

PETER Q. DAVIS AS GOLDING SUCCESSOR - SEE PAGE 4

SAN DIEGO WEEKLY

Reader

Once Upon a Time
There Was
A Big Fat Bass...


story on page 50

JAN 1 999



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STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Matthew:
I was on vacation in Pohna, on the island of Hawaii, recently, and I had trouble with my camera. Sometimes the autofocus wouldn't work, or the shutter. A resident of the town told me they're always having problems with electronics — computers, watches, any kind of electronic gear. He said it's because of the magnetic fields surrounding Mount Loa volcano, which is about 40 miles away. Is this true?

— Tom, North Fort

Dear Matthew Alice:
Once a week my job takes me out to Jacumba. As I drive down the back roads, I notice giant boulders strewn about in a similar way that one might sprinkle jimmies on ice cream. In other places, giant boulders are carefully balanced on other boulders, as if someone had put them there long ago. How did the landscape come to look like that? Also, are there volcanoes out there that might one day explode and pummel me with pumice?

— Skene, the Net

Thinking is not what Hawaii is about. You don't go there to exercise your logic circuits, you go there to bliss out, natch. So when your damned computer doesn't work or the VCR is on the fritz or your car won't start, the path of least resistance is to look out the window for something to blame. When you're surrounded by big fat volcanoes, some of them active, well, you're pretty much forced to assume they're the culprits. The El Niño of the Big Island. Burn the poor Grass skirt fall off during the big hula number! Dangle volcanoes! Don't tell your friend in Pohna, but the geophysicists at the Hawaiian Volcano Observatory, near Kilauea volcano, got a chuckle out of the story. Yes, magma flow and geologic movements do generate magnetic fields, but they're of such low intensity they're difficult to measure, hardly strong enough to knock up your Walkman or snooze alarm. Think for a moment (now that you're back home). If volcanoes screwed up computers, how the heck would the scientists at the HVO ever get any work done?

No pumice predicaments in Skene's future. Our local volcanoes are pretty much defunct. But the Jacumba-Ko-Pohna area is an old volcanic area. Hat-topped Table Mountain is a dead "cane," but the boulders weren't shot out of it. Those mountains of round rocks used to be one more or less wild mass of magma, cooled underground. As water percolated down, carrying acids, it ate into softer veins in the mass and split it into cobbles. As the magma layer was revealed through erosion, moisture and natural sandblasting rounded the boulders to their present form. Basically, the landscape was sculpted that way, not arranged from diverse pieces. Pohna's Woodmen Mountain has a similar history. They're both famous geologic landmarks.

Dear Matthew:
Of course, I don't have any germs (and if I did, they'd be good for people), but when one of those people sneezes, exactly how long do their germs live outside their bodies, more or less? God only knows what they could do to you if you came in contact.

— Disposed but Caring, La Jolla

Mighty glad to see the us-and-them game now includes not only race, religion, politics, sexual preference, gender, net worth, ZIP code, and Internet service provider, but also microbes. My germs can beat up your germs. My Child Was Laid Free Student of the Month at Golducks Elementary. (Though I've omitted it. Do we have enough to give an example of exactly who those people are. Send: self addressed, stamped envelope to Grandma Alice if you feel cheated out of that bit of wisdom. I, San, Diego, maybe we can lobby for a decontamination checkpoint on Ardath Road — just in case any of those people decide to spend a day at the cave.

If you are startled upon by one of those people — depending on where, exactly, the virus laden speck lands on you — then how close. Hand World down and, usually, all, surface collecting, head-bashing, arrest-warrant dodging, has riding, definitely here illegally, have-way-too-many-kids, boom-box blasting, shopping cart pushing (you can survive at least a couple hours). Of course, if you are unaided upon by a Randy Santa's 1st cousin, the answer, the same. But I want the CDCs, prohibit that activity.

Medical research (and seems to have occurred) no pretty much every kind of surface to see how long cold-causing viruses can survive. A warm, damp area in a vacuum in the tropics they can thrive for a day, perhaps longer. In soil, under fingernails, in crevices in your palms. Two or three hours in toilet paper, handkerchiefs, doorknobs, credit cards, buttons in an ATM machine, telephones, money — most hard, dry surfaces. (Because a large working vocabulary is a definite sign of good breeding, remember that such surfaces are known in the doorknobing business.)

Should the catastrophic occur and the viruses are "your mucous membranes (nose, eyes, mouth, or the like), well, the trace-and-patting will be like New Orleans at Mardi Gras. The most likely way for those germs to make you ill is for you to touch an infected surface (e.g., a handshaker, in your case unlikely), then touch your eyes, mouth, etc. Then when you recover, you can react yourself off with your own dirty, germ-ridden hands. Other types of viruses might have a longer shelf life, but the same principles apply.

Well, I'm sure by now you're a wiser person on a provident, however, overcome by the horror of it all. So I'll end with a bit of good news, at least for viruses spread by the aerosol method. Germ-laden aerosols are relatively heavy, as airborne particles go. You'll likely be safe if you stay at least four feet away from those people. No problem, you say?

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to mmat@mail.com via the Internet.

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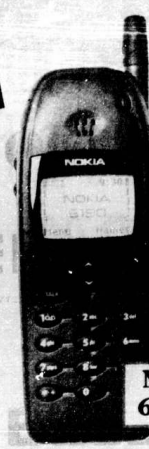


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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

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Year founded locally: 1895
Congregation size: 850
Services: Sunday worship, 11:00 a.m., 6:30 p.m.; classes and prayer meetings throughout week; call for details.
Senior pastor: Reverend James Louis Whitmill
Church school enrollment: 200
Weekly giving: "confidential"
Annual budget: "confidential"
Staff: nine full-time
Diversity: predominantly African-American, some Asian
Singles program: yes
Dress: dressy-casual to dressy

On the streets around Mt. Zion Baptist Church in Logan Heights, cars have little statues of Our Lady of Guadalupe on their dashboards and glossy stickers on their bumpers that say things like "To Amé Jalisco."

Founded in May, 1895, Mt. Zion is the third oldest African-American church in the city and the oldest church in its neighborhood.

It's also one of the most handsome churches built in San Diego in the past decade. The previous structure, erected in the 1940s, was demolished in 1994 and, with an \$895,000 loan from Union Bank of San Diego, Mt. Zion began construction of its new building, completed in 1995. Used to rolling windows fill its southern wall, and broad windows high on its eastern wall admit even more light. The walls and ceiling are white. The carpet and upholstery are soft reds. It's an elegant sanctuary. It takes some time before you notice, high in a corner behind the choir pews, the baptism tank in muted yellow marble. Mt. Zion is, after all, a Baptist church.

A Missionary Baptist church. And although it has a very modern sanctuary, Mt. Zion maintains its denomination's traditions. Black Baptists, in general, and Missionary Baptists, in particular, have a strong male choir tradition. These choirs often sing a cappella, and their hymns — unlike contemporary R&B-inspired pop — are hoarse or blues than rhythm. They're often called "slave hymns," and a few other denominations consider them out of style. Mt. Zion does an interesting blend of modern and traditional. Last Sunday, its men's choir led the congregation in many of the hymns, starting off in plaintive, old-fashioned a cappella. After a few verses, the piano and organist kicked in, revving up the tempo, bringing the congregation to its feet.

Still, Missionary Baptists are staunchly nonharmonists. Their worship is more said than what you might experience in an Apostolic, African Methodist Episcopal, or even African American Roman Catholic congregation. It's more formal, more contempla-

tive. Mt. Zion is a very powerful church. Reverend Whitmill and his assistant pastors and deacons led the congregation in prayer at least six times during last Sunday's two-hour service. No congregants fidgeted or coughed or rattled their programs during the prayers. They kept their heads bowed. They murmured "Amen" or "Yes, Lord." It's a serious church. Almost all the men and boys wear suits and ties, and almost all the women at dresses and serious hats. Many of the older women wear gloves.

Despite Mt. Zion's conservatism, the church had a different reputation in the early 1900s when it was pastored by Reverend George Washington Woodbey, a self-educated former slave from Johnson County, Tennessee. Rev. Woodbey, according to the San Diego Historical Society, was the "leading black socialist in the United States during the first decade of the 20th Century." A book he published in 1903, *What to Do and How to Do It: Socialism vs. Capitalism* was translated into several languages and gained international attention.

In 1908 he was nominated as Eugene Debs's vice-presidential running mate, and in 1912 he was active in San Diego's famous Free Speech battles. That same year Mt. Zion voted to replace Rev. Woodbey. The congregation had grown weary of his "mixing religion and socialism."

Looking out through Mt. Zion's many broad windows, it's difficult not to notice that most of the church's immediate neighbors are Hispanic. Much of Logan Heights, black population has migrated north and south. I asked Reverend Whitmill, who served it, why he and his congregation decided to stay and build three new sanctuaries at the church's old location.

"Because our roots are here," he said. "We've served this community for more than a century. We've helped build it up and we've supported it. We didn't see any sense in moving elsewhere. This is where we belong."

Besides, we're a Missionary Baptist church. We believe in outreach. We believe in taking the Gospel to our neighbors. Which is what Mt. Zion did between 1900 and 1920 when it was the only black church in Logan Heights. By the mid-1940s it was one of eight black churches in the neighborhood and was so successful at recruiting new members from the ranks of black servicemen who'd served in San Diego that it had to enlarge its sanctuary.

"We have plans," said Reverend Whitmill, "to begin reaching out to the Hispanic community over the next two to three years. We're getting ready. We already have three members of our congregation who speak Spanish."

—Ale Ojeda



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In Shirley Jackson's short story "The Lottery," villagers converged in a central square for an annual raffle. They chatted about current events and village life; a few remarked about the peculiarities of the proceedings. Then the lottery began. A winner got chosen. She was stoned to death.

But the lottery today at Encinitas's new cul-de-sac, Sandalwood Court, will not be so grim. Instead of being killed by rocks, 85 competitors will vie for the chance to spend a half-million dollars on homes not yet built. Homes that may have ocean views.

It is 10:00 a.m. on an unusually frosty Saturday morning. Sedans and utility vehicles, most of which are black, white, or gray, are parked in neat rows on graded dirt lots. Townspeople, a few with strollers and young children in tow, congregate near a trailer displaying the banner "SHEA HOMES." In front of the trailer is a long blue clothed table sporting droopy balloons that flap with each four breeze. A young Shea Homes representative fields questions and signs in contestants near a gold lottery drum half-filled with folded green paper slips. The mood is unusually upbeat.

"I was saying to my wife, 'Do we really want to pick up all of our stuff and move somewhere else?'"

"We've already had the mother of all garage sales."

"Well, we could get houses close together."

Many of the men wear baseball caps. A few of the women wear visors. Practically all are Caucasian, circa 35 to 60 years old, dressed in scruffy weekend uniforms — jeans, shorts, T-shirts, sunglasses. They take seats in metal chairs beneath an awning, just yards from the Shea Homes trailer. Someone has brought



Construction site of Shea Homes, Encinitas

GET YOUR CHECKBOOK OUT!

fully laid out croissants, pound cake, and juice on a card table, but few indulge. Thirty minutes from now, a Shea Homes representative will begin drawing names for the Sandalwood Phase I raffle. "Winners" — those who are called first — will have their choice of 13 lots, whose homes, when built, will cost between \$451,000 and \$665,000. The lots, Numbers 72-86, form an inverted horseshoe about Sandalwood Court. Lots 74 and 77 already are presold. Two couples have left their seats to pace the dimensions of a big five-bedroom home at Lot 76. They point, step thoughtfully, and try to see the ocean.

"Why do you want to move?"

"Ask my wife."

"We looked at some houses that were supposed to be \$700,000 but turned out to be \$1.2 million."

Periodontist Dan Roberts stands beside the awning, waiting for the lottery to begin. He would like to move his family of four into Sandalwood, which is walking distance from his office.

"We're in a valley right now. Here, we'd be able to see the sun set."

"Maureen," a Mary's Superfish homebuilder in her early 40s, greets a realtor friend who has come to observe the lottery. Maureen, too, hopes to relocate her family of five to one of Sandalwood's residences.

"It would be wonderful," she says. "I like living in Encinitas, and I'd be able to walk to the stores and enjoy the ocean view."

Shea Homes' mortgage division ascertained that the men and women gathered

here today can muster roughly \$133,000 in cash (20 percent of the most expensive home's price) as a Sandalwood down payment, without selling their current homes. One hundred forty-four applicants prequalified for the lottery. Eighty-five showed up.

They will have a choice of four floor plans — Heather Mist, Victorian Rose, Vista, and Western — offering optional bedrooms, wet bars, "retreats," exercise rooms, studies, and wine rooms. Heather Mist will be one story — a 2800-square-foot L-shaped house. Her sisters will be two stories, over 3300 square feet each.

One prequalified couple, Scott and Patty Whitehead, are absent today. They are on a plane bound for Rome, where they had distractedly enjoyed a long-awaited two-week vacation. The Toyota parts and service dealer and his wife, an OR nurse, had been so enamored of Sandalwood "before [Shea] even turned a foot of soil."

that they put their home up for sale. They had visited a nearby Shea development, chatted with Shea reps, and pored over brochures. Their home sold faster than expected, so they moved with their three children into a rental unit. Then there came a glitch.

San Diego's residential market heated up, so did Sandalwood's prices. The sign at Via Cantabria that, in early 1998, advertised homes

selling from the "high three hundreds" now said "from the mid-four hundreds." Scott Whitehead recalls.

"Then one day Patty says, 'Did you see the sign?' and it said, 'From the low five hundreds.' So we realized we probably had to start shopping for another home. But we still kept checking back." This is because Scott Whitehead, who says he grew up in a house near the sea, had set a "lifetime goal" of once again securing an ocean view.

At the lottery today, Mark Grassi, a local loan officer, will represent the Whiteheads. Prior to the drawing, he e-mailed the couple in Fiji that Lot 78 (which would feature a two-story Victorian Rose, with an optional balcony) was still available for \$519,000. Did they want to try for it?

An answer came from Fiji: yes.

It is 10:30 a.m. The drawing will begin in ten minutes. A man in sunglasses notices an acquaintance. "Are you in the lottery?" he asks.

"Not" everyone.

Conversation grows louder, more animated. The two couples have finished packing Lot 78 and are back in their seats. Rumors about Sandalwood's desirability are circulating through the crowd. More than 2000 people requested Sandalwood's mailings, and 9000 words made telephone inquiries on local realtors' answering machines. Woodcock & House Learning announced.

Jeannie Cleason, a Goldwell banker agent from La Jolla, is the best-dressed person at the lottery. She has come today to observe, not to buy, although she admits

Men and women gathered here today can muster roughly \$133,000 in cash (20 percent of the most expensive home's price) as a Sandalwood down payment.

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she was tempted to sign up. "I said to my husband, 'Honey, I know real estate and this is a good investment.'" She cites Esquivel's growing prestige, San Diego's distance from commercial sales, She's reputation, and, yes, the coastline views.

Next She's looking for a table, two hours play with a stick and a plastic monitor ball. One of the boys fixes his attention on the horizon, which drops precipitously behind She's trailer. In front of the trailer, a blonde-haired She representative adjusts with the letter drum, opening and closing its metal mouth, ruffling entries, as a late arrival apprehensively queries about the drawing.

"Adding cases at 10:31 a.m., when a soprano voice begins its soliloquy... as we pull your number, let us know what lot you want and..."

"The voice grows inaudible."

"Speak up!"

Several contestants rise from their seats to move closer to the She representative, who tells her audience that, when their names are called, they must go into the trailer, specify the lot they want, and tender payment (\$10,000 earnest money). If they do not desire any of the available lots, she continues, they can defer selection for a later San Diego phase.

"You'll receive a letter in the mail about the next phase," the She representative cooed.

"Do we have to show up for each phase?" someone called out.

"You mean we have to go through this again?" another asked.

The representative begins to turn the letter drum. "It's so we know you're all interested."

Turning, turning, the letter drum glints in the dark sunlight. Eighty-five folded green papers in its new flutter and tumble like leaves.

Reaching into the drum, the She representative chooses a folded paper.

"Remember one, folks..."

Collective silence, then a gasp. A blonde woman voice yells, "Get your checkbook out!"

Number 2, a 10' x 14' x 6' table. Complex shaped, gap bug, jump to their feet. They begin queuing up behind the long blue clothed table. One by one, in lottery order, they ascend the trailer's wooden steps, disappear into its interior, and "reveal their purchasing intentions to awaiting She's personnel."

"Number 17, Dan Roberts!"

The representative looks to the sky. "Yes!"

Number 17, a man called. A printout of a man seated under the swivel, looks tense. A woman near him whispers excitedly.

"Number one..."

"Turn it!" someone shouts angrily. "You're not turning it!"

As the She representative continues to call out numbers, the remaining crowd's fringes into a paralytic stasis. A few along the first lot, find their hands against their chests. Others, closer to the trailer, stare wistfully at

their more victorious rivals.

Numbers 19 and 1 are called. "140" "We're moving 140" a man calls out, in disbelief.

"Number 12... Scott where head?"

Cheers, hoots, and hoots go up. Mark Grassi steps forward.

By 10:55 a.m., well before lunchtime, all numbers have been called. The space, which resembles depictions of departed souls at the Gates of Judgment, is nearly 20 yards long, extending beyond the zoning area. Those at the front of the line stand with faces aglow, peering up at the trailer's entrance. At the far end of the trailer, yet another door. Here, those who have shed \$10,000 earnest money — at least one, leaving a home — exit warily and unobtrusively.

People on the line begin to chat nervously.

"Are you going to desert?"

"Um-hmm."

"Me too."

"I didn't like the first phase. If there was a premium lot left, I'd have bought it, but..."

"Sorry if I sound bitchy..."

"This line is taking forever."

By 11:02 a.m., four lots are sold. Three minutes later, another

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JAN 1999

Everybody I Need To Know I Met In Kindergarten

I don't remember much about my first day of kindergarten except that Webster Elementary School was a huge, sprawling complex filled with strangers all bigger than I. All 25 of us sat on green indoor-outdoor carpet in three or four rows. We took naps on little mats. Although I aspired to be a row leader, I don't believe I ever made it. I don't remember the principal's name, but I do recall several tearful visits to her office.

Once I came home from school, proud of a note Mrs. Noonan had pinned to my sweater, I announced to my befuddled mom, "I'm the only one who got one!"

Webster was built in 1956 on the eastern frontier of San Diego City, just north of where 47th Street crosses Highway 94. Coca-Cola Bottling has a plant there, next to KGTV (then KOGO) studios. The school cost \$300,000 to build and was designed for 400 students, many to come from Chollas Elementary's burgeoning attendance area.

Edie Noonan, who would teach kindergarten for 30 years, lived in Lemon Grove. She gave us a hug every day when we came to school. She had a morning and an afternoon class, each with 25 kids. Of the 50 kids in the Class of 1964, only 2 were black. Two were Asian. Several looked Hispanic, but the majority were white.

Within six years, that demographic profile would reverse. Only a handful of kids in 1970's sixth-grade class were white, I would not be among them, as my parents moved us to La Mesa in 1967.

White families moved out of the Webster area (then called Ingle Park) as fast as black families were moving in. The neighborhood remains predominantly black as well as impoverished. Last year, Webster was named one of San Diego Unified's poorest performing schools, in danger of possible closure and complete restructuring.

I ended up at Spring Valley Elementary. After two years at Spring Valley Junior High, I attended Mount Miguel High School and went on to get a degree in journalism. My first friend from kindergarten moved to Spring Valley in 1973, graduated from Monte Vista High, and now owns a small business in the San Diego State area.

In fact, the Class of 1964 has done pretty well. It seems everybody I need to know I met in kindergarten.

