

SKATER DEATH-THREATS RUIN NUDE BOWL - SEE BLURT, PAGE 80

SAN DIEGO WEEKLY

# Reader



Richard Silberman and Susan Golding, 1984

## all in the family

Today is the 15th anniversary of the wedding of Susan Golding and Richard Silberman.

The ultimate San Diego power couple, Silberman the Democrat, then 55, wed Republican Golding, then 38, at a ceremony in Uptown's Temple Beth Israel on July 22, 1984. "She arrived at the temple in a red Jaguar," according to the story in the next day's *Union*. "Silberman, who drove up in a maroon Lamborghini Spada, wore a dark suit and brought video equipment to tape the event. The two were wed under a *chuppah*, a traditional Jewish gazebo-like structure. Joining them under the *chuppah* were her two children, his three children, her parents and his father. For the wedding, the dark-haired Golding wore a light pink dress, pink stockings, pink shoes and a garland of flowers in her hair."

story continued on page 20

JULY

22

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## LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 400; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### Doesn't Like Mayor's Attack

Ditto, ditto, and mega-ditto for the letter "I Don't Like Being Rabbled" by Helen McKenna (July 15). I don't like the attacks by the mayor and her gang on the grand jury. I read their biographies and couldn't believe that anyone could criticize a group of people with such outstanding resumes of federal, state, and local service. As your cartoonist noted, politics as usual (J.D. Crowe, July 15). Every week he hits the nail on the head. San Diego has had some great mayors. Remember Curran, Wilson, and now in the same great tradition, Golding. Keep the cartoons coming. L.P. Lopez, Clairemont

### Sort Of Ignorant

In regard to the "Of Note" article in the July 15 Reader by Gina Arnold. Aside from feeling that the article is incredibly biased, I would like to point out that she's failed to do her homework in recasting the history of electronic and dance music. Black people, from the very beginning, have played an important role in the founding of, creation of, and success of electronic dance music, including starting the first warehouse parties, which are now called raves, of course. Some of the best artists and DJs in the world of electronic music at this time are African American, and in her article she states that techno-dance music is made by white people for white people. I thought it was sort of an ignorant comment to be making. Maybe next time she should do her homework before she goes out and labels music that is actually designed to create harmony among races and being people together. Jason de Darron, Rancho Penasquitos

### Absolutely And Categorically Untrue

Please consider this a formal request for a printed retraction and apology for the incorrect as well as slanderous article which the San Diego Reader printed about Quiet Riot the week of June 24. In the article it was reported that at a Quiet Riot concert I had made racial slurs. This is absolutely and categorically untrue. I am sure that you are aware

that I could pursue legal remedies to cure this dangerous remark. In the interest of cooperation, a timely and visible retraction and apology would be prudent, and the matter would be resolved.

Please inform Gina Arnold, the author of this piece, in the future research to get the facts correct before she reports both potentially damaging remarks, which are unfounded as well as untrue.

Your attention and cooperation in this matter is appreciated. Kevin D'Alto

Gina Arnold responds: In my article on Quiet Riot, I stated that I had seen the band perform and based my remarks on that performance. The concert took place at a restaurant called Maestro's in Barreille, California, in March of 1996. I wrote a piece about the concert in the Bay Area Express on March 8, 1996. The quotes below are from that article.

During the Maestro's performance, Mr. D'Alto stated that Quiet Riot was "there to play some un-PC music. We are the musical equivalent of unsafe sex." The remarks that I heard racist were an angry rant against rap music. "I don't understand how these two words—rap and music—can go together" was one comment Mr. D'Alto made that night.

Rap music is a cultural and artistic movement developed in response to white American music. It was created and enjoyed primarily by African-Americans. Some of it is good and some is bad, but in my opinion, denigrating the entire genre—particularly to an all-white audience, which the audience appeared to be that night—is the reaction of a cultural bigot.

I realize, however, that "racist" is a loaded term, implying as it does discriminatory behavior. Perhaps I should not have applied it to Mr. D'Alto's opinions as stated that night, which were merely insensitive. Therefore, I apologize for calling Mr. D'Alto racist.

### Unhappy Old Max Nash

I just finished the first four paragraphs of Max Nash's review of Chandelion Cafe (July 15), in which Mr. Nash complains about the service young waiters and waitresses provide. Max Nash drew several negative assumptions about young people in general in the service industry. I have never met Mr. Nash, but I spent my early 20s waiting on men like him. I would like to share with you my idea of what it would be like to be a young person waiting on Max Nash.

Waiter: Hi, how is everyone tonight?

No response. Max acts as if water is not there.

W: Welcome to \_\_\_\_\_

Could I get you something to drink? \_\_\_\_\_

Minutes go by; no response from Max.

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JULY 22, 1999

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# CITY LIGHTS

# CITY LIGHTS

# CITY LIGHTS

# CITY LIGHTS

## Maximum impact

Highlighting what it considers financial inaccuracies, the San Diego County Taxpayers Association estimates the city will spend about \$1.8 million a

year to pay debt it will incur for helping finance the ballpark's construction. The \$18 million represents the net expense remaining after the city collects its share of baseball revenue. That contrasts the city's optimistic projection of deriving a \$4 million annual surplus from the ballpark. The taxpayers' as-

sociation echoes many other citizens who question the cost and source of funding for remedies that would decrease noise, lights, traffic, and other types of pollution. In a major environmental change, the draft report supplements and updates but also contradicts a master EIR written in

1992 for the East Village. The original report called for residential housing to make up 75 percent to 80 percent of the 26 square-block neighborhood and made the preservation of historic buildings—mostly turn-of-the-century warehouses—a priority. Because a massive sports complex severely com-

promises those guidelines—by demolishing local landmarks and monopolizing land intended for living space that could have accommodated nearly 600 people—the EIR is basically rewriting city ordinances for a new ballpark district. It fails for parking, build-

## EDITOR

Don H. Hines

## ASSISTANT EDITORS

Heather Goodwin, Susan

## EDITORIAL ASSISTANTS

Zoe Abner, Frank

## CITY LIGHTS

Mark Jones

## CONTRIBUTORS

Ann Abrego, Ed

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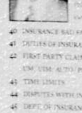
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## Maximum impact

ing size and other land uses were not changed, the stadium would violate existing zoning laws.

Cities commonly change land-use rules if an inconsistency arises with a new project, but I've never seen it happen to such an extent as with San Diego's ballpark," said Lianne (Lemmo), a San Francisco lawyer who often studies environmental impact reports on behalf of labor unions. In responding recently to the baseball EIR, she represents the International Brotherhood of Electrical Workers Local 569. "You can infer from this report that the city is already committed to this one

site. The tone of this EIR is, 'Many environmental impacts will be significant even after mitigation, but we're going ahead anyway.'"

John Lemmo and other staff members of the Environmental Health Coalition found the report lacked basic information about the amount and types of hazardous materials in East Village, which has long history of industrial uses. The nonprofit organization's 13-page commentary blasts the report for failing to quantify the amount of air pollution that will result from decontaminating the soil, building the stadium, and attracting 13,000 more cars to East Village. The city's strategy of forcing property owners to pay for environmental assessments and cleanup hinders knowing the total cost and full extent of

pollution. "We're talking about excavating thousands of tons of soil," Lemmo said. "But they haven't even done a simple soil test. I don't know how the city council can make an informed decision." Like the Environmental Health Coalition on the Port of San Diego also seeks detailed plans for preventing toxins and contaminants from flowing through the storm-drain system to the bay and tide lands. The port also asks the city to develop measures to protect the nearby convention center from parking pressures and traffic snarls. When the expanded convention center opens in September 2001, it may need as many as 4,000 offsite parking spaces downtown, up from more than 2,000 currently.

The ballpark would have at least eight environmental

impacts on the East Village that cannot be mitigated, according to the report's chart comparing various sites. Those impacts regard land use, transportation, including parking, noise, historic buildings, and other cultural resources, housing, air quality, and public services such as police and fire fighting. Another impact regards aesthetics: the stadium's walls and towers, ranging from 130 feet to 200 feet in height, would block views of the bay and would literally overshadow the Gaslamp Quarter and the East Village's low-rise buildings. Alternative sites, such as Jada Vista and Mission Valley, which is home to Qualcomm Stadium and 19,367 parking spaces, would result in less environmental damage, according to the EIR, but the Padres find them

less lucrative for hotels, stores, restaurants, bars, and other ancillary development.

The alternative, dubbed the Park Bay Diagonal, would shift the stadium two blocks east and create a pedestrian promenade linking Ballpark Plaza to San Diego harbor. An architect and urban planner designed the site to follow an inner-city landscape and avoid the demolition of historic buildings. Not surprisingly, members of the Park Bay Diagonal Coalition have raised more than 20 challenges to the report. They ask for a financial analysis of all the sites, particularly in light of statements made by Padres officials that the Park Bay Diagonal would be more expensive. They also ask that the city's deal with the Padres, the memorandum of understanding signed last year, be made part of the report.

Along similar lines, the Greater Golden Hill Planning Committee, which represents the Golden Hill and South Park neighborhoods near downtown, asked why the city did not prepare environmental impact reports for other sites.

Given that the report suggests at least 118 cars will use neighborhood streets instead of congested freeways to reach the stadium, many of the Greater Golden Hill Planning Committee's concerns were directed at traffic volume, Bonnie Poppe, a Golden Hill resident, foresees

her neighborhood becoming a thoroughfare, parking for party scene, and trash bin for baseball fans seeking to avoid the crowd.

The other afternoon around 5:30, I was driving on I-15 heading downtown. I was going against the commuter traffic, but the traffic on my side was backed up all the way to Interstate 8, like a smart person, I got out of it at Hillcrest. Baseball fans are going to do the same thing."

For all the concern about clogged roads, the report did not describe potential problems on Interstate 805 or Broadway, which is a major downtown artery. The EIR states that increased carrying capacity on I-15, a state-designated scenic highway, and Interstate 5 might ease the journey of Padres fans. However, the cost or source of funding for widening freeways is not specified. The report also mentions the possibility of enlarging freeway entrance and exit ramps, a measure that alarms Torio because that could destroy homes in her neighborhood.

Because she represents the Sherman Heights Revitalization Team on historic preservation issues, Torio's critique of the report did not describe the personal parking hassles she'll face during ballgames. However, she thinks real estate speculation may attempt to buy homes in East Village as well as in Sherman Heights and replace them

CITY LIGHTS CITY LIGHTS

with parking lots.

Torio figures parking problems might never be resolved. Even if downtown could accommodate all the cars of infield workers, concession attendees, Gaslamp Quarter customers, and more than 13,000 vehicles full of baseball fans, she said, people would still seek free parking in residential neighborhoods. "When the lot at Qualcomm Stadium is only half full, people still park a mile or more away on Friars Road to avoid parking fees," she said. "If you can save \$6 on parking, that's money you can spend on beer and hotdogs."

## Lions' cage

continued from page 5

rooted customs overhauling from the days when the PRI (Institutional Revolutionary Party) ruled unchanged was the guerrilla, government-written stories that appeared in newspapers as articles. "In our newspapers, that's a thing that's already disappeared," he says. "When somebody wants to pay for a news feature, we will put a caption: 'Paid for by... Mexican company.' That includes private papers that sometimes want to put some copy in the paper."

And the other standard practice in Mexican newspapers — reporters getting commissions for advertisements they bring to the paper — "will not happen in our newspaper. All advertisements are managed by our advertising department, and our reporters only take care of the news."

But if Healy's invasion of Tijuana all sounds too squeaky-clean, he admits to worries. For starters, the question of whether his employees should belong to a trade union as powerful as the Federation of Mexican Workers (Confederación de Trabajadores Mexicanos, known by its Spanish acronym CTM) is causing Healy headaches. So many that he asked not to speak on the record about details of the problem.

"We try to be very independent," he says, "because we think that the best union is [within] the same company. We try to pay more than the average wage. We also try to be independent because we prefer [our employees] not to participate in this kind of external association. If [employees] do not agree [with their conditions or their pay], we talk with them, and we reach agreement. But this issue is very critical here... I would like if it's possible to see talk a lot about this, because in Tijuana this situation is very special."

Maybe that's because the powerful chief of CTM in Baja California, Eligio Valencia Roque, is also the power behind the main competition, El Mexicano.

Covering the volatile and dangerous narcotrafficking

beat is something Healy is also staying close-lipped about. He recognizes the dangers of asking too much of his reporters. "Freedom of the press in Mexico [has been] seriously affected," he told a meeting of the Inter-American Press Association in 1996, by fiscal intimidation, kidnapping, criminal charges and physical aggression against journalists and media workers.

So how would he cover stories about, say, the Arellano-Felix brothers? "We know that that's a very hot issue in Tijuana. We really don't know how. But like in other newspapers, if something happens, we'll publish the story in the news [section]. That's our way to do it. I don't think that that would be a problem, to publish a story about what's happening. We have investigative reporters, and we try to do investigations into many issues, like drug trafficking and other issues, but neither do we try to be like police. We know our job. We don't try to do investigations that we cannot... I don't like to anticipate what might happen."

But when it comes to exposing corrupt officials, Healy says he wouldn't compromise. "When we investigate an issue and we have proof, all the elements to say what happened, we publish. We don't try to cover anything. On the other hand, you must have the facts. There are many [papers] in Mexico that are being amarillista — sensationalist, yellow journalism. They make claims that, for instance, someone killed a [person], and sometimes you don't have the facts."

Healy doesn't apologize for the fact that, even though he is owner of the paper, and runs its business side, he will be involved in overseeing the day-to-day editorial output too.

"I am a publisher and also I take care of the business side, that's true. But we don't try to cover, to protect anybody. For example, AeroMexico, that's a very good advertising client for a newspaper. If they give very bad service, or they have a crash, we publish. We say what's happening. And they know that we have to do it. I think the closer I can be [to the newsroom], the better. That's what I learned from my father and grandfather."

For some, it's too good to be true. "They make you wear a suit with a tie," until he refused to cut his long hair. "I have a friend, a top-line graphic designer, who landed a job with Foxmote — until he refused to cut his long hair. They didn't care about his abilities. His image came first."

Still, this publication will be an enormous step forward for Mexican journalism in the Tijuana area. "Chappell Lawson, an assistant professor of political science at MIT and visiting scholar at the Center for U.S.-Mexican Studies at UCSD, "Tijuana has been undercovered by the current dailies."

