

INSIDE JAMMING Z90 BUS - SEE BLURT, PAGE 77

SAN DIEGO WEEKLY

Reader

I Have an Amish Blacksmith's Water Ladle That I Picked Up for a Couple of Dollars In Scripps Ranch

October 12, 1998

I read today about a man who in 1989 found a painting of a "dismal country scene" at a flea market in Adamstown, Pennsylvania. Thinking that he could use the frame, he paid \$4 for the picture. At his home, he removed the backing and discovered a folded broadside that turned out to be one of the first 24 copies of the Declaration of Independence. Sotheby's later auctioned it for \$2.42 million to an Atlanta art-investment firm.

I'm not sure if we have flea markets in San Diego, but I know that multitudes here seek out garage sales every weekend. If there are treasures to be found at them,

STORY CONTINUED ON PAGE 22

APR 1999

San Diego Boulder April 8, 1999 **3**

CITY LIGHTS

Badlands

and money — everything we had. We asked them to leave enough to catch a bus back to Sinaloa. They refused. They are good for nothing! Assaulting their own people! Then they shot at Mario. He hit his shoulder. They would have killed him if these Beta people hadn't come up just then.

This was the miracle for Rodriguez's group. Grupo Beta appeared just as the robbers were collecting their loot. "We had been getting reports of these things," says agent Roberto Moreno. "We had been coming and waiting for them for days. Yesterday we were lucky."

The Beta agents persuaded the three men to give up with-

out a shooting war. They took them in on suspicion of robbing and perhaps killing north-bound migrants. "The great thing," says Moreno, "is we have lots of witnesses."

"We were lucky we have no women in our group," says Rodriguez. "They treat women and children badly. Sometimes they make women undress. Then they violate them." He says his group came from Tijuana on the Tecate bus. "We got off at Rancho La Puente, then we came up here, and we're waiting for nighttime to cross. If the guards don't come we have to go back, because we'll get lost. That's what happened yesterday. We can't make it alone to America."

It's a strange place for an interview. The group lies sprawled

on the rocks, under bushes. The Grupo Beta men catch their breath below. The breeze blows gently. Crows and hawks circle high above in the silence. But Esquele Rodriguez is suddenly hard to stop. "I'm coming north because where I'm from it is not a good life. No life. No money. I want a better future. To live an honest life. I have four sons in Sinaloa, a father and a mother and a wife to look after there. My dad said, 'What are you going to do, going north?' They kill police like you — they could kill you, but what else can I do? I've got to try. If I get killed, oh well. That's what happens. It's a big decision, but you have to move forward, make things better. A visa is impossible unless a patron writes a letter on your behalf."

"I'll work probably in the

fields. I hear the pay is best in Washington and Utah and Oregon. I'm going to Washington to pick apples and pears. Apples go through May, June, July. It's hard work. I've done it before. In '97. We worked 14 or 15 hours a day. But the money is good. Back home if I'm lucky I make 30 pesos (\$3) a day. The Migra say there are too many of us up there. But that's not true. In '97 I found work all the time. This time I'm looking to work maybe eight months and then return to my family in November-December.

"The first time I tried to come, in '86, it was the U.S. Border Patrol who attacked me. They ran me down. Trapped me. Hit me. Made my ear bleed. Guess the guy didn't like me at all. Two of them kept hitting

me. I asked them why. One said, 'Because you ran.' He hit me badly, but where it would not show. His blows bruised me internally. They left me for dead. But after they had gone, I was able to get up and crawl back to Tijuana. I went back down to Sinaloa, because they said if I stayed here they'd kill me. They hit me for nothing! We are just looking for a better life.

"That's why we're happy about Grupo Beta. We had never heard of them before. But first they save us from the asfaltados yesterday, and then... they bring out a folded 2½ by 3½ inch folded pamphlet — 'they give us this.'"

He hands it to me. Its cover reads: "Migrant: You Have Rights!" Inside is a Mexican govern-

ment-sponsored virtual Bill of Rights for the illegal migrant. "IT IS PROHIBITED for La Migra (the U.S. Border Patrol) to use excessive force to detain you. It is the obligation of the U.S. Border Patrol to use minimum force necessary."

"While holding you in custody 'La Migra' MUST NOT: • aggress or insult you • handcuff you too tightly • neglect medical attention • transport you in a dangerous way • keep you in filthy or overcrowded cells • deprive you of drinking water • leave you without food for more than 24 hours • take your money, jewelry, eye glasses or medicines."

"NOTE: 'La Migra' cannot sepa-

CITY LIGHTS

rate minors from their parents who accompany them. If you have children they must give them food and warm covering without delay.

"IF 'LA MIGRA' MIS- TREATS YOU: Mexican consulates must intervene on your behalf. And you can also contact human rights groups. "To give yourself a stronger case against patrolling officers, read their license plates and remember the numbers. At least note (the officers') physical characteristics. Note the date, hour and place of the abuse. Note if there are any witnesses. And hold on to your (Border Patrol-issued) voluntary return papers. "Keep this pamphlet, or give it to another migrant. Consulate protect migrants from abuse. That's what Grupo Beta is for!" The force started in late 1991 when border bandits were getting out of hand. San Diego's police had sent undercover patrols to the border. Shoot-outs were common. The patrols became suddenly famous when Joseph Wamshauer turned their exploits into his book *Lives and Shadows*.

Mexico's response was Grupo Beta, an elite independent group of Mexican law enforcement officers drawn from municipal and state police and the Mexican immigration service. They were paid their regular salaries plus an additional federal wage. That made them the highest-paid cops in Baja. The job of the original 15 was as it is now: to wear plain clothes, blend in with migrants and face down bandits on their own turf. Grupo Beta agents became known for their honesty and independence. They were given the moniker "Mexico's Unsinkables." "There have been some recent voices saying Grupo Beta has seen better days. According to American media, such as the *Union Tribune*, illegal immigrants deported back into Mexico have told tales of being abused and shaken down by Beta agents, instead of being protected by them. But agent Roberto Moreno, one of the original *Escuadrón* members, says the past year has seen a weeding out of bad agents, better training, and more attention and equipment supplied from Mexico City. "We are back to our original mission," he says.

Torres says today was easy. Patrolling these same trails at night, when most *policías* — take their "chickens" over the mountain and into America, is something else again. You don't get your wheels rided through this country.

I ask Torres why he does it. "I'm protecting our citizens and the line," he says. "Somebody has to stop these bad people." The sun is slanting west of Cerro Gachuma. "We're going out," says Rodriguez. "We will have some water and food the robbers didn't take. Sardines, frijoles,

chiles. Then we'll wait for our guide. This is where we're supposed to meet. He'll come before nightfall. We paid \$700 for him, in Sinaloa, before we left. About \$70 each. We know he is good and responsible."

"But what if the guide doesn't come? 'We can't go back,' says Rodriguez. "We have no money to go home. We'll just have to try again. But we are brave. We're stubborn." On the way to dry, we cross across a small desert with a big wooden cross. "We had a shoot-out with bandits here," says Leonardo Torres. "The brother of Eduardo Alvarado — he's the agent up ahead with Mr. Arias — was killed. Carlos Alvarado, May 17, 1996. You wouldn't want to talk to the guards about it yet. He still feels it too strongly."

Glass house

(continued from page 5)

the rest of the entry. A guestbook post from Vanessa returns to the theme: "Baby, you're so GOOD, and I love you so much. Go, Go, Go! I can't wait to see you again, and I can't wait for some of that hardcore — that you do. I love you with all my heart. See you soon. Love always, your princess, Vanessa."

I visited Flaco in his dorm room, a blank-walled single (except for the sign saying "You are a camera while in this room — WebDorm"), and asked him why he laid out his sex life for public perusal. "On *The Leza Show*, the girl from JenniCam said something like, 'Well, I'm doing it anyway, no matter if you know about it or not, so... I don't know, it doesn't bother me.' You know what? I'm starting to scare me now. I've never had anybody [point out] that 'You're open with your relationship.' I'm starting to realize how out there it is."

"When we were walking in [to the dorm], I said, 'I'm going home, for spring break.' You said, 'You're going to India!'" I fact I learned from his online bio: "See, I find it strange that you know a lot about me already. It's strange, in a way, because people already know... So you can lie to them."

"I think a lot of these chat rooms are an escape from reality. People have anonymity, so give them the ability to create whoever they want to be for that time period, and other people don't know. With WebDorm, you have to be yourself... I thought about this — how it affected me this way — I can't lie, because I'm on camera."

As an example, he points out that his bio could check out him if he called in sick to see if he was really in bed.

Flaco answered *The Leza Show* with Veg and Diva, a female WebDorm going to school in Florida.

— continued on page 12

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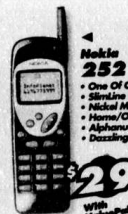
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Glass house

continued from page 9

"It's kind of weird when you meet them, because you already know a lot about them. You already know them, but you haven't really met. Diva, when I met her, she came up and gave

me a hug and said, 'Hey, how ya doing?'

Flaco, "an average person going to college, working," thinks high school students might be interested in what college is like and might use the site as a resource. He also sees it as a potential community builder. Collegeweb president Alex Chrus concurs, calling it

"one of the only places on the Internet that you can find a college chat room about college. A good portion is just light comments back and forth, but a good part of the time, they are actually talking about college issues. Some of them talk about what parties are like. A lot of them talk about different fraternities. Certainly classes, what

major they're taking.

"What you see in a lot of these TV shows and movies is a stereotype of the classic college student — the *Animal House* college kid. We weren't necessarily trying to prove that wrong, what we wanted to do was do our best to show what real college was like. We're trying to get a diverse group of

people. This isn't like *The Real World*, where I think they try to pick people that are going to be interesting for you, because I think what you get out of that is a sort of warped sense of what the real world is like. We make no promises as to how interesting this is how exciting each of our Webformers is going to be. We just wanted to get a

good diverse population of college students."

The site opened February 1 and is now doubling its traffic every three weeks. One of those visitors, "Alice from high school," offers a greeting to Flaco in his guestbook, saying that the site is "pretty cool" — not trying to invade your privacy. ■

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By Patrick Dougherty DROP BY FOR A GAME OF DOMINOES

SPORTING BOX

"The jail is a very old stone building. It's in downtown Tijuana between Eighth and Ninth Streets, behind the Alai Palace, next to the main police station."

Speaking is Father Gil Gentile, a Jesuit priest, a chaplain at the Tijuana jail, a licensed clinical social worker, and a bilingual therapist at St. Vincent de Paul Village (15th and Imperial, San Diego). And, oh yes, mixed somewhere in there is his private practice. Today, Gentile is in his very small Village office. I ask him to describe the TJ jail.

"It's cold and wet and drafty. Smelly, usually. There are no windows, just bars. There are four levels to it. There's a main courtyard, sort of, when you walk in. There are no windows to the outside on the first level. From the second level upwards, the whole front of the building is bars and mesh. When it rains, it rains inside too. It's a box, basically, a box that houses anywhere from 200 to 300 prisoners."

Gentile is six-foot-plus with a trim, athletic build. He has a ruddy complexion, a full head of neatly cut gray hair, and wears wire-rim glasses. The man vibrates health. I make him to be 55 years old. "Some Mexican prisons require inmates to forage for their own food. Is it the same in Tijuana?"

"Right now there is some money. There is a kitchen and they feed them two meals a day. They're meager meals. If you don't have people on the outside who will supply you with food, you're going to lose a lot of weight. The group I go with, the Franciscan sisters from the Casa de las Pabres, the House of the Poor, they go to the jail five days a week and bring in substantial hot meals."

"How many prisoners do they feed?"

"Everybody who wants a meal gets one."

I try to imagine the scene, can't bring it into focus. "What's your routine for visiting the jail?"

I go down Thursday to the Casa de las Pabres, we have Mass with the people there. Sometimes we have a wedding, sometimes first communions or first confessions. We've had some funerals, people die a baby died once. And then I go with the sisters to the jail and we have Mass there."

Father Gentile has been attending upon Tijuana prisoners for 11 years. Not liking myself for posing the question, I ask, "What do you get out of it?"

"I look on it as a great privilege to be able to serve this way. It's really a very small

commitment. The appreciation by the people and their families is enormous. I get a sense of satisfaction being able to provide comfort, a sense of hope, a sense of goodness. We celebrate the big holidays and at Christmas we do the same thing. Every year we have families who take over the project and do this for a

ride-looking place and make it look almost nice, at least festive. They make hand-made paper flowers and just color the place with them."

"We have Mass in the main courtyard of the jail. The authorities allow families to come in for Mass, which they don't any other time. So, you establish relationships — not just with the prisoners — but also families and children."

"Have you gotten to know any jail officials?"

"The present warden is a very good friend of ours. He's a very fine fellow. He's very concerned about conditions and about the prisoners, but sometimes his hands are tied. The place is very old and he gets the prisoners that he gets."

Reluctantly, I move to the purpose of this visit. "Which sports, if any, are available to prisoners?"

"The courtyard is a very small area, maybe twice the size of this building's lobby [about 40 feet by 40 feet]. I see a courtyard, but there's a tin roof over it. Anyway, in this courtyard they play basketball. They have tournaments. They have boxing. They have soccer."

"Soccer?"

"It is amazing to think they could play in that small space. Plus, there's a main stadium right in the middle. It's a big old stone thing that's set right in the middle of the space."

Two years in my head turn and I can see that room. "So, you'd have to have special rules like when you were a kid playing base ball. You know, 'There is no left field. The dirt tree is second base, and the lawn mower is third.'"

My companion nods. "How they do it without killing themselves I don't know." Gentile stops for a moment. "There are prisoners who bring in their computers. They bring in printers."

Of course. Very soon there will be a computer within arms length of every human being born of woman."

"They make up certificates for winners and for second and third place. Prisoners are very proud of them. They'll bring their certificate down and show it to me. I won second place in the dominoes tournament this week."

THE VEGAS LINE			
Future Bet - NFL - Week 1 Sunday, September 12, 1999 (Home Team in CAPS)			
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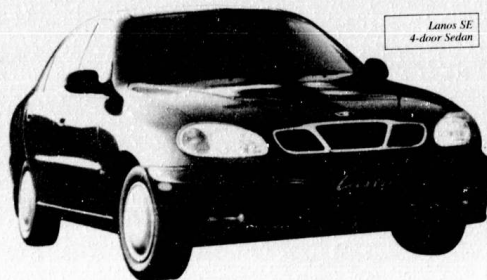
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Manufacturer's Suggested Retail Price*	\$11,700	\$11,427
Manufacturer's Equipment		No
3-Year Scheduled Maintenance Covered	Yes	Pkg.†
AM/FM Stereo w/Cassette	Yes	No
Automatic Transmission	4-speed	3-speed
Power Windows	Yes	No
Power Door Locks	Yes	\$220
Car Alarm w/Remote Keyless Entry	Yes	No
Air Conditioning	\$700	Pkg.†
Power Steering	Yes	Pkg.†
Comparably-Equipped Price**	\$12,400	\$13,312

*1999 model year retail prices include destination and exclude taxes, title, license and options. Prices reflect models with automatic transmission.
†Preferred Equipment Group 2 with \$1,995. **Includes options. Product comparisons are based on purchased manufacturers' data as of Feb. 1999.
Source: Kelley Blue Book (and auto 101, 1999)



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Auto Accident?

Q. DEAR DR. HARVEY: I WAS ACCIDENTLY INVOLVED IN AN AUTO ACCIDENT WHERE I WAS HIT FROM BEHIND. I DEVELOPED A LOT OF NECK PAIN AND STIFFNESS OVER THE NEXT FEW DAYS. I WENT TO MY DOCTOR; HE SAID I HAD "WHIPLASH." HE PUT A CERVICAL COLLAR ON ME AND GAVE ME SOME PAINKILLERS, MUSCLE RELAXANTS, AND ANTI-INFLAMMATORY DRUGS. THEN HE SAID TO CHECK BACK IN TWO WEEKS IF IT WAS NOT BETTER. THE PAIN IS STILL THERE AND I'M NOT GETTING ANY BETTER. WHAT COULD A CHIROPRACTOR DO FOR ME?

Whiplash is one of the most common types of injuries in an auto rear-end accident. In this type of accident, the body is thrown forward but the head is thrown backwards, then the head is whipped forward, hence the term "whiplash." Usually the head is rotated a little to the right or left and this complicates the effects of the injury. Some of the worst injuries occur when a car is hit from the side and the majority of the force through the neck is side-to-side. Then the various facts of the accident, such as the speed involved, the size of the car, use of seatbelts and headrest, are all important.

The effects of whiplash may be felt right away. Common symptoms may include neck or shoulder pain, headaches, dizziness, etc. However, it is common to feel few or no symptoms at the time of the accident. It is very common for symptoms to start hours, days, or even weeks later. This is usually due to the effects of inflammation. It is very important to take these symptoms seriously; it means something is wrong! In the most severe type of injury, there may be bone fracture,

paralysis, and death.

In any car accident, it is first important to make sure there are no life-threatening injuries. Broken bones, bleeding, shock, etc., are best treated by our local emergency people. We are all very fortunate to live in an area where the trauma specialists are some of the best in the world. However, once accident victims are released from the hospital, it is very important for them to have their spine checked for damage.

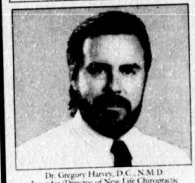
Whiplash usually causes spinal subluxations (misalignment). This results in nerve interference that involves the discs, ligaments, and muscles. No amount of painkillers, muscle relaxants, anti-inflammatory drugs, or physical therapy can realign the vertebrae and relieve the pressure on the nervous system. What is needed is a chiropractic adjustment to restore the normal alignment of the spinal column.

Many people have been in a number of accidents, yet now have no symptoms. It is still important to have your spine checked, and the sooner the better. Once the damage is done, the spine will degenerate and may result in disc damage and arthritis if not treated properly.

In conclusion, it is very important to be seen by a chiropractor as soon as possible after any type of car accident. Recent research has shown that proper chiropractic care is the fastest road to recovery from the effects of whiplash. It is also the best way to manage the effects of a car accident on a long-term basis.

If any of you have been in a recent car accident or know of someone who has, please contact me. We are here to help.

Dr. Harvey is the Founder/Director of New Life Chiropractic Clinic in Solana Beach, one of the largest clinics in San Diego County. He has been in practice for 15 years.



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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Two weeks ago, while wandering around Holy Cross Mausoleum before Solemn High Mass was celebrated in its chapel, I felt like I was in a village. At the end of one long marble hallway, the choir was practicing. At the end of another, men and women dressed over acolytes and altar boys, helping them dress. At the end of another, dozens of people queued up to say confession. At the end of another, more people knelt and said the Rosary. One entire hallway was occupied by parents tending toddlers. Everyone was busy. Everyone, it seemed, had a role to play in a job to do.

The folks at Holy Cross are drawn together by their love for the ancient, elegant Latin liturgy and to some extent view themselves as its caretakers. They have a sense of shared purpose. They have a sense of community. And what struck me most about that Sunday morning was how a sense of community had become the province of certain elites. Once abundantly provided by schools, neighborhoods, churches, community "now" appeared something that people only with enough time, money, or drive might want to or hope for. It is not something you often feel or see in the suburbs where most people, if the statistics are right, now worship. Community had become the exception, not the rule.

I was reminded of this again on Good Friday evening in Coronado. For the past ten years, the Coronado Council of Churches has sponsored a Good Friday "Walk to the Cross" procession. Starting with Coronado Baptist Church on the island's north end, the procession visits seven churches as it meanders south, finishing at Graham Memorial Presbyterian Church. A former associate pastor at Christ Episcopal Church organized the first "Walk to the Cross." Over the years, according to Reverend James Roemer, pastor at Coronado Baptist, the procession has attracted as many as 250 and as few as 85 participants. Last Friday evening around 150 showed up, bundled against the chilly wind.

I thought we might have gotten more. "Reverend Roemer said, 'But I guess people were scared off by the threat of rain.'"

The procession is a simple thing. Starting with opening prayers on the sidewalk before Coronado Baptist on Orange Avenue, it continues from church to church with hymn-singing along the way. Borne on the shoulders of one clergyman or another, the cross is always at the front, surrounded by children who want to help carry it or who want to scream at each other. "Stay back! Stay back! You're not supposed to walk in front of the cross!"

The procession stops at each church, where more prayers are said and volunteers read a brief description of Jesus' travels

from trial to entombment. The mood is, of course, somber, but that doesn't mean people don't talk with each other while they walk. One of the procession's most interesting aspects is how it gets so many different kinds of people to interact in a casual, unselfconscious way. The Southern Baptists from Coronado Baptist march alongside Roman Catholics from Sacred Heart; the Missouri Synod Lutherans from Resurrection Lutheran march alongside the Presbyterians from Graham Memorial. They admire each other's children. They compliment each other on the beauty of their respective churches. ("Oh, my," sighed a Baptist woman when we entered Christ Episcopal. "This is just lovely. Look at those windows. Yes, this is very nice.") They sing together. Perhaps most importantly, they pray together.

Like any small town, Coronado has its divisions, along class lines, fences, aren't granted quite the same respect as homeowners. The north end of the island isn't, generally, quite as respectable as the "Village," the area surrounding the small downtown not far from the Hotel Del. The Episcopal Church and Presbyterian churches are magnificent old buildings near the Village. The Baptist churches, on the island's south end, are simple modern structures. The Methodists and Lutherans, as you might expect, fall in between.