Jeff Ousley, Flower Man

Jeff Ousley lived on the opposite end of the Webster boundaries from my house, on the corner of 49th and Federal. Ridgeview Drive is at the top of the hill where Fairmount Drive cascades down into the Chollas Creek gully and collides with 47th Street.

Jeff now owns Aztec Flower Market on El Cajon Boulevard, three and a half miles from Webster. Going to Jeff's house was a perilous journey down the dirt path from Webster, through a storm drain culvert under Chollas Parkway and up a steep Fairmount down-sidewalk.

Jeff went to Webster through sixth grade and then on to Horace Mann Junior High, near the corner of El Cajon Boulevard and 54th Street. Although the demographics of the neighborhood were changing, Jeff, like most little kids, didn't really take note of race until he hit seventh grade. "I remember going to Horace Mann, and the white kids telling me I needed a new wardrobe," he says. "I guess the way I talked and dressed, I were black. Most of the friends from Webster were black."

There was a stabbing in the hallway at Horace Mann in the late 60s that was taken to be race-related. Tension built as high school kids from Lincoln and Crawford came down to 54th Street for a show of force.

Jeff's parents seemed to feel the tension, both from racial

tension and the construction of Interstate 805, which was ploughing up the backyard for the Home Avenue off-ramp. In 1973, the Ousleys moved to Casa de Oro.

"My parents are anti-racists, but they probably didn't want to be a minority," Jeff says. "They were probably concerned about their property value. When the freeway came, it was like, 'We're out of here.'"

Jeff went to high school at Monte Vista, where racial tension was light by comparison, but got more media play. Jeff made the track team, the swim team, and played water polo. He heard the word "nigger" being used with frequency for the first time at Monte Vista.

The kid next door had a black-bottomed pool and played guitar. Across the street, another kid played flute and was heavily into one of Jeff's idols, Jethro Tull. They immediately formed a band.

Eventually named Blue Wind, Jeff's band made KGB's Homegrown 5 album with a song called "Earthquake." They played San Diego State and opened for some national acts at Montezuma Hall.

Jeff went to Grossmont College but figured his future lay on the Hollywood charts. I had this secondary protest at Grossmont waving four out of five people in the class would live within ten miles of their birthplace during some kind of work similar to their parents. He recalls, "I thought, 'Not me! I was going to be a rockstar and get out of Dodge.'"

"I REMEMBER
GOING TO
HORACE MANN
AND THE
WHITE KIDS
TELLING ME I
NEEDED A NEW
WARDROBE."



Jeff Ousley



The author in kindergarten

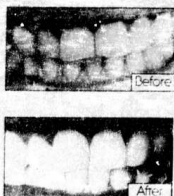
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JAN 1999

Although he made trips to Seattle, the Midwest, and Europe, Jeff stayed in East County. His best friends remained the kids from Horace Mann, and he married his high school sweetheart, a former homecoming queen at Crawford High.

Bonnie Newman was a floral designer, and the couple operated Bonnie's Bouquets from 1983 until their divorce in 1991. Jeff kept the flower stand on Bl Canon Boulevard and 63rd Street. When he isn't delivering bouquets, a job not completely unlike his father's, Jeff still writes songs and performs with a band.

"I had known where Jeff was when I got married (also in 1983). I would have had him do my flowers and music. I'll certainly have him do my funeral."

Kenny Quon, Civil Engineer
Kenny Quon is the only kid in my kindergarten picture wearing a tie. Suspenders and a bow tie. I did not know it at the time, but Kenny is Chinese Formal dress would certainly be the requirement for picture day at school.

For the past 11 years, Kenny



Second row, third from left, Curry Place. Far right, Jeff Quon. Bottom row, third from left, Kenny Quon

has been a civil engineer with the city of Carlsbad. His job is to scrutinize developers bearing subdivision plans.

Kenny lived over on the eastern end of the Webster district, on Westover Place.

His parents, now in their 70s, still live there. For years, the family operated Quon's Market on Imperial Avenue in Escondido. Although they've added locks to their doors and bars to their windows, Kenny's

parents have never thought of moving.

"Education is stressed — it was a given that I was going to college," Kenny says. "My parents owned a grocery store, and it was clear I was going to do something better."

Kenny's father came to the U.S. from Mainland China in the 1970s. He was a child accompanying his father, who had left wife and extended family for a better life. It was

common for Chinese men to do this, and the two never returned.

Kenny's parents met in the 1940s, when his mom-to-be fled the Communist Revolution in China. The Quons would not speak Chinese to their children, and Kenny grew up learning only English.

In kindergarten, he did not ponder much on being Chinese unless Mrs. Noonan happened to ask the class to share about what they had for dinner.

"We had rice and soup every night, and sometimes other Chinese dishes," Kenny says. "I was embarrassed sometimes when asked what we were eating. We ate with chopsticks and never had ketchup." Kenny's inclinations toward math and drawing flourished at Horace Mann Junior High. He enjoyed drafting classes and shop and dreamed about being an architect. The Webster neighborhood was becoming predominantly black, but this didn't matter much to Kenny until he got to Crawford. At Crawford, suddenly, there were kids from other communities looking down their noses at Webster kids. "My dad told me that black

were moving in because they

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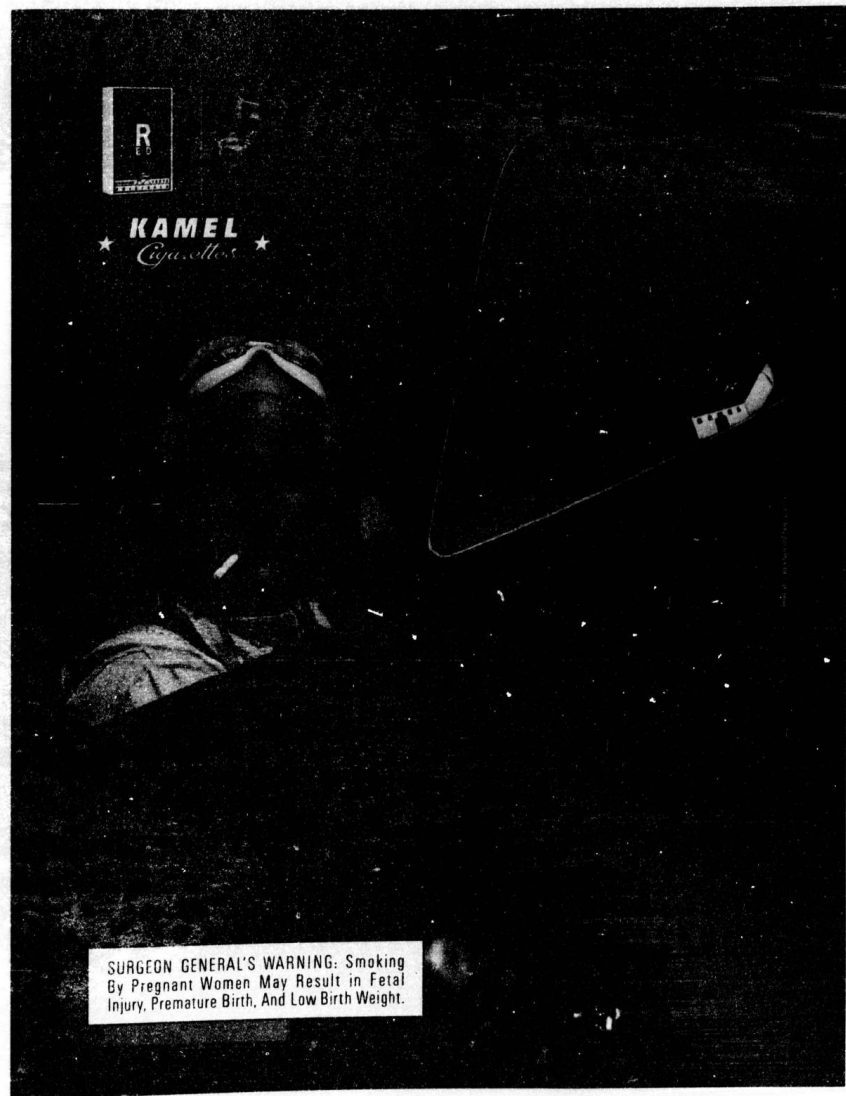
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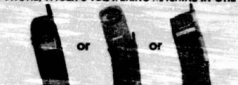


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couldn't go anywhere else, Kenny recalls. "But he told me they were just like us. We all seemed to get along." Kenny would often help out at the family market, which local Spanish-speakers had dubbed "Chino's." Encanto was okay. His dad told him they didn't get a lot of trouble in Encanto because Chinese were booked up as just another minority group. Whites would have had a much harder time.

Kenny graduated from Cranford in 1978 and enrolled at SDSU. Feeling more technical than artistic, he majored in engineering. SDSU had no architecture program anymore. He married Cynthia Linn in 1985, hired on at Carlsbad, and now lives in Carmel Mountain Ranch.

The Quons retired and lease the store to another group. Kenny can often be found in the Webster neighborhood, visiting his parents and occasionally driving down the streets where he once walked to school.

The next time I need a

THE WEBSTER NEIGHBORHOOD WAS BECOMING PREDOMINANTLY BLACK, BUT THIS DIDN'T MATTER MUCH TO KENNY UNTIL HE GOT TO CRAWFORD.

building permit, I'll make sure I'm living in Carmel.

Winnie Dobbs, Pharmacy Supervisor When I tried to recall names from my kindergarten class, I could only remember boys. Jeff Quon and Carey Pico remembered boys. But what about girls? I asked.

They all remembered Winnie Dobbs.

Mrs. Dobbs went to Webster one year. Mrs. Noman's kindergarten class, but she made a lasting impression.

"Maybe it was the fact that she was suddenly off, going to a Catholic school way on the other side of Encinitas. Maybe it was because her family lived on Ridgewire Drive for years, and she came back to the school where at Ridgewire. Maybe it was her green, blue eyes."

Winnie Dobbs' mother, but he remembers her as the first girl he ever loved.

Winnie currently supervises the Rite-Aid store in Tijuana.

She was born fourth in a family of six girls and three boys. All nine Dobbs children have the same parents. The house had three bedrooms, one for the parents, one for the girls, and one for the boys. Holy Spirit Catholic Church didn't have a kindergarten, so the kids began at Webster and then transferred to parochial school.

As much as she is remembered, Winnie has only vague memories of kindergarten.

She made the trek down to Cranford in 1978 and enrolled at SDSU. Feeling more technical than artistic, he majored in engineering. SDSU had no architecture program anymore. He married Cynthia Linn in 1985, hired on at Carlsbad, and now lives in Carmel Mountain Ranch.

The Quons retired and lease the store to another group. Kenny can often be found in the Webster neighborhood, visiting his parents and occasionally driving down the streets where he once walked to school.

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kids walking to and from school.

Phillip remembers when the first black family moved within playing distance. "We had a black kid named Kenneth Williams in our class, but he lived across the canyon near Ridgeview. This family was just around the corner on Date Street."

"I remember hearing comments along the line of 'There goes the neighborhood,'" says Phillip, now a captain in the Vista Fire Department. "But I didn't really know what they meant." The new neighbors were the most people.

Phillip's mother was an immigrant, a Russian with a thick accent and reserved temperament. Her family fled to Mongolia during the Soviet revolution. She met Leslie Bell in Shanghai while he was on tour with the Navy prior to World War II. He didn't speak English, but the sign language must have been familiar. The bells were in their early 40s when they adopted Phillip.

WINNIE MADE THE TREK DOWN FAIRMOUNT WITH THE RIDGEVIEW CONTINGENT, PAST THE TRAILER PARK IN THE BOTTOM OF THE GULLY.

and Leslie Jr., two biological brothers abandoned by their natural mother. Phillip noticed that mom had no problem getting involved with the PTA and school functions, although she had a good 20 years on most of the other grade school mothers.

The move to Jamul didn't seem to have anything to do with race. "We always wanted a place in the country," Phillip says. "We drove a half hour to church every Sunday."

Phillip attended Jamul Las Flores through eighth grade. He entered Monte Vista High School the year his dad died. Although he was in the same grade as Jeff Orsley, their paths never crossed at Monte Vista. For reasons he can't remember today, Phillip transferred to Vallada High for his senior year. He had always planned on being a doctor and was happy to take the day, a battery of tests given to determine their occupational interests. He answered every question with a union of medical school and his home.

Near the end of the year, he was asked to write down three jobs he might see him self doing in five years. He could only think of two: doctor and physical therapist. Glancing over at a neighbor's desk, he copied down "firefighter" for the third choice. The test results gave him highest marks for being a firefighter.

"I always thought it was a job for people who were afraid

or couldn't do anything else," Phillip recalls. "It turned out the smartest guy I ever met was a fire captain."

Phillip graduated in the summer before enrolling at Grossmont College. He worked as a seasonal firefighter for the California State Department of Forestry. Months of that summer crew included both Phillip, now chief of the San Jose Fire Department, and Ken Kremensky, a chief in Lakeland.

Phillip trained as a firefighter-paramedic and had on to the Vista Fire Department. He moved to Escondido and married Camille in 1986. After 14 years and a back surgery, Phillip moved out of fire suppression into administration and disaster preparedness.

Like his father before him, Phillip moved to the county. He lives with his wife and two boys 12 miles from Vista in Valley Center.

"My father-in-law is a rancher out this way," he says. "He's the last real cowboy out

riding the range and fixing fences."

In the heat of summer, it's nice to know Phillip's prepared.

Carey Pico, Scientist Carey Pico may have inherited his surname from California's last Mexican governor, Pio Pico, but he was not considered Mexican. He was a two-headed with blue eyes and freckles.

If anything, he was Jewish. This was made clear by lefty books and when report cards were given out. Jeff may have been bigger and more gregarious, but Carey brought home the grades. Carey's mother was driving them home to Ridgeview Drive when Jeff made a crack about Carey always getting better grades.

Jeff says that Mrs. Pico turned toward the back seat and told him that Carey was Jewish and would always be smarter than he.

Carey's mom was Jewish and had had Hispanic, although neither parent brought much ethnic tradition to the married marriage. They divorced after Carey started school, and Carey felt far more stigmatized by having a dad than by anything related to race.

Trudy Pico struggled to support her three kids and even went on welfare a while before landing a job with the state unemployment office, but failed to be hired. He did not think much about going to college.

Carey liked math. He remembers counting past 100

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EDITH KILLS HERSELF
PART THREE

Something bad happened in the last three weeks. I began to identify more with Edith than with Polly. I shouldn't be surprised that this happened, but I am. At this point in my novel, when Edith kills herself, I am more Edith's age than Polly's. I easily can put myself in Edith's situation. Edith wished for a brilliant stage career and was thwarted. I wished for a brilliant writing career and I am thwarted. My children, like Edith's Polly, long ago left home. Like Edith, I was not unhappy to see them go. In the two years before they graduated from high school, I conducted a dis-

Maybe Botulism? Maybe House Fire?



Polly soon will find that she cannot bear to think about those last minutes before her mother, one after another, swallows the yellow pills.

trous, adulterous love affair. I was weary of adolescent drama, weary of hostility, anger and confusion, theirs and mine — and mine, believe me, was as enervating, self-absorbed, and annoying as theirs. Not long after my daughters abandoned their ruffled bedrooms, whose air reeked with Noxzema, the pink gelatinous Dippity-Do with which they set their hair, and Revlon's vile perfume Charlie, I left. I abandoned my marital ship, left behind lilacs, yellow forsythia, blue-rimmed white French dishes, my dachshund, the wearied and worn husband toward whom I felt ambivalent. My children — like Polly's, after Polly abandoned Phil, which 15 years after Edith's suicide, she will — feel I did them wrong. They wish I had not left their father. After my adulterous love affair turned sour, I gave up on romance. I don't know yet if Polly will do as I've done. I hope not.

Unlike Edith, I do not contemplate suicide. I think about death, my death, and wonder in what form death will come to, or, for me, I imagine various cancers that bite with sharp, poisoned and polished teeth into brain cells, into the busy multi-lobed liver, breasts, colonic plumbing, my now emptied ovaries and useless womb. I think about what people say about cancer's noxious stench. I recall that someone told me she ordered fresh Casa Blanca lilies delivered every other day to keep in her mother's room, to cut her mother's stomach-cancer smells. I think about hemorrhage. For as long as I can remember, I have feared blood, have dreaded the night I would awaken and find my arms and legs and back and belly awash in thick, sticky, dark-red blood. I dream black-and-white homicide photographs. Guns shoot orange fire. My death sits in the next room, flipping through a magazine as people do in waiting rooms. If I permit my mind to wander, I hear the magazine's slick, heavy pages turn. The pages' turn is the airless room's only breeze. Men and women, made meek by illness, long for any cool touch on their heated cheeks. They lean toward the page turner, to catch the page's flurrying of the air. They gaze without interest at what products

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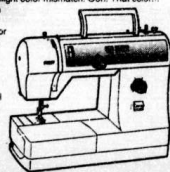
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ing on my pages, I am telling half-truths. I am lying to omission. I am not telling, all I know about mothers and daughters. I have inadequately shown that discomfited teenage girls feel in the presence of a glamorous mother that Polly feels with Edith. I have not shown the envy aging mothers feel for daughters' fresh beauty. I try to show that sad comedy between parents and adult children in which children feel guilty for not calling or visiting a parent from the parent, longing to be left to her own devices, dreads the phone's rings or the brass knocker's thud. I do not let Polly know for many years that she was only taking on airs when she imagined that her mother's status had anything to do with Polly, that indeed had Edith had to spend more holidays with Polly and Phil, she might well have swallowed pills earlier. Well, that isn't true either. It's just me being my sarcastic worst, but certainly, Edith did not enjoy those treks into what she thought of as Polly's one-horse town or Polly's excessive nest-building. She hated being dragged through Polly's garden, being shown Polly's preserves with their gingham lids tied with thin gingham ribbon, being forced to admire Polly's three-layer, six-egg cakes onto which Polly extruded jut pink awkward pink rosebuds. "Ugh, and double-ugh" she thought, as Polly lifted the glass dome that sheltered the flowery cake.

I also try to show this "left-over like to kill" malaise that descends after romance that has descended, I suspect, over Edith. I think of my womb as an empty nest, like the nest robins left behind last year in the perennial morning glories that grow in a pot on my roof. But my shame at my own increase in decrepitude and decrease in loveliness keeps me from too obviously lending this to Edith. I don't want even the anonymous reader whose name I will never know and whose voice never hear to guess how devastated I feel now that I am deep into middle age. I am so foolish that when the last menstrual period I or was to have did not start on time, I worried I was pregnant. My doctor laughed at me. I came home and sat in my chair through late afternoon and evening. I did not switch on the lamp. I sat in the dark. Finally, I went to bed. I did not lift my pale pink cotton voile eugenie, the same night I wear as I write this in my notebook, off the hook in the bathroom and slip into its cool sleeves. Still dressed in the black leggings and black tunic I'd worn all day, I crawled between the sheets. When I got up the next morning and poured water into the pot to make coffee, I was a different person.

I don't want anyone to figure out from what spare, broken oddments I piece together my life. I don't want anyone to come upon me by surprise as I stand at the nearby lake's

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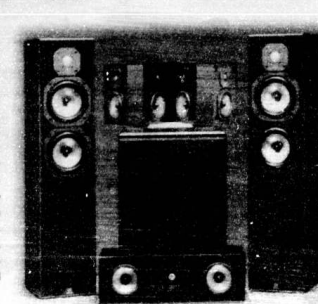
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edge and toa out scraps from the bread I buy at the day-old store for the mallard ducks. I don't want anyone to know how I look forward to both the bread's purchase with the retail bells and how are you from the Syrian store manager and then, the ducks' wings flapping toward me in the muddy bank, the quacks, the stained yellow beaks, and the duck woman's hunched brown head bender and the duck men's green heads. I don't want anyone to see me dance toward the ducks or hear my "Hello, hello, Mr. and Mrs. Duck!" I don't want anyone to see the candy wrappers, cigarette butts, used prophylactics that float atop this urban water. I would not want anyone to see how late I have left how much I treasure what is left me.