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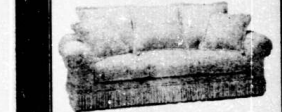
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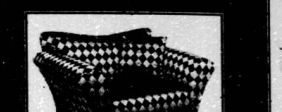
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4 blocks west, turn right  
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## STRAIGHT FROM THE HIP



BY MATTHEW ALICE

Dear Matt:  
Last night I flew back to Lindbergh Field, claimed my trunk's luggage, and was stopped on exit by the baggage claim checker. —official personnel who insist on seeing your luggage claim check before they let you leave the baggage claim area. I do a lot of traveling, both domestically and internationally, and cannot recall ANY OTHER MAJOR CITY in the world having these fakes. Who hires them and pays them and, more baffling, why? Does anyone REALLY think thieves hang around the baggage claim area merely to spirit away your luggage? Do you have any idea how much this dubious "service" is costing the taxpayers, every year?

—Louise, Mission Hills

Obviously, with Louise constantly voicing off to Cancun or Berkeley or Atto, she can't watch all those TV "news magazines" shows about rings of thieves dealing our Samsone from under our very noses. Men so crafty, hardened and brutal that they're willing to risk a suitcase full of dirty underwear on the way back from a week in L.A. —at our variables. Made you feel that the only way to guarantee you'd have a change of clothes when you got to your destination is to wear seven or eight pairs of pants when you leave for the airport. Well, TV news magazines —being what they are (voracious consumers of "news" and "information," preferably "little known" and "shocking") —there's a lot of overreach in "em."

Airlines handle a couple of billion pieces of luggage every year. Thieves from airports domesticated about 12,000. And most of those don't even get at the carousel. The figure you'll hear read most often is that 1% of our luggage annually is spirited off by bad guys.

According to Lindbergh Field law enforcement (the Harbor Police), about 14 million bags manage to find their way through all our fraud and confusing signs each year. Total crimes last year, 236. That's a crime of any type, about half armed theft, and maybe 1% involved theft of baggage. So you gotta figure Louise has a point.

By law the airlines are responsible for your baggage from the time you put it on until you pick it up. The tag checker, at the carousel are paid by the airlines, not by Lindbergh. Most airports are loaded with security cameras, about 200 at LAX, which have generally replaced luggage tag checkers, since passengers complain mightily about being doused up at the claim area. SDO not happens to be one port where more security for the traveling public is considered a good and reassuring thing, especially if you're a tourist.

Mr. Alice:  
What is the longest pier in California? I've heard that it is the O.R.B. municipal fishing pier.

Have some bait stuck in your ear at the time, Orville? Anyway, you heard wrong. The pier at Santa Cruz is more than half a mile long, 2745 feet to be exact. The infamous O.R.B. pier is about 2000 feet long. —99% of that is over water. Nineteen fifty is the same length as Santa Barbara's Stearns Wharf. Santa Monica is not quite 2000, though only half of it is over water. Ocean Beach has the longest pier in the county, not the state. Oceanview is second at 1942 feet. Imperial Beach 1300, Scripps Institution 1195, Crystal Pier 800.

Dear Matthew Alice:  
Today my boss asked me to fax something to Canada. I didn't have to dial the international code. Why is Canada so special?

—Jamie Reeves, downtown

Hey, Matt:  
This bug me. Every time I call a number using an old area code, say 614, I get this recording that says, "The area code has been changed to 325. Please hang up and dial using area code 325." Then, just when my short-term memory is mixed trying to remember that new area code, the recording says something like "36147." The tone of this last part sounds like a snark comment, like when a car leasing company puts all the "special conditions" at the end of a radio ad. What is the meaning of that?

—be-eve electro-mail

Dear Matt:  
Would you and your elves know anything about that mysterious of answering machine messages that begins, "If you'd like to make a call, please hang up and try again?" It is despicable and found a residence by those on whose answering machines they keep appearing.

—Max, Claremont

Max, Nurse your answering machine. The irritating message from the phone co just means your line is still active, though there's somebody at the other end. They're hanging up, your answering machine hasn't line from ringing busy until you discover there's a problem. Just 6147 is an identifying code for the error code message, and they can troubleshoot problems faster.

And for Jamie, Canada is special for so many reasons. —First chance, where would American Northerners be, St. (TV) but anyway, in the big world of international numbering, Canada, the U.S., telephonically as a single "country." This may be, make a worst nightmare come true. From our point, Vatican City to Nakhchivan, the country code you dial is 1.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-251-0489, or e-mail to matt@alice.com via the Internet.

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JULY 22 1999











story continued from page 1

# all in the family



Susan Golding and Brage Golding (right)

Rabbi Michael Sternfeld, who in March 1993 was forced to leave his congregation in disgrace after it was revealed he'd had an affair with a female rabbi, told the couple that they had been "blessed with rich lives" and had "past that are colorful and exciting. I hope you will always find ways to share your experiences and never be too independent."

It would be hard to imagine a couple less independent of each other. They became so close that, even though they were divorced in 1990 after Silberman's conviction in a federal money-laundering case, there are still financial, emotional, and political ties between their families. Indeed, on that Sunday in July 15 years ago, they seemed to be joined at the hip as they made their way down the steps of the synagogue and up the ladder of San Diego political power. They were already plotting her ascent to the next rung: a seat on the San Diego County Board of Supervisors.

Golding, daughter of Brage Golding, a former president of San Diego State University, was a young divorcee with two small children and precious little work experience but a burning desire for

influence and money when she found her way into local politics and eventually the world of Richard Silberman. Her personal relationship with George Gorton, the bearded political consultant who was chief architect of then-mayor Pete Wilson's electoral successes, opened the way for her appointment, with Wilson's blessing, to the San Diego City Council in January 1981.

"Her credentials are no worse than a lot of people in office," San Diego political consultant David Lewis told a *Union* reporter. "But it was Gorton's influence that got her that seat. If she thinks any differently, she's kidding herself."

Just two years later, in February 1983, her relationship with Gorton over, Golding quit City Hall to become deputy secretary for housing in the state's Business, Transportation, and Housing



Helen Capley and Richard Silberman

**Susan Golding: "Whatever my relationship is with my husband, it has absolutely nothing to do with politics. I have never made a personal decision based on politics. I never will, ever. Nor will he."**

Agency under Governor George Deukmejian. Her council salary had been \$35,000; her new job paid \$30,784. But there were said to be other reasons for the move. "Eager to run for higher office, Golding felt trapped behind young, apparently well-entrenched incumbents," wrote Tony Perry in the *San Diego Union* shortly after Golding's resignation. "No openings in Congress or the Legislature appear likely for several years."

"After the November election, Golding went to Mayor Wilson, just elected to the United States Senate, and his powerful aide

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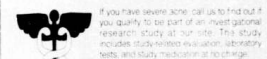
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Hugh Friedman and Lynn Schenk

Bob White and talked to them about the possibility of her finding a job with then Governor-elect Deukmejian," reported Perry. "In recent weeks," she asked Deputy Mayor Bill Cleator to put in a word on her behalf with retired Rep. Clair Burgener (R-La Jolla), who was involved in personnel recruitment for the new administration."

While Golding was cultivating her Republican connections, she was widening her personal horizons with Democrat Silberman. The son of a North Park junk dealer, Silberman later said he put himself through San Diego State College fixing television sets. "I was born in Los Angeles and, when I was selling newspapers and magazines there, I



George Garton, 1997

used to pass a lot of radio shops," Silberman told the San Diego Union in a 1984 interview. "Those gadgets fascinated me and I asked my dad to buy a crystal set. He did, and I've been playing around with electronic devices ever since."



George Garton, 1997

By the time Golding met him in the early 1980s, Silberman was playing with much larger toys. He had become a multimillionaire by wheeling his way through a series of questionable high-tech stock deals, keeping fast company with a series of 1980s San Diego financial hustlers like L. Keene Wolcott, Charlie Salik, and Bob Peterson. The late 1950s and early '60s were the beginning of unprecedented growth for the sleepy little Navy town. Even if the semiconductor ven-



Pete Wilson, 1998

tures they packaged did not always make money for their stockholders, Silberman and his cohorts got rich selling the dream.

When he and Peterson sold the lack-in-the-Bos hamburger chain to Ralston Purina in 1968, they pocketed a tidy \$58 million between them and cast themselves as the town's well-heeled venture

turks, helping to knock down the old C. Arnold Smith-controlled district attorney and paving the way for Pete Wilson's ascension as the city's "reform" mayor. (Silberman and Peterson were soon kicked off the Ralston board of directors after it was discovered they were dabbling in the stock of a rival fast-food chain.)

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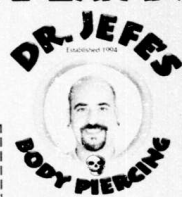


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actions." Some of the junior Brown's meetings with Mexican officials, the story said, were "arranged by Carlos Bustamante and Roberto de la Madrid, governor of Baja California Norte. Bustamante says Bustamante attended some of the meetings and was the only nongovernment person present, according to participants."

Bustamante, according to the Times account, "was then under contract to S&P&E to secure the approval of the Mexican government" for a power-plant project to be built in Baja California on the coast south of Tijuana. "The Bustamantes received more than \$100,000 from the utility to make contact with and entertain Mexican officials," the story said, quoting an S&P&E official who added, "We always suspected the Bustamantes would ultimately build the plant and that it would be on their land."

The Times reported that the FBI was investigating whether the 1974 Brown campaign had accepted at least \$40,000 in unreported Bustamante contributions and Bustamante told the paper he had "lent" \$20,000 to the 1978 Brown campaign. But nothing

ever came of those allegations nor other reported charges connecting Alfonso Bustamante, Sr., the father of Carlos, to \$7 million in alleged kickbacks from Petrolane, Inc., a California-based energy outfit.

Though he had skated through the Bustamante controversy, Brown's political career began to falter. A series of bad judgments, including an ill-fated decision to run against Jimmie Carter in the presidential primaries of 1980 and a lousy campaign kickoff rally in Wisconsin that earned him the appellation "Governor Slobonbeam," courtesy of *Dunsmuir* creator Gary Trudeau, sealed his fate. When he ran for the U.S. Senate against Pete Wilson in 1982, he was beaten handily, and Silberman, who for five years had flourished under Brown, found himself looking for a fresh political connection to lead his finely crafted network of influence. It came in the form of Susan Golding.

"On occasion I picked up and delivered the children to Dick's house in Balboa Park when I visited from Los Angeles after Susan and Dick started dating in 1982. The house was

big and full of art and likewise impressive. Golding's ex-husband Stanley Prowse would later recall in a declaration filed in a child-support case Golding brought against him.

"Susan talked to me on the phone about marrying Dick shortly after she had moved to Sacramento in the

fall of 1981, Prowse said. "She told me that she thought she loved him, and that they were talking about getting married, but that she was nervous about it, particularly in light of their age difference and the fact that she was building her political career as a Republican while he was a prominent Democrat. I told her that I felt her fears were justified,

**In February 1998, Silberman, along with his sons Craig and Jeffrey, and Golding's children, Samuel and Vanessa, owned stock in Jreck Subs Group, Inc., a company that had merged with Mountain Mike's and had gone public.**

spring of 1983," Prowse said. "She told me that she thought she loved him, and that they were talking about getting married, but that she was nervous about it, particularly in light of their age difference and the fact that she was building her political career as a Republican while he was a prominent Democrat. I told her that I felt her fears were justified,

"I was well acquainted with Dick's reputation as a multimillionaire financier and political power broker. As an associate of what was then Friedman, Hefner, Kahn & Dyson, I had worked closely with Hugh Friedman, whose wife Lynn Schenk was Dick's protegee and 'right hand man' while Dick was Secretary of Business and Transportation.

When I was searching for a better paying position after separating from Susan, Mr. Friedman (who already had left the firm) suggested that Mr. Schenk might be able to help me find something in Dick's department. I went up to Sacramento for interviews but nothing came of it. I believe I met briefly with Dick, although I doubt he remembers it. In any event, I was very impressed."

As it turned out, Schenk was to become the next quarry for Golding and Silberman. In the spring of 1984, a seat on the San Diego County Board of Supervisors had opened up, and Schenk, who lived in La Jolla, had long coveted the job as a launching pad for her congressional aspirations. She said she had received Silberman's endorsement and his assurance that Golding would not challenge her. The promise was smashed that May, as Golding rented a small apartment in University City and moved into the district. As soon as the Schenk campaign began sniping at Golding for accepting small "gifts" from Silberman, such as dinner and trips abroad, the pair got married, and Silberman quickly

pumped more than \$250,000 of his personal fortune into Golding's campaign treasury, as permitted by law. That November, as the returns came in at election central showing a Golding victory, Silberman knew his investment had paid off, and he was back in business.

For the next six years, Golding and Silberman would remain inseparable in politics as well as business, and he watched over her children as if they were his own. By the 1990 account of Stanley Prowse, Golding's ex-husband, Silberman was generous to a fault.

"As I recall, Christmas of 1990 brought a lush plane tour of Alaska, while last Christmas brought a tour of the Far East, complete with surfing in Bali and bar hopping in Bangkok — head stuff for impressionable teenagers. They have been showered with material things and have had so little interest in birthday and Christmas gifts we have given them that they have often ignored our invitations to visit and claim them."

"Tabo learned from their unguarded comments that Susan insists that the children refer to me as 'Stan' and to Dick

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Silberman also took care of his own children, and they in turn became part of his business network and helped

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to the heart of S

Golding raise political money. In September 1986, Silberman's son Craig sued Fox Hevia, a former lobbying client, to collect unpaid fees. A few years earlier, Hevia had hired Craig to help him line up a lucrative transit advertising contract from San Diego's public bus company but had failed to get the business and allegedly refused to pay. Craig lost his case.

A San Francisco deposition taken in conjunction with the case shows the linkages between the father, the son, and the stepmother. Craig testified that his father, a former chairman of San Diego Transit, had first put him in touch with Hevia by way of a mutual friend. "He was referred to my father by a man in San Francisco, whose name I can't call right now, who's in good company at the Cheloni-

"And he wanted some help with the San Diego advertising contract, San Diego Transit District advertising contract, and my father thought it would be a good project for me to work on. I met Mr. Hevia one day for lunch."

Craig testified that between 1981 and 1985, he was associated with his father in a number of other business ventures, including a deal with the giant ARCO oil company. "I was also working with my father on different business ventures he had.... We worked the ARCO project together

between March of 1985 and August of 1986, Craig testified, he had also been employed by San Diego Gas & Electric in its governmental affairs department. "I used to work for Allco and I spent a lot of time helping them out in Mexico. So I went to work for San Diego Gas & Electric to help them with their contacts in Mexico. . . . They are interested in energy exchange with Mexico, and they needed in contacts helping with that."

surfaced in late 199

and strategist for the International Gateway of the World Trade Center, a project designed by Norman Foster and John San Golding.