Their very pretty churches look neither particularly old nor particularly new. "Walk to the Cross" covers a lot of ground. "We reached Sacred Heart and settled into the pews." "I don't think you could call me a liberal," he laughed. "But I don't have any problem going inside a Catholic church, although some might. It's not an issue for me."

"I don't think you could call me a liberal," he laughed. "But I don't have any problem going inside a Catholic church, although some might. It's not an issue for me."

But he continued, "You should know that the Coronado Council of Churches is in no way affiliated with the National Council of Churches. We're our own thing."

They are. Coronados are aware that Coronado is apart, separate, and real estate allows the people there to enjoy a way of life that disappeared decades ago from the American mainstream.

At the end of the procession, after closing prayers at Graham Memorial, I saw Reverend Roemer shake hands with some of the other clergy, congratulating them on how well everything went. I overheard him say, "Yes, this sort of thing couldn't happen in a larger town."

— Abe Oppen

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There was the numbered **Toulouse-Lautrec** lithograph that he spotted in a Temecula secondhand store for \$200 and believes to be WORTH AT LEAST \$50,000.



Earline Tolbert and daughter, Mary, at trade store in Temecula.

I Have an Amish Blacksmith's Water Ladle That I Picked Up for a Couple of Dollars in Scripps Ranch

STORY CONTINUED
FROM PAGE 1

I haven't a clue. I've never gone to one. Who does? What do they buy? Can it be worth the time?

FRIDAY, OCTOBER 16

More than 300 garage sales are advertised in the classified sections of the *San Diego Union-Tribune* and the *Reader* for this coming weekend. Half the neighborhoods of San Diego County seem to be represented, from Alpine to Bonita to Vista.

My inclination is to stick close to home for my first major foray. I live on the border between Pacific Beach and La Jolla, so I resolve to visit several sales in each neighborhood. I photocopy the relevant pages from my Thomas Brothers map book and tape them together. In red ink, I plot the sales that have caught my eye, numbering them in the order that I will visit them. Some start at 7:00 a.m., others as late as 9:00.

SATURDAY, OCTOBER 17

A heavy cloud cover is pressing down on La Jolla Shores when I arrive after 7:00 a.m. at the house on Paseo Del Ocaso offering ANTIQUES AND WONDERFUL HOUSEHOLD TREASURES. This is a street lined with big, expensive homes just three or four short blocks from the beach. Inside an inner courtyard, at least a dozen shoppers are pawing through the contents of black plastic bags. The two middle-aged women conducting the proceedings look overwhelmed. One of them, baggy-eyed and gripping her coffee mug, is complaining that people were knocking at her door at 6:15 a.m.

A Hispanic shopper approaches her, waving a short, gauzy, peach-colored skirt. "Oh, that was my daughter's!" the nostalgic cohostess exclaims. When her partner asks \$5, the Hispanic lady puts the skirt down and walks away. The two matrons look at each other and shrug.

APR 1 1999

"Too much," the first says. The second protests. "But you know that cost \$35 at the Gap!"

"Yeah, but you can pick up things like that for a dollar all over the place," a shopper watching the twosome interacts. The hostesses agree that they'll lower the price to \$2, but the would-be buyer has vanished.

Also for sale: a surfboard priced at \$50, several pieces of mediocre art, a yogurt maker, toaster, and iron, all of which look as though they work. The big garbage bags contain clothes, unpriced and unorganized. I spot only one bag of books, all mysteries and cheap thrillers and romances with a single exception: a paperback copy of Alan de Botton's *On Love*. It looks unread.

I'm on my way by 7:20, heading south to Opal Street in Pacific Beach. The thirtysomething man and woman running this affair are sitting in lawn chairs, sipping coffee, and reading the morning paper. On the concrete driveway of their bungalow, they've arranged the 30 or 40 items that they no longer want in their lives: several bathrugs, a tennis racket, a half-dozen music CDs, three red-clay flowerpots, a bowl filled with makeup, 10 or 15 pairs of



Alfred London yard sale

shoes. There's also a golf putter for which the man is asking \$10. I arrive in time to hear a solitary shopper turn that down and retreat. "It would cost a lot more than that in a used sporting goods store," the husband mutters to the wife.

More than anything, they're trying to unload clothing—piles of T-shirts, but also several nice women's sweaters and

a beautiful black leather jacket. None of these bear price tags, and since I don't want any of them, I feel too shy to ask how much the sellers are charging. My next stop takes me back to La Jolla to what is advertised as a five-family "garage sale jubilee." Though scheduled to start at eight o'clock, it's in full swing when I arrive at 7:45 a.m., and something tells me this is the

sort of event veteran garage-saler dream about. Three neighbors have joined forces, giving over their driveways and sidewalks and small patches of lawn to serve as a display area for not only their own items but also those of several other families. One of the latter is moving out of a house and into an RV, and the mother in that family, an energetic

woman who looks to be in her 50s, has photo albums of furniture she's selling. Plus there's a profusion of items at hand, everything from silk flowers to books to stuffed animals to discarded designer curtain fabric. You could set up at least one newsworthy household from the discarded here: whole sets of dishware, armies of mismatched drinking glasses. The RV mom is offering maroon throw pillows that she says she bought at Penney's just a few months ago. "I paid \$10 each," she tells one shopper. Now she's asking \$3. Other bargains catch my eye: a copy of the video *Forrest Gump*, still in its shrink-wrap for \$2. A pair of Chinese stress balls that cost \$14.95 at the Smithsonian (at least according to the price tag on them) that now can be had for \$1.95.

I resist everything except a new-looking compass priced at 50 cents. As I hand over the two quarters, the seller confesses that she herself bought it at a garage sale and never used it. Uh-oh.

8:20 a.m. I'm back in Pacific Beach, in an alley off Thomas Avenue. I may have to revise my assumptions about what garage-sale shoppers want. This affair spills out of a dirty, jam-

packed storage garage, and almost all of the sale items look repulsive to me: battered boxes of spark-plug wire, a dusty carton of unsprayed rolls of silver tape, old tires, exorbitant art, a pair of antlers that someone ripped off a real deer and never mounted, two gas canisters for \$10 each. Yet when I arrive, a congregation of at least 20 people milling around and chattering and—wonder of wonders—buying stuff.

A few blocks away, on Hornblum, I find a young Australian man asking \$80 for a windsurfer, \$10 for a pair of diving boots, \$60 for a set of glass end tables and a matching coffee table. I can't find a price on the wet suit or the skates that he's trying to unload, nor on the two sets of crutches.

Navy housing occupies large sections of the easternmost part of Pacific Beach, and the 2200-block of Reed Avenue feels like it's part of it. But I can't imagine that the woman perusing over the garage sale here has ever been any sort of cadet. Extremely overweight, she owns a brilliant sapphire mummuk and sits in the dim innermost recesses of her garage. Long tables have been set up, and items for sale cover them and spill

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TV. The on-screen Dottie, dressed in a fire-engine-red pantsuit, drives onto the stage in a battery-powered toy car. Music pounds. Stepping out of the vehicle, she saunters to center stage, then turns around, bends over, and strips her skintight pants with the practiced moves of a professional. The audience belows and roars when she dances, clad only in a bright yellow bikini.

One girlfriend tears her attention from the screen to talk about the side action that morning. "There are professional garage-sale people, you know. And all the people we had in the morning all knew each other. It was like a tea party. 'Oh, did you buy that stereo last week?' It was like a clique!"



Shopping for bargains at Kibbey's Swap Meet

I ask if people tried to haggle.

"Oh, my Gawd!" the three young women chorus. They describe one shopper who stayed for several hours and spent about \$300. "But she worked us so hard!" one of the girlfriends exclaims. "She drove me nuts. I finally said, 'Not I can give you any more deals. Go away!'"

"I gave so much stuff away," Dottie interjects. She claims she asked a lot for only a few items: the TV, her dining room set, her Buell Blaster

exercise machine (still unsold against one wall). "I'm asking \$200 for that, but you couldn't buy it for \$800 in a store. And most of the stuff was no more than \$10, with a lot of it priced at a quarter, 50 cents, a dollar or two. Because I just want it gone. The average person would probably hold out, but I've just been basically giving the crap away, and whatever's left is

going to charity."

Dottie mentions that she's already sold the house, but when I ask where she'll be moving, she grows vague. She emphatically, however, when I ask why she doesn't just share her possessions until after she moves, "I'm done with all the clutter," she declares. "The dust. The cleaning. I'm not going to do it anymore."

"We want to travel," one of the girlfriends pipes up.

"Yeah, exactly," Dottie says. "I'm going on a long vacation." She and the girlfriend look at each other and snicker. "Me and my dogs."

I ask if I can check back with her after the weekend, to see how the rest of the sale unfolds. "Sure!" she exclaims. "So far it's been a joy."

FRIDAY, OCTOBER 23

The Union Tribune this morning contains 244 ads for this weekend's sales. Certain areas seem to be hotbeds — Chula Vista, for example, and Clairemont. At least 20 garage sales are planned for Clairemont this weekend. I resolve to visit every one (except Dottie's) tomorrow morning.

I spend an hour and a half constructing another elaborate map so I can dash from sale to sale without stopping to fumble for directions. The first ones start at 7:00 a.m. But a bold-faced notice on the opposite side of the page calls to me. It's a sale at a "small estate" in Rancho Santa Fe "full of goodies," according to the enticement, "assorted antiques, furniture, china, glass, collectibles & everyday household items." It's open at 10 a.m. to 5:00 p.m., but I've already seen how people disregard these posted starting times. I plan to arrive early and go from there to the Grand Tour de Clairemont.

SATURDAY, OCTOBER 24

Little do I know, when I try the front gate on Via Duma around 8:15 it's shut fast. A hand-written note says to take one of the

cardboard numbers on the concrete. I get number nine.

Located within the Virginian Run Resort, the homes here are attractive but hardly "exotic" by the standards of Rancho Santa Fe. I ponder whether to move on, but as I return to my car, I pass two gray-haired ladies. "Dorren went in, of course," one of them murmurs to the other, "ringing the locked gate." She said they had so much stuff!

Sulhasker does and watch other shoppers arrive, close to 50 of them by the time nine o'clock approaches. The manager is a patient-looking Hispanic, one of seven or eight in the town of his Spanish-speaking parents. At the other extreme, several women look to be in their late 70s. The single black woman in the crowd wears a dressy cotton pantsuit, but most of the people waiting look as if they've bought their wardrobe at garage sales.

If their attire is laid back, the collective mood isn't. When I rejoin the throng, I hear people commenting on how good the stuff inside must be, and visions of astounding bargains begin to assail me. Beautiful candlestick sets for a dollar, stainless-steel mixing bowls for 50 cents, a brand-new video camera, still in the packaging, unopened.

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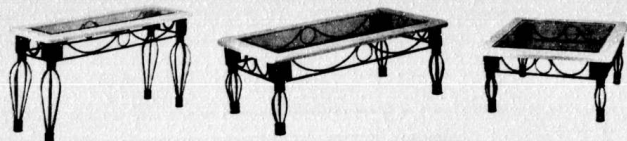
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by the deceased but priced at \$20 for a last sale. As if reading my mind, the crowd inches forward, eyes riveted on the security guard who has appeared at the gate. When he permits those of us holding numbers 1 through 30 to push through the portal, something on the inner patio does catch my eye. It's another pot, this one a 23-inch-wide, almost-new, dark-green plastic container large enough to hold a tree. It and its base did cost only \$5. I'll take that.

Inside the house, the reek of age and infirmity also. A professional estate liquidator is in charge, and the items for sale are well organized. But nothing seems cheap, and the spirit of the dead seems ever oppressive me. In the small, dingy kitchen, an undistinguished metal cheese grater has been priced at \$8. Five champagne flutes cost \$15. An old Julia Child cookbook is \$5. Because I wasted all this time in Rancho Santa Fe, I don't reach Claremont until 9:45, and though I spend the morning driving like a Roman taxi driver, I only get to 12 of the 19 stops on my list. Throughout the morning, I pass on the opportunity to buy thousands of objects, including a battery-powered "Back-O-Scratcher" for a dollar.

A charming old fisherman's worm-carrying constructed from cork to enable the worms to breathe (also \$1), and a strange circular cloth object made of a soft white material that turns out to be a toilet-seat cover. ("Oh," says the fellow who asked about it. "I thought it might have been for a steering wheel.") At a card table on Limerick Avenue, I find large boxes of unopened Wheaties for \$1.50 each. "You make it in the whole-sale business," someone comments to the woman selling them. "No, I just do a lot of couponing and refunds," she answers. She's got boxes of PowerBars and Freshies cat food too. The morning provides lessons in some sellers' delusions about the value of their possessions. I see boxes of old National Geographic and Surfer magazines priced at \$15 per box. At a combined garage and bake sale on Mt. Emma Drive, I have to struggle not to stare at a Mexican woman who picks up a hideous framed picture of a bearded teddy bear holding a gift-wrapped package. She looks interested and asks the price. But the obese, sweating man who owns it declares that he wants \$75. Even the Mexican woman fails to stifle a laugh.



Allied Gardens yard sale

Next door to the lady selling the Wheaties, I come upon a gray-haired woman trying to get rid of her lifetime collection of Christmas decorations. "I don't put them up anymore," she says. They include two dolls made long ago by her mother. The female doll has a great round skirt that appears to be pleated. On close inspection, I see that it was made from hundreds of

Reader's Digest pages folded one by one and fitted around a core, then painted red and trimmed with cotton balls and topped with a head suggestive of Mrs. Santa Claus. There's a Mr. Santa Claus too. They're for sale for \$2 apiece.

On my way home, I think about a passage that struck me in a recent novel, *Le Divorce*. Its main characters are two American sisters living in Paris, and at one point the narrating sister goes to that city's famous flea market—evidence in her words, "of human materialism on a scale unimaginable to either of us before coming to France." She supposes "it could be that America just hasn't had a long enough history to accumulate all those objects. And so many of them ugly..." brocade parthenes.

plaster cupids, infinitely mended plates, hangers, mattresses, mats, mirrors in their hundreds torn from the clompy breasts of Paris; marble busts, torn canvases, chandeliers, medallions, seventeenth-century prints."

But we have! Of course we have objects, then others, even cheaper and uglier. We vend them not in one great bazaar but in thousands upon thousands of shifting mini-mercados set up in garages, yards, patios, barns, swap meets. The thought of all that stuff, the power and allure of our mercantile oppression me. I make a quick stop at the House Depot on Ballou Avenue to see what my \$5 plastic pot and its base would have cost, had I bought them new. At least \$25, I discover, a cheering thought.

TUESDAY, OCTOBER 27

I telephone Dottie around town but fear that I've awakened her from a deep sleep. She sounds groggy and disoriented. Still, she won't let me call her back later. When I ask how the rest of her sale went, she answers dully, "They bought everything, everything. They bought the things off the walls. There's nothing left."

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prospect ("Everything Must Go" on Marlborough). The sellers turn out to be a young man and woman who are moving from a second-story rental unit in back of a tired bungalow. When Kathy and I arrive shortly after nine, our first impression is that only dogs remain. But Kathy picks up three cookbooks for \$1 each. "They're recipes of home economics teachers," she will explain to me in the car. "Each recipe has the contributor's name. For some reason, those are very popular." Given the price of new cookbooks, she thinks she can sell these for two or three dollars each. My own eye falls upon a black object that looks like a backpack. It takes me a moment to realize that it's a fancy water-carrier of the precise sort covered by my younger son. I'd been prepared to spend as much as \$10 to acquire one of these as a Christmas gift, and this—looking like new—costs \$5. "I only used it two or three times," the young man confirms as I hand him the money.

Driving to our next stop, Kathy advises wearing ratty clothes to garage sales. "I think people sometimes get offended when you obviously have more money than they do, and you're coming in and asking them to go down on a price." But she also says she never tries to hide the fact that she's an antique dealer. "Sometimes I'll go to a garage sale where there won't

really be anything, but I'll have a sense that there might be something in the garage. So I'll say, 'I'm an antique dealer and I'm looking for things that are 50 years or older and I pay fair prices. Have you anything that you'd consider selling?' And they'll often say, 'Oh, well, gee, let me look around and see what I can find. Is this old enough?' They're very appreciative of my being straight with them. If they offer to sell her something for too low a price, Kathy says she'll tell them that they ought to be asking more. She remembers one garage sale in Oregon where the elderly lady was asking only a dollar for a giant old steamer trunk. "I told her, 'You know, you really ought to put two zeros after that.' She had no idea what it was worth."

Kathy is aware that this is hardly standard practice in the industry. She says even her mentor, an antique dealer in Carlsbad, a devout Catholic, whom she considers to be very honest, has no problems going to somebody who has a figurine, say, that's worth a couple hundred, and if they have a price tag on it asking for a dollar or two, he'll usually pay them that and won't say anything. "She says, 'People call me pathologically honest and say, 'You're never going to stay in business that way. But I figure I want to build my business on a good reputation, and I want to feel good



Local sale from page 1

about what I do." There's not much danger of taking advantage of the next seller we visit, a realtor named Hazel who's selling the leftover contents of a house that she's been looking. Hazel has also dabbled in antique dealing, she confides, but she doesn't have the time to devote to it; today she's trying to divest herself of some of her acquisitions. One is a complex brass object that unfolds like a peacock's tail into a fireplace screen. "I paid \$100 for it, which is all that I want." The screen fascinates Kathy and

encourages Hazel, who agrees to sell her a "really unusual" elderly card table. Kathy declines the latter, but she does spot a milk glass vase that looks authentic to her, as well as a small bookshelf that she thinks she can sell for a few bucks to one of her dealer contacts. When she goes out to the garage, she whispers to me with a delighted grin. "This is my favorite part!" Inside one built-in wall drawer, she finds an antique soldering iron. Another yields a heavy pipe wrench, dark with age. It's the tools that excite her the most, she

confesses to me later. "I like them because they're not cartoons that you put on the shelf. They're something that someone used every day in his life for meaningful work. They have a character to them and an integrity." She can hardly resist them. "I have an Amish Blacksmith's water ladle that I picked up for a couple of dollars in Scripps Ranch. It's sitting in the antique shop for \$20 and it's been there a long time."

She also has a frame-gilder's box that is the subject of her best garage-sale find: a two

ad for this sale included a phone number, which is unusual. "I called, and this is one of the cases where I said, 'I'm an antique dealer. Do you have anything that's 50 years old or older?'" Hearing about the tools, Kathy drove up to Del Mar and paid \$50 for it. The seller, it turned out, was an art dealer who had bought the unusual object from an 89-year-old Laguna Hills frame gilder who was selling the box along with his paintings. "It's probably turn-of-the-century," Kathy says, "maybe 1910. And it's filled with iron-on and wooden burnishers with carved agate tips for smoothing down the grid lat, as well as a few of gold leaf and trays. That's my nearest find. It was appraised at between \$600 and \$800."

Of course, she had to pay for the appraisal (\$60). She also paid to advertise the box (asking \$900 for two months in a national frame-gilder's magazine. "Didn't even get one call." She then reduced the price to \$500 and asked the magazine editor to send out flyers to his friends. "He never responded," Kathy says. "So I've now put about \$250 into trying to sell that thing—not to mention the \$30 that I paid for it." At the moment, it's at the antique shop, where she rents space. "I wanted the price at \$475 and I'll probably lower it further to \$450," but she doesn't want to go below that. The memory is still too

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void of the turn-of-the-century Noritake china that she found at a garage sale in Scripps Ranch. Kathy paid \$50 for the pieces and later was jubilant to read in a price guide that \$450 to \$500 is the average value of a full set. To check that figure, she photographed the china and sent the photo to a china replacement company. "And they didn't write back and didn't write back, and finally I sold the whole lot for \$40." A week later, she got a reply from the company offering to buy her items for close to \$250. "One of the things that's always been hard for me is patience," she says.

Driving me back to my car, Kathy starts fretting about her purchases at Hazel's sale. Even though the vase that she bought had the red tint characteristic of milk glass, she has the feeling that it may be a cheap substitute. "Doesn't it look new to you? I think it looks like something you'd get from FTD florist. And there's no [artisan's] mark on it," another worse sign. "Of course, I only bought it for \$1," she tries to console herself. "So I'll sell it to Sue for \$4, and if she can sell it for \$15 or \$20, that's great." The fire screen, on the other hand, "just jumped out at me. I couldn't believe it was still there. Again, I have no clue how much it's worth. But it's got to be worth at least \$100, I think."

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one of the hatboxes contains three princely-style headbands and the other harbors a four-inch-long hat pin. This must have been manufactured after the suffragette movement, she points out. The longer ones made before then were outlawed when the suffragettes used them as defensive weapons.

"In a certain sense, garage sales are antimaternalistic," Rich says. "Because you see how something you hunted after five years ago, something you thought had magic, five years later is sitting next to the old Harold Robbins books. It puts into perspective the true value of that thing that you couldn't live without."

Kathy sees other aspects. "As a culture, we love to shop," she says. "And you can shop at garage sales and not spend a lot. It's a form of recreation." Beyond

that, she enjoys rescuing objects that have had long and venerable lives, cleaning them up and giving them another chance to be cherished.

SUNDAY, NOVEMBER 1
I'll call him Bob. I met him more than 20 years ago, a friend of a friend, and never got to know him well. At some point, I heard he was making a living out of garage sales. When I tracked him down the other day, he acknowledged that he still is, that in fact he has become "a major player in this game."