I have surreptitiously fed Edith the leftovers from my adulterous affair. Not much about this affair can I bear yet to write. I cannot say how every single morning and every night, every late afternoon when sun falls down into the bay and splashes across the water, I miss him. I spoon in his absence with soup and drink it down with Yuban and the occasional glass of white wine. I keep in my closet the shirt he left at my house; I keep his white coffee cup and saucer. I keep the heavy-bottomed old-fashioned glass from which he sipped Rusty Nails. He filled this glass with ice cubes. He poured over the ice two jiggers Glenlivet and one jigger Drambuie. If we were alone, he stuck his heavy index finger into the glass and stirred. I keep, on my pantry's highest shelf, unopened Glenlivet and the squat red-capped Drambuie. I used to keep pipe tobacco, but several years ago he gave up his pipe. I stuff poor Edith with my sorrow. I fork my misery into her open mouth. I give her two men who break her heart: the lovable but toothy and quasi-criminal Marco with his dark pubic underbrush and Bob Rose, the pale and cowardly snake. I give Bob the Rusty Nails, but not the pipe. Bob's pussy over-large lips aren't right. For a pipe you need my lover's thin abstemious lips.

Even though, said above, I feel closer at this point in the story to Edith than I do to Polly and even though I long to live many more years, this is Polly's story. When Polly's story calls for it is that Edith will walk into the bathroom and stand before the medicine cabinet. The mirror, briefly, shows back her heart-shaped face. She opens the cabinet door. She looks upward to the cabinet's highest shelf. She runs onto her toes. She reaches. Her reach stretches her calves and lifts her breasts. She grasps the plastic bottle that sits on the cabinet's narrow glass top shelf. She takes down the pills.

Over three months' work on Edith's suicide I've walked her to the medicine cabinet so many times that I can feel the clasp of her cool, narrow fin-

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San Diego Reader January 21, 1990

The drummer wears a puffy red cap over his dreadlocks, and dangling behind his head from a nail in the wall of the garage is a squashed red, yellow, and blue *Sesame Street* beach ball, so that Big Bird seems to be peering forward with interest as the drummer hits his sticks together three times and the music begins again: a reggae rhythm imposed on a funky tune because they are working on the bass line and only four of the musicians are here. The garage door is open and it is raining. Late rush-hour traffic hisses up and down Catalina Boulevard. That evening the Padres are scheduled to play the Mets and the game gets called because of rain — the first time a Padres home game is rained out in 15 years.

The two-car garage seems a parody of a cluttered garage — bikes, suitcases, cassettes, beach paraphernalia, golf clubs, vacuum cleaners, chairs, the cabinets, broken tennis rackets, an old washer, dryer, and refrigerator, boxes, tricycles, hot water heater, and the music stuff — speakers, monitors, amplifiers, keyboards, drums. The cars are parked helter-skelter in the driveway and along the curb. Rain drips from the double overhead doors and collects in pools on the concrete floor.

The drummer has a moon-shaped old face, a ragged beard, and his eyes are narrowed to slits. His name is Leon Wesley. At 40, he's been playing funk for 25 years. His drumming has the fluid grace of a swimmer, as if all his movements were joined into one elegant stroke, a calculated series of repetitions that seem all of a piece. Even in his fastest, he never seems to hurry. The guitar player, David Harris, is very different. Blond, ponytailed, acerbic, and 36, his breakneck fingering shows his roots in acid rock and the music of Eric Clapton. He stands tall and motionless as his fingers blur across the strings. He has a benign smile. When not playing music, he's teaching eighth-grade math at Rincon Middle School in Escondido. Seated on a bar stool is the singer, Belinda Elias, 36, who also writes a lot of the lyrics. Trim and pretty, she can do Motown numbers like a fourth member of the Supremes, gliding through three octaves like Otis the elevator.

The man playing electric bass is Glen Fisher and it's his garage, his house, and his band, although three members still haven't arrived. Glen started playing the bass at 11 and he has been playing 22½ years. Tall and handsome with muscled short dark hair, he looks younger than he actually is, almost boyish. He's brash and self-confident with dark eyes and a long straight nose. He dresses like a jockey and looks like an infiltrator. He's always moving and has the hyperintensity of a second baseman. His electric bass is made of light-colored wood, and under the strings is inked a chocolate-colored fish standing on its tail. Leaning against the refrigerator beside him is a stand-up or acoustic bass that he uses on his jazz gigs.

Glen tells me, "I do three or four rehearsals a week with different groups. My friends that are musicians laugh. They say, 'You're always rehearsing, man. You make 50 bucks a night and you're rehearsing every week.' But for me the joy is to grow as a band. You're able to hold your head up high if you're better every week. You try to do something that you couldn't do before. Then when musicians walk in, they realize this is some polished shit and you put some work into it. We're not reaping the financial rewards so we might as well get the most out of it that way."

As for me and why I'm standing in a damp garage getting my catdriums fixed, my path to this place began in the mid-1950s standing outside the Metropole, a jazz bar in midtown Manhattan listening to a jazz band with Cory Cole on the drums. There was jazz at the Metropole all day long, and there was always a crowd outside. I was 15 and the music took hold of my gut and I wasn't let go yet. In 1941, the year of my birth, there were 350 jazz bands traveling around the United States. Even into the 1960s a small band could book into a club for two weeks and play three to four sets a night. Now if a musician wants to play that often or she has to be adaptable.

Glen Fisher plays in at least five bands a week, and this is far from unusual. He plays in the funk band that is rehearsing in his garage, Planet Groove. He also leads a jazz band, Glen Fisher Com Alma, that puts an overlay of Latin onto straight-ahead or mainstream jazz. He plays in a Brazilian band, Sambra! In an acid jazz band, Kubbak, led by the saxophonist Harold Todd, and he plays in his brother Mark's rock-and-roll band, Fish and the S-sweeds. And in the week last May that I was trailing him around, he showed a jazz gig with the trumpet player Bruce Cameron, another with the blues band Cream of Soul, and he was part of a trio backing up the singer Coral Thurt.

Glen does freelance gigs at bars or clubs on the spur of the moment when another band can't make it. He plays at weddings, corporate parties, grandniece ceremonies, and wakes. He played with Com Alma on the stage of the Republican National Convention and for six or seven private parties of the convention, including a party for the Secret Service agents. "They were the most fun," he says, "because they were the least stiff. Everyone else at the convention was really stiff."

"I'm unique," Glen tells me. "I'm not bragging or anything. I can just play all these different styles. There're lots of great musicians out there who won't play because the money's bad. They've got the ability, but they've let themselves get stagnant."

I ask him to define funk. He says, "It's what happens when a drum backbeat is accompanied by a lot of syncopation in the music. Brazilian and Latin use syncopation but without the backbeat. Funk's got a James Brown groove. Stevie Wonder, those guys."

But it's jazz to which Glen Fisher feels closest. "There's more interest in jazz everywhere in the country, but San Diego's a little slow in that regard. We give up so much careenwre to live here, but it's nice to live here. San Diego has an abundance of world-class musicians, but we don't have an audience. People hear about our activities and want sports and things of that nature as opposed to seeing a concert in an intimate situation and really listening. You know, going out in San Diego is more of a social thing and it involves a lot of talking and socializing. I've seen a correlation between throwing jazz scenes and cold weather, drastic climates, seasonal places. If people want to go out and it's cold, then they have to go in someplace like a jazz club. Whereas here you can go for a walk at any time or go to the beach. Latin countries have thriving music scenes, but it's much more dance oriented. For sitting and listening-type concert things, San Diego is terrible. People don't dance to straight-ahead jazz. For me it's important that people feel like dancing. I've been the most successful in putting a Latin beat to the jazz and calling it Latin jazz, and it seems to work the best as far as keeping a gig going and keeping a club full. I love to sneak my jazz on them and they think it's music they like, with that Latin beat, you know. Then when you throw out a straight-ahead jazz tune, it's a different color and they'll sit through it."

Now the keyboard player, Mark Bentley, wanders into the garage. He's 33, stocky with a droll, ponytail and small beard, a sad, serious face that breaks into abrupt smiles. He also sings — a raspy baritone that brings to mind the lead singer in Blood, Sweat and Tears. The other musicians are still working on the bass line of the reggae-funk tune, doing it again, then scripping and talking about it. "Take it from the breakdown," says Glen.

"Are we keeping the rasta groove or going back into the other groove?" asks David.

"We put some kind of chord changes in it before, but it was different," Glen tries to remember what they had done.

ONCE UPON A TIME THERE WAS A BIG FAT BASS...

"That's why you should tape it, man," says Leon. He has a red jacket to match his red cap and he sits behind his drum like a red Buddha. The rain gets heavier and splatters off the parked cars. Leon hits his sticks together and they begin again. Belinda begins to sing. Her tone is like the tone you get when you run your finger around the rim of a wine glass. "Reggae music is the message of love. It's something you must feel..."

Glen started playing acoustic and electric bass with the school orchestra at Richard Henry Dana Junior High — "which has since closed and they sold all the instruments" — then at Point Loma High. He is one of four brothers, and their parents started all four off on music. The father, Fred Fisher, worked as a physicist at the Scripps Institution of Oceanography studying underwater acoustics. The mother, Julie Fisher, was a mathematician who taught at a number of local colleges and served a term on the San Diego Board of Education. At the age of 15, Glen was taken to a concert given by Coast Brass and His Orchestra. "I saw Grant Basie and I was hooked," says Glen. "That's quality musicianship when you can go on point on one single note before an audience of 15,000 and steal the show. That's called the lethal use of a note."

Glen began to play in a jazz ensemble in high school and began to study with Sierran Turley — "the world's greatest bass player" — who teaches at the University of California, San Diego. Glen then attended UCSD for three years, working with Turley for a total of six. At 21 he entered the Vienna Academy of Music, studying classical bass but also playing jazz. He stayed in Europe for four years "digging around Europe," touring with Turley and playing jazz. "You can't be with ten guys on a bus all the time and not learn the language," Glen met his wife, Judith, in Vienna and they have two children.

I ask him to tell me about the bass.

"The bass is the basis of the harmony. It's the lowest note in the chord. Its functions are rhythmic and melodic — rhythmic like a drum and melodic like the other parts and everything else. It looks like an overgrown cello. The acoustic bass is one of the hardest instruments physically to play because of the tension of the strings. It's like a violin, there's no frets, those ridges across the fingerboard, so you have to memorize where the notes are. But the violin has very tiny strings and they're easy to push down, whereas the strings of a bass are thick — one of the strings is almost as thick as an inch thick — so it's a lot of tension and it's hard to push down the strings, which creates physical problems with the instrument, especially getting it in tune and stuff like that. I would say that in a stand-up bass you have to go through about ten years of scowling like hell before you can get it to work. I can definitely do a lot more with a stand-

up bass as far as subtle inflections on the notes, bending the notes, sliding the note, making vibrato on a note. Because of the lack of frets you have a lot of freedom as to how you want to make the note sound. The acoustic is much more majestic, that's for sure. Much more noble."

"An electric bass is an electric guitar with bass strings on it. It's much easier to play an electric. With the electric bass you hit the note in that spot and that's how it sounds. You have some control but not the kind you have on an acoustic. When I'm playing jazz, I want to play acoustic. When I'm playing funk, I usually want to play electric. Playing the blues can go either way. Playing the Latin stuff, it's fun to play the acoustic, but on the Brazilian stuff, it's fun to play the electric. Notewise, both instruments are tuned the same way. However, nothing sounds like wood, and an acoustic bass is wood, that's what you're hearing, whereas with an electric bass you're hearing the magnetic pickups on metal strings. The acoustic bass can be more haunting. It can be more mysterious than an electric, but there can be great electric bass and had acoustic bass. The colors are definitely different. In an electric bass you hear all the overtones so that note has a fatter, kind of fuller sound because the way it's amplified is more efficient, but can be good or bad. The acoustic bass has a more hollow sound. It's not quite as full, although it's very rich."

"The bass — and I don't want to let this secret out — but the bass when used properly can control everything without anybody knowing it. There's what we call chord substitutions in jazz, so that instead of a C, you have an F-sharp. I can create that in the bass by changing that C note to an F-sharp, thereby changing the whole color of the chord, but it's still right, so to speak. You can change the whole color of everything by changing your bass note or holding one bass note. Just the fact that there are no frets means you can play with every note, can control every note, put subtle twists on every note, slide in, slide out, vibrato. My teacher Bert Turley called it this noble but misunderstood instrument. He was the greatest. Like, he taught me how to use dissonance to create tension and then resolve it to make everybody happy." He laughs.

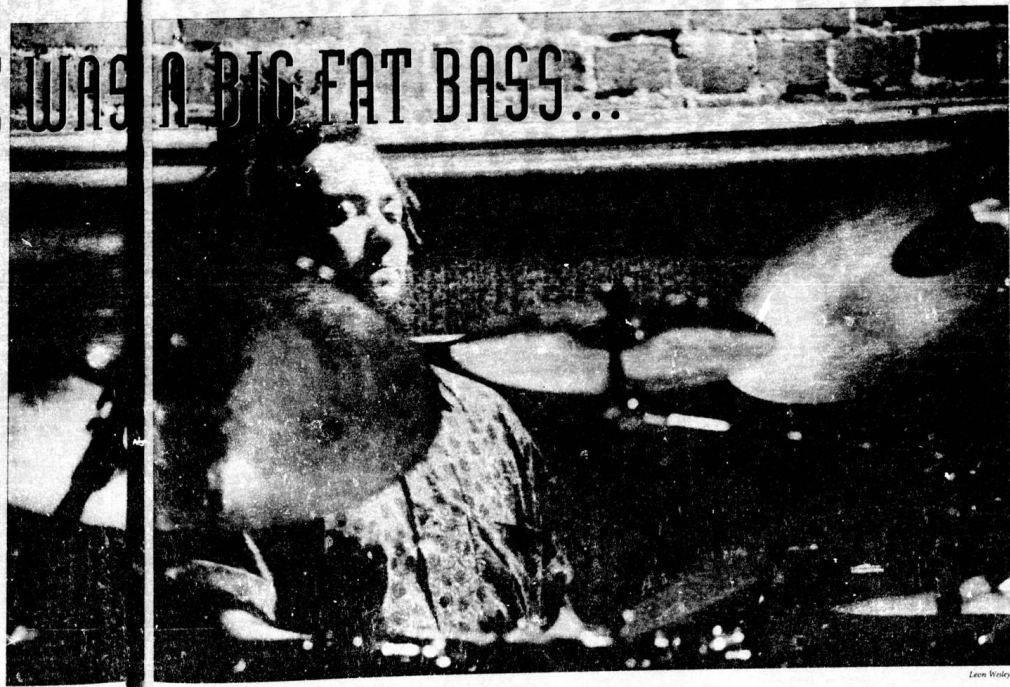
A van pulls up out on the street and a man jumps out of the passenger side with a small black instrument case. He runs toward

the garage, holding his music over his head so as not to get wet. The van drives off as a young girl waves from the window. The newest arrival is the sixth member of Planet Groove, Steve Elmer, 40, and he greets the others as he takes his trumpet from its case. He has a mustache and European good looks. Soon he's playing quick bursts in the chorus of the reggae-funk tune. What had so far added ragged an hour earlier is getting smoother as the disparate noises come together into one sound.

An elderly gray Datsun 280Z sports car parks in front of the house next door and the last member of Planet Groove hurries through the rain to the garage. This is Hollis Gentry III, certainly the best-known member of the group. Hollis sees that he has left his lights on and hurries back to his car. He is 43, tall, thin, and I've never seen him wear anything but black — except for the dark brown fedora that he seems to wear every where. Hollis greets the others and begins putting together his minor saxophone. He calls Glen "Fish." "It turns out that there's no more beer. Hollis can't imagine rehearsing without beer so he and Fish run back into the rain to make a beer run."

Hollis's father was a career Navy man who got Hollis playing the saxophone when he was seven. "He was passionate about music," Hollis tells me, "and always wanted to play the saxophone himself, though he never did, but he used to get on the piano and play this boogie-woogie thing that would crack us up every time. He'd try to sing. One thing he did do. My nickname is Chipper, so he'd go, 'Chipper come

"The bass — and I don't want to let this secret out — but the bass when used properly can control everything without anybody knowing it."



Leon Wesley

here, and he'd put on some jazz, you know, like Johnny Hodges, Jimmy Smith, or Cannonball Adderley. He'd say, 'Check this out, this is real music.' I was more into some of the things that were happening at the time—Parliament, Funkadelic, Tower of Power—but I listened to what he had to say and what he wanted me to hear, and who knew, that became my favorite music. As I came to appreciate what was going on in those jazz albums, then the more I wanted to be that kind of musician and the more I found myself going to his collection and pulling things out, a lot of which I still have.

Under his father's guidance, Holis started playing semiprofessionally around San Diego at 13, and at 17 he was performing regularly and touring with Barry White's 30-piece Love Unlimited Orchestra. Early on, Holis was drawn to the music of James Brown and rhythm and blues, but then Bronze Larson, who taught saxophone at Mabel E. O'Farrell High School, took him under his wing and began to teach him how to improvise. In 1969 Larson took that school stage band to Southwestern Community College for a competition and they won the event. "They gave out two outstanding soloist awards," Holis tells me, "one went to a college player and the other went to me, and that might have been the hook that got me into jazz."

Holis attended UCSD and was working with Bertram Ture-

sky, who directed in thesis, and he continued to win awards for his playing. He received his BA in performance, primarily in flute and piccolo, his favorite composers being Igor Stravinsky and Gustav Mahler. Then he got an MA at UCSD in composition, theory, and technology of music. "I'd love to write a symphony," he says. "I haven't quite got to that big orchestra commitment yet, but that's what I look forward to."

Since then he has played with bands ranging from David Benoit, Fatburger, the Benny Hollman Big Band, Mid Tumb, Nancy Wilson, Freddie Hubbard, and the San Diego Symphony, making the first appearance of a jazz musician with the symphony. He played briefly in the early '70s with Cannonball Adderley, who recorded him and encouraged him, showing Holis Charlie Parker's saxophone given to Adderley by Parker's mother after his funeral. "It was a C-Melody that Bird had left at home. It makes an awful sound." But for Holis it was the second hook tying him to jazz.

"I started on alto saxophone, but now I feel more comfortable on the tenor and the soprano. It was my original instrument, but the more instruments you can master in the woodwind family, then the more opportunity you have to play. My ambition as a saxophone player is to record a lot of the music that I've written. The saxophone is a sexual instrument,



Glen Fisher

It was originally designed to bridge the gap between the brass and the string instruments. It can be mellow and played in a machine-gun-like way and get your back up against the wall, or it can be very smooth. I love playing ballads. I was really affected by John Coltrane, as a

lot of us were, that sheet-of-sound kind of thing—clarity, there were no accidents. It's the sound of personal urgency. The saxophone is a good vehicle for whatever you are emotionally—whether it be lush or violent or just happy."

Glen and Holis bring back

a 17-pack of Budweiser. The beer rips through the paper bag and falls to the concrete floor in front of the drums. "That's how you deliver beer, man," says Leon. "You just throw it in the floor. Want one? Put 'em right in your ice!" He laughs.

They start up the reggae number again with Holis and Steve adding horn embellishments. Everything goes well for several minutes, but then the horns come in at the wrong place and everything stops.