During the years Goldsat sat on the board of supervisors, Richard Silberman acted as a go-between for union special interests. Chief among them was a Japanese company known as Kuroda, as well as his old friends from the Joe Brown years, the Bustani family. Silberman had dealings with Kuroda, Japan's

To serve as fronts for lobbying activities, Silber set up two groups, the California Unitary Coalition and the California Investment

man's son Craig was also employed by the coalition. "I got connected with Dick in the late '70s," Williams Everitt knew a vice president there in a 1992 interview. "He was a great guy, very supportive of us. And we got verbal commitments from [Jerry] Brown."

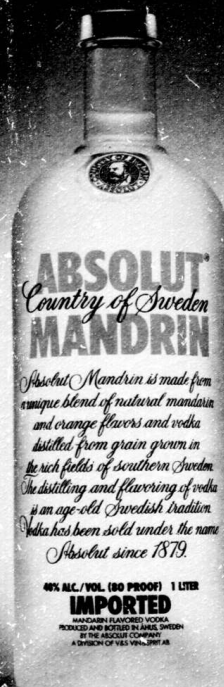
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Golding was among the beneficiaries, reporting that in her years as a member of the board of supervisors she received campaign contributions from Everitt and Rodney Lanthorne, a Kyocera vice president. She also reported receiving free meals and "transportation" from both Kyocera and Sony, another member of

Behind the scenes, more than just public policy was at stake. FBI notes of wiretap transcripts later made public as part of the federal govern-

vice president called Silberman to confirm a reception on February 24 at the county supervisors building. The supervisors were "holding a recep-

Silberman's own phones were promptly tapped and an elaborate sting — which enticed Silberman to do two government-money-laundry deals using cash supplied by a gov-

would provide incriminating information about Assembly Speaker Willie Brown, the San Francisco Democrat considered the state's second most

"The final line is apparently a reference to Silberman's son."



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Craig, who works for Brown in San Diego. Craig Silberman declined Friday to comment.

"On another page of the FBI agent's notes," the Times story added, "there are references to three prominent San Diego-area businessmen: Carlos Bustamante, a Tijuana businessman whose family is politically active in Mexico and has extensive real estate holdings; Christopher Schelske, a real estate developer, best known for a costly renovation of the historic U.S. Grant hotel in downtown San Diego; and Arjun Waney, the founder of a San Diego-based clothing firm, Bebe's Caravan."

Silberman was convicted June 28, 1990. That September, he was sentenced to a 46-month prison term and was sent to a federal prison camp near Boron in the Mojave Desert. "The prison has no walls, fences, bars, gun towers or guns," according to a 1986 Los Angeles Times story describing the camp. "Guards are rarely attired in gray dacks, powder blue shirts, maroon ties and navy blazers. Amenities include a swimming pool and two full-time recreation directors. Some inmates, who are allowed to leave the prison unescorted, spend their days working in nearby communities and their evenings umpiring games for the local Little League."

On Sundays, the paper reported, "Visitors began to arrive, many driving Cadillacs, Lincolns, or Mercedes Benzes. Some inmates in the visiting room skipped dinner because their wives and girlfriends had packed gourmet meals and then heated them in the microwave. The drug money launderer in the corner of the visiting room enjoyed a meal of shish kebabs and wild rice with his girlfriend, the employer by the window polished off a bowl of kiwi fruit and strawberries, and the elderly gentleman recently convicted of fraud waited while his wife heated up a plate of salmon."

Golding, who was gearing up to run for mayor, played down stories that she was a regular visitor to the prison. She was quoted in an August 1991 San Diego Tribune story as saying she was "disappointed with her husband and visits him infrequently. She said rumors of a divorce were unrelated to her marital life. But whatever her relationship is with her husband, it has absolutely nothing to do with politics," she said. "I have never made a personal decision based on politics. I never will, ever. Nor will he."

When Golding did indeed file for divorce that August 21, Silberman's older son Jeffrey released a statement from the disgraced financier. "Susan has stood by me with strength, courage, and understanding. She saved my life," referring to his February 1990 suicide attempt in Las Vegas

just before the beginning of his trial.

"Unfortunately, I was not always truthful with her regarding critical and vital aspects of my life, and I know I am responsible for the changes in our relationship. We have been separated over a year now, and the obvious strains and difficulties have led us to mutually agree that it is time to end the marriage. I will always be grateful to her."

At least in public, the couple went their separate ways. Golding was elected to her first term as mayor of San Diego in November 1992. Silberman served 37 months of his sentence at Boron before being released in August 1993 to a halfway house in the San Francisco Bay area, about the same time Golding began organizing her 1996 reelection campaign committee. San Diego Union columnist Tom Blair reported that Silberman received six furlongs during his prison stretch, including one to San Francisco and two to the mountain resort of Big Bear.

After his time in the halfway house, Silberman settled in a well-appointed San Francisco apartment, later moving to the upscale suburb of Mill Valley, where some accounts had him associated with a younger woman identified as Lisa Layne. He told inquiring reporters that he was a financial consultant to a Sacramento-based pizza chain called Mountain Mike's.

Blaine Quick, a wealthy denizen of Rancho Santa Fe who was part owner of the controversial De Anza mobile-home park on city-owned land in Mission Bay, controlled a large chunk of Mountain Mike's. Quick and his wife Bobbie, once chairwoman of the Governor Jerry Brown campaign committee in San Diego County, were close friends of Golding. In August 1993, the Quicks hosted a lavish party for Golding's 50th birthday at their sprawling estate.

But that was not the only connection between Golding, the Quicks, and Silberman. Documents filed with the federal Securities and Exchange Commission in February 1998 show that Silberman, along with his sons Craig and Jeffrey, and Golding's children Samuel and Vanessa, owned stock in Jreck Subs Group, Inc., a company that had merged with Mountain Mike's and had gone public. On its face, it appeared to be a typical Silberman deal, full of high-finance money jumbles, with phrases like "pre-emptive rights to purchase" and "contingent shares not yet issued." According to the filing, Silberman and his two sons, along with Golding's two children, were offering some of their shares in the company to the public. Vanessa Golding owned 5787 Jreck shares she intended to sell, as did Craig and Jeffrey Silberman. Their

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**SIGHTSEER**

Psychic artist, radical writer, libertarian, atheist, hippie, 31, from San Diego. This performative résumé is the most direct statement that Tom, who lives in Pacific Beach, makes about the facts of his life. Tom, however, is not a private man. Though you will learn little more about the circumstances of his life here, at Tom's website ([home.sanrr.com/artist/](http://home.sanrr.com/artist/)), you'll marvel at his obsessive compulsion to share confidences and to muse on issues like motive and morality. Tom may never divulge his surname at his site, but that's because doing so would interfere with his larger project, which is to promote intimacy by giving you access to the mechanisms of his mind — to his politics, his desires, and his knowledge. Two other characteristics distinguish Tom's site: first, save for a single photograph of him with some of his paintings, there are no graphics here — just pages and pages of text. Second, Tom is a nut. That is, if you can call someone who is honest, brilliant, incongruous, and tireless all at the same time a nut.

## Logic Is His Enemy



From [home.sanrr.com/artist/](http://home.sanrr.com/artist/)

Here's the little more that Tom tells us about himself: "My day is equally composed of the following: sitting and thinking, walking and thinking, reading (nonfiction), playing guitar... I rarely work because nothing I do costs much and because I live at my parents'. I drink chocolate twice each morning instead of breakfast (8-cup cocoa, 16-oz cold water). If this seems cursory to you, then check out one of Tom's more enterprising pages, such as 'originality will set you free,' or 'language and consciousness,' or, better yet, 'the meaning of life.' His final thought on this latter question? 'Humans are about as much smaller than the universe as they are bigger than the smallest things.' This adage is typical of Tom, who tends to explain things using a kind of pseudoscience. His writings are riddled with whimsical figures and percentages, such as 'our lineage includes at least 50 million years spent in status-organized societies' and 'without ornamentation' mean-

ing fashion, US consumption [consumption?] might drop 60%."

The accuracy of Tom's theories matters less, though, than his motive for sharing them. Like the rest of us, Tom meditates on the big questions, only when we drop

**"Humans are about as much smaller than the universe as they are bigger than the smallest things."**

them to go to a movie (Tom doesn't watch movies or television). Tom catalogs his thoughts in writing. Though he does not always succeed, you can feel the struggle for clarity in his syntax. "Living in an advanced society," he writes, "is like walking on a sidewalk instead of on a trail. It seems easier, but if you still

walk until you can't walk anymore, your feet will be even sorer. Our artificial creations are not as well tailored to our soles as to the outside world. We are empowered but it is impossible not to take for granted what is granted. This is a great example of Tom's ability to turn what is wrong side up upside down.

One of Tom's most ambitious — and awkward — proposals is to charter a new, hyper-efficient country. "I would like," he explains, "to write a constitution for a nation that is iron clad and specific in its description of freedoms and its system of operation. The ultimate goal would be to buy sovereign land from an existing nation or create a floating large off LA or somewhere. When founded, each contributor would get a section of land proportionate to their contribution. If on the sea, people could dock up. I would restrict membership to liberal cool non-evil people who have skills our society would need, or money. Another restriction would be on the various types of pollution. This most important function is often neglected by our otherwise busybody government and is the fairest thing to tax. Taxing things other than pollution would not be necessary in a streamlined system. Land would be cut into lots with shapes which would allow multiple and overlapping systems of transportation, so that even roads and utilities would not have to be socialized."

Logic, you'll learn, is Tom's enemy, so it's not surprising that his page of what he calls "half-baked ideas" includes his most provocative reflections: "Status is like a car; you need something to drive it on," and this, finally, for anyone who doubts the wisdom of his site, "If you want someone with all their ducks in a row, you will have to settle for fewer ducks."

—Justin Wolff

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**PATRICIA F. KLENNER, MASTER'S THESIS, USD, 1983**

by Jeff Smith

Robert Decatur Israel was born Thursday, March 23, 1826, in Pittsburgh. Son of a bricklayer — his parents were Scotch-Irish and Pennsylvania Dutch — he came to San Diego as a young man and, from 1871 to 1892, was keeper of the Point Loma Lighthouse.

Israel never meant to come west. He apprenticed as a chair-maker, fashioning both "utilitarian domestic furnishings" and ornate, painted, upholstered chairs graced for their "elegance." In 1846, when the United States declared war on Mexico, Israel enlisted with the United States First Regiment of Mounted Riflemen in New Orleans. On February 20, 1847, Israel's Company 1 sailed on the *Thaddeus* to Lobos Island, Mexico.

Private Israel fought at Yuma Cruz, a five-day siege in March. His company defeated General Santa Ana and over 12,000 soldiers at rocky Cerro Gordo. He also fought in the brief Battle of Contreras and stormed the fortress of Chapultepec on September 13.

In the 1840s military obligations lasted five years, because he'd seen so much combat, when the war ended in 1848, Israel received an honorable discharge after a year and nine months of service. The government gave war veterans 160 acres of land in the region of their choice. Israel requested a land grant in California, "near the newly annexed border town of San Diego."

He shipped his chair-making tools around the Horn and, accompanied by his brother, joined a wagon train and came west as a hunter and a scout.

Israel came to San Diego in January 1850. That year saw a number of firsts. The city became incorporated March 27, 1850. When California was admitted to the Union, that same year, San Diego became the state's first county. San Diego elected their first mayor, Joshua Bean, in 1850. The first newspaper, *The San Diego Herald*, moved to Old Town in 1851. And William Heath Davis, a San Francisco inventor, bought 160 acres south of Old Town.

He called it "New Town" and urged people to build there.

Israel worked as a blacksmith in Old Town. He and his partner, Van Alst, constructed wagons and light "two-horse" carriages that, according to the *Herald*, surpassed "anything we have ever seen on the Pacific Coast."

Israel married Maria Arcadia Alquis in 1852. They lived in an adobe home on the northwest edge of the Old Town plaza. Within a year, Maria accumulated property in New Town. Their tax return for 1854 shows they had "fourteen heifers, three oxen, a mare, a stallion, three tame horses, and forty hogs and pigs." Israel's blacksmith shop was valued at \$1750.

Israel held a number of civic appointments — constable, provost marshal, supervisor of the Cayamaca precinct — and also did paratag work.

From 1864 to 1866 he served as a school trustee and took a stand in the reigning controversy of the day. Mary Chase Walker, a schoolteacher, invited an African American woman to lunch. The townspeople called for Walker's dismissal.

Israel, a Lincoln Republican, viewed the racial issue with anger and sided with the teacher in her selection of friends. He debated Andrew Cassidy, at the "little school." They "almost came to blows. Israel, as hot-headed as his adversary, threatened to throw the whole school fund into San Diego Bay ere he would trudge with Copperheads" (A "copperhead" was a Northern Democrat sympathetic to Confederate slaveholders who supported secession from the Union.)

On September 28, 1850, Congress declared that San Diego was a prime location for a light-



Robert Decatur Israel

house. In June 1851, A.M. Harrison, chief topographer of the U.S. Coast Survey, recommended the chipmunk-covered peninsula of Point Loma. A 20-by-30-foot structure was completed in August 1854. Lanterns and lenses arrived later. On November 15, 1855, "the light beamed for the first time."

Israel became the twelfth assistant light house keeper in 1871. His annual salary: \$500. The Israhels and their three sons moved to the isolated promontory, and in June 1873, Israel became principal keeper "of the Point Loma Light."

They lived at the New England-style light house for the next 18 years. The fragile "third order" lens required cleaning every two months. To avoid scratching the glass, Israel wore a linen apron over his navy blue jeans uniform. He used spirits of wine

### MASTER'S THESIS EXCERPTS:

- Oh 'twas a joyful sound to hear / That good old padre say, / Come, Israel, punge down the tin, / And take the bride away. To "punge down the tin" meant to pay the priest his fee in silver for performing a wedding ceremony.
- San Diego Union, January 11, 1880: "Israel, the present efficient lighthouse keeper... and former hero of many battlefields of the Mexican War of 1846, was in town yesterday and gave us some interesting reminiscences of those days of 'Auld Lang Syne.' We believe he has never failed in a faithful performance of his duties [at the lighthouse]."
- Their water source was halfway to Old Town. "With a homemade pulley and bucket, the family faced an arduous day's work as they filled barrels with water and hauled them back to the lighthouse in the wagon."
- Fog banks that rolled up from the Pacific posed a serious threat to ships about to enter San Diego harbor. To avert potential catastrophe under such hazardous weather conditions, Israel sounded his shotgun to warn approaching ships. He doubtless spent many a cautious nightwatch in the lantern tower.

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and polished the lens with "rouge" (ferric oxide). The lantern emitted a fixed beam in an 18-mile radius.

"To alleviate the loneliness of lighthouse life," and often to get drinking water, "the Israeli boys visited Old Town often. Provided that Israel return by sunset to light the lantern, the precious daylight hours belonged to the family. They harvested the chestnut mare," and made the two-hour buggy ride to Old Town. (The three Israeli boys used to row boats to school "because it was easier and quicker than taking the trail.")