We're talking at a chilly outdoor table at Belmont Park. But Bob says I can't use his real name. "I don't want a lot of publicity," he says, adding something vague and confusing about once having been accused of dealing in stolen goods.

Back in the late 1970s, garage sales for Bob were a lark. He bought things as a way of making "a little extra income." At first he resold what he bought at his own sales, which he held in the front yard of his home on a main thoroughfare in East County. He says he offered "small stuff" set up on a few tables—the kind of stuff he won't even design to stop and look at now. But the location was great, and over time, Bob says, he built up his business "so that eventually it was like a mini swap meet."

This was illegal. Where Bob lives, in the unincorporated section of the county, residents are allowed to hold four garage sales per year (in the city of San Diego, the limit is three). Bob staged way more than four, but the authorities for the most part ignored this. Once in a while, when a neighbor did complain,

Bob says he would shift operations, sometimes renting the yard of strangers (for between \$20 and \$150 per day, depending upon how good the spot was). Bob had a few fabulous scores back in those early days. Once he bought the entire contents of a mobile home for \$1,500, then sold all the stuff at a yard sale that netted him almost \$15,000. Buoyed by success, he quit his day job at the telephone company. He expanded his hauling grounds, became a regular at the auctions that are held several times a week around the county. He rented booths at swap meets, and at one point he had space in an antique mall. About two years ago, he and a partner opened a store where they vend everything from knock-knocks to Oriental rugs. But Bob tells me that all the fun went out of his life years ago. "Now it's a business, and it's a cutthroat

business," he says he worked 10-, 12-, 14-hour days, seven days a week, for so many years that his wife left him. The mention of this moves him to tears. Dealing in physical goods often involves hard physical labor. "And I'm getting to be an old man!"

But when I ask why he doesn't just go back to running his own garage sales, he mutters about "how the competition has grown over the years. Every few years, some jerk will give a seminar about how newcomers can get rich at auctions, and that always makes it worse, at least for a while." No, Bob told me, shaking his head, "you can't turn back."

THURSDAY, NOVEMBER 5
When I went out with Kathy last week, she gave me a volume of the *Second Hand News*. "A

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Comprehensive Guide to San Diego's Thrift Stores, Rummage Sales, Second Hand Stores & More!" I called its editor and publisher, Patricia Doering, and she has agreed to share her insights into how garage sales fit into the bigger realm of resale in San Diego.

Doering made her living for many years as a public relations consultant. By the early '80s, she'd cut back to work for one big client. When she unexpectedly lost that business in 1983, "I just dove in and out, and I had a bankruptcy," she says. "As a way of survival, I started having garage sales. I lived in Mission Hills then, and I made a lot of money on those sales. A lot of money."

To help stock those sales, she became a habitué of thrift stores, and she also learned when the county's biggest rummage sales occur. She says she was at one such affair—on the U.S.S. Berkeley ferryboat—when a fellow shopper, impressed with Doering's knowledge of the resale scene, suggested that she publish a guide to it. From this suggestion, she developed her idea for the periodical; she pub-

"There was such wealth in those days. It wasn't Lotto money or instant computer money. This was old wealth RANCHO SANTA FE had."

lished the first 36-page issue in 1993. Since then the issues have grown to 74 pages, and Doering says the 6,000 copies she prints every four months disappear within two weeks.

Local thrift stores receive the most attention. There are probably 50 different operations, she estimates, at roughly 120 locations throughout the county, and as a group, they've undergone dramatic change in the past few years. "Thrift stores used to have a terrible reputation. They used to be smelly old places, and they were dirty. Now, however, they've become like secondhand stores."

The difference, she says, is that "a thrift store sells everything imaginable that's secondhand—household goods, furnishings, electronics, clothing, even outdoor equipment." Kiosks, she says, sell primarily clothing with accessories—shoes, hats, purses. "Sometimes they throw in antiques, a little bit to dress up their store, and a few have begun moving into antiques this year." The term "secondhand store" connotes furniture to Doering. "But resale and vintage and antique shops, and estate sale warehouses, but here the distinction gets too confusing for me to follow."

In her publication, Doering tries to provide up-to-date descriptions of most of these, plus she alerts readers to upcoming rummage sales. These she loves. "I'll had to advise people where to find the best things today, if they had limited time, probably number one would be the rummage sales," she asserts. Biggest of all is the event presented by the Junior League at the end of October. "They raise over \$100,000. I can't believe what they're able to get. This year they must have had 20 iron headboards that looked like they came out of the '60s—reproductions of the old frames. And they had wonderful couches. And the computer room had expanded too. And rugs!" Doering says that the Thursday Club's sale held every spring ranks second in size. "Third is the Berkeley. Games second in April. Next is the St. James sale in La Jolla."

In addition to the big four, she publishes some three dozen other rummage sales every year. "I can't get them to all," she says. "But I try." Unfortunately, this leaves her almost no time to go to garage sales, although she

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ver serving dishes, a glass candy dish, crystal bowls, four wine-glasses for \$10, 12 egg cups for \$12, and 24-piece set of Japanese china (\$275). Talbot invites me on a quick private tour of the rest of the house. In the bedroom, the headboard and matching dressers have been priced at \$325. "Here's all the clothes individually priced," she points inside the closet. Blouses are \$5, T-shirts \$2, robes \$5, pants \$4. Several lovely suede jackets bear a \$10 tag. On the way into the garage, we pass a washer and dryer priced at \$240 for the pair. "Mary, that washer and dryer look awful reasonable," Talbot calls out.

"Sure," Mary answers. "Cause we just cleaned it."

"Well, that worked," Talbot fires back. "Maybe you ought to up it."

Mary is Talbot's daughter. She started working with her mother at the age of 15. Years later, after she married, she took a break for a few years to have babies, but she came back, and now she counts 17 years of experience in Talbot's estate business.

"Every time I tell someone what I do, they say, 'I'd just love to do that!'" Mary says she dismisses them. "It's very hard work."

She says work gives her a unique view into the life of the dead person. "We have a lot of interesting stories. We're the first ones in the door usually."

"Tell her about that one," Talbot says.

This woman kept a diary of her entire life, and I was flipping through it, and I think she

had a lesbian encounter at one point. She put, 'I just love Anne. She's a lady in the parlor, but a bitch in the boudoir!' I'm going, 'Oh my goodness. Oh my goodness.'" Mary discarded the diary; she didn't want the family to see it. Normally, however, she says she tries to give family members old letters. Often, the relatives don't want them, and the letters get tossed. "They want the material things and not the papers," Talbot says. "You'd be surprised."

It's Mary's job to inventory the contents of each estate and to arrange all items. This task takes about a week, but there are exceptions, Mary says. "We had one estate that was a miserable house, in North Park. This old lady had lived in it since 1934, when it was built. And she kept everything. EVERYTHING! She kept the beautiful dance costumes that she'd made for her daughters. She kept all the Girl Scout stuff. She kept her family possessions from the 1800s, unbelievable stuff. That took us six weeks to organize. Plus the place was filthy because she'd stopped cleaning it in 1960."

Mary no longer asks how or where the person died. "I don't want to know. I just want to break me out," she always says when she gets mad at those who leave behind messes. Even after Mary gets done with cleaning and organizing some places, she says, "People will come in and look around and say, 'I'm going home to clean my house!'" Or people will say, "I can't believe the person had this much stuff."

"I tell them, 'You know, if you pulled everything out of your cupboards, you'd be amazed by how much stuff you have. It's just unbelievable.' A lot of women save every birthday card they've ever received. Every postcard! You go, 'Why did they do that? Nobody wants them!'"

Right at 10:00 a.m., Talbot admits the individuals who have assembled outside. There are only eight or ten of them, testi-

"Socks and underwear and stuff that, man, I wouldn't dream of buying. But of course mine IS always clean. Not my personal UNDERWEAR. I wouldn't sell my personal underwear."

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a \$5. So now I always say, 'Oh great! Out of \$10...' or 'Out of \$5'—whatever it is, so that we both know."

People have also walked off with items, she says. One lady disappeared with a sparkly pink jacket, and when Marla asked her about it, she denied having it. "And then her daughter said, 'Yes, you do, Mom. It's on the floor of the car.' I thought, 'Oh my God, that poor kid's going to get it!'"

SATURDAY, DECEMBER 5

Veteran garage sale regulars speak warmly of "block sales"—affairs involving several families on a block, seeking one, I drive to Gordon Way in La Mesa, where such an event will be taking place, according to the morning paper. But find only one home set up for business. The woman running it seems uncommitted by her neighbors' nonperformance. "It's okay with me, I guess, if I'm the only one," she says. "I'll make all the money!"

On 26th Street in North Park, I come upon a true communal event. Gene Fischer, an amiable fellow wearing a jaunty hat, admits to being its instigator. Around Thanksgiving he suggested to everyone on his block that they "do a little yard sale the first part of December and make a little Christmas money."

This is the sort of street that makes you feel better about American urban life at the end of the 20th century. It contains 12

houses, including a couple of beautiful Craftsman buildings. Fischer, who's lived here for more than 20 years, says one of the architectural features that he cherishes are the open front porches. "A lot of the newer buildings gave up the porches, and life went indoors with television. But in summer time, we sit out here." About five years ago, the residents got the city to permanently block the south end of the street, where 28th meets Union. Before that, traffic would stream through at up to 40 miles an hour. With the access closed, however, Fischer says kids can play together in the late-fading light of summertime evenings, while their parents sit and socialize much as folks did in earlier eras.

"Blocks evolve over time," Fischer observes. "Ours has changed as different people have come and gone. And now we're in a stage where suddenly there's been a bursting forth of little kids." He and his wife had their first child about three years ago. He points to one neighbor who has a 2-year-old. "The kids across the street—Marshall and Teresa—have a little boy, Jake, who's about 7 or 8 months old. Erica and Tom are going to have a baby here in January or February. Mark and Jeanine on the corner have two boys. They're about 6 and 11, and two other boys make up the rest of the other corner houses." This intricate population explosion has been "lovely," Fischer says.

He says he and his wife live four or five ages ahead to receive

an old block tradition that had languished—an annual backyard poolish. And he predicts that this won't be the last collaborative yard sale effort. Despite rain during the night that threatened to percolate down, shoppers materialized. Within minutes, someone strapped up Fischer's old stereo equipment. I ended up with my one neighbor's \$100 amplifier for \$30 bucks. I'd had it for 20 years, but it still works. This one guy wanted all the disc-

and stuff, and they all went! We made it out of the stall from the lit the things. "I used one of my dollars," she tells Fischer. "I've got to pay Martha now. I bought something from her." That's a part of this? Fischer explains to me: "We're neighbors are exchanging things too. I ended up with my one neighbor's \$100 amplifier for \$30 bucks. I'd had it for 20 years, but it still works. This one guy wanted all the disc-

"The antique dealers are at the swap meet on Sunday. So when you go out Sunday, there's hardly anybody out there BUYING STUFF."

tronic stuff. He took the CD player too." Jean, from down the block, chimes in. "I had some stuff come by and ask. Do you have any toys? I had no toys, so he went away." Instead, Jean says she has only "little trinkets" around that Fischer is selling for her from his front lawn. "I had a garage sale at my dad's place," she says, "and he had a lot of stuff. We were pricing them at like \$50. Nobody bought them! But he also had thousands of plates and old cups

Tom and Erica 'came they're having a baby... Anything that builds community is beautiful."

SATURDAY, DECEMBER 19

Six days before Christmas. The shopping malls are jammed. A few intrepid souls are giving and getting to garage sales.

On Camino Cruzada, in a great development a block from the corner on top of Mt. Soledad, a man who looks Mad-

about moving soon is welcoming a stream of shoppers into the expensive looking house. Every thing around it seems to be for sale—thousands upon thousands of dollars of antique furniture and crystal and artwork and Persian rugs and chandeliers. I don't see much of anything priced under \$50.

On Diamond Street in Pacific Beach, I imagine that the young German couple has to be out of their rented bungalow by the end of the month and that they don't want to take the huge piles of used baby clothes, the car seat, the baby lawn furniture, the e-

maker, the tire clothes, the used breast-milk pumps, the old curtains with their sheerer it is they're going overseas. But the guy on Chukodony Street strikes me as a Homer Simpson type, scraping up the money to buy a Christmas tree by selling his old table saw. He also has thrown on the front lawn a giant Christmas cookie tin, somewhat scratched and dented, and a box of wood-working books and a hardware copy of *How and Why* (Priscilla Headley Preley). Overhead the sky is gray and rain is leaking out of the clouds.

SUNDAY, JANUARY 4

I'm committed. Yesterday afternoon I made up my mind to go to each of the other 17 houses on my block, just "seeing what I can find" and "seeing what I can find." But I was just doing yard sales.

Buford eventually got a full-time job as a hospital X-ray tech, but shopping garage sales and selling his purchases at Fober's Swap Meet still brings him a

healthy second income. He looks for merchandise most weekends, not just in Chula Vista (where he bought a house about four years ago) but also in Bonita, Imperial Beach, North Park, La Mesa, Pacific Beach, La Jolla. He says the Sunday sales are sometimes turn out to be better. "Because the antique dealers are at the swap meet on Sunday," he explains. "So when you go out Sunday, there's hardly anybody out there buying stuff. Lot of times they say, 'Well, we thought nobody was coming.'"

Monday he gravitates to garage sales. "If you go to an estate sale, you're looking to spend a lot of money. But yard sales is stuff that people just don't want no more."

Buford says that he is apt to want for a lot of several reasons. "I have some people that tell me they're looking for stuff. Somebody might want me to see if I can find a microwave. Somebody might want a VCR. If I go out and find that for them, I don't usually charge them that much. You know, they're keeping back wanting stuff."

"Then there's other stuff that I brand new. Still in packages. Never been opened. Some times people just get married, and they get maybe two knives, two blenders. They sell them sometimes for two or three dollars. Sometimes I save stuff like that for Christmas presents, or I look for stuff that I like for myself."

The majority of his findings, however, Buford takes to the swap meet once a month. "Mostly the first weekend of the month. That way everybody just got their checks, and there be some money out there." He says if he takes an item out twice, and it doesn't move, "a lot of times I take it and donate it to the thrift store for a write-off." That way he works the system "all the way around."

He has warned me that the garage-sale action in January tends to be slow. "A lot of people just spent a lot of money. And it seems like they don't have the energy or something." He judges "spring-cleaning season" to be the busiest time. "Around April. May, sometimes you have two pages full of yard sale [ads], and a lot of times, you have block sales."

This morning, we start at Pacific Beach moving sale, followed by a garage sale in Point Loma and two others in Ocean Beach. Then we move north again to check out a computer at a sale near West Mission Bay Drive. It's supposed to start at 9:00, but ten minutes before that hour, the only sign of activity is the presence of three other would-be shoppers waiting outside the door of a shabby second-story apartment. A minute later, a white downspout and a damp-looking, bare-chested fellow sticks his head out and announces that he's just finished his shower and will be with us soon.

When he finally opens the door, he at first declares that only one of us may enter at a time. Then he retracts but orders us to shop in a tight group.

Inside the doorway, a sleazy

teenage girl on a cot buries her head under the bedspread. Mr. Wethead ignores her to lead the way to his aging "Shamrock" brand computer, set up on a desk in his messy little living room. He won't tell anyone how much he wants for it. "Make an offer," he says. Then he sits in silence and clicks at icons in his file directory while we stare at him.

"It's a great beginner computer for somebody," he says. "It's

upgradable. And you've got Word. You got Excel. You have Windows. I fax out all the time. I have Microsoft Office on there."

Here's a letter to Mom. Here's a letter I wrote to Croc's. Here's my résumé. He laughs. "You don't want to see my résumé, do you?"

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"We're still getting ready," I say. "But we've got some great stuff. You should come back a little later."

The woman retreats to her car. And within minutes, she emerges again and asks permission to look around. I don't have the heart to prohibit this, and an Italian couple pulls up and joins her, followed by a man claud- feuring a tall, pimply faced boy who speaks with a strong Russian accent.

The first woman doesn't waste a lot of time. She picks up my beat-up Japanese jewelry box and I see her peering in the dim down light at my unsorted books, at the *Living Secret of the Ya-Ya Survivalist*. "That's a great book," I tell her. "My book group isn't read it. It's on the bestseller list. I've heard a lot of women say it's the best book they ever read."

My last three statements are true, but I detected this book; I could have found it. The woman gave me 75 cents and walked away, leaving me stunned by my treachery and her judgment. She had first pick of everything and what did she choose? My old jewelry box and the Ya-Ya.

The Russian boy pounces

shaped fireplace screen. I couldn't exchange more than a few sentences with her. From 7:00 a.m. on, I was besieged, overwhelmed by the shoppers. By 8:00, cars clogged the street. So many people were on my front lawn that you could hardly move without bumping into someone, and the sidewalks up and down both sides of the block, normally empty, churned with activity. At one point, a stranger wearing a St. Louis Cardinals baseball cap pulled up in a truck, extracted a few dirty blankets from it, spread them on the concrete across the street from my house, and laid out objects that he wanted to sell. From time to time, I caught sight of him scuffling back and forth, hauling more stuff out of the truck and dragging on an unfired cigarette. I was too busy to go survey his wares, though one person told me that he included porno tapes.

Eric Buford dropped by and bought some Rose's video-game systems. He also advised me to change the sticker that I had on Skateboard Barbie. I'd written "New!" but Buford says people pay more for the old Barbies. I changed the sticker and marked

with which I started.

After 11:00, the traffic began to diminish. Now my neighbor, across the street, is still out but I see few other signs of life on the street. Rose and I are acting like drugged women, starting sentences, then letting them dribble off. We should probably pack up and call it a day but I determined to stay at my sales post until the ending time that we advertised.

2:00 P.M.
Rose has driven off to return her two rented wooden tables. I'm packing up the things we failed to sell. Not much is left, and among the rejects, only a few items surprise me. No one would the almost new, child-sized life preserver we were offering for \$2, nor our Fisher Price baby monitor for \$5. No one wanted the bicycle that we had thought we might sell for \$35. "Some- times," I heard a woman say, "a panic woman paid me \$5 for the bike's bike, for which we had asked \$25." To my despair, to one expressed interest in the sewing machine that I thought second-hand for \$50 and hated from the first moment I tried it and dreamed about selling for \$25.

On the other hand, we did collect 50 cents for an old roll of toilet paper printed with stock income tax forms and \$5 for a dead Compaq laptop computer and \$1 for some old Lava lamp parts. About 1:30, a second wave of shoppers materialized, and Steve managed to hawk for \$5 the box of old darkness equipment I had priced at \$10, as well as his parents' old golf clubs. "Every garage sale I've been to today has had golf clubs," one lady commented. We'd asked \$105 for these two sets. We got \$25.

Even as I pack up my sewing machine, I continue to arrive and part through the remains. When two women joggers come along, I point out the rowing machine to them. One of them seems interested, so I offer it to her for \$5. She appears to be delighted by that price and comes back 20 minutes later with the money and her station wagon. As she drives away, I scribble in my notebook, "2:25 — I sell the rowing machine!" YES!

Around 4:00, I get the opportunity to count the cash we collected, some \$400, and what I'll have to pay my in-laws \$20 for the golf clubs and the U-T \$35 for the set. We also wind up selling our own backyard wooden play structure for \$100; we take a check for that. So our total for the day is \$715, which seems like a respectable amount. So our total for the day is \$715, which seems like a respectable amount. So our total for the day is \$715, which seems like a respectable amount.

I feel surprised and saddened by how little interest my old books have generated. Weeks ago I came across a 1997 survey of garage sale shopping patterns conducted by YankeeDutch Partners. It found that books were the most popular garage-sale item, with some 63 percent of the garage-sale shoppers reporting that they'd bought a book. This morning, however, although lots of people have looked over at Goodwill's headquarter Rose, and a few have bought a few things, I don't even want to think about it.

— Jeannette De Wier

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75-84	15.00	15.00	15.00	15.00
85-94	15.00	15.00	15.00	15.00
95-104	15.00	15.00	15.00	15.00
105-114	15.00	15.00	15.00	15.00
115-124	15.00	15.00	15.00	15.00
125-134	15.00	15.00	15.00	15.00
135-144	15.00	15.00	15.00	15.00
145-154	15.00	15.00	15.00	15.00
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245-254	15.00	15.00	15.00	15.00
255-264	15.00	15.00	15.00	15.00
265-274	15.00	15.00	15.00	15.00
275-284	15.00	15.00	15.00	15.00
285-294	15.00	15.00	15.00	15.00
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795-804	15.00	15.00	15.00	15.00
805-814	15.00	15.00	15.00	15.00
815-824	15.00	15.00	15.00	15.00
825-834	15.00	15.00	15.00	15.00
835-844	15.00	15.00	15.00	15.00
845-854	15.00	15.00	15.00	15.00
855-864	15.00	15.00	15.00	15.00
865-874	15.00	15.00	15.00	15.00
875-884	15.00	15.00	15.00	15.00
885-894	15.00	15.00	15.00	15.00
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905-914	15.00	15.00	15.00	15.00
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LETTERS

continued from page 1

91X Isn't Sanitized

In response to Deb Ferguson's letter (March 25) and the "Blurt" article on Brian Schock and Marilyn Manson (March 4), I must say that I, too, have a problem with M.M. and his hype, and I'm glad 91X won't play him. To me, M.M. is stomach-turning and just plain disgusting, and he works hard to be that way. That's his whole act, and that's what his fans have to like. But I, a musician, can easily enjoy Marilyn's music.