"We used to be cut after four bars, second time, after the vocals, is that right?" asks Steve. "So we're coming in on the back-ups. We need a road map for this."

Holis makes marks with a pencil on his music. "Last time through the slash,"

The guitar player begins practicing speeds runs and the drummer joins in. Glen drinks his beer. Mark plays chords on the keyboard.

"Working with Planet Groove is being a team player," Holis tells me, "and keeping your ensemble skills together. Leon's probably the most important element in that band right now. He's been around for years. Behind, is amazing, she's petite and demure, but she can belt it out."

Steve is holding his trumpet under one arm and poking at the music with a pencil. "We went to this one, then we went to that one, then we went to this one again."

"Slash and burn," says Hol-

is, "slash and burn, then we go to the end."

"One more time, man," says Steve.

Leon hits his stick together and they begin again. "Reggae music is the music of love."

Over the next half hour they keep repeating the song, making mistakes, stopping and talking about it, starting again, then talking some more.

"I don't know if that will be an effective solo area," says Holis.

"You know how he is," says Glen. "He's got this much attention span, then he's ready for the french fries."

The men let up, then come down heavy again.

"We need a little patter between the tunes," says Holis, "just so Steve and I can get some blood back into the mouth. Otherwise we'll look like punks."

"This is all we're doing," says Glen, strumming a bass chord, "just working out a shakedown."

The next night I watch Planet Groove at Crook's Top Hat in the Gaslamp Quarter. The Top Hat is one of Leon's two music venues, the other being the Jazz Bar next door. The Top Hat mostly features blues, though jazz musicians have played here as well. Glen Fisher plays at both the Jazz Bar with Cam Altra on Mondays.

Planet Groove are spread out on the stage under an old fab-

ricated theater marquee and in front of a brick wall with a large monotone triptych showing a jazz band. Holis Gentry III and Steve Elmer stand at stage left, David Harris and the keyboardist Mark Bentley are at the other end. Maybe 50 people are listening. Long-legged waitresses glide back and forth with drink orders. I find something wrong and I realize it's because the room isn't smoke. I've grown up on smoky jazz bars and now that's a thing of the past.

Belinda is singing the standard "You Got the Best of My Love," swaying back and forth and doing some dance steps in front of the band. Dressed in stacks and a blouse, she's graceful and pretty. If she hadn't told me that she was 38, I would have guessed 23. Mark joins in on the vocal, and two voices weave patterns in the air.

Most things in life move to dissolution and decay—the ultimate falling apart, a return to dust. Human endeavor tries to go the other way—taking pieces that wouldn't seem to fit and making them a patchwork, but a seamless whole. Here onstage the racket from Glen Fisher's garage becomes transformed into one unbroken genre of sound. Besides giving us something to which to tap our feet, doesn't this encourage us? Bit by bit we're slipping down the mortal chute, but as we go

we can put together seamless aggregations that are not only complete but beautiful. We call it art.

Just as an elderly couple after years of marriage can come to resemble one another, so it seems that musicians come to resemble their instruments. Bolly and Jacketed, Leon perched behind his drum set assumes the same sprawling shape. Thin and ascetic, David Harris with his blond ponytail resembles the blond guitar on which he plays. Holis Gentry sways and bends his long body as if attempting to duplicate the long curves of his tenor saxophone. I am struck by their differences one woman, six men four whites, three blacks two stocks, three thin, two portly, two dreadlocks three bands, four mustaches, one collegiate, one dressed in black, one wearing a Hawaiian shirt. I doubt that the holding cage at the dog pound could show a greater variety.

Planet Groove has been together for two years. "A band's got to stick together," Glen Fisher tells me. "It takes two years to make your own sound and another to make it really good. It takes laughter. Then you have to weed out the bad apples—if someone doesn't show up for rehearsals or keeps sending in substitutes. You have to take what takes. From guys who are great. If you can't work with



Belinda Elmer

them, then you can't use them. Ego runs a band. As for the bar scene, we're basically in the business of selling drinks. I don't mean that in a cynical way."

"The ambition is to do a CD that might get picked up and noticed, rather than to be noticed at a small venue. A venue like Crook's is practice working toward the venue. All these players are trying one thing after another—different bands, different styles, different combinations—trying to break out

into the world where the glory is, or where it seems to be, where their work, their downtime, and their ambitions come together.

In the last set, the band again tries the reggae-funk number that they had practiced in the garage. Belinda begins to sing. "Reggae music is something you must feel." For a minute all goes well, then Holis starts playing the sax in the space reserved for the guitar solo. The other members of the band all groan and Holis stops playing. He scratches his head

and smiles beatifically.

For many musicians in San Diego, the two venues at Crook's have a terrible reputation. The bands are paid \$50 a night during the week and the cover at the door is \$5. Tonight with Planet Groove the take at the door has to be at least \$500. "Among musicians, playing at Crook's is called working on the plantation," Jack Whetton tells me. Whetton has been president of the Musicians Association of San Diego County for the past three years. Before that

he was administrative director of jazz studies at the University of Southern California. "The management at Crook's won't sit down and work out a collective bargaining agreement with us. Ingrid Croce is very resistant, and I'm sure that her husband Jim Croce wouldn't have approved of it. Our basic work is to keep musicians from being exploited. It's dangerous for the players not to be working together. They can be replaced by machines. We're not rigid. We realize some of these venues are very small. We can always come to an agreement."

Dues in the union are \$148 per year, and the union offers a job-referral service, a rehearsal hall and practice studios, an emergency-relief fund, life insurance, group medical insurance, and other benefits. It has about 1000 members, but many of the younger musicians, especially rock-and-roll musicians, haven't joined.

"The union can't start demanding anything until they have something," says Glen Fisher. "None of the bands that you see advertised in the Reader are union bands, and this is all the work in San Diego. The union is trying to live in the past and not be involved in it. There's not any rock-and-roll-type thing in the union. I've always thought that the way to attract these groups

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is to set up some sort of distribution system for their CDs. If the union could distribute the CDs in San Diego through the stores, then every musician would want to join. Then you've got power. If the union did something like that, then a musician would have something to lose by not belonging. Right now we have nothing to lose. It doesn't affect my career at all being in the union or not.

"Here's what I see—there's this club Croce's that hires 14 bands a week, 2 bands a night. All the jazz purists and appreciation jazz players think, 'I'm not going to work for 50 bucks a night,' which is what Croce's pays on off nights. But it's the only club that's kept jazz going, that hasn't folded. Every single other jazz venue has closed. Otherwise the kind of work you get is playing in a restaurant or a hotel lobby. A woman named Holly Hofmann is very active in getting jazz venues going, but she works with the best players in town. She plays the flute and she's very, very good. She's one of the ones that scoff at me because I work at Croce's, and she won't hire me because of that. There's no animosity there, it's just a principle thing, and that's cool. She has this rhythm section of teenagers who'd played with all the heavy cats—Jim Plank and Bob Magnusson and Mike Wofford. Magnusson is definitely the best jazz bassist in San Diego. He's consistent—he doesn't play bad notes and he doesn't get distracted. They're

the hottest guys in town. Holly'd get these venues going and then they'd close down. They wanted her to start playing the bands from how much money they're taking in at the door or off the bar or whatever and she said forget it. She's hustling and trying as hard as she can and what she's doing is scraping a pig, starting a venue, and then it's closing, but she keeps trying. She's working hard. It's a struggle, and she's the best, you know."

I call Holly Hofmann to see what she has to say. "I try not to compromise my standards," says Hofmann, who has played in San Diego for 12 years and runs regularly. The holder of two degrees in classical flute, she now concentrates on mainstream jazz and has brought out six CDs. "I work very hard in keeping a home-base gig in San Diego. I like to work here in order to put my staff before a local audience. I make a point of getting union contracts and I'm on the union board. Unions nationally have a lot of problems, but those contracts for music gigs are always negotiable. The union has a contract-guarantee fund so if you get pulled on a gig, then the union will pay you and pursue it with their own attorneys. The union has worked pretty hard to get a negotiator into Croce's but with no success. I wouldn't play there. I need to believe that if you lower your price, then that's where you stop monetarily. I've chosen not to lower my price, and



Holly Gentry

I work as much or more than most of the players in town." Then talk to Joe Koeberhans, who is music director of KSJD-FM, San Diego's jazz station at City College. The station features local jazz musicians, plugs their CDs, and has live concerts with all the local

players, including Glen Fisher, Holly Gentry, and Holly Hofmann. The station runs a daily jazz calendar telling where local jazz bands are playing. "Croce's has been running for 11 years," he tells me, "and no other jazz club has lasted that long. All in all there seem to be

fewer jazz clubs than ten years ago. Most of the local jazz musicians have played at Croce's even though they don't pay much. But Croce's Top Hat has had some national acts. The great trumpeter player Maynard Ferguson played there some time ago. As for the best local players—the saxophonists Charlie McPherson, James Moody, Joe Marillo, the pianist Mike Wofford, Holly Hofmann and Bob Magnusson. Other bass players, like Chris Comer and Glen Fisher. Fisher is a great player. He has all the technical skills to play the bass and he plays a variety of styles equally well. But I find that most of the bassists who like mainstream jazz would be older, then there's a break and there're a bunch of young people who like very contemporary jazz and funk. But 1990s swing is becoming a big thing with the kids again, so go figure."

If there is a band in San Diego that is the very opposite of Fisher's two bands—Planet Groove and Groove—then it is probably the San Diego Concert Jazz Band, which in one form or another has been playing every Wednesday night for 25 years. Now it plays at the Inn Suites Hotel on El Cajon Boulevard where the great Harry James used to play trumpet back in the 1940s.

The band is presently co-located by two saxophone players, George Kozak and Barry Farber Sr.

"We have what we call a kick band," Kozak tells me. "It's

not a commercial band. We're incorporated as a non-profit organization, and the money we make goes back into the band. This way we avoid union problems. We're doing more on a big band basis than we used to. We mostly do concerts, but we may do some dances at the hotel. There seems to be a new thing, band swing music that's kind of encouraging. I don't think it's dying down, it's reviving itself."

The Wednesday night live band is 17 members are hanging out jazz standards like "Sweet Georgia Brown" and "Bye Bye Blackbird" for an audience of nearly 100. There's a good alto player, Candy Edger, who played for many years in pit bands in Las Vegas and a good trumpet and who from time to time plays with Maynard Ferguson. He's a great player. He has a strong back, a strong pulse with a lot of room for improvisation."

I ask Glen Fisher the same question. "Straight-ahead jazz means a walking bass—strong, strong, strong. The term began to be used when different types of jazz started developing—I started getting avant-garde, and fusion jazz came in. Straight-ahead jazz was used to refer to more traditional jazz. It's like Coke and Classic Coke. If you used to be Coke and now it's Classic Coke."

On Friday night I watch Holly Gentry play with the drum-

mer Chuck McPherson Jr.'s band at the Juke Joint, a soul food restaurant at the bottom of Fourth. It's a big room in back with more than a hundred people eating and listening. Tips and grins circulate the high ceiling. There's a yellow brick wall behind the stage with big black letters spelling Juke Joint. The bass player is Cecil McBee Jr. Both McPherson and McPherson's fathers are famous jazz musicians.

The band plays "Autumn Leaves" and Holly takes a solo on the saxophone. Dressed in black and with his brown hair, he stands in the center of the stage with his torso and his left and right arms and a large gold ring on the ring finger of his right hand. He exudes vast quantities of charm and dignity. As he waits to come in he strokes his guitar and smiles shyly. His eyes crinkle at the edges, and I think how his father had nicknamed him "Chippie."

When he begins to play, he slowly goes through the melody, his initial groupings of four notes, then begins to vary them. He rocks back and forth during the melody, then stiffens when he begins to improvise. He stands with his feet close together, his elbows at his sides. Soon he has left the melody altogether and has picked up speed, quickly going up and down the register. He likes to add a little filigree of sound at the

end of a progression, then he rocks back and stamps his foot. His playing is passionate and intellectual. He plays rapidly like Coltrane but with a softer attack and not as brassy. He constructs one pattern of sound after another with repetitions and runs, pushing at times to the very edge of tonality. The faster he plays, the more he steps from foot to foot and occasionally stamps when he hits a high note. The saxophone makes semi-melodic scratches like fabric tearing as Holly leans back on his heels. He comes back down the register



Steve Elmer and Holly Gentry

ward. But in my improvisation I'm following the harmonic changes of the time. Each time has its own harmonic map and that's where we begin and that's what we try to stick to, so it becomes an embellishment of the tune itself. In most cases I'm not putting some wild thing over the music, you know. I'm following its harmonic map. That's the tradition of the classical masters—Bach, Beethoven, Mozart—that's certainly what they did. They made a harmonic

map and they improvised melodic lines over them, divided them up, gave them to the choirs, and, even in the case of soloists back in those days, those musicians operated in the same way a jazz musician does. They had the harmonic map in front of them and their solos were never written out, and when Mozart said, 'You got it to the violin player, then he or she had to follow the harmonic map and make something that did not offend the music. We've lost that in classical training for the most part and that's not good. I see my solos as a conversation or in some cases a dissertation, but you know, it's about interaction with the guys you're playing with and communicating to the people who are listening and trying to make some cohesive statement that goes somewhere and has something happening. Yeah, I do see it as kind of an art that starts life and develops more and gets bigger and more passionate and ends up in a kind of a big scream like 'Yeah!' Holly laughs his deep laugh. "I stamp a lot. In most cases that's just my own affection to make sure I know where the hell I am. But sometimes when something comes off particularly well, yeah, it deserves a stamp."

On Saturday night I go out to Loews Coronado Bay Resort to see Glen Fisher play with a group featuring the singer Coral

map and they improvised melodic lines over them, divided them up, gave them to the choirs, and, even in the case of soloists back in those days, those musicians operated in the same way a jazz musician does. They had the harmonic map in front of them and their solos were never written out, and when Mozart said, 'You got it to the violin player, then he or she had to follow the harmonic map and make something that did not offend the music. We've lost that in classical training for the most part and that's not good. I see my solos as a conversation or in some cases a dissertation, but you know, it's about interaction with the guys you're playing with and communicating to the people who are listening and trying to make some cohesive statement that goes somewhere and has something happening. Yeah, I do see it as kind of an art that starts life and develops more and gets bigger and more passionate and ends up in a kind of a big scream like 'Yeah!' Holly laughs his deep laugh. "I stamp a lot. In most cases that's just my own affection to make sure I know where the hell I am. But sometimes when something comes off particularly well, yeah, it deserves a stamp."

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Thuei, an ample and attractive blonde originally from Tijuana who sits as jazz standards as well as Latin and Brazilian numbers. Mike Peed plays the piano with Kevin Koch on the drums. Koch is also drummer in what is at the moment San Diego's most successful jazz band, Famburger, a fusion band whose seven CDs have all reached *Billboard* magazine's top ten. The group plays far more often on the East Coast than on the West, although a few of them told me, "We also did our time at Croce's."

It's a huge room furnished with couches and soft chairs and a vast carpet, all light colors and pastels. There's a bar at one end, and a great crystal chandelier hangs from the ceiling. Tall windows look out on a terrace where a dance is going on. Beyond the dancers is the bar and the lights of San Diego. Basically it's a lobby, and there is a constant stream of people coming and going.

Coral sings a Hoagy Carmichael tune. Her voice is very light and quickly touches the notes as a butterfly touches a flower. "I love her," Holly Hammad told me. "She gets each note exactly right. She's always in tune."

Glen Fisher is playing the stand-up bass, rocking slightly back and forth with a slight smile and glancing around the room as he plays. He wears a blue-green shirt and looks very collegiate. When he solos, he bends over the shoulder of the bass and seems to be engaged in a



Steve Dine

passionate discussion with his instrument. This is the third gig he has played today. He started at two o'clock doing a wake at a birthday and now it is just ten. "But I made \$240," he says with satisfaction.

The group has never played together before, yet their playing is faultless. The first set goes well, but then the dance comes to an end outside and couples drift into the lounge. Very few seem interested in the music. Groups push the couches together to form squares. There's just one waitress and she's moving faster and faster. It turns out that by a couple by the name of Larry and

Kimberly have just announced their engagement, and there is loud celebration that drowns out the music. Coral wears a blissful smile while she sings, but it's getting tighter at the edges.

During the next break, Glen tells me, "Do you see how we suffer for our art?" Then he laughs. He has a slightly abrasive laugh like a bow being dragged

sporadically across a bow string. "Maybe they don't know how to listen," says Coral. "I didn't even like jazz until I was 25. The first time I heard jazz I walked out. Hearing Billie Holiday sing changed all that. But this sort of disruption used to

be for me. You're in a situation where that's your audience and you can't be against them. I'm going to figure out something they like. We'll try to play a blues. There's a lot to jazz, there's a lot of different aspects to jazz that you can go to. My band, Con Alma, can play a Sinatra tune or we can play 'Tequila.' Whatever it takes. You got to grab the people, and I don't feel like I'm towards the people for that. I say, that's what I'm here to do tonight, so let's do it. When I get into it when guys are dogging it, if you have guys in the group who are not upholding their trust, the trust that you have in them, that's the most disappointing thing. I don't sacrifice on the bandstand, but I'll fire a gun if it's not trying. The audience reaction, that's my goal every time. I'm not happy with a gig unless the people are blown away. They're not telling you, 'That was very nice.' They're saying, 'Wow, man, I've never seen a band like this. That's a successful gig. Humiliation, you can avoid that just by playing well by trying. You can only do as good as you can do. As a bandleader I feel humiliated when someone's not trying, and maybe there's somebody I want to impress out there, you know what I mean? And every time I've done that, like let somebody down, I remember every incident, every single time that I've done things really bad. I never forget them. Every time somebody told me to turn it down or I was bad

that night or I missed a set or I was late or whatever. I remember those things. It helps you learn."

Monday night is for Glen Fisher with Con Alma at Croce's Jazz Bar. The place is packed, and I think of the five-dollar-a-head that the band is not getting. Con Alma is very high powered, with Hollis and Glen, Ray Brubaker on the piano, Cesar Leon on the drums, and Ray's brother on the congas. They play by the front door and appear to be well known by the crowd. I see a lot of club jazz, like any art, requires attention. It requires that you follow the interweaving of the different instruments like following a road. But the mixture of the congas and drums, the percussive use of two pianos, pushes aside any subtlety. The music works on your adrenaline even if you're at the back of the bar deep in a discussion about your best friend's divorce. It isn't necessarily any better than straight ahead jazz, and many would argue the reverse, but there is no ignoring it.

The band begins the Beatles' "Ticket to Ride." The song is somewhat like Glen Fisher himself with his various backgrounds and ambitions—a rock and roll classic turned into jazz with an overlay of Latin rhythms. Glen takes a solo on the bass. He has different body movements on the stand-up bass and the electric bass. With the stand-up bass he is more physically involved; he's not as cool. The instrument is like an extension of his body. When he's playing with the rest of the band he often steps back and forth from foot to foot and

back to his head, but when he solos, his body becomes still except for his arms. As he leans over the back of his shoulder and plucks the strings, he moves his mouth as if speaking to the notes. Sometimes he shuts his eyes, sometimes he focuses on something on the other side of the room and doesn't blink. His music becomes fused, so if he were attempting to lift something heavy, by now he has left the time behind and is deep into his improvisation, moving quickly up and down the register, sometimes holding a note or even slapping the side of the bass. I think of the calluses he must have on his fingers. His normal hyperintensity, which usually keeps him moving in a dozen directions, is focused entirely on

week.

