carlson**, one-time advisor to President



Reagan, has set up the American Civil Rights Union "to do what the ACLU claims to do but doesn't always do." Although the group has a board of conservative heavyweights including former attorney general **Edwin Meese**, ex-judge **Robert Burke**, and **Linda Chavez**, Reagan's one-time chief of civil rights, Carlson claims the ACLU isn't going to be the "antithesis or the enemy" of the ACLU. In fact, he says, the ACLU "does things right in some cases. But in other cases it not only does not defend the Bill of Rights, it opposes it." Meese, who taught law at the University of San Diego between stints as aide to Reagan as governor and president, adds that the "new organization is needed to look out for all the civil rights contained in the Constitution rather than selected defense of those rights based on a liberal political bias." In rebuttal, a spokeswoman for the ACLU in Washington pointed out that the group has from time to time weighed in on the side of the Christian Coalition and **Oliver North**.

Perot's revenge A maquiladora plant in Tijuana is busy churning out "Wild Bill Clinton" masks for Halloween. Each of the latex presidential faces features an extended tongue and is covered with lipstick kisses. An outfit called Morris Costumes out of Charlotte, North Carolina, is behind the parodies of the president who backed NAFTA and says the Clinton mask will probably overtake Nixon masks as historic best sellers. "I have orders going to New Zealand, Australia, South America, Argentina, Brazil. They're really going all over," company president **Philip Morris** told a reporter. No Monica masks, though. She's not technically a public figure and retains all rights to her own likeness. Cabiscohem-Novabiscohem, a La Jolla biotech outfit, wants federal permission to traffic in cocaine, methamphetamine, and tetrahydrocannabinol. "The firm plans to import small quantities of the listed controlled substances to make reagents for distribution to the biomedical research community," according to a federal document. For two years running, a ring of L.A. burglars, aged 14 to 17, preyed on their Saugus neighbors. Last week they were busted for grand theft and robbing stolen property. But their crimes weren't limited to their own neighborhood. Cops say they burglarized San Diego homes when their parents brought them here for family vacations.

Counterhouse games Six computer-game players who say there are flaws in the Internet game Ultima Online, sold by the Origin Systems subsidiary of San Diego's own Electronic Arts Inc., wanted to file a class-action suit against the company on behalf of 200,000 players. But last month, superior court judge **Judith McConnell** ruled that suing as a group was out of the question, "since the effects of the alleged problems and the degree to which these problems interfere with a player's ability to participate in the game are matters of subjective taste." The computer gamers claimed that Ultima Online, played over the Internet, suffered from computer crashes and slow response times. They said they expected the game "would be accessible 24 hours a day and be played in 'real time,' where commands given via the keyboard or mouse are instantly carried out by the characters on the screen." Attorneys for Ultima Online, a medieval simulation set in the imaginary land of Britannia, countered that most players liked the game so much they were "addicted."

Grant game When it was announced that the Novartis Agrigenomics Discovery Institute, a highly touted new research arm of Swiss biotechnology giant Novartis, would open near UCSD, there was the customary local media hype about San Diego being a biotech capital. Last week the institute announced its first major research grant: \$50 million to the University of California at Berkeley. A report by the National Coalition of Anti-Violence Programs says domestic violence in San Diego's gay households rose by 13 percent last year, from 358 to 403 cases.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax yours to 619-235-3099.

A Mystifying Murder And the Del Mar Doc

By Celia Storey

I was hoping it would stay away from San Diego," she said, compressing her meaty lips and furrowing her broad forehead.

Soon enough, Judge David Byrard asked prosecutor Terry Roney if she intended to retry the case. Roney declined. Davis was free to go. Once outside on the sidewalk, she stared up before the battery of TV cameras. "In some ways I think that the system has been unfair to the Heard family," she said, "and I feel very sad that they've been allowed to believe in anything but that Bill did

it, son-in-law, and two staunch family friends listened intently to hours of defense testimony characterizing Bill Heard as an alcoholic and drug abuser and suggesting his mother's mental health played a role in his alleged depression. The only sign the elder Heard gave of resentment was an occasional, apparently habitual, ear twitch.

Bill Heard, 39, was an unemployed commodities investor supported by a trust fund he was not allowed to control. His financial consultant estimated the trust's value lay between \$5 million and \$7 million at the time he died, but he had just lost \$600,000 in the market. He had no driver's license because he refused to attend 30 Alcoholics Anonymous meetings to complete his sentence for DWI convictions. He was 6 feet 3 inches tall, weighed 203 pounds, liked to drink Esquire Plus, played the guitar and the piano, and loved his

State of Arkansas that can carry the death penalty. It did not in her case. Davis can now redeem the \$50,000 bond she posted in February—a low bond in a capital murder trial, but the court did not consider her a flight risk. She remained in Arkansas nine months while under investigation, only returning to San Diego when authorities agreed. Two years later she came back to Arkansas for arraignment, posted bond, and was allowed to return to San Diego until her trial began September 16.

She testified on the stand that she did not kill Bill Heard. They met at a bar in 1984 and lived together off and on through ten years, during which time Heard struggled with alcoholism, seeing therapists, Davis recommended and entered treatment facilities. She prescribed tranquilizers for him beginning in 1985

and continued even after he had been diagnosed as abusing them. She testified she gave him the medicines to help him through alcohol withdrawal and to treat insomnia and gastric upset.

In 1994, Heard left Davis for Donna Baker, a raven-tressed, high-heeled single mother who, according to court testimony, broke his heart five years later by slipping off his credit cards and keeping with another man. Davis moved to San Diego in 1991 but continued to send him prescriptions for Paxil, a Prozac-type antidepressant, through the mail. In spring of 1991, Heard gave her two gifts amounting to \$75,000 to pay back taxes. Witnesses agreed that his breakup with Donna Baker hit Heard hard in the summer of 1995. He broke up at a trailer on Sligo Plantation, his family's

peaceful hunting camp 15 miles south of Natchez, Mississippi. There, according to videotaped testimony by camp caretaker and longtime friend Jerry Lee Bory, a black man with an almost indecipherable Mississippi accent, he slept into the afternoon most days and seemed stressed.

Meanwhile, Davis had dropped out of her residency program at UCSD because it did not "challenge" her and the level of supervision was "infantile." She moved to Birmingham, Alabama, to enter a residency program there.

She testified that she rushed to Natchez after work one afternoon and found Heard deeply depressed and his trailer extremely dirty. She began driving back and forth to stay with him until finally she gave up her residency at Birmingham to move into the trailer, where she cooked and cleaned.

"We had a finite agreement," she said, that she would stay long enough to get him back on his feet but would return to San Diego at the turn of the year. After a month, though, she realized Heard's depression was dangerous and by Christmas was convinced she should take him with her when she left.

On December 28, 1995, she drove him from Natchez to his apartment in Little Rock. Six days later she called 911 from there to report Bill Heard dead from a gunshot wound to the chest.

Prosecutor Roney argued that Davis placed the revolver to Heard's chest and coldly pulled the trigger after realizing he had been scheming to reunite with his arch rival, Donna Baker. Roney said Baker and Heard had reconciled by Christmas of 1995 and were making plans to meet in Little Rock as soon as Davis was out of the way. Davis found out and on New Year's Eve, Roney alleged, argued fiercely with Heard, possibly breaking a window.

Kimberly Davis had an "abject hatred" of Baker, Roney said, causing a flurry of scribbling among the TV reporters in the spectators' pews. (They were, in fact, unpodded Baptist pews with hymnal and Communion-jigger brackets on the back; and they very much need to be bolted to the floor, but it's carpentry.)

While denying that she hated "any human being," Davis did ad-



mit that she had repeatedly referred to Baker as a "slut" and a "whore." She denied, however, ever calling Baker a "Cherokee whore" or "a bar die."

On the afternoon Davis was a scorned woman, Roney said. Overhearing him on the phone to Baker or perhaps punching redial and hearing Baker answer the phone, she flew into a cold fury, murdered Heard, and then pretended he'd shot himself. But she panicked and gave police conflicting statements.

At first police believed her. Dr. Frank Peretti, the state's pathologist who autopsied Heard, ruled the death a suicide. But when the true evidence lab reported she had tested positive for gunshot residue and the dead man had not, they began to look twice at her statements. The position of the gun—not measured at the scene but only inferred from forensic photographs—fed

suspicion. The gun was found under a baby grand piano and "three or four feet" behind and to the left of the love seat where Davis said she'd found Heard's corpse.

Peretti reassessed the manner of death once more to "undetermined." Two years later, Davis was charged.

The defense scored points, jurors said, by getting Donna Baker to admit on the stand that Heard had told her if he ever did kill himself, he would use a method that wouldn't mess up his face, such as pills or a gunshot to the chest.

Davis insisted that she had not fought with Heard on New Year's Eve but was merely "very disappointed" that he wanted to see Baker and her daughter, Frika. "It concerned me that some of his noncommittal attitude might have something to do with her, and I asked him about that. And he said that he was just all mixed up, those were his words, 'all mixed up.'"

Davis added, "And I was like, 'Okay.' I was disappointed and hurt in a way...but I was not angry. But it was kinda like, well, if that's what you want to do, that's what you want to do."

She left to stay with a friend but returned after Heard called her there. They sat up late talking about how "he had no intention of getting back with Donna." On New Year's Day they went to see *The American President* and talked again until 3:00 a.m.

Davis testified Heard told her he'd brought his gun to the apartment and made her promise not to look for it. She was gravely worried about his suicidal "delusion" and the gun, and that's why she felt it imperative to get him to San Diego for treatment.

She said they had discussed other treatment options such as 3.30 and 3.45 p.m., promising to call again around 6:00 p.m. after Davis was gone. He hung up the phone abruptly without saying, "I love you," which was his habit. Instead he said, "I've got to go."

When Davis returned to the upscale Riverwalk Apartments, she said, the door at No. 1000 was



locked. Collecting a key from the concierge, she found Heard apparently unconscious on the love seat.

"I couldn't see any visible signs of trauma," she said. So she began a standard CPR assessment by slapping him and checking his carotid and radial pulses. She said it was just dark enough in the apartment that she couldn't see the blue tinge in his lips. She thought he had taken an overdose.

While on the phone to 911, she spotted the gun behind the love seat. She testified the sight of it probably prompted her to tell 911 that "my boyfriend shot him-

self in the chest," even though she had not yet seen the wound. His green overalls, a thick garment that made a forlorn appearance in court having been sliced up the middle by paramedics, was bunched so she didn't see the gaping wound beneath it.

Only after she moved his body to the floor and began rescue breathing did she see the wound and realize CPR would be quite useless, she said.

Davis testified a total of four hours and 45 minutes, most of that under cross-examination.



St. Vincent de Paul center

Although generally composed, her face crumpled and she broke into tears on many occasions, at one point sobbing, "Miss Roney, I was trying to do the best I could in a really bad situation. I hope it never happens to you or anyone else in this courtroom!"

Junior Joe Alston was dissuaded of her innocence by her description of herself as "hysterical" over finding a dead body. Alston, a former resident of San Diego who lived downtown on S Street and worked as an electronics technician at KTTV, Channel 35, until moving to Little Rock four years ago.

continued on page 9



The state did not call Peretti, the pathologist of record, to testify, even though he was available. It called instead his colleague Dr. Charles Hall Kokes, who said Heard would not have been able to pivot and toss the gun under

**RD
E!!!**

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Mystifying murder

continued from page 6

the piano before he died. The defense then called Peretti, who said Heard might have had seven or eight lucid seconds before he collapsed. Were it not for the trace evidence findings, Peretti testified,

he would still consider the death a suicide.

Gary Lawrence of the trace evidence lab testified for the prosecution about finding an "inconclusive" amount of powder residue on David's hands. But then the defense called Lawrence's supervisor, who testified in a soft and reluctant voice that she disagreed with his

interpretation of the numbers. "I would call them negative," Luis Sakewicz said.

Lanes also noted it impressed them that a hired defense witness, Dr. Charles Bux, the deputy chief medical examiner of Bexar County in Texas, agreed with Peretti and Sakewicz. "San Antonio is a huge jurisdiction," one said. "He had seen many cases in

which people shot in the heart could walk around."

There were no pertinent measurements taken at the scene; photographs presented as incriminating were impeached, and state witnesses had to admit that both of the diagrams investigators used were inaccurate, including the large one Raney showed the jury.

That jury included a premed student, a lawyer, and four people who'd seen suicide in their families. It was a well-mannered jury, and those on the sidewalk enjoyed chatting together after the trial. They wanted to talk evidence some more. There was also the lure of TV news. Betacam spotlights fixing and pinning single jurors farther down

the sidewalk.

The rain began to fall in earnest and the jurors scattered, but Alison Lingred. He said the jury deadlocked because two men "knew in their hearts" that Davis was guilty and couldn't live with letting her walk the street.

"I can live with her on the street," he said, shrugging. "The state didn't prove she did it."

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



PROJECT MICKEY SCHMIDT
The effect of C3 on Felix canis

Matthew Alice, H.S. Equiv. Dipl.; various Ph.D.s and DVMs; and all the little peeps, too numerous to mention

INTRODUCTION Several months ago, the Matthew Alice Nuclear Research and Bond Laboratories received an urgent plea from Illa Schmidt in Carlsbad. Her cat, Mickey, developed an unusual attraction to things scented with chlorine. Illa's daughter, a water polo player, was the main target of Mickey's affections. He'd leap on her pool-scented hair and purr, knead, salivate, nip — make a furry fool of himself. Bleach-based household cleanser would send Big Mick into catnip-like ecstasies. "Help us, Matthew, please!" sobbed a distraught Illa. "Why is he doing this?"

Then I guess I tripped up Illa's field observations and was immediately pelted by various forms of communication, all with a common theme: "They, wiseguy, my cat does that too." In the ensuing weeks, we learned that aside from catnip, cats are turned on by the smell of mint (toothpaste, Life Savers, Ben Gay), orange peel, leather, tar, a variety of plants (verba bona, dandelions, celery seed, parsley), black olives, Irish Spring soap, Mary Kay "Journey" perfume, packaged incense, dangerous toxic stuff (Liquid Plumber, ant spray), and things reeking of body smells (sweaty T-shirts, car wax on Q-Tips, dirty laundry in general). Strangest of all, we heard about three or four cats who got off on the scent of carrots.

Interesting, though unrelated to our study, were reports of cats that ate peanut butter, watermelon, cantaloupe, broccoli, and cheese-in-a-can and a few that were mad for licking photographs and vinyl blinds.

MATERIALS & METHODS One afternoon we toolled over to the home of three cats with a documented history of not liking me much to begin with. We figured they were average cats, and they were the greatest concentration of felines we knew of, saving us considerable gas and aggravation. Once cornered under the bed in the master suite, each cat was presented with a series of stimuli: a saucer containing a cotton ball saturated with a solution of Clorox and water, a saucer with cotton ball saturated with bottled water, and a saucer with a cotton ball sprinkled with catnip. And I'm virtually certain we remembered to mix up the presentation of the saucers to each cat to eliminate any bias of order. Responses were recorded on a memo pad that luckily happened to be next to the phone on the nightstand.

Since the cats were a pain to deal with, we decided to use dogs as a control group. Back home we rounded up four or five neighborhood pooches (two purebred Labrador retrievers, the rest mutts) and repeated the Clorox-water-catnip routine. This time we had the memo paper but had forgotten to grab the pencil, so we just tried to remember how everybody reacted.

RESULTS Cat #1 (water, Clorox, catnip): A slight cringing when presented with each stimulus. Cat #2 (Clorox, catnip, water): Tried to hide in dust ruffles when presented with Clorox; owner restrained it, resulting in catnip and water being presented to cat's tail end. Cat #3 (catnip, water, Clorox): Sniffed at catnip, growled at water and Clorox.

Dog #1 (Lab): Stared stupidly before, during, and after presentation of stimuli. Dog #2 (Lab): Sniffed catnip, stared stupidly at water and Clorox. Mutts ran off chasing something and were unavailable for testing.

DISCUSSION We puzzled over the results for a week or so and concluded that we are no longer willing to work with animals. So that left us pretty much back where we started. Pleas were sent to more specialists in animal behavior, chemoreception, neurobiology...to pet food manufacturers, to strangers on the street. The following summaries most of their responses.

"Humm, fascinating, I haven't a clue. But let me know if you hear anything." There seems to be no profit in investigating the subtleties of the neurobiology of feline olfaction, no not very much is known in general, let alone some obscure corner like cats huffing Clorox or tar. We can take a swipe at the mint lovers. Catnip, a proven cat stimulant, is in the mint family, so it's a small leap to explain the behavior of those kitties. Reaction to catnip is genetically linked and not universal in Cat World.

We found two brave scientists, one at the Monell Chemical Senses Center in Pennsylvania and one at UCLA's Neuropsychiatric Institute, willing to follow kitty out on a very ticky limb — speculation based on research with other animals. Both agree that the chlorine, per se, has nothing to do with the situation. Any stimulus capable of exciting certain scent receptors in a cat will elicit a sort of "hard-wired" response. Stimulus comes in one end, a particular neural pathway is set to buzzing, and the buzzing path leads to some behavioral center in the cat's brain. So we've got a bunch of cats whose olfactory receptors leading to the "drool, purr, space-out" center are tweaked by catnip and other branches who can set a similar path in motion with chlorine or tar or old shoes or dirty T-shirts. So it's simply the fact that cats have in their behavioral repertoire a "drool, purr, space-out" cluster and now-brain connections that allow various strong, volatile scents to stimulate it.

Things we never asked about but were told anyway: Some wild cats also react to chlorine and to ground alpine. Kodiak bears wallow in decayed whale. Apes go goofy over the smell of onions.

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

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sond later that evening. He is to appear in court November 9th. However, by November 9th Gruden may well have a 7-2 record.

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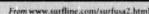
SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

2 San Diego Reader October 15, 1998

Killer

Web surfing is, I know, the less hip kind, but at the time I was living in San Francisco and chum-

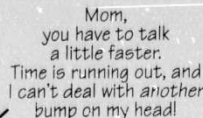


So I stuck to the Web. As much as my first surfing exertions were a bust, I felt invested in the sport. To have failed at such an elemental sport, a sport that looks so natural, seemed to me a comment on my state.

After Dana Point, I didn't try surfing again until I met Daniel Duane in San Francisco. Our meeting was encouraging; he's a nice guy, and he wears glasses. Surfing, I've learned, has no prerequisites — other than waves and a love for what water does. This morning Surfline described the swells in Narragansett, Rhode Island, where I'm now living, as "glassy tubes." Oh boy. ■

— Justin Wolff

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San Diego Reader October 15, 1998 17

Mathew charmed "I got 'em" he wanted me to tell "back?"

San Diego Reader October 15, 1998 **19**

the cop shortage."

"Who are they?" Nathan bent down to pick up a blade of grass and began to chew it absently. "Hempstead is Parker Hempstead. You don't see much of him. He's a tall old coot with a Prussian haircut. Eyes that go right through you. Always makes me think he should have been at least a field marshal in several wars."

"Sounds like a pleasant guy to work for."

"Oh, we don't work for him — not really, anyway." They scuffed across a cement pathway. "Hempstead's not in much. Al Young is the big cheese. Just between us girls, Thursday, I think Al Hempstead's got a little dough."

They had reached the edge of the lawn. They headed down the sidewalk for a middle-aged

Chevrolet coupe. "You were talking about Young," Thursday suggested.

Boots Nathan had stopped dead. His grin turned wry. "Take a look-see," he invited, waving a hand at the street. A new rakish sedan, painted black and white to imitate a police patrol car, was cruising slowly by. On the door was emblazoned a gold crest, an eagle on a shield behind an

entwined H-Y.

Behind the wheel slouched a burly man whose beaklike mouth was fastened over a long cigar. His heavy-lidded eyes considered the two men briefly and dispassionately. Then the black-and-white sedan surged ahead and turned the corner. "Well —" Nathan sighed. "That's our job for sure. The Mr. Al Young himself."

Thursday laid a hand on the

tan-suited shoulder. "Sure. You begin to look mighty important when this so-called boss follows you around like a puppy. Why don't we all make up a parade?" "You're getting it wrong again," Nathan stood very still under the clenching hand. "I'm not that important. Young's probably on his way to see the Tarrants."

Thursday hung his thumbs

on his belt and cocked his head. "Now that's the most wonderful thing you've said, Nathan. So Hempstead-Young and the Tarrants are hooked up?" "The other man looked surprised. 'Well, it's no secret. The H-Y seal's on the doors of all their joints.'"

"Meaning?" "As usual. We keep an eye on the Tarrant' parlor after everyone's gone home. I've had that beat myself — it's more like a tour of the country."

Nathan was opening the door to his Chevrolet. Thursday said, "One item more. You got the addresses of all the Tarrant places?"

"I might be able to do it for ten bucks."

Thursday chuckled. "Well — five. It's worth five."

As he got out his wallet, Thursday said, "You don't have to worry about losing your job, Nathan. You're a pretty sharp judge of character. What made you so sure I wouldn't rough you up some if I wanted this dope?"

Nathan leaned across the car seat, rummaging among street maps in the glove compartment. "Figured you'd have to get mad before you'd really do anything nasty." He emerged with a sheaf of half-size sheets clamped to a varnished board. He leafed through the papers and tore one out. "Here's the list. I won't have much use for it anymore." Thursday's five-dollar bill passed rapidly into his pocket. "Thanks for everything."

"I'll see what I can do for you with Young," Thursday slammed the car door.

Nathan leaned on the window, staring out at him. "You going to see him?"

"I'm a sucker for riddles."

"Okay," said Boots Nathan dubiously. "But he ain't." He kicked the starter.

Thursday waited by the curb until the nondescript coupe was gone. Then he strode back across the lawn, back the way he and Nathan had come from the hotel. At a corner of the shrubbery, three squat palms formed a close-set screen.

He loitered by the triangle of trees. "Look," he said quietly, "maybe my nerves are shot — but I'm getting fed up with every Tom, Dick, and Harry dogging my footsteps."

A second of silence. With a rustle of palm branches, Merle Osborn pushed her way out from behind the trees. Her plain gray suit was a little more mussed than the night before, her pink lipstick a little more carmine. The mocking smile behind the lipstick was forced.

She said, "All eyes aren't you? It's been a pleasure to see the great man at work."

She stared around him, but he blocked her path and caught one wrist lightly. "You don't fit the reason women usually chase me. What's your version?"

"Don't be funny," Merle Osborn ordered crisply. "You made a big splash once and I'm betting you'll make another. Being there when it happens is my job." She glanced at her watch



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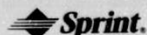
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down the street Boots Nathan had taken. "You can release my wrist any time now."

"Great job," Thursday said agreeably and held on. "You did well by Dave Lee. You know — someday some victim's relative is going to forget you're a helpless female and kick your teeth in."

She put her far up closer to his to laugh softly. "If that's your ambition, go ahead."

His own hard mouth fashioned a smile. "Think I'll save it for your boss. What's going on at the Tarrant house?"

"I don't —" Merle stopped and a wave of worry moved over her blonde eyebrows. "I've just decided something. I don't like you when you smile."

"The Tarrants, sweetheart," she looked at him oddly. "I have an appointment with them in five minutes — to see if I can

get a statement. I'd be there now if I hadn't been curious about the detective who wouldn't touch the Lee case — but did."

Within his grasp, her slender wrist twisted experimentally. "I'd suggest you let go. I stage a good scene."

"Sorry you can't stay," Thursday opened his hand. "I was looking forward to a long talk."

"Write me a letter," she suggested over her shoulder.

Thursday watched her half run away across the lawn. "Don't rush," he called after her. "You're a cinch to catch him at the ferry."

Chapter Eleven
Sunday, August 11, 2:00 p.m.

When he'd ferried back across the bay to downtown San Diego, Thursday discovered the business card Boots Nathan had given him was wrong. Hempstead-Young Merchants Patrol turned left at the Fairmount

was no longer in the Bank of America building. An empty suite of offices and a sign on the door told him the firm had moved. He sped his Oldsmobile toward East San Diego.

University Avenue was a narrow street, bumpily bisected by the metal ribbons of streetcar tracks and squeezed between an endless view of drugstores and groceries and garages. Thursday turned left at the Fairmount

Avenue traffic light, parked across from the East San Diego Press, and walked back the half-block to the corner.

Hempstead-Young Merchants Patrol owned a brand new two-story building, shrouded with a pebbled front. Two great canted plate-glass windows started from each side of the double doors. A man in a tan uniform was scraping manufacturers' labels from the windows. The building had a vacant lot on one side and Fairmount Avenue on the other.

On each half of the double doors was embossed the H-Y seal in gold leaf.

When he stepped into where the receptionist was perched behind a barricade of giltwork and sleek varnish. She was a tricky-looking blonde. Thursday asked to see Alfred Young.

"What name, please?"

"Thursday, Max Thursday."

The blonde flipped a switch on the PBX board and murmured into the mouthpiece. A second later, "Mr. Young asking if you'll come right up. Mr. Thursday."

Two paces down the barricade was a door. It refused to give under his hand. He was turning back to the receptionist when the buzz of a circuit breaker released the lock. Thursday stepped through into a high-ceilinged office.