As program director, it's Brian's rightful call what gets played and what doesn't. When some clown has several hundred 100,000-watt megaphones to buy through, it's not censorship. It's a marketing strategy. If you're a radio station's programming is tailored. My God, Ferguson must think KYY's book burning is so full of it. And her letter is a self-defeating 91X isn't "sanitized," as it does play Ferguson and Marilyn.

Part of free speech is being able to express what you want with your resources, and so is being able to choose what you want to hear. I support Manson-free zones!

Ted Graves
La Mesa

Where-Free Bible Readers

In the March 25 letter, "Why Did You Read That?" I don't object to the front-page article—I think they're interesting—but a lot of them could use some editing. They ramble on and on and on, and I'd say there are twice as many pages as necessary.

The other letter I'd like to comment on, "Jesus and Proposition," is there somewhere in the Bible that says Mary Magdalene was a whore. If you have a computer, you can do a word search and find every mention of Mary Magdalene in the Bible. There's no place that says she was a whore.

Name withheld

Undemocratic And Absurd

Your article on winners and losers in the bible on winning vote focused only on the petty politics of the issue "City Lights." March 11. You completely ignored the most important issue on the vote—that the "winners" actually got more votes than the "winners." Such a vote that lets a voting minority dictate taxing policy is undemocratic and absurd.

Why should a vote for property funding libraries, for example, count less than a vote against funding them? Why should the votes of a conservative couple in Claremont count for twice as much as those of a liberal college professor and her husband living in La Jolla? In America each of your votes should count equally. Long ago the Supreme Court decided in favor of "one

man, one vote." How can some one now argue for "one man, two votes, as long as he is voting against a tax increase?"

Right now, by a simple majority vote, the citizens of California could legalize the marriage of 14-year-olds, decree ten years' imprisonment for running a red light, decriminalize LSD, or outlaw surfing. But a two-thirds vote is required to raise the sales tax 1/4 of 1 percent to fund libraries in San Diego. This is not only silly—it is wrong.

E.D.
Pacific Beach

Biggest Pinhead Socialist

I just read "I Stand for Losers," March 11 ("City Lights"). I am glad somebody is giving contra-gene Brian Jones of the *Union Tribune* some recognition for sneaking in a few "No on 1" letters to hand him yet another Pulitzer Prize. And that loser, U-7 columnist Peter Rowe, well, he is basically a regular socialist-communist columnist. He embellishes socialism, social engineering, and higher taxes and supports communist-socialism goals. His genetic makeup and flawed thinking equal or exceed the approximate 16 percent error (not the 4 percent estimated error) in the U-7 voter predictions, which that published survey was supposed to indicate a real close election. But obviously, the U-7 poll was very unscientific, it was biased, skewed, wild guessing, and more of a warped sampling of voter sentiment than scientific prediction, as it clearly turned out. Beware of U-7 polls.

And how come Robert Kille's was left out of the lineup of U-7 losers? This madman is Helen Copley's editorial page editor who cranks out tons of glorious adjectives about how wonderful it is to spend, spend, spend everyone else's money, and tax, tax, tax, tax them. Sort of like Stalin, Hitler, and other social-engineering advocates that want to end your freedom by taxing you and controlling you.

Kille's misguided thinking was that an increased sales tax amounting to giving up the price of one big hefty book a year, so of course it was a great idea. This is a total sacrifice to be done by each taxpayer, even though the country already has collected \$2.4 billion for its annual budget, and \$1.2 billion of that is already wasted in social programs, education, and even going free books to kids by social workers.

Well, assuming Kille meant \$50 equivalent each per capita tax better said that \$50 at daily book auctions at Goodwill, Vincent's, Paul and Salton Army, where \$50 in what's left of our capitalist free society buys 200 or more books. I prefer to make this choice, rather than let librarians buy books filled with pro-socialism propaganda, evil thinking, Peter Rowe's articles, and useless fiction or spread more crappy, sleazy, cheesy literary material filled with myths and false ideas.

Tearing down perfectly good historic library buildings, as envisioned by Prop 1 supporters, and replacing them with sterile 13,500-foot branch libraries was another tax, spend, and waste recession. Because spend, tax, destroy, are U-7 editorial mottoes, now enter historic sections of the city are going to be torn down in East Village, and historic NTC will be torn down and given to a big developer friend of Mayor Golding's. Kille's editorial policy is "destruction is best," but he deliberately misleads it "redevelopment." It is heavy taxation and attacked bribes. Kille's advocacy of cutting into the 10-12 percent 103 tax for funding ballparks is leading to abnormal over the crowd that money has created—like the boardroom, whose patrons' sole purpose is to potty, potty, and a little more potty. We're trying with this new music style and the introduction of our new chef, Steve Naumann, who comes to us from Clantons and Torrey Pine Caffe, to make the Roadhouse a feature destination spot that can afford to pay its musicians a lot of money.

I don't think, however, that Leucadia's reputation as a mecca of mellos is being challenged. Things are heating up all over San Diego, and there's no reason that Leucadia should be any different.

David Anichowski

Vast, Evil Copley Empire

"Stop the Presses" ("City Lights") by James Killeher is the long journey by the Copley family and presidents Reagan, Bush, and Clinton into the descent of Copley workers that is a parody in America and the country of San Diego. During the Cold War era, there was an Evil Empire that was alive and well in the Soviet Union and her Eastern European colonies. Workers in the Evil Empire weren't permitted to organize or join unions of their own choosing. Solidarity in Poland was the champion of the workers, and the Republican right and the Copley Press were for workers' democracy in Poland and alternative unions of Solidarity for Poland.

Now we are witnessing an Evil Empire by the Copley Press within the city of San Diego, inside as well as outside. Copley publishers Helen and David Copley continue to bedevil unions and vally the ethos of democracy in the Copley Evil Empire.

The Göttergess brought to the peoples of Europe the printed word in books and newspapers. It was and still is a far-reaching revolution that has changed the mind of thought and reflection for humankind. The printer was the only worker in Europe permitted to wear a

tutucine, personifies this style. We're calling it beatnik rock, jazz, and swing. A lot of people have been calling and asking us what kind of style this is. Basically, we just made it up, but it's the unplugged rock and jazz that we have been trying to do here at the Roadhouse since we opened, three years ago. Chuck plays some jazz cover tunes, but he also plays his own material.

The other musician the Roadhouse has made a commitment to is Joe Marillo. Joe plays more of the jazz and swing and even croons a little Frank Sinatra. The Roadhouse is a committed to the music, as it is to its 80-percent local crowd. This is where you can come in on a Saturday night, have a great dinner, sip a top-shelf martini, and listen to some really fine music. And response and making money go hand in hand.

The Roadhouse has only on occasion made money on the crowd that money has created—like the boardroom, whose patrons' sole purpose is to potty, potty, and a little more potty. We're trying with this new music style and the introduction of our new chef, Steve Naumann, who comes to us from Clantons and Torrey Pine Caffe, to make the Roadhouse a feature destination spot that can afford to pay its musicians a lot of money.

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David Anichowski

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Whenever a contract is signed by a union and management, it's the union that attempts to live up to the letter and spirit of this contract. On the other hand, management under Reagan, Bush, and Clinton has been the champion of the workers' democracy in Poland and alternative unions of Solidarity for Poland.

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sword, it was the symbol of the aristocrat because the printer was the only worker in the main that could read and write. Literacy was only in possession of 5 percent of the population. Printers quickly forged their own guilds, which upheld working conditions for them and insured that the printing tradition was only to pass from father to son. America's most illustrious printer was our own founding father, Benjamin Franklin. The only occupation that he laid claim to for the rest of his life.

The Copley Press recently won the certification of most of the unions which were representative of the personnel for the Copley Press. It was a hard battle and all the dirty stops were pulled. This was a return to paternalism that was in vogue for most of capitalist America in the major corporations. James Copley was renowned for his generous kiss-off of his workers that slaved in the coal mines—the Copley Press—for 40 or 50 years, with a dinner and watch for the eternal gratitude of the Copley family that was always presented by James Copley in those fearful moments of a loss of an old slave on the Copley plantation.

Last summer there was a convention of unionized pressmen in San Diego. It was too late for the unionized pressmen to cancel their convention the anti-union city of San Diego. Therefore, Neil Morgan was sent to this pressmen's convention to explain the de-certification of Copley pressmen. Neil Morgan was the former editor of the now defunct *Tribune*. Morgan in his right was the speaker that was chosen to explain the goodness of convention. The same as the Mafia informing you that they are killing you for your own benefit.

On the flip side, for artists looking to self-promote, there is probably no better method than MP3 and other music distribution means. MP3 is the great needs of its clients—both artists and consumers—while making more music available to more people.

The question will be: who owns the music now, and in the future, who's going to pay for what is virtually free?

Who Owns The Music Now?

Ever since a article regarding MP3—the company and the format—raised many important issues regarding music distribution over the Internet (Pop Music, February 25). While MP3 is indeed a musical juggernaut, we need to be very careful of the potential rampant giveaway of an artist's labor through illegal copying after downloading the MP3 soundfiles.

Every dollar of lost royalties from existing recordings represents a dollar less for signing and developing promising new talent. As is common knowledge, only a fraction of commercial recordings ever make back their expenses for the record companies. The reality is that the "hits" generate the revenue necessary to seek out and promote the questionable and/or non-commercial artists.

The primary issue is for the artist and his or her record company to control both the intellectual and commercial ownership of the copyrighted music, without threat of wholesale unregulated copying and distribution.

Here at UCSD's Music Library, we elected to use Liquid Audio for distributing digital music licensing materials throughout the campus. Liquid Audio was chosen for its unparalleled sound quality and, equally importantly, the control it provides for soundfile distribution. Every soundfile generated is encrypted with a digital watermark for identification and is distributed from our server in streaming format only. This prevents distribution of downloadable soundfiles from which students could generate unlimited CDs.

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in *Bicycling Magazine's* Best Cycling Cities is unfounded ("City Lights," February 25). We don't even deserve that. San Diego is a relatively safe, scenic environment for bicycling. Motorists here feel that every road is a 55-mph highway. Excessive car use is causing mass air, water, toxic and noise pollution, smog, sprawl, gridlock, loss of time, road rage, road building, and paving paradise to name but a few. Everyday spillage from gas and oil tanks, auto repair shops, home mechanics, and pavement runoff all run right down onto the beaches. Even so-called environmentalists are rarely willing to consider a bicycle for regular transportation when it's possible.

Worse than that is the widespread discrimination against cyclists as a whole. Our culture denies people on bicycles a full lane just so motorists can go faster, instead of just building more bike lanes. Temporarily slowing traffic is not a crime. It does not justify denying equal rights for bicyclists. Traffic slowing can and should be solved through better engineering, not by denying people equal rights. The concept of "waiting your turn" seems to evade many people when it comes to bicycles.

All people have a fundamental right to transportation. All have a right to use shared public roads. People on bicycles sometimes require a whole lane for safety. The problem is that the law is unclearly written and widely misinterpreted. Bicyclists are lawfully allowed to occupy a whole lane in certain conditions, including but not limited to when the lane is narrow, when turning, avoiding parked cars, people, or road debris.

Bicycling is not an inherently dangerous activity. It is a widespread failure of law enforcement on public roads that makes it seem so. Where all road users operate by the same rules and enjoy the same rights, everyone enjoys equal safety. But most motorists have forgotten that they are operating large, dangerous, high-speed machinery on shared public roads.

Then there are so-called bike safety programs. It is simple not enough to put a helmet on your head and call that safety. What you put inside your head can prevent most accidents in the first place. So why do we teach bicycling in traffic with bike riders? Real Consumer Safety and Coast Guard boat courses are 10 to 15 hours long, bicycling in traffic, coast guard, and boat safety. Ninety percent of every 20-car pile-up accident can be prevented in the first place with an in-depth course like "Effective Cycling."

This is the only course approved by the most experienced cyclists in the nation: The League of American Bicyclists.

Every bicyclist is one less car. That leaves fewer cars, less traffic, and more parking for you. Without increased transportation bicycling, we will

never reduce traffic congestion, never achieve a clean environment, and never enjoy healthy, independent children.

Lauren Cooper
Member
San Diego County
Bicycle Coalition and League
of American Bicyclists

You Were The Dork
Posing As A Punk
Richard Metzer, I ripped you for the irrelevant irrelevance you showed Glenn Miller but commend you for the Kingdom Trio review ("Of Note," February 25).

So you were the dork posing as a punk at the S.F. Punks show. No wonder Johnny Rotten quit. Too bad you missed punk's 30th anniversary at the Y.M.C.A. with plastic taped to the floor to keep the blood off the basketball courts—who shares your opinion that "movies are entertainment," bel Siegel, Rex Reed, and Gene Shalit's comments are pointed at the advertisements for the "good date" movies and "real audience pleasers" every week. Since you don't share Duncan's taste, he can't have to read him.

I found Duncan to be indispensable in avoiding the predictable, mediocre trash that has become the regular Hollywood offering.

Greg Turk
Carlsbad

Who Is The Misogynist?
When are you going to get rid of that guy? Almost all his reviews are disgusting in their negativity and the size of the ego in love with his own words. But the review of *Moon in a Bottle* (Movie Review, February 11) has absolutely nothing to do with the actual movie. Who is the misogynist? I was not a fan of the two-season-deadened *Law & Order* (Movie Review, March 11). And I am not a fan of his poorly still-living partner, Roseanne Barr. And I am not a fan of his kind of good and what is bad. And so I am not a fan of Duncan Shepherd. But I don't disdain film critics either. To put a phrase Justice Potter Stewart with him, he is the thoughtful critic who actually adds something substantial to the film-

maker audience-critic dialogue. For this, Bravo to him! For those who want a thumbs-up, thumbs-down approach that only affirms their taste rather than challenging it, go watch TV. You'll find plenty of "reviewers" of that variety out there.

Edward Holmstrom
Conanado

Believe Me
Duncan Shepherd's critiques suck like I can not even describe. It is ineffable how bad this guy is. I can't find a single person that agrees with his reviews. And believe me, I have asked a lot of people, everyone agrees that this guy sucks.

Name withheld

Call Her
Phyllis Stein
I began reading and enjoying Duncan Shepherd's movie reviews in the early '70s, when I first lived in San Diego. I left in 1973 and returned in 1990, happily picking up where I left off. This long-overdue fan letter was prompted by a very good friend's telling me that Duncan's old reviews were available online. She really is a good friend because she's one of his fans and thinks I have no taste when it comes to movies, but she knew I would love to roam through the archives!

My friend, when I think out loud of "cruelty's new clothes" syndrome and his nicknamed me "Phyllis Stein," pepper her film observations with terms like "old little film" and "uplifting." I am now her by consulting my watch on those rare occasions when we do go to a movie together.

Duncan Shepherd is a breath of fresh air in a world full of pretentious and silly movie commentary. I spent a few moments reading and enjoying some of his past reviews. Ken Russell movies are among my least favorites ever, and it was great fun to find those black dots next to *The Devils* and *The Music Lesson* each Thursday and a chance to see what he's up to! Thank you.

Anne Trappano

Bravo To Him!
Please continue to ignore the letter writers who are annoyed and offended by Duncan Shepherd's film reviews. People seem to be bothered because Duncan Shepherd doesn't review films like a *Consumer Reports* writer. Even though I often disagree with him, he is the thoughtful critic who actually adds something substantial to the film-

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We Cried In Each Other's Arms
Duncan Shepherd's review of *Message in a Bottle* (Movie Review, February 11) is not the same movie I saw, other than a message being found in a bottle. From the onset he describes Costner as trying to fill the vacant role of his deceased wife by advertising in a bottle. This is the furthest thing from the truth. These were messages to his deceased wife and were never meant to be read. Describing him as a lounge lizard trying to live off other women is again totally incorrect. I saw this movie with a female friend, and both she and I were losing all sympathy for the woman Robin Penn played for her lack of honesty in presenting herself to Costner. I had to reveal the article thinking that maybe Shepherd was referring to her as the lounge lizard, and maybe then I would have agreed with that part of the analysis.

Three quarters of the way through this movie I was thinking that as a romance, it was so trite and predictable that it was really wishing I hadn't stayed to see it. That's saying a lot, being that it was free since it was a double feature. And then emotional hell broke loose with a twist that's bringing tears to my eyes even as I write this. My friend and I cried in each other's arms as torrents of emotions washed over us.

As I said in my *Introduction*, Duncan Shepherd and I did not see the same movie.

Roy Harrison

This Retard Saw The Movie Twice
Re February 25 Movie Review. This retard saw *The Other Sister* twice. That's how good it was. My nice deal of a satire when he was ten years old. She was mentally challenged. She might have gotten into a chat act like the one beautifully portrayed by Juliette Lewis.

Bill Hindertner
Vista

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San Diego Is Almost Illiterate
Duncan: I don't know what everybody says about your reviews, or whether they're right or wrong. I often don't agree with your reviews, sometimes I do. Sometimes I wonder what was streaming through your mind besides the movie you should have been watching.

It's a difference of opinion which makes movie reviews. But remember that San Diego are reading your reviews. We are the same people who, while calmly paying more for gasoline than our neighbors 80 miles up the freeway, the same people who will grumble once and then benignly submit to a buck increase in the price of a movie ticket, yet the very same people who won't shut out one quarter of one penny to put more books into our degrading libraries. At my point, you often speak to an audience which has no idea what they are talking about. When you reference rather obscure films and literature, who besides your close circle of associates do you expect to understand you? San Diego is almost illiterate, as indicated by recent reading scores which place them pretty much at the bottom of 30 million other Americans; we can't take much pride in being able to read English better than the rest of the non-English-speaking world.

So please, dumb it down a bit. Tell us what the movie is about before you tell us what's wrong with it. You aren't required to back up your case with citations and footnotes. Most people, regardless of education, simply read reviews to find out first what the premise is, and second, whether it is a disaster or a triumph; they'll decide the subtleties for themselves.

Finally, controversy over your opinion entirely aside, you simply are not a writer. You're in your own world when it comes to stringing words together. Most of the time, people get better over 20 years of writing, but you haven't. If I don't read your reviews more often, it's not because I disagree with you, but because there are things you so which simply can't sort out. Your individual sentences often go on a paragraph or two beyond their point, and you're inverted to contain. You change topics mid-sentence and seem to lose sight of what you had started out to say. I could go on and on and on like you do, but I have sense enough to know we've both made mistakes.

Finally, toughen this piece of simple advice. Don't dismiss it out of hand. If you still want to be a writer, you still must you've got it in you—REWRITE! Read over what you've written before hitting the Send button on your computer. Think of your article from beginning to end as you would a flowing stream littered with slippery stones—if you can get from one stone to the other without huge leaps that leave your readers soaked through, consider yourself lucky and send

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it in. If you can't avoid getting wet, tighten up those sentences and try again.

I Hereby Challenge Mr. Shepherd To A Write-Off

I have been reading your so-called movie critic's reviews for quite some time now. And after due thought and careful consideration, I have come to the conclusion that Duncan Shepherd is a moron. He would not know a good movie if he directed it himself. I realize that

I am not telling you anything that you do not already know. I suggest that the only reason why the Reader continues to print this no-no's garbage is because you like the controversy. As we all know, bad publicity is better than no publicity. I let's face it, if the Reader wanted to save the ink, then all you would have to do is summarize his reviews. If it is an A-movie, then it is a B-movie. If it is a foreign flick, especially one by Kurosawa, then it is great. However, this is not just another letter stating the obvious. I am writing to you to pre-

sent a challenge. Keeping with the spirit of the Reader and its annual "best of" competition, I hereby challenge Mr. Shepherd to a write-off. Find let me say that I do not rate movies with one to four stars. That is too small of a scale to pigeon-hole into the wide variety of films. I rate them on a scale of one to ten. And a ten is extremely rare. I also do not tell the entire plot of a movie. I only tell you if it is good or bad, and why. I will also give an example or two of similar movies. I am so confident that your readers will vote for me, with the ex-

ception of Duncan and his mother, that there are only two questions that remain: Does the Reader have the guts to print this letter? And when do you want to start this competition?

Robert Hanson
Oceanside

Kick This Guy
What is up with your movie reviews? Duncan Shepherd has never met a movie he couldn't slam. He gives the best picture winner, Shakespeare in Love, one star. In fact, not one of the nominated pictures got over two stars. The only movies I've

seen him give more than two stars to are the tripe and silly "You've Got Mail" and a movie nobody ever heard of, *Tango, Come On*. Reader, kick this guy Shepherd out of his ivory tower and hire someone who might occasionally like a movie the rest of the population finds entertaining.

Name withheld
Innovative Sheep, Innovative Goats
Yes, you are doing a bang-up job informing San Diego. Yes, I bought my cell phone through one of your advertisers.

Yes, I thoroughly enjoy "Straight From the Hip." Sure, I even read occasional features, such as the current one on the TI hookers. And, really, I think "Sheep and Goats" is not only informative, it is about as innovative a feature as I have ever seen. It's concepts like this that put San Diego far in front of other cities.