They do standards like "Night Train," "Love for Sale," and "Teach Me Tonight," emphasizing the Latin rhythm on top of the jazz. It's a dance rhythm and it's hard to sit still. A couple is dancing out on the sidewalk. Adding the Latin is like adding electricity. It makes the music more aggressive. It means you don't have to listen so closely. A lot of club jazz, like any art, requires attention. It requires that you follow the interweaving of the different instruments like following a road. But the mixture of the congas and drums, the percussive use of two pianos, pushes aside any subtlety. The music works on your adrenaline even if you're at the back of the bar deep in a discussion about your best friend's divorce. It isn't necessarily any better than straight ahead jazz, and many would argue the reverse, but there is no ignoring it.

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the four fat strings of his ungainly instrument. "For me, jazz is improvisation," Glen Fisher tells me. "That's what it's all about, that's the whole joy. I use it in everything I do, to be at the level where the music plays itself. And because it's in you, it just comes out, you know, like when you're writing, and it's just flowing off your pen. That's what you're looking for in jazz. And it can be in any context. It doesn't need to be in straight-ahead bebop jazz. I like to improvise in all music, and I like it when other guys do too, when they play like themselves. I always say you want to get a tune so badly that you can make it your baby, that you can do what you want with the song. You're not

worried about getting it right, you're already rewriting it. That's when you know a tune. When I improvise, I incorporate a lot of chords and play two strings at a time, which they call double-stops. I try to use the whole variety of things at my disposal—the bow, tremolo techniques, using harmonics, using chords, pulling the string off the fingerboard to get a rhythmic thing going. Sometimes I hit the side of the bass. They're techniques that maybe not all the bass players are using, so I try to explore the whole aspect of it and, you know, tell my own story, which is not the way some other guy is going to tell a story. So I like to start slow and build the thing

up and take it through the roof. Either you have a narrative ability or not. Can you tell a story? Can you make people empathize with you, do you have that gift? Making music is like telling a story. With the bass a lot of times you hit a note and you stop and let it sit there and it becomes dramatic that way, it leaves a little space. The bass has a deep rich tone, it feels good to hear. Bases don't wake up when you practice the bass, they wake up when you practice your violin or your trumpet. It's a soothing sound, so if you know your shit, sometimes you can shut up a room. Then you start your story. Once upon a time there was a big fat bass that liked to swing. He laughs his ragged laugh. "You

get their tension that way." Because I've watched Glen rehearsing with his hands in the garage and because I've listened to them in clubs, I decide to check him out in the studio. Late Tuesday afternoon the seven members of Planet Groove meet in Proby Music Studios near the corner of Convey and Clairemont Mesa Boulevard. It's a warren of second-floor windowless rooms with cheap padding on the walls and a tangle of wiring underfoot. Planet Groove is beginning to put together their first CD, and the seven musicians cough up \$25 each for the session. The sound engineer is Joe Martin—a handsome guy in his mid-20s, with gold earrings, a wispy blond go-

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Mark Benaley is doing some chords on his keyboard. Glen is playing riffs and joking about the need for beer and cheeseburgers. Hollis is tweedling on his saxophone. Steve plays bursts

music. Glen teases the organist. Belinda reads her book. Then they start up again. There's a hiccup and some wires are changed. They do another song. Later the tracks they are laying down will be gone over. Some will be done again. They will be mixed and remixed. Slowly, the atmospheric sounds begun in Glen Fisher's garage and smoothed out in


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Calendar

It's Beautiful for Bruno

The French Filmmaker on the Russian Pianist



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LOCAL EVENTS

On a documentary film by a French filmmaker, Bruno Munasinghe, who has produced the biographical film, *Richter, the Enigma*, which will be shown at the San Diego Museum of Art this Sunday. The film, which won the 1998 Clartique on Images Film Festival at the Louvre in Paris, tells the story of the late Soviet pianist, Richter, the Enigma, who has made 52 films in his 27-year career. All but one have been on musical themes, most of these biographical profiles of musicians. Though they are widely distributed in Europe, only one of his movies — on the Canadian pianist and composer Glenn Gould — has been shown in the United States.

"Richter and I had known each other for about 20 years," he explains. "But we hadn't seen each other in 12 years when he called me and said, 'Let's do something.'"

After Richter's call, Munasinghe began visiting him at his Paris hotel, recording their conversations about the pianist's life, from his upbringing in Stalin's Soviet Union to his first concert in the West, in Helsinki in 1960, to his American tours in the '60s and early '70s.

It was only after a year and a half that Munasinghe considered filming. He put Richter up in a flat in Southern France owned by Munasinghe's parents. Afraid that bright lights and a crew of technicians and cameramen would cause the temperamental Richter to become incommunicative, Munasinghe, without telling him, began filming the pianist with a "tiny" digital camera "at one particular hour of the day when I knew there would be enough beautiful, natural light. My cameraman was not even in the room with the camera. He was back in the kitchen and Maestro and I talked as if

we were carrying on our daily conversation. But I always thought it was impossible not to see that we were filming. The way he let me know that he knew that he was being filmed was so hilarious, so lovely, and it was typical of the man.

"One day, his assistant came into his room and said, 'Maestro, I want to take your shirt to the cleaners, and he said, 'No, no, no. It's beautiful for Bruno.' In the evening, after we had talked, I took him to dinner. In the car he asked me, 'Did you manage to film today?' I said, 'Yes, Maestro.' With this, he pointed to his shirt. I said, 'Yes, Maestro, it was beautiful.'"

Munasinghe, who will introduce his film at its San Diego debut, hopes it will spark a new love for Richter in the United States. "I'm looking forward to coming to America with this film," he says, "because Richter, when he came to America in 1960, had the effect of a bomb. Everybody accepted him as one of the very greatest pianists ever. Now he's almost a forgotten figure there. But I find there is a fresh ability in the United States to forget people and then

rediscover them. I'm hoping Americans will once again discover Richter."

Along with the showing of *Richter, the Enigma*, the Museum of Art will exhibit 22 photographs of Richter from the archives of local artists' manager Jacques Loefer, who had a 37-year professional association and friendship with the pianist. Fifteen of the photographs are portraits taken by Loefer. The photos were also exhibited at the Louvre during the *Clartique on Images* festival.

The film and photography exhibit will make their American debut at Lincoln Center in New York on January 22 before coming here. Showings are also scheduled for Miami, Chicago, Cleveland, Portland (Oregon), and Toronto.

—Erica Grimm

"Richter, the Enigma"
San Diego Museum of Art,
Sunday, January 24, 6:00 p.m.
\$9 members, \$12 nonmembers
Photo exhibit runs through
February 7
Free during museum hours

Calendar LOCAL EVENTS

uary 23, and a one-year commitment to the preserve is asked upon completion of training. To register, call 619-425-3886. **PRIDE**

Wells, or Mide, Sunday afternoon of the UCSD campus are being offered through March. Mini-race tours are conducted on the first and third Sundays, while walking tours are offered on alternate Sundays. All tours begin at 2 p.m. at the Gilman Information Pavilion. The walks are free, but reservations are necessary, made by calling 619-534-4414. **S.A. JOLLA**

Bird Walk, a docent-led bird walk is planned at the Tijuana River National Estuarine Reserve on Sunday, January 24, starting at 9 a.m. at the visitor center (391 Canyon Way). For information and reservations, call 619-575-3613. Free. Bring binoculars and field guides if you have them. **IMPRESA BEACH**

Volcan Plaza, hike to the peak of Volcan Mountain near Julian and

learn about the plants and archeology of the area when docent Mike from the San Diego River Valley Park leads a hike from 8 to 6:30 p.m. on Sunday, January 24. Expect a moderate to strenuous 1.5-mile outing. Dial 619-235-4440 for directions and the required reservations. **FREE. JULIAN**

"Observance of Wildlife" the subject when Susan Potts from the San Diego County Environmental Education Department speaks on Sunday, January 24, at Wilderness Gardens Preserve. Participants will learn to recognize tracks, browsing marks, scat, footprints, and more, and then take a nature walk with ranger Judy Good. The event starts at 9:30 a.m. in the preserve parking lot, with Potts speaking at 10 a.m. Find the gardens at 14209 Highway 76, ten miles east of I-15. There is a \$2 parking fee. For more information, call 760-742-1831. **PAID**

Know Ducks! The Chula Vista Nature Center is offering a duck workshop from 10 a.m. to 2 p.m. on Sunday, January 24. Participants will learn ways to easily identify these winter visitors and make a trip to a "great duck-viewing spot." For more

information, call 619-422-2481. The center is located at 311 Street and Bay Boulevard just west of I-5. The fee is \$15. **CHULA VISTA**

Join the Trail Improvement Team on Mission Trails Regional Park at 6 a.m. on Sunday, January 24, to work on trails. Wear sturdy shoes, bring pants, sunscreen, and bring water to the visitors' center (One Father Luisperio Drive). For information, call 619-568-3275. Free. Trail work takes place on the fourth Sunday of every month. **MISSION GORGES**

Taste on Oakes, the annual Orchid and Oakes awards are out, and the Asia Eden Bed and Breakfast in Little Italy received an "Orchid." Check it out during a casual one-hour walkabout around the downtown San on Tuesday, January 26. The walk starts at 10:45 a.m. at the Long Fringe in Horton Plaza. Free. Dial 619-231-7463 for details. **GOVINTO**

The Night Orange Star Alchemist begins a disappearing act at around 11:52 p.m. on the night of Tuesday, January 26. That's when the moon, at waxing gibbous (approximately 3/4) phase, occults, or passes in front of, the star. Using binoculars or a tele-

scope, note how quickly Aldebaran works out of sight behind the dark crescent of the moon. Long ago, astronomers took this sudden disappearance as evidence that the moon had an appreciable atmosphere. A blanket of air around the moon, if it existed, would surely dissipate and dim the light of any star about to be occulted.

DANCE

Bring Your Dancing Shoes to the Social Hall on Friday, January 22, when the Bon Temps Social Club hosts a dance with recorded music until 10 p.m. Beginning dance lessons start at 7:45 p.m. Admission is \$3 for non-members. To find the hall, take President Way off Park Boulevard and park near the Automotive Museum. For further information, call 619-495-0655. **DAKOTA**

It's a Dance! World, more than 150 dancers representing 23 countries will take the stage for the sixth annual Nations of San Diego International Dance Festival, running January 22-24 at the Lyceum Theater in

Horton Plaza. Each performance promotes seven dance companies, and no two shows are alike.

This weekend, see Dance Diego, Modern Day Big Horn, the Pasaia Sisters, Fidele of Lima, Eagle Talon, Aka Shah and Group, the Lam Heron Irish Dance Company, and many other companies. Performances begin at 8 p.m. on Friday and Saturday and at 2 and 7 p.m. on Sunday. Tickets are \$15 for adults, \$16 for children (4-12). For reservations, call 619-544-0500. **DISNEY**

Ancient Chinese Technologies Are blended with modern dance when the Los Angeles Dance Company performs. The company synthesizes a variety of classical, folk, and modern dance and uses original music, entry the result at 8 p.m. on Saturday, January 23, at U.S. 303's Mandeville Auditorium. Tickets are \$18 general. Call 619-334-4447 for information and advance tickets. Tickets are also available through Ticketmaster (619-220-7170). **LA JOLLA**

"Jump, Jim, at Wall" when the Mt. Carmel High School Jazz Ensembles rock the gymnasium at Mount Carmel High School at 8 p.m. on Saturday, January 23. Don't know the

steps? Professional dance instructors will be on hand to help participants join the retro-swing dance class. Admission is \$12 and includes refreshments. For tickets, call 619-456-3359. Find the school at 9550 Carmel Mountain Road. Swing-era drops encouragement. **COMET, WILLY!**

Boogiebody Boogie has in the location when La Pasa de Rambla has a Cuban Rumba Dance Party on Sunday, January 24, from 7 to 11 p.m. at the Yarn Hall (3094 El Capon Boulevard). There will be percussion, song, dance, a demonstration of "Tumbao," and the "Tumbao" Cuban salsa music for dancing.

Admission is \$8 general. Call 619-794-7036 for details. Find the collection at 4247 Park Boulevard (at 13 Capon Boulevard and Washington Avenue). **MORRIS**

Regiment's Square Dance classes are being offered by the Rattles & Bones Square Dance Club on Sunday, January 24, from 6 to 7:45 p.m. at room 207 at the Casa del Prado. The instructor is Patrick Camarillo, and the fee is \$3 per person. For more information, call 619-277-7841. Open enrollment continues on January 31. **DAKOTA**

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CLARISSA PINKOLA ESTES, Ph.D.



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"STRONG IN THE BROKEN PLACES"
February 19, 7-9pm
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Calendar LOCAL EVENTS

FILM

Francis Bacon and the Bratlands of Images, in conjunction with the exhibit "Francis Bacon: The 'Hard' Paint," the Museum of Contemporary Art, La Jolla, is presenting a series of films that inspired or were inspired by the celebrated artist. The series begins at 2 p.m. on Saturday, January 23, with *The Rottweiler*. Following films include *Portrait of a Woman* (1974) and *Portrait of a Man* (1974).

Del Mar Fairgrounds will be the site of the 2001 *Del Mar Fair*, which will run from January 22 to 24. The fair will feature a variety of activities, including a parade, a carnival, and a fireworks display.

Del Mar Fairgrounds will be the site of the 2001 *Del Mar Fair*, which will run from January 22 to 24. The fair will feature a variety of activities, including a parade, a carnival, and a fireworks display.

For ticket prices and showtimes, call 619-238-1233 (BALBOA PARK).

LECTURES

Take Your Car to the Museum is a series of lectures and demonstrations presented by the San Diego Museum of Art. The series begins at 2 p.m. on Saturday, January 23, with *The Rottweiler*.

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"Ancient Myth and Modern Life" is the subject when Gerald A. Larue, an adjunct professor of geology and emeritus professor of religion at USC, speaks for the San Diego Association for National Inquiry at 7 p.m. on Sunday, January 24, in the Community Room at La Jolla Village Square.

Balloon Ride is a series of lectures and demonstrations presented by the San Diego Museum of Art. The series begins at 2 p.m. on Saturday, January 23, with *The Rottweiler*.

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Saturday & Sunday, January 23 & 24

Saturday 10 am-5 pm • Sunday 9 am-5 pm

Golden & Plaza Halls, 202 "C" Street, San Diego


Amphitheater at 11 a.m. on Saturday, January 23. Also on the program: *Beauty and the Beast*. Part I: Rapunzel, poetry, and songs. For details, call 619-268-4494. Find L'Auberge at 1540 Camino Del Mar. Admission is \$4 per person. (ZEL MAR)

Theater Arts Workshops for children four to nine years old are conducted by the San Diego Actors Theatre on the fourth Saturday of every month, including January 23, at L'Auberge Del Mar Garden Amphitheater (1540 Camino Del Mar). Workshops run from noon to 1:30 p.m., and reservations are required. The fee is \$10. 619-268-4494 for registration. (ZEL MAR)

NOTE FOUND IN A BOTTLE



Susan Cheever



Author: Susan Cheever was born in New York City in 1943, daughter of short-story master John Cheever and Mary Wintermute. She grew up in Manhattan and in the two suburbs rendered so poignantly in her father's stories in *The New Yorker*. Cheever received her B.A. from Brown and, as she tells in her new memoir, has taught at the Colorado Rocky Mountain School, has written for the Westchester-Rockland newspapers, *Newsweek*, the *New York Times*, the *New York Post*, and various national magazines. She is author of eight books, including *Love and Aches* (1974) and best-selling memoir *When Ladies Go to Wars* (1980).

Looking for Joe is Cheever's first novel. She lives in New York City and teaches, part-time, at Remington in Vermont.

Note Found in a Bottle: My Life as a Drinker; Simon & Schuster, 1999; 192 pages; \$23.

READING

ING Cheever writes, in *Note Found in a Bottle*, that writing, for her, is often a matter of losing rather than gathering control. "I find writing very mysterious, and the more I do it, the more mysterious it gets. The better I get, the less control I have; also, the less consciousness of it I have. I can't figure out how I had the time to write this book. I didn't have the time to write it, and I barely remember writing it, and I barely know what's in it. Writing, for me, is something that seems to happen not in real space and not in real time. But the in-the-moment, the happening in real space and time."

We talked a bit about what it was like for her, as she grew up, to have her father writing stories in which she appeared, only slowly transformed, as a character. "Ah, I grew up in a world where no one was sure what really happened in the real world. Everyone just knew what was written about what really happened. I think I am actually getting better at knowing what really happened, as I get older. I think the question of what really happened versus what people write about what really happened is very rich territory. I grew up, though, in a household where the air seethed with imagination, and it was very hard to know the difference between what really had happened and what was written about what had happened."

Cheever's father, John, in addition to being one of America's greatest masters of the short-story form, was, until the last years of his life, an alcoholic. He was also bisexual and in midlife began a series of covert relationships with men. Cheever said, about her father, "He was just so good at writing about alcoholism. He was good at a lot of things. But the hidden texture of his work was about the drinking. His desire for men was not the real family secret. The alcohol was." Cheever laughed, a laugh neither rueful nor happy. "He hid bottles everywhere — even in the privet hedge."

1955: "I have never well captured the atmosphere of social drinking in the 1950s—the late-afternoon clatter of ice cubes, the chilly martini shaker. "Well," that was how the world was. There were other people in other places who weren't living that way, but we certainly didn't know them. Both my parents held up the WCTU [Women's Christian Temperance Union] as a kind of bogeyman of intolerance and intolerance, and people who didn't drink were just not part of our world. I have a friend who just read my book and she said she was aware how different she and I were from many of our other friends, when, last summer, someone opened a bottle of gin and tonic. I thought, "This is better captures the 1950s than I did." I had just summered, then, on a freshly opened bottle of gin and tonic. Everybody but me looked at her like she was crazy. But, of course, for those of us who grew up at that time, she was exactly right."

"With men, from the beginning, I was messed up. Drinking exacerbated that. One of the things that alcohol really enabled me to do was to mess up my connection to men and to never have to really think about it. I was able to sleep with married men without thinking about it. I think that when you're drinking, nothing really matters. You can say to yourself, 'There are no rules.' It really is very attractive. It's just that it destroys everything."

"A person who was not really crazy and not drinking the way I was would not have been or stayed in situations that I got into and stayed in — a husband who was hitting me, a psychiatrist who was feeling my breasts. Drinking enabled me to sleepwalk. I was able to magnificently justify almost anything I wanted to do. I have lost that ability. That's one of the real changes for me in not drinking: I can no longer rationalize anything I want to rationalize."

— Judith Moore

— Judith Moore

HORSES

Setting out on my bicycle alone,
I came upon the horses
drenched in bright sunshine,
yard after yard of blue-black ironed silk,
drawn before stopped traffic.

With white stars on their foreheads
and white bracelets on their legs,
each blood horse wore nothing
but a fine noseband
and a shroud of steam.

I felt lazy and vicious watching them, with my large joints and big head, stricken by thoughts of my brothers. If only the barbarous horsemen could lead us down the path, unestranged

It smashed in me like water galloped through
Flinching there on my haunches,
with wide nostrils,
nipping the air as if it were green grass,
how I yearned for my neck to be brushed!

— by Henri Cole

Carlsbad Children's Museum, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mimicry, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

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

Continuing exhibits include "Winter Wonderworks," "Ro's Garage," "Suenalo/Sound It," "The Book Stop," "Improv Theater," "Cora's Rainhouse," and "Are We There Yet?" Find the museum at 200 West Island Avenue. Dial 619-233-8792 for additional details. **DOWNTOWN**

MUSEUMS

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

Antique Gas and Steam Engine

Museum, the museum's activities include locating, collecting, documenting, and preserving historical gas-, steam-, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/35-scale train. Find the museum at 2040 North Santa Fe Avenue. For further details, call 760/441-1701, ext. 101.