It was well filled with shiny green desks and metal filing cabinets. Girls in summer dresses and men in short sleeves rioted or punched calculators in the breeze from whirling electric fans. Metal signs designated side doors as Armoury or Squad Room or Squad Supply. The door into the Squad Room was open, and Thursday saw a trio of men in the crisp H-Y khaki uniforms. Except for different badges and wider leather ties, they looked like city police.

Target Range. That was a narrow stairway leading to the basement. The receptionist nodded toward the upstairs. Executive Offices.

On the cool upper floor of the building another patrolman was lounging on a bench. He was a big man and he got up quickly as Thursday reached the top of the stairs.

"Yes?"

"My name's Thursday. I'm supposed to see Young."

The uniformed man studied each square inch of him. Thursday's sandals ally lifted his hands for a shakedown and the other man scowled. "Down the end of the hall to the left. Go right in."

Thursday could feel the eyes on his back all the way down the linoleum corridor. At the end of the hall, two office doors faced each other. The door on the right said "Parker Hempstead — President." It was partially ajar, and Thursday could see a neat desk, undisturbed. The cushioned chair behind it was empty. He gave a slight salute just to annoy the guard.

The office on the left was Alfred Young's. General Manager.

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Thursday went in. Alfred Young was sitting behind an acre of desk that confronted his door. He was typing rapidly on a Remington portable drawn up beside the desk on a small green table with rollers. A nod to his visitor didn't break his typing rhythm.

Thursday sagged in a leather armchair and fished out a cigarette. Through the smoke he studied Boots Nathan's boss. Al Young was tall and heavy shouldered. What showed of his eyes under masking lids seemed mostly white eyeballs, and his mouth rode open permanently as if he were about to say something nasty. A strong hand of muscle surrounded his mouth like a hawk. His lips were closed at one corner only, to secure a long black cigar.

Young stopped the clatter of the machine and kicked the roller table away from him. It bumped into a squat iron gray filing cabinet. The three drawers were imprisoned by a padlock and vertical steel bar arrangement. "Now, Mr. Thursday," he said in a throaty voice. "What's your story?"

"I discovered an odd thing this morning. I discovered one of your men was going every-where I was — about 15 seconds behind me."

Young nodded his head thoughtfully. His cold hair had started to gray at the temples, but the carefully groomed mustache was still jet black. "How'd you happen to find that out, Mr. Thursday?"

"Caught him at it," Young smiled carefully, tilting the cigar up. "That was negligent of him, wasn't it? I don't like for my men to be negligent."

Thursday summoned up some anger for Boots Nathan's sake. "I got my likes and dislikes, too. After I looked in my rule book, I shook your boy around a bit. That's his first warning. I don't give last warnings."

"I'll bet you did just that," the smile started on the duck mouth. "So you had your fun — what do you want from me?"

"Why?"

"I won't say it's none of your business," Young said. He put up square hands to stroke down each side of his mustache. He was too hard-looking to carry off any suave gestures. "Obviously, it is your business, but you know from your own experience, Thursday, I can tell you a thing."

"Can't or won't?"

The ridged mouth flattened and he rolled the cigar around his lips. "I'm putting this as nice as possible."

"Put it as quick as possible," said Thursday softly. "Why did the Tarrants hire you to fasten a tail on me?"

"Who tossed their name in the pot?"

"Don't play dumb, Young. Trail jobs have a reason, at 25 bucks a day. I'm in on the Lee killing. So are Mr. and Mrs. Tarrant. Hemphreys, Young, who handles their protection, puts a man on me. Up to this point it's been all spokes — now

there's a hub."

Al Young sagged his cigar. "You're backing up the wrong tree, Thursday. Why should the Tarrants want to keep tabs on a private cop? They got better things to do with all their money."

"Who's asking questions now?" Thursday waved his cigarette at the bank of telephones on the huge desk. "Use the Tarrants a ring. Ask them why they wanted Dave Lee to watch for a man with a tag."

The heavy-lidded eyes were wary. "Who says they did?"

"Ask them yourself. Dave Lee knew Larson before."

"Larson knows a lot of people. A whole lot."

"But Dave Lee went and got himself killed while he was on Larson's business. And Larson's business is more than just getting his face burned."

Young stood up and kicked back the swivel chair. His navy blue suit lacked only brass buttons to be a uniform. "Who you after, Thursday?"

Thursday stood up, too, to grind out his cigarette in the desk ashtray. "That is going to depend. Everybody else gives me a name to visit. What's your suggestion?"

"Keep your nose clean."

"No. That's my living — stirring things up." The two big men sized each other up across the wide desk. Thursday said, "Now, I've got a suggestion for you. Keep your pigskin out from under me. Sometimes I put my feet down hard."

"We love tough guys," Young's voice ground out the words as if he were glad to be rid of them.

"There's more to this. Next time I run into your hand toled Gestapo, I'm going to tell my head off for cops. I know you couldn't afford to turn down the Tarrants on this shadow job — they're big customers. But there's still some truth and civility police down at the foot of Market Street. Their headquarters isn't as pretty as yours, but it's been there longer. I'm sure those boys would be interested to know you're overstepping your license."

"We've got special police permits."

"Not for that sort of work. I looked it up this afternoon, just to be sure." Thursday smiled pleasantly and opened the door. "Keep it in mind or you'll have the Lee case knotted around your neck. No trouble at all."

When he glanced across the hall, the other office was still empty. "And tell Hemphreys hello for me. I want everyone to know I'm around."

Mystery fans know Bob Wade, now 77, from his U-T column, "Spideadventure." With William Miller, who died in 1961, Wade received the Edgar Allan Poe Award from the Mystery Writers of America for the short story, "Invitation to an Accident." In 1988 Wade received the Life Achievement Award from the Private Eye Writers of America. He lives in San Carlos.

Next week: Playing with fire.

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WHEN YOU'VE GOT THE BLUES, THERE'S ONLY ONE THING LEFT TO DO. GO OUT AND BUY YOURSELF A NEW PAIR OF SHOES. — CHAMPION JACK DUPREE

I don't have the blues — at least not today — and I don't necessarily get a lift (no pun here) out of buying brogans or wing tips, sneakers, Birkenstocks, penny loafers, sandals, or Hush Puppies. I do get a kick (likewise no pun) out of buying a good pair of boots, however, when I can afford them. Mostly I can't afford anything rocoos, flambeant (though I'm tempted on occasion), or shoes that will last 20 years, but once in a while I can afford a pretty good pair. Ten-year boots. That's because I'm half an hour from Mexico.

My thing for boots dates back to reading Sherlock Holmes stories. Holmes always wore low street boots, as were the fashion in late-Victorian England. Errol Flynn in *Captain Blood* and *The Sea Hawk* had incredible boots, the kind you would fold over above the knee. But if you wore anything like that to school (assuming you could find them), you would likely get pounded. Cowboy boots were the key to a manly swagger — think John Wayne, Gary Cooper, James Arness — but I was forbidden to wear them. They would, my mother informed me, permanently warp my feet, and I would be a hopeless cripple by the age of 30. Instead, one birthday I was given a pair of Wellington boots. Snow got into the low tops, my pants wouldn't fit over them or stay completely inside them; they were heavy and introduced a Frankenstein monster shuffle into my once-purposeful stride. This compromise between me and Mom was not satisfactory.

When the Beatles and the Stones hit *The Ed Sullivan Show*, I was already in a rock band, and I could now convince my advertising executive father that boots and long hair were a vital "gimmick" for band bookings. He didn't like it but saw the business sense in "packaging a product in step with the times." I could suddenly wear the Cuban fence-climbers or Puerto Rican shit-kickers I always coveted, but now they were Beatle boots, part of a band uniform, a concession to fashion and commerciality. I wore them everywhere for two years until I had to bind sales and arches together with electrician's tape.

In 1969 I moved to San Francisco with some musicians. We soon landed a job performing background music for Back-to-School fashion shows at Macy's department stores from Monterey to Sacramento. We were paid well (about \$500 a week each) and surrounded by 16-year-old girls every day. I spent my money on band equipment and boots. Ten pairs, mostly from a shop on Polk Street. Spanish boots, Italian boots, snakekin, denim, a purple pair — some styles as high as the top of my calf with platform heels (I also bought moccasins). Over the next several months, the boots were all stolen, most likely by the dozens of people who would come and go from the townhouse: friends of friends of friends, many of them strung out on various drugs. One pair, a brown paisley pattern of felt against tan canvas, were taken off my feet as I slept in a chair. Did I say it was 1969?

During the '70s my fondness for a good pair of boots had to take a backseat to more sensible and less expensive footwear, though I never wore Earth shoes. In the early '80s I moved to San Diego and discovered, among many curiosities and delights, the *zapaterias* of Tijuana.

zapaterias of Tijuana.

You will notice numerous shoe stores or *zapaterias* in Tl. It's become a tradition, going back many decades. In the way you might seek out Italian for apples, Chicago for pizza and blues, Boston for beans (I guess), or, say, Lynchburg, Kentucky, for whiskey, one would probably go to Rodeo Drive in Beverly Hills for boots, if not Dallas or Houston, New York or London. But if you're just a working manjack who demands a bit of good boot leather to get him through a few winters, maybe some fun party slippers for the daughter and little fringed cowboy wear for the boy, Tijuana's your stop. You can pick up the whole family's boots for \$100 or so, good leather and fine workmanship — or you can get screwed and buy plastic crap. Just like in Cincinnati.

The largest chain store first visible to tourists on Revolución Avenue is Tres Hermanos (Three Brothers). Several of these shops are found throughout Tl, and they're popular with Tijuana's on a low budget. Perhaps shoppers from Cleveland or Little Rock will want to buy a pair of Power Ranger sneakers for the kids, some shiny pumps for the little lady, and loafers with a permanent shine for dad (safety tip: keep these shoes away from open flames). But if you're willing to do comparative shopping and abandon the theoretical tourist safety on Revolución, just one block south on Constitución you'll find a profusion of competitive *zapaterias*.

Between Second and Third Avenues, among the smells of bus exhaust, frying carnitas and churros, fresh-sliced fruit, and less namable smells is that unmistakable odor of shoe leather. I can smell it, anyway. Four retail shoe businesses occupy one block alone. Where I shop for a new pair of boots every few years is Number 810 on Constitución in Zona Centro — Zapateria Francis, one of the smallest shoe stores downtown. Family owned and in business for some 30 years, it is easy to miss.

No neon signs will call your attention to this small establishment tucked between two other businesses. You have to look for the sign in faded gold-leaf lettering over the door obscured by the glass display booth. Inside you're likely to find Umberto Soto behind the cash register. Soto is the 25-year-old son of owners Gilberto Cosmea, 73, and Siberia González DeSoto, 62. Heavyset and deliberate in his speech and movements, the younger Soto is unassuming and helpful. The word *over* comes to mind. Soto's English is much like becomes "ashtray." The shop space is cramped, with only a half dozen or so seats on which to try on shoes. In one corner are boxes stacked halfway to the ceiling. New boots prying much of the room; mother and father are purchasing shoes for three small children.

Soto was born in Tijuana and has worked in the store since he was a child. "About 20 years," he says. "My mother brought me in to learn the business. We live a few blocks away. Excuse me." Soto rings up a sale for an employee, a pretty girl in her early 20s. The children's shoes she has sold are sneakers with what appear to be flower patterns on the



Tijuana shoe store

I walked ten miles over a frozen lake in Illinois in those boots during the winter of 1991 and strode through three relationships that didn't last.

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canvas. For three pair, the total is less than 300 pesos, or under \$50.

As he rings the sale, Soto explains that the boots I'm admiring — black cowboy boots with a matte, almost satin finish, as opposed to shine — are made in a city called Leon, in the state of Guanajuato near Guadalajara. These are the kind of boots I could not afford in San Diego or any-

where else in the U.S. The brand name is Botas Rudel, and even if I have to replace the sole and heel eventually, they will last ten years. Yes — I can feel it as I lift the weight of the boot, inhale its lustrous aroma, and play my fingers over its tough yet sensuous surface — ten years. I set them aside and wait for Umberto to finish so I can ask him the price.

"Those are good boots,"

says the father of the three children. He speaks perfect English. I don't get his name, but he says he's been an oil worker, "a roughneck for many years." He's been living in Long Beach and now resides in San Diego. "I always come here for shoes. It is the best place down here."

I agree and say that if there is a better place, I don't know of it. This man is large, be- lying the Mexican stereotype.

He is wearing boots similar to the ones I'm thinking of buying. He also wears a cowboy hat, jeans, and a western shirt. His Latino-matinee idol-from-the-'50s look makes him seem like a rugged Ricardo Montalva.

"Not too many Americans come here," he says. "Some- times Japanese and Germans, but Americans stay on Revolu- cion. That's okay, but if

you are buying shoes, you pay more a block away. If you write about this place, Americans might start coming here, and then they'll raise the prices." He sees me fondling a pair of alligator boots and points out that they aren't really alliga- tor. "Right, Umberto!"

Umberto agrees that alliga- tor is too expensive and that the leather is impractical, or stamped, with the alligator

pattern. He turns to his mother, an attractive woman with high- lighted blond hair. In Spanish he asks her if that isn't right, that the pattern is stamped by machine? She nods and makes a pulling gesture with her arm to indicate a punch press machine action. Both Silvia and her husband, Gilberto, worked in the shoe trade, in the factories of Guanajuato and Sinaloa, before starting their retail business in Tijuana 30 years ago. "They were leather cutters, and they managed to buy some shoes," Soto tells me, "and they came here to experiment in the business."

Soto has visited factories in the south but has never worked in one himself. "I've taken tours," he said.

I ask him if he saw any chil- dren working in the factory, and he says, without pause, "No. Just women and men. See, they soak the leather in oils, and they dry it and they cut it on a bench, and then they glue it to a shoe." Soto went to high school in Tijuana and then the University of Guadalajara, where he studied engineering and compu- ters. "I completed my degree two or three years ago," he says. "Now, here I am." Soto's immediate goals are to find a car and "a nice girl."

Zapateria Francis will say Soto, "sell 20 or 30 pairs of shoes a day during the week and 50 or 60 over the weekend. It is mostly Mexican people during the week and people from all over the world on weekends. They come here to buy boots. Even from India and Israel."

The "roughneck" customer suggests I buy the boots that are like his. "Work in some mink oil," he suggests, "they'll last longer and it makes them waterproof." He can't stay to chat; his wife is on a shopping mission and there's no avoid- ing it. He says good-bye to Soto and Soto's mother and children out the door and into the exhaust-choked, smoky haze on Constitution, where they're swallowed up by foot traffic.

"All the shoes are from Guanajuato," says Soto. "Men's, women's, babies." It is a tra- dition there, the factories. There are different companies with different names. The salesman come here to make the orders, and then they go back to Gua- najuato to make whatever you order, and it is shipped here by truck. They come every two to four months. These boots just came in today." He indi- cates the stack of boxes as tall as I am. Two more customers come in, a young man and what appears to be his girl- friend. With the four of us and the stack of boxes, there is lit- tle room in the shop to maneuver.

Soto turns his attention to the black boots I've set aside. "Those are real leather," he says, as if there is any question. "How much are they?" I ask. I am certain this pair would be at least \$100 in San Diego.

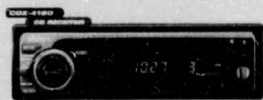
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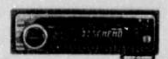
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STEREO REPAIR ON PREMISES

Soto tells me they will cost 375 pesos, about \$38. He points to the imitation alligator pair and indicates they will cost a little more. "Genuine alligator would cost about \$500," he explains. He cannot, he says, sell shoes or boots for that kind of money. "Not here," he says, meaning at his location. "People come here for bargains. You can spend \$1000 for a pair of animal skin boots or shoes on Revolution, but not here."

How is it that Soto is able to sell at such reasonable rates? "Volume," he replies.

Soto has never worked at another profession. As a boy he washed the windows at the shop and helped with inventory. "You have to understand the shoe industry; you have to learn to start your own business." The business will one day be Umberto's, or he might start his own shop. Soto then begins to describe his father working in the factory in Sinaloa for 15 years to learn background for

Zapateria "Variety" two doors down is part of a small chain with at least five other branches in Tijuana. Their prices are slightly higher than at Zapateria Francis, although their children's shoes are in the same price range, from 100 to 200 pesos. "Variety" has a similar boot to the ones I'm interested in at Francis, but their price is 595 pesos, a few dollars more.

At Zapateria Estrella, I see the same boots I bought in 1988 — which are still intact, though just barely — for \$5 more than I paid ten years ago. After resoling and reheeling them, I paid a total of \$55 and walked all over New York, Chicago, San Francisco, L.A., Joshua Tree, San Diego, Baja, and Zihuatanejo. I rode two motorcycles into the ground beneath those boots, tearing up the toes, heels, and soles on the gear shifts, the kickstand, and the pavement. I walked ten miles over a frozen lake in

If you're just a working manjack who demands a bit of good boot leather to get him through a few winters, maybe some fun party slippers for the daughter and little fringed cowboy wear for the boy, Tijuana will probably be your stop.

retail sales. Soto's English falters, as does his Spanish. He mentions something about a Japanese partner who went into business with his father for one year but failed because "he did not know the shoe business."

Soto's grandfather also owns a shoe store back in Sinaloa. "So shoe leather is in your blood, eh?" I suggest. Soto just looks at me, uncomprehending, as if trying to imagine how such a thing could be literally possible.

Changing the subject, I ask him about competition. "There are maybe five or six shoe stores on Constitution," says Soto. "Some of them, like Tres Hermanos, sell shoes made of plastic materials. For people who don't have any money or just a little bit of money, they go there — for plastic shoes." He shrugs. "We don't have a lot of competition for real leather shoes."

"No one sells American shoes here, I notice."

"No. It is illegal. We can sell only Mexican-made shoes."

While Soto is busy with new customers, I check out the competition next door, at Zapateria "R.B.B." I notice first that their Spanish-style boots — or "Beate boots," as I've come to think of them — are 500 to 600 pesos. The elderly gentleman working there does not want to speak with me for some reason. He says he does not speak English, and he is not talkative in Spanish either. Later, a Mexican friend offers an explanation. "Things tend to fall off of trucks more often in Mexico."

Illinois in those boots during the winter of 1991 and strode through three relationships that didn't last. The boots did, and their condition these days mirrors my own.

I decide to return to Zapateria Francis and put my money down on the black boots. I've got a good feeling about them. Umberto charges me \$45.60. I put them on. A little snug, but that's the way it is at first with cowboy boots. I place my sneakers in the boot box, tuck the box under my arm, and say good-bye to Soto. He takes my card and smiles.

As I walk past the vendors near the border, one of the guys hawking T-shirts, jewelry, and chess sets points to my feet and says, "Nice boots!"

"Thanks."

After the trolley ride and a bus transfer, I walk west on University from Park Boulevard, and my feet are beginning to blister a bit. It's a good kind of pain, though, if you know what I mean. Besides, I look good in these boots. I just know it. Nothing like it. I remember the words to a Bobbie Robertson song, "Slopfoot Preacher."

"In those proud shoes, walkin' on up the alley / In those proud shoes, walkin' over the sky / Then he tips his hat, just like Don Quixote and says, don't let the capture pass you by..."

— John Brizzolara

John Brizzolara's novels include Wirecutter and Empire of Honor. In 1997 he received the National Conference Media Award for Journalism.

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the first patients. When she was admitted as "Nurse" was, she was told that it was not a job, it was a vocation. She saw it as a commitment, not just a job. The materials, mentioned that for the medical director for a volunteer organization, the Coalition of Concerned Medical Professionals (CCMP), which provides health care free for people without insurance, most of whom work in service industries that the Task Force has identified from existing studies. Once a month, I see patients free of charge at CCMP's health services center. But at the front desk, she saw how we really cover patient's insurance and, without exception, those at the center would have a representative from the health insurance company to help them with the time of service. So having that we would deliver, without it, we

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employers. Both impressed me with their professional skills, particularly Joe, who came in to shape up our business office at a time when I was working with that department to improve its performance in collecting family-practice charges from insurance companies. Within three months, we turned the family-practice business around from monthly losses to monthly profits. I went on paternity leave during his

A black and white close-up portrait of a man with a mustache, wearing dark sunglasses and a dark hat. The hat features a logo that reads "GATLING". The man is looking slightly to the right. The image is framed by a decorative border with a repeating pattern.

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That's not the kind of reputation I want my employers to have. Nor do I enjoy watching capable workers race to our exits. While my employers have raised the overall quality of our personnel, I'm not sure they're giving everyone the respect they deserve, particularly the people who come to us with higher skill levels and strong opinions about how their jobs ought to be done. I feel a meeting coming on, one that I will

**It's not my
nature to ignore
people's
personal lives;
that's why
I'm a doctor.**

have to call and one in which I will have to walk the fine line between educating and insulting my bosses. Bring on the swivel chairs.

I do get vindicated sometimes. For all her loyalty, Rhonda has left us twice, once to work for a cardiologist and once for a surgeon. In fairness to Rhonda, she drives about 35 miles to and from work each day, and both of the other jobs had much shorter commutes, as well as higher salaries. Both times she encountered such terrible work environments that she came back to us begging to get her job back and both times we couldn't refuse, even the time we had to tell her replacement that the position she had filled didn't exist any longer.

More recently, my wife and I have reestablished contact with Ella, the one who left us for a prison job. The money is still good for her, but the breakup of her ten-year marriage was the real depressing event, one in which she has to work six days a week, doing a job that once required two people, has led her to miss the clinical work she did for us. But unlike Rhonda, Ella won't come back; she thinks she can't afford the pay cut. I think she needs a supplier who can give someone who cares about her. Then again, she would be one of those employees coming in with high-level skills, so we wouldn't be able to take her back now; we'd lose her. Perhaps Annette can solve that one, too. Tom Rickard

A high-contrast, black and white close-up portrait of a woman's face. The image is cropped to focus on her eyes, nose, and lips. She has dark, well-defined eyebrows, large dark eyes looking directly at the camera, and full, dark lips. The lighting is dramatic, with strong highlights and shadows, giving it a classic, artistic feel.

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ARE YOU HAPPY, BROTHER BEAST?

tighten my right arm around the cheetah's neck. He has a deep purr, like a Harley-Davidson heard cruising along two blocks away. I try not to think of his teeth and claws, but his teeth and claws become the only important subject. This is a 120-pound adult male that can hit 45 miles per hour in two seconds. I can't even hiccup that fast.

"Shall I take another?" asks Maureen Hanley, a young animal handler at the San Diego Zoo.

I nod and she lifts the camera. The cheetah's coat feels slightly greasy, and the fur on the top of its head is as fuzzy as an adolescent's brush cut. He has wonderfully perky ears and black tear marks from his eyes to the edges of his mouth, although he's never sad, or so I'm told. His name is Kimbunga, which means *tornado* in Swahili, and I am briefly part of his enrichment program — mental, physical, spiritual, environmental, the whole nine yards.

We are going for a walk through the zoo: three trainers, two cheetahs, a golden retriever by the name of Jessie, and me. The cheetahs have thick black leashes. It is mid-morning on a Wednesday in May. The air is cool and the sun is shining, although it will rain later. The dog is also part of the cheetahs' enrichment, a major part. Indeed, it could be said that Jessie is the cheetahs' mentor and spiritual guide. As far as this walk is concerned, the dog is definitely in charge, and she pushes on ahead of us all.

The second cheetah, Chobe, lifts a hind leg and pauses to spray the handrail, which will give a few toddlers some interesting palm scents and cause definite anxiety in their domestic pets. Then Chobe stops to sniff a patch of sage growing by the side of the path. The cheetah likes sage. He slowly collapses in it and rolls on his back. Unlike other cats, the cheetah's claws don't retract, and they glitter in the sunlight as he wriggles on his back just like a house cat but a hundred and ten pounds heavier. The unretreatable claws give the cheetah traction on its 70-mile-per-hour sprints.

WHEN I MILDLY SUGGEST THAT THE ANIMALS ARE NOT HERE BY CHOICE, PRIEST BECOMES DEFENSIVE.

Maureen Hanley says, "Come on, Chobe, let's go. The others are getting far ahead."

You do not hurry a cheetah. You coax and wheedle, but you do not hurry. With good grace, Chobe takes one last roll and gets to his feet.

At the top of the path a buildings-and-grounds worker is operating a wood chipper. He turns it off when he sees the

animals, but the cheetahs still aren't happy. They have heard that dreadful noise and they don't want to get any closer. They assume stubborn expressions.

To the golden retriever, however, the chipper is just a rusty chunk of metal. She trots up to the guy at the chipper and gets her ears scratched. She sniffs the chipper and moves on up the path. The cheetahs watch closely, and when they see that Jessie doesn't care squat about the chipper and that the chipper hasn't kept on Jessie, then they, too, proceed up the path — not happily, but they do what has to be done. And this is what Jessie's relationship with the cheetahs is all about.