Fred Conwell
San Ysidro

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Calendar

Watering Mr. Werdermann

Caring for Jungle Cacti

An epi is the ugly duckling of plants. For most of the year, the epiphyllum — or "epi," as it's affectionately called by collectors — looks like what it is: a smooth-skinned hybrid of the cactus family. Its pea-green limbs spill out of pots like a cross between kelp and ice plant. But the epi, whose botanical ancestors grew in the jungles of Central and South America, has a small but extremely passionate following in San Diego, which is the informal capital of epi-philis.

Consider John Wenzel, a landscape contractor in Fallbrook who in just eight years has collected 764 different epis. From July to April, his plants hang. Medusa-like, in three screened shelters he built at the approximate cost, he says, of a new car. Although the grandmother who first introduced him to the plant tended her epiphyllums in a lath house

without knowing or caring what each hybrid was called, Wenzel spends about four hours a week tending the plants, plucking snails off Ed Schultz, wedding Miss Escondido, watering Mr. Werdermann, and looking after the anonymous varieties he inherited when his grandmother died 19 years ago. He even gives the occasional epi-lesson. "In the wild," he says, "they're in the rain forest, and they love to have their pores opened with clean fresh water."

Until spring comes, Ed Schultz looks a lot like Miss Escondido, who

looks a lot like Smurfy Patti. Sometime in April, though, epis bloom, and when they bloom, Wenzel's pea-green forest becomes a botanical fireworks display. Purple, red, pink, yellow, white, and orange flowers as small as quarters and as large as dinner plates burst from the hanging limbs. A single plant can sport dozens of star-shaped, multi-petaled flowers because each of the unassuming notches in the stem of an epiphyllum is a node from which appears, when the time is right, a bud. And once Patti Puffer or Whatta Dream starts flowering, the blossoms keep appearing for about a month, long enough for Wenzel to take his plants and cuttings to spring festivals and flower shows, where curious buyers snap them up.

Epiphytic cacti have been traveling since the time of Columbus, when European explorers found night-blooming species in the New World and took them home. Horticulturists continued to tinker with them in England, where the first hybrids were recorded in 1830, and in Germany, where a nursery specializing in epiphytic cacti has been operated by the same family since 1822. But the current brood of epiphyllum propagation, says Phil Peck, is right here.

Peck is the president of the San Diego Epiphyllum Society, where 500 members make it the largest organization of its kind, surpassing even the Epiphyllum Society of America. Some dupe-paving epi-philis live as far away as Hamburg, but at least 50 local growers, Peck says, have added hybrids to the 10,000 epiphyllum varieties now listed in the official register. And although epiphyllums are not typically a commercial plant because they're so easy to propagate, two of the four epiphytic cactus nurseries in the world are located here: Gray-Lawns in Lakeside and Rainbow Gardens in Vista.

Peck's chief interest, besides promoting epiphyllum as the San Diego city flower, is creating hybrids that flower in fall, winter, or summer, when regular epiphyllums are dormant. His inspiration is a plant called "Harald Knebel," which was first produced by a German hybridizer in the 1920s. Harald blooms for him year-round. Peck says, in response to mixed breeding and affection, "You kiss it," he jokes. "Love



John Wenzel

it. And it's hard to do because it's a spiny little buggie."

To start your own collection of epis, you can do so with John Wenzel and attend a monthly meeting of the San Diego Epiphyllum Society. Meetings begin with a workshop, which is followed by a chance to win an epi from the raffie table, admire the blooms on the table reserved for show and tell, and shop for cuttings. To see the epi event of the year, visit the Casa del Prado on Mother's Day, when the society holds its annual plant show and

sale, a spectacle that Phil Peck guarantees will "blow you away."

— Laura McNeal

San Diego Epiphyllum Society
Seed Propagation Workshop
and Monthly Meeting
Wednesday, April 14
7:00 p.m., workshop
7:30 p.m., meeting
Casa del Prado, Room 101
Balboa Park
Info: 619-491-9495
Free

APR 1999

San Diego Reader April 8, 1999 **59**

Calendar LOCAL EVENTS

IN PERSON

Artists on the Cutting Edge VII: The "Cross-Fertilization" literary and music series at the Museum of Contemporary Art, La Jolla continues tonight, Thursday, April 8, with appearances by author Jean Felipe Herrera, novelist and poet Paul Beatty, poet and novelist Margi Ferry, and musician and composer Daniel Jenkins. Next Thursday, April 15, poet Sterling Plumpp, novelist Susan Straight, novelist Robert Antoni, and jazz guitarist James Valle sign the master. The series is created by Quincy Troop. Programs begin at 7:30 p.m. Non-members pay \$15 per night; tickets are available through Ticketmaster (619-220-1155). Find the museum at 700 Prospect Street. Call 619-454-3541 for information. (LA JOLLA)

Write the Stories You've Always Wanted to Tell: After Louise Borden Hertz visits Warwick's bookstore at 7 p.m. tonight, Thursday, April 8, to discuss and sign her *Little Red Writing Book*, find Warwick's at 712 Grand Avenue. 619-454-0347. (LA JOLLA)

Digital Noise: ex "California Screaming" — said to be "a theater work that presents a digitally layered interpretation of the conventions of the film noir" — when Heads on Fire Collaborative Artworks presents the show Friday through Sunday, April 9-11, at the San Diego Center for the Moving Arts (3255 Fifth Avenue). Shows begin at 8 p.m. each night. Tickets are \$12 general. Call 619-237-1991 for reservations. (MILPITAS)

The Struggles with Evil and the absurd as they appear in works by Mark Dickinson, Hesse, Kafka, Sartre, and other poets are confronted in the new book *The Affirming Flame: A Poetics of Meaning*, by scholar Maurice Friedman. Author Friedman — professor emeritus of religious studies at SDSU and co-director of the Institute for Dialogical Psychotherapy — will discuss and sign his book at D.G. Willy Books at 8 p.m. on Friday, April 9. Find the shop at 7400 Grand Avenue. 619-456-1096. The reading is free. (LA JOLLA)

The Play "Tiny Alice" by Edward Albee is the subject for this year's Disappointment Series at San Diego State University. Three groups of students were selected to present their ideas for a production of *Tiny Alice*, a short scene of the play is presented, and the jury then discusses the work, commenting, asking questions — in short, it's a full day of talk about the process of creating theater. Jurors include Edward Albee, David Hay, Robert Israel, Peter Marandinos, Rosine Perinelli, and Shigeru Yagi. The whole shebang takes place on Friday, April 9, in the Experimental Theatre in the drama building at SDSU. Seasons begin at 9 a.m., 10:30 a.m., and 1 p.m. For information, call 619-594-6363 or 619-594-4560. (SDSU)

The Faculty Concert starting at 8 p.m. on Friday, April 9, in the Fine Arts Recital Hall at Grossmont College promotes music by pianist Steve Baker and guest Joe Rathbun. Tickets are \$5 general. Grossmont College is located at 8800 Grossmont College Drive. 619-444-7233. (LA CAJON)

Mystery Authors Alan Jacobson (*Father Accusations*) and Steve Brewer (*Dirty Paul*) will sign their books at 2 p.m. on Saturday, April 10, at Bay Books (1029 Orange Avenue). For details, call 619-435-9070. Free. (CORONADO)

Brewer will appear at 2 p.m. on Sunday, April 11, at Mysterious sign his book there at 5 p.m. on Monday, April 12. Find the shop at 3904 Conway Street. 619-268-4747. (LA JOLLA)

Native America Night at Borders Books and Music starts at 7 p.m. on Sunday, April 10, when Sue Chapman and friends present a performance and discussion from his book *Of Earth and Elders: Visions and Voices from Native America*. Chapman's book combines his photography with interviews and prose by other Native Americans in the areas of culture, film, and music. He'll be joined at Borders by actor and dancer Steve Reeves, Patricia De La Riva, and Aron Starr, and storyteller Lisa Campbell De Riche. Find the store at 1077 Camino del Rio North and by calling 619-293-2201. Free. (MISSION VALLEY)

The Transcendentalists Ben and Jonathan Borchardt perform for the Sundays Night Concert series at the College Avenue Baptist Church at 8 p.m. on Sunday, April 11. Find the church at 4747 College Avenue and by calling 619-582-7222. An offering will be received. (COLLEGE AVENUE)

Father Gets Busy Because of *Book* A Holocaust Survivor's Memoir was written by David Finkel, who witnessed the murder of his parents, first

son, and one brother, and his read right Nazi concentration camps. Finkel signs and discusses the book at noon on Sunday, April 11, at The L. Dur (4170 Montana Boulevard). 619-273-1800. Free. (MILPITAS)

Holocaust Remembrance Day is being commemorated in the Price Center Theater at UCSD on Tuesday, April 13, with a lecture and signing by Finkel at 7:30 p.m. and a screening of *The Diary of Anne Frank* at 10 p.m. The lecture is free; admission to the film is \$2. Call 619-534-9876 for details. (LA JOLLA)

Then Finkel speaks at 11 a.m. on Wednesday, April 14, at San Diego City College (1450 C. Street). Free. For information, call 619-240-2312. (DOWNTOWN)

Celebrates National Poetry Month by taking part in a "complete" online literary reading by volunteers of a U.S. poet's work at noon on Sunday, April 11. The featured poem will be read on the day of the event, with copies available for purchase. An open reading follows. Find Joe at 4994 Newport Avenue. For information, call 619-321-0356. Free. (OCEAN BEACH)

May Baker Eddy Month Continues when Canadian John Overturning visits Borders Books and Music (1077 Camino del Rio North) at 2 p.m. on Sunday, April 11, to discuss Eddy's life, beliefs, and her seminal book *Science and Health*. Free. For more information, call 619-293-2201. (MISSION VALLEY)

Amateur Sleuth and college professor Nick Hoffman witnesses a wild campus murder that results in a death in Los Angeles' latest mystery, *The Death of a Gentleman*. David Raphael visits Mystery Books at 2 p.m. on Sunday, April 11, to sign and discuss his work. Find the store at 3904 Conway Street. 619-268-4747. Free. (HEAVY MESA)

The SDSU African Ensemble plays a concert at 7 p.m. on Tuesday, April 13, in Smith Recital Hall at San Diego State University. Tickets are \$10 general. Call 619-594-6031 or 619-594-6029 for further information. (SDSU)

Science Fiction Author J. Gregory Keyes will sign a *Calendar of Angels* at Borders Books and Music at 7 p.m. on Wednesday, April 14. Free. Find the store at 3904 Conway Street. 619-268-4747. (HEAVY MESA)

Scotland Yard Detective Duncan Kincaid and partner Sergeant Gemma James will solve another gripping murder in *Armed & Dead* (Goodby, the latest book by Deborah Crombie). The author plans to sign and discuss her book at 7:30 p.m. on Wednesday, April 14, at Warwick's Bookstore. Free. Warwick's, 7402 Grand Avenue. 619-454-0347. (LA JOLLA)

You're Getting Sleepy, the well-claimed "world's foremost hypnotherapist" Michael Dean performs at 8 p.m. on Wednesday, April 14, at 408 B (345 B Street). Tickets are \$10. For information, call 619-231-1441. (DOWNTOWN)

Although She Wrote Her Book *The Widow Down by the Brook* 41 years ago, Mary MacNeill's book is finally being published by Scribners in May. The 93-year-old author will discuss her book at 1 p.m. on Wednesday, April 14, at the Point Loma Library (2130 Point Loma Drive, at Veterans

St. St. MacNeill will be joined by literary agent Kris Sauer, who will discuss finding the author's project and selling and editing the work. The event will be published. Free. 619-331-1336. (POINT LOMA)

"New Writing Series 1999" the series at UCSD continues with Leslie Scalapino — author of poetry, prose, drama, and criticism — back at 4:30 p.m. on Wednesday, April 14. Enjoy the event in the Visual Arts Facility Performance Space. Free. Call 619-534-1276 for information and directions. (LA JOLLA)

Integrating Tales and Legends — Southern California authors are told in *Choral Pepper's Desert Land* of Southern California. The author will read from and discuss her book at 2 p.m. on Wednesday, April 14, at Turntable Books and Coffee (1015 Camino del Rio North, Suite 307). Popcorn plans to bring an alleged piece of one of Edgar Smith's failed black-owned nuggets to the event. 619-753-2201. Free. (GASLAMP)

New Music head to Smith Recital Hall at San Diego State University on noon on Wednesday, April 14, when the New Music Ensemble presents a concert. Call 619-594-6031 for more information. Free. (SDSU)

The Competition Is On, improved comedy as a competitive format highlights performances by Theater Sports International, continuing at 8 p.m. on the second Wednesday of each month, including April 14, at Schepers Plaza (1704 Keith Avenue). Admission is \$10 general. For more information, call 619-451-5100. (MILPITAS)

A Reader's Theater Presentation of Francis Greenway's play of the trial of a man planned at 8 p.m. on Wednesday, April 14, at the First Unitarian Church at 1077 Camino del Rio North. Admission is \$10 general. For more information, call 619-293-2201. (MISSION VALLEY)

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Calendar LOCAL EVENTS

praries of Illinois in the years leading up to the Civil War. Tickets are \$8. Find the theater at 420 Third Avenue, Call 619-232-7606 for reservations. (DOWNTOWN)

"American Girl" Author Connie Porter — who has created the six "Addy" books about the courageous young girl from an African American girl growing up during the Civil War — visits La Jolla Country Day School next Thursday, April 15, to meet the students and sign her books. You're invited to a public signing from 2:30 to 3:30 p.m. in the school's library. Find the campus at 9400 Genesee Avenue; dial 619-435-5460 x119 for details. (SOUTH MISSION)

Leading Artists from Handel and Gounod will gather on the Civic Center grounds outside the Civic Theatre (202 C Street) to sing their favorite arias, show tunes, and popular songs for "Opera on the Concourse" next Thursday, April 15, at noon. Free. 619-232-7606. (DOWNTOWN)

TV

"What Are You Having for Breakfast?" An expresso and a croissant. "I don't want any of that fat food! Just give me a cup of strong coffee and a muffin!" — from a long ago Mad magazine parody of Simon and Garfunkel's "Mrs. Tavaré" (not sexy). San Diego. Aired weekdays at 5 p.m. on K&E, Cox Cable Channel 41.

Interpreters, a recent review of *Friends* featured a scenario where both Monica and Rachel bled off passionate embraces to dash to the bathroom in search of a condom. But instead of missing the risk, one of them made merry of them fighting over the last remaining rubber. Missed opportunity. *Friends* airs weekdays at 7 p.m. on KSWB, Channel 5.

Reading Cheever's Son in Town & Country: gotta have that amper-sand, picturing him straining at his keyboard in an effort to say something wonderful about the reformed Grand Central, touring in every association he can think of, we thought, dang, it's just the way a famous person's kid. Biography: *John F. Kennedy Jr. Making the New Yorker's tough*. Thursday, April 8, at 9 p.m. on K&E, Cox Cable Channel 41.

Reduced to Disoriented Schoolboy in the presence of smoky-vocaled teen Margot Timmons of the Cowboy Junkies, we asked her to address her

KLEINZAHLER ON KLEINZAHLER



August Kleinzahler

He's living right now in an Austin apartment that isn't his, driving a car that isn't his, and feeding kiddie to a cat who isn't his. He's teaching a graduate workshop in poetry and a seminar he's titled "The Poet in the City." The latter, he explained, is "more or less a literature course. It's a little group of a dozen or so, and we meet around a seminar table. It's pretty straightforward. The material goes from about 1855 to 1965, back and forth between Paris and New York. We start with Baudelaire and Whitman, go to Apollinaire and William Carlos Williams, and continue through the Surrealists and Objectivists and Beatniks and hope to arrive in the vicinity of the New York Poets such as Frank O'Hara and James Schuyler. We listen to music and when possible we look at paintings and photographs and photographs of buildings. I try to keep up the writers with contemporary developments in related arts in painting and photography and music and architecture. For instance, I link Baudelaire with Dürer, Courbet, and Manet. William Carlos Williams and the Cubists, Frank O'Hara and the Abstract Expressionists, I talk about what went on socially and technologically, because what's happening during this span between 1855 and 1965 essentially is the invention of the modern city. There was a great movement of population from countryside to city. At the same time, new technologies came along — radio, movies, photography and automobiles and toasters — and these technologies accelerated and compressed life. So that artists and poets in particular had to invent new structures to accommodate the speed and diversity of what was going on around them. You have structures like Whitman's long flexible line and Conrad's collage sentences.

"I bring in a boom box and I play music relevant to the period. Historically, there were critical musical events just as there were critical events in painting — in 1913 in music there was Stravinsky's 'The Rite of Spring' and in 1908 in painting there was Picasso's first seriously fractured pictorial plane, 'Les Femmes d'Alger'.

"What I want them to get to is start being able to read the city they live in and understand its different layers and read it as you would a palimpsest. When they read Whitman or Williams or the Dada writers, they can begin to consider or imagine the kind of environment these writers lived and wrote in and what about that environment drove those particular works of art at that particular time. I hope they will come to see how the city has changed. They are living in the ghost of the city, the ruins of cities," Kleinzahler, who when he's at home in the Bay Area does not drive a car and depends upon public transportation, added. "Cities have been destroyed by the automobile."

I asked Kleinzahler, "What if it were 2049, 50 years from now, and someone were teaching your poems in the way that you are teaching poets to this class. What music and movies and films and so on would you hope this teacher would bring to class?"

He said that first he hoped that the teacher would note how the poems he's written in New York are contrasted to poems he's written in the Bay Area. He said that he hoped the teacher would point out that his poetry reflects upon "not merely the life of the American city, but a nostalgia for

READING

what existed as a livable and stimulating environment, a nostalgia for the materials like brick, stone, wood. I am not so fond of concrete and glass." He hoped that the teacher would notice his concern with "an erasing of the street or the plural of 'metropolis,' and then I asked him what music he'd want the teacher teaching him to play.

"I would want them to play jazz of the late 1950s and early 1960s, especially Herbie Nichols, Monk, Elmo Hope. I like slide guitar blues, Percussive bebop piano. I'd want Bartók's Violin Sonata and Zoltan Kodály's Sonata for Unaccompanied Cello. They'd want to play some Bob Dylan and Dinah Washington and Aretha Franklin." The Dylan, Kleinzahler added, should come "from the vintage of *Blonde on Blonde* until *Nashville Skyline*. I think I have only admitted to myself recently how engrossed I was in Dylan's music, album after album. I can't really sort out the influence, what it must have been." Kleinzahler added, "I like Sofia Gubaidulina, a Russian composer, and the German composer, Boris Blacher."

Kleinzahler noted that he perhaps spent "more hours in the Museum of Modern Art than any little boy in New Jersey. My father liked to go there and to the Frick and the Whitney. I tagged along with him, and he would buy me a bag of chestnuts. I loved Klee, Balhaus, Stanley Spencer; I love the Abstract painters; I love Durand. I like Robert Delaunay. I was very taken with the Chinese landscape painting." As for films, Kleinzahler said that *Campy Din* and the original *King Kong* are his favorites. He went on to note that Kubrick, one of his heroes, only recently had died. "I have always thought he was a great genius," Kleinzahler hoped that his teacher of film perhaps would show *Dr. Strangelove* and *Lola*. He said, "I liked the gangster movies. I like the first two *Godfather* movies." I asked about Anatolia, whom Kleinzahler recalled as being just like everyone else in the neighborhood, except that he was shut to death in a hotel barbershop. "I thought everybody lived in a neighborhood with books. The playground grew up in, everybody was Sicilian."

The teacher of Kleinzahler would show a few cartoons. "Absolutely the Bugs Bunny and Daffy Duck. Poppey and Olive Oyl are very important. From television there would be sports football and baseball games — and everything would have to be in black and white from the late 1950s and early 1960s. Then there would be black and white news kinescopes. From a more recent time, there would be labored television, *Hard Copy* and *Entertainment Tonight*." Kleinzahler said that he liked the latter two shows. "When something seems to be going on. Of course, nothing's very scary anymore, when even the President's foray habits are in the Sunday papers," Kleinzahler laughed. "Perhaps shows that dwell upon the bad habits of young actresses who drink too much."

I asked how Kleinzahler thought a teacher of him, 50 years from now, might sum up what Kleinzahler's greatest accomplishment was in his poetry. He said that perhaps this teacher might say of him, "He made use of formal measures to introduce the musical elements of speech in his poems."

Kleinzahler allowed as how he was having fun, imagining how he could be taught 50 years from now. But he said that it was difficult too. "I was weaving a griddle like I looked like when I was young. I was showing lots of snapshots of me. She was quite young. She looked down at one of the photos and said, 'Oh, that was a time I had a Bob Dylan look.' That had never occurred to me, that there was a time I had a 'Bob Dylan look.' I think what's interesting 50 years hence is just how much one of one's time. You don't really think of yourself that way, but you really are."

— Judith Moore

TWO POEMS BY AUGUST KLEINZAHLER

Self-portrait

It was a last dream, a bridges and heights and headed home dream, but too long, far too long and mazy and all the wrong time. And then there was that station, so massive, with its tiers, platforms, grinders and steps, trains rushing through on the express track, filled to bursting, commuters illuminated, each face vivid, highlighted — is that you? — exasperation, fatigue, concern at the time, but the time was all wrong, it was late, way late, the station ready to close.

The subway never close, you say, even in dream — empty, only rarely if ever a train, but open. This was no ordinary station, or dream.