Fog became such a problem that in 1981 Congress built a new facility at the southernmost tip of Point Loma. "Declarator lit the new lantern March 23, 1981."

Israel left the lighthouse and controversy. An inspector said the grounds were in disorder. "Since the station was moved to its new location, it appears to have gradually gone down," Israel argued that the facility's caretaker had been at fault. "I think the inspector is provoked because I did not highly recommend the work done by a workman he sent out," and that he performed his duties as before. His superior officer in San Francisco charged Israel in December 1982.

Israel moved his family to their land grant ranch at Aliso—northwest of Lake Hodges, where they cultivated "300 acres of different varieties." In 1986, the Israelis moved to "the little municipality" at Encinitas. They lived in a wood-frame house with a gabled, shingled roof on E Avenue.

Robert "Doc" "Old Bob" Israel died January 12, 1988. He is buried in grave #74, post section five, of the Fort Rosecrans National Cemetery.

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# A La Jolla sales rep scrunches her face at the mention of El Cajon.

Witness the legacy of El Cajon. Just 20 minutes from downtown San Diego, El Cajon (the "big box" in Spanish) is a sprawling box between old U.S. Highway 80 and State Highways 67 and 94. In recent years it has become the local media's poster child for bad city planning — branded a "blight," "pit," and "disaster" by editorialists and "homer-than-thou" readers in other parts of San Diego.

It has the bad luck to be ranked number two in the county for violent crime, and overall crime (National City took first prize) and is still hanging from the three multiple murders that took place within its borders (a 44-year-old man killed five family members in 1985; a 19-year-old college student shot four people then himself at its Family Fitness center in 1993; then, two weeks later, an elderly man shot seven people from his second-story apartment, killing two, before dying when his apartment burst into flames). It is home to five street gangs — VU, Dukes, Orphans, Towns-men, and 1911 — according to local police, and the rundown parts of its valley floor are stony grounds for prostitutes, drug dealers, pan-handlers, and thieves.

El Cajon is a two-tiered city whose flatlands are dotted with apartment buildings, gun shops, liquor stores, fast-food eateries, and commercial businesses in white and tan-painted macrows. However, just miles away in its namesake hillsides are houses costing up to \$2 million. While pickup trucks and lowriders talgate along El Cajon's flatland boulevards and squid cars creep through the flatland's "hot zones," family vans loaded with kids and shopping bags cross through its hill-sides, and longtime neighbors converge for sun-baked barbecues.



El Cajon

Some may argue that El Cajon should be called "Los Canones," in recent decades it has become a "city of boxes" — apartment boxes. Within its 14.4 square miles are more than 800 apartment buildings containing 18,000 rental units. More

"I was there only once, when I got lost on the freeway," she says. "You only read about El Cajon in the papers when there's a shooting or some serious crime. So there I was, a white woman alone in a [big] BMW, driving up and down the streets, terrified. My cell phone battery was dying, so when my husband answered, I just screamed, 'HELP!'"

than 52 percent of El Cajon's housing is multifamily units. This means a majority of its 89,000 Caucasian, Hispanic, African-American, Arab, and Vietnamese residents are renters — transient populations, with little or no investment in their living spaces.

The apartment has existed for millennia but never has overcome its low-class image. In ancient Rome and Ostia, the proletariat (laborers) lived in four- to eight-story buildings called insulae (Latin, "islands") which were brick-covered with

## CITY of BOXES

concrete. The insulae had wrap-around balconies and interior staircases leading to courtyards and upstairs residences. But their shoddy construction and limited water supplies led to many collapses and serious fires.

Centuries later, apartment (modest personal suites) within great mansions became homes for medieval servants. This enabled the help to be available at all times. It wasn't until the 19th century that apartment buildings — as we know them today — cropped up in neat rows in Europe's largest cities, most notably Paris. They were built to five stories high, designed to house the middle class. Until elevators were invented, upper-floor apartments were smallest and cheapest.

Then, when the Industrial Revolution dawned, apartments crossed the Atlantic to house America's tired, poor, huddled masses who yearned to breathe free. But unfortunately, the new edifices were substandard. As the country's immigrant population skyrocketed in urban areas, hurriedly built, erected inexpensive, poorly constructed, unsanitary multifamily housing to accommodate hordes of poor, large families. The buildings' units typically consisted of narrow rooms (the largest was usually 11 x 12) arranged end to end like box-cars. The bedroom apartments, 325 square feet in size, sometimes housed a man or seven people.

World War II precipitated a second housing crisis in America as single-family home construction broke to a halt. When the War ended, the country once again strained to accommodate a dramatic population shift. Young singles, newly marrieds, and childless couples clung out modest wages lined up for apartment units. From 1945 to 1972, when their numbers increased precipitously and American industry pushed into the suburbs, apartments rose on the landscape like blades of grass.

It was during this time that El Cajon metamorphosed into Los Canones. Before the 1950s, El Cajon had been a sleepy valley of citrus groves and vineyards. But a population stampede prompted developers' bulldozers to raze the croplands to make room for hundreds of new families. This sudden change from agrarian to suburban vista put the El Cajon Citrus Association, which had been operating since 1918, out of business. Between 1950 and 1960, El Cajon's population increased by 625 percent. It became the second fastest-growing area in the state.

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do \$525 — or less — for two-bedroom apartments. But while it's a makes-shelter affordable for the poor, it also attracts a seedier element.

"Prostitute, gangs, drug dealers all have to live some where — and they're not living in single family homes that they own but in low-income rentals where they won't be noticed," says Officer Chris Krug, coordinator of El Cajon's Crime-Free Multi-Housing Program.

Concedes El Cajon City Councilmember Todd Keegan, "The valley floor needs a lot of improvement. I don't think the city has been listening to people as much as it could have in the past."

But if it listened, what would

it hear? Some people suggest that El Cajon "go upscale" by converting into a high rent "SoHo West," brimming with boutiques, salons, trendy coffee shops, and loft space. In other words, like so many West Coast suburbs before it, El Cajon should send its poor packing. Others demand a less crime, more rehabilitated apartments, a picturesque and safe downtown. But for some reason, they don't tell El Cajon's bureaucrats how to achieve this.

El Cajon has rehabilitated, repainted, financed, patrolled, built, tore down, educated, wooed merchants, erected a "superblock," all to little avail. On March 2, it limoed a Goals 2000 Committee, open to all

concerned residents and businesspersons, which will explore and try to solve El Cajon's problems. About 30 people showed up.

The city also was the first in San Diego County to adopt the Crime Free Multi-Housing Program, a certification course for apartment owners and managers that has been used in 41 states and three Canadian provinces. So far, according to Krug, 134 apartment buildings are registered in the three-step program, which teaches tenant screening, gang and drug detection, security improvement, and neighborhood watch techniques. Buildings that have completed certification, says Krug, have enjoyed a 34 percent drop in

police calls.

Advertisers, marketers, image consultants, publicists, psychologists, and even psychiatrists know what El Cajon is finding out: once something is perceived as "bad," it takes more than just physical change to convince people that it's now "good." El Cajon needs spin. El Cajon needs to discover how it can distance itself from its past reputation. How it can shed its image as "Rental City." How it can lure La Jolla sales reps with BMWs and platinum credit cards to its store parking lots.

El Cajon needs to think outside the box. Thirty-eight years ago, author Jane Jacobs called at developers' impudently attempted at urban

renewal. Her words remain apropos today:

"There is a wretched myth that if only we had enough money to spend — the figure is usually put at a hundred billion dollars — we could wipe out all our slums in ten years, reverse decay in the great, dull, gray belts that were yesterday's and day before yesterday's suburbs, and have the wandering middle class and its wandering tax money, and perhaps even solve the traffic problem."

"But look what we have built with the first several billions: Low-income projects that become worse centers of delinquency, vandalism, and general social hopelessness than the slums they were supposed to replace. Middle-income housing projects which are truly marvels of dullness and regimentation, sealed against any possibility of variety of city life. ... Cultural

centers that are unable to support a good bookstore. Civic centers that are available by every one but buses. ... Promenades that go from no place to nowhere and have no promenaders. Expressways that exorcise great cities. This is not the rebuilding of cities. This is the sacking of cities." (*The Death and Life of Great American Cities*, Random House, 1961).

If the beautification of El Cajon were easy, it's the answers of the editorialists, armchair architects, government critics, and yuppie supremacists were realistic, Jacobs' words would sound anachronistic as we read them today at the turn of the century.

— Susan Vaughn  
Susan Vaughn is a regular contributor to the L.A. Times and co-author of Los Angeles: Realms of Possibility.

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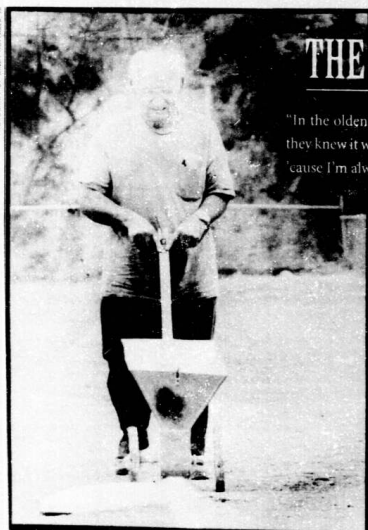
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## THE SMELL OF THE FIELD

"In the olden days, people used to invite me in to see them because they knew it was for the kids. Now they close the door before I get there 'cause I'm always asking for something. I'm a funny guy."

Joe's trudging up a low hill, dodging rocks and crushed soda cans and rain-out gutters to show off one of his current projects, a fully enclosed batting cage. The sides are scavenged chain-link fence mounted on salvaged metal posts. "I got the posts for free," Joe says. "I got to where they're tearing them down. And I got some of this fence from a high school." Volunteers helped him dig the post holes and cement everything in place.

Heavy blue plastic tarps cover the ground, which slopes away toward the backdrop where the \$2000 pitching machine sits. "I got a sponsor to buy that." He's already installed a ball-return track, even though he admits they don't yet have the money for the electrical components. "But I'm always thinking positive. We're going to have the money someday, and I'll have already made a place for it. We may never, but..." His voice trails off. He changes gears. "And anyway, the kids love the machine. They love it."

The whole cage, large enough for the second pitching machine Joe

knows they'll be able to get some day, is enclosed in heavy black nylon fabric. "That's the only thing here that cost me money. It's worth \$8000. I got it for \$650. I just beat the lady to death on the price. It took me two years to convince her. She had tons of it out there in Chula Vista. And after she finally gave it to me, she said, 'Joe, you—don't you ever come back here again.' And I said, 'I don't have to come back here again. I got what I wanted.' She's a great girl. If you know the right people, you can get anything done."

That sums up the philosophy of Joe Berardin, field manager for the three baseball diamonds that make up Berardin Fields, home of the Sunshine Little League: Tee-ball, Pony, Colt, and Palomino Leagues; and, until this year, Lincoln High School's baseball team. Even if the leagues hadn't named the place in his honor in 1963, they would still be Berardin's fields. He's been their planner, builder, and caretaker for 36 years.

It's a gray, drizzly morning, but Joe's been at work since 7:30 prepar-

ing for opening day of the summer season just weeks away. He's helping a man from a La Mesa school take away some free lumber. "I already know what I want in return for the wood," he says with a grin as the man drives off. "You give something, and you get something back." Joe's short and stocky and comfortably round, wrapped against the cold breeze in a green and gold Sunshine windbreaker. Not many of his 79 years show on his sun-reddened face. He was born and raised in East San Diego and still lives in the neighborhood, only a few miles from his fields on Federal Boulevard near Home Avenue, next to the police department's paid range. It's a city park and recreation land, a long drive in a deep valley bounded by scrub-covered duffs and the sandy, reed-filled bed of Chollas Creek. Traffic whips down Federal from the east end of the park and plunges under a soaring sweep of freeway cuts. The dis-

"We weren't exactly afraid of him, but you knew he was the boss of the fields."

tant sign of tires on asphalt is a constant background to Joe's nonstop narrative.

"I was my wife and my oldest son that got me involved. When we were eight he wanted to play Little League, but there was no field over here. So I got involved. This was in 1959. They asked me, 'Can you run equipment?' and I said yeah. So I had a skip loader. Nobody else

(wanted) to do it, so I've been field director ever since. I built five fields—one on Altadena, one over on Home Avenue, a couple by 805. I worked nights at Conover, and I'd work on the fields in the days.

"So in '62 I wanted to build a field here. And Frank Carran was mayor then, so Frank says, 'Joe, I'll give you one year. If you can get the field built in a year, you can have it.' People told me I was crazy to do it, but I called every contractor in town and they said, 'TE take care of it.'"

"So I called Eddie Hazard and a bunch of other contractors, and I got Local 12 [the equipment operator] and everybody I could find. And I even got me a permit to bring the equipment up from places like Chula Vista and around there. You can't just drive that big equipment in without a permit. "I had some trouble with Local 12, because they said they couldn't [volunteer]. It was against the rules. They were all complaining and asking how I can get this done for free." Joe's tone shifts to a slow, soft, almost motherly whisper. "And I said, 'Hey, it's for the kids. It's not for me.'"

"So what I had to do, I went and met with Mr. Hazard a couple of times, and we got it taken care of. And the first day there were 4 people helping me, and pretty soon there were 20. Oh, it was great. My wife and I, we pitched a tent up there and stayed here all night. "He points to the cliff edge along Federal Boulevard. "We had to watch out for the equipment. And all the work had to be done on the weekends, because the grades had to be back on the subgrade by Monday morning.

"Carran and the city council were very good to me in those days. Everybody helped. Today, they don't have much time for things like this. But don't get me wrong. I like 'em all. They're good people. But it's just not the way it used to be. See that grade sitting over there? It's the city's. It's not sitting there, doing nothing. But I can't use it."

Walking east through the weeds and rocks along the muddy creek bed, Joe pauses and says, "See this channel? In 'oh, '68, I think, I moved some dirt over here. I'd tell all the guys, you get some fill dirt! Bring it over here. I can use it. Wouldn't cost me nothing."

"Anyway, the creek was full of poops that brought mosquitoes, so they sprayed it and we filled it in, and now, no more mosquitoes. Didn't cost us a thing. Contractor came in and did it. But nowadays you can't move anything. They get mad at me. They say, 'Joe, this is a wetland.' And I say, 'Heck, I know it's a wetland. I used to swim naked in the ponds up there under the bridge [at 47th Street] when I was a kid. You don't need a \$50,000 study to tell you it's a wetland. You can see it. The water comes all the way down from La Mesa. That money could go to help the kids.'"