The cheetahs and the dog are four and a half years old, and they are under the direction of Kathy Marmack, animal-training supervisor at the zoo and director of the animal shows. She works with nearly 35 animals, all of which were hand reared after being rejected by their mothers or orphaned at a tender age. They are used to being around people. Kathy Marmack started at the zoo in 1976 as an animal handler. She is a tall, attractive woman whose light brown hair is coiffed into an elaborate hairdo reminiscent of an exotic tropical bird.

Jessie came from the Escondido Humane Society and joined the cheetahs when they were all six months old. She bonded with Kimbunga immediately, and the two eat, sleep, and spend most of their time together. If Jessie has to be away, then Kimbunga makes chirping noises to summon her back. But the dog's function is to tell the cheetahs that life and all its strangeness is okay. We should all have a pal like that.

Jessie has also helped rear an African leopard, two Bengal tigers, and a badger from South Dakota by the name of Orph. A number of zoos have used dogs to work with animals to put them at ease. The San Diego Zoo had a previous cheetah-and-golden retriever couple that were together for about 15 years.

"The dog and the cheetah are good buddies, and the cheetah is dependent on Jessie," Kathy Marmack tells me. "Kimbunga feels really, really comfortable when Jessie's around. The other cheetah, Chobe, likes her too. When you let Jessie out of her enclosure in the morning, she always runs up to see Chobe first. She snuggles up against the fence and he comes up and purrs in her face and they squish each other through the fence and talk. They're buds. And the cheetahs are never rough with the dog. The dog's the dominant one. And you know what? The dog is good, she understands. We used to have her play with one of our leopard cubs and they'd wrestle around and if the cub bit her too hard Jessie would say — 'You're biting too hard. They'd mouth each other and run around on the hills and get goofy."

"Jessie's made a huge difference in our enrichment activities, because the animals love the dog. She's down on their level. She makes them feel like everything's an adventure. There have been lots of cubs that became very fond of the dog

and they'd follow her around, which made their leash training easy. The dog would walk ahead and they'd follow right behind her. You could go anywhere — into offices, into crates so that [you could take] them into cars and vans. And the badger feels really comfortable having the dog around too. They go for walks and go digging together. And now Jessie's become friends with the reindeer and they're goofy as well. Golden retrievers don't have so much of the watchdog tendencies of the other dogs. They're happy to see anybody all the time. And those characteristics got passed off on the cheetahs. Our former dog was so much at ease no matter where she was that for the cheetah everything was okay. There wasn't anyplace we couldn't take him. I'm talking benefit fashion shows at the Sheraton — pitch black, walking down a 50-foot ramp in the dark with strobe lights, and the cheetah never even flinched."

The idea of environmental enrichment for zoo animals has a somewhat complicated history. When I was a child, zoo animals lived in cages with concrete floors. This was done for reasons of hygiene. The concrete could be easily hosed off. And exotic animals seemed to have complicated immune systems. They were more susceptible to germs and infections than run-of-the-mill dogs and cats, and so hygiene was an important consideration.

The trouble was the animals didn't seem happy. They paced back and forth and appeared depressed. And this was where the complications came in. Just who was unhappy? Were the animals really unhappy? Or were the zoo visitors unhappy because the animals were pacing back and forth (perhaps happily) on concrete slabs? Or was it the keepers who were unhappy since their jobs were not unlike the jobs of prison guards?

And there was much disagreement on the subject of the emotional life of animals. Could they experience boredom and depression? Could they in fact feel? Or was that just human beings being anthropomorphic, that is, ascribing human characteristics to nonhuman creatures?

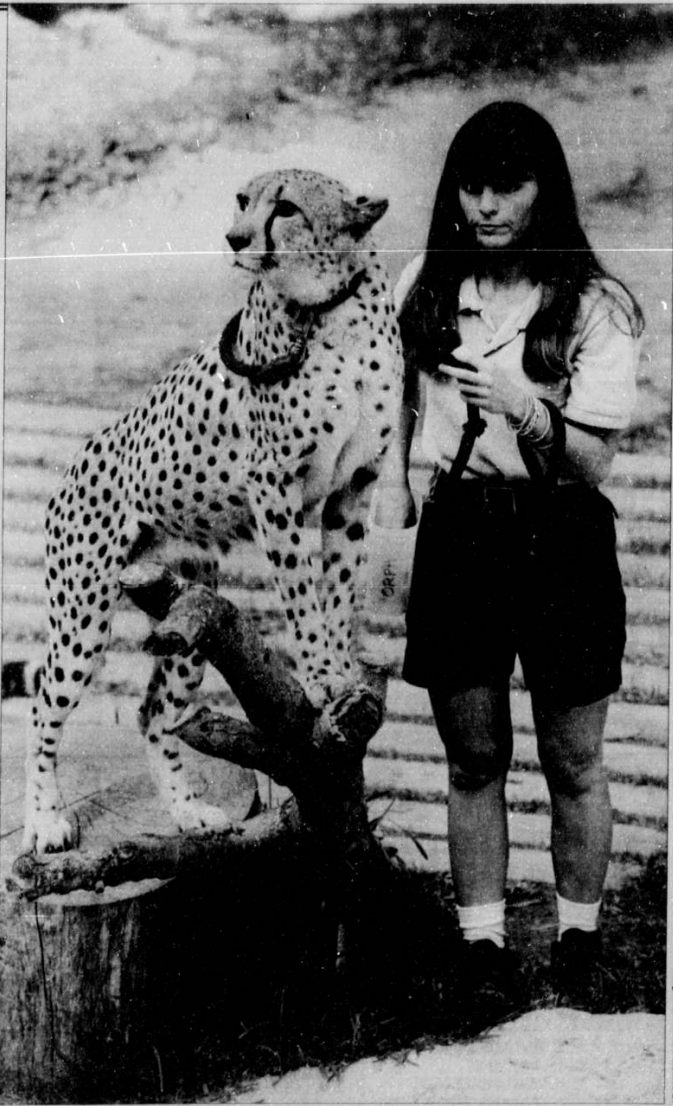
For a mixture of these reasons, new importance came to be placed on what was called the mental health of the animal, which meant that less importance was given to hygiene. Take for example the big-cat cages at the San Diego Zoo, which are some of the zoo's oldest enclosures and were built in the 1930s by the WPA. They had concrete platforms that could be easily hosed off. In environmentally enriching the area for the big cats, the first thing to be done was to cover the concrete slabs with soil, creating hillsides. Now the jaguar droppings couldn't be hosed off; they had to be picked up with a pooper scooper. Bushes were planted, boulders were brought in, climbing structures were made with dead logs, scratching posts were hung from chains, rock work was done, pools and running streams were created. The cats were given places to hide. And this was only the beginning. Did you know that in one zoo the polar bears are given Prozac? It seems to work. They no

longer chew their nails.

So Jessie, the golden retriever, is part of the enrichment program for the animals that appear in the San Diego Zoo animal shows.

We want the animals to have something to do if we're not working with them," Kathy Marmack tells me. "For some animals, it's hard to beat a cardboard box for having a good time. You try to find the enrichment that will stimulate the animal. For instance, we try to give the badger digging opportunities. The clouded leopards from Southeast Asia love rolling in sage, so we gather great amounts for them. They love hand lotion and vanilla. When we had the two tiger cubs, we'd take them to a pumpkin patch at Halloween and they'd bounce around and play with the pumpkins. And we'd bring pumpkins home. In their enclosure, the cubs had a tub of water and they'd take a pumpkin and dip it in and out of the water and carry it around because they can sink their teeth into it and bat it around. Bounding the show area we have a moat, and the cubs would swim in the water with the pumpkin. They'd grab it with their paws and try to submerge it. They'd play for hours. We finally had to stop putting them in the water when they hit over 200 pounds."

We get the cats like the clouded leopards these big balls called Boomer Balls. They won't pop, and they come in different sizes. Even the reindeer has balls to push around. We alternate them so they don't have the same toys all the time and so they seem new to them when we give them back. Even things like tubs, they like to bat them, knock them around. You'll put a log or a stump in there and they'll rub on that or push it around. It's enjoyable for the animals to have these things. They have these wonderful toys for horses, which are hard plastic and uncrushable. A lot of them have a ring on them so you can hang them high enough so the animal can tap them. They'll hit them and bop them. The llama, reindeer, and horses, including zebras and wild horses, love them. They play with these things they can bop with their noses. They also have Boomer Balls, which they roll around. The llama will roll them around, and the reindeer does it all the time. Sometimes she'll try to squash it with her face, but the ball is virtually indestructible. She'll roll it all the way around the cage and run and come back and smack it again.



Maureen Hanley with Chobe

"Our nutritionist, Dr. Mark Edwards," says Priest, "is very aware of the fact that as these animals move through their territories in the wild they encounter different feeding opportunities — sometimes honey, sometimes not, sometimes feathers. So we have the flexibility to do that, and our forage warehouse is really something to see. We have live crickets, we have mealworms. Everything that animals eat, we provide here. There's a market. Somebody out there is raising crickets that they sell to the zoo. We use 3200 pounds of mealworms a year. The forage budget is \$700,000 a year. The daily average is about \$2000 to feed 4000 animals, an average cost of 50 cents an animal. Five thousand rats a year, 2500 rabbits a year, for the snakes primarily, 111,000 pounds of frozen fish for the sea lions and polar bears. Can you imagine that grocery bill? Changing an animal's diet can certainly be part of enrichment."

"We would expect to see increased birthrates with more mentally healthy animals. One of the major elements of the lives of these animals here in the zoo that is taken out is that the predators have been removed. And getting away from an animal that could potentially eat you occupies a certain amount of the animal's time. We've completely removed that element. Something else which can't do

much about is our climate. San Diego has a pretty mild climate. We don't have the severe winters that some animals that live here biologically would expect. The Alaskan brown bear is a great example. We just don't get snow here. There's not a whole lot we can do about that. So that's another reason we feed so strongly about enrichment and those kinds of things that we can do. I'm sure there's a connection between mental health and physical health."

Then Priest shows me a few of his more exotic toys, some of which are only in the experimental stage and have yet to be employed. I see that beneath Priest's scientific demeanor lurks a benign practical joker. The first is a "laser light, like a penlight, which puts an intense red dot on the wall, floor, or wherever you point it."

"The big cats, like the lions, had no interest," he tells me, "but the smaller cats chased it all over. You should try it at home with your dog. They love it."

Then he takes out an eight-inch green plastic frog with an electric eye so when something passes in front of the frog, it goes "Ribbit, ribbit."

"We can't use this because the animals would tear it apart," he says, "but we can make something like it."

I think what a sudden "Ribbit, ribbit" would do to the Alaskan brown bear.

Next comes a contrap-



Polar bear observation room

that shoots out a spray of perfume every 15 seconds or for how often it is programmed. The current scent is honeysuckle, and soon the office smells very sweet.

"This would be good for the rain forest," says Priest. "That's what a ball about

tion that resembles a small stork. It has a motion detector. Attach a hose to it and it shoots a quick blast of water at whatever passes in front. That should keep the tigers on their toes," I say. Gary Priest smiles. Last comes a ball about

the size of a softball, with a thin rubber ring around the outside and a motor inside so the ball can roll itself, zigzagging in all directions.

"Can you imagine how the lions would react?" says Priest. "Of course, they could break it, so I've asked one of the guys in the shop to try to come up with a bigger, unbreakable model."

Another day I walk around with Randall Herren, a senior keeper who has been at the zoo for ten years. He is in his early 40s, with rugged good looks. In terms of administration, the zoo has been broken into different areas, each run by a team made up of keepers, gardeners, buildings-and-grounds workers. Herren is part of Sun Bear Forest Team, which meets regularly to discuss the animals and has its own budget.

"My string includes Malayan sun bears, the cat walk, hornbills, porcupines, and squirrels, among others," says Herren, glancing around his domain as if it were home.

I notice a Persian leopard and hiding behind a rock at the top of its enclosure. Wherever Herren goes, the cat keeps an eye on him. I mention it.

"Oh, that's Ian," he says. "We got him from England. He's in his mothers now. He's got a cut on the inside of his thigh, and he's got to go to the vet around noon. So I cut off his water this morning, and he knows that something's up. That's why he's watching me."

If I were to be anthropomorphic, I would say that Ian is expressing suspicion.

"Ian's a real joker," Herren continues. "These animals seem to get something out of our reaction. Ian figured out the exact amount of time it took people to get from the gate to try to come up with a bigger, unbreakable model. He'd start running, but under the branches and low to the ground so no one would see him. Then, when whoever had come through the gate was just outside his cage, Ian would leave the ground and hit the fence face-high, right in front of these people, and hang there. Like he'd been invisible before that moment. People would be terrified. He did it a number of times." Herren chuckles benevolently.

We proceed along the walk to an enclosure about 10 by 40 feet with two black Brazilian jaguars. These animals make the cheetahs seem small. Fastly beneath their black fur, I can make out a pattern of spots. The jaguars don't much look at you as you look across you, but in that glance they see all they need to see.

"Yesterday we hung out pieces of lamb carcass," says Herren. "That's when you see a jaguar behave like a jaguar."

A large part of the enrichment program centers around eating, so each week the big cats have Carcass Days, Bone Days, and Rabbit Days when these items are hung out and

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the cats are allowed to practice their tearing, rending, and devouring skills.

The male jaguar is several years old and his name is Orson. The female, Anchoe, is 16 and clearly Herren's favorite. "I'm not saying that she's more intelligent than the other cats, but there's something about her... I guess I use the word 'monkey' loosely, but 'he's always been a monkey cat to me—the way she moves, thinks. She's actually mellowed in old age. She used to be very aggressive. When I first knew her, she broke off her canines threatening people, biting the fence. She used to sit there on her haunches, ears back, pounding on the door, wanting in. Looking like a primate."

Herren crosses both jaguars into the holding cages at the rear of their enclosure. He has a pal' full of meat. After the animals have been secured, Herren enters their enclosure and begins making meatballs, which he hides behind rocks, in the branches of trees, on the ledges of a low cliff face, on the climbing structure, at the edge of the stream, on a branch hanging from a chain, on the tip of a stick that he shoves through the mesh of the cage about seven feet off the ground. I am reminded of when I used to hide Easter eggs for my kids. The jaguars, smelling the meat, roar dramatically. This is their first feeding of the day.

A small boy and his mother stand in front of the enclosure

and watch Herren hiding the meatballs.

The boy asks Herren, "Are the jaguars out there now? Where're the jaguars?"

The mother says to the boy, "You tell me, Bobby, why don't they put the jaguars out while the man's working in the cage?"

Bobby scratches his head. That's a tough one.

Herren takes a dispenser of juniper cologne and sprays some branches. As he distributes the meatballs, he tells me that they had begun hiding the meatballs several years earlier after he had noticed that Anchoe was severely cutting down her activity.

"We've seen some behavioral changes and body changes in the last year or so. We noticed that the only place she would jump in the exhibit was right here." He gestures toward the ledge leading to the door to the holding pens in the back. The ledge is about four feet off the ground.

"It was almost pathetically funny. She'd do that particular jump, but almost anywhere else she'd stand up and sort of say, 'what the hell, and not bother. So we really started the meatball session here by the ledge so she could get them by standing up; maybe I'd put a meatball on a stick coming out almost all the way up the back wall, amazing stuff. I started doing a thing with a hanging log. For a year and a half I watched her every time after I put out



Hippopotamus

the meatballs, and those inherent cat things started coming out again. I wish I'd gotten a video of it. She got so she could jump almost all the way up the back wall, amazing stuff. I started doing a thing with a hanging log. For a year and a half I watched her every time after I put out

the ends. And anytime Anchoe had a level of frustration at not being able to get the meatball, she'd let me know—she'd go over and bite a plank or something and then I'd go out and make it easier. She was an easy one to read as far as wanting to play the game. I mean, my God,

she wanted to play the game. The problem-solving she went through to finally figure out how to get those meatballs off that piece of bamboo was incredible. Her forte was getting ahold of the hanging log, putting a little English on it, then getting up on it and it would be rocking back and forth and then she would get on the climbing structure and prepare to jump, aiming at those meatballs on the bamboo stick. In the beginning days, she would just jump and fail and kind of knock it off, but then she got so good that she could pinpoint it right there, right where it was going to be, swinging back and forth, and jump and hit it exactly. All those sorts of things were evidence of her thinking process, her problem-solving."

Herren climbs out of the enclosure and lets Anchoe back in. She is distracted by the juniper perfume, sniffing and rubbing against it, then rolling in it just as the cheetah had rolled in the sage.

"Anchoe loves catnip," Herren tells me. "She rolls in it. She acts just like a domestic cat."

The jaguar bumps the mesh of the enclosure, and the meatball attached to the stick above her slips off and falls on her head. Anchoe jumps back, sniffs the meatball, eats it, then looks up as if hoping for another.

"That meatball felt from heaven," says Herren. Anchoe begins hunting out the other meatballs, mov-

ing slowly and with great dexterity. Her nose twitches. She leaps to the top of the climbing structure, then tightrope her way down a branch and plucks a meatball off the tip. She gives no sign of being an elderly cat. People gather to watch. Anchoe scrambles about seven feet up the wall for another meatball.

"These cats are living at least twice as long here as they would in the wild," says Herren, "but I can't say it's because of the enrichment program. A rule of thumb for cats in the wild is that they would live to be about eight years old, because they have parasites and dental problems. Any injury that won't heal and they're goners, because no one's going to bring them food. Here they have vet care. But that's why you see so much kidney failure among domestic cats and captive wild cats—they live a lot longer than their urinary apparatus was designed for because they have all that concentrated urine for marking. That's what kills them."

"I ask Herren if he can tell me anything about the jaguars' emotions. For instance, can they feel boredom.

"I don't know for sure if they can feel boredom, because it's one of those words. Like when people come up to me and say—I get this a lot—that jaguar doesn't look happy because they're pacing back and forth. In my opinion, he's not unhappy doing that—that's kind of a loaded word, too.

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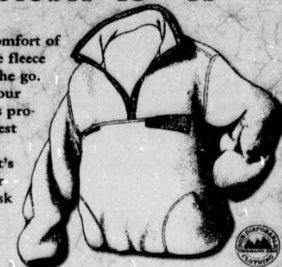
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like a happy jaguar — he's guarding his territory. But I've been with both of these cats for a long time, and I think they're pretty happy animals. Bears, on the other hand, tend to be certain things that from a human standpoint can be more disturbing. We have a sun bear that will cover a certain amount of ground, and it's a fixed pattern over and over. There are different ways of looking at that. Some animals may be expressing their anxiety that way or working off metabolism.

Sometimes a jaguar is aggressive toward me, and a visitor might ask if they are mean. I always have to say, we don't think of them as mean. Do you mean aggressive? These human attributes are difficult to apply to animals. Boredom — I really don't know. I remember one time going out and listening to some people at the warbling exhibit, and what I would hear 90 percent of the time was, Oh, how ugly. And for me, I just can't conceive of that. Koulas are cute and warthogs are ugly — oh, I get it. And at that point I just started talking to people, and what I understood was that people just don't know what to say. They're not going to say, "Oh, aren't those nodules on the face of the male warthog interesting?" So it's important to me to convey to the public that we're doing all we can. That's why I've tried hanging out carcasses of meat every Tuesday morning. People really like that. For the cats, the stimulation is usually food-oriented. It really brings the cat out in them. These things must be okayed by the vet. Manure we can use or elephant dung, clean dung, oh the jaguars just love that, they'll roll all over in it.

"My personal feeling is that the improved mental health of the animals affects their physical health, and for me, these enrichment programs came along at the right moment because I've been in the business a long time and there were years when I didn't know what to do. I mean, if you have a good primate setup, then it's easy. The primates have companionship and get along with each other and so you don't worry. But bears are the difficult ones. You can't read them. They're difficult in terms of trying to guess what they're thinking and dealing with that. But the enrichment programs came along at the right time for me to feel like we're doing something even for the bears. We're really addressing what a lot of people have thought is important. When I was younger in the business, I didn't know what to do and no one was telling me. Some people visiting the zoo will tell me to watch out for those animal rights activists. I tell them, I'm sorry, I'm an animal rights person. I'm interested in the welfare of animals. But we do what we can and it's better than it was. It's dealing with something in the animals' behavior that we're

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affected by watching, whether it's pacing or something else. We try to get to the bottom of it and understand it."

Talking to Herren, I see his love for the animals. After all, he is with them for most of their lives. They get to know him, and he knows their habits. They have definite personalities for him, although he accepts that perhaps he is being anthropomorphic. He doesn't want to think that he is a jailer. The transformation of Ancho's cage from bars and a flat concrete slab to a small habitat with rocks, trees, a small hillside, and running brook took a lot of work, and much of that work was done by the keepers. Herren wants his animals to be amused even if he isn't sure what that means.

Most of the people working at the zoo have been there for many years, and all the people I spoke to were idealistic and had a great sense of mission. "I'm an optimist," Gary Priest had told me as we sat in his office with his plastic frog and laser lights. "I can't imagine what I would rather do with my life than this kind of work because I think we have an obligation and an opportunity unlike any other generation before. An animal that goes into extinction is gone forever, and anything we can do to learn about those animals and become better stewards of them and of their environment..." He paused as if struck by the enormity of the task. "They, we just can't drop that ball."

"So it becomes part of our pleasure to keep the animals amused. That's exactly right. It's a real strong sense of accomplishment. The animals here are ambassadors for the ones in the wild. In a perfect world, there wouldn't be the need for zoos, but we don't live in a perfect world. I've had the privilege of going to the Serengeti. I've been to Borneo and seen orangutans in their natural habitat. But the average person doesn't get those opportunities, and part of our sense of obligation is to provide those opportunities and at the same time accomplish the very best care and treatment of these animals."

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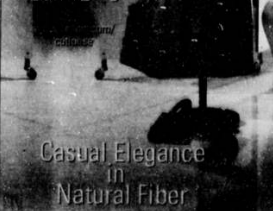
But when I mildly suggest that the animals are not here by choice, Priest becomes defensive. "As far as animals and territoriality, I guess I always struggle a little bit with it because

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animal that's more physically fit. You saw some of the carnivore enrichment. The keepers are constantly giving the animals things to tear apart, things to chew on. The tearing apart helps to keep their nails worn, so we don't have problems with overgrown nails. And some of the chew toys are actually items they use with dogs to help with oral health to keep healthy gums. So those are what I can say are the definite tangible health benefits. By giving the animals things to do that help keep their nails worn and help improve oral hygiene, that keep their dental health better — yes, that is absolutely benefiting an animal. But I have a hard time being able, from a scientific standpoint, to talk about their mental health."

I wonder how Dr. Sutherland-Smith would respond to Gary Prier's green electric frog going "Ribbit, ribbit" as the lion passed in front of it. But for the lion to leap ten feet in the air would clearly increase the lion's physical activity.

A goldfish tossed to an Alaskan brown bear guarantees a crowd, so does a lamb carcass strung up for the jaguars. On my way out of the zoo, I watch a big Dall sheep nudging a Boomer Ball with its nose. A woman watching says to her husband, "Look at the horns on that one. You'd think they'd be heavy on its head, wouldn't you, Frank?"

Frank sees me writing something on my pad. "You a monitor?" he says to me. "You're writing something. You must be a monitor."

I tell him I'm not a monitor. We go back to watching the sheep amuse itself.

Then I see a small boy wearing a blue Pac-Man cap hopping up and down in front of a small antelope, trying to get its attention. I wander over. Half a dozen people watch. The boy hangs into a tree and falls down. He starts to cry, more a cry of indignation than pain. "That's what you get for belly dancing in front of the tourists," says his father. "Didn't I tell you not to belly dance in front of tourists?"

Living on his back, the boy continues to yell and stamp his feet. Now ten people watch him. The small antelope sticks its head over the fence to discover just what sort of creature is making so much noise. For a moment, the boy becomes part of the antelope's environmental-enrichment program. The animal has become engaged. Indeed, now 15 people are watching. One man scratches his belly. Humans and antelope alike shake their heads. The boy becomes part of the environmental-enrichment program of us all. — Stephen Dobyns

Stephen Dobyns has been a reporter for the Detroit News and is the author of 9 volumes of poetry and 19 novels, the most recent *Saratoga Strongborn* (Penguin Putnam).

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LETTERS

continued from page 3

(3) Re the claim that I occasionally create a schism between [my] heart and [my] feet with my "hypertechnical" guitar work. I respectfully submit that a critic stands on dangerous ground when he/she presumes to understand intimately what lies in an artist's heart. I'm happy to assure Ed Decker that the guitar work on *Slagoff's*, indeed, an accurate reflection of what was residing in my heart at the time of performance, and I'll also happily accept the likely fact that my heart beats a little too frenetically for Decker's taste.

Speaking of ground, though, Decker energetically broke new piles of the stuff when he concluded his review thus: "Sometimes the glitz of Kennelly's finger picking overshadows his soulful fretwork." This is unprecise, the first time one of my hands has actually gotten a better review than the other. While my right hand has been noticeably mournful and mopey in the days since the review's publication, I have no choice but to force it into reluctant salute.

However, (4) I don't actually do much finger picking at all on the album; save for the two acoustic on "I'm Afraid," I'm pretty sure I used a plectrum throughout.