You could see Manhattan in the far distance, big towers beyond the raggedly miles of tenements, slabs, frozen playgrounds. Like the view from the New Center headed south as it winds its way around the Bronx, right before it dips down into the tunnel. But this place would have had to be in Queens. At the start it was a plane headed for, headed for that morning from quite another town. This must be the old train to the plane, the one that lets you off way out by Kennedy.

But that got shut down years ago. Now I was far from anything, Jersey especially. I always head back to Jersey in a pinch.

My two suitcases were gone as well, both black, one large, one small. My shoes too, also black. There I was, lost, waving left and right, puzzled as a dog caught out in the light. Way down there in the bowels with the gated up shoe shine, burger and newspapers, a cup, a drink. But a barber shop of sorts still open and lit and orderly partitioned into three distinct rooms: one with a man fitting rubber skin suits onto mannequin heads, the next a barber fussily attending to their bald heads, the next what could only be a tiny morgue, but with those very same heads from the barber's, only this time like death masks of Renaissance poses.

That, when I ran onto this busy black gay, scary sort of kind of station chief. He was short with his face being there but nice enough and led me on a search for my two bags. Through horrible noise: toshes, gummy, leavings from some old and grotesque jumble sale.

— The two last rooms on earth, I found myself. And still no bags, but when I looked down there were my shoes, black on my feet again, except each from a different pair. Odd, that, but I was pretty glad to have them on, stuck by myself in the middle of nowhere with the station shutting down for the night and who knows what waiting out there in the shadows.

Someone it had gotten to be dawn. I found myself standing up to my ankles in weeds with rusted fenders and a torn-down fence. Manhattan sticking up in the filmy distance. Lots of birds, planes too, out of Kennedy. When two very long-looking kids were headed my way.

Didn't like how this was shaping up at all. If I had to bolt, the weeds would hold me back. But they turned out to be sweet, bewildered boys, in wonderment at my simply standing there. I believe I had on a flannel shirt, a plaid, sun igniting the wet, dark smudges of earth. It was all so eerily gentle and strange. I might as well have been Captain Cook in the Marquesas.

Gray Light in May

This soft gray light between rains. This enveloping light. Under a canopy of green Oak chestnut maple. Last night the moon, orange and full. Over Manhattan's West Side. Edge of water below so deep. The neighborhood asleep. As if gliding across the night.

Coming back here how many years now. And the ride in from Newark. Manhattan looming over the meadows. The houses of travel are due to. The strange hours we keep to see them. This soft windowless air. Away now nearly thirty years. You can smell the tidal flats below. Passenger jets silent overhead. In and out of Kennedy, La Guardia.

Far family asleep. My heart aches. A glass of wine, spilling over. The air like wine. I am a stranger to myself.

The soft gray light. The still moist air. The azaleas in these yards. Under the canopies of leaves. Fiercely bloom in this gray light. Between rains. Almost stereoscopic. The broad green leaves overhead as well. Painters know it, photographers too. The smell of it. Nudging my chest like the muzzle of a dog. The manner in which this gray light Wraps itself around things. Saturating them. Bringing up their color. So much of a part of me. So much of what is dearest. I can barely stand upright under the weight of it. The song of the wood thrush. Its life-or-let-us-through-the-heavy-air. And around its hidden clematis. Who knows the *Paludosa* as I do. Like and dogwood. Flowering pear blossoms, mingling. Drifting in gutters. How many hearts. For how many years. A stranger to my own heart.

By August Kleinzahler, from *Green Sea Things in Waves*, 1998, reprinted by permission of Farrar, Straus & Giroux.

Steve Brewer

Saturday, April 10 • 2 p.m.

author of
Witchy Woman & Dirty Pool

"Brewer's writing is gritty and witty, tough on its characters but easy on the reader... [Brewer] has a touch that can squeeze the humor out of a story without choking the suspense." — *Los Angeles Times*

— AND —

Alan Jacobson

Monday, April 12 • 5 p.m.

author of
False Accusations

Alan Jacobson has created the year's most gripping page-turner, a suspense masterpiece powered by stunning first-hand medical and legal expertise. *False Accusations* is a tale of deadly revenge — where the assurance of "innocent until proven guilty" is not what it seems.

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genre movies transcended their genre... *White Heat* and *Satan's Sinners*, April 10, at 2 p.m. on TCM, Cox Cable Channel 74.

More Proof That We Write on Oscar night. They're those two scenes on Oscar night. They're those two scenes on Oscar night. They're those two scenes on Oscar night.

Through 'Tis Spring by Half at times, and at other times just plain silly. Michael Moore's heart is in the right place — trying to rescue the link man from being treated as nothing more than a commodity by big business. "Jerkies" are needed, here, and Moore looks for them. The *Two of Us* from premiere Sunday, April 11, at 11 p.m. on Bravo, Cox Cable Channel 42.

Triumph of Nostalgia, wandering the cavernous, dimly lit, and eerily reminiscent space that is John Wayne

Against the Rockies Monday, Wednesday and Thursday, April 13, 14, and 15, at 12:05, 5:05, and 2:05 p.m., respectively. All of the games are broadcast on K100.5 (FM) and in Spanish on station KEXA (AM) (1420). For details, dial 619-280-1000.

Geared for Beginners, head out on the Mt. Woodson hill road ride planned by the San Diego Bicycle Touring Society on Saturday, April 10. The scenic 31-mile ride will start at 8 a.m. at the San Diego Arboretum Park (at Pomodoro Road and Ted Williams Parkway). Call 619-280-4111 for information. Free (90000).

Run, Bike, Run! Two 5k runs and a 10k bike ride are part of the ninth

SPORTS

Spring is in the Air, the San Diego Padres are on their first road trip of the season for games against the San Francisco Giants Thursday through Sunday, April 8-11, at 1:05, 7:05, 1:05, and 1:05 p.m., respectively. Then it's off to Colorado for games

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Children's Classics, the San Diego Actors' Theatre and T. Ashberg Co. present "The Wizard of Oz" by L. Frank Baum. Tickets: \$10. (CARRIE, 603-7478).

Three Little Pigs," "White Rabbit," and "The Three Little Pigs" are three plays with poetry and songs. Saturday, April 10, 11 a.m., at the hotel's garden amphitheater, 1540 Camino Del Mar. Admission is \$50 per person. (619-268-4491) (SEE, MAR).

He Was a Good Little Monkey, is a play by Carlos Gomez. Tickets and more information for the Carlos Gomez tales and many other plays are available at a newspaper kiosk during the Saturday and Sunday afternoon performances. April 10 at Borders Books and Music, 11072 Camino del Rio North, Suite 200, San Diego. (619-295-2301) (FAR, MISSOURI VALLEY).

Life in Egypt 3500 Years Ago is a play by the Children's Discovery Center at the San Diego Museum of Man. "Time Travel to Ancient Egypt" features a walk-through set.

Learn About Sea Hares, crabs, and anemones that thrive in the hard conditions of tidepools at La Jolla Shores, where the Birch Aquarium hosts *Tidepools for Tots* on Tuesdays, Apr. 11 at 1:00 p.m. The fee: \$12 per adult, \$6 per child (for those attending kindergarten). To make it more fun, the aquarium will give away 100 "sea shells" to the first 100 kids. Call 619-594-7316. **LA JOLLA**

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal sealions, is located in the coastal city of Chula Vista, near the National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use Bioscience to view animals more extensively via a Web browser from their own computers. The center also interacts with strategic organizations found in the "Secondary Education" network with computerized video exploring how seals affect the bay's "Monks, Jades, and the Bay."

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In this performance, Shifrin outdid even himself.

utilized for classical concerts (perhaps because of its rather remote location for most San Diegans), but which has acoustics of a brilliance, clarity, and presence scarcely to be matched anywhere south of Segerstrom Hall in Costa Mesa. The wonderfully live and true res-

100

virtually unknown over here.

What dazzled the listener most was not much the group's rich instrumentation or sheer technical skill, which often gave the impression of a much larger orchestra; as the supple, elegant musicianship that informed all the playing, the "fine Italian hand" of an ensemble trained in the country where the music was born. The music was made by men, but their instrumental imitators have been elevated almost to an object of religious worship. The orchestra's relationship with its conductor (an American who lives in Rome) is intimate and intimate. For they perform their instrumental parts exactly the way he plays the piano: dramatically, expressively, with singing tone, handsomely crafted phrasing, and

immense stylistic finesse. The rapport is so close that at one point in the performance of Ernest Bloch's *Concerto Grosso No. 1* (the fugal finale), the conductor simply sat back and allowed the orchestra to negotiate the complex contrapuntal

I say "sat back" because the Bloch work, a modern version of the Baroque *concerto grosso*, uses the piano throughout, somewhat in the manner of a *continuo* instrument but also as a soloist — and, as was to be expected, Golub took the piano part

gether produced a vitally compelling

David Golub

Bloch, *Concerto Grosso No. 1* for Piano and String Orchestra
Mozart, *Clarinet Concerto, K. 622* and *Symphony No. 21*
in A, K. 14; Dvořák, *Serenade for Strings, Opus 22*

East County Performing Arts Center
Bloch, Concerto Grosso No. 1 for Piano and String Orchestra
Mozart, Clarinet Concerto, K. 622 and Symphony No. 21
in A, K. 124; Dvořák, Serenade for Strings, Opus 22

thing to say, since almost no one has this slight, early Mozart work (it is K. 134, as against the Clarinet Concerto's K. 622) in the forefront of his consciousness. Golub's sturdy and refined

ing composition. I went back to the several recordings I own of K. 134 (by conductors like Leinsdorf, Böhm, and Krins)

what Golub had found in the score. To tell the truth, I have never heard a bad performance

CLASSICAL LISTINGS

by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to

The Connoisseur Series hosted by the school of music and dance at San Diego State University continues on

The concert begins at 7 p.m. in Smith Recital Hall. Tickets are \$15 general. Dial 619-594-6884 for reser-

conduct a mass choir of nearly 80 handbell players in a variety of her compositions; festival participants

Series hosted by the First Unitarian Universalist Church continues on Saturday, April 10. Their slogan: "We Make Music - Worth Dignity!" You

Tickets are \$31. The center is located at 340 North Escondido Boulevard (at Valley Parkway). For reservations, call 800-988-4253. (ESCONDIDO)

Maddalena and soprano Rosennare Freni as the children's parents. The opera is sung in English with the text projected above the stage.

"Music of U.S. Bach" provides the

"Soul Food — Music, Art, Poetry, and Chocolate" is promised at Summer & Dene Creations in Art on Sun-

Solo Harp Masterpieces by C.P.E.

forms for the 1997 San Carlos Concert Series at 7 p.m. on Sunday, April 13, at the San Carlos United Methodist Church (6554 Cowles

Know Any Legends of the Symphonic Variety? Head to the concert hall at the California Center for the

Admission is \$10 general. Find

performing for the San Diego Mini-Concert at noon on Monday, April 12, at the Lyceum Theatre in Horton Plaza. The categories were piano, woodwind, and strings. The music lasts approximately 50 min-

Public Library (17110 Bernardo Center Drive). The program will be repeated at 2 p.m. on Saturday, April 17, at the University Commu-

Chopin fills the galleries at the San Diego Museum of Art when pianist Alex Hock performs at 2 p.m. on Wednesday, April 14. Admission is

semble at UCSD — presents a concert at 8 p.m. on Wednesday, April 14, in the UCSD Mandeville Auditorium. Piano soloist Aleck Karis joins the group for Elliott Carter's *Septet* and the program

Chamber Music Society continues on Wednesday, April 14. Tickets range from \$20 to \$85. Enjoy the

April 15, at 12:30 p.m., in the Performance Lab (D-10). Find the campus at 1140 West Mission Road; 760-744-1150 x2317. Free. (SAN MARCOS)

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San Diego Reader April 8, 1999 **71**

Calendar ART

ART LISTINGS

Contributors to the Reader's guide to art gallery openings will be received by 5 p.m. Friday the last date for publication for consideration. Do not phone. Send a complete description of the event, including the date, time, and the precise address where it is to be held (including neighborhood, a corner phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 6301, San Diego CA 92168-3001. Or fax information to 619-591-3401.

GALLERIES

Masterworks by Mid-Care Painter Art Presidio are on exhibit at the Arts College International in going with a reception at 6 p.m. on Friday, April 9. "In Perspective" includes landscapes from the last 17 years and continues through Friday, May 28. Find the college at 440 G Street (at North Avenue) 619-231-1900. Hours are 11 a.m. to 5 p.m. Tuesday through Saturday, 11 a.m. to 1 p.m. on Sunday. (006/0706)

Introducing Philippe Starck's LWS Collection for Casati, Dusan is being shown with a reception at 6 p.m. on Friday, April 9. Find the gallery "S&I Central Avenue" for information, call 619-555-0404. (006/0706)

The Village of La Onda is situated south of San Diego in a high desert valley at the edge of the Sierra Madre in northern Mexico's Chihuahua state, about an hour from the nearest paved road. Approximately 100,000 people live in the village. The "Porter of Maya Culture" in UCSD's Grove Gallery through Saturday, April 14. You're invited to a reception set for Friday, April 9, at 5 p.m. San Diego-based collector Ben Schneider — who selected the pieces for the exhibit — will give a lecture and slide presentation following the reception at 7 p.m.

Find the gallery in the UCSD Crafts Center complex on the Riverside College campus (off Lauchlin Ave.) through Friday, 10 a.m. to 5 p.m. on Saturday, 10 a.m. to 2 p.m. for more details, call 619-534-3021. (006/0706)

Recent Paintings by Manny Farber are on view through Saturday, May 15. At Quinn Contemporary Art,

The show begins with a reception for the artist at 6 p.m. on Friday, April 9. Regular gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. Find the gallery at 760 G Street and Avenue and by calling 619-434-3401. (006/0706)

"Inside the World of the Outsider" — the Charnoff and Gosses Kaplan Collection of Self-Taught Art goes on exhibit in SDSU's University Art Gallery during a reception on Friday, April 9, at 6 p.m. The show continues through Wednesday, May 13. Regular gallery hours are 10 a.m. to 4 p.m. Monday through Thursday and Saturday, for more information, call 619-594-5171. (006/0706)

Jack Packer: The Members "One Foot" and regional artists joined shows are currently on exhibit at the San Diego Art Institute, the junior was Harry Bliss. The featured solo artists are Richard Glavens and Mo Ma. The show continues through Sunday, May 2. Find the center at 340 North Broadway (at Valley Park) 619-231-1900. (006/0706)

Miguel International Museum of Folk Art, abstract from "The Nippon Museum Collection, Selections by Susana Yanga" — the world's first museum devoted to the arts of the people — are currently on exhibit in the 1920s, scholar and architect Norma Yanga recognized the beauty of objects created by daily use and called the museum "michi" by combining the language words "michi" (path) and "michi" (the museum's design and art). The museum's design and art, who was also guest curator of the exhibition, made up of 40 objects, many from the 19th Century. See this show through Sunday, August 1.

Recent artworks from pre-Hispanic Colombia are gathered in "Shamans, Gods, and Myths: Bozota" — Colombian gold and ceramics in America. The exhibit includes an important ceramic sculpture and related gold works from ancient Colombia, the legends of Bozota, with works from "Beritole" (unpublished) collection dated from the first millennium B.C. Pre-Columbian artist Favored Abad and evaluation the 160 pieces in the show, date from 1000 B.C. to the Spanish Conquest. See the show through Sunday, April 11.

The M-ages is located on the square with the San Diego Museum of Art. Hours are 11 a.m. to 5 p.m. Tuesday through Saturday, 619-464-7167. (006/0706)

"Sanctuary of the West Coast" — an exhibition of the artist's work is being shown at the Rancho Buena Vista Adobe Center, promotes a reception for the artist at 6 p.m. on Sunday, April 11. Check out the sanctuaries through Tuesday, April 22, at 440 Alta Vista Drive. Dial 760-439-4441

for details. Gallery hours are 10 a.m. to 5 p.m. Wednesday through Saturday, 12:30 to 3 p.m. on Sunday. (007/0706)

ART MUSEUMS

California Center for the Arts Museum, see "The Edoes Five Selections" by the Frederick R. Weisman Collection" — with approximately 80 paintings, sculpture, mixed media, and video installations by established modern and contemporary masters. The last philosophical and contemporary Frederick R. Weisman was recognized as one of America's foremost collectors of contemporary art and was an artist himself. This exhibition — including pieces by Yoshida Kinko, Keith Haring, Andy Warhol, Jasper Johns, Frank Stella, and many others — shows on Sunday, May 2.

Find the museum at 340 North Broadway (at Valley Park) 619-231-1900. (006/0706)

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Morris, and Mitchell Spring are on exhibit in the "Recent Works from the Laman Foundation." The Laman Foundation — one of the most important sponsors of contemporary art programs in this country — has dedicated its collection (primarily to museums around the U.S., and these works are part of the biennial collection. See the show through Sunday, April 25.

The museum's Pan-American Project series includes up "Marcon Ramirez 1885: Amor Campesino" (Lama) (Love as First Language) for the exhibit, the artist has created an enormous steel heart displayed outside on the north plaza entitled "Amor," a piece on the Spanish words "amor" (love) and "amor" (heart). The artist's heart displayed outside on the north plaza entitled "Amor," a piece on the Spanish words "amor" (love) and "amor" (heart). The artist's heart displayed outside on the north plaza entitled "Amor," a piece on the Spanish words "amor" (love) and "amor" (heart).

Find the museum at 1001 Kettner Boulevard (at Broadway) directly across from the Santa Fe Rail Road Depot, adjacent to the America Plaza indoor transfer station. For additional details, call 619-238-7259. (006/0706)

San Diego Historical Museum, sculptor Donald Wood's first San Diego to visit two Guggenheim awards, among many other honors. His most famous sculpture, "The American," is a 10-foot-tall bronze statue of a man, who was also guest curator of the exhibition, made up of 40 objects, many from the 19th Century. See this show through Sunday, August 1.

Recent artworks from pre-Hispanic Colombia are gathered in "Shamans, Gods, and Myths: Bozota" — Colombian gold and ceramics in America. The exhibit includes an important ceramic sculpture and related gold works from ancient Colombia, the legends of Bozota, with works from "Beritole" (unpublished) collection dated from the first millennium B.C. Pre-Columbian artist Favored Abad and evaluation the 160 pieces in the show, date from 1000 B.C. to the Spanish Conquest. See the show through Sunday, April 11.

The M-ages is located on the square with the San Diego Museum of Art. Hours are 11 a.m. to 5 p.m. Tuesday through Saturday, 619-464-7167. (006/0706)

"Sanctuary of the West Coast" — an exhibition of the artist's work is being shown at the Rancho Buena Vista Adobe Center, promotes a reception for the artist at 6 p.m. on Sunday, April 11. Check out the sanctuaries through Tuesday, April 22, at 440 Alta Vista Drive. Dial 760-439-4441

This show closes on Wednesday, June 2.

Find the museum at 760 Prospect Street 619-434-3441. (006/0706)

Museum of Photographic Arts, the organization has closed its doors in Fulton Park for renovation and construction of an expanded facility. Set to open in spring of 2000. During this period, the Museum of Photographic Arts is sharing space with the Museum of Contemporary Art, Downtown. The April 18th stage exhibit "Sea Change: The Scapellato Contemporary Photography" — on display in the first floor gallery. The show — organized by the Center for Creative Photography at the University of Arizona — includes work by 19 contemporary artists using all manner of cameras who share only a preoccupation with the ocean. See the show through Sunday, April 25.

Find the museum at 1001 Kettner Boulevard (at Broadway) directly across from the Santa Fe Rail Road Depot, adjacent to the America Plaza indoor transfer station. For additional details, call 619-238-7259. (006/0706)

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museum acquired the piece in early 1998. The hands tell a story of a passage of both time and space, as calling landscapes of mountains, rocks, clouds, and trees. Control with the piece is said to be "individually modern in its abstraction, its surreal shading places, changed figures and ground, and has the natural world and the human mind are merged together." The exhibit — closing Sunday, April 18 — includes the scroll's — penciled — preparation drawing.

Watercolor by Canadian artist J. Tenenck Landowine and other birds as they appear in nature, the museum's permanent collection of Chinese art is collected in "The Bird of China Observed and Longed." The exhibit includes Chinese depictions of birds in paintings, bronzes, and ceramics. The piece and Central Mexican and Chinese depictions of birds through Sunday, April 18.

The museum also recently acquired Chinese woodblock prints "Running Feet" (Project for Women) and "Mama's Garden" (California). The piece is Chinese, 96" x 52" depicting of running feet. The piece is Chinese, 96" x 52" depicting of running feet. The piece is Chinese, 96" x 52" depicting of running feet.

The museum's permanent collection includes Italian Renaissance paintings, Spanish and modern paintings, American art, 19th Century European paintings and sculpture, and the Western Art of Contemporary California Art. 619-232-7031. (006/0706)

Tinklen Museum of Art, for portraits of upper-class American men from the 18th to the 19th century — the Turkish fabric of the day — are on exhibit in "Tinklen Museum of Art" through Sunday, April 11. The exhibition features a number of portraits of upper-class American men from the 18th to the 19th century — the Turkish fabric of the day — are on exhibit in "Tinklen Museum of Art" through Sunday, April 11.

The museum's permanent collection includes American art, 19th Century European paintings and sculpture, and the Western Art of Contemporary California Art. 619-232-7031. (006/0706)

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Was Pepita a Saint or a Deadbeat?