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Chollas Canyon Park) says we've got to move the channel over that way, but there's so much federal red tape. So I go to [Fourth District City Councilman] George Stevens and I said, "Instead, why don't we spend the \$800,000 and build a box culvert for the creek to go through and build the ball fields over it and utilize the land." So George and I have been talking about it. You have to work on it, see, on Fridays he's up here at Euclid and Federal from 10:00 to 6:00, so I go knock on his door. I keep him busy, I tell you. They all know, when I come in there, it's for the kids. That's the bottom line."

The original master plan for Chollas Canyon Park, drawn up in 1993, included the three

existing ball fields plus two new ones Joe envisions for the east end of the property, along with paved parking and picnic areas and a pedestrian bridge leading from Federal Boulevard down to the batting cage. Joe ruffles through wads of paper on the floorboard of his pickup. "Now don't look in here. It's a mess. I got stuff everywhere, records of everything I've done. Nobody else knows where anything is, but I do."

Miraculously, from the middle of a stack of magazines and file folders, he produces a Xerox copy of the new General Development Plan for the canyon, dated 1997. "See? It only includes the three fields we have now. The [east end] of the canyon is

left out of the plan. And I said, 'Where are the rest of them?' Joe momentarily sees his five-field complex vanish in a haze of city mind-changing. "And why did they need to spend \$100,000 to redraw the thing?" Joe waves the new general plan toward the sky. "These are the fields we already have built, so why should you spend money drawing them when they're already here? And this isn't even what we agreed on. 'Well, Joe, we don't have enough money.' And then there's another \$50,000 on the environmental thing. That money should be used for the kids."

"They're making a fool out of George and me. Well, they're not going to make no fool out

of me, because I know what it takes to do this job."

"Oh, they can find more loopholes these days to hold things up," says a temporarily frustrated Joe. "These kids deserve better treatment. Well, I don't want to say too much. I have to go before the council to get this money. And I'll do. There are eight on the council. I'll ask each one of them for \$100,000 to build the box culvert so we can have those extra fields."

Working with Joe has been described as a little like being rubbed with sandpaper. If he's known to council members, "The league lawyers used to represent

us kids. If you did something wrong, he'd let you know. 'Hey, don't jump that fence.' or 'Hey,

get off the dugout.' We weren't exactly afraid of him, but you know he was the boss of the fields. He'd throw coaches off a field if he needed to work on it. Sometimes we'd want to go practice on the Pony field, and the coaches would always say, 'Oh, well, I'll have to check with Joe first.' He wouldn't let anybody practice if there was a game that day. He'd throw you off the field if you weren't in uniform wearing up for the game."

"But he'd take so much time with those fields. They'd be so green. I really remember that, how green and beautiful that field was. He'd level the dirt and groom and water down the infield real carefully, and he'd chalk up the baselines as a trap

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as a razor. Especially for the championship games. He'd have the bleachers freshly painted, and there'd be flags and banners. And the parents would all be involved. When we played, it felt exciting. It felt like a championship game. Joe really did that for us.

When Eddie was in Sunshine Little League he was so talented that a coach from Spring Valley recruited him to play as a ringer on a team from Casa de Oro. They gave him someone else's birth certificate and name, and he played with kids a year or two older.

"They had more money, I guess, because the kids had all kinds of stuff," recalls Eddie. At Sunshine, in the minors, we just

had T-shirts and caps with the sponsor's name on it. That was your team name. We were Valley Plumbing. Our team color was this ugly pumpkin orange. But my friend had to play for a team called Puppet Productions. Anyway, when I played at Casa de Oro, we had our own personal bat bags, jackets and caps with our names on them, batting gloves that matched our uniforms. But I'll tell you, they only had one field, and it wasn't in any better shape than Sunshine's.

"And Joe never favored any of his fields. The minor league was in as good shape as the Pony field. He'd spend the same amount of time on all of them." Joe is still at it seven days a week, 52 weeks a year. Well,

maybe he arrives a little late on Christmas and New Year's, he'll admit. But, for all his devotion to Sunshine, he was never a ball player himself. "Skating, roller skating. That was what I loved."

there, I met my wife skating, but she wasn't my "cutie." I could never lift her up over my head."

Rain falls more heavily now, but Joe seems oblivious as he

there, that's a pile of telephone poles I got from go and electric. I've. I have the contractor ready to help me dig the holes. They've got to be seven feet deep, because the poles go up 50 feet. We're all set to go, it's just that I need some lights to put on 'em. Well, I have an electrical contractor looking out for some for me. We'll get 'em, then the kids will have night games."

And what about help from the Padres, who've said they'll build 60 new fields in San Diego? Joe's congenial tone returns. "I talked to Mr. Moores. I talked to Larry. I went down when they were there for the dedication of the Jackie Robinson field, and I says, 'Hey, what about Sunshine?'"

Oh, I could skate just like you see the professionals these days. Throwing ladies up and over my shoulder. We used to go to Hollywood to put on a show, because skating was real big up

points to markers in the dirt around the perimeter of the ball fields. "See, these are markers for the light poles. There's going to be eight light poles with kids can play night games too. Oh,

get that environment thing straightened out, you'll have your ball fields. That man's got money. He can do it. We'll build the ball field, do the grading, put in the sprinkler system, then they'll come in and plant the grass and do stuff like that. That's what they did at Jackie Robinson. But we've got to get this environment thing straightened out first. The city can't see that. I keep telling them.

We gotta have more room. The kids can't practice at school anymore. They keep putting up these mini classrooms on the playing fields, so they can't be used. It's for the kids. They need it. But it's harder and harder these days.

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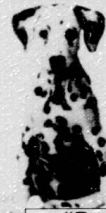
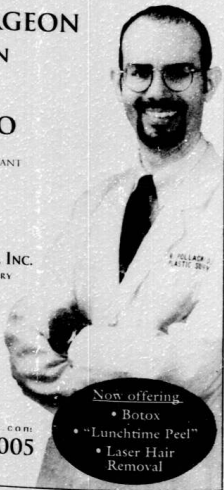
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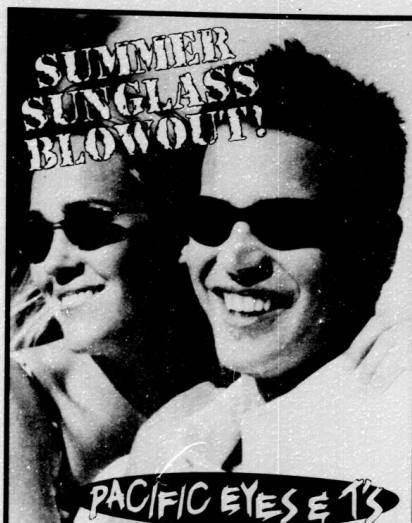


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years ago, Leon Williams, he was on the city council from this area. I went to him and I said, 'Hey, I can't pay my water bill.' And he said, 'If you get me ten, I'll get it through. I can't just do it.' So I called around, and we got ten dollars. I paid the water bill. I mean, it's only right. This is park and recreation land. And I say to them, you can spend a million to build more jails, or you can spend a few dollars here, and kids can go home at night and see their families. But I don't want to preach. ... And we need more volunteers. People help as best they can, and if they can't do it, I'll step in. I've worked the concession stand. I was president of the league one year when the old president quit. And some of the pros — like Marcus Allen, the football player. He played Little League and Pines here. His mom and dad were great.

His dad helped me pour that concrete sidewalk in the middle of the night one night to get ready for a game. Kevin Mitchell comes down and plays in the winter sometimes. I've asked some professionals for donations, and all you get is 'Talk to my agent.' Talk to my agent? Joe's baffled by the response. 'It's for the kids. That's the bottom line.' ... Eddie drew the attention of some scouts when he played at Sunshine, but other things turned his life away from baseball. Still, today he remembers, 'Sunshine always made you feel like you were on your way [in baseball]. Like you really could make it. The smell of the field. Slide-guns home plate. Joe taking the time to make the field perfect for us. And all the people out there, the sponsors. Special stuff in the concession stand. You go to somebody else's field, and it wouldn't be the same. Those were our home fields. Nobody was going to come over and beat us. Not on Joe's fields.' ... 'If there was a time in my life I could go back to, that'd be the time.' Eddie pines, his voice drops, as if surprised at the strength of the memory. 'Our parents would let us ride our bikes to practice. We'd have a sense of responsibility, that our parents would let us go on our own. We'd have our gloves hooked over the handlebars, our jackets tied around our waists. When people saw us go by, they knew who we were. We were good players. And we were important, we were part of the Little League system. Then winning a game and throwing our hats and gloves in the air. And it wouldn't have been that way if he hadn't taken the time for us.' ... — Linda Nevin

... wouldn't be the same. Those were our home fields. Nobody was going to come over and beat us. Not on Joe's fields.' ... 'If there was a time in my life I could go back to, that'd be the time.' Eddie pines, his voice drops, as if surprised at the strength of the memory. 'Our parents would let us ride our bikes to practice. We'd have a sense of responsibility, that our parents would let us go on our own. We'd have our gloves hooked over the handlebars, our jackets tied around our waists. When people saw us go by, they knew who we were. We were good players. And we were important, we were part of the Little League system. Then winning a game and throwing our hats and gloves in the air. And it wouldn't have been that way if he hadn't taken the time for us.' ... — Linda Nevin



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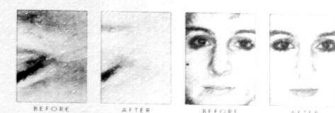
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	1-18	\$32	\$18	\$60	\$45
Single	19-29	\$43	\$35	\$107	\$82
	30-39	\$64	\$30	\$140	\$106
	40-49	\$96	\$29	\$176	\$134
	50-59	\$161	\$101	\$228	\$173
	60-64	\$184	\$128	\$304	\$232
Applicant & Spouse <sup>3</sup>	19-29	\$84	\$65	\$204	\$155
	30-39	\$124	\$94	\$265	\$202
	40-49	\$191	\$105	\$340	\$259
	50-59	\$272	\$167	\$440	\$334
	60-64	\$347	\$218	\$591	\$448
Family <sup>4</sup>	20-29	\$130	\$104	\$276	\$210
	30-39	\$190	\$138	\$365	\$278
	40-49	\$241	\$146	\$461	\$351
	50-59	\$306	\$207	\$503	\$386
	60-64	\$365	\$253	\$646	\$490

<sup>1</sup>Rate based on age of younger spouse



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## LETTERS

continued from page 3

Max: Your wine list is too small.  
W: I am sorry, sir, I will say something to the owner.  
M: I want water.  
W: Okay, let me tell you about our special tonight blah, blah, blah.

Water comes back to table after guests have closed menus and laid them down on table.  
W: Have we decided? Do you have any questions?  
M: Can you repeat the special — you went too fast.  
W: Blah blah blah is very good.

No response for a few minutes. Water stands there like a fool.  
M: I need a minute and more water.

Water glass is not even half empty; water refills.  
Water returns minutes later; menus are still lying closed on table.

M: You don't seem busy enough to need to ignore us.  
W: I am sorry, sir.  
M: I want the salmon stir-fry, cooked so the veggies are still crisp.

W: I am sorry, sir, that's not on the menu. I will have to see if the kitchen has any salmon so they can make that dish for you tonight.

M: What's the problem? It used to be on the menu. [This is a lie; waiters run into this all the time.] Can I see the manager? I have waited on lots of unhappy old men who complain because they are consumed by their own self-importance. They have nothing better to do with their time. Statements like "What can I do to make you happy" are key for these people, because there is nothing you can do. Most people don't forget to say "please," "thank you," and "may I or I would like" when they go out. I can guarantee that the people who don't forget their manners get better service. I don't think that one poor night out is grounds to condemn all young people.

Name withheld

## Valuable Lessons

From Dr. Kauch

I enjoyed the article about Fred Kauch in the July 8 edition of the *Roadie* ("Father of Fitness"). I was in one of those groups in the 1960s that was mentioned in the article. After jogging several years at San Diego State in Dr. Kauch's program, I continued to jog several more years.

I think one of the most valuable lessons I learned from Dr. Kauch's program was the motivation that he imparted to everyone. He had a contagious enthusiasm for fitness and was gifted in a way that he motivated everyone around him.

Thank you, Dr. K.  
Bill Murphy  
Del Mar

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# alendar

## Mexico's Everyman

When Mario Moreno became Cantinflas

The transformation of Mario Moreno into the film star Cantinflas took place in Mexico City, not New York or Hollywood, and that geographical fact — as well as the linguistic nature of Moreno's genius — may have prevented him from becoming the icon in North America that he's been for almost 50 years in Mexico and South America. The comedy double-talk of Cantinflas is difficult, if not impossible, to translate, and although his rise from poverty to the sort of stardom Americans love best, the legend, too, is confused by doubletalk — you can't tell it any more clearly than Cantinflas would. Even the most ordinary details are disputed. Cantinflas was born Mario Moreno Reyes, but the birth occurred some time between 1910 and 1913 to a family that already included six (or was it seven?) children and would eventually include 12, 13, or 15, depending on which obituary you read. All accounts say that the Moreno family lived in a squalid Mexico City slum and survived on what little their father made as a postman, but the father's plans for Mario's education were either that he attend agricultural college (the *Four* *Lauderdale Sun-Sentinel*) or become a doctor (the *London Times*).

Mario did neither. He helped out as a shoeshine boy, apprentice bullfighter, soldier, and/or taxi driver, and at 15, he tried boxing, but he was so funny in the ring that a talent scout encouraged him to work in the circus, the tent shows that traveled through the barrios of Mexico City and put on variety shows featuring dancers, singers, magicians, clowns, and comics. The comic specialized in a form of speech called the *albur* that relied on scatological and sexual double entendre, but in the hands — and words — of Mario Moreno, the *albur* became both more vulnerable and more powerful. If you can believe Moreno (and he was notoriously vague in interviews), he created Cantinflas by accident when he was asked to stand in for the master of ceremonies one night.

"For a moment," Moreno said, referring to himself in the third person, "Mario Moreno became paralyzed. Unexpectedly, Cantinflas took charge of the situation and began to talk. Desperately, he heaped words and more words, nonsensical words, and sentences, foolish things — anything to deflect himself from the attack of the audience



and to escape an embarrassing situation. The audience remained silent, stunned, unable to understand his words. But soon they began to laugh, softly at first and then turning into a loud explosion. Right then, I knew I had won."

The name "Cantinflas" is derived, some say, from a remark shouted by a member of Moreno's raucous audience: "En la cantina, tu inflas." This has been translated as "When you get drunk, you talk big" and "In the cantina, you get drunk" and literally means, "In the cantina, you inflate." Some say, however, that the name means nothing

at all, and that Moreno only adopted it to protect his parents from the shame of producing a vaudeville performer. In any case, Moreno was soon known as Cantinflas throughout Mexico City. By the mid-1950s, Cantinflas was a household word in Mexico, and by 1963, the year of his death, the verb *cantinflar*, meaning to talk too much and say too little, appeared in the official Larousse dictionary, along with *cantinflada* — a long-winded, meaningless speech.