Mike Kennelly
San Diego

Bitter Love Child

I find the backhand comments about local musician Bob Tedde in the "Blurt" album review of Mike Kennelly (October 1) to be fairly typical of most frustrated, broke, "original artists" of minimal talent. I have never met Tedde, but as a songwriter and professional guitarist, I've played in cover and original bands around San Diego and have seen the two bands he fronts, Steely Damned and Rockola. From what I know, they're both real popular and sound great. If Ed Decker can't respect the fact that the guy gets up and plays some of the most original and complicated pop/jazz music ever written (Steely Damned) and has the balls and talent to occasionally trade licks with Hank Easton onstage, he is truly an idiot. Might be the bitter love child of Gusa Arnold!

Rob Handel
Chula Vista

Good For You, Mike

You have a letter from somebody named Mike Johansen who reflects to make feminist happy (Letters, October 8). Well, good for you, Mike, but I'm a little bit confused here. You talk about putting "he or she" or using "he or she." Don't you mean putting "I am or he" and using "him or her"? And you say you "will stick to the rules of English regardless of who it offends." If you're stick-

ing to the rules of English, you'd better make that "regardless of whom it offends."

Anonymous Would-Be English Professor

Noisiel

Mike Johansen (Letters, October 8) says he learned the rules of English in elementary school and junior high. Well, Mike, I imagine you look downright splendid up there on your anti-feminist soapbox. With the fist of one hand pounding the palm of the other, you make your proud proclamation, your challenge to the feminist world. I will stick to the rules of English regardless of who it offends. No one's going to push Mike around, noisiel.

I'm sure that your dear old grammar teacher (it was a she, wasn't it, Mike?) would voice and sigh a sigh of defeat if she could hear you now. But then she'd smile with relief. "Ah, but I remember now. Little Michael was out sick that year. I was never able to teach him the rules of English about the proper use of the pronouns who and whom."

Gene Cook
Escondido

Relax And Enjoy Your Food

Well, the war of the *Reader's* restaurant-review critics is really heating up. I'd be willing to bet the reviewers themselves—Nash, Bedford, Widmer—do not disagree so passionately and they probably get along just fine. From what planet does the restaurateur's daughter (Letters, October 8) spring that she believes the word of one critic—Widmer—could so grievously affect a whole group of diverse restaurants or the poll-voting public or those employed by said establishments? Reviewers are merely giving their opinions, and we know that opinions are like...well, we all have one. Rather than get in a lather over one reviewer or another, why not appreciate all of the reviewers for their unique views, writing styles, the calories consumed, and gastric upsets they have suffered in the course of their duties. Taste is a delicate thing to be decided by the individual taster. What it usually boils down to is what pleases you. So relax and enjoy your food in good company and judge for yourself. As for who should be or shouldn't be the *Reader* food critic or reviewer, why not just enjoy the diversity. Remember the words of the late, great Gilda Radner: There's always something.

Joanna Taylor
Serra Mesa

Dump Nash

I'm sure Max Nash is a nice fellow, kind to a woman, and good to his mother, but please let's get Eleanor Widmer back on an on-a-week basis; she's the only reason I get your paper.

Peter G. Brooks
Chula Vista

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what Mr. Shepherd says, but I understand that I don't have to. If I don't agree, I don't get mad and think he should be fired. That's just ridiculous.
Jeanne Bredesteg

Duncan, Hearst, and Welles

Re Duncan Shepherd's review of Orion Welles, September 24, I feel that it is unfair in that it fails to mention the negative political clout of William Randolph Hearst in thwarting Welles's making of *Citizen Kane*. This may well have set the tone by which Hollywood moguls continued to treat Welles's filmmaking efforts.

Jack Joseph
La Jolla

The Padres Should Forget Their Boutique

Will someone explain to me why Qualcomm Stadium is supposedly no longer suitable for baseball? ("To Hell with Ted Lerner..." September 3). For three decades, two All-Star games, and a World Series, nobody claimed the stadium was unsuitable for baseball. It is centrally located, right next to two freeways, and it has a big parking lot. Now that we're finally filling up 65,000 seats for a baseball game, we're finally getting our money's worth out of a costly remodeling job. So why is this less suitable than a smaller place, with higher ticket prices and inadequate parking in a terrible location (not next to any freeway and not even facing the bay)? San Diego is a big city now and needs a big stadium for large numbers of people to go to the games. We do not need an "intimate" boutique of a ballpark where the mayor can stuff her

face in a private suite with her business cronies and laugh about how they screwed the taxpayers out of \$225 million, while the rest of us pay through the nose just to get past the gates and fork over \$4 for a paper cup of beer. Redevelopment? That will happen any way without a new ballpark. New jobs? Selling peanuts or dishing out that awful cheese sauce or mopping up spilled beer? What a marvelous enrichment of San

Diego's job base. What about the huge numbers of people now employed at Qualcomm Stadium? What about their jobs? They can't all work at a smaller place. And what about a new library and 40,000 pot-holes waiting for repair? Are we really going to give up all that just to our mayor and her cronies can have a new air-conditioned suite with a lavish buffet and make themselves fatter? If Proposition C is approved it will result in the

biggest swindle of public money in this city's history, supposedly repaid by taxes on hotel rooms that don't even exist. The Padres should just forget about their little boutique and stay in Qualcomm Stadium, where they can sell 65,000 tickets per game and did sell that many just last week.
Name withheld

MISSING — A FAMILY'S DESPERATE SEARCH

Our son Jeffrey Rod Scooley, who was living in the Pacific Beach area in San Diego, disappeared in January 1997. We last spoke to him the week of January 6, 1997. He said he was helping some friends build a vacation house near the beach in Cabo San Lucas, Mexico. Jeffrey was going back and forth from Mexico to San Diego a few months prior to his disappearance.

Jeffrey was 28 years old at the time of his disappearance. He is 5'10", 170-180 lbs., with a muscular build. He has brown hair and brown eyes. He has tattoos of large skulls and roses on both upper arms and a large tiger on his back.

Jeffrey worked in bars in the Pacific and Mission Beach area as well as downtown San Diego (Tattoos and the Poughouse). He attended Mesa College part-time and wanted to become a writer.

We have a \$5000 reward for any information leading to him. No questions asked. The information will be held in the strictest confidence. A friend of Jeffrey's, Chris Daniels, may have important information about his disappearance but we cannot locate him and think he may be living in Portland, Oregon. Jeffrey has many friends in San Diego. Someone knows something about this situation. We would appreciate any help. We are desperate!



Please contact:
Mr. Fred Arnold at
(888) 926-2188
or Jeffrey's family at
(201) 843-8692.

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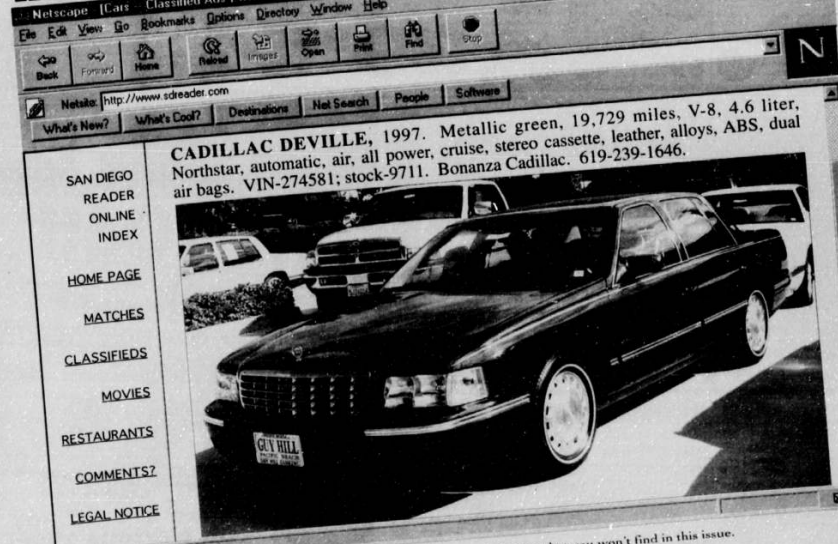
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Harold BMW Chevrolet Geo. Bonanza Corvette. Pacific Honda.
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Calendar

Canon Squabble Jaw-Fest

"Best Books" Forum



Local Events:
Highlight
and Guide
page 59

Classical
Music Review
and Guide
page 76

Art Museum &
Gallery Guide
page 78

Theater
Interview and
Guide
page 80

Pop Music
page 84

Movie Review
and Guide
page 111

Restaurant
Reviews
and Guide
page 119

LOCAL EVENTS

When Random House published Joseph Conrad's *Lord Jim* in 1931, the book wore the red-and-blue jacket of the Modern Library and a slogan: "The best of the world's best books." It's hard to imagine, scanning the 344 titles advertised on the inside of the jacket, that reporters at major newspapers, troubled in 1931 to count how many women were on the list or how many of the authors were black, or that they demanded to know who decided these books "speak to the modern mind" and "belong in the library of every cultured person."

But by the time Random House resolved to update the series, the word "best" was in perpetual quotation marks, and making a list of books that should belong on the shelves of any cultured person was a political, as well as a literary, act.

That turned out to be a fortunate thing for Random House. When the ten members of the Modern Library advisory board made a list of the century's greatest English-language novels last July, the list was front-page news the day it appeared, hitting the breakfast table just as Christopher Cerf, head of the Modern Library, chatted with Kate Couric on the

Today show. The content of the list, and the process by which the books were chosen, was then investigated by the *Washington Post*, excoriated by the *Omaha World Herald*, scorned by *USA Today*, and debated in newspapers and magazines from the *L.A. Times* to *Newsweek*.

In case you were reading about something else at the time, here's a recap: all ten scholars on the Modern Library board can get into movies at senior's prices, and none of them is black. Only one is a woman. The list honors just eight female writers — two fewer than the 1931 list. As for the method of choosing and ranking, the *Washington Post* revealed that the ten members voted by mail for 100 worthy novels, selecting them from a master list of 400 supplied by Random House. Modern Library staff members (median age, gender, and race unknown) tallied the votes and ranked the books without consulting the judges, who then reported their astonishment.

Now the judges may be astonished to see their choices bound in official Modern Library jackets and advertised with their hit-parade-style rankings. The debate about what's "best," however, will continue when the San Diego Independent Scholars hold a forum to discuss, among other things, whether English writers from non-Western countries were given equal consideration.

Betty Cain, a retired literature and rhetoric teacher who will help moderate the forum, believes the controversy will give people a chance to discuss how canons are formed.

"Any kind of notion of the best novels that should be read and studied," she says, "should be open to change." Those changes may arise when groups that have been under-represented in the past "come forward with their claims," but "certain works that have been revered since the beginning of the 20th Century — which this list is limited to — and have been influential should be included as much as possible so you get some sort of balance for the time being."

Cain, who is working with a colleague to translate the early novels of a Swedish feminist named Elin Wrenner, also thinks that some distinction should be made between books that are historically significant and books that are simply a pleasure to read. James Joyce's *Ulysses*, which was ranked first on the new Modern Library list and was still banned in the U.S. in 1931, has been so influential, she says, that it probably belongs at the top of the list, despite the unlikelihood of its 783 stream-of-consciousness pages being read outside the university.

A second moderator, Harry H. Boyle, known from personal experience that what is read in universities may

change from decade to decade. By the time Boyle finished his dissertation in 1986, there weren't many jobs for specialists in neo-Latin poetry. "People suddenly thought, 'Gee, neo-Latin. How much of that do we need?'" he says.

Although Boyle, who currently teaches composition at Mesa Community College, finds it amusing to imagine people running out to buy James Joyce's *Finnegans Wake* (#77 on the list) and he hopes people will read Samuel Butler's *The Way of All Flesh* (#12), he fears that no list of books will inspire students to read. "I see a lot that's going on there, notably that people are not reading, and it has devastating consequences."

Harry Boyle and Betty Cain will join Jane Ford, author of *Patterson and Incest from Shakespeare to Joyce*, to discuss the implications of the list on Wednesday, October 21, at the San Diego Independent Scholars' regular monthly meeting. The public is invited to participate.

— Laura McNeal

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Calendar LOCAL EVENTS

Meet in the Mory parking strip area. To reach the spot, take the Mory Road exit off I-15, and head west to Black Mountain Road, go right on Black Mountain. Cross the intersection and head straight into the parking lot. 619-486-5215. Free. Beginners are welcome. (JMS/MS)

It's Gonna Be Stronheim, join the strong among the SOHO (Save Our Heritage Organization) walkers for an Irving Giff Home Walking Tour including over 40 of the architect's works on Sunday, October 18. The evening starts at 1 p.m. and includes two rest stops. The fee is \$15 for non-members. Dial 619-297-8227 to make reservations. (JMS/MS)

One of the Parvets of "Parus" federal land being transferred from the BLM to San Diego County jurisdiction for protection includes the 1574-acre Mt. Gower Preserve. Take a five-mile hike along a trail of moderate difficulty with the San Diego recreational Sports Network hikers on Sunday, October 18. The adventure starts at 9 a.m. at the equestrian center found near Gunn Road and Arena Way. Wear hiking shoes and bring water. Free call 619-221-5072 for reservations. (JMS/MS)

The Ringed Planet Saturn, bring home to the left of Jupiter during the early evening, in nearest opposition (Friday, October 23), at which time Earth will be almost exactly between the sun and Saturn itself. You won't confuse Saturn with any star of similar brightness if you realize that planet (including Saturn) twinkles far less than stars do. Turn a small telescope on Saturn for a look at its asymmetrically perfect ring system, tipped obliquely to our line of sight.

DANCE

Polish Your Boots and Head to In Cabaret (5571 Mission Center Road) for the 1998 Maribou Country Night Dance Showdown. Events continue tonight, Thursday, October 22. Each competition includes three dances, including the two-step, waltz, and swing (West Coast or East Coast). All competitions begin at 10 p.m. Dial 619-261-8633. (JMS/MS)

Jump to It, jump fingers will play the tunes while JoAnn Koppas calls for the New England-style contra dance on Friday, October 16, at Trinity Methodist Church (3630 Thorn Street). newcomers are welcome. An introductory session begins at 7:45 p.m., and all dances through the evening are taught. Admission is \$6. For information, call 619-283-8550. (JMS/MS)

Lava Like Movements and breath-taking partnering are said to be characteristic of performances by the ten women in the San Francisco-based dance company Strong Current, hitting the stage with *Lava* in San Diego State University's Dance Studio Theatre (225 S. 22nd St.) on Friday, October 16, and Saturday, October 17. Tickets are \$7 general. For information, call 619-396-0824. (JMS/MS)

Reared for Three Decades in the name of modernism, the Whirling Dervishes of Turkey will perform their 700-year-old ceremony and to be "an act of love and a drama of faith"—at 8 p.m. on Friday, October 16, at the California Center for the Arts, Escondido. The spinning dancers are dressed in white robes and tall, conical hats known as *sikke*.

as acrobats, accompanied by a dozen musicians. Tickets range from \$17 to \$32. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-688-4253 for information and reservations. (JMS/MS)

Is He the Greatest Living American Choreographer? It's a description applied to Mark Morris these days, who brings his dance troupe in the California Center for the Arts, Escondido at 7 p.m. on Sunday, October 18. Among his past creations are *The Hand Nut*, a Nutcracker spoof, and he was a collaborator on Yo Yo Ma's film project *Falling Down Stairs*. What are Morris and company up to now? Tickets to the Mark Morris Dance Troupe range from \$29 to \$44. The center is located at 340 North Escondido Boulevard (at Valley Parkway). Call 800-688-4253 for information and reservations. (JMS/MS)

FILM

Epig Secret La Jolla Peeks and El Niño-spawned waves are featured in the new surf film *Competition*, premiering... Thursday, October 15, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla. The movie—produced by Illuvery Movement Productions, based in La Jolla—is set to be screened at 7 and 9 p.m. Tickets are \$7. Find the museum at 700 Prospect Street and by calling 619-434-0282. (JA/MS)

"Double the Trouble, Twice the Fun" is the title of director Pratibha Parman's video on the sexuality of disabled girls and lesbians screening today, Thursday, October 15, at 4 p.m. in the UCSD Cross Cultural Center (University Center Building 510). After viewing the video, staff James Foster and Tim Hoenigberg. Free. 619-534-4492. (JA/MS)

A Romantic Ramp, see the "sparkling act" *Love's Labor Lost*, starring Rock Hudson and Doris Day, at the Garden Cabaret tonight, Thursday, October 15, through Saturday, October 17, at 8:30 p.m. each night. Admission is \$8. "MADs Night on the Garden" are on Thursdays through the season, when tickets for Museum of Contemporary Art members go \$5. Find the Garden Cabaret at 4040 Goldfinch Street. For more information, call 619-293-4221. (JMS/MS)

Heating Good Taste into Submission, Spike and Mike's Sick & Twisted Festival of Animation returns at the Museum of Contemporary Art, La Jolla (700 Prospect Street) with screenings on various dates through November 14. This week, see the 18 short animated films on Friday and Saturday, October 16 and 17, at 7 and 11 p.m. Admission is \$7 at the box office; tickets are also available through Ticketmaster (619-220-7133). For information, call 619-223-5216. Viewers must be at least 18 years old. (JA/MS)

Screening on Screen, see films when it's projected onto the side of the San Diego Natural History Museum on Saturday, October 17, as part of the festival for the opening of the new "Shark! Fact and Fantasy" exhibit. Bring a blanket and picnic dinner, and take part in the planned "fact vs. fact vs. fantasy" contest. For more information, call 619-232-9221. (JMS/MS)

From Slaves to Americans: A Film History of Americans in World War II is the theme for a series of viewing, reading, and discussion programs led by Henry Janssen from 8:00 a.m. on Sunday, October 18, the topic is "The Japanese American."

the featured films are *The Color of Honor and Days of Waiting*. The program begins at 2 p.m. in the third-floor auditorium at the San Diego Public Library (820 E. Street). Free. Call 619-256-5800 for information. (JMS/MS)

Here's an Unusual Romantic Peter Zellweger plays a Hallelujah love story in an arranged marriage who does convention to work with her brother-in-law and ultimately destroys her marriage and her son to the Hallelujah community. *Miss A. First Above* begins at the movies! See the 1998 film when it's screened for the film forum at the San Diego Public Library on Monday, October 19, at 6 p.m. The library is located at 820 E. Street. 619-256-5800. Free. (JMS/MS)

World's in the Global Economy, the Ventura Latina Film Series continues on Tuesday, October 20, with *The Global Assembly Line and Borderline Cases*. The screening begins in Hegner Hall 140 at 7:30 p.m. (doors open at 7 p.m.). Free. 619-594-1103. (JMS/MS)

Reunited: Film Chosen by David Reed are being shown at the Museum of Contemporary Art, La Jolla in conjunction with Reed's current exhibit at the museum, representing Reed's intense relationship to cinematic images of memory, loss, and identity. The series commences on Wednesday, October 21, with film by Chris Marker: *La Jolla* (1962) and Sam Seltzer (1982). General admission is \$4. Find the museum at 700 Prospect Street. 619-434-0282. (JA/MS)

Reuben H. Fleet Space Theater, Third Ride: The Spirit of Fun, is set to "put you in the front end of some of the wildest rides ever created." Viewers learn the history and science behind the creation of the roller coaster and the film also details the development of the motion simulator experience. See this movie through December. The tallest Himalayan peak, known as Mount Everest to climbers, has long offered experiences of both triumph and tragedy for human valiance. The Everest film team journeyed to the summit of the mountain in 1996, in the wake of the tragedy in which eight climbers lost their lives during a deadly storm; many of the members of the group helped rescue the surviving climbers. Everest will screen through Thursday, November 5.

For ticket prices and discounts, call 619-238-1233. (JMS/MS)

LECTURES

You Could Write About It, the Book Works is hosting writing seminars that begin this week, Tuesday, October 13, at 7 p.m., Patricia Peregrine starts "The Art and Craft of Writing the Screenplay" continuing October 22 and 29. The fee is \$45. Karen Kemper will see *Writing the Screenplay* with Tabula Wallf, and James McBride to talk about "The Autobiography and the Memoir." Tickets are \$15. Seating is on Wednesday, October 21 (and continues). Participants pay \$30. The bookstore is located in Thorne Hall Box 263, Via de la Valle. Call 619-755-3735 for the required reservations. (JMS/MS)

Famous for His Work on "Speech Act Theory", philosopher John R. Searle will examine "The Constitution of Social Reality" at 7 p.m. on Tuesday, October 13, in room 108 of Peterson Library, the room 108 of Peterson Library, the room 108 of Peterson Library, the room 108 of Peterson Library. Searle is the author of the Philosophy of Mind and Language at UC Berkeley. Free.

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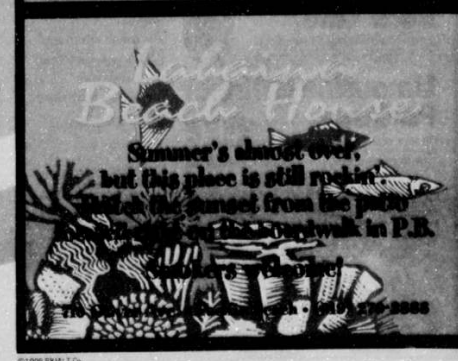
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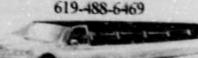
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Calendar LOCAL EVENTS

reservations by calling 619-435-9211. Free. (LA 00LA)

"Cachucha Souvenirs of a Girlfriend on la Frontera" is the memoir by Norma Elia Cantá, professor of English at Texas A&M University. Cantá will read from her work at 3 p.m. on Friday, October 15, in the gallery section of the UCSD Cross-Cultural Center. Free. For information, call 760-436-9730. (UCSD)

SurfLife USA, the Northern County Surf Fellowship plans a program with championship surfer Joey Buren speaking on "Surfing Pipeline: Preparation and Technique," the screening of recently released surf film *Follow the Leader* and a "bungee message" from painter Tim Conner. The whole shebang starts at 7 p.m. on Friday, October 16, at the Horizon Christian Fellowship — North County (1555 El Arroyo Road). For more information, call 619-756-5999. Free. (PACIFIC NORTHWEST)

Novelist Jeanne Meschery — author of *In a High Place*, *A Gentleman's Guide to the Frontier*, and *Home and Away* — will read from her work for the Living Writers Series in Scripps Canyon at 7 p.m. on Friday, October 16. Free. For information, call 619-594-5318. (SDCA)

Meschery will discuss and sign *Home and Away* at 2 p.m. on Saturday, October 17, at Borders Books and Music (11140 Ranchita Canyon Drive #104). Call 619-418-1814 for details. Free. (CARROLL MOUNTAIN)

Upgraded, the San Diego Music Award Acoustic Music Festival starts at 7 p.m. on Friday, October 16, at the Thomas Paine Coliseum (1247 Park Boulevard, at El Camino Boulevard).

and Washington Avenue). Over 18 performers plan to participate. Tickets are \$5. Call 619-291-1955 for information. (UNIVERSITY HEIGHTS)

Audrey Keith Snyder will sign *Coffee for the Dead* copy on the inside at 7 p.m. on Friday, October 16, at Mystery's Galaxy Books (3904 Convey Street). For information, call 619-268-4747. The event is free. (CARMY MEAT)

The Competition is the improved comedy in a competitive format highlights performances by TheatreSports International, coming at 8 p.m. on Friday, October 16, at Evoke Dance Theater (644 Seventh Avenue, between G and Market Streets). Admission is \$7. For more information, call 619-465-SHOW. (DOWNTOWN)

Dee Pines, a faculty recital is planned by jazz pianist Steve Baker and new-age recording artist Peter Buehler at 8 p.m. on Friday, October 16, in the Grosvenor College Fine Arts Recital Hall. General admission to "Two Pines" is \$5. Find the campus at 8000 Grosvenor College Drive. For information, call 619-444-7233. (LA 00LA)

Alma Blue, the North County Blues Festival — hosted by and benefiting Chances in Recovery — is slated for Saturday, October 17, from noon to 10 p.m. in the Moonlight Amphitheater (at Bingle Terrace Park, 1200 Vale Terrace). The opening ceremony will be presented by the Dancing Cloud Singers from Pala, and performances are promised by the King Brothers, Ruby and the Rubens, Billy Thompson, and the Blues Denial Band. General admission is \$10. For more information, call 760-945-5296. (PACIFIC NORTHWEST)

Performer Juanita Hest will discuss his new book, *Phantom in the Brain*, written with New York Times science writer Sandra Blakeslee at 8 p.m. on Saturday, October 17, at D.G. With Books. Recently named by *Newswatch* as one of the 100 most important people to watch in the next century, Blakeslee is professor and director of the Center for Brain and Cognition at UCSD and adjunct pro-

fessor of the Salk Institute. Find D.G. With at 7601 Girard Avenue and by calling 619-456-1800. Free. (LA 00LA)

"Not I Don't Want to Go Back to the 10th Again: Stories from High School and Beyond" is the evocative title when Donald Davis presents a storytelling concert on Sunday, October 17, Davis talks from Oxnard, North Carolina, and a long line of storytellers.