For today's generation, marriages break "tradition" by necessity.

As they entered the San Diego Rep, for every first-nighter who looked up at the marquee, saw the title — *Marriage Is Forever* — and said, "so true," at least three nimbled, for all negative to hear, "yeah, right."

Edi Villarreal's new comedy could do for weddings what *A Christmas Carol* does for the Yuletide: Pat Kossuth and Paul Luna, directly across from the Santa Fe Rail Road Depot, adjacent to the America Plaza indoor transfer station. For additional details, call 619-238-7259. (006/0706)

REVIEW

JEFF SMITH

Much to their surprise, Pat and Paul come across a living chat room. The computer guy, however, their parents arrive, unexpectedly, then La India Kossuth. She's a brava, other a medium woman, or a witch, or both. La India wants the ceremony to overflow with "wine, food, champagne, and long, impossible vows."

Scrooge encountered the ghosts of Christmas Past, Present, and Future. La India conjures up the ghosts of relatives past — some pure Mexicans, like Pat's parents, others a mix of races, like Paul's. The ghosts of the future, the play as a world premiere, but it has the uneven, ambling feel of a work-in-progress. It wants to be a comedy, a wise, reflective piece, and a serious, approach to the subject. *Marriage* chugs forward, however, interspersing strong, often funny moments with flat passages, and spending most time setting up a situation than unfolding it.

Though the ghosts of relatives past have important things to say — about marriage, identity,

Calendar THEATER

cultural values — they come from an enormous family tree. You find yourself more at figuring out their relation (great grand uncle, aunt twice removed) than considering their input. The play's vehicle, in other words, intrudes on its message.

This also happens with Pat and Paul. The family tree hints at a common branch for both. That's major news. Within seconds, however, Paul decides to reveal his selfish agenda for going to Maui. So he's a dishonest jerk (an impression that fingers), and there's an odd suggestion of incest. It's much information, especially in such a short span, but then *Marriage* has back to the jokes, as if the revelations were of no more import than how Pat's wedding dress will turn out.

The jokes delight, though. Linda Castro plays the brava like a flea-infested sloth. Iching, belching, she's a world-class gross-out. At the same time, Castro suggests depths of wisdom momentary in the script. A game cast (Ruben Garfias is a gifted comic actor) does what it can, and director Sam Woodhouse supplies gags and business, keeping the comic pace limag, when emotional and thematic passages lag.



Marriage Is Forever

Marriage Is Forever by Edi Villarreal
San Diego Repertory Theatre, Lyceum Theatre, 79 Horton Plaza, downtown.
Directed by Sam Woodhouse; cast, Yolanda Lloyd Delgado, Juan Monasterio, Catalina Maynard, John Padilla, Veta Truitt, Robert Garfias, Linda Castro, some design, Christopher Arco, costumes, Janet Teller, lighting, Trevor Norman, sound, Randy Cohen.
Playing through April 23, Tuesday and Sunday at 7:00 p.m.
Wednesday through Sunday at 8:00 p.m. **Matinee Sunday** at 2:00 p.m.
For information call 544-1000.

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SAT, APRIL 17 Swing - Cha-Cha - Salsa

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THE REVIEW

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DIRECTED BY JIM CARMODY

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ROOTLESS
Death Before Dishonesty
Dayton Family rapper gets rough and rugged on songs like "No Future."



THE ROOTS
Things Fall Apart
Organic hip hop from Philly. Features "You Got Me," with Erykah Badu.



DUSTA RHYTHMS
E.E.
The Tasmanian Devil of hip hop delivers another masterpiece of energetic wordplay on songs like "What's It Gonna Be."



JOEY MCINTYRE
Stay The Same
Former New Kid is blowing up the block from coast to coast with songs like "Stay The Same."



CHARLOTTE CHURCH
Voice Of An Angel
This 12 year-old, UK soprano soars on songs like "Pie Jesu."



THE P.J.S SOUNDTRACK
Voice Of An Angel
Cuts by J.D. and Us 3. Soap and Timbaland are bumping from the "hood" to the "burbs." Features "Get Involved" by Raphael Saadiq and G-Tip.



MASE PRESENTS: HARLEM WORLD
The Movement
Mase, Jermaine Dupri and seven new MCs will make your body move. Features "I Really Like It."



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R&B Casanova delivers the real thing on tracks like "What's So Different."



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"I used a small child xylophone when I was in elementary school [in Japan]."

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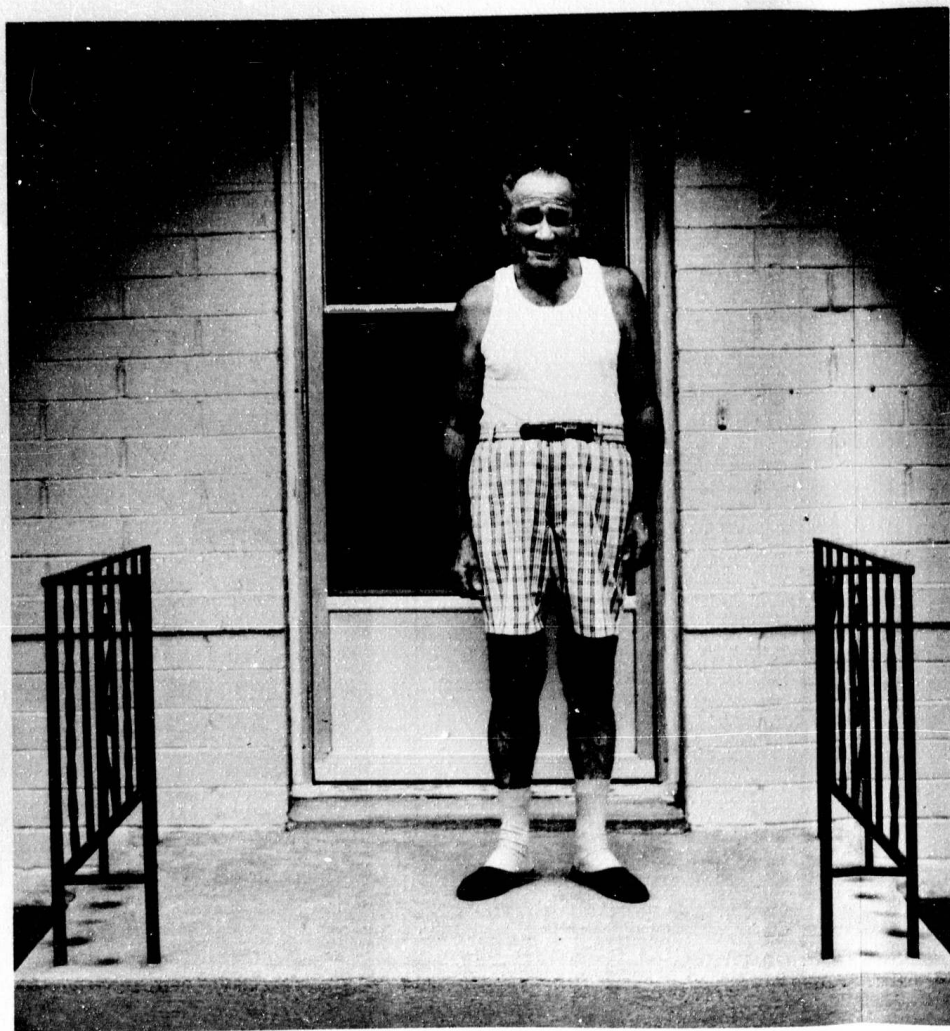
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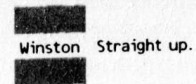


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Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

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Amnesia: Every second and fourth Saturday beginning April 24, 6:30 a.m. to 1:00 a.m. www.kids.com

The Brass Rail Fridays: Brown Sugar bandstand. Underworld, Tuesdays, Club 86, 1700 10th Avenue, Hillcrest, 619-298-1231.

Candlebar: 17 South Spinn hop-hop and 17 Club Tuesdays spin lounge and progressive. Mondays, Blind Melon, 1710 Canyon Avenue, Pacific Beach, 1-800-486-3669.

Century Club: 1111 San Diego, Jay's, Jemini, Dennis, and Cris. Thursdays, Plan B, 945 Canyon Avenue, Pacific Beach, 619-473-9269.

Club Nite: One of the new wave, synthpop, and new romantic. Tuesdays, The Brass Rail, 1700 10th Avenue, Hillcrest, 619-465-9877 or www.kids.com.

Club Shockwave: 1818 and hip-hop Saturdays, The Equinox, 8400 Mira Mesa Boulevard, San Diego, 619-271-4466.

Club Spectrum: Saturdays, 901 C Street corner of 8th and C, downtown, 619-257-2542.

Club Visions: 1111 Mission C, Katalin, Roshen C, and 1111 Latin, 9th, lounge, hip-hop, and high-energy dance 619-274-9438.

DTM: Mondays, Scholastic Bar and Grill, 919 Highland Street, Pacific Beach, 619-272-2780, Wednesdays.

Norman, 500 Carlsbad Village Drive, Carlsbad, 7 p.m., 765-729-4131.

The Dragon Lounge: DJ & live and guests. Fridays, 200 South Avenue inside Blue Brewing Company back entrance, downtown, 619-451-8071.

Elektronika: 1111 Adam Atom and Tom Fitzgerald. Electro, darkwave, techno, and trance. First Friday of each month, 18 and up, 4225 30th Street, The Empire Club, North Park, 619-440-8889.

Europe: 1111 Brandon, Chad, and Michael. Electro, synthpop, darkwave, and newwave. Third Friday of each month, 18 and up, 4225 30th Street, The Empire Club, North Park, 619-440-8889.

The Flame: 1780 Park Boulevard, Hillcrest. Call club for nightly information, 619-297-4163.

Gambino: 1111 11th, Blat Malin, and guests. Thursdays, 2020 Hancock Street, Mission Hills South, 619-487-1779 or 619-982-1363.

Go On Our Own: Latin dance club. Sundays, 9 p.m. Shooters, 3411 16th Street, North Park, 619-274-0744.

12 Jordin: salsa, Salsas, Normans, 101 Carlsbad Village Drive, Carlsbad, 765-729-4131.

Club X Machine: 1111 Roshen and guests spin underground, postmodern, progressive, newwave, electronic, synthpop, and new romantic. Wednesdays, Thursdays, 2020 Hancock Street, Mission Hills South, 619-487-1779 or 619-982-1363.

Mixed-Up Mondays: Retro, disco, new wave, house, latin, and 90s. Mondays, beginning April 24, Shooters, 3411 16th Street, North Park, 619-274-0744.

The Postage: 174 15th Avenue, downtown. Call club for nightly information, 619-255-9699.

Repetto: 1111 11th, S.K., and Mike. Wednesday, 18 and up, 4225 30th Street, The Empire Club, North Park, 619-440-8889.

Scholar's Union: 1111 11th, S.K., and Mike. Wednesday, 18 and up, 4225 30th Street, The Empire Club, North Park, 619-440-8889.

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NOTE

By Gina Arnold

Ge, I can't wait to tell my children about the last year of the century. Here we were, bombing the crap out of Yugoslavia (I'll admit, while the united college students of America whopped it up in whipped cream, lathering suits to celebrate spring break, and he was, given this visual image (and many others similar to it), to believe that Western Civilization had declined to the point of mindless pity, but for the success of Italy's incredibly popular blind tenor, **Andrea Bocelli**. Bocelli alone could be proof that it isn't just one big wet T-shirt contest out there in popular culture, whatever MTV would have you believe. This is not to say that Bocelli is an entirely class act, mind you. Sure, he has a good voice — he's a blind tenor, for God's

sake! — but his song choice could use some machismo; he's kind of like Celine Dion — only blind and male. Bocelli has gotten popular via some Spanish and Italian ballads and famous arias from popular operas, but still, it's kind of astounding that this former lawyer has sold 12 million CDs. Bocelli scored a giant European hit with the sentimental pop ballad "Con Te Partirò" (having studied with Placido Domingo while supporting himself by singing in piano bars). That was in Europe, of course, where radio knows no boundaries. But even in America, he is doing damn well. *Breitbart* Boston is said to be one of his fans. As that fact perhaps shows, Bocelli is stuff to not difficult to listen to, and it's not vulgar. In the face of a massive meltdown of minds, morals, and manners, that alone is kind of a relief.



ANDREA BOCELLI

To hear a sample of **Andrea Bocelli**, call 619-233-9797. And for the prompt, then please e-mail: arnoldg@comcast.net.

ANDREA BOCELLI, San Diego Sports Arena, Wednesday, April 14, 8 p.m. 819-232-8497, 845-5350.

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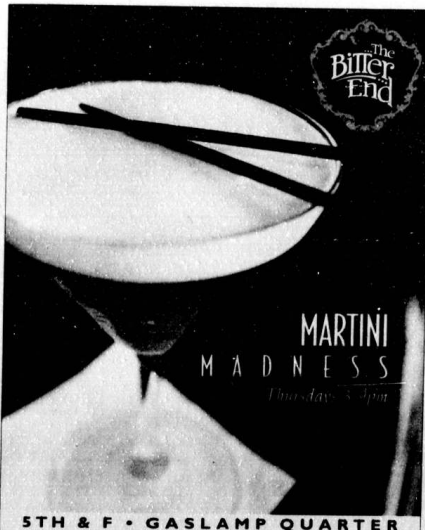
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Calendar MUSIC SCENE

Issue's Night Club, Quincy Ave., 2901
Nimitz Boulevard, San Diego, 619-523-5636. Call club for
information.

Kelly's Pub, 6344 El Camino Boulevard,
College Ave., 619-286-0400.
Thursday, call club for information.
Friday, 8pm-Saturday through
Tuesday, live bands, Wednesday, the
Real Riders, blues.

La Jolla Marriott, 1140 La Jolla
Village Drive, La Jolla, 619-587-1414.
Character Bar, Saturday, 8-10pm,
salsa, Merengue, and Cha Cha.

Levi's Cafeteria, 1545 Adams
Avenue, Normal Heights, 619-282-
1841. Thursday, 8pm to 10pm, Bryan
Bobby, folk, Friday, 8pm to 10pm,
Doug Pettit, folk. Saturday, 9pm to
11pm, Mick and Jack, Monday,
8pm to 11pm, open mike. Tuesday,
8pm to 11pm, 8pm, 8pm, 8pm, 8pm,
Wednesday, 8pm to 10pm, Friday, 8pm,
Friday, 8pm.

Mix, 3621 Fifth Avenue, Hillcrest,
619-296-0400. 18 performances begin
at 7pm, 10 music to go, Thursday,
Cool Blue, live, Friday, 8pm,
Katie, live, Saturday, 8pm,
Katie, live, Sunday, 8pm,
Katie, live.

O'Connell's Pub and Nightclub,
1175 Mission Boulevard, Bar Park,
619-256-5671. Friday, 10pm-1am,
Country and the Blue Riders, blues,
Saturday, 10pm-1am, 10pm-1am,
and Vinyl Electric, blues.

The Old Sol, 1175 Adams Avenue,
Normal Heights, 619-286-0400. All
performances are 9pm to 1am.
Friday and Saturday, Joe Brown, folk,
folk. Monday, the Statues,
alternative, Saturday, 10pm,
Wednesday, Gregory Page and Frank
Dunne, acoustic.

Pat Jory's, 1147 Waring Road, Midland
Gardens, 619-286-7873. Friday and
Saturday, Wally City, blues, rock,
soul.

Pelican Pub, 7828 Broadway, Levee
Cove, 619-461-8400. Monday, 10pm-1am,
John's Big Band, blues jam.

Poppy's Sport Bar and Grill, 7006
Avalon Blvd., San Diego, 619-571-
0706. Friday, California, blues jam.
Saturday, call club for information.
Sunday, 10pm-1am, 10pm-1am, 10pm-1am,
the Big Band and guests, Wednesday,
the Red Blues, rock.

Poppy's Sport Bar and Grill, 7006
Avalon Blvd., San Diego, 619-571-
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Saturday, call club for information.
Sunday, 10pm-1am, 10pm-1am, 10pm-1am,
the Big Band and guests, Wednesday,
the Red Blues, rock.

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Avalon Blvd., San Diego, 619-571-
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Sunday, 10pm-1am, 10pm-1am, 10pm-1am,
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the Red Blues, rock.

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Makai

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MONDAY, APRIL 12
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Wednesday, April 14
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SUNDAY, APRIL 11 • 7-11 PM
NovaMenco
Flamenco-Funked Dance

MONDAY, APRIL 12 • 7-11 PM
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Hospitality Industry Night
\$1.75 cash, \$2.00 credit, \$2.00 credit

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Presenting the week's best music acts in the
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MICHAEL ROSE
Guests: **THE TRAGICALLY HIP**
Guests: **THE EMOTIONS**
with **BLOODSTONE & LEAH WILLIAMS**

FRI 4/9
THE TRAGICALLY HIP
Guests: **THE EMOTIONS**
with **BLOODSTONE & LEAH WILLIAMS**

SUN 4/11
KITARO
A very special evening with
Companion of most of
CHINO INGENIEROS

WED 4/14
DR. MICHAEL DEAN, PH.D.
World's foremost hypnotist

THUR 4/15
CANDLEBOX
With guests: **GOODNESS & BALL**

FRI 4/16
PAT TRAVERS BAND (GUEST RHY)

SAT 4/17
VENICE
Special guests
GREGORY PAGE & LISA SANDERS

SUN 4/18
MIKE NESS
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WED 4/19
MICHAEL SCHENKER GROUP

THUR 4/20
SUZANNE WESTENHOFFER

FRI 4/21
TIERRA & MALO - DANCING - TABLES
SAT 4/22
BRENDA HOLLOWAY & BRENTON WOOD

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"THE YOUNG AND THE UNRULY"
ON SAT 4/22 101-800-7878

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ON "PROMISE" COUNTRY 101-800-7878
"THE YOUNG AND THE UNRULY"
ON SAT 4/22 101-800-7878

Calendar
MUSIC SCENE

The Rocket, at VASA 1405, 504 E. 14th Avenue, downtown, 619-447-7347. All performances begin at 7:30 unless otherwise noted. Friday, the King of Pines, swing band, swing. Saturday, (King of Pines) swing. Sunday, (King of Pines) swing.

Rene O'Grady's, 5402 Adams Avenue, Santa Monica, 310-284-7666. All music is rock and roll. Friday, Sunlight, Saturday, Sunlight.

Sham Rock Shack, 3001 E. 1st Avenue, 310-284-7666. All music is rock and roll. Friday, Sunlight, Saturday, Sunlight.

Sharon Harbor Island, 1701 Harbor Island Drive, Harbor Island, 310-284-7666. All music is rock and roll. Friday, Sunlight, Saturday, Sunlight.

Tia Lee's Lounge, 5362 Sage Street, at Mission and 16th, San Diego, 619-542-1462. Music is rockabilly or swing unless otherwise noted. Thursday, the Lovers, Friday, the Lovers, Saturday, the Lovers, Sunday, the Lovers.

Top of the Cove, 1216 Front Street, La Jolla, 619-434-7779. Friday and Saturday, 7:30 p.m. Mary, Mary, Quite Merry.

Tuna Maze, 3505 Executive Drive, La Jolla, 619-434-7779. Friday and Saturday, 7:30 p.m. Mary, Mary, Quite Merry.

Twigs and Cakes, 409 Park Boulevard, University Heights, 415-246-0111. All performances are acoustic/folk unless otherwise noted. Thursday, 8:15 p.m. open mike. Friday, 8:15 p.m. open mike. Saturday, 8:15 p.m. open mike. Sunday, 8:15 p.m. open mike.

The Wellbush, 10799 Torrey Pines Road, San Diego, 619-569-6677. Thursday and Friday, 8:15 p.m. Contemporary. Monday, 7 p.m. Jazz.

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Guests: **THE EMOTIONS**
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ON SAT 4/22 101-800-7878

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"THE YOUNG AND THE UNRULY"
ON SAT 4/22 101-800-7878

Downtown

The Bayan Bar and Grill, 301 Market Street, downtown, 619-542-1462. Friday and Saturday, club for information.

Blarney Stone Pub, 502 10th Avenue, downtown, 619-231-8100. Thursday, Saturday, Sunday, and Wednesday, 8:15 p.m. live music. Friday, 8:15 p.m. live music.

The Blue Taurus, 415 10th Avenue, downtown, 619-231-7402. Call club for information.

Buffalo Joe's, 1011 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

The Laurel Restaurant and Bar, 1011 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

Palace of Nippon, 1111 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

Papa Jack's, 3010 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

Patrick's Bar, 401 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

Cruc's Top Hat Bar and Grill, 1011 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

The Crow Bar, 2112 Kettner Boulevard, midtown, 619-492-3062. Thursday, 8:15 p.m. live music. Friday, 8:15 p.m. live music. Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

Takata Grill and Spirits, 1011 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

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Harmony on Fifth, 122 5th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

The Harmon Garden Plaza, 111 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

Jimmy Lee's, 617 10th Avenue, downtown, 619-231-8100. Thursday, Friday, and Saturday, 8:15 p.m. live music. Sunday, 8:15 p.m. live music.

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Consider the Possibilities

The poster offers a couple of clear alternatives but no real solution.