Bonita Historical Museum, a former new year collection curated by Jack and Maggie Dadds entitled "The Year of the Rabbit" is on exhibit through Saturday, February 20. The museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements; the district's 1953 fire engine and bound copies back to the 1930s of the *Chula Vista Star News*. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional information. (BONITA)

Chinese Historical Museum, current exhibits include "In Search of Gold Mountain: The Photographic History of the Chinese in San Diego" and others focusing on Chinese American veterans, the Chinese lot

The museum is located in a building originally built in 1927 for the Chinese Mission; adjacent to the building is an Asian garden, including a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Avenue (at J Street); 619-338-9888.

Chula Vista Heritage Museum features glimpses of Chula Vista's past. The opening exhibits include lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original San Diego newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-425-1100.

Command Museum of MCRD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Boxer Rebellion. The museum is located in Building 26, just inside

Creation Museum, a museum contrasting the evolution and creation world views is found at 10946 Woodside Avenue North. For more information, call 619-448-0900 x230. (SANTÉ)

George White and Anna Gustafson designed the **Marston House**, this historic home sits on five acres of landscaped grounds with a formal English Romantic garden. Built for civic leader George Marston and his family by San Diego architects William Hebard and Irving Gill, the Marston house design is in keeping with the early 20th-century American Arts and Crafts movement.



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Warwick's
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Calendar LOCAL EVENTS

and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3525 Seventh Avenue (916-266-1812, museo1891.com).

House of Pacific Relations. International Cottages are open every Sunday from 10 a.m. to 4 p.m. to present the history and traditions of 30 ethnic groups. Tickets are available and open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World shows are shown in the Hall of Nations on the fourth Tuesday of every month, 6:15-8:45 a.m. (Judea Park).

Museum of San Diego History. The newest exhibit "Visions: Quilt Expressions" boasts 30 quilts created by artists from 30 states in the USA, South Africa, Japan, France, Germany, and the Netherlands. The quilts feature an array of subject matter including spirituality, emotions, social issues, nature, and humanity. The community quilt "Visions of Stars" — made up of over 35 star blocks submitted by Quilt San Diego members — is on display in the atrium. The public is invited to add stitches to the community quilt during their visit to the show. Enjoy this exhibit through Sunday, January 31.

Samuel Parnes. Parnes came to San Diego in 1963, and he was the first landscape architect to design a plan for Balboa Park. See "Samuel Parnes, Jr." — The Art of Landscape Architecture — through Monday, February 15. The exhibit includes photographs, plans, and other artifacts interpreting the work of the many brilliant, talented landscape architects, and horticulturalists who have made Balboa Park what it is today.

"San Diego: 200 Years of a World," a photographic exhibit taken from the over 2 million images in the San Diego Historical Society's photographic archive, continues through Saturday, August 18, with San Diego at work throughout the past 191 years.

Ongoing exhibits include "Life in the Desert: San Diego's Quest for Water." The museum is located in the Casa de Balboa, building #619-232-6203. (Balboa Park).

Reuben H. Fleet Science Center. Continuing exhibits include "Whodunnit: The Science of Solving Crime," "Sport: Racecar: The Sci-

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Braddling the San Diego Riverside County line, Rockhouse Canyon and the broad, sloping alluvial basin drained by it — enter into the heart of the San Diego Valley. Don't forget, even on a day trip, to park along essentials such as water, food, and extra clothing. Arroyo Colorado Desert State Park has jurisdiction over much of the canyon, and you'll have to obtain a parking permit (\$5 daily, or \$50 annual). For information, call 760-767-4205 or 760-767-5311.

You'll need several hours to explore Rockhouse Canyon as described here. Two or even three days of backpacking suffices to explore the spacious valley lying beyond. Don't forget, even on a day trip, to park along essentials such as water, food, and extra clothing. Arroyo Colorado Desert State Park has jurisdiction over much of the canyon, and you'll have to obtain a parking permit (\$5 daily, or \$50 annual). For information, call 760-767-4205 or 760-767-5311.

At mile 26.7 on Highway 522 north and east of Bonito Springs, turn north on Clark's Well Road. Pavement soon ends and you continue driving on dirt, bearing left at 1.5 miles onto Rockhouse Truck Trail. After 5 miles of off-highway dirt road, you arrive at a point where roads into Butler and Rockhouse Canyons join. This is the absolute limit for vehicles that are not high-clearance, four-wheel-drive machines. Three more excitingly slow miles of driving in the appropriate vehicle will take you to the Rockhouse Truck Trail terminus.

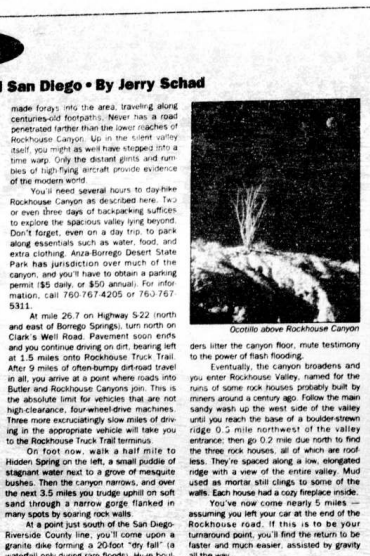
On foot now, walk a half mile to Hidden Spring on the left, a small pool of stagnant water next to a grove of mesquite bushes. Then the canyon narrows, and over the next 3.5 miles you stride uphill on soft sand through a narrow gorge flanked in many spots by soaring rock walls.

At a point just south of the San Diego Riverside County line, you'll come upon a granite dike forming a 20-foot "dry fall" (a waterfall only during rare floods). Huge boulders litter the canyon floor, mute testimony to the power of flash flooding.

Eventually, the canyon broadens and you enter Rockhouse Valley, named for the ruins of some rock houses probably built by miners around a century ago. Follow the main sandy wash up the west side of the valley until you reach the base of a boulder-strewn ridge 0.5 mile northwest of the valley entrance; then go 0.2 mile due north to find the three rock houses, all of which are not less than 100 years old. The houses are not less than 100 years old. The houses are not less than 100 years old. The houses are not less than 100 years old.

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San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado Ferry, the tuna fishing industry, and the military. The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado Ferry, the tuna fishing industry, and the military.

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through March. The exhibit illustrates the life of the native people of Baja with photographs and artifacts, including the indigenous houses, folk arts, folk songs, and oral traditions of these groups and explores their Indian knowledge of their natural world.

Unwired the museum is surrounded by the aged art of modernism in the exhibit "Museum of the Mummies." Among the treasures featured in the exhibit are a multitude of mummified bodies and dried-out artifacts such as tools, weapons, and folk art.

Life in Egypt 1900 years ago is depicted in the museum's new hall, "The Discovery of the Pyramids." Travel to Ancient Egypt features a walk through the ruins of a Roman's home, and an Egyptian pyramid, a specific theme each month.

For more information, call 619-239-2001. (Balboa Park).

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Both Ax and His Critic Remain Unchanged

Ax is an exceptionally engaging person, whose rapport with the audience is invariably positive.

Emmanuel Ax offered a strong and varied recital in the La Jolla Chamber Music Society's Piano Series, following the symphonic tidal waves of Arad's Volskoy and Helene Grimaud, his predecessors in the series. As seemed like a calm, smooth sea, for some concertgoers, that is all to the good, but as so many times in the past (in concert and on recordings), I found myself wondering why this energetic and committed pianist, with his intelligent musicianship, his commanding mastery of the keyboard, his good tone, his heartfelt and selfless devotion to his art, so rarely fires my imagination. Unlike both Volskoy and Grimaud, Ax's playing is characterized by an absence of mannerism; how can one not admire the absolutely straightforward and uncentered way he goes about making music? He does not project a musical character that proclaims any Ax performance as indubitably his. On the contrary, he effaces his ego in the score, working assiduously and responsibly to realize what he takes to be the composer's clear intentions — and, from an aesthetic (and, indeed, a racial) point of view, that is surely a good thing.

However, his honest straightforwardness is accompanied with a certain forthrightness of approach that continually cuts off possibilities of further exploration, as though they were not there, or as though they would be irrelevant. You don't hear him trying to go very far beneath the surface — and Ax's contentment with what is obvious is not so much an intellectual conclusion as a vision as a temperamental trait. As I have remarked in former reviews of his San Diego appearances, in a less earnest musician Ax's attitude might almost be called glib.

But there is certainly no superficial virtuosity, no attempt to exaggerate the glitter of surfaces in order to appeal to an audience's deeper sensibilities. Ax's superficiality lies deep. On the other hand, he is thoroughly dependable, and if you can be satisfied with a clear, well-considered, technically assured reading of a score (such as Haydn's Sonata in A-flat, Hob. XVI in Chopin's Sonata No. 1 in B-flat, Opus 58, which opened and closed the Sherwood Auditorium program), then Ax is just the kind of musician you want. Perhaps the Haydn performance lacked the ultimate touches of whimsy, sentiment, poetry, and wit that can make this music come fully alive; but at the same time, every single element of interpretation, every dynamic shading, every agogic rhythm, sounded exactly right, exactly in proportion, exactly where

it should be. The Chopin sonata was even more of a triumph of sensitive music-making and intelligent understanding, with extended sections generating authentic excitement. Only the slow movement, which goes very deep into the composer's emotional world, seemed noticeably inadequate, never quite touching the heart or propelling the spirit into profound realms of contemplation.

In fact, it is usually the faster and more assertive music that brings out the best in Ax, whereas slower and more inward works leave him a bit out of things. The latter seemed to me the case with his performance of Chopin's *Reverie*, which made the listener vividly aware of this ingenious piece's inventive structural principles, but which did not convey terribly much of its dreamlike charm and its floating tenderness. If you want to test this evaluation of Ax's *Reverie*, recordings by Rubinstein, Corti, or Perle will let you hear what was missing.

In the part of his recital devoted to Debussy, Ax's strengths and weaknesses were similarly evident. *L'isle joyeuse* may not have been as evocative and pictorial as truly idiomatic Debussy playing requires, but its climaxes were powerful and the overall effect was such as to sweep all reservations away (the audience reaction was deservedly enthusiastic). The delicate and quirky sound paintings of *Estampes*, however, needed a different kind of sensibility and a more subtly responsive technique to achieve the composer's intentions.

As an exceptionally engaging person, whose rapport with the audience is invariably positive, He also can be a very witty man, with a dry sense of humor. These qualities were most effectively manifested in his preliminary comments on the only unfamiliar work on the program, the *Fantasia on an Ostinato* by the contemporary American composer John Corigliano. The performance that followed had a special intensity that indicated the pianist's sincere respect for the work. But this

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Emmanuel Ax, piano
Sherwood Auditorium (La Jolla Chamber Music Society)
Haydn, Sonata in A-flat, Hob. XVI, 46; Corigliano, *Fantasia on an Ostinato*; Debussy, *Estampes*; and Liszt, *Les jeux*; Chopin, *Reverie*, Opus 57, and Sonata No. 1 in B-flat, Opus 58.

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Calendar

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rambling (less prominently) the harmonies of the principal theme from the slow movement of Beethoven's Seventh Symphony turned out to be coldly cerebral and weak in creative thought, qualities quite uncharacteristic of the composer of the searingly emotional symphony No. 1 and the delightfully parodic "past-moderist" operas, *The Ghosts of Versailles*.

The *Humanitas*, indeed, appears to have been an anomalous experiment in minimalism of the John Adams, Steve Reich, Philip Glass type, a style utterly incongruous to Corigliano's passionate and exuberant nature, which likes to pick up ideas and ironies and contradictions and sounds and textures to the bursting point. If ever there has been a *maximalist* composer, it is John Corigliano! The remoteness of the *Fantasia* from this extraordinarily inventive composer's real interests and talents is indicated by the fact that rather than discovering valuable new formal and expressive potential in the theme being explored, Corigliano found so much less of interest in that theme than Beethoven himself had done. Brahms's vari-

ations on those of Haydn and Handel, Rachmaninoff's variations on themes of Paganini and Corelli, Mozart or Beethoven's variations on popular tunes of the day — with their amazing insights, these works intimately expand our perception of the themes they treat, while Corigliano's simple-minded tricks merely diminish Beethoven's great idea.

CLASSICAL LISTINGS

Contributions in the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, site, 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.

Minneapolis Lutheran from Wisconsin, Week Two. Grace Lutheran Church hosts an event by the Concordia University's Symphonic Wind Ensemble at 7:30 p.m. on Friday, January 22. Lines for sacred works by Alfred Reed and Robert Kyrke, and Sigfried Karg-Elert, Harry Kappeler, and Agostino Rocca and classical selections by Sousa, Weinberger, and Massenet. Find the church at 643 West 13th Avenue, 760-745-031. An offering will be received. (CSO0000)

Fun with Recorders. All levels of recorder players are invited to the Heagren Building of the Terrazas Recreation Center on Friday, January 22, when the San Diego County Recorder's Office presents a fun-filled day of recorder instruction and playing. Recorder basics start at 9:30 a.m., followed by workshops at 10 a.m. and a guest conductor from 7:30 to 9:45 p.m. Find the center at 12200 Clairemont Mesa Boulevard (about two miles east of I-15). For information, call 619-466-7873. The first visit is free. (MM00000)

Based on the Biography of Shakespeare's Jolly Old Knave, Falstaff was Giuseppe Verdi's final and most comic work. The opera opens as the nearly broke Sir John Falstaff decides to induce noblemen in London to get money from them and continues with revenge, jealousy, and the second of the comedy. The opening production of the season for the San Diego Opera, with Ferruccio Ferrel as Falstaff, John Isherwood as Ford, Falstaff is sung in Italian with English subtitles above the stage. Enjoy the production — directed by Jan Campbell and conducted by Giuseppe Miller — at 7 p.m. on Saturday and Tuesday, January 23 and 26 at 8 p.m. on Friday, January 24 at 2 p.m. on Sunday, January 25 and 27 at 8 p.m. on Wednesday, February 3. Tickets range from \$14 to \$112. See the opera at San Diego Civic Theatre.

English and performed with full scenery and costumes. Tickets are \$14 general, \$10 for seniors, and \$10 for children and students. For reservations and information, call 760-752-9078. (CSO0000)

A "Shakespearean Young Artist" is dated to begin at 7 p.m. on Sunday, January 24, at the California Center for the Arts, Mendocino. The program will feature a young artist who will be sharing off his own experience of the work, including the date, time, site, 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.

Traditional Italian and Operatic and contemporary music may be heard in the Recital Hall at USC's Mandelbrot Center on Sunday, January 24, when the chamber music ensemble Camerata performs at 7 p.m. on Sunday, January 24, at the Art Center (studio 315, at 710 13th Avenue). Expect to hear selections by Vivaldi, Bartok, Scarlatti, Casella, Monteverdi, Paganini, Cammarano, and Stravinsky. Ensemble members include soprano Anna Chase and Virginia Sabatini, flutist/piccolo player Beth Ross Buckley, violinist David Buckley, guitarist Randy Pile, cellist Maria Bookstein, and harpichordist/pianist Mary Harrington. Tickets are \$15 general. To make reservations, dial 619-579-0221. (CSO0000)

Italian and French Art Songs. Soloists, arias, and traditional spirituals — including works by Scarlatti, Mozart, Schumann, Ravel, and others — may be heard at the Solana Beach Presbyterian Church on Sunday, January 24. Local artist David Mayhew (baritone) and Diane Snodgrass (piano) start the concert at 8 p.m. Find the church at 12000 Clairemont Mesa Boulevard (about two miles east of I-15). For information, call 619-466-7873. The first visit is free. (MM00000)

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Calendar

ART

ART LISTINGS

Contributions in the Reader's Guide to art gallery listings must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, site, 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.

Maneuver's "Tiger" for Photo and Computer is the program, along with works for solo dance, when Elizabeth McNeill presents a concert in the Recital Hall at USC's Mandelbrot Center at 8 p.m. on Tuesday, January 26. Admission is \$5. Call 619-534-5400 for more information. (LA 0000)

Traditional Italian and Operatic and contemporary music may be heard in the Recital Hall at USC's Mandelbrot Center on Sunday, January 24, when the chamber music ensemble Camerata performs at 7 p.m. on Sunday, January 24, at the Art Center (studio 315, at 710 13th Avenue). Expect to hear selections by Vivaldi, Bartok, Scarlatti, Casella, Monteverdi, Paganini, Cammarano, and Stravinsky. Ensemble members include soprano Anna Chase and Virginia Sabatini, flutist/piccolo player Beth Ross Buckley, violinist David Buckley, guitarist Randy Pile, cellist Maria Bookstein, and harpichordist/pianist Mary Harrington. Tickets are \$15 general. To make reservations, dial 619-579-0221. (CSO0000)

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SEAFOORTH SPORTFISHING 224

Mayor Refuses To Help Fringe Faction

"You often hand stuff to people handing stuff back to you."

In the summer of 1996, I went to Scotland and combined play with pleasure. I played all the great golf courses — shot 45/39/84 at St. Andrews — and attended the most famous Edinburgh Fringe Festival.

The Fringe began as an offshoot. In 1947, opera impresario Rudolph Bing established the Edinburgh International Festival of Music and Drama. He wanted first-class theatrical companies and symphonies, and included opera, dance, and art in the program. Thornton Wilder's *The Matchmaker* and T.S. Eliot's *The Cocktail Party* premiered at the festival. By the 1950s, smaller companies, drawn by the immense crowds, began producing theater in the halls, parks, churches, and pubs of Edinburgh. These "fringe" productions outnumbered the festival's offerings. In the words of *The Scotsman*, Edinburgh's major newspaper, "the bit they looked onto the Edinburgh Festival, gobbled it up."

The largest arts festival in the world, the Fringe is like Super Bowl weekend in San Diego — for a month. In 1997 it sold 776,560 tickets to 15,152 performances of 1,424 shows by 640 companies. Imagine a live Cannes Film Festival: producers, casting agents, critics, and myriad spectators. The streets grinded with eager artists, hawking their shows, and with dazed theatergoers

REVIEW

JEFF SMITH

clutching the review pages of *The Scotsman* in search of the newest rage. *Royal of the Fringe* began here in 1960. Where is this year's triumph? For me it was like playing St. Andrews, a lifelong dream, only with a city full of people as fans. One problem where to begin? The Daily Diary of offerings was 10 pages long, with four columns per page of listings. I always had the suspicion that, possibly next door, or at the other end of High Street, the real Fringe was taking place. Edinburgh is San Diego's sister city. Last year, Ron Choulaton and Katherine Faulconer took Morris Panych's *The Vigil* and Joe Powers' *Tennessee Williams: The Two Character Play* to the fringe. Although they'd performed the shows separately in San Diego — for *Vigil* and *Williams* — they went as a unit. They called themselves Sister City Productions, and did 24 shows each. By Fringe standards, they were a success. Fringe audiences fluctuate a great deal. A spokesperson said if you average 10 people per show, you've done well. *Vigil*, which got a four-star review in *The Scotsman*, averaged 28. *The Two Character Play*, which had a sell-out performance, averaged 19. Taking a show to the Fringe, says Ron Choulaton,

Calendar THEATER

son, is "dream stuff." Because local actors go to the festival almost every year, I "debriefed" those who went in 1996 and got a list of suggestions for future participants.

I KNOW YOUR VENUE. The festival has more than 200 sites. These range from 15-seat garage-like spaces to the 3,000-seat Playhouse. The fringe office has a list of venues on the Internet, including one of stage, audience, and rental costs.

Ron Choulaton: "Some venues just want your business. Others say send a copy of the play, but I view those as the places you want. Don't take a theater that doesn't pick about you."