The event, hosted by the Storytellers of San Diego, starts at 7:30 p.m. in Manchester Conference at the University of San Diego (5900 Alcalá Park). Tickets are \$7, available at the door, or by calling 619-260-4385. The program is suitable for adults and children over 12. (UNIVERSITY HEIGHTS)

Do You Believe in Magic? Young magicians from the Arts & Crafts of Enchanting Society (ACES) will gather to present a showcase on October 17 and 18 at the Lamplighter Community Theater (803 University Avenue). Shows begin at 8 p.m. on Saturday and at 2 p.m. on Sunday. Tickets are \$10, general, \$7 for children 12 and under. Call 619-444-4198 for reservations. (LA 00LA)

Make Room for Women, into the traditionally male-dominated field of jazz, there are now several local women making waves on the scene. The fourth annual Jazz Festival hosted by the University of California at San Diego (UCSD) Women Composers and Performers at 8 p.m. on Sunday, October 16, at the Red Fox Steak House (2223 El Cajon Boulevard), will help the group attend the Fray Music Festival and performances by Holly Hoffman and Kratin Korb.

Tickets are \$12 general. Find the Forum at 301 Spruce Street, in Hillcrest. Call 619-295-0031 to make the suggested reservations. (UCSD)

Trinidad Native Windy Phipps began writing gospel music while in college in Alabama. The Grammy-nominated artist will appear in concert

at 8 p.m. on Sunday, October 16, at the College Avenue Baptist Church (1474 College Avenue). An offering will be received. For information, call 619-542-7218. (COLLEGE AVENUE)

Opera at the Tower, a listening party is planned by the San Diego Opera Ensemble at Tower Records beginning at 8 p.m. on Sunday, October 16. The group of six young singers will perform selections from the San Diego Opera's upcoming season, as well as popular opera arias, duets, and ensembles. Find the shop in La Jolla Village Square, at 8637 Villa La Jolla Drive. Free. (LA 00LA)

Television Producer and writer Stephen Cannell will introduce his new novel, *Riding the Snake*, at Barnes and Noble at 7:30 p.m. on Monday, October 19. Find the store at 1040 North El Camino Real and by calling 760-443-6400. Free. (JONATHAN)

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Calendar LOCAL EVENTS

619-224-4171 for tickets and information. (SPORTS AREA)

Take Your Pet For A Walk on Saturday
October 17, during the eighth annual Walk for Animals, pet owners are invited to walk with their pets on a scenic one- or two-mile walk through Rancho Santa Fe. Registration begins at 9 a.m., with the walk commencing at 9 a.m. at the Helen Woodward Animal Center (16325 Calle del Nido). For information, call 619-756-4117. (ANIMALS)

Navigate Calistoga Trails
with a map and a compass during the meet hosted by San Diego Orienteering on October 17 and 18, on Palomar Mountain. The competition center is at the Palomar Giant Scout Camp, located 2.3 miles north of the Palomar Summit and 1.5 miles south of the observatory. Registration and training for beginners start at 9 a.m. on Saturday and Sunday and continue during the meet, usually until noon.

Registration fees are \$8 for individuals (including the meet), \$10 for couples may be waived for \$1, and whistles may be purchased for \$2. Call 619-578-9456 or 619-453-8174 for information. (ORIENTEERING)

It's Arture Time
The third annual Arture: Barrios Invitational Run is slated for Sunday, October 18. Organizers promise a 10k invitational (10 a.m.), 10k people's run (8:30 a.m.), and people's 5k run and walk (7:30 a.m.), all starting at the Chula Vista Marina. For information, call 619-450-6510. (CHULA VISTA)

Fueled, the San Diego Chargers' home game, Philadelphia at Qualcomm Stadium on Sunday, October 18, starting at 1:15 p.m. Watch the game on Fox Channel 5, games are also broadcast on KTRM 107.7 FM.

Over-the-Line for Families, there's an "over-the-line" tournament planned on Sunday, October 18, starting at 8 a.m. at Marmon Point, with divisions for "all members of the family." Check-in starts at 7:30 a.m. The fee is \$70 for adult teams, or \$15 per youth team. For information, call 760-728-1340 x1574. (MISSION BAY)

Run for Success, the third annual San Diego Youth Soccer 16-18-year-old team starts at 7:30 a.m. on Sunday, October 18, on Mission Bay Road at the Hilton Hotel (with race-day registration at 6 a.m.). For details, dial 619-272-8316. (MISSION BAY)

PECIAL

The People, the American Indians who lived in the "New World" before the arrival of the Europeans had a unique understanding of how their universe was formed and their relationship with it. Their deity, authentic costumes, and animal motifs will be explored during the planetarium show at Palomar College on Friday, October 16.

The 15-minute show begins at 7 p.m. Call 760-744-1150 x2833 for reservations. Admission is \$3 for adults, \$2 for children 5-12 and Palomar students. The campus is located at 1440 West Mission Road, planetarium is located in room E2-7, on the west side of the science quad on the campus. (PALOMAR)

Need a Prince's Headset?
An array of costumes will be offered when the San Diego Junior Theater hosts its annual costume sale from 9 a.m. to 3 p.m. on Saturday, October 17, in front of the Casa del Prado. \$15 for adults, \$10 for children. (JUNIOR THEATER)

Picture This, everything photographic — from vintage to modern equipment — will be on offer when the Bargain Camera Show takes place on Saturday, October 17, from 10 a.m. to 2 p.m., at the Alhambra Shrine Temple (3440 Kearny Mesa Road). Look for cameras, lenses, tripods, flash units, darkroom equipment, studio equipment, projects, and motion picture equipment, among other items.

General admission is \$4, students and seniors, \$3; children under 12 and active military free. For more information, call 310-578-7446. (HEARTY MEDIA)

How Wide Should Little race remains of the 2.7-mile motor racing course where famous drivers sped for hours through mud and sand between the Torrey Pines and coastal scrub, skidding the bluffs overlooking Black's Beach. The Torrey Pines Road Race ended in 1955. The tradition continues with the Torrey Pines Concours d'Elegance, benefiting the Institute for Childhood and Neglected Disease at Scripps Research Institute.

Events begin with a Vintage Hill Club starting at 9 a.m. on Sunday, October 17, when more than 50 drivers will speed up the winding 1.5-mile race in racing against the clock and their own time. Spectating is free.

The Torrey Pines Golf Course and the Lodge at Torrey Pines (11400 Torrey Pines Road) host events on Sunday, October 18, with golf open starting at 9 a.m. One hundred vintage automobiles — from 1916 to 1960 — will be displayed. Tickets are \$15 in advance, or \$20 at the door.

REMODELING

Plan a small renovation — a reliable light in the pantry, deeper shelves where canned goods tumble, outlets grounded and brought up to code, a little packing and dusting of inner walls, to buff rodents that rear out insulation and claw the best earthwork into a haberdashery of leavings.

Be prepared to expose everything down to the guts and bowels. The sink must go, also floorboards, plumbing, old heating vents, missed switches, closets, avoided smoke detectors, even hand-me-down crockery and ponderous fixtures.

Engage a laborer trailing yards of drop cloth, and dragging tools so heavy he must mutter sitting down. Do not be surprised if he begins to grow a beard (it comes from close proximity to sand).

On the job, he is transparent. It's only after hours, without his spirit level, that he may become unbalanced and ricochet off walls in a private chaos he's belatedly tight.

Do not expect the expected or the unexpected. Anything may surface. Do not be shocked, either, if, ripping out a wall, the workman finds a pyramid of used car blades.

They may have served as ballast, and even added a little grime to the house's cracks and grooves.

Try to remember that, by definition, an estimate is always wrong (two months equals two years in dog days), and that cost quivers with time.

Expense is a river whose rapids never rest. When the house looks like a stage for a World War I epic, with pits and seaports even woves would reject, you may forget why you began this immersion. Use metaphors of magic, transmutation, and uplift, order from chaos, gold from fire.

Premid you are restoring the innocence of birth, the purity of life, the calm of pain, the passion of moat, the omnipotence of light.

If you find the workman doing beneath a counter, in shadow, where the leaden skin once hung,

his eyelids trembling with dreams, his tool belt a jumble of wrenches and spanners, do not awaken him with a tumultuous scream.

Do not rummage through his kit, though you'll be tempted by the findings and marks, lubricants and balms, elixirs, solder, solderings, and caulk.

Avoid inhaling the adhesives. From a small can be reliable, plumbing, old heating vents, missed switches, closets, avoided smoke detectors, even hand-me-down crockery and ponderous fixtures.

Be prepared for the salvage to wind up unfinished. A process of any length, it will be more like the turn of mind, or an agreed-upon upheaval, than an elegant, organized, obvious finale.

For more information, call 619-422-2481. Admission to the center is \$5 for adults, \$2 for children, \$1 for children between 4 and 15. The center is located at 11 Street and Bay Boulevard, just west of I-5. (CHULA VISTA)

Don't Fret, There's Still Time to Oktoberfest! Head to Breuer Hill Park 100 Midway Drive from noon to 5 p.m. on Saturday, October 17, for Oktoberfest celebrations. Food will be offered for sale, and there will be lots of dancing and music, art and crafts, a children's area with pony rides, air trampolines, face painting, and more. Admission is free. For information, call 760-724-2009. (VISTA)

It's an Italian Tradition from the 16th Century, and now street painting with chalk for hand-drawn French pastels is growing popular here. Nearly 200 artists and 100 models will become maddening (street painters) during the Fall. The Bay, a vibrant street painting festival running from 10 a.m. to 6 p.m. on Saturday and Sunday, October 17 and 18, from the Broadway Pier. Broadway Pier will be divided into 200 permanent "canvas squares" for the event. Street painting will also take place from 10 a.m. to 4 p.m. on Sunday at the Old Ferry Landing, Marlyria (1251 First Street). Participation is free. For information, call 688-2425. (SEASIDE, CORONADO)

The Small-Antique Threading and Antique Engine and Tractor Show hosted by the California Fair Day Gun Engine and Tractor Association runs on Saturday and Sunday, October 17 and 18, at the Antique Gas and Steam Engine Museum (2040 North Santa Ana Avenue). There are blacksmith and wheelwright demonstrations, and several operations, and other vintage skills, along with food (for the popcorn), gifts, music, train rides

and displays of antique cars and steam engines. The tractor games are followed by a parade at 1 p.m. Gates are open from 9 a.m. to 4:30 p.m., and admission is \$6 general, \$3 for those 6 to 12, and kids under 6 free. For information call the museum at 760-941-1791 or 1-800-367-2286. (VISTA)

Take the Train to Tecate via Campo, when the San Diego Railroad Museum offers a vintage train excursion to Tecate, Mexico, on Saturday, October 17. The train departs the depot at 10 a.m. and returns at 3:30 p.m. Once in Tecate, visitors have three hours to explore the town, including the Tecate Brewery. The cost is \$15 for adults, \$20 for children requiring a car seat. Reservations are required, made by calling 619-595-3030. (CAMPO)

Celebrate the Centennial Anniversary of Philippine Independence during Phil-Am Expo '98, taking place on Saturday and Sunday, October 17 and 18, at the Old Mar Fairgrounds. There will be food for sale, lots of entertainment, the finale of the "Lagang Taghayan USA" contest, a singing competition, performances by cultural organizations, vendors and booths, and more. Admission is \$5 general. For information, call 619-477-0060. (OLD MAR)

Book Sale, the University Heights Library will hold its monthly book sale on Saturday, October 17, from 9 a.m. to 3 p.m. The library is located at 6193 Park Boulevard and by calling 619-542-1742. (UNIVERSITY HEIGHTS)

Pyrolysis from pyrolysis and meta-physical concepts are planned at Alexandra's Bookstore Saturday and Sunday, October 17 and 18, from noon to 6 p.m. each day. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available both days, charging \$20 per reading, and lectures will be given. The shop is now located at 3545 Midway Drive, suite G, 619-298-3422. (VISTA)

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Roam-O-Rama

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When zillions of photons dart among billions of spinning, microscopic ice crystals in cirrus clouds high above, under may get apparent disorder, creating a tangle of optical effects in the atmosphere. These effects include halos around the sun or moon, luminous pillars of light that appear before sunrise or longer after sunset, and curious mirages — "sun dogs" — that sometimes bracket the low-angle sun.

Cirrus clouds, which appear wispy and lie at altitudes of around ten miles high, will likely pass over our area many times during the next five months. When the sun or a bright moon lies behind them, a circular halo of 22 degrees in radius may appear, with the sun or the moon at its center. Cirrus clouds consist of tiny, hexagonal ice crystals that behave somewhat as simple prisms do, refracting (bending) light from a point of origin through an angle of 22 degrees. If the ice crystals are randomly oriented within the clouds and the clouds are uniformly thick around the source of light (either sun or moon), then the halo will appear to be about the same brightness all the way around. In many parts of the world these halos — and indeed cirrus clouds themselves — are indicative of rain or snow to come, following a pattern of thickening cloud cover. Here in

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The Surly Child Shows Off

Does this young Russian genius have any Beethoven in those astonishing fingers of his?

The hitherto unknown pianist Arcadi Volodos made a big splash last year with his recording — succinctly and flamboyantly titled *Volodos* — of display pieces, played in a big, blaring, old-fashioned manner that explicitly recalled Liszt, Horowitz, Cliffo, and other fabulous virtuosi. Typical of the album was Volodos's take on Beethoven's *Caravan*, a superlatively dazzling technical device, very loud, very fast, very brilliant, and altogether overwhelming. Terrific stuff, for lovers of this kind of thing (and anyone who loves the instrument itself has to love such demonstrations of preternatural technique — at least occasionally).

A question remained. This young Russian sure can play piano! But can he play music?

After Volodos's concert opening the La Jolla Chamber Music Society's new piano series, the jury is still out — though there are hopeful signs. Certainly, there can be no doubt that, as a pianist (as distinct from a musician) Volodos is something magnificent, fully up there with Horowitz and Cliffo (and maybe Liszt). The grandeur, richness, depth, color, and free-floating purity of his tone have to be heard to be believed: the Steinway responded to him like a sacred priest being ritually embraced by her god. The pianist's agility,

his chord-work, his passage-work, his ornamentation, his control of dynamics — these are not only awesome in themselves, but at the more impressive in that no effort seems to be involved. Volodos set off the unbelievable (some might say unbearable) fireworks of Liszt's Hungarian Rhapsody No. 15 with the confidence and almost casual ease of a courtier diving-bombing into life and snapping up a fish. This is his natural language — and I have never heard anyone speak it better.

That we are dealing with a genius of some sort is beyond dispute. It is the sort of genius that thrived at the keyboard a century ago, when audiences could content themselves with being astounded. Volodos even looks like a pianist from another era, with his dark, bushy-browed pudginess and his surly, spoiled-child manner, as though he had waddled down temperately from the Elysian Fields where the great Romantic pianists dwelt in turbulent bliss, and was biting his lip to put up with the irritating presence of a mortal audience. Was it in fact his spiritual colleagues Josef Hevienne and Josef Hofmann and Moritz Rosenthal and Anton Rubinstein who advised him on formulating this supremely idiosyncratic Sherwood Auditorium program?

What the fans of his CD (myself among them)

were waiting to find out was whether Volodos can sustain a musical argument, whether he can articulate an extended inner drama, whether he can communicate large-scale structures of musical meaning, whether he can speak to the mind and the heart as well as to the dumfounded ear. Yet this was a program made up almost entirely of short pieces, each (as in the various Rachmaninoff *Etudes-tableaux* and the 14 more-or-less anonymous sections of Schumann's *Bunte Blätter*) briefly defining a mood, or (as in the Liszt Hungarian Rhapsody and Volodos's own super-Lisztian *Variations on a Theme from Glinka's Russian and Ludmila*) merely showing off.

There was imagination all over the place, and character, and whimsy, and atmosphere — but all with a very short breath. Never once, throughout the entire evening, did we get a chance to hear where he was going, or how he was going to get there, or what he was going to do with it. He was a musician to be reckoned with, whether he could keep you interested in a sonata-form movement by Schubert remains unknown. But when he addressed himself to something like the bizarre one-minute-long "Prelude" from Beethoven's Opus 39, No. 8, we hear a great deal more than beautiful tone and consummate technique. It may be a small thing that is given shape and expression here, but the powers to shape and express are undeniably those of a true master.

Volodos has an unusual ability to suggest a world of profound experience in a small compass — and that is no doubt why he seems to be confining himself to works of such apparently limited range. It is another way of showing off. Well, if you have it, show it off! Why not? — especially since the audience, at least for now, finds all this so thrilling. But the question remains: does any young Russian genius have any Beethoven in those astonishing fingers of his (and I don't mean *Für Elise*)?

Let me say that I was grate-



Arcadi Volodos, piano
Sherwood Auditorium (La Jolla Chamber Music Society)
Music by Scriabin, Rachmaninoff, Glinka, Schumann, Liszt, and Volodos.

ful for virtually everything on this program. I don't need to hear another *Appassionata*. As for Schumann, everyone plays *Caravan* and *David's Binders* while virtually nobody plays (or records) *Bunte Blätter*, as though this marvelous compendium of little characterful masterpieces were somehow tainted. And when was the last time we heard any Scriabin in San Diego — one of the greatest (and most original) of all 20th-century composers? Volodos deserves the thanks of every lover of piano music for having chosen each of these pieces. But did he have to choose all of them at once?

If one's mind was not drowned in the relentless Romanticism and fragmented by the continual change of gears, one could discern that Volodos is a musician to be reckoned with. Whether he could keep you interested in a sonata-form movement by Schubert remains unknown. But when he addressed himself to something like the bizarre one-minute-long "Prelude" from Beethoven's Opus 39, No. 8, we hear a great deal more than beautiful tone and consummate technique. It may be a small thing that is given shape and expression here, but the powers to shape and express are undeniably those of a true master.

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CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by 12 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's Guide. Classical Music, P.O. Box 5800, San Diego, CA 92108-5800. Or fax information to 619-881-2601.

New Music Forum, graduate composition students at UCSD will present their works at 8 p.m. tonight, Thursday, October 15, in the Recital Hall at UCSD's Mandeville Center. Call 619-534-5404 for more information. LA 86A-2.

Concert Classics for Two Guitars, works by Mozart, Beethoven, Bach, Vivaldi, and Chopin arranged for two guitars by David White (who plays guitar) and Robert Wetzell (who plays guitar) will be performed at 8 p.m. tonight, Thursday, October 15, in the Recital Hall at UCSD's Mandeville Center. Call 619-534-5404 for more information. LA 86A-2.

Serenade Series, the Piano Quartet by David White, M. V. Flute Quartet, and Canada's Rhapsodies are all on the program when the Sequia Chamber Music Society performs at 7:30 p.m. on Friday, October 16, at St. Elizabeth's Catholic Church (1638 Santa Isabel Street). The musicians include John Danke, Catherine Gooden, Carolyn Van Loan, and Diane Cox. 619-534-5404.

The program will be repeated at 3 p.m. on Sunday, October 18, at the Seaside Church of Religious Science (1010 South Coast Highway). Tickets for either performance are \$10 general. For more details, call 760-723-1854. 619-534-5404.

The Light Bulb Goes On, the Light Bulb Series hosted by the San Diego Symphony begins with a look at "The Mozart Effect" on October 16 and 17. Jung-Ho Pak will conduct the symphony, and Don Campbell — author of *The Mozart Effect* — will focus on why listening to classical music (especially Mozart) makes one smarter. Tickets range from \$10 to \$35. The event on Friday takes place at the East County Performing Arts Center (210 East Main Street) and will be repeated in Capley Symphony Hall (1245 Seventh Avenue) on Saturday. Both programs begin at 8 p.m. For reservations, call 619-235-0804. 619-534-5404.

Slaves and Other Narratives, piano/composer Anthony Davis and soprano Cynthia Antonson-Davis will be joined by their UCSD colleagues to present "Slaves and Other Narratives" at 8 p.m. on Friday, October 16, in UCSD's Mandeville Auditorium. Listen for "Maggie Aris" from the opera *Antonia*, "Middle Passage" (solo piano), and "Walk through the Shadow" for ensemble during the evening. Showcasing Davis's work as a composer and pianist. Admission is \$5 general. Call 619-534-5404 for more information. LA 86A-2.

Orchestral Abundance, listen for Boyer's Symphony No. 5, the Symphony No. 89 by Hadzi, Stravinsky's *Pulcinella* Suite, and the world premiere of "Sole L'Or" by Oronzio Luzzi. The San Diego Performing Arts Association on Sunday, October 17, at the Hope United Methodist Church (1650 Bernardo Heights Parkway). The program includes Schubert's "Unfinished Symphony," the Hungarian Dances 5 and 6 by Beethoven, and Minik's "Gran Pas de Deux" from *Don Quixote*. 619-534-5404.

Symphonic Sounds in Sacred Spaces, the series begins for the season when organist Robert Thompson and the 40-member San Diego Young Artists Symphony join forces at 7:30 p.m. on Saturday, October 17, at the Hope United Methodist Church (1650 Bernardo Heights Parkway). The program includes Schubert's "Unfinished Symphony," the Hungarian Dances 5 and 6 by Beethoven, and Minik's "Gran Pas de Deux" from *Don Quixote*. 619-534-5404.

Busy on Saturday! The group will perform again at 11 p.m. on Sunday, October 18, at the All Saints' Episcopal Church (1475 Catalina Boulevard, at Chatsworth 619-235-6394). General admission is \$6. For more information, call 619-445-5284. 619-534-5404.

Piano from Three Continents for violin and viola and for two violas may be heard when the husband-and-wife team of Ida Kavafian and Steven Tenenbaum kick off the Sunday Concert Series at the Athenaeum Music and Arts Library at 7:30 p.m. on Sunday, October 18. The program includes Lieder's *Sonata in C Minor* for Two Violas, Martin's *Adagio for Violin and Viola*, the Duo in B-flat Major by Mozart, Bridge's *Adagio for Two Violas*, Donald Crockett's "he sung on the violin" (1988), and the *Pasquaglio for Violin and Viola* by Handel (arranged by Halsey). Tickets are \$20 for non-members. The Athenaeum is located at 1008 Wall Street. For reservations, call 619-454-5872. LA 86A-2.

Back Country Series, M.C. Fisher is said to have listened to music by J.S. Bach as he created his works of art, and in conjunction with the current exhibition "M.C. Fisher: A Centennial Tribute," the San Diego Museum of Art is offering a Back Country Series. The music continues at 7:30 p.m. on Sunday, October 18, with a recital by organist Robert Thompson. Tickets are \$12 for non-members. For reservations, call 619-534-5404. 619-534-5404.

ber 17 and 18 in the Howard Brubaker Theatre at Palomar College (1140 West Mission Road). Also on the program are a number of Canadian and American folk songs and rituals. Performances begin at 8 p.m. on Saturday and at 2 p.m. on Sunday. Admission is \$10 general. For more information, call 760-744-1500 (2453) or 760-744-0136. 540-5404.

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Choral Evening, the men and boys of the Cathedral Chorists at Saint Paul's Cathedral will sing evening at 5 p.m. on Sunday, October 18, featuring the Herbert Simon Cantata in G, and new anthem, "Anthem of Heavenly Love" by Paul Callaway. Find the cathedral at 2728 South Avenue, at Fifth and Nimitz 619-238-7261. An offering will be received. 619-534-5404.

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Power of the Pipes, organist Tom Leonard will show off the 101-ton organ at the First Presbyterian Church during a concert starting at 7 p.m. on Sunday, October 18. The Westminster Quartet — soprano Pauline Tweed, contralto Martha Mariner, tenor Dan Decker, and bass Harrison Daniel Kohn — will join Leonard in sacred classical works, spirituals, opera arias and excerpts, and some "caricatures." Find the church at 350 Dear Street (at Fourth Avenue). An offering will be received. Call 619-232-7513 for additional details. 619-534-5404.

Works by Beethoven, Strauss, Mozart and others may be heard when the Millennium Concert presents a concert at the La Mesa First United Methodist Church (4400 Palm Avenue). Also on the program are new pieces written specifically for brass quintet and organ by David White, David Conte, and others, along with solo pieces for various instruments. Sound interesting? The music begins at 4 p.m. on Sunday, October 18. An offering will be received. For further details, dial 619-466-4163. LA 86A-2.

Four Different Strands Periods in musical history will be surveyed when the San Diego State University Symphony Orchestra presents its first concert of the season at 7 p.m. on Sunday, October 18, in Smith Recital Hall at SDSU. The concert opens with Bach's Fourth Orchestral Suite (French in style), continues with Mozart's Symphony No. 25 in G Minor (classical), Mendelssohn's "Hebrides Overture" (romantic), and concludes with Stravinsky's "Pulcinella Suite" (20th Century). Tickets are \$10 general. To reach the box office, call 619-594-0242. 619-534-5404.

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Works by J.S. Bach may be heard when civic organist Robert Thompson presents the 2 p.m. concert at the Spreckels Organ Pavilion on Sunday, October 18. Call 619-702-8138 for information. Free. 619-534-5404.