The countdown is well underway. *USA Today* got it going, together with "daily news updates" and an every Friday column, at the beginning of last week: fifty days to the premiere of the first *Star Wars* prequel on May 19. Counting on my own fingers, toes,

(or *EzTV* or *EDTV* or *EDtv* or *edTV*) issue remains even fresher (or fouler) in mind. Not yet thoroughly aired out from the mind is the matter of how the movie advertised and reviewed as

REVIEW

DUNCAN SHEPHERD

thumrains, toenails, thumbs, thumbnails, arms, legs, knees, elbows, and ears, that only took me four days to make. *John Mafu* was advertised and received an A grade. The only criticism I never claimed to have a head for figures. Either way, there would be now be less than six weeks (let's see...forty divided by seven—yes, less than six weeks) until blast-off. Not too soon, in other words, for the print journal to be able to ponder what to call the damn thing.

Hollywood studios have become less and less reliable as sources for the titles of their own movies. *8mm* was *Eight Millimeter* in the press material. It was both on the posters. It was definitively *8mm* on the screen. Or more precisely, if not more properly, it was *8MM*. And of course the *Ed TV*

Later. (Colon mic.) Nor is the matter of how the movie plainly labelled as *Jane Austen's Mafia* was advertised and reviewed as simply *Mafia!* The exclamation point was felt, a bit belatedly, to be a more recognizable indicator of comic intent—as in *Airplane!*, although, not as in *Attack! Burn!*, then, *O Pioneers!*, etc.—than the name of an early-19th-century comic novelist. And was it supposed to be *Star Trek Insurrection* or *Star Trek: Insurrection*? And *BASEKETCH* or *Basketball*? And *Burn Hollywood* or *Alan Smithee Film: Burn Hollywood Burn*? With the studios falling back more and more on typographical dodges in their titles—sizing, capitalizing, coloring, spacing

positioning—the print media are left increasingly to their own devices, their own editorial discretion, in the naming of movies. What comes out of a Hollywood studio is no more to be trusted than what comes out of the White House.

The *Star Wars* poster currently on display in theater lobbies offers a cou-

ple of clear alternatives but no real solution. The spacing alternative in the fine print near the bottom would be impractical within the tight weave of paragraphs and sentences in a written review, liable to look like a computer glitch or modern poetry:

Star Wars Episode I: The Phantom Menace

But still more impractical would be the positioning alternative in the large print higher up:

Star Wars
Episode I
The Phantom Menace
Well, then, what?
Star Wars, Episode I: The Phantom Menace is USA Today's tentative pick.

Calendar
MOVIES



etence. The *Los Angeles Times*, sometimes known as the handmaid of the film industry, favors *Star Wars: Episode I — The Phantom Menace*. (What would have been wrong, one wonders wistfully, with just *The Phantom Menace* all by its lonesome?) Those two proposals, even before the movie itself weighs in with an opinion, do not begin to exhaust the possibilities. The mind reels....

Star Wars — Episode I: The Phantom Menace
Star Wars: Episode I, The Phantom Menace
Star Wars, Episode I — The Phantom Menace
Star Wars, Episode I/The Phantom Menace
Star Wars — Episode I . The Phantom Menace
Star Wars: Episode I: The Phantom Menace
Star Wars: Episode I, The Phantom Menace

Star Wars — Episode I — The Phantom Menace

Star Wars/Episode I/The Phantom Menace

Star Wars: Episode I: The Phantom Menace!!

Star Wars: / / Episode II: / / The Phantom Menace

Star Wars: Episode I / The Phantom Menace

Star Wars (Episode I) — The Phantom Menace

Star Wars (Episode I / The Phantom Menace)

Star Wars: Episode I: The Phantom Menace...

Star Wars Episode I The Phantom

Menace
Star Wars: Episode I The Phantom Menace
Star Wars: EPISODE I The Phantom Menace
Star Wars — Episode I — The Phantom Menace
Star Wars Episode I: the Phantom Menace
Menace
Star Wars: Episode I — The Phantom Menace
Star Wars: America's Number One Movie
Menace
Star Wars: EI
E-One
The One
Star Wars: The Event
starwars:episode1:phantommenace
Menacing
SW E1 TFM
R2D2 Meets C3PO
S.W.E.I.P.M.
Sweep Em
Sweep Em

MOVIE LISTINGS

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated
movies are for new subscribers.

Affliction — A legacy-of-abuse tragedy with heavy psychospinning and moralizing — altogether as chilly as its upstate New Hampshire locale during deer-hunting season. It showcases ferociously fine work from Nink Nolte as the figure-head policeman of a sleepy small town, not unlike the Stallone character in *Copland*, who convinces himself that a deadly hunting mishap in his backyard is in fact premeditated murder. As if his mind were not already overoccupied with the death of his mother, a custody fight over his sulky



Analyze T

teenage daughter, and a nagging toothache. (Nolte's range of expressions for this last affliction is endlessly inventive.) Fine work.

The Sweet Hereafter, with Willem Dafoe and Mary Beth Hurt; written and directed by Paul Schrader. 1998.

American History X — Mawkish and sledgehammering cycle-of-violence lesson around a high-school skinhead (Edward Furlong) and the older brother (Edward

fixed around life-sized humans. The thickened hair, grainy photography, and jiggly camera are not enough to disguise his age in the flashback. The scene in which Nob and Spacko, unannounced, drop in on his parents' farm and discover for themselves, with no help and only minor hindrance from his father, the frozen body of his mother in bed, makes a noteworthy contribution to the variety of human experiences. And of cinematic experiences as well. There are other interesting bits and pieces, though they don't quite add up to a whole. Based on a novel by Russell Banks, author also of

Norton) who has been his idol and mentor and who now comes out of prison as a changed man. In flashback, Norton is afforded a broad platform and a lot of rope, and he spins out the neo-Nazi party line with great conviction, and against feeble opposition (Elliot Gould is, and in great contrast to the extreme unattractiveness of neighborhood Funder (Stacy Keach). It is not terribly reassuring that his turnaround behind bars comes about because he is so much more principled than his Aryan brethren, who will stoop to *Leading Dogs*.

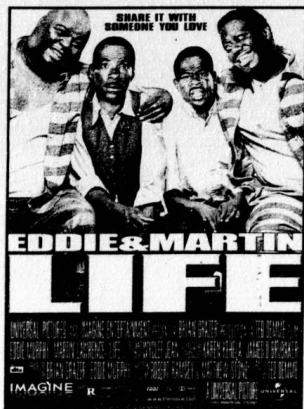
with Hispanics. A gang rape in the shower as brutal as it is banal, softens him up for the following tidbit: for thought from his old high-school principal. "Has anything you've done, made your life better?" Tony Kave, the director as well as photographer, was notably public with his displeasure over the final form of his work. The view without knowing or caring to know the details of the case, can't blame him. Much he can exonerate him. Beverly D'Angelo. Every Brooks. Fairouz Balk. 1998.

● HAZARD CENTER 7:

Among Giants — British working-class romance with Pete Postlethwaite and Rachel Griffiths, directed by Sam Miller.

Analyze This — One thing to be said for the comedies of Hai old Ramis is that they

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LIFE opens April 16.

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APR 1 1999

Calendar MOVIES

always have a concept. The better ones (*Groundhog Day*, *Multiplicity*) have a more complex one. The concept this time — a Mafiosi in therapy for anxiety — is pretty simple, and the sales pretty predictable. (Psychiatrist: "When I go into family therapy, this was not the family I had in mind.") Robert De Niro lends a subtle legitimacy to the role of the mobster. This best moment: breaking down in tears at a TV spot for Merrill Lynch, and Billy Crystal has trouble holding down his end of the tender notes. With Lisa Kudrow, Joe Viterelli, Chaz Palminteri, 1999.

● CAMEL MOUNTAIN, CINEMA STAR GALAXY, CINEMA STAR 10, CINEMA STAR 11, CINEMA STAR 12, FASHION VALLEY 18, FLOWER HILL CIN, LAMAS, GALAMP 15, GROSSMONT TROLEY LA, COSTA 6, LA JOLLA 12, MIRA MESA 4, MISION VALLEY 20, OCEANVIEW 8, POWAY 10, RANCHO SAN DIEGO 15, SAN MARCOS 18, SAN MARCOS 18, SANTE VILLAGE 4, SANTE VILLAGE 4, SWEETWATER 9, TOWN SQUARE 14, WILSON PLAZA 14.

Control Station — Warmly photographed, sleekly made movie revolving around a motherless woman who gets under the skin, onto the conscience, and into the heart of a dishonest stranger, together setting out in search of the boy's unknown father. The Brazilian locale adds some grit but not much. With Fernanda Montenegro and Vinícius De Oliveira, directed by



Walter Salles, 1998. ● LA ESCORDO 8

Children of Heaven — Iranian film about a lost pair of shoes and the repercussions written and directed by Majid Majidi. HILLOREST CINEMA.

Cookie's Fortune — A Robert Altman ensemble piece set in the 1930s South at Laventure, with Glenn Close, Julianne Moore, Liv Ullmann, Charles Dutton, and Patricia Neal.

The Corruptor — Hong Kong-style action dropped like a bomb into a Sidney Lumet-style probe of NYPD politics. The result is widespread devastation. With Val Kilmer, directed by the director of *Four Men and a Cradle*, 1999.

Crucial Intentions — *Hungarian* László Kovács, the soft-spoken second-generation Irish cop assigned to the Chinatown beat for secondary reasons only. His co-star, Chue Yan-Fai, despite a crying need for valiant, can take heart from the prize and persistent example of Arnold Schwarzenegger in his quest for U.S. stardom, 1999.

retained to the bodies and needs of most American teens. It's still weighed with quiet notions of purity and reputation, but played mainly for early laughs. Don't misunderstand. It's not about teenagers who consciously act out a video they've seen, much less an 18th-century novel they've read. They just unconsciously replicate the virtues of its characters. Sarah Michelle Gellar, having progressed from daytime soap star to prime-time vampire Slayer to screen scream queen, is vividly opening some campy camp habits. And Ryan Phillippe is little but a lower lip. Renee Zellweger, as the original hold of her, has some human qualities, but they are of no use to her here. With Selma Blair and Christine Baranski, written and directed by Roger Kumble, 1999.

The Deep End of the Ocean — A search of TV movie material given a big-screen sheen, Michele Pfeiffer is cast as a Mother Discouraged whose three-year-old middle child disappears from the crowded lobby of the hotel at her fifteen-year high-school reunion. Nine years later, after an unraveling nationwide search, a *People* Magazine cover story, and a change of residence from Wisconsin to Illinois, a pre-pubescent neighbor boy knocks on her door from looking for yardwork. He recognizes him at a glance as her missing son — even though he is of necessity an all together different actor. (He, on the other hand, does not recognize his mother, though she hasn't aged a day.) The conceit does a lot of work that could not be gotten over with rope and grappling hook. This over-acts and blocks the path to the tender feelings that played for our attention as the storied rolls obliviously onward. The explanation of the boy's abduction and the comment out of his abductor, covered in a couple of lines at the table, are already playing as well. Pfeiffer takes her acting very seriously, but so do many seriously. Nicolas Cage, Joaquin Phoenix, James Caan, John Goodman, Catherine Keener, directed by Paul Verhoeven, 1999.

Howard, of course never mentioned by name, although the souls of the PBS series *An American Family* that not Albert Brooks's lampoon of them, and it is *Real Life* are brought up in order to make the distinction that not a video they've seen, much less an 18th-century novel they've read. They just unconsciously replicate the virtues of its characters. Sarah Michelle Gellar, having progressed from daytime soap star to prime-time vampire Slayer to screen scream queen, is vividly opening some campy camp habits. And Ryan Phillippe is little but a lower lip. Renee Zellweger, as the original hold of her, has some human qualities, but they are of no use to her here. With Selma Blair and Christine Baranski, written and directed by Roger Kumble, 1999.

Forces of Nature — Grind it out road comedy about a slightly upright hunk. Ben Affleck, as loose-limbed as small who uses his first and last wild cats between New York City and Savannah, under the guidance of a free-spirited coterie (Natalie Portman, the Kenetic of coterie), while on his way to his own wedding. The big cinematic events, which in its big special effects, are the site most content storms of badlines, raindrops, and flower petals. How else could a contemporary Hollywood film

make be expected to express the depth of his feelings? With Matt Damon, Steve Zahn, Rhye Danner, Ronny Cox, written by Mark Lawrence, directed by Breusem Hughes, 1999.

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Among Giants

Exclusive Engagement Starts Friday

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Calendar RESTAURANTS

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1166 Famosa Plaza (off Bernardo Center Drive), Rancho Bernardo, 92045-1270. One of the best Italian restaurants in the North County area is called. The dining room also leads to the bar, which has the down-home atmosphere of a family restaurant. The service is excellent, and the food is top-notch. Open daily for lunch and dinner. 10-11 pm.

ANISHA THE GREAT 414
1444 S. El Camino, Suite 100, San Marcos, 92069-1444. This is a great place to get a good Indian meal. The food is excellent, and the service is excellent. Open daily for lunch and dinner. 10-11 pm.

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Online Restaurant Coupons!

These restaurants have valuable coupons on the Reader's Web site. Indicates at least one North County location.

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Ber's
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Cafe Appassionato
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Calypso Cafe
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Chateau Orleans
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Connoisseur
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Connoisseur
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RST Longford Grill
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Sue of India
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Sue of India
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Sue of India
2 for 1 dinner

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Reservations suggested

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Reservations suggested

THE BEACHES

THE BELGIAN LION 2263 Bacon Street, Pacific Beach, CA 92109. The cuisine here is to be savored. Excellent food, beautiful surroundings, excellent service and fun for everyone. Open nightly for dinner. Low to moderate.

CHINA INN 4000 La Jolla Village Drive, Suite 100, San Diego, CA 92108. The cuisine here is to be savored. Excellent food, beautiful surroundings, excellent service and fun for everyone. Open nightly for dinner. Low to moderate.

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CLINICAL LIGHT INDUSTRIAL: Admin. Assistants. Computer skills. Must have 1-2 years exp. in clerical or admin. position. Call 619-451-1212.

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Only professionals with marketing and Internet experience desired.

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For appointment fax résumé to:
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Biz-Web Marketing LLC

Career Opportunities in North County

BREG, Inc. is a fast-growing medical device manufacturing company located in Vista. Over the past 8 years we have enjoyed steady growth and we now employ over 150 and more employees. We offer a work environment that entails trust, employee involvement and accountability. We currently have openings in the following areas:

Administrative Data Analyst

Responsible for providing administrative and marketing reports. Must be proficient with spreadsheets and report writing programs. Knowledge of MCO/OLA and/or ACCESS a plus.

Industrial Maintenance Repairer

Seeking experienced maintenance worker proficient in installing, maintaining and repairing machinery, equipment, physical structures, and pipe and electrical systems. Must possess stable work history.

Receptionist

Experienced individual to provide telephone, visitor and employment services. Must demonstrate professional verbal and interpersonal skills. Stable work history a must.

Warehouse Clerks

Experienced in shipping and receiving, preferably with a manufacturing organization. Must have a stable work history, excellent driving record, and proficiency in math. Basic computer skills and forklift certification a plus.

Warehouse Supervisor

Experienced warehouse supervisor in receiving, stocking, and shipping with a manufacturing organization. Excellent interpersonal skills with first-line supervisors. Experience beyond high school and computer skills in warehouse/inventory applications (MRP, etc.) preferred.

BREG

We offer a comprehensive salary and benefits package and an informal, friendly work environment.
PLEASE FAX YOUR RESUME TO: HUMAN RESOURCES, 760-599-3030
OR E-MAIL TO: mngls@breg.com.
We are an EOE. Dedicated to a diverse work force and drug-free work environment. Qualified M/F/D/V candidates are encouraged to apply.

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Take charge!
If you want to earn top money and you are a top performer, we won't stop you!

Work for us and set your own hourly pay!
We will show you how our product and your talents will make you money and give you a career!

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Luth Research has immediate openings for individuals to conduct telephone surveys in its Mission Valley phone center. Bilingual a plus.

- Hourly starts at \$6-\$8
- Must type 25 wpm
- Nice environment
- Opportunities for advancement

Call **619-516-7816** for information.
Apply in person **ONLY**
M-F 9 am-4 pm at
LUTH RESEARCH INC.
2365 Northside Dr., Ste. 100

JOB FAIR!

April 12 • 10 am-5 pm

TOPS Staffing is now hiring for the following positions:

- Clerical
- Receptionists / Secretaries
- Data Entry Operators
- Administrative Assistants
- Word Processors
- Customer Service Representatives
- Bookkeepers / Accountants
- Collections
- Light Industrial
- Assembly Workers
- Shipping / Receiving
- General Laborers
- Warehouse Personnel
- Maintenance
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TOPS Staffing Company

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(619) 622-0610 • Fax: (619) 622-0616

If you cannot attend the Job Fair, please call to schedule an appointment.

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Begin your career in security today!

We are a steadily growing company committed to finding and developing the best-qualified trainees in California. Positions available now — full-time and part-time, including weekends. **ARMED, unarmed, courier, and armed trolley security.**

We offer:

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- Performance-based advancement
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- Profit sharing
- Good work locations
- Permit/guard card assistance
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- Credit union/Direct deposit
- WILL TRAIN — No experience required

Requirements:

- Good communication skills
- Neat appearance
- No convictions
- Working telephone
- Dependable transportation
- Good physical condition
- Drug screening

If interested, please apply in person Monday-Friday, 9 am-4 pm.
HERITAGE Security • Services
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San Diego Reader April 8, 1999 11

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Booming Hospitality Industry
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 Immediate full and part-time openings for motivated, qualified individuals. Network with over 350 hotels in San Diego, Phoenix/Scottsdale and Palm Springs. Great pay + bonuses, benefit plans, retirement plans and fantastic travel benefits. Computer literate and attention to detail a must. Paid training provided. In depth knowledge of San Diego, Phoenix/Scottsdale or Palm Springs a valuable plus. A great attitude and desire to advance will put money in your pocket. Don't hesitate... make the change now!

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 or fax your resume to (619) 627-9405
 We will respect your request for discreet confidential follow-up.

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Field Management

San Diego Area

Flair Communications Agency, a Chicago-based promotional firm, currently has an immediate opportunity for an experienced professional to assist in the nationwide promotion of a major consumer product. Working out of his or her home, the successful candidate will be responsible for coordinating and executing promotions at local outlets as well as recruiting and maintaining clients, merchandising, and reporting.

The qualified candidate must be at least 21 years of age and possess a valid driver's license. Time management skills and PC proficiency combined with strong organizational, sales and oral/written communication skills are essential for success. Sales/retail and event experience are pluses. Evening and weekend work is required.

Interested candidates, please fax your resume to: Attn: DS, (312) 943-6046. Background check and drug screening required. EOE.

Flair Communications Agency

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APPLY TODAY AND START TOMORROW!

One of Southern California's fastest-growing home improvement companies is looking for experienced appointment setters. \$8 per hour plus commission plus bonus. Excellent income potential in a fun, professional environment.

Lifetime HOME IMPROVEMENTS
 CALL MARC: 1-800-390-4070
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Full-time or part-time

Herbal dietary supplement distributor seeks a responsible, well-organized, customer-oriented manager. Some experience preferred.

Please call Janette at:
(619) 554-0101 or
pager (619) 986-2536

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You're invited to attend
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10 am to 3 pm
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THE READER PUZZLE

by Don Rubin

Members of the Academy of Readers, distinguished guests, and Juan Collins each of the statues at the right is a famous Oscar (or Oscar).

May we have the envelope, please?

1) _____
 2) _____
 3) _____
 4) _____
 5) _____
 6) _____
 7) _____
 8) _____
 9) _____
 10) _____

RULES OF THE GAME

1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
 2. All entries in the Reader Puzzle contest must be received by the Reader addressed to Reader Puzzle, P.O. Box 91803, San Diego, CA 92161-8033 by 9:00 a.m. Wednesday, six days following the issue date.
 3. All entries must be accompanied by your name and address.
 4. Employees of the Reader and their immediate families are not eligible.
 5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We're only giving prizes each week to give away, so if there are more than five winners, we have a lottery.
 6. All winners must be entered in the space allowed on the puzzle page. And please, no phone calls or magazine office.

© 1999 United Feature Syndicate

#1059 The Oscars



Answers to and winners of Reader Puzzle #1057, Final Round.

What is \$263,209?
 You'd have \$17,800 at the end of Round One (assuming the Double Jeopardy questions were in the \$100 row, and you answered it last) and \$14,100 at the end of Round Two (assuming both Double Jeopardy questions were in the \$200 row and you answered them last).

According to your statistics at Merit Enterprise, a contestant may participate in Final Jeopardy even if he/she is on her opponents have been eliminated.

You had to phrase your response as a question, remember?

Or, the 19 winners, if we correct. The winners are:
 1. Bill White, San Diego
 2. Scott Davis, San Diego
 3. Winston McPherson, Spring Valley
 4. Mike Zaharnowski, San Diego
 5. Tom Lohmann, San Diego

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San Diego Reader April 8, 1999 **157**

UP ALL NIGHT Wonder Book Junior Boy Detective

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Per hour
plus tax

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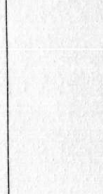
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999

San Diego Reader April 8, 1993 169

Source: U.S. Census Bureau, *U.S. Census of Population, 1980*, vol. 1, PC80-1, table 1-10.

100

24-HOUR PHONE OR FAX FOR PRIVATE PARTIES: USE FORM ON PAGE 129.

AUTOM

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