Lisa Pedace and Joe Powers shine in *Two Character Play* by Tennessee Williams, 9:35pm

The Scotsman, 20 August 1998

"You got to where you were set part like clothing." 2. DESIGNATE YOUR PREVIEW SHOWS AS SUCH. You'll need to "tech" your show, to get bugs out. A critic from *The Scotsman*, came to

the first preview of *Two Character Play*, thinking it was opening night. "I sure hope they can keep me awake," he said for all to hear. "I've just seen five shows."

The tape recorder clacked, muffling casual sound cues. Also, no one closed the door, and noise from a nearby bar filtered in. In his "unimpeachable" review, the critic complained about ambient noise. He also confused the cast of *Two Character Play* with *Vigil*.

Joe Powers and Ron Choulaton called *The Scotsman* several times and complained. To make amends, the paper ran a photo of Powers and Lisa Pedace "shining" in *Two Character Play* — priceless advertising.

3. CRITICS ARE A GRAB-BAG. I found fringe reviews almost useless. Most critics praised what they knew rather than what you needed to know. A lot of the problem coverage: newspapers hire dozens of stringers. Lisa Pedace: "The need to write because there are so many shows. But it's difficult to know who these critics are, and which sources you can rely on."

Some advice the fringe office has a press list, including to radio, and foreign journalists who cover the festival, from BBC, radio to the *Cairo Times*. Send a press release — not a packet, they won't read it — to everyone on the list. At Edinburgh, contact as many reviewers as you can.

A Fringe representative says, "Sadly, there is no guarantee that your performance will be reviewed. Even if you have the best press campaign in the world, you may never see anything in print." In 1998, 68% of the shows got reviewed. 42 didn't. 4. GETTING CRITICS' ATTENTION: NO GIMMICKS PLEASE. Andrew Lockyer of *Edinburgh Fringe*: "We're generally more interested in powerful performances and good writing than in gimmicks or publicity stunts." Robert Dawson Scott, Arts Editor of *The Scotsman*: "If you think it's the wildest gimmick since Pinocchio, believe me, at least three other people thought of it this year alone." What to do? Try novelty, rarity, stary



Julie Haisha

connections, imaginative casting, and odd combinations. Katherine Faulconer, who costarred in *Vigil*, is 82. She was the oldest performer at the Fringe, and her age became a calling card. This included a feature in *The Scotsman* and a much-coveted interview with the BBC.

5. MARKET, MARKET. MARKET, Lisa Pedace: "You assume if your show's good, it'll bring in audiences. But that's not always what happens. You have to market." At the Fringe, actors don't just perform. They walk the streets of Edinburgh, from morning to late afternoon, handing out fliers, seroced reviews, or other publicity for their show. Julie Haisha: "You often hand stuff to people handing stuff back to you."

Sister City Productions distributed over 10,000 fliers and 2500 stickers. They also tried a unique approach: they handed out 5000 matchbooks advertising the shows. "Give them something they can use," says Choulaton, who also recommends spending money on posters, and at all in the Fringe Program — which costs between 300 and 400 pounds — rather than on fliers.

"When everyone's gone home," says a Fringe society spokesperson, "our staff sweeps up 200,000 posters, one million brochures, and two million leaflets," which, she says with



Ron Choulaton

civic pride, they "recycle into paper and cardboard."

6. EXPECT NO HELP FROM THE SAN DIEGO MAYOR'S OFFICE. The best production in the world needs an edge at the Fringe. To forge an "in," Sister City Productions called the mayor's office many times. They never asked for money, just recognition that they represented San Diego at the world's largest arts festival. "A letter of introduction, a key to the city," says Choulaton, "just words, some goodwill connection to Edinburgh. No. We got no support from the Mayor's office."

The Edinburgh Sister City Association, by contrast, held a "big Sunday feast" for the San Diego actors — "treated us like royalty," says Julie Haisha. "Even came to pick us up on a pouring down rainy day."

7. MONEY. IF YOU HAVE TO ASK HOW MUCH... Katherine Faulconer: "There's a story that a small group — two actors, tiny set — made it so big at the Fringe they took the show to Europe. But that's not only paid their bills, they made piles of loot. But that's rare, maybe even a myth." Choulaton estimates that it costs roughly \$15,000 to take a three-person show to Edinburgh. He's quick to add that, "as an artistic adventure, it's priceless."

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Lisa Pedace: "It's a wonderful chance to perform for an extended period of time. But the Fringe isn't just about your performance or being discovered. Take trips, explore museums, the pubs, the country — it's not the experience. Some times a five minute walk can show you astonishing things."

Joe Powers: "Just go. Enjoy the country. Don't go if you expect something great to happen. It isn't Scotland-Hollywood. You could come home a star. But that can't be your motivation. It's not about making it. It's about making it happen. Go only if it's in your heart."

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us but it always wise to check 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 the box office.

Amber/Beck The Fringe Theater in collaboration with International Theater Ensemble presents a late night staging of Samuel Valdes's historical piece about women within a male/female relationship. *Donna Arreda and Valdes* directed. **FRIDAY NIGHTS WEDNESDAY, JANUARY 27, AT 8:00 P.M. (MEXICAN AND SATURDAY AT 10:30 P.M.)**

SCAM PARTING WORDS If you want to learn more about the Fringe, the five San Diegos will share their experiences. Contact them through Actor's Alliance. Two offer general ad-

VANTAGE THEATRE PRESENTS

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And you're the jury!
Fabulous food & fun!
Dinner served by Red Fox Steakhouse!
Fridays 6 Saturdays 535
No-host cocktails 6:30 pm
Dinner served 7 pm
Curtain 8 pm
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Directed by Todd Sweeney

JAN. 29 - FEB. 28

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True love has no conditions: That's why it's so awful to fall in love

Big Love by Charles L. Mee

Directed by Len Waters

Mandell Weiss Theatre

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6:00 Seats: \$10.00 - \$15.00

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a lot of fun and fabulous dancing

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Feb. 7 & 2 pm & 8 pm

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Featuring
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Written by: Ronnie Larsen

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Four weeks only!
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Working in the porn industry is not
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It's a hard job.

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nudity
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language

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CRITIC'S CHOICE

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Calendar THEATRE

And Miss Random Drinks a Little
Power Performing Arts Company
presents Paul Zindel's social drama
about three dysfunctional sisters
filled with resentment.
POWER PERFORMING ARTS COMPANY
THROUGH FEBRUARY 7: FRIDAY AND
SATURDAY AT 8:00 P.M. MATINEE SUN-
DAY AT 2:00 P.M.

Ballistic Femme
6 p.m. Press Studio presents Marie
Carter's solo show "Celebrating the
pentameter deity of the
butch femme dramatic."
6 P.M. STUDIO: FRIDAY, JAN-
UARY 14, THROUGH FEBRUARY 13:
THURSDAY THROUGH SATURDAY AT
9:30 P.M. MATINEE: SUNDAY AT
2:00 P.M.

Cleveland Raising
Nick the mechanic sees an ocean
of corn swamping southern Ohio.
The farm corn more than floods.
Storms, a tough bike babe, yells at
her invisible grandmother, whom
Storm may have whisked. Mari-
diana's healing powers beyond
Gypsy Anatomy. Her brother,
Joanna Boden, knows a flood is
coming and builds an Ark out of a
VW, which will run on "emotional
juice." Truman Capote said he fears
"real loads in imaginary gardens."
In Song Book's interlarded prose-
poems, Cleveland Raising, all roads
are hyper-real. Apocalyptic visions
force confrontations with battered
paths, ethnic traditions, and private
dreams. Many have been trapped
by the dubious notion of "normal"
behavior, which the play critiques.
Real flood or not, a cleansing oc-
curs. Once it's gone, and it
takes most of act one to do that,
Cleveland Raising's wild surreal-
istic ride. The San Diego Asian
American Rep's production gets
enough of the play, though there's
more to flesh out. Act one is too
static, verbally and in Andy Lowe's
ludicrous staging. It's mostly mono-
logues and formalistic Q&A dia-
logue. (And who do you think?
Marjorie...) Lowe needs to find
ways of enhancing the spectacle.
Rather than letting him drone, in
act two starts to rise and the
script and acting pick up. Norman
Victor Macdonald's Mick the me-
chanic comes closer to the play's
spirit. His behavior isn't "normal,"
but it's who he is, fear of cornstalks
and all. Macdonald combines com-
edy and seriousness in ways the
other actors could emulate.

Words in
SMITHSONIAN THEATRE THROUGH JAN-
UARY 24, THURSDAY THROUGH SATUR-
DAY AT 8:00 P.M. MATINEE SUNDAY AT
2:00 P.M.

Calendar THEATRE
The women comedy troupe per-
forms the first Friday of every
month at the Creativity Centre in
Normal Heights.
CREATIVITY CENTRE, 4756 3RD
STREET, NORTH OF ADAMS AV-
ENUE, NORMAL HEIGHTS. FIRST FRIDAY
OF EVERY MONTH AT 8:00 P.M. FOR IN-
FORMATION CALL 619/290-5577.

A Delicate Balance
The Paris Theatre stages Edward
Albee's drama about a family and
friends "in that delicate balance be-
tween sanity and madness."
PARIS THEATRE COMMUNITY THE-
ATRE, THROUGH FEBRUARY 7: FRIDAY
AND SATURDAY AT 8:00 P.M. MATINEE
SUNDAY AT 2:00 P.M.

The Dyke and the Porn Star
As part of its "Women in the Pen-
nines" series, Penn Studio stages
Beyla Traub's two-character drama
about sex and intimacy in
Lynchian home movies. Dick Aronson
directs.
6 P.M. STUDIO: THURSDAY, JAN-
UARY 21, THROUGH FEBRUARY 14:
THURSDAY THROUGH SATURDAY AT
8:00 P.M. SUNDAY AT 2:00 P.M.

Five Women Wearing the Same Dress
Chicago Productions stages Alan
Ball's comedy about five reluctant
bachelorettes, who "let it all hang
out." Anneke Spaulding directed.
CHICAGO PRODUCTIONS, THROUGH
FEBRUARY 15: THURSDAY THROUGH
SATURDAY AT 8:00 P.M. MATINEE SUN-
DAY AT 2:00 P.M.

Forever Plaid
The four harmonizers in search of
glad sport costs are in their third
year at the Theatre in Old Town.
Joseph Campbell urged everyone to
"follow your bliss." Even if the
right harmonies of "300" "gay
groups" aren't your particular bliss
(I needed a quick fix of Ono and
Hendrix after hearing them),
you've got to admit the Plaid fol-
low theirs with nerve. They dare to
be square. They croon in fits of
having a life but put life into their
greatest hits of "Your Hit Parade"
(which crowned the most popular
songs of the "60s until Elvis drove it
off the airwaves). Stuart Ross, who
conceived, directed, and choreo-
graphed the original New York ver-
sion, directed the Old Town
production with the aim of endear-
ing everything to everyone. The
four performers — Leo Daguerre,
Steve Goodman, Rick Meade, and
Bobbie Smith — sing as well as any
collection of Plaid's minor gripe
the spelling might not be crisp but
made no distinction between where
the rehearsed songs left off and the
"spontaneous" sections began ex-
ploring (or rehearsed by the num-
bers). Terry O'Donnell plays an us-
ually glib game player and permits
himself the rarest "piece of all"
worthy terms business. The set,
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Written by: Charlotte Moberly Directed by: Michael Ann Williams

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6 p.m. Sunday
Performances
of *Neinamen in Carlsbad*
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Call for
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The ultimate Hollywood schlock set in 1952 during the
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Guests mingle with "A" list and blacklisted celebrities
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UCSD EVENTS

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Lily Cai
Chinese Dance Company
January 29 - Saturday
Mandelville Aud. #13-18

Chamber Music
Emerson String Quartet
January 29 - Friday
Mandelville Aud. #5-22

Folk Music from Quebec
La Bottine Souriante
February 20 - Saturday
Price Ctr. Ballroom. #12-17

Traditional Music
African Troubadours
February 26 - Friday
Mandelville Aud. #12-17

Heleen Edison Lectures Series
Author of *The English Patient*
Michael Ondaatje
March 17 - Wed. 7pm
Price Ctr. Ballroom - Free

New Film from Around the World
San Diego Int'l Film Festival '99
All films San Diego screened Over 10 feature films
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February thru May
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All performances at 8pm unless noted.
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(619)534-TIXS

Plaid get much, in a fairly drab for
such a pretty show, though Jane
Kazarian's witty lighting saves
when to thank the brighteners.
Worth a try.

THEATRE IN OLD TOWN, OPENED
MON, TUESDAY THROUGH FRIDAY AT
8:00 P.M. SATURDAY AT 2:00 P.M. AND
8:00 P.M. SUNDAY AT 2:00 P.M. AND
7:00 P.M.

**A Funny Thing Happened on the
Way to the Forum**
For two performances only, Big
Tender stars in this bawdy produc-
tion of the Broadway musical of com-
edy about life in ancient Rome.
CALIFORNIA CENTER FOR THE ARTS, ES-
CONDIDO, SATURDAY, JANUARY 23, AT
2:00 P.M. AND 8:00 P.M.

Beer and Hark's Italian Wedding
Coffey Productions presents an
interactive wedding ceremony in
which everything that can go
wrong will. The Coffey and
Cassell families, both dysfunc-
tional, celebrate the nuptials of
Irene and Maria.
RAMADA INN NORTH, 5555 KEARNY
HIGHWAY, SAN DIEGO, OPENED
MON, SATURDAY AT 7:30 P.M. FOR IN-
FORMATION CALL (602) 944-0001.

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Diversionary Theatre hosts the off-
Broadway hit about the gay
pornography industry, written and
directed by Ronnie Larsen.
"Containing nudity and strong lan-
guage."

Diversionary Theatre, THROUGH
FEBRUARY 7, WEDNESDAY AND THURS-
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DAY AT 7:00 P.M. AND 10:00 P.M. SUN-
DAY AT 7:00 P.M.

Hammer on the Trail
"The Wild West was never this
wild," in a new dinner-theater
showcase starring Sophie Tyler
and Granite Harpwood. Dinner in-
cludes barbecue or catfish.
TYLER & TYLER, 7000 EL CA-
JON BOULEVARD, LA MESA, OPEN
DINNER THROUGH SATURDAY
AT 7:00 P.M. FOR INFORMATION CALL
(619) 961-8673.

On Trial for Murder
Village Theatre stages a dinner-
theater, courtroom murder mys-
tery. Gloria Van Sant, the world's
most glamorous movie star, dis-
appeared — and her chauffeur's
dead. Susan Bennett-Edwards di-
rects.

THE BUTTES HOTELS, 2322 EL CAJON
BOULEVARD, OPENED MON, FRIDAY
AND SATURDAY, DINNER AT 7:00 P.M.
CURTAIN AT 8:00 P.M. FOR INFOR-
MATION CALL (619) 296-6450 OR 619-
296-1652.

Phantom
The Webb Reuben Theatre presents
the other Phantom musical: this
one by Arthur Koppe and Mary
Yerxa.

Wells Resort Theatre, THROUGH
SATURDAY, FEBRUARY 14, THROUGH
THURSDAY, SATURDAY AT 8:00 P.M.
MATINEE: THURSDAY THROUGH SATUR-
DAY, SATURDAY AT 2:00 P.M. AND
7:00 P.M.

The Pregnant Pause, or Love's
Labour Lost
The Pine Hills Players opens their
14th season with *George F. Jo-*
seph's farce "about the adventures
of a First World War soldier in the
arena of his wife's delivery."

PINE HILLS PLAYERS, THROUGH
MARCH 15: FRIDAY AND SATURDAY, DIN-
NER AT 6:30 P.M. CURTAIN AT
8:00 P.M.

The Red Shawl of Courage: The
Sean B. Anthony Story
Inspection Theatre at Chicagoland
Center presents Betty Hornum
in a one-woman show about

It just might be the best musical ever...

My Fair Lady

by Alan Jay Lerner & Frederick Loewe
directed by Kerry Meads
musical direction by Heidi Eggertson
choreography by Pamela Turner

Beginning January 27th



Opening the 1999 Season is Shaw's brilliant story
of the language professor who boasts he can pass
a poor Cockney flower girl off as a princess.
Season Ticket Holders see *My Fair Lady* — and the
rest of the '99 Season — up to **HALF OFF!!**
SEASON TICKETS STILL AVAILABLE!

FEB. 14TH
Special Added
Performance
7:30 pm

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San Diego's Year-Round Repertory Company

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1142 Orange Ave., Coronado
Beautiful European-style setting
with no less than 7000 sq. ft. of
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of San Diego's finest restaurants
dorms.

Tue, Wed & Thur: 7:30
Fri, Sat & Sun: 8:00
Sun, 2:00 Tickets: \$14-\$14
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JAN 1 1999

Ask Him What's Under His Skirt

"It would scare the hell out of the English when they'd hear all these pipers coming up over the hill."

Encounter bopper Doug McIlwain in front of an Encinitas cafe one cloudy Sunday afternoon in late fall. He's wearing Highland attire: baggy cream-colored shirt, red kilt, white hose, and wingtip shoes. Between the getup and the hair—long brown locks accented with ash-stands—McIlwain resembles the vocalist from 80s pop act Men Without Hats. Though the scene is prime for a "Safety Dance," through the streets of Encinitas, I follow McIlwain into the cafe and take a seat at a table in the back.

"Is this what all pipers wear, or is it your own adaptation?" I ask.

"This is a 1700s [style] shirt, kilt, hose, and ghillie brogues—a kind of an adaptation of old [Highland] shoes. Everything so marshy [in Scotland] that when they walked, they wanted the water to squish back out of the shoes. They never put a tongue in them, and they kept the lace open." Motivating a small leather satchel around his waist, he notes, "The sporran is just a pocket you carry with you.... Everyone wears something different."

Of his hat, which looks like a cross between a beret and a Camp Fire Girl accessory, he says, "This is a balmer, the old-fashioned Highlander cap. My ancestors wore kilties, so they wore blue [balmer].... When the Bonnie Prince Charlie came back to Scotland, he was going to take over the throne [in the Highland uprising]. All the Highland supporters were called Jacobites. Doug heard a lot of tunes [about] all the blue bonnets over the water."

The waitress whispers in my ear—as she drops off two ceramic mugs of restaurant coffee—"They ask him what's under the skirt."

Inward I ask, "How much did the kilt cost?" "A kilt is 500 bucks no matter where you go. I've got 2000 bucks in kilt alone. This pair of hose is a hundred dollars.... It's not a cheap hobby to get into."

"Why is the kilt so expensive?"

LOCALS

PAT SHERMAN

"They recently run on say, two or three hundred thousand feet of material. It's still made on the same looms they used hundreds of years ago. The material alone is 50 bucks a yard and you're looking at eight yards.... the average is eight yards, but then if you're a big fat guy—

and I've seen some big kids—then there's a lot more than eight yards in them."

He changes tack. "Also, you can't make kilts in Scotland unless you're a master kilt maker. You've got to go to college for that."

"So you're up to \$600 between the kilt and the hose. How much do they get you for the shirt?"

"The shirt runs about \$45, the shoes start at about \$95 and go up to about \$120 to \$130. For jackets.... They start out at \$295 and go up to about \$800.... at a formal, you would wear a Prince Charlie, which is another jacket. The sporran start out at about \$145 and go as high as \$500."

"What do you keep in the sporran? Food?"

"Your wallet, change.... You can't wear a kilt without a sporran. It's the kind of stupid."

"This is a day-wear kilt with this sporran. It's got the leather strap on it, so you wear it during the day. I could change it to evening wear by adding a silver chain.... There's a certain protocol to kilts: you have evening wear and day wear. You shouldn't mix the two. A lot of Americans do, and the Scots consider it bad taste."