Eight-Year-Old Violin Prodigy Eugene Ugorski will perform for the San Diego Mini-Concert at noon on Monday, October 19, at the Lyceum Theatre in Horton Plaza. The program includes Handel's *Sonata for Flute and Piano*, Saravali's Introduction and Transcription for Violin and Piano, Two Preludes for Piano Solo by Chopin, Rachmaninoff's "Vocalise," and the Concerto for Violin, Flute, and Piano in A-Minor by Vivaldi. The music lasts approximately 50 minutes, and you're encouraged to bring a lunch to eat while enjoying the recital. 619-454-6522. Free. 619-534-5404.

Student Recital is planned by John Freeman (baritone) and Lee Edelson (soprano) at noon on Monday, October 19, in Smith Recital Hall at San Diego State University. Call 619-594-0242 or 619-594-0203 for further information. Free. 619-534-5404.

Works by Brahms, Mozart, Liszt, and others are on the program when Sharon Martin, piano, chamber music with her clarinet at 8 p.m. on Tuesday, October 20, in French Parlor in Founders Hall at the University of San Diego, 5998 Alcalá Park. Dial 619-260-2288 for details. General admission is \$8. 619-534-5404.

How About Some Clarinet student Patrick O'Keefe plans a clarinet recital with music by Scriabin, Glinka, Tchaikovsky, and O'Keefe on Tuesday, October 20. O'Keefe will be joined by colleagues in the Recital Hall at UCSD's Mandeville Center at 8 p.m. 619-534-5404. Tickets are \$5 general. LA 86A-2.

Q Who Is the Only American ever to win medals at both the International Tchaikovsky and International Chopin Piano Competitions? The answer is Kevin Kenner, who will perform for the noon concert series at San Diego State University on Wednesday, October 21, in the Don Powell Theatre. Dial 619-594-6000 for further information. Free. 619-534-5404.

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Calendar CLASSICAL MUSIC



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Science and Technology used "as a means of understanding the human soul" is explored in new etchings and other works by Ari Bernabi. The exhibit "Science: A Work in Progress" opens with a reception at 6:30 p.m. on Friday, October 16. Gallery X (348 South Cedros Av-



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COVA's Annual Open Studios

It's Mixed-Media Night at Hey Sailor on Saturday, October 17. Organizers promise paintings by David Crum, jewelry from Mexico, furniture by Shannon, spoken-word per-

Gallery hours are 10 a.m. to 6 p.m. Monday, Tuesday, and Thursday through Saturday; 10 a.m. to 6 p.m. Sunday. Find the gallery at 1010 Goldfinch Street; 619-688-9969. (MISSION HILLS)

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Objects of beauty made for daily use are featured in "A Transcultural Mosaic — Selections from the Museum's Permanent Collection," on exhibit through Sunday, November 29. The show is composed of items from the Indonesian Archipelago, including the Philip-



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Find the museum at 1000 Connecticut Avenue, Suite 100, near the Smithsonian. Hours: 10 a.m. to 5 p.m. Admission: \$5. Phone: 202/338-5000.

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Museum of Photography—Beginning in 1975, individuals and bodies accused of treason were brought along with their secret prison operation to the regime in the city of Phnom Penh. There the captives were photographed, tortured and executed (only 7 of the 14,000 are known to have survived). The Vietnamese Army left the city, the prison was transferred to the Tuol Sleng Museum.

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RAVENS OCT. 22 • RAVENS NOV. 15
COLTS NOV. 20 • RAIDERS DEC. 30

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A black and white photograph showing the front left corner of a white Volvo RS. The car is positioned in the lower right area of the page, partially cut off by the edge. The text "RS-" is printed in a large, bold, sans-serif font to the left of the car's front end.

PIRATE EXTRAORDINARY
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RE[®]

San Diego Reader (October 13, 1994) 2

Smell Smoke? FIRE!!!

"If I didn't get the role, I didn't care. I had done my absolute, top-of-the-mountain best!"

Friday, August 21, 1981, 4:30 p.m.

The San Diego Repertory Theatre's Sam Woodhouse greets the first wave of actors for an "open" audition at the old Lyceum Theatre downtown. "Welcome, I'm Sam. We're reading for the eight roles of *The Elephant Man*. Let's see. I assume you've read the play. It makes you feel a better, I get nervous at auditions, too. So try to relax, and let's have a go."

Anyone can try out at an open audition. Woodhouse, who was directing the show, let each actor read three different scenes. From Friday through Monday, Woodhouse spoke his greeting 21 times to 171 actors. Few local theaters have held open auditions since.

At the time, I was writing a story about the theatrical process, from auditions and callbacks through rehearsals to opening night. Eight rows from the stage, Woodhouse stuck cardboard boxes over two seats. This makeshift table, always loaded with the languid remains of burgers and fries, became our bistro for 27 hours of auditions.

John Merrick, the famous "Elephant Man" who rose from deprivation to social prominence in the 19th Century, is what Michael Shurtleff calls a "trap role, filled with negatives." Merrick was deformed, and actors can't resist overplaying his afflictions at the expense of his humanity.

Between Friday and Sunday, 50 actors auditioned for Merrick. They wore shorts and T-shirts for the hot, muggy weather and fell into the Mer-

rick trap. Mouths drooling, eyes bugged-out, bodies contorted like TV voodoos, they forgot elemental things: how to find their stage light, whom to speak to, even how to speak. Obsessed with Merrick's deformities, they performed as if watching themselves in a mirror, not an audition for the theater's hottest role of 1981.

By Monday, no clear candidate emerged. And only 12 auditioners remained. Wood-

house gave his welcome speech. Actors fanned out, some to the lobby to warm up, some to sit, one to the stage. Woodhouse returned to our grease-glazed table.

Neither of us recognized the fifth actor, a skinny, black-haired kid with huge, dark brown eyes. He walked into the light, paused for a moment, and gave the best audition I've ever seen. The actor modestly introduced himself as Merrick and explained who he was. We'd seen 50 imitations. This was Merrick in person. When it was done, Woodhouse whispered, "Whoa."

"Whoa-wee!" I dithered. The kid didn't have to read two more scenes — just come to callbacks the next day.

That audition changed Sam Murray's life. He landed lead roles in *The Rocky Horror Show*, *Cabaret*, *The Tooth of Crime*, and became a professional actor. Murray is now the artistic director of the North Coast Repertory Theatre. I always wondered how he felt when he made that amazing audition 17 years ago.

Calendar THEATER

"I was 20 — a young 20 — and a student at SDSU. I saw a notice for the Rep's upcoming season on the drama department bulletin board. It said they may also do *The Elephant Man*, if they got the rights."

"Something jumped in me. I just knew I could do that part. Can't say why. At the same time, it was intimidating. The Rep was a prestigious place to work. And Merrick was *the* role that season. Also, Sam didn't know me. To be in the running I had to show him the performance he'd get from me."

"Auditions are such a small window of opportunity, 30 seconds to two minutes for the message. Not even that. Most auditions begin and end with the first impression you make — so maybe five seconds max."

"I read the play. Didn't understand much about the characters or Victorian milieu, but really connected with Merrick in ways I still can't articulate. Unlike him, I came from a comfortable, supportive, middle-class upbringing in Poway. I didn't have a lot of angst or trouble getting through my teenage years. I was just really shy — about superficial things, like being very thin, having crooked teeth. So this corner of my brain always said 'unworthy...unworthy.' Very much Merrick. I had lots of confidence in what I could do but very little in who I was."

"Merrick was like staring at an accident. You're drawn to this strange, hideously shaped human being. I always felt he was in a container and could only



Sam Murray (left) directs Sam Robert Cox (with one) as The Elephant Man, 1980.

get out through his eyes, like through a peephole. I used the eyes as a window into him."

"To prepare for my audition, I read Frederick Treves's recollections — the doctor who cared for Merrick — and Audley Montagu's famous study. As I read Merrick's short autobiography, I thought, 'What if I cut this into a monologue?'

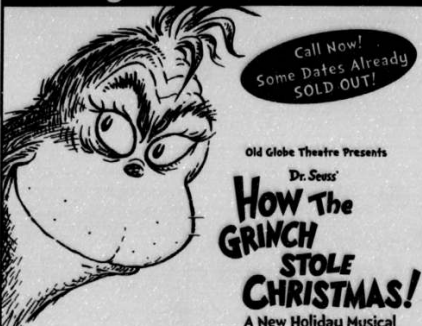
"I read Merrick's short autobiography, I thought, 'What if I cut this into a monologue?'

"The Old Town Opera House offered me a role. I told the director I'm auditioning for *The Elephant Man* instead."

"He said, 'Do you know how many people want that part?'

"I said, 'Yeah, but I need to audition for it.'"

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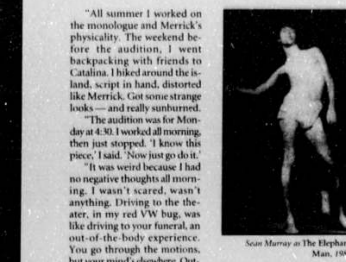
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Sam Murray in costume as The Elephant Man.

because this audition was really about Sam and me — and Merrick. "When I finished there was a quiet long silence. Then I heard Sam go, 'Yeh. The other people were quiet too. Maybe that made me feel good. Or maybe — oh my God! — they hated it. They want to kill me!' Small smoke! FIRE!!! Clear the building!"

"Then Sam said, softly, 'Can you be here tomorrow?'"

"Yeah."

"Be here tomorrow..."

"I drove home in my dirty little VW, screaming, 'Hooooo! Hooooo!' — just freaking out because I didn't get the role. I didn't care. I had done my absolute best, top-of-the-mountain best."

"Three or four actors were ahead of me. I didn't watch. I sat in the back row and watched how Sam reacted to them, to get a sense of what he wanted."

"Then someone called my name."

"As I walked down that long red aisle, everything I'd kept hidden hit me. I really wanted this part but was wary of a limb. I'm doing my own interpretation of Merrick. Don't know Sam's. He could say, 'That's not what I'm looking for, thank you. But this is what I think it should be.'"

"Halfway down the aisle my knees buckled. Maybe I should do something less... risky. Yeah. That bit from *The Matchmaker*. Make the switch! Or maybe there'll be a fire alarm. Like, everybody out immediately!"

"I climbed the rickety wooden stairs erected for the audition. I stood on the stage and looked out, to that great balcony, the boxes, all those red seats, and the people scattered around."

"I was really to collapse. Then, just before I began to speak, a little mouse voice said, 'You know this speech, and no one else does. And Merrick would be terrified if someone put him on stage and said, 'Tell us who you are.'"

"I slumped my back, like Merrick, and crooked my right arm. Okay. Use those scars you are, the shaking, the bass drum quiet. I began to speak, slowly and quietly. My name is John Merrick. I was born on..."

"I spoke the speech directly to Sam, like having Merrick introduce himself personally."

"Auditions don't begin or end onstage. They have a tra-

jectory, from the time you get in the car to the point you leave the theater. People think they can be one thing onstage and another off. But everything's the audition: how you sit in the lobby, how you relate to others. The key most actors forget: you aren't just trying out for a part, you're trying out for a company."

"Every audition is for anything that director ever does. I have actors in mind I'd love to cast, just haven't found the right role yet."

Tips about the audition itself:

"Lose the director's voice in your head, all those do's and don'ts. Just ride the monologue; let it pull you forward. When you stop trying to 'play' characters consciously, that's when they can overwhelm you, in a good way. Then they exist."

"Time to start, stage manager! I'm not ready yet!"

"Welcome, I'm Sam. I just want to say, this is your audition. So do what you need to show how you connect with the part. Oh. One thing more: I love this play. It really got under my skin years ago..."

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last minute changes and to inquire about ticket availability.

Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

An Evening of One-Acts

The Scriptwriters present four one-act plays as staged readings. The 10:30 p.m. show features *Flare and Gilda* at the Beach by Rick Briggs; *One of Those Days* by Werner Hupfänger; and *Episodes* by Michael Conley.

Arwen and Old Lace

The Coronado Playhouse stages Joseph Kesselring's comedy about two charming ladies who could qualify for Murder, Inc. Terry Moorehead directed.

Bus Stop

Southwestern College presents Gao Xingyan's drama about prostitution and lack of self-initiative, translated and adapted by Carla Kikwood.

The Dark at the Top of the Stars

Coronado Playhouse presents William Tynan's drama about a hick family in a small 1920s Ohio home town. Linda D. Orr directed.

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DAVID SEDARIS
November 5 - 4/2-42

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The local advertising industry is buzzing about the possible arrival of the *SD Weekly*. Were it to arrive, it would be the first major challenger to the 26-year-old *San Diego Reader*. It would also be the

blurt

THE INSIDE TRACK

third Southern California alternative weekly published under the Stern Publishing umbrella (whose chairman Leonard Stern, is the Hartz Mountain pet products mogul). Other Stern publications include the 20-year-old *LA Weekly* and its 3-year-old Orange County offshoot the *OC Weekly*.

Talk started when a *New York Press* columnist known as "The Mugger" reported that Stern was opening a San Diego paper and that an editor was busy selecting a new staff.

An assistant to *LA Weekly* and *OC Weekly* publisher Michael Sigman said her boss had no comment on the truth or untruth of a San Diego expansion. *OC Weekly* editor William Swaim said the item "was totally untrue." But he wouldn't completely rule it out as a possibility.

"San Diego is a perfect

hybrid of L.A. and Orange County," said Swaim from his Costa Mesa office. "But we've done no market research that I'm aware of. I can't say we won't ever be in San Diego. But there is absolutely no truth to that rumor. We

haven't hired anybody. Still, I think [we] would be successful down there. But that is not my call to make."

If publishing success is measured by heft, the *LA Weekly* is doing well. At 220,000 circulation, the recent "Best of L.A." issue was a massive 416 pages. Last week's *OC Weekly* (circulation 68,000) is 96 pages, while its October 15 "Best of Orange County" issue will be its biggest ever at an estimated 160 pages.

For the last year, the *OC Weekly* has been testing the

local waters by distributing some 5000 copies at various points throughout San Diego. "We've been very successful down there if you go by pickup rates. We have 100 percent pickup. It's amazing to me that we would have any pickup because we are so resolutely Orange County," Swaim credits aggressive, no-

Swaim credits aggressive, no-



OC WEEKLY'S RECENT OFFERING

holds-barréd reporting and quality writing for his success. "We hire great writers who tell the truth," said Swaim.

One of those writers is longtime San Diego musician Buddy "Blue" Seigal. The former Beat Farmer is now *OC Weekly's* music editor. Seigal takes a crack at news writing with a story in last week's issue about his visit to see Congressman Bob Dornan speak at a Catholic girls' school. In it he tells how he bolted out of the classroom full of girls after blurting out to Dornan, "You're a scumbag."

OC Weekly's headquarters were redesigned and equipped with safety glass.

arguments about the success of the *Reader*.... There's a paper that would kill someone if it fell on them."

Swaim describes his New York-based publisher as one who has "a real interest in public issues." He says Stern's charitable works includes efforts to house ten percent of New York City's homeless.

Stern's business endeavors have helped him create one of the two big chains of alternative weeklies. In addition to the *LA Weekly* and *OC Weekly*, Stern also owns and operates New York's *Village Voice* and weeklies in Seattle, Minneapolis, Cleveland, and Long Island. The Phoenix-based New Times group controls alternative weeklies in 12 cities. Analysts say the two big groups will continue to swallow up privately owned urban weeklies.

One source close to the LA Weekly group said he thinks his company will either continue to expand the OC Weekly into San Diego County or there will be an all-new SD Weekly startup. Said Swaim, "Anybody would be nuts not to consider it."

—K.L.

"We had, like, 80 million flutes," explains Angelique Charles of the San Diego Young Artists Symphony Orchestra on why she took up the tuba. "I started on flute, and I played flute for six and a half years, and then I switched to tuba my freshman year in high

school because all our tubas were graduating."

"Why did a tuba speak to you more than a flute?"

"But you were powering the bass there. I could hear you well in the end of that last song."



BABY CONDUCTS SD YOUNG ARTISTS

"It's more like a backbone thing. My nature — I like to be at the back of things pushing people forward."

This summer the orchestra had a Viennese Ball. Almost everyone was in period costumes, and a woman at a table next to me had even rented her dance teacher as a date for the evening. The conductor, Louis Campiglia, held a baby

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San Diego Reader October 15, 1998

up for a brief time while conducting, letting her get a maestro's eye view. His wife and executive director Kristine Campiglia tells me that he does this often when he sees a child enchanted with the music. And the music was enchanting. To hear a youth orchestra play spirited waltzes could give even the most tone-deaf the heebie-jeebies.

Don Swall, working concessions as a volunteer, told me he too was a musician. "Someone stuck a trumpet in my hand in third grade. Played trumpet till

junior high school. Switched to baritone."

"Why did you quit?"

"Studies, working..."

There's a lot of us that are musicians because we love music, but we're not professionals. If you're talented enough to want to go into music, that's wonderful, but a lot of us enjoy music and like to do [it] without the ability or desire to go full-time on it."

"When did you stop?"

"After my freshman year of college."

When did you pick it up again?

"Three years ago. After 43 years. I play in the San Diego City Guards' band and the Veteran's Memorial Center

band. I play trombone in one and baritone horn in the other. Swall conducts a band at Wilson Junior High as a volunteer.

volunteer.

"Where is that?" I ask.

"Near 39th and El Cajon. Lovely part of town. Don't go there at night. They had two killings in the last two weeks."

The San Diego Young Artists Symphony will present Symphonic Sounds in Sacred Spaces this Saturday, 7:30 p.m., at Hope United Methodist Church in San Diego, and Sunday, 5 p.m., at All Souls' Episcopal Church in Point Loma. They will also perform the *Nutcracker* with the City Ballet December 11-13. Call 619-445-5284 for more information.

"Is that legal?" a woman seated next to me at the bar asks.

We're at the Boulevard near SDSU, and the band on stage (the bartender says they're called the Secular) is just finishing their set. What has shocked this college student is the topless girl singing lead, not just the singer's exposed breasts, but her lethal-looking dominatrix gear: and the whip she's using to pummel a petite young "slave girl" who's writhing on the floor. The slave is also stripped to the waist and has large nipple clamps and an array of cuts and bruises that make it appear as if this is not her first taste of submission.

Panel 1: A crowd of people at a concert. One person says, "I HEARD A LOT LIKE ME WERE HERE." Another person says, "I HEARD A LOT LIKE ME WERE HERE."

Panel 2: A close-up of a man's face. He says, "I HEARD A LOT LIKE ME WERE HERE."

Panel 3: A close-up of a man's face. He says, "I HEARD A LOT LIKE ME WERE HERE."

Panel 4: A close-up of a man's face. He says, "I HEARD A LOT LIKE ME WERE HERE."

"This is disgusting," says the student just before she heads for the door. "I bet the cops come in here and arrest everyone."

Two other female students seated alongside the stage are much less repulsed. "I think it's fascinating," one tells me. "I was just walking by the bar, and I looked in the window. I couldn't believe what I saw. You could see it right there from the sidewalk!" I ask what she thinks of the band. "I wasn't even paying attention to the music."

"They're a lot like Genitorturers," says her companion. "You'd be surprised how many bands have this kind of show. Like the Impotent Sea Snakes, they're practically having anal sex right onstage. Gen [of Genitorturers] actually pierces guys' scrotums in concert. I mean, Marilyn

Manson is cool for kids and all that, but I like to see something for grownups."

All of the grownups applaud loudly as the slave girl crawls away, covered with stage lint. She manages to both wince and smile as the singer plants one last stinging welt across her buttocks.

—L.A.

CD review: Mr. Sun,
Lick

The only label to give this CD would be "sluggish mood music." Not mood music in the now-age sense of Enya or Mike Oldfield. Nor is it like the impassioned laments of Nick Drake or Leonard Cohen. Rather, it's like something that would make a good soundtrack for the movie *My Relative Go for a Sunday Drive*.

There's nothing wrong with slow music, nothing

wrong with mood music. But for slow to be effective, it should be accompanied by passion. For mood music to be effective, moods should deviate. Mr. Sun is neither passionate nor deviant.

The lead vocals almost never vary in tone, tempo, or key. The background vocals emphasize "la la la" humming and listless chants without harmonizing with the lead vocalist. The bass and drums, though more enthusiastic, are no emancipation from the doldrums of the rest. I find myself daydreaming about tittles well before the second stanza of the first song.

The whole record sounds like the Beatles' song "Within You Without You," which, if you remember, was a lackluster, opiate-induced sitar number that never got off the couch. *Lick* is like a roomful of

sedated stoners, so severely medicated they've duped themselves into believing that these songs are functional.

Of the three lengthy songs on the CD, only "Shadow" seems like they opened their drooping eyes (and ears) long enough to understand that this stuff ain't goin' nowhere and they'd better torque it up. But the climbing intent, ity soon takes a downward turn, and it's back to apathy and minimalism's evil stepsister, Less Is Less. My advice: Do not write a boring song just because the song is about boredom.

Contributors: Jennifer Ball, Ed Decker, Ken Leighton, Jay Allen Sanford

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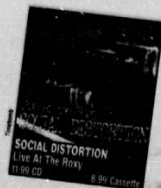


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They're Like A Baby Santana

"This music scares people — it's not light jazz, it's improvised."

Carlos X insisted I'd be able to single him out among the coffeehouse denizens at Claire's in North Park. "You can't miss me," he told me. "I'm a Latino with a goatee and ponytail." His baseball cap and Jazz Pigs T-shirt helped.

Growing up in San Diego, I listened to music either from the ghetto — Zappa, Carlos Santana, El Chicano — or from Europe — Rory Gallagher from Ireland, Genesis, then Peter Dinklage, early King Crimson. Yes, obscure bands like Gentle Giant, Banco, and PFM from Italy... I was raised listening to Pedro Infante, the incredibly handsome, Mexican version of a Sinatra crooner, and also mariachi combined with big band. I always liked Infante's style and panache, and I wanted to be like him when I was ten.

Carlos's hands are always moving as he talks, playing air fives, brushing cookie crumbs from his shirt.

"Come on, tell me your real name," I ventured, feeling I earned his trust after bringing him homemade cookies.

"Thanks for the cookies, but it really is 'X.' Carlos Xavier Peña. My friends started calling me Carlos X."

We met at 8 p.m. Carlos joined me after his day job — sales for the Padres — and before heading to the gym. Carlos made me promise not to let him drink more than half his coffee. "I can be up all night. I only want to work out then play music until midnight. Ron's my hero [Ron Veliz, the Jazz Pigs' guitarist]. He's the guru of the group, a professional musician. He sleeps all day."

The first Jazz Pigs CD, *Dublin to Belfast*, is a collection of live and studio recordings, and it comes out this month. "We recorded on tour last year in Dublin at a beautiful place called the Gaiety Theatre," Carlos said, "where all the heroes and presidents — Michael Collins [founder of the Irish Free State, 1890-1922], Connolly [James Connolly, union leader of the Irish Transport and General Workers Union, 1890-1916] — spoke. What a legacy. And we played Queens University, Belfast the same night Tony Blair was speaking to Gerry Adams in a milk away. That was my first time in Belfast, and there were military checkpoints all over because of a car bombing the night before. It was such a wild night! The dichotomies... between Dublin during Halloween

where everyone was loose... and we could do no wrong, and Belfast, preoccupied with its history and the current bombing."

"Ireland's our second home. The Irish respond to fusion — it's what we do [but] there's no Irish blood in the group."

A native San Diego, Carlos's mother is from Baja, and his dad is from Texas. "My dad is from the last century [1894]. He was 62 when I was born. He gave me a strong feel for history, which is part of what attracts me to Western Europe, all the history going on, especially over the last 50 years."

"The question I'm most asked is, 'Gee, how do you get these jobs overseas? How do you get your hand to Europe?' We opened for Pancho Sanchez in L.A. He didn't want to talk about music — he was more interested in finding out why we go to Ireland... He hadn't played Ireland. It's an interesting place, only three and half million people. It's very easy for people to get to know you. We didn't even have a CD for three tours to Europe, only homemade cassettes... There's nothing extraordinary about booking overseas; anyone can buy the directories and learn the international phone codes." He then rattled the city codes off like an international operator. "I saved from my day job, flew to Europe, visited every club I could find, and said, 'Hi, you've never heard of me but here's my tape. I've flown 7000 miles to hand it to you in person.' And the next year they send us a contract."

Carlos always returns to San Diego after traveling. Why, I ask, when the jazz scene's better in other cities? "You can't get better career as a musician anywhere but San Diego... I'm in sales during the day, at the stadium, but don't say I work for the Padres because everyone will call me for free playoff tickets... We're sort of the house band for the Padres."

I went to hear the Jazz Pigs on Tony Gwynn T-shirt night at the stadium, although Gwynn sat out with an injury. Carlos, dripping sweat on his Jazz Pigs T-shirt, was center stage on vibes in Qualcomm's entertainment pavilion, a walled center area. He banged so hard, the head fell off his stick.