In the 40 films Moreno made between 1936 and 1981, his Cantinflas

could and did *cantinflar* as Don Quixote, one of the three musketeers, a fireman, a postman, a street-sweeping boxer, thief, politician, bartender, drink, lawyer, and photographer. His poor but ingenious eccentricity became known as *el peline*, and like Chaplin's little tramp, *el peline* had a trademark style: a torn and dirty under-shirt, sagging trousers, straw hat, and vest.

*El peline* was a phenomenal success. In the late 1950s, Moreno earned more than \$15 million a year and was billed in his press releases as the world's highest paid comedian. Miguel Contreras painted him, and Diego Rivera depicted Cantinflas as the defender of the poor in a mural on the exterior of the Teatro Insurgentes in Mexico City. Although critics say that Moreno became a caricature of himself as the years passed (and so can his Cantinflas lamps, statues, and stuffed dolls), though Internet auctions even his last picture, which came to America in theaters in 1983 when Moreno was on his 70s, carried more than any other Spanish-language feature shown in the U.S.

"He's a very living presence for lots and lots of people," says Fred Ludd, who has studied Cantinflas extensively for his work as a bilingual education consultant with the California Department of Education. The lack of certainty about Moreno's origins and the etymology of his pseudonym is perfectly in keeping with his comedy. "That's Cantinflas," he says. "You're never really sure what you heard or what you saw. And it was deliberate that way."

Wednesday evening at 6:30, you can see for yourself when Fred Ludd shows film clips that trace the development of Cantinflas from his early films to the vaudeville blockbust *Around the World in 80 Days* and describes the impact Cantinflas had and continues to have on Latin culture.

The lecture is part of a one-hour monthly film and video series and the San Diego Latino Film Festival. For a listing of dates, times, and movies, see the festival's website at [www.san-diego-latino-film-festival.com](http://www.san-diego-latino-film-festival.com).

Laura McNair

**"The Continuing Influence of Cantinflas"**  
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## Calendar LOCAL EVENTS

### IN PERSON

**San Diego II**, the series at the Athenaeum Music and Arts Library continues tonight, Thursday, July 22, with a performance by the Gilbert Castaneda Quartet with Christopher Halliday. The series concludes next Thursday, July 29, with the Arthur Blythe Duo.

Concerts begin at 7:30 p.m. Tickets for individual concerts are \$16 for non-members. The Athenaeum is located at 1008 Wall Street. For ticket availability and other information, call 619-434-3872 or 619-434-3873.

**in the Garden**, the twing and use of Tom Thomas's Big Band can be heard on Friday, July 23, 8:30 p.m., on the Sculpture Court of the San Diego Museum of Art, 1600 La Jolla Village Drive, San Diego. Admission: \$7 members, \$10 non-members. \$2 members, \$10 non-members. \$2 members, \$10 non-members. \$2 members, \$10 non-members.

**Tin Season** of the free outdoor concert series. The 14th annual TGIF Jazz in the Parks series continues on Friday, July 23, at 6 p.m., with music by one-time Miraflores vocal student Fabin Ader, backed by a band that includes her husband Dave Blackburn in Magee Park (at Carlsbad Boulevard and Beech Street). 604-444-2904. (CONC-020)

North County Fair's "Mid-Summer Music Festival" presents flamenco by Nadro John, Friday, July 23, from 6 to 8:30 p.m., on the green, outside the shopping center's food court. The center is located on Via Ranchos Parkway at 1-15, 760-489-2332. (ECON-001)

Head to Pioneer Park for the lounge sound and jazz by Archie Thompson at 6:30 p.m. on Friday, July 23. The park is found next to Grant Elementary School (1425 Washington Boulevard). For information, call 619-298-8533. Fax: 605-0645. (MUS-001)

Trolley Barn Park is the site for the Summer in the Park concert series continuing on Friday, July 23, with Latin-flavored soulful funk and pop by Carlos Olmeda and Taca Rivera at 8 p.m. Bring a blanket and picnic dinner. The park is located in the 1900 block of Adams Avenue. Dial 619-297-1166 for details. Fax: 605-0645. (MUS-001)

**Shad Street** the final week of performances by the El Cason Youth Summercamp continues tonight (except Sunday) at 7:30 p.m., through Tuesday, July 27, at the Little Theatre on the Granite Hills High School campus, 1779 East Madison. \$10 general, \$5 children. For ticket information, call 619-401-8838. (ECON-001)

Mariachi Invenio Mexicanos performs for the Summer Summer Concert Series at Chula Vista Center at 3 p.m. on Saturday, July 24. Free. (MUS-001)

The La Jolla Concerts by the Sea series continues with swing and rock sounds by the Star 148 at 7 p.m. on Sunday, July 25. Seeps Park is found at the end of Grand Avenue. Free. Dial 619-463-1518 for more details. (LA-001)

Tom Thomas offers big-band swing and jazz at 5 p.m. on Sunday, July 25, from 6 to 8:30 p.m., on the green, outside the shopping center's food court. The center is located on Via Ranchos Parkway at 1-15, 760-489-2332. (ECON-001)

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**British Folk Follies**, for Lower and the Red Penner offer acoustic tunes from across the pond, Friday, July 23, 7 and 9 p.m., Community Room, Civic Center Public Library, 130 North Coast Highway. \$6 for ticket information, call 760-966-4140. (CONC-001)

**Hy Chang**, George E. Hy Chang has tips on finding the best deal on air fares, Rarves and Nubis, Saturday, July 24, 1 p.m., Main North El Camino Road, 760-943-4400. Free. (ECON-001)

**Science Fiction Author** Max M. Metzger for a Dargemore Man will discuss his work and host a Q&A session, Saturday, July 24, 2:30 p.m., Mystery Room, 3004 S. Mission Street #107. Free. 658-246-8247. (MUS-001)

**"Dogs on the Couch"**, author and psychologist Loretta LaChian on animal behavior specialist who has some tips on how to manage techniques and "family system therapy" for dogs with separation anxiety, phobias, and other behavior problems. He'll talk about his system, his books, and answer questions when he appears promptly at 7 p.m., Saturday, July 24, at Borders, 1072 Crossroads, on Alternative Education Space, 1982 Chatterworth Boulevard, at Nimble. The art exhibit can be seen on Saturday and Sunday from 11 a.m. to 4 p.m. The performance takes place on Sunday from 2 to 4 p.m. Free. (ECON-001)

**Prose Writer** Marianne Vaneel will read from her work, followed by an open reading, Sunday, July 25, 3 p.m., 101 Arroyo Colony, 897 South Coast Highway 101, F-101. Free. 760-432-9074. (ECON-001)

**Disland** by the nationally known Night Blooming Jasmine is offered at the next "Jazz July" event, sponsored by the First Presbyterian Church, Sunday, July 25, 4 p.m., 604-444-2904. (CONC-001)

**Best Beach Poetry**, the next open poetry reading at Ina Lee's Sunday, July 25, from 4 to 6 p.m., you can submit up to three works for consideration for the forthcoming *Let's Journal: Best of the Beach 1999*. You must show up in person. Joe's is located at 694 Newport Avenue. Tel: 619-523-0336. (CONC-001)

**"Last Sunday"**, Poetry Slam, last month's winners split \$62 in prize money. Join the fun this month, Sunday, July 25, at the Bordenhouse Cafe, 4444 College Avenue. Bring three-minute pieces. Sign up at 7 p.m. 619-265-7287. (CONC-001)

**King Art Kids** and adults are invited to audition for this year's Bonafide Melodrama. Sing a continuous capella selection from a show tune, read from a script, and maybe there's a role for you. The production is *Thin Skin and Haystack*, a rural Romeo and Juliet tale. Drama set in the Sweetwater Valley. Auditions are scheduled for Monday and Tuesday, July 26 and 27, at 6 p.m., at the Bonita Optimist Club, 4610 Sweetwater Road. Performances will be during Bonafide Melodrama, Tuesday, July 28, at 7:30 p.m. 619-425-9054. (CONC-001)

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## Calendar LOCAL EVENTS

his life, including *Lola*, *The Stranglers*, and 2001's *A Sparrow Misses*, in an effort to arouse our interest in *Fox Valley Star*. Can't the thing stand on its own, or are we exploiting death for marketing purposes? *Lola*, *The Stranglers*, and 2001's *A Sparrow Misses* are back to back today, Thursday, July 22, starting at 5 p.m. on KCM, Cox Cable Channel 14.

**Why Do They Do It?** Some folks you understand — the guy makes good a black, so he keeps at it. But Robin Williams? He's been nominated for Oscars three times, won once — why does he keep making movies like *Father*? Same for Steve Martin — *The Out-of-Season*? What drives them? *Freud*er and *Freud*, July 25, at 9 p.m. on CSM, Cox Cable Channel 2.

**So Your Characters Are Trapped in a seemingly endless series of identical valleys — some armed with death traps — and have to work together to escape, if escape is even possible. A marriage premise for a character study, sort of like *No Exit* with hope. But the characters disappoint — too simple. *Like an Animal*, July 24, at 8 p.m. on the Sci-Fi Channel, Cox Cable Channel 44.**

## Roam-O-Rama

### A Guide to Unexpected San Diego • By Jerry Schad

Hike out to Foster Point in the Laguna Mountains for a great view of the desert floor from a mile-high elevation, and also for a chance to enjoy peace and solitude. Until fairly recently (due to vandals), a detention center constructed by the Sierra Club stood here, pointing the way to most of the notable peaks of Southern California. Nevertheless, the view is excellent — escape early in the morning or two after sunset or before sunset, when the low-angle sun casts surreal shadows across the rugged near and far landscape.

Park opposite the entrance to Horse Heaven Group Camp at mile 25.7 on Summer Highway (2.5 miles north of the "oil lake" of Mount Laguna). You'll need to post a National Forest Adventure Pass, available



back in the village, in your car for the privilege of roadside parking. Walk up the rugged remnants of an old jeep road going east into a gently sloping forested area known as Flathead Flats. After about 0.2 mile, curve left (north), and you'll soon come upon the narrow but well-defined trail spot — you'll be returning the same way. Continue north on the Pacific Crest Trail through oaks and pines, another 0.2 mile.

At this point the forest cover abruptly ends, and dense chaparral begins. Walk 50 yards past the last of the small Jeffrey pines, and you'll find a little trail to the right, marked by a "Foster Point" sign. The narrow path goes about 100 yards through waist-high manzanita, ceanothus, and chamise to a rounded knob.

Monument Peak and its supporting ridgeline cuts off the distant view to the east and the south, but the panorama from north to northeast is excellent. The most distant and highest peak in view, San Geronimo Mountain (11,500 feet elevation) in the San Bernardino Mountains, lies 85 miles north. If you know the way to Foster Point well, try coming up here for a moonlight night, when the desert below goes glowing



Jeffrey pines, Flathead Flats white. This weekend's waxing, three-quarter moon high at the evening sky is perfect for this.

Across the street from the little park next to the Kensington I Store, there stands a positively regal split-level stucco house, flanked by a charming country cottage, which is really flanked by a good-for-nothing level of an apartment building. Even in Kensington, no one is safe from ugly buildings. What? *Frank Lloyd Wright* isn't San Diego? Call 12:30 a.m. on KPBS, Channel 15.

**Either We're Thicker Than We Thought**, or the folks at *The A-File* are better than average at pulling us into their world. It was ages before we responded to yet another feature on Mader's part in his evidence of alien life by wondering, "Who doesn't this guy get a camera?" *Continued From Sunday, July 24, at 7 p.m. on KNSD, Channel 35.*

**There's a Note of Dishonesty** in Ed Byrne's *Chick*. I can't say he's forgiven his own character, or his babies, giving him redemption with out any real suffering, while babies and dad have to be utterly broken. Contrast with *Singers*, in which one boy's suffering might be his finding happiness. *See the film on Sunday, July 25, at 8 p.m. on Comedy Central, Cox Cable Channel 18.*

**We Like Them** on television. The villain is not simply a monster whose destruction makes us cheer. "He got bad." But in *The Animal*, he takes the moral high ground from our hero — "If you can't tend to your own planet, you don't deserve to live."

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**Calendar LOCAL EVENTS**

are not permitted. For reservations and details, call 519.238.1233 x855. It is sponsored by the Rubber Fleet Sail Race Center. 340 members, 145 non-members. (ALBANY MONTANA)

**Lake Lake Day**, the third annual celebration is set for Saturday, July 24, from 10 a.m. to 3 p.m. It's a family-oriented event, as the sheriff's Department (COPPS) team leads a ride through the park (11:30 a.m.) and a BMX dirt racing contest. There will be food, music, and games. It will be held at 984 S. Vine Street. For details about the BMX contest, call the Lake Lake Bicycle Center at 619.596.3302. Free. (LAKELAKE)

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**MODEL UPDATE**

Danielle Farrell recently returned from London where she was photographed for the cover of Marie Claire Magazine.

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**San Diego Diehard Club**, takes place on Sunday, July 25, from 10 a.m. to 3 p.m. Mission Hills Park, Washington Place on Randolph Street. Free. Bring your own refreshments. And don't miss 619-555-9270. (MISSION HILLS)

**Good Doggie!** Does your pooch behave well in public? Come Learning Center, will put you to the test on Sunday, July 25, from noon to 1 p.m. at All Creatures Animal Hospital, 3000 Via de la Valle. This ABC Canine Good Citizen test is a certification program that teaches dogs in unexcused everyday situations. \$12 with pre-registration or \$15 at the door. Proceeds benefit the Spay Neuter Action Project and PAKS of North County. 760-931-1818. (SAN MAR)

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**CPR/First Aid**, a three-hour certification class conducted by Save-A-Heart, will take place next Thursday, July 28, from 9 a.m. to 12 p.m. at the Broomfield 8711. The class will cover child and infant resuscitation, two-person CPR, and Heimlich's. Call for registration and cost. Discounts for students, seniors, military, and foster parents. 619-445-6566. (MISSION HILLS)

**The Great Patriotic War** became the backdrop for World War II in the Soviet Union after 1941, when the Russians lost an estimated 27 million people (both civilian and military) during the four years they were involved in the war. An exhibit entitled "World War II through Russian Eyes," featuring more than 500 artifacts, is currently on display at the Municipal Gym and Exhibit Hall (1111 Pan American Plaza). The

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**Summer Baseball League**, Campfire, and other events. For more information, call 619-596-3021. (SAN DIEGO)

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## Less Is Less

It's not that they played inadequately; the music was simply not framed to be performed this way!