"You can wear any kind of flat shoes or loafers. There is one shoe that I refuse to wear that a lot of people who wear Scottish dress do. They're called Mary Janes, and they look just exactly like the name sounds—a patent leather shoe like a girl would wear with a huge silver buckle on top."

"Or like a leprechaun would wear?"

"Yeah. The only other thing you have to a ghillie dubh—a little untidy knife you keep in your hose. Sgian dubh can get real expensive because some of them are jeweled."

As an example of the kind of lavish bagpipe accessories that exist, I find a *sgian dubh* for sale, on-line. It's fashioned from lapis lazuli, diamonds,

Calendar MUSIC SCENE



Doug McIlwain

The Event: 22nd Annual Robert Burns Supper
The Performers: The House of Scotland Pipe Band and Highland Dancers
The Venue: Town & Country Hotel, 500 Hotel Lane North, Mission Valley
Showtimes: Saturday, January 23, 8:30 p.m.
Admission: \$37.50
Phone: (619) 277-8871

sterling silver, ebony, and steel. Not surprisingly, a price isn't listed; however, less extravagant ones can go for \$100.

With certain regimental and evening wear you have what's called a "dink," which is a big sidekick."

"Is that to slice and dice away the bagging competition?"

He ignores this question. "All the stuff we wear as costumeing now was battle dress back then. That's why the kilts were formerly outfitted by the British. The kilt is battle gear.... Bagpipes have traditionally been the pipes of war. Anytime the clans went into battle, they always had pipers. It would scare the hell out of the English when they'd hear all these pipers coming up over the hill. To break the spirit of the Highlanders, they outlawed their dress."

"Piping is hard to get into because it's a close-knit, underground society. Piping isn't just a

musical instrument that you pick up and play; it becomes a lifestyle real fast."

"What would be included in a bagpiper's lifestyle?"

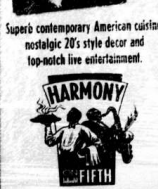
"Hours and hours of practice. Eventually you get into the Highland Society and the different Scottish and Celtic organizations. Generally, if you're a piper, you'll be invited to other places or to attend a Burns supper. Robert Burns was Scotland's greatest poet and songwriter. Just about everywhere there's a Burns supper."

No Burns supper would be complete without steak and mushroom pie, neeps (mashed rutabaga), and haggis (oats, onion, peppers, and liver boiled in a sheep's stomach). For the haggis presentation, a Poosie Nannie (comm) carries the haggis out from the kitchen to the playing of the pipes and Burns' poetry. McIlwain tells me, "A bagpipe is a living, breathing thing. It's wood and leather. It's about the most organic sound you can get

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This thing has a life of its own. Sometimes it's cantankerous—it doesn't want to play very well.... You have wood. Wood has a tendency to crack or split.... The bag itself has to be seasoned.... Back in the old days they used to use honey. Unfortunately, the sugar in the honey would just grow bacteria like you wouldn't believe."

"I would think it would draw flies."

"Yeah."

We drop a couple Washingtons for the ice and get set to go. McIlwain, the one with the questions, reminds me that she's not yet gotten an answer.

"There's a certain protocol to kilts: you have evening wear and day wear. You shouldn't mix the two."

I let her ask him.

After carting food to another table, she nonchalantly wipes her hands on her apron and calls to McIlwain, "What's under the kilt?"

Doug grins—half sheepishly, half warily. "Nobody's supposed to know. It's a Scotsman's biggest secret, and a joke everybody wants to know. In the Highland regiment, if you're caught with underwear on during an inspection, you get a court-martial.... The Celts would always go into battle naked. If they got a knife wound, it wouldn't get infected by dirty material."

And there's your answer.

Having finished our coffee, we head a couple of blocks west to Moonlight Beach where Doug pulls the components of his pipes from a silver carrying case and pieces them together. "I'm a native of the area. I've surfed these reefs all my life, so it was just a natural phase for me to head down to the beach and start playing."

"I'm from the new school of piping," he says, "and a lot of people around here are from the old school. They say that a new piper shouldn't start the bagpipes for at least the first year. I say 'Bull!' [Old-school pipers] think you should only be working with a practice chanter for your first year. They say you have to master that first and know 20 tunes."

McIlwain recounts some old paper lore about a man on the beach who played to warn his fellow Highlanders at sea of an impending shore attack. "The piper was like an honored popper. It was bad luck. His piper piped a warning, and [his mates] sailed away [unscathed], and left him there. In retaliation, [the enemy] cut off his hands so he could never play again. They did dig up under this castle and find a guy there with no hands. They claim every night you hear that piper playing out on the lake. I may come back to Moonlight Beach one day and start playing there, you know, a hundred years from now."

second delay before the cluster reef starts to sound. He plays for about five minutes on a cliff overlooking the beach as current beach strollers stargaze by with grins, gawks, and snorts. "I'm sure I drove people nuts in the beginning, walking up the pipes squealing. I barely know how to play them. I switch between 'Cardiff Reef' and 'Moonlight Beach' so the neighbors don't have to listen to it every day.... I was at Cardiff Reef, people started calling it 'Piper's Reef,' because that's where I played all the time. I quit going in the summer be-

cause there's so many campers that I wasn't getting anything done. Still, I can make 30, 60 bucks." McIlwain even has an e-mail address for interested parties: mcilwain@aol.com. We head down by the water, where McIlwain begins with a song called "Scotland the Brave," progressing to "Cullen Bay" and "A Farewell to Nigg."

"Nigg," he says, "is more of a dark tune, a march, but also a lament."

To me, the songs all sound like one extended lament. While I can see why some are taken by the evocative, bewitching sound, I suspect this instrument of war disconcerting by design, made to annoy one's enemies out of proficienc on his instrument, all piping sounds pretty much the same to me: eerie, melancholy, and slightly discordant.

McIlwain mentions a penchant for playing on overcast days.

How does inclement weather or rain affect your instrument? I ask.

"The pipes are a very temperamental. Some days they'll play like hell. Weather affects them.... it's pouring, you don't play, but I'll come out if it's drizzling. People.... come down to the beach and they see is fog. Then all of a sudden they hear this sound, and out of the fog comes this piper."

McIlwain recounts some old paper lore about a man on the beach who played to warn his fellow Highlanders at sea of an impending shore attack. "The piper was like an honored popper. It was bad luck. His piper piped a warning, and [his mates] sailed away [unscathed], and left him there. In retaliation, [the enemy] cut off his hands so he could never play again. They did dig up under this castle and find a guy there with no hands. They claim every night you hear that piper playing out on the lake. I may come back to Moonlight Beach one day and start playing there, you know, a hundred years from now."

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JAN 1999

The music business, even the jazz end of it, can be as screwy as any other business.

REVIEW

ferred from mental or emotional problems, Monk died at the age of 63 in Weehawken, New Jersey at the home of the Baroness Panonica de Koenigswart, a member of the Rothschild family who was a big jazz fan. Charlie Parker, so it happens, also died at the Baroness's, in her New York apartment, in a fit of laughter during *The Ed Sullivan Show*. In Monk's case, he had been ill and

The album he did for Columbia called *Solo Monk* came mostly from sessions he recorded in Los Angeles in 1964 and released the next year. The popular wisdom about the Columbia date is that it wasn't very good. The European critic Thomas Fitterling, who has written an interesting Monk biography and study of his music, writes that Monk "delivers the pieces indifferently, as if it were a duty or an imposition."

It is my pleasure to report that the popular wisdom about Monk's solo performances for Columbia was wrong, as popular wisdom in the arts usually is. The 37 tracks all contain pleasures, and some, such as the previously unreleased *Body and Soul*, are a revelation. The two CDs contain a number of alternate takes, different versions of the same song. This sort of thing can be a bore or best left for scholars and experts, like annotated editions of novels and plays. But in Monk's case it is his fun. He's endlessly inventive (it's the na-

How Monk hits individual keys and chords is very important, crucial. Critics have put down his technique. Actually, instead of using his fingers in the arched position that is the traditional and orthodox approach, he keeps his fingers flat, horizontal to the keyboard. This creates some unorthodox finger positions that Monk could exploit to play "wrong" notes.

Thelonius Monk, *Monk Alone: The Complete Solo Studio Recordings: 1962-1968*
Columbia/Legacy C2K 65495

swank restaurant. But listen closer, not too close if you're chewing. ■

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OF NOTE

By William Crain

Zebrahead is the name of a new SoCal band. Zebrahead is also the title of a non-sequitist early-90s music about a white teenager who is obsessed with hip-hop music. I saw the band name Zebrahead on the bills of several rock radio station-sponsored festivals last fall, so I assumed that Zebrahead's label, Columbia, is spending a lot of money to promote the band. Or was.

Last week, my local record store had Zebrahead's debut, *Waste of Mind*, on clearance for just \$4.95. Anyway, judging from the timing of the promo push and the title in the white-pipe review, I figured Columbia wanted Zebrahead to be the next Sugar Ray. That is, Columbia wanted a white boy band that raps for the hip-hop generation, sure



ZEBRAHEAD


13A, Dial 7, and Ten Bag also perform. (To hear a sample of Zebrahead, call 619-233-9797, wait for the prompt, then punch in ext. 4407.)

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Rip Van Winkle Awakes

Seriousness and ambitiousness are not an end in themselves.

It is only natural that interest to be realized when a firm director takes a personal interest in his or her business. The exact amount of time that Lawrence Maltz took between *Days of Heaven* and *The Road Home* was, of course, astronomical.

George Lucas, the distance between the two films, was the length of the Star Wars trilogy and the first of the so-called "prequels" to it. In the time that George Lucas has stayed in the moviegoer's seat as a producer, Lawrence Maltz's career has been reduced to a footnote.

But how did Maltz find the Timeel town push-and-shove, has restricted him to uncredited script doctoring and the occasional cameo appearance?

I have had to rack my brain to find out. I have read the book *The Huston* between David Lean's *By Your Side* and *How to Succeed in Business Without Really Trying*. There were fifteen years between *Days of Heaven* and *Days of Earth*—Europe expatriate, a director of *Days of Heaven* and *Days of Earth*—but Maltz was not even energetic in the American commercial market.

He was in the United States when he came up with the twenty-one-page gap-separating *Abraham Lincoln: Forge of Freedom* and *Lincoln*. He was in the United States when he had the Hollywood blacklist as an excuse for his sprawling assignment to write *Malcolm X*, had to be uncredited.

REVIEW

[illegible]

wait between Stanley Kubrick's *Full Metal Jacket* and his forthcoming *Eyes Wide Shut*, assuming he completes it sometime this year, are dwarfed in comparison. They seem almost an inevitable progression from the seven years between *Full Metal Jacket* and *The Shining* and the five years between *The Shining* and *Burly Invocation*.

Calendar
MOVIES



The Thin Red Line 607

from the roman a clef by his daughter, Kaylie Jones. Rumors and whisper about this project of Malick's have been heard literally for years (the press kit marks its genesis as 1988), and ominous rumblings from the editing room had kept its Oscar qualification in doubt right up to the deadline. Re-

portedly, the print shown to the national media was unfinished. And we in the hinterlands have had to cool our heels into the new year.

For my own part, I was in the habit throughout 1998 (once past *The Big Lebowski* in mid-February, anyway) of telling people that this was the movie

I was most looking forward to. That declaration lost some of its rhetorical force after we had moved beyond that other trumpeted WWII film, *Saving Private Ryan*, with half a year still to go. Ultimately the wait got to be so long as to wear down my initial, my natural, curiosity. I was never (I had

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merging into scum, a floundering wounded chick, etc.). The changing light and swaying grasses on a sloping background seem as important as the course of the actual combat itself. The scene is a part of a larger picture, furthermore, is often difficult to follow (a delicate way of saying sloppily staged), and for all the care taken to make the action at the level of mark-manipulation on the sides is remarkable. Only kids playing soccer in the backyard are better shots. Major characters, or ones we were taking an interest in, drop out of the long stretches or, for good, without explanation. Some of them gain more importance than others, and probably more than they deserve, simply because they are the only ones left, as Sean Penn, Woody Harrelson, John Cusack, John Savage, and John Travolta. John C. Reilly, one of ten actors contractually required to be listed in the credits, is the only one who is seen between the landing on the beach and the work of R.R. at the bottle, and he scarcely says a word. George Clooney, among the cast of designated targets, is the only one of them who is

12 San Diego Reader January 21, 1999

The Heck with Rules

"It's almost a game to see who can find the nearest bottle on the face of the planet."

'Up until age 30 I was a white Zinfandel drinker,' explains Tracy Foote, now 34 and head of the San Diego chapter of the Wine Brats, an organization devoted to getting people, particularly the under-35 crowd, interested in wine. 'That's all I knew, and I was happy with that. Then I met my husband. He had traveled around the world and tried a lot of different wines from different countries, and he started getting me to try everything I thought. All this time, I've been missing all this. I can't believe I was drinking only white Zinfandel and Chablis.'

Her disbelief sprang not from shame over drinking an off-designated wine, but from dismay over the pleasure she had denied herself by so limiting her experience. 'I didn't think that much of what I was drinking. I drank it just to drink it. I think I was doing my taste buds a disservice.'

Her friends had similar experiences. Now, 'they'll come to events, and it's almost a game to see who can find the nearest bottle on the face of the planet and then share it with everyone. We have a lot more interest, and a lot more appreciation, just because we've been exposed to more.'

Those events are the quarterly Friday night meetings of the Wine Brats. What started as a group of friends has grown to 50 or 60 members. About 25 generally show up for any given event. There is no fee, except an occasional \$5 to \$7 for the wine to be drunk that evening. 'We just get together at different people's homes, or at different spots. We've done a lot of different things.'

Crush
MATTHEW LICKONA

Somebody liked Champagne, so we had a Champagne tasting and voted on our favorites. We've done series of reds, series of whites. I've had rips from different wine companies come, and they've given speeches on their particular wines. Everybody brings a side dish of food.

'We get to know all these wines, and it's casual enough that it allows all the people who show up to just be able to about, or what we're talking about, or what this wine is all about. A lot of people have come away with a much better understanding of wine.' She tells me about beer drinkers who get dragged in by friends and have a good time in spite of themselves — eating, drinking, comparing.

'It's a lot of fun. I think when you cross over that threshold from being intimidated by wine to feeling comfortable with it. A lot of people feel intimidated about buying wines — 'Okay, we're having red meat, so we have to have red wine, or white meat, so white wine.' I know that a lot of people in the wine industry would agree that it doesn't matter. The meat doesn't have to go with the wine. It's what you like. If you have a chicken marala, I don't think it's a big crime to have a Cabernet. The heck with rules, somebody set them up and I think they need to be torn down.'

In saying this, Tracy sounds like a lot of people in the wine industry when they insist that the first principle of wine is, 'Drink what you like, and to hell with criticism.' They say this to cut through the thicker of mystery that has

grown around wine — all this talk of complexity, finish, balance, and body, all these flavors of spice, vanilla, currant, and oak. They want people to remember that wine is, first and foremost, a beverage that tastes good with food.

But they follow that first principle with a caveat — all those things do exist, and they make up part of the pleasure with so give. In almost the same breath with which she advocates the destruction of rules, Tracy points out, 'Obviously, there's some reason for choosing certain wines with certain foods,' because this can either enhance or conflict with each other. She tells me the next Wine Brats event will address the pairing of wine and food.

When she talks about events, in which non-wine drinkers come to live wine, she speaks of an increase in their understanding. She lauds the casual atmosphere, which makes people comfortable enough to ask questions. Besides the simple fact of sensory stimulation, there is an intellectual dimension to the pleasure of wine that becomes immediately apparent when you place two wines side by side and attempt to identify the difference. Or when you try two different wines with the same type of food and ask yourself which one seems more enjoyable.

What motivates both the novice and the connoisseur to make this qualitative distinction among wines is not snobbery, but love. The love of good things increases with knowledge and skill that accompanies it. It's more of an event, more of an occasion. ■



Tracy Foote

The Organization: The Wine Brats
National Headquarters: P.O. Box 5432, Santa Rosa, CA 95402-5432
Web site: www.winebrats.org
Or call: 707-541-4699
Tracy Foote, San Diego chapter head:
www.winebrats.org
Or call: 760-727-4943

she did four years ago. Tracy says she made wine with a lot more respect than I do beer or any other kind of beverage. It's more of a sipping beer event, where you can just kind of enjoy all of the flavors and stuff that accompanies it. It's more of an event, more of an occasion. ■

Calendar RESTAURANTS

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CLASSIFIED ADS

Classified Ads		CONTENTS		Features			
Antiques & Collectibles	164	Health and Fitness	131	Real Estate	151	Off the Shelf	111
Boat Sales	162	Help Wanted	122	Real Estate, Residential	147	Puzzles	111
Business Opportunities	129	Leisure	120	Real Estate, Rental Services	147	Picture Story	111
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BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 235-9200, 9am-5pm, Monday through Friday.

DEADLINES: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early placement discounts. Ads may be placed by phone using a credit card.

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ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be typed on a 3x5 card and on a postcard, and is limited to 25 or fewer words. Additional words cost 60¢ each. The ad must be mailed and must arrive at our P.O. Box by 7am Monday. Mail to: Reader Free Classifieds, P.O. Box 89060, San Diego, CA 92160-0600. We cannot accept free ads at the office or by phone. The Reader reserves the right to edit or refuse any classified ad due to inappropriate content, space considerations, etc.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ads as late as 6pm Monday for only \$6. (You do not qualify for the \$6 rate if you are advertising a service, a rental, a lesson, or any fee-for-profit enterprise. See instructions for business ads above. Other rules apply to Roommates and Matches.) Ads are limited to 25 words and run in both the San Diego and North County editions of the Reader. You may pay with cash, check, or credit card; multiple ads may be purchased.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Fill out the form below before calling; then be ready to dictate the information into the system when requested. Call (619) 233-9797, ext. 8055.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907
Deadline: 6pm Monday

Write your ad below, listing the item for sale first. Followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be classified. Refer to the Table of Contents to determine the category category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

NAME	DATE/TIME PHONE	EXP. DATE
CATEGORY	SIGNATURE	
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
16	17	18
19	20	21
22	23	24
25	26	27

The Reader will not be responsible for failure to publish ads or for errors in ads except to the extent of the cost of the ad.

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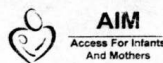
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26. (2/10)

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WHO'S THE
SOUTH, SUE

WHITE. Early 30s, 5'8", curly, Gary Shending, 3: Elia. Will genuine heart, intense. And I hate raw
229913

WHITE female, 20, 4'11", 120lbs, with eclectic for Catholic male, 18-
2002

WHITE. 37, intellectual, sen-
sible. Piano, singing
horses, playing soccer,
hobbies. Looking for
sporty, athletic, sweet
is a great and a
partner. (2012) 229918

WHITE and 30s, tall, Full-
body, attractive, dark eyes

He seems best friend, long
ambitious, intelligent, good
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same for right partner life. At
letic, educated professional
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
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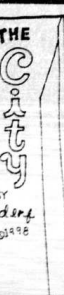
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By Anne Albright

near the abyss. I stand, but shadow each. Two—two—old

For the next five minutes while I filled plates and set them on the table, Johnny cried inconsolably and dragged himself slowly toward the kitchen. Rebecca shouted at Angela. Angela, feelings hurt, cried and

ably.
ngela.
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dress-up

When Jack walked in the door half an hour later, he found us sitting around the table eating fish and rice. He hugged and kissed all the kids, kissed me and squeezed my shoulder. I gave him a grim smile. "Hard day?" he asked.

"You know," he said after dinner, "we should try to be more cheerful. We're both always acting so beaten down."

The hole lurched a little closer. "I'll try," I told him and lifted another

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