Six-year-olds wearing their free tee-backs watched the drummer as he stood next to dais who were rocking their heads and hold beer. It was such a wild night! The dichotomies... between Dublin during Halloween

Calendar MUSIC SCENE



The Jazz Pigs' CD-release party Friday, October 16, 8 p.m. Juke Joint Cafe, 327 Fourth Avenue, downtown 619-232-7885

garden. Two boys with neon orange vendor caps sat behind the stage, smoking cigarettes. One of them, Ben, liked the guitarist. "He's got a nice setup. I've played guitar four years... I've never seen these guys here before... Good musicians give me a passion, but I gotta go sell sodas." Sam Fejes, Ron's wife, told me, "I was involved on road trips with Ron before this group. It was a nasty thing to be on the road. He played with Manhattan Transfer, so the gigs were different — big stadiums... You've probably noticed... this music scares people — it's not light jazz, it's improvised. There's no home for that here. Any other big city may have a venue for it; it just hasn't happened in San Diego."

Ron and Carlos are the mainstay of the Jazz Pigs. "I'm the seasoned pro at traveling," Ron said. "I have been [traveling] for the last 20 years, so I'm not as excited about the tour in Ireland [at the end of this month]. Carlos is infatuated with Ireland. I'm infatuated with the U.S... I chose to live [in San Diego] not for the music, but because natural... beauty is all around... San Diego's jazz scene is pathetic, pretending to care about what is called 'jazz' on KJZZ and the breeze, which is what I call 'instrumental pop,' modern-day Monty Python... Real jazz is noncommercial, too unstructured, 'unimprovable.' Our songs are 10 to 15 minutes, which is too long for an advertisement to wait before selling Levis. Businessmen own the clubs in spite of lacking a concept of art. Their taste and values don't determine real music. So they play it safe and fill rooms. The greatest sax player in the world will draw a crowd of 300 people, with the Spice Girls across the street playing for 50,000. I don't begrudge pop... But I don't like its success at the exclusion of jazz..."

I queried some onlookers about the Jazz Pigs' music. Mike: "They're loud. I can't think. Vivian: 'They're... like a baby Santana. Mike Elton John on pharmaceuticals. Dancer: I like their chords, like Arthur Diamond [not a real person] in the '60s, but he's before your time. Mike Reminds me of Arthur Lyman [well-known in the 1960s for combos with a vibraphone] actually. Bill: [This corner of the stadium] looks and feels like a small club in the midst of Qualcomm. Another surprise came after the two-hour show when Carlos X announced the band members. A guy in the audience said, 'Carlos Peña! We went to high school together!' "I wrote a Scottish piece for Halloween called 'Dirty Blues,' Carlos told me, "and for my text, I won't say 'lyrics,' I chose Shakespeare. Another song, 'Lost at C,' is from a... real event. It hap-

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Calendar MUSIC SCENE

opened four years ago in Dingle, a fishing community on a peninsula in southern Ireland. An intense storm out of the North Atlantic scattered the boats. Eight boats went down. Disappeared. The whole day, there was tension in bars and stores.

I was standing above the Cliffs of Moor, 300-foot cliffs with a reverse waterfall where waves are blown, crashing up the cliffs, and I saw one helicopter looking for ships. In Galway, people waited for every survivor. It was like the lottery. "We found three, but we're missing five." When all eight were located, the tension was released.... Locals in Cove and Galway are amazed I remember. The song is slow and dramatic, totally instrumental.... "I tried to capture the essence of water in a simple rhythm."

Ten years ago in Baja, a drunk driver ran Carlos off the road, crushing him inside the car. His arms were almost amputated, but since one index finger moved, the doctors knew some nerves were intact and decided to save his arms.

"After my accident, I was a mess. The day of the accident, Jimmy (Cheatham, a jazz professor at UCSD and friend) called all night saying he woke up in the middle of the night.... At Jimmy's concert... [weeks later] in La Jolla, he saw me huddle up with two arm casts, and he just touched my neck—with a big smile, not even surprised—and said simply, 'You're not done yet.'"

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San Diego Reader October 15, 1998

CONCERT SOUNDBOARD

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2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

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Headline Headliners: Musicals
Autism, Sunday, November 8, 8 p.m.,
UTC2 Campus, to info: 619-220-8497.

Local Headlines: Crotch, Sunday,
November 8, 8:30 p.m., 2501 Kettner
Boulevard, midtown, 619-232-4355 or
619-220-8497.

The Dead Doves with **Trey**
Henry, Dan Richmond, and Julie
Fennel Spans Street Forum, Saturday,
November 14, 8 p.m., 301 Spans Street,
Barker's Hill, 619-232-4355.

Comedian **Edgar** (479) Crotch,
Saturday, November 14, 8:30 p.m., 2501
Kettner Boulevard, midtown,
619-232-4355.

Soulful **Ultimate** **SMA Live**, Saturday,
November 15, 10:00 AM, San Diego
Post, 619-232-7462.

Rock **Headline** **666** and **Mike**
Wheeler (448) **Lyons** Theatre,
Monday, November 16, 12 p.m., Horton
Place, downtown, 619-232-4355.

Better Than Ever (422) **4th** and **8**,
Wednesday, November 18, 8 p.m., 345 B
Street, downtown, 619-232-4355 or
619-220-8497.

Robbie Ford (441) **Body Up** Tavern,
Thursday, November 19, 143 South Cedros
Avenue, Solana Beach, 619-481-8140 or
619-220-8497.

Assorted **Headlines** and
Bluebeard **SMA Live**, Saturday,
November 21, 10:00 AM, San Diego
Post, 619-232-7462.

Leo **Reynolds** (469) **Procy** Center for the
Performing Arts, Saturday, November 21,
15499 La Jolla Village Road, Poway,
619-748-0251.

Shane and Bones (908) **Spans Street**
Forum, Saturday, November 21, 8 p.m.,
301 Spans Street, Barker's Hill,
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El **Rock** **Cross** Amphitheatre, Sunday,
November 22, 20:00 PM, 2050 Day Valley Road,
Chula Vista, 619-220-8497.

The **Dead** **Shank** **Headline** (451)
Almanac **Live** at the **Neoclassical**
Institute, Sunday, November 22, 8 p.m.,
10440 John Jay Highway, San Diego,
619-454-5872.



Patric Burt, October 16, San Diego's United Methodist Church

Comedian (772) Crotch, Sunday,
November 22, 8:30 p.m., 2501 Kettner
Boulevard, midtown, 619-232-4355 or
619-220-8497.

Red Fish **Blue Fish** (77) **Midtown**
Headline, Monday, November 23, 8
p.m., UTC2 Campus, to info:
619-232-4355.

Nevermore and **WCM** Crotch, Friday,
November 27, 8:30 p.m., 2501 Kettner
Boulevard, midtown, 619-232-4355 or
619-220-8497.

Dave **Ross** (402) **David** **Bonk**,
Brown's **Band** (417) and **Peter**
White (451) **East County** Performing
Arts Center, Saturday, November 28, 7:30
p.m., 710 East Main Street, El Cajon,
619-440-2277.

Pan **Tilla** (796) **East County**
Performing Arts Center, Sunday, November
29, 7:30 p.m., 710 East Main Street, El
Cajon, 619-440-2277.

Steve **Alison** (499) **California** Center
for the Arts, Monday, November 30, 8
p.m., 340 South Escondido Boulevard,
Escondido, 800-988-4253.

DECEMBER

Elle **James** (422) **Body Up** Tavern,
Thursday, December 3, 143 South Cedros
Avenue, Solana Beach, 619-481-8140 or
619-220-8497.

Lafayette **Solomon** **Body Up** Tavern,
Saturday, December 5, 143 South Cedros
Avenue, Solana Beach, 619-481-8140 or
619-220-8497.

Vicky **Iyer** (467) **Spans Street** Forum,
Saturday, December 5, 8 p.m., 301
Spans Street, Barker's Hill,
619-232-4355.

Dan **Perez** **Dent**, **Jack**
Terranova **Dent**, and the **Drum**
Parade **Trio** **Almanac** **Live** at the
Neoclassical **Institute**, Sunday, December
6, 8 p.m., 10440 John Jay Highway, San
Diego, 619-454-5872.

Paul **Philly** **Spans Street** Forum,
Saturday, December 12, 8 p.m., 301
Spans Street, Barker's Hill,
619-232-4355.

Daphne **Moore** (450) and **Shocking**
Westerns **Live** **Almanac**, Sunday,
December 13, 8 p.m., UTC2 Campus,
Calgary Ave, 619-220-8497.

B.B. **Rang** (973) **4th** and **8**, Sunday,
December 13, 5:30 p.m. and 8:15 p.m.,
345 B Street, downtown, 619-220-8497
or 619-232-4355.

The **Royal** **Corn** **Brewery** (421) **4th**
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Calendar
MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000, ext. 261, night or day by 5:00 p.m. (Please have a phone number at which you can be reached. The listing is free.)

Boys' Night Out Tuesday, the Flame, 2780 Park Boulevard, Hillcrest 919-299-4165.

Brown Sugar Friday, the Brass Rail, 1796 Fifth Avenue, Hillcrest, 919-299-2235.

Club South Sunday, Scilla, 555 Fourth Avenue, downtown, 919-235-9979.

Club Vibe New wave, '80s industrial, and gothic. Tuesday, the Brass Rail, 1796 Fifth Avenue, Hillcrest, 919-299-2235.

Club Vibe DJ Scott Martin, Latin, and Mercurio House and hip-hop. Friday, the Flame, 2780 Park Boulevard, Hillcrest, 919-299-4165.

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Club Vibe DJ Scott Martin, Latin, and Mercurio House and hip-hop. Friday, the Flame, 2780 Park Boulevard, Hillcrest, 919-299-4165.

DFW Monday at the Belly Up Tavern, 143 South Ocean Avenue, Solana Beach, 919-481-4145. Wednesday at Club Neiman, 300 Carlsbad Village Drive, Carlsbad, 919-431-9101.

The Deluge Monday at the Belly Up Tavern, 143 South Ocean Avenue, Solana Beach, 919-481-4145. Wednesday at Club Neiman, 300 Carlsbad Village Drive, Carlsbad, 919-431-9101.

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NOTE

By Mark Woodfill

At the risk of offending David Lowery, Cracker's founder and frontman, his first band — the irreverent, eclectic Camper Van Beethoven, nearly ten years defunct now — is still sorely missed. Despite Lowery's best attempts to maintain his cynically absurdist lyrical edge and keep CVB's kaleidoscopic range of influences intact, Cracker has thus far proven to be the flatter of the two groups. While the Camper's basically defined alternative rock with genre-bending dynamism and adventurous range, Lowery has guided Cracker to a more straightforward, arguably more listenable/punchy, pop-rock existence. Camper Van Beethoven was an essential, influential group; Cracker has spent much of the last seven years building a likable enough career as skilled songwriters and musicians. But Cracker's recent *Gentleman's Blues* recaptures Lowery's past art and present. On tracks like the somber, graceful "Hallelujah" and the haunting "James River," Lowery gives his way rory a needed rest to wild



CRACKER

something more soulful and complex. Companion songwriter Johnny Hickman's contributions (he's the one with the blues, notably on the country-leaning "Weeding Day" and "Hold of Myself," the Delta-inspired "Trials and Tribulations") also strive toward reflective wisdom rather than wisecracking. It's a step back for Cracker, but it's a step forward for the blues. Lowery admits on the tender, eerie "Lullabye" — maybe the pressure to be clever haunted Lowery a little too long. Only "The World Is Mine" achieves the sarcastic wit that made tunes like "Teen Angel" (What the World Needs Now) and "I Hate My Generation" minor modern-rock radio successes. The Pines-like "Wild One" and the edgy "Waiting for You Girl" update the band's arena-band sound.

Not telling how the more evocative and emotional turns of *Gentleman's Blues* will play out in the live setting, but the record's successfully ambitious songwriting and revisionist blues/soul structures should inspire the group with confidence. Likely, the album

will offset the sincerity, and it'll be a wash. But *Gentleman's Blues* shows true promise. So give Lowery his due, and don't about out requests for Camper's "Take the Skinheads Bowling."

Everything opens.

(To hear a sample of Cracker, call 619-233-9797, wait for the prompt, then punch in ext. 4425.)

CRACKER, *Belly Up Tavern, Sunday, October 12, 8 p.m., 619-461-8140 or 619-233-9677, 015.*

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Members of B-side Players Friday, Oct. 16

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Disco Funk

Freddie A. & the Swing Machine
Whirl of Swing Dance Lessons at 7 PM

Los Trevelers
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Music by **KOKO LOCO**
Prizes • Cds • T-shirts • Food & drink specials
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Get a chance to win a 1999 Harley-Davidson Sportster
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Flashback Weekend
Friday, October 16

THE DISCO PIMPS
Sunday, October 18 • 8 p.m.
KELLY WILSON & LEGACY
WOMEN'S ROCK SERIES

Calendar MUSIC SCENE

The Pentagon Nightly club with rotating DJs. Call club for daily lineup. 760 Fifth Avenue, downtown. 619-253-2838.

Freelance DJ Scott Martin. Tuesdays. Schumers, 909 Broadway, Pacific Beach. 619-973-9269.

Rebirth DJ Dave Strat. Breakfast and lounge. Mondays, the Plaza, 3780 Park Boulevard, Hillcrest. 619-292-4163.

Rein Dance Party DJ Jeff Berrage. No dance music. Thursdays, Club 66, 901 Fifth Avenue, downtown. 619-234-4168.

Room 13 DJ Adam Allen and Terry. Cyber, industrial, fetish, EDM, goth, and Euro-electro. Monday, October 19, 10 p.m. at Cane Bar and Grill. Thursday, October 22, the Volcano. Horror of Keanu Black with the Clay People at Brick by Brick. www.room13.com or 619-220-2821.

Sabbat DJ Jay Forester and DJ (DJ) of Sublimation. Electron, goth, hip, darkwave, industrial, and fetish. Saturdays, 3813 30th Street, North Park. 619-574-0744.

Saturday Night Fever DJ Ryan Summers and guests. 7th, Disco, hip-hop, and house. Saturdays, Cane Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-499-6021.

SEN-ALIVE DJ Ryan Pollard, Tom King, and weekly guests. EDM, industrial, synthpop, and gothic. Currently closed, reopening soon. www.sen-live.com or 619-485-7530.

Spit vs. Spit DJ Battle with local DJs vs. downtown and international DJs. House. Thursdays, 619-220-9316.

Spit Spins 90s retro. Wednesdays, the Plaza, 3780 Park Boulevard, Hillcrest. 619-292-4163.

Small 66 DJ: Jon Rubin, Jay Jensen, and Chris Franks. Club Montage, 2028 Hancock Street, Mission 15th, South. 619-418-6858.

Supersaturday DJ Jay Jensen and friends. Deep house. Saturdays, the Plaza, 3780 Park Boulevard, Hillcrest. 619-292-4163.

Therapy DJ Bryan Pollard. DJ Cohen and guests. Cyber, industrial, fetish and Gothic/darkwave (patio, DJ Division of Sublimation). Ministry, 3995 Sports Arena Boulevard. www.kids.com or 619-685-7530.

Tekis DJ: Triffy, John Bishop, and Sunny D. Gang. Psychedelic trance, house, and techno. Wednesdays, the Plaza, 3780 Park Boulevard, Hillcrest. 619-292-4163.

Tsunami Friday and Saturday dance party. Tsunami Beach Club, 802 South Avenue, downtown. 619-231-9283.

Underworld DJ Bryan Pollard and Ryan. Industrial, Gothic, fetish/dance. Sundays, Inland City, 940 Canyon Avenue, Pacific Beach. www.kids.com or 619-685-7530.

Vortex DJ Bryan Pollard. DJ Cohen and guests. Industrial, EDM, fetish, goth. The first and third Saturday of every month. Harbor Lights, 2801 Nimitz Boulevard, Point Loma. www.kids.com or 619-685-7530.

Waves DJ: Eric, Terry, and Morgan. Gothic, 90s, and industrial. Saturdays, 6223 30th Street, the Empire Club, North Park. 619-480-8095.

Wild Cade Thursdays, DJ Joe Jacobs. Downtempo, down 'n' bass, and ambient. Saturday, October 17, DJ Shawn Williams. Down 'n' bass. Wild Cade, 415 Laurel Street, downtown. 619-544-9890.

LOCAL MUSIC

If you wish to submit a listing, call 619-292-4163 or e-mail to 619-292-4163. We will review your submission. To send weekly or monthly schedule, fax to 619-292-4163.

NOTE

By William Crain

In the Trouser Press Guide to '90s Rock, the Robbins credits New Jersey quartet the Smithereens with taking a reverent approach to rock history and proving for the first time that there was a market for "fan-made music." That might have sounded like a more exciting development in 1987, when the Smithereens single "Blood and Roses" began a series of minor hits for the band. But even 12 years later, the late '80s rockers' return to the "fan-made" phase. Smithereens leader Paul D'Amato just kept cranking out simple, but in some ways radio fodder like "Top of the Pops" (chorus: Top, top / Top of the Pops) and "House That We Used to Live In" (chorus: House, house / We, we / Used, used, used to live in).

In the late '90s, almost all new rock music sounds like fan-made music. Whether

they're created by DJs and samplers or by traditional instruments, the songs we hear on the radio these days aren't so much written as they are assembled from elements of previous songs. And it's boring as hell.



SMITHEREENS

Earl's San opens.

(To hear a sample of the Smithereens, call 619-233-9797, wait for the prompt, then punch in ext. 4502.)

SMITHEREENS, Bolly Up Tavern, Tuesday, October 20, 8 p.m. 619-481-6140 or 619-230-0457, \$15.

Lyrics Hines at 780-780-0329 or mail to Boulder Music Scene, PO Box 80013, San Diego CA 92186. The lyrics are free.

North County

The Alley 411 Grand Avenue, Carlsbad, 760-434-1173. Thursday through Saturday, 9 p.m. to 1 a.m. Rock and roll. Sunday, Monday, and Tuesday, open jam session.

The Beach House 2536 South Highway 101, Cardiff, 760-753-1321. Thursday, 7 p.m. to 10 p.m. Carl Robinson, rock. Friday, 7:30 p.m. to 10:30 p.m. Tru du Jaz, jazz. Saturday, 7:30 p.m. to 11:30 p.m. The Jazzy

Brothers, acoustic. Wednesday, 7 p.m. to 10 p.m. David Clark rhythm and blues.

Bolly Up Tavern 143 South Cedeno Avenue, Solana Beach, 619-481-9022. Thursday, 8:30 p.m. Southern Culture on the Beach and Nite Cafe and Har.

Boysenberry Friday, 5:30 p.m. to 1 a.m. The Swinger Kings, 9 p.m. to 1 a.m. The Platters, Latin jazz, and the Brown.

Fulltime Saturday, 5 p.m. to 8 p.m. Tom and jump jazz, 8 p.m. to 1 a.m. Carl Robinson, rock. Friday, 7:30 p.m. to 10:30 p.m. Tru du Jaz, jazz. Saturday, 7:30 p.m. to 11:30 p.m. The Jazzy

Big Stone Lodge 1237 Old Potrero Road, Torrey, 619-748-1817. Friday and Saturday, 9 p.m. to the Working Cowboy Band, country.

Boat Crew's 386 Grand Avenue, Carlsbad, 760-729-2889. Thursday, 9 p.m. to 1 a.m. Friday, 9 p.m. to 1 a.m. Saturday, 9 p.m. to 1 a.m. Sunday, 9 p.m. to 1 a.m.

The Camelot Inn 817 San Marcos Boulevard, San Marcos, 760-744-1332. Friday, the Strange Woods, Irish folk. Saturday, Gene Warren, pop.

Carven 1140 Bernardo Plaza Drive, Rancho Bernardo, 619-566-2400. Thursday, 9 p.m. to 1 a.m. Friday, 9 p.m. to 1 a.m. Saturday, 9 p.m. to 1 a.m. Sunday, 9 p.m. to 1 a.m.

Cafe D'Maria 2961 State Street, Carlsbad, 760-434-6239. Music begins at 7 p.m. Friday, 9 p.m. to 1 a.m. Saturday, 9 p.m. to 1 a.m. Sunday, 9 p.m. to 1 a.m.

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Borderline Books and Music 11140 Rancho Carmel Drive, Carmel Mountain, 619-418-1814. Friday, 8 p.m. to 11 p.m. Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m.

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Ultimate Blues Jam: Five-piece bands with hosts Tommy Budd & Bessie Ann. Intermediate artists. Bring your own wine.
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MONDAY/OCTOBER 19 — Swing Night
Dance lessons 7-9 p.m. with Whirl of Swing
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TUESDAY/OCTOBER 20 — The Pourhouse of Blues with
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Wednesday — Higher Ground

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Friday, October 16
COMMON SENSE
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Saturday, October 17
GREYBOY ALLSTARS
SEIDAR PROJECT
KARL DENSON'S TINY UNIVERSE
special guest: SAFE HAVEN

Sunday, October 18
JOHN CAIN 7-11 pm

Wednesday, October 21
THE ROCKIN' ACES Gita Jodanis

Friday, October 23
B-SIDE PLAYERS INSIDE STRAIGHT

Saturday, October 24
THE BUDDY BLUE SHOW
DEL NOAH • THE MITTERS

Saturday, October 31
HALLOWEEN PARTY with ROCKOLA

Sunday, November 14
WILD CHILD

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Calendar MUSIC SCENE

Tuesday, RDK, Wednesday, Clubhouse, Sun. and Fri.

Callahan's Pub and Brewery, 8280-A Mira Mesa Boulevard in the Mira Mesa Mall, Mira Mesa, 619-578-0757. 1992. Saturday, live blues, Irish folk.

Cherry, 9500 Carmel Mountain Road, San Diego, 619-484-4215. Friday and Saturday, *Four Phillips*, variety.

David's Place, 7306 Fifth Avenue, Hillcrest, 619-718-9522. Thursday, 11 pm to 2 am, *Korn* Rock.

Blackbird Coffee, 1080 University Avenue, Hillcrest, 619-718-9522. Sunday, 11 am to 2 pm, *Korn* Rock.

The Office's Pub, 614 E. 1st Avenue, San Diego, 229-9800. Thursday, 10:30 pm to 1:30 am, *Steve Ljunggren*, acoustic.

The Elephant and Castle, 1555 North Harbor Drive, downtown, 234-9977. Sunday, 3 pm to 7 pm, *The Dazzles*, blues.

expressNET, 7700 Regents Road, La Jolla, 619-453-5886. Friday, 8 pm to 9 pm, *Jackie*, acoustic.

It's a Pub, 6175 University Avenue (at College and University), 619-582-6730. All performances begin at 9 pm except on Sunday, 4 pm. Thursday and Sunday, the *Mr. Johnny* Band.

swing, Friday and Saturday, Soul Dance, rock, Tuesday, *Electric Funk*.

The Filling Station, 9322 Mission Road, corner of Black Mountain Road, San Diego, 619-578-0757. Saturday, 9 pm to 1 am, the *Brave Clark* Trio.

The Greek Place, 6734 Chatsworth Mesa Boulevard, Chatsworth, 619-575-0155. Friday, 10 pm to 11 pm, international music. Saturday, the *Star Road* international dancing music.

Harbor Nights, Quality Inn, 2901 Nimitz Boulevard, Point Loma, 619-523-5606. Friday, live reggae, call club for information.

Hazard Center, Juice II Light/Instruments Express, 7610 Center Drive, Mission Valley, 619-296-5282. Saturday, 7:30 pm to 10:30 pm, *Cluck Lewis*, folk.

Humphrey's Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-3577. The *Casablanca* Lounge, Thursday, Friday, and Saturday, 8 pm to 10 pm, *Archie Thompson*, jazz. Thursday, 9:30 pm, *Quart*, blues and jazz. Friday, 9:30 pm, *Ruby and the Red Hot*, blues, Sunday, 7 pm to 10 pm, *Big Boy*, blues and jazz. Friday, 9:30 pm, *Ruby and the Red Hot*, blues, Sunday, 7 pm to 10 pm, *Big Boy*, blues and jazz. Friday, 9:30 pm, *Ruby and the Red Hot*, blues, Sunday, 7 pm to 10 pm, *Big Boy*, blues and jazz.

The Imperial House, 505 Kultima Street, San Diego, 619-234-3525. Wednesday through Saturday, *John La Duce*, dance music.

O'Connell's Pub and Nightclub, 1310 Morro Bay Boulevard, Bay Park, 619-247-5637. Friday, *Fish and the Seaweed*, folk. Saturday, *Tomaz*, Country and the *Blue Duet*, blues.

O'Hagan's, 2457 San Diego Avenue, Old Town, 296-5133. Thursday, Friday, Saturday, and Monday, 7 pm, *Steve Ljunggren*, rock.

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The O'Connell's Pub and Nightclub, 1310 Morro Bay Boulevard, Bay Park, 619-247-5637. Friday, *Fish and the Seaweed*, folk. Saturday, *Tomaz*, Country and the *Blue Duet*, blues.

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Immanuel, 2233 El Cajon Boulevard, San Diego, 619-296-2101. Wednesday, 8 pm to 10 pm, *workshop* with the *San Diego Concert Jazz Band*.