Mainly Mozart's concert featuring the Mozart K. 449 Piano Concerto and Mahler's *Das Lied von der Erde* was interesting, in a grotesque way. There is always stimulation in confronting something new, even if it's not much good. On the other

**REVIEW**  
JONATHAN SAVILE

hand, it's hard not to feel embarrassment when first-rate musicians are placed in a situation where their best efforts are swallowed up by a pervasive strongheadedness. What can be new about these two well-known and often performed musical works? you may ask. What was new was — at both were done in versions with radically pared-down performing forces. The much-banned 19th-century orchestra of the Mozart Piano Concerto No. 14 in E-flat was reduced to a string quartet plus double bass. The vast late-Romantic orchestra of Mahler's Chinese poetry song cycle was replaced by a 13-member chamber ensemble. Both versions constituted experiments in reduction — in the case of the Mahler — worked intently but at great aesthetic cost, and — in the case of the Mozart — worked not at all. The Mozart experiment was ultimately due to a very casual remark by the composer himself, according to which the score could be performed "a quattro" — with four instruments. The Mahler experiment was originally the brainchild of Arnold Schoenberg, who made the arrangement for his Society for Private Musical Performances.

The final decision to perform the two masterpieces in this way, however, lay with Mainly Mozart's artistic director, David Atherton, who was also present to conduct the Mahler. Considering Atherton's sumptuous, habitable integrity, I cannot believe he made these choices in order to save money on musicians' salaries. He must have constructed the program for the sake of innovation and learning, noble goals. Innovative it was indeed, and certainly everybody learned something from it.

The first thing we learned was that, when a subtle and canny composer like Mozart is involved, there is a world of difference between working for a piano concerto and that for a chamber ensemble with piano. The previous Mainly Mozart

program had featured Mozart's G Minor Piano Quartet, in which the relationships among the instruments are fundamentally different from the way the composer conceived of the interactions between soloist and orchestra in his concertos. It's something I was not fully aware of until I heard the E-flat Concerto performed as a sextet. Never mind the absence of the horns and oboes, and all the delicate colorations they add. Never mind even the relative richness of the sonorities produced by the string quartet (especially in the immense concert hall of Escondido's California Center for the Arts, which is where I heard the concert). The really significant damage inflicted on the score was the irreparable skewing of the structural and dramatic balance between soloist and orchestra, which is the essence of the concerto form, never more fully realized than in Mozart's exploitation of it.

K. 449 is, in fact, a masterpiece (though not, as Stanley Sadie suggests, "the first of the great piano concertos" — that designation rightfully belongs to K. 271). But you would scarcely guess its status from the Mainly Mozart performance. While volumes William Preucil and Martin Lohr, four, violin James Duhamel, cellist Ronald Thomas, and bass-player Timothy Pitts did their work with the vigor and savvy one would expect from such excellent, seasoned artists, the timbres and textures they produced were merely pleasant and pretty, disguising the music's power, wit, and emotional variety. It's not that they played inadequately; the music was simply not framed to be performed this way. As for poor Lee Tava, this exceptional pianist, who has a fine sense of Mozartian style but who is also a sensitive musical collaborator, held himself under tight restraints throughout, in order not to overwhelm his thinned-out colleagues. The result was the almost total elimination of dramatic contrast, as the whole piece degenerated into a small-scale gentlemanly conversation.

Have nothing against small-scale gentlemanly musical conversations — Mozart himself wrote many such and of exquisite proportion and grace. But K. 449 is not one of them; it is something

else, something much bigger, a piece of theater basically comparable to the composer's operas. Performed as a dramatically scaled miniature, it virtually vanished.

Still, without having heard this dull little performance I would not have known that.

I certainly would have known that *Das Lied von der Erde* could not be anything but diminished by transforming its immense orchestral canvas into a cleverly wrought cameo, and of course it goes without saying that anything Arnold Schoenberg ever touched — in any capacity whatsoever — automatically turned to ashes (think of his appalling orchestration of the Brahms G Minor Piano Quartet). Nevertheless, Schoenberg's version has recently become the rage for at least a mini-rage, with performance of it cropping up everywhere — and the truth is that, aside from understanding the work's emotional and spiritual impact, it is not always that hard to regard it as an academic exercise.

Certain schemes of *Das Lied* are indeed composed in something approaching a chamber-music style, and Rainer Riehn, who completed Schoenberg's fragmentary version, did a remarkably effective job with these. But the sections of the music that depend on the ripe complexities — and the sheer volume — of the composer's symphonic orchestration are severely crippled by the reduction of forces, the use of the piano's pointillist undomestic, and in the opening "Trinklied vom Jänner der Erde," Schoenberg actually manages to make Mahler sound like Schoenberg, which is about the most awful thing one could do to anybody. All the assiduous efforts of the fine Mainly Mozart instrumentalists were not able to overcome these handicaps, nor was the magnificent conducting of David Atherton, whose understanding of Mahler's vision of life, joy, sorrow, nature, and the inevitability of death came across as comprehensive and authoritative, even though the debilitating limitations of the Schoenberg reconstruction.

Schoenberg, Riehn, or Mahler — in all versions, much of the weight of communicating the composer's meanings falls on the shoulders of the two singers, who in this case were tenor Gordon Gaetz and baritone Stephen Roberts. Gaetz proved to be an astonishingly good exponent of Mahler's supremely challenging — indeed, mind-blowing — writing for the higher voice. Admittedly, he was helped by the thinning out of the orchestra,



David Atherton

**Mainly Mozart: Mozart and Mahler**  
David Atherton, conductor; Lee Tava, piano; Gordon Gaetz, tenor; Stephen Roberts, baritone.  
California Center for the Arts, Escondido (other performances of the same program at the Palmer Performing Arts Center, Browley, and the Spreckels Theatre, San Diego)  
Mozart, Piano Concerto No. 14 in E-flat, K. 449; Mahler, *Das Lied von der Erde* (orchestrated by Schoenberg).

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which in normal performances has a tendency to make the singer inaudible at certain crucial points. But even with that external advantage, Gaetz's achievement was mainly due to his own brilliant vocal instrument, with its ringing highs and its baritone lows, and — above all — to his intense dramatic involvement with the texts and their settings. This was passionate and often thrilling singing, of the sort that makes one want to hear Gaetz in opera.

The lower voice part of *Das Lied von der Erde* is generally more effective with a contralto, but many great baritones have sung it successfully. Stephen Roberts, alas, is not one of these. He has a handsome baritone voice, but his performances suffer from the interpretive tradition of much English singing (the Peter Pears syndrome, you might call it), with its excessive refinement, its repetitive mannerisms (caring each note with the same haughty swell), and the formal and artificial quality of its emotive devices. Unfortunately, it is the lower voice that is assigned the most profound and most deeply moving music in *Das Lied*, the sad, resigned, yet fitfully affirmative leave-taking of life in the lengthy, last section, "Der Abschied." What with the analytical but universal orchestration and Roberts's lack of authentic identification with his dramatic-poetic role (sounding more like a pious Victorian oratorio singer in an

Anglican cathedral than like a death-tainted Tang Dynasty poet in turn of the century Vienna), the audience in Escondido could be forgiven for wondering what all the fuss was about, for this performance could give them little inkling that they had just encountered one of the greatest fusions of words and music in the history of the genre. ■

## CLASSICAL LISTINGS

*Contributions to the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader.*

**Classical Music, P.O. Box 58005, San Diego 92186-0805. On-line information to 619-887-2401.**  
**"Bravo Broadway,"** the San Diego Symphony's summer series continues with an evening of show tunes, Friday and Saturday, July 23 and 24. Guest conductor is Randall Craig Kieser, and featured soloists are Jan Horvath, soprano; senior Doug Lebowitz, and Tony award-winning baritone Michael Maguire. A preconcert show by the Navy Band Southwest's jazz combo is scheduled from 6:45 to 7:25 p.m.

The concert began at 7:30 p.m. each night on Navy Pier (560 North Harbor Drive). You may bring your own picnic, two glass containers or alcohol. Single tickets range from \$10 to \$50. Shuttle buses run from the County Administration Building

every five minutes. Tickets are available by calling 619-235-0804 or through Ticketmaster (619-220-7185; 0000000000).

**Koto Concert,** the local koto group Masatomo Kai will perform on Sunday, July 25, 3 p.m., at the Don Power Theatre on the SDSU campus. Guest artists from the Ikuta School of Koto include internationally known Yuzuko Nakashima and Japanese flute artist Susan Sakan. \$20 general admission. 619-465-7500. 0000000000.

**Organ Recital,** voice organist Robert Plimpton includes Bach's Prelude and Fugue in A Minor, Kethley's "Austrian Hymn," a melody from The King and I, and Hecker's "Ecclesiastical Toccata" in his next concert, Sunday, July 25, 2 p.m., Spreckels Organ Pavilion. Free. 619-702-8138. 0000000000.

**Light Orchestral Favorites** by the Tipton Head Community Orchestra, conducted by David Amato concludes the orchestra's musical series, Sunday, July 25, 3 p.m., at the Cohen Social Hall of Tipton Head Synagogue, 6600 Cowles Mountain Boulevard. \$10. 619-465-6001. 0000000000.

**Wind Octet,** Octet Botanical Gardens is the setting for a concert of light classics by the Philharmonic Wind Octet, Sunday, July 25, 3 p.m., 2300 Quail Gardens Drive. \$15 non-members, \$12 members. 760-436-3036. 0000000000.

**The 12th Annual Summer Organ Festival** continues this Monday, July 26, with a performance by Irish organist Peter Swennen, last heard here in 1991. His program includes Bach's Passacaglia, Hammond's Sonata for Organ, and Dupre's Prelude and Fugue in B Major. The performance begins at 8 p.m., at the Spreckels Organ Pavilion. Tickets and sponsored by the Spreckels Organ Society. 619-702-8138. 0000000000.

**Mad-Dash Classics,** the staff of the library at UCSD offers a double selection from the library's collection of scores, then shows attendees how to use the library to find out more about the composer and the music. On Wednesday, July 26, from 12:30 to 1:30 p.m., Scott Paulson, voice, and Renee Colombeau, harpichord, perform works by Gordon Laub, François Couperin, and Giovanni Strini. Free (except for on-campus parking). 858-534-8074. 0000000000.

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## Calendar ART

**ART LISTINGS**  
Contributions to the Reader's guide to art gallery openings must be received by 1 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 artist's name, the gallery's name, the address, phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 85083, San Diego, CA 92186-5803. Or fax information to 619-881-2401.

## GALLERIES

**"Paved and Potholed: The Art of the Poet," an exhibition by the North American Poets Society** will be shown at the Art and Cultural Center at 801 South Main Avenue from Friday, July 23 through July 31. Accepting for the artists is scheduled from 10 a.m. to 4 p.m. and Sunday, 1 p.m. to 4 p.m. 760-782-1414 or 760-747-6274. (FALLBROOK)

**Members' Juried Show, the work of Susan Vassan and Margaret Latham** is featured in this month's members' show at the San Diego Art Institute, 1419 El Prado. Robert Perine was the juror. Work from the Children's Creative and Performing Arts Academy is on display in the Fleet Young Artists Gallery. A public reception for the artists is scheduled for Friday, July 23, from 6 to 8 p.m. Both shows can be seen through August 5. 619-232-9611. (MIDCITY)

**"Summer Study," 20 gallery artists** contribute to this show, which runs through August, opening Friday, July 23, with a reception for the artists from 6 to 8 p.m. The David Zapf Gallery, 2400 Kettner Boulevard. Participating artists are: Ian Brian, David Bae, Denis Burt, Eric Burt, Douglas Boccia, Johnny Coleman, Scott Davis, Rafael de la Sota, John Deane, Eugene Gelf, Jeff Hanna, Paul Henry, Louise Hughes, Nancy Krieger, Katherine Lee, Linda Miller, Anne Mulgrew, Gail Roberts, Ron Tams, and L. L. Little. Public receptions of hours can also be seen in the gallery. 619-232-5004. (LITTLE ITALY)

**Four Artists, watercolors by Inger Dillan Antonson, watercolors by Marjorie Morgan, oriental brushwork by Elaine Morici, and figurative works by Cathy Kleinman** open display with an artists' reception on Friday, July 23, 6 p.m., 101 Artists Colony, 897 South Coast Highway 101, El Cerrito. 760-632-0806. (DUNCANVILLE)

**A Two-Person Show at Artists' Forum** at 4072 Adams Avenue features the work of Broadway actor Michael Dorian and Maria Jancovic, an artist from Montenegro. Roth will attend the opening reception, Monday, July 26, from 10 a.m. to 5 p.m. 619-641-5855. (MIDCITY)

of Adams' work, along with local images of the Golden State's rural agricultural areas, small town architecture, and urban views. The show includes early and later prints of the same or related subjects, with differences in scale, paper, color, and composition apparent to demonstrate how the photographer's aesthetic concerns shifted over the course of his career. See the exhibit through Sunday, September 5.

Concurrently, the museum presents a complementary exhibition entitled "California: A Second Glance," examining the cultural and physical landscape of California through the work of artists said to "question the classic image and to familiarize us with the state throughout its history." The five artists featured in the show are Wick Alexander (paintings), Barbara Stearns (drawings), John Higgins (photographs), Edward Rancow, and Johnny Coleman (installation). This show concludes on Sunday, August 28.

A temporary exhibit of three large-scale outdoor sculptures by artist Sam Peckinpah — "The Road and Name and the Dolphin" — is mounted in the central courtyard of the center through Sunday, October 11. Find the center at 340 North La Jolla Village Road, San Diego, CA 92037. 760-738-4120. (DUNCANVILLE)

**Mingqi International Museum of Folk Art** shows ranging from jewelry to large sculpture by 18 artists at the museum, 1419 El Prado. Robert Perine was the juror. Work from the Children's Creative and Performing Arts Academy is on display in the Fleet Young Artists Gallery. A public reception for the artists is scheduled for Friday, July 23, from 6 to 8 p.m. Both shows can be seen through August 5. 619-232-9611. (MIDCITY)

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## Calendar THEATER

**ART LISTINGS**  
Contributions to the Reader's guide to art gallery openings must be received by 1 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 artist's name, the gallery's name, the address, phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 85083, San Diego, CA 92186-5803. Or fax information to 619-881-2401.