Immanuel's Restaurant and Lounge, 7777 University Avenue, La Mesa, 619-488-7777. Friday and Saturday, 8:30 pm to 10:30 pm, *Tim Maguire* and *Friends*, jazz.

Kelly's Pub, 4344 El Cajon Boulevard, College Ave., 619-286-0800. Friday, 8:30 pm to 10:30 pm, *Tim Maguire* and *Friends*, jazz.

La Bella Maritima, 4140 La Jolla Village Drive, La Jolla, 619-587-1414. Characters *Rue* Friday and Saturday, 8:30 pm, *Salsa*, *Mexican*, and *Ch*.

Leona's Canteen, 3341 Adams Avenue, Normal Heights, 619-282-4471. 1 performance from 8 pm to 10 pm unless otherwise noted.

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Peggy's Sport Bar and Grill, 7860 Arroyo Street, San Diego, 619-571-0796. Thursday, *Legit*, rock. Friday and Saturday, *Legit*, rock.

Romantic Piquette (at the Avenue), 8880 University Center Lane, La Jolla, 619-584-0879. Tuesday, 7:30 pm to 10:30 pm, *Tim Maguire* and *Friends*, jazz.

The Backlot, at VASA Hall, 3801 El Cajon Boulevard, San Diego, 619-447-7247. Saturday, the *Arise* Swing Company, Tuesday, 4 pm, *David LeCler*'s *Swing*, *Rue*, big band, swing and rockabilly.

Beale O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7666. Friday, *Swing*, rock. Saturday, the *Star Road* international dancing music.

Shoreline Harbor Island, 1590 Harbor Island Drive, Harbor Island, 619-291-2900. Last Tuesday, 7:30 pm to 11 pm, Friday and Saturday, *Billy Hoffman* and *Mike Wolfgram*, jazz.

West Tower, Lobby Lounge, Thursday and Saturday, *Peggy Lind*, contemporary. Friday, 8 pm to 10 pm, *Tim Maguire* and *Friends*, jazz.

The Living Room, 1900 El Cajon Boulevard, San Diego, 619-286-8434. Saturday, *Right Time*, alternative. 6 pm, *the Mississippi*, blues.

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Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1618. Thursday, *Shake It Up*, Friday, *Rock*, Saturday, *Rock*.

Historic Piquette (at the Avenue), 8880 University Center Lane, La Jolla, 619-584-0879. Tuesday, 7:30 pm to 10:30 pm, *Tim Maguire* and *Friends*, jazz.

The Backlot, at VASA Hall, 3801 El Cajon Boulevard, San Diego, 619-447-7247. Saturday, the *Arise* Swing Company, Tuesday, 4 pm, *David LeCler*'s *Swing*, *Rue*, big band, swing and rockabilly.

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The Living Room,

Sample Songs Of Bands In Upcoming Concerts. Listen Free From Your Phone: 619-233-9797, Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

1. Press the 4-digit extension above the category that interests you (for example, 1001 for upcoming concerts).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes cannot be heard on recordings.)

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The Working Cowboy Band

The Big Seven Lodge

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1001

Brian Baynes: Brian Baynes Pub
Fred Boudreau: Fred Boudreau Pub
The Four Seasons: The Four Seasons Pub
Boudreau and Hart: Boudreau and Hart Pub
Big Billie Joe: Big Billie Joe Pub
Blues Tally: Blues Tally Pub
Steve Brown: Steve Brown Pub
Brian Baynes: Brian Baynes Pub
Blues Tally: Blues Tally Pub
Butterfly: Butterfly Pub
Joe Byrne: Joe Byrne Pub
Cibola: Cibola Pub
The Cafe Ensemble: The Cafe Ensemble Pub



Add in 8, October 21, 4th and 8

Joe and Coffee Company
Randy Chabert: Randy Chabert Pub
Boudreau and Hart: Boudreau and Hart Pub
Blues Tally: Blues Tally Pub
Steve Brown: Steve Brown Pub
Brian Baynes: Brian Baynes Pub
Blues Tally: Blues Tally Pub
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Befuddled

We can develop little confidence in the rambling and rickety structure of the piece.

It is not for me to know what Oprah Winfrey's devoted flock in Teevee-land will be able to make of *Befuddled*. I know little enough of their Leader, and nothing at all of the Followers, and it would be disingenuous of me to fret in their behalf. I suspect that they will have been better prepared than I was for what to expect. So I will just say exclusively on my own account that the sight (and sound) of the family dog getting buffeted from wall to wall in midair by some kind of potent magical activity, and then, when lying in a whimpering heap on the floor, getting its dangling eyeball restored to the socket by the family matriarch, is not something I would have wished to see in the first scene of a movie. Or at any other time. There is as bad, if not worse, to come.

The filmization of the Toni Morrison novel has been, since its publication over a decade ago, a pet project of Winfrey's for her production company, Harpo Films. Her logo: a small black girl in a red-tinged chair with an open book in her lap. A little sticky,

Calendar
MOVIES



Rebel

been covered extensively, and are covered here again in flashback. The emphatically repeated phrase "An' they took my milk," for example, darts us to an imminent flashback of Southern white boys sneering and sucking the lactating breasts of the pregnant protagonist, another sight I was not

NEW LINE CINEMA

invites you and a guest to attend a special advance screening of

PLEASANTVILLE

Thursday, October 22, 7:30 pm
AMC Mission Valley 20

Complimentary Passes

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One entry per person. No purchase necessary. Remaining S.A.S.E.s will not be returned.

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FRIDAY & OCTOBER 15
THE BLACK HEART
LAST OF THE SUMMERS
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

SATURDAY • OCTOBER 16
DEE JAY'S
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

SUNDAY • OCTOBER 17
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

MONDAY • OCTOBER 18
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

TUESDAY • OCTOBER 19
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

WEDNESDAY • OCTOBER 20
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

THURSDAY • OCTOBER 21
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

FRIDAY • OCTOBER 22
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

SATURDAY • OCTOBER 23
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

SUNDAY • OCTOBER 24
LUZ JONES DONA
A SERIES OF HAZARD
SWIMMING PUNCH BOYS

LA COSTA
TOURNAMENT OF CHAMPIONS
LOUNGE
North County's Finest Nightclub
Friday, October 16
Saturday, October 17
Sunday, October 18
Monday, October 19
Tuesday, October 20
Wednesday, October 21
Thursday, October 22
Friday, October 23
Saturday, October 24
Sunday, October 25

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PELICANS
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DOORS OPEN AT 8:30 PM
in San Diego
One of the largest dance halls
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and domestic beer

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\$2 drinks
with \$2 snacks
and \$2 appetizers
\$2 well drinks
and domestic beer

THURSDAY
\$2 well drinks
and domestic beer
\$3.50 pitchers

FRIDAY
\$2 well drinks
and domestic beer
\$3.50 pitchers

SATURDAY
\$2 well drinks
and domestic beer
\$3.50 pitchers

SUNDAY
\$2 well drinks
and domestic beer
\$3.50 pitchers

Winston's
1001 KETTNER BLVD.
619-581-1234

Fresh tracks presents
Serve & Pain
Spencer The Gardener
Urban Dread
T.B.A.

Monday, October 17 7:30 pm
Tuesday, October 18 7:30 pm
Wednesday, October 19 7:30 pm
Thursday, October 20 7:30 pm
Friday, October 21 7:30 pm
Saturday, October 22 7:30 pm
Sunday, October 23 7:30 pm

Tiki House
1001 KETTNER BLVD.
619-581-1234

Saturday, October 16
Sunday, October 17
Monday, October 18
Tuesday, October 19
Wednesday, October 20
Thursday, October 21
Friday, October 22
Saturday, October 23
Sunday, October 24

THE CROW BAR
1001 KETTNER BLVD.
619-581-1234

FREE GARDEN
AT EVERY SHOW
FOR PARTY INFO
(619) 581-1234

ETTA's place
1001 KETTNER BLVD.
619-581-1234

Thursday, October 16
Friday, October 17
Saturday, October 18
Sunday, October 19
Monday, October 20
Tuesday, October 21
Wednesday, October 22
Thursday, October 23
Friday, October 24
Saturday, October 25
Sunday, October 26

MR. JOHNNY BAND
1001 KETTNER BLVD.
619-581-1234

Friday, October 16 7:30 pm
Saturday, October 17 7:30 pm
Sunday, October 18 7:30 pm
Monday, October 19 7:30 pm
Tuesday, October 20 7:30 pm
Wednesday, October 21 7:30 pm
Thursday, October 22 7:30 pm
Friday, October 23 7:30 pm
Saturday, October 24 7:30 pm
Sunday, October 25 7:30 pm

San Diego Seminar October 15, 1976 113

What Dreams May Come — It is about as deep in gropy as you can get. The initial steps are frighteningly soggy, traversing a love-at-first-sight and whirlwind courtship in the Alps, a wedding, the raising of two teenagers, and the attending of their double funeral, all before the end of the opening credits. The father follows his children into the afterlife after a four-year time jump, as if the mother couldn't hang alone. But the movie is so full of such obvious, blatant, and blatant symbolism that it is like to go to a heaven of his own making and find as much as he is, or was, an aficionado of fine art. His w's of paradise in all Monet and Van Gogh and Poussin and Claude Lorrain and Maxfield Parrish and God-knows-who-*all*. (The Van Gogh sequence in Kurosawa's *Dreams* will come to some minds, much sadder in memory and in comparison.) The movie is so full of such obvious, blatant, and blatant symbolism that it is like to go a first passes over, and the new world is like what Jeff O. all liquid and squishy and

Without Limits — Robert Towne's
 "Thou shalt" on middle-distance runner Steve

[illegible][illegible]

People who live near or in Hillcrest should start applauding.

This seems to be a banner month for restaurants. I am not referring to the volume of business but to the number of new restaurants and the reinvention of old ones. Diners may be a little undecided where to eat on any particular night.

Take the new Lime Leaf Grill in the heart of the shopping district, just west of UTC. For example, what was to be Chang's Cuisine of China was languishing. Then along came Mark Callender. Refreshed the menu, changed the bar and the lighting, repainted the walls, and landscaped the exterior. Finally they hired Guy Hulin, a chef trained in France, with many years of experience in the kitchen of the Ritz-Carlton. He is in charge of the Asian grill. Moreover Lime Leaf provides live jazz Wednesday through Saturday nights from 7:00 p.m. to 11:00 p.m. (Lime Leaf, 1000 University Ave., 604-253-1111). Upscale prices, and it may require time to develop

The most successful new restaurants in Japanese cuisine are sushi, rolls, beets, chrysanthemum, and cabbage, asparagus.

REVIEW
ELEANOR WIDMER

My friend was graced with a Panko Japanese chicken, pan fried fresh basil, and fresh bread. While the texture of the sauce do not distract.

The cooking staff

REVIEW
ELEANOR WIDMER

The most successful dish was the Chilean sea bass (\$18.95). It's seared to a dry nap and cooked in a Japanese sauce with shiitake mushrooms, carrots, beets, Chinese broccoli, snow peas, Panko cabbage, asparagus, and bean sprouts. Because there are so many vegetables and so much broth, the fish is served in a deep dish. It's healthy, filling, and appealing but you must be prepared for a soupy entrée.

My friend was less positive about his lemon grass-cooked free-range chicken breast (\$14.95). Panko Japanese bread crumbs are used to coat the chicken, pan fried for a dark crust. Chicken stock is used as the base. The chiles and lime leaf are blended with coconut milk and surround the chicken. While the entrée is "different," the ingredients of the sauce do not enhance the chicken and are distracting.

Herein lies a potential area for adjustment. The cooking strives too hard to be exotic and



The Restaurant: *Line Grill and Jazz Club*
The Location: 8670 Genesee Avenue, Costa Verde Shopping Center, UTC; 619-558-2434
Type of Food: Asian Grill
Price Range: Dinner, appetizers, \$6.95 to \$11.95; entrées, \$10.95 to \$23.95
Hours: Open daily, Lunch, Monday through Friday, 11:30 a.m. to 3:00 p.m.; dinner, nightly, 5:00 to 11:00 p.m.

The Restaurant: *Trattoria Pontano*
The Location: 142 University Avenue, Hillcrest; 619-294-6995
Type of Food: Northern Italian
Price Range: Some menu lunch and dinner, appetizers \$5.95 to \$10.95; pasta, \$7.95 to \$14.95; entrées, \$12.95 to \$21.95
Hours: Open daily, Lunch, 11:30 a.m. to 3:30 p.m., Monday through Saturday; dinner, 5:00 to 11:00 p.m.

chef-owner Giorgio Ramo and all of her sisters, who include Postano's *patry* chef Amalia de Lucio and Catherine de Lucio, executive chef from Tucco Ramo. "Moth-bait," (many kisses) rang through the restaurant and was recognized from their Cardini restaurant.

By all means try the *misto mare vegetali* — a dish of roasted bell peppers, eggplant, marinated asparagus, and mushrooms, topped with a tomato sauce (a rarity these days), and olives (\$15). With it we wolfed down the bruschetta, fresh cornbread topped with fresh chopped tomatoes and olive oil (\$5.25) — if only I had a side right now!

My friend and I shared the *radichio* salad with goat cheese and pine nuts and were ready to give up. But the chef brought us a dish of steamed spinach and *crisp polenta* were brought to us (\$16.95). Since I am a polenta maniac, I took my side. Since I just had it for breakfast. The roasted tiger shrimp had an intense natural flavor as did the fresh thyme vegetable salad. But the chef was not finished. He brought us what he harvested that morning. The salmon is not on the menu but available upon request and accompanied by potatoes (\$16.95). My friend is a fisherman and he was not disappointed. He praised the delicacy and sweet taste of the fish.

We never got to their pasta dishes, but there are 16 from which to choose — their lasagne is the best I have ever eaten. I am not a pasta person, but I am a great taker! I am personally thrilled with the new Postano because while Cardini was a shipwreck from my home, Hillcrest is doable, say on some day. I am looking forward to going for *supper* with Postano's Famous Bologna.

MOVIE DIRECTORY

Exchange 15, 17th Fifth Avenue
1012-23-5486

Theater 1: *Brake of Chucky*, from 10:36
Theater 2: *Brake of Chucky*, from 10:36
Theater 3: *Brake of Chucky*, from 10:36
Theater 4: *Brake of Chucky*, from 10:36
Theater 5: *Brake of Chucky*, from 10:36
Theater 6: *Brake of Chucky*, from 10:36
Theater 7: *The Mighty*, from 10:16
Theater 8: *The Mighty*, from 10:16
Theater 9: *Anti*
Theater 10: *Anti*
Theater 11: *Brake of Chucky*
Theater 12: *Brake of Chucky*
Theater 13: *A Night at the Barnyard*
Theater 14: *One Flew Over the Cuckoo's Nest*
Theater 15: *One Flew Over the Cuckoo's Nest*

Elk Horns Plaza 14, 457 Horse Plaza
505-23-5486

Theater 1: *Holy Man*
Theater 2: *Holy Man*
Theater 3: *When Dreams May Come*
Theater 4: *When Dreams May Come*
Theater 5: *Urban Legends*
Theater 6: *Urban Legends*
Theater 7: *Urban Legends*
Theater 8: *Urban Legends*
Theater 9: *Urban Legends*
Theater 10: *Urban Legends*
Theater 11: *Urban Legends*
Theater 12: *Urban Legends*
Theater 13: *Urban Legends*
Theater 14: *Urban Legends*
Theater 15: *Urban Legends*

K. and J. Calhoun, 4040 Goldfinch Street, Mission Hills (614-293-4221)
Lower Case Book, 10/15 through 17
Hillcrest Cinemas, 3903 5th Ave., Hillcrest (614-299-2100)
 Theater 1: *Young Girls of Richboro*, from 10/16
 Theater 2: *Lulu*
 Theater 3: *The Graciously*
 Theater 4: *Next Stop Wonderland*
 Theater 5: *Love Is the Devil*

BEACHES

Sparks Arena 8, 3350 Sparks Arena Blvd.
 (79-223-5333)
 Theater 1: *Bride of Chucky*, from 10/18
 Theater 2: *Wrecked Mags*, from 10/18
 Theater 3: *Holy Man*
 Theater 4: *Anti*
 Theater 5: *Ruth Hour*
 Theater 6: *What Dreams May Come*

Box Office: 223-5218
Box Office Hours: 10:00 a.m. to 6:00 p.m.
Box Office Location: 3150 Sports Arena Blvd.
(202) 223-5218

Theater 1: *The Parent Trap*
Theater 2: *Armaggedon*
Theater 3: *Small Soldiers*
Theater 4: *The Tenth Muse and
The Avengers*
Theater 5: *Lethal Weapon 4*
Theater 6: *Dr. Dolittle*

**CLAIREMONT-UNIV. CITY
MIRA MESA**

[illegible][illegible][illegible][illegible]

Therapist 1: *Beloved*, from 10/16
Therapist 2: *Break of Chucky*, from 10/16
Therapist 3: *Practical Magic*, from 10/16
Therapist 4: *Antz*
Therapist 5: *Holy Man*
Therapist 6: *Roma*
Therapist 7: *Rush Hour*

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Calendar RESTAURANTS

dancing. However, the twilight dinner cost \$15.00 and dinner entrees range in price from \$18.00 for potato dumplings to \$26.00 — almost as steep as the Sky Room. The pasta Valeria is a winner at \$13.50. Beautiful setting and food — if you can afford it. Open daily, lunch, lunch, dinner, Dinner, expensive.

OCEAN KITCHEN 522 La Jolla Boulevard, 619-459-3993. The dishes at this Mandarin and Cantonese restaurant cost no MSG, nor are there starches in the sauces. Very finely cooking with many unique recipes. The dinner menu is available from opening to closing. Lunch specials can be had from 11:30 a.m. to 1:00 p.m. Monday through Saturday. This remains one of our best natural Chinese food restaurants. Open daily, lunch, Monday through Saturday, Dinner nightly, Low to moderate.

P. F. CHANG'S CHINA BISTRO 4540 La Jolla Village Drive, 619-459-9667. The decor and ambience carry the weight here. Chinese food is only average. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to closing. Low to moderate.

PICCOLO 428 Prospect Street, La Jolla, 619-533-5332. Easy to get the small dining area (nine tables inside, five out side) this Mexican eatery offers delightful authentic well-prepared gourmet cooking. Twenty-one items plus 18 kinds of tacos, all exciting. Points surprise weekends only. Nothing is American and don't miss this one. Closed Monday, lunch and dinner, Tuesday through Sunday, Low to moderate.

ROMA BEACH CAFE 5737 La Jolla Boulevard, Bar Room, 619-456-7477. The new menu offers 10 innovative items of country style Italian cooking. All pasta, sauces, and breads are prepared on the premises with no hint of commercialism. Salads are organic. Don't miss vegetarian lasagna and in the summer, strawberry tiramisu. Lunch and dinner, Monday through Saturday, Closed Sunday, Low to moderate.

SU CASA RESTAURANTE 6738 La Jolla Boulevard, 619-454-0369. Su Casa has returned to regional Mexican cooking: homemade corn tamales stuffed with crab and shrimp, delicious fish tacos, shrimp fajitas, and semolina. Mexican items are prepared without fail. Appending fresh and outdoor patio. Open daily, lunch and dinner. Lunch, low, Dinner, low to moderate.

THE WHALING RAR 1 Valencia House, 1132 Prospect Street, 619-454-0771. Closed for three months while remodeling.

CLAIREMONT & KEARNY MESA

ANDRES PATO RESTAURANT 1235 Morena Boulevard, Bar Room, 619-273-4114. This low-priced Cuban eatery provides authentic specialties, of which the best are available here in one place. Open daily, lunch and dinner, Tuesday through Sunday, Low to moderate.

THE NEW MEATS 619-456-7477. The new menu offers 10 innovative items of country style Italian cooking. All pasta, sauces, and breads are prepared on the premises with no hint of commercialism. Salads are organic. Don't miss vegetarian lasagna and in the summer, strawberry tiramisu. Lunch and dinner, Monday through Saturday, Closed Sunday, Low to moderate.

THE BEACHES

THE REGAL LION 2200 Bacon Street, Ocean Beach, 619-223-2700. Without a doubt the best Italian food in San Diego is served in this charming provincial style dining room. The cuisine, the staff, the decor, the vegetables, which include a terrific soup, and the fresh fish specialties are not to be missed. This wonderful dining room is a class by itself. Please note that the Regal Lion is open on Thursday, Friday, and Saturday for dinner only. Expensive.

THE FISHERY 5040 San Diego Street, Pacific Beach, 619-273-9981. Half fish market, half casual fish menu, it offers fine fish and chips, salads, and fish sandwiches.

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7510 Hazard Center Dr. (619) 272-8262 (between Whittier and San Diego)

Bandar prepares the finest Persian food in the city.

REVIEW

ELEANOR WIDMER

The eggplant borscht is also a delight (14.95). The eggplant is cooked, then topped with a layer of yogurt. It's served with rice, meat, and onion, and topped with yogurt. If you like pickled vegetables, by all means try borscht, a mixture of chopped pickles, carrots, cauliflower, and eggplant that's marinated in grape vinegar (33.95). A little of this goes a long way — it's best for a large party.

The Restaurant: Bandar Persian Cuisine

The Location: 825 Fourth Avenue (Gaslamp Quarter), 238-0101

Type of Food: Persian

Price Range: Dinner entrees, \$7.95 to \$22.95 (for two people)

Hours: Open daily, continuous service 11:30 a.m. to midnight. Lunch specials, Mon.-Fri., 11:30 a.m. - 3 p.m.

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Thursday & Friday 4-8 pm

Saturday 12-8 pm

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located throughout the city and suburbs. Call 583-7373 for locations. Low.

3-5 GREEK CAFE 710 University Avenue, La Jolla, 619-464-1915. This recently remodeled restaurant is a find for tasty, fresh, home style Greek cooking. The menu includes chicken, the moussaka, the pastitsio and the moussaka authentically prepared, as are the hummus and ground beef and lamb. A feast for two people, includes moussaka, pastitsio, dolmades, rice, pita, and Greek salad. Dinner — bakers, lunch and dinner — are prepared on the premises. Takeouts available. Lunch and dinner, Monday through Saturday, Closed Sunday, Low.

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A DONG 3874 Fairmount Avenue, East San Diego, 619-298-4420. Since the Vietnamese menu runs to 200 items, you may not see several items a week for a month and not eat them all the way. Extensive vegetarian selection. Dishes may not arrive in the order you requested them, so relax and enjoy the surprise. Closed weekends. Closed Monday. Open for lunch and dinner Tuesday through Sunday, Low.

San Diego Reader October 15, 1998 125

GRAPHIC DESIGNER. Immediate, sought by design agency in San Diego. Must have strong artistic ability and be able to work independently. Salary commensurate with experience. Send resume to: **Graphic Designer**, c/o San Diego Reader, 1450 La Jolla Village Drive, San Diego, CA 92161. No phone calls.

HAIRSTYLIST. Men's and women's. Must be experienced. Must have strong artistic ability and be able to work independently. Salary commensurate with experience. Send resume to: **Hairstylist**, c/o San Diego Reader, 1450 La Jolla Village Drive, San Diego, CA 92161. No phone calls.

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Jack's Famous Last Words

Kid Stuff

We got a cat. What was I thinking? For the past year, my two oldest daughters have been hounding me for a pet. Every time we visited friends with animals, Rebecca and Angela looked up at me with pleading eyes. "Please, can we get a cat?" I asked them. "I don't know," I told her. "Someday," Angela swallowed. "Daddy said we were going to get a pet before Halloween." "He did?" "Mm-hmm," Angela took another bite. "I want an orange kitty." When I talked to Jack, he said, "Sure, why not? They'll be so happy." The next day, I walked back to the store in the observation room at Angela's gymnastics class. I carried Johnny facing outwards draped across my arm. A long stringer of drool hung from his smiling mouth. Lucy stood in the corner plucking crackers from her snack bag and handing them to me. "Not for a dog," Jack said — our rental agreement forbade that — "but maybe a rabbit or a cat."

"Sure," I said. "But who's going to supervise them with a vet? Rebecca's probably old enough to help take care of an animal. But Angela and Lucy will need to be supervised all the time." I pictured three-year-old Angela and one-year-old Lucy loving some poor kitty or bunny to death. "We'll have to keep a close eye on them at first," Jack countered. "But they'll learn." Two weeks ago, Angela paused in the middle of lunch. With her mouth full of ham sandwich, Angela asked, "Mommy, when we're getting a pet?"

"You'll see," I told her. "I don't know," I told her. "Someday," Angela swallowed. "Daddy said we were going to get a pet before Halloween." "He did?" "Mm-hmm," Angela took another bite. "I want an orange kitty." When I talked to Jack, he said, "Sure, why not? They'll be so happy." The next day, I walked back to the store in the observation room at Angela's gymnastics class. I carried Johnny facing outwards draped across my arm. A long stringer of drool hung from his smiling mouth. Lucy stood in the corner plucking crackers from her snack bag and handing them to me. "Not for a dog," Jack said — our rental agreement forbade that — "but maybe a rabbit or a cat."

By Anne Albright

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