## GALLERIES

**"Paved and Potholed: The Art of the Poet," an exhibition by the North American Poets Society** will be shown at the Art and Cultural Center at 801 South Main Avenue from Friday, July 23 through July 31. Accepting for the artists is scheduled from 10 a.m. to 4 p.m. and Sunday, 1 p.m. to 4 p.m. 760-782-1414 or 760-747-6274. (FALLBROOK)

**Members' Juried Show, the work of Susan Vassan and Margaret Latham** is featured in this month's members' show at the San Diego Art Institute, 1419 El Prado. Robert Perine was the juror. Work from the Children's Creative and Performing Arts Academy is on display in the Fleet Young Artists Gallery. A public reception for the artists is scheduled for Friday, July 23, from 6 to 8 p.m. Both shows can be seen through August 5. 619-232-9611. (MIDCITY)

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## The Shoes Are a Show In Themselves

"Hello, Satan, I believe it's time to go."

It's 1966. In Bessemer, Alabama, just south of Birmingham, signs and portraits herald the coming of something devilish. The dog, old Boone, wouldn't bark, then took off howling down the street. Bottles of homebrew exploded. Some say the signs mark the return of Bobby Beaudin. Others, Johnny Elbowes. Both had aqua eyes flecked with gold. And so does Marvell Thunder. He's a truckster, a "shape-shifter," who has a guitar, "cutting" down where the two roads meet, to jaguar. Dupree, Senor.

Legend has it that the great Dixie blues singer Robert Johnson made a pact with the











Calendar  
MUSIC SCENE  
**blurt**

and went and shot somebody when in all reality it was an accident. The guy lived at that place... and had many a party there. He was a cool guy and a local... My only bitch [with the "Blurt" story] was that the [writer] made it sound like he was this guy, kicked the speaker, and then went in the house and shot some woman. When in all reality, [first] he shot the woman accidentally, freaked out, kicked the speaker, then punched the guy. I'm not saying he's innocent; (he's) fucked up and someone's dead.

Charles was also angry for printing the article. "You guys have an obligation," he said, speaking of the San Diego Reader. "The public sees that. This guy's still going to trial." "Well, that's why I'm talking to you; to get the story straight."

"But you're trying to grill me, trying to make me say things you don't know. You keep saying it's an accidental shooting. How do you know that?"

"Dude, how can I say I was not in the room. The only thing for sure, dude, he didn't kill this chick on purpose! I just think he was negligent with his firearm and it cost somebody their life... I own a gun myself. If you own a gun then you better be really careful with it and not point it at somebody in malice... That's what I

think happened. I think he was fucking around with it, and he pointed it at her like a little joke and the joke's on him; he fucking killed her." "He's not the type of guy to just off someone like that!" "Fuck no. My hand's played at his house a thousand times, dude. If that was the case, then I wouldn't be hanging out with the guy going. Yeah, that's my bro... Who's gonna commit murder with a hundred people at your house?"

"Well, if you're talking about a crime of passion," I theorized, "then you don't think about how many people are in your house."

"He was 11 with that woman, dude! Fuck! You guys [at the Reader] are way off base... If you're gonna print it, then you should at least print it the way it happened... You have [the writer], who doesn't know dick from dirt, and you got [me], who's fucking played there a hundred times and knows the guy for many years and knows exactly what he's transpired because I was standing right there... There's a lot of people that think it was a true accident, and he didn't have it in him... The [writer] even said something about the tattoos. He does have a tattoo that says 'KILL EVERYONE.' But that doesn't mean that he's going to fucking kill everyone, I mean, I've got tattoos of skulls; it doesn't mean that I enjoy death... In my eyes he's a good person, he just made a big, giant, huge mistake and somebody else had to pay for it with their life."

—E.D.

"You could hear a bunch of guys yelling obscenities in the background... [and] 'Yup, we're gonna kill,'" says (Ocean-side punker/musician)

OVERHEARD IN SAN DIEGO: GUITAR CENTER 7/16



promoter Nick Razor about a memorable phone call. "Then the main person came on the phone and said, 'Don't even try to come up here. We have weapons. We have guns. You will get hurt.'"

I am who frequent the rock 'em sock 'em world of punk rock shows can expect a little aggressive behavior in the mosh pit. Razor says it can get really violent outside the pit as well. He canceled a 13 band skate-and-thrash fest that was to be April 24 at the site of a former nudist spa in Desert Hot Springs called the Nude Bowl.

In the 1930s it was a nudist resort," said Razor. "It had a pool, tennis courts, private rooms. It was a pumpin' kind of place. Al Capone, who lived nearby in Palm Springs, reportedly frequented that place. In the '60s it was knocked down, but they left the tennis court and the pool and the foundation of the upper house. The upper foundation was perfect for a stage. For years, even in the late '70s, people went up there and had little parties.



RAZOR GETS DEATH THREATS

GFL was going to boost his promotion company SLI. "This was SLI's first show at the Nude Bowl. It was the thing that was gonna put us on the map."

Razor said past Nude Bowls were loose and disorganized. He said he

started lining up bands and sponsors for his Nude Bowl in February. "That's when we started getting threats. Some well-known pro skaters called me. They said, 'What in the hell are you doing? You can't exploit this. It's a sacred place.' They said they didn't want it to become an MTV thing. I said I'm not exploiting it. I'm just doing what everyone has done in the past. I finally convinced every last one of them that this was gonna be a good thing. We calmed them down, but pro skaters have groups, and these are the kids, we suspect, that were making the threats. Then they started making death threats to our major sponsors. They called LSO Eyewear, Shockwave Surfboards, a shoe company, a skateboard company. Then they made them to me."

"When I received two phone calls in succession that said we would be shot on sight if we went up there and tried to pull this off, that's when I decided to call all the bands. I told them I didn't want to put their lives in jeopardy as well as anyone who was going to attend this thing. I canceled it. I drove up there the day of the show and posted a sign that said, 'SLI regrets the cancellation of this year's Nude Bowl due

to death threats made by the skating community.' I began getting phone calls the next week saying I was chickenshit and a pussy."

But one week later his fears were realized. "Another promoter I didn't know did a show there. Four kids got stabbed, one was in critical condition for a week. Then [the Desert Hot Springs Police Department] went up there with their heavy equipment and they filled the whole place in. These kids were extremely territorial over a piece of land that doesn't even belong to them," maintain Razor. "They were trying to save their little skate spot and they ruined it for themselves."

—K.L.

Contributors: Ed Tucker, Ken Leighton, Jay Allen Sanford

Blurt is out at 619-235-3000, ext. 455, or send it to chickens@icn.com

POP MUSIC EDITOR

Contributors: Gina Arnold, Russell Bender, Kenner Coffer, William Cripe, Ed Tucker, Victor Lopez, Pam Fox, Kim Leland, Ken Lipton, Richard Moore, Mike Peterson, Jay Allen Sanford, Eric Sherman, Mark Woodell, Editor, Entertainment

PHOTOGRAPHERS Dave Allen, Randy Hoffman

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**LAURYN HILL**  
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**WEDNESDAY JULY 28**

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SPECIAL GUEST **Ozomatli**  
**MANA**  
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N SYNC - BRITNEY SPEARS  
CHRISTINA AGUILERA - BLAQUE  
JESSICA SIMPSON - TYLER JOHNSON  
AUGUST 9

**WATCHA TOUR**  
CAFE TABOBA  
MOLOTOV  
ILYA KURAKO  
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FRIDAY AUGUST 13

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Calendar  
MUSIC SCENE

## Hooked on Art

In minutes, Aguirre's assistants will stick him with big meat hooks.

Tonight a Freak Show at Rich's in Hillcrest. It's late, and the club is packed. The line to get in snakes out of the front door and down University Avenue. Freak Show is a carnal variety show that caters to a broad mixture of fetish types, cross-dressers, and hedonists. A slender transvestite acts as ringmaster for this circus of stangeness, and of course there's the Pussy Monster—a girl in feathered bra and G-string who flops audience members with a little pink whip.

SCENE  
DAVID GOOD

I'm standing in the dressing room (actually, it's the liquor room) backstage at the club as performance artist Art Aguirre gives his crew last-minute instructions before they go out onstage. They are headlining Freak Show tonight. This is only their third such performance; even so, Aguirre will try something in front of a live audience that he's never actually done before and hasn't completely rehearsed. In minutes, Aguirre's assistants will stick him with big meat hooks, and then, with the assistance of chieftains accompanied by Goth music whumping over the club's loudspeakers, they will hoist Aguirre and hang him by his own skin in a spectacle of pain that includes live drumming, flesh piercing, and fire dancing.

"I'm an endorphin junkie," Art Aguirre tells me. "I'm not the people... involved at my level are." He explains that "when pain is inflicted, instead of going completely into shock, your body releases endorphins... and then," he says, "you're pretty much out there. Endorphins are naturally occurring substances (called neurotransmitters) that are produced by the body. Their chief function is to control pain. The call endorphins 'the body's natural morphine,' and before the night is finished, if things go according to plan, he will have exhausted a huge supply of his own internal painkiller. Any mistakes, and the performance artist will need a doctor.

"It's this dangerous," Aguirre asks rhetorically. "Yes, you always run the risk of danger. Body mutilation is dangerous. Of course. If the hooks aren't placed right, you're going to have tearing of the tissue, some bleeding, bruising, and so on," he says, "as long as the people you're working with know what they're doing, you're not going to end up with any [injuries] that will cause permanent damage."

"Why? Ask: 'would you or anyone else want to do this to yourself?'"

"Because it's the ultimate test in the field of body modification," he says. "Sustaining is def-

initely a physical and a mental and a spiritual test.... Doing this tonight will put me at a point where I can experience things that no one else might have the opportunity to experience, so I'm gonna go for it. It's also," he says, "an incredible rush."

I ask Aguirre if he has any second thoughts about hanging from meat hooks.

"No," he says. "I don't fear

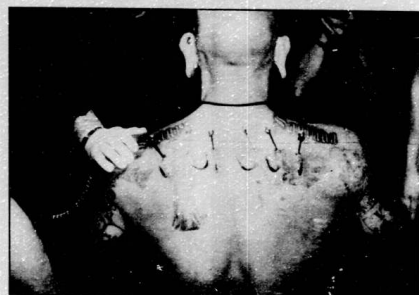
pain." Live exhibitions of body modifications, as they are called, are rare but are by no means new. Lollapalooza's Jim Rose Circus featured Mr. Luffo, a sideshow performer who picked up heavy objects with his own pierced body parts (G.G. Allin, the late Bob Flannigan, even Iggy Pop all self-mutilated in public. It is the stuff of *National Geographic*, and of *People's* Believe It or Not.

According to Fakir Musafar, writing in *Body Play and Modern Primitives Quarterly*, "The practice of piercing the flesh, then pulling on or hanging by the pierced body parts... has been part of the Hindu and Sufi cultures for thousands of years, and for hundreds of years as part of the religious ceremonies of Native Americans... The oldest recorded history of piercing the body and hanging by the piercing goes back 25,000 years.... It has been, until recently, a forbidden custom in the Western cultures dominated by Judeo-Christian values."

Locally, Cathie Shultz and James Healy have been the first to stage suspensions and body modification at the now-defunct Rita Dean Gallery upstairs from their Museum of Death in the Gaslamp. "We had seven performances, all in one evening," Shultz recalls. "In one of them, a man hung upside down and had 16 superficial piercings put into his inner thighs and genitals. It was overwhelming," she says. "I have photos somewhere."

She contends that the body modification scene has been going on for some time. "Whatever you want to call it, the whole [piercing] thing got started in the gay scene in San Francisco in the late '70s. By 1984," she says, "it really started hitting the mainstream through galleries, performance artists, and through photos [of piercings] by artists like Charles Glatkowski."

Aguirre departs from other body modification performers in that his shows are very tightly choreographed to music. There are the live organ and native drums, Australian digeridos (an Aboriginal instrument made from hollowed eucalyptus and blown with circular—



Art Aguirre in his element

nonstop—breathing), and a theremin (an electronic sound generator most recognized as the eerie sound at the beginning of the Beach Boys' "Good Vibrations"). Aguirre and a technician actually recorded their own soundtrack CDs for the club DJs to play during their act. But from the moment he brought his prerecorded soundtrack to the club, Aguirre was at odds with Rich's management.

"I had to fight to get them to let us use our own music for the show," Aguirre tells me. "At first, Rich's manager didn't want to stop the club's dance music, and let us get into too much of our tribal music. They wanted to keep as much of their house music (a nonstop wall of techno dance music) going as long as they could. I'm going, 'No way, our show's not gonna work. If you expect us to keep this fuckin' rave while headbanging repetitive music going while we're onstage, it's not gonna' work. This music is repetitive shit.'"

Aguirre says that the drum and the digeridos are necessary to help the performers and the audience to get the full ritual effect. The rest of the music, he says, is just to help the theme that you're using in the performance. One thing I really enjoy listening to," he says, "is [reggae] music, and I know that's what I wanted to have playing while I was suspended. Some put that on the CD, only playing it backward. It sounds kinda neat." Aguirre also used old theater organ, sound effects, and Goth rock from Wunscht, Skinner Puppies, and Carcass. "Dark music," he calls it. Aguirre is a first-generation Mexican-American. He was raised as a Catholic in Barrio Logan.

He says he began piercing himself at the age of 13. Over the years, he has accumulated many piercings, plugs in his ear lobes, dental implants in the shape of fangs, dozens of tattoos, and scars from brandings and scarification (the art of carving words into one's skin). He works as a piercer at Superfly Studios.

"When I was younger, I thrived on violence in [punk] music, either in the lyrics or in the music. The aggression was there," says Aguirre, one of the founding members of SDSU's San Diego Skin Heads. "I guess it was because of all the suppression of my childhood, from going to parochial schools, and from dealing with cancer."

As a teenager, Aguirre was diagnosed with nodular lymphoma and given less than six months to live. For the next two years, he would be in and out of Children's Hospital.

"I got down to around 92 pounds. I was thrown up three or four days out of a week, maybe every 15 minutes from the chemo. I ended up beating it after two years of intense chemo and radiation. The most painful thing that ever happened to me," he says, "was when bone marrow was drawn, at 17, out of my sternum and out of my hip. I was into tattoos then, and I knew about endorphins, but I was nowhere near the level I am at now," he says. "I've been in remission for 18, 19 years. I'm a strong believer," he says, "in the saying that if it doesn't kill you, it makes you stronger."

At midnight, Aguirre gives backstage interviews to Fox TV's *Prime Time Live*, a Japanese piercing magazine, the L.A. Times, and a film crew from Finland's equivalent of *Entertainment Tonight*. Then, he sits down, begins to draw deep breaths,

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**Calendar**  
**MUSIC SCENE**

He closes his eyes. It is time to insert the eight five-inch-long shark hooks into his back that will hold his weight. At the end of his head, the team goes to work. They decide to set the first pair of hooks between his tattoos of the Grim Reaper and the Flying Demon. "Take a deep breath," the piercer says, "and we'll go in."

While the crew works on Aguirre, two of Freak Night's go-go dancers walk into the dressing room, hand in hand. They have developed blisters. "We figured it anybody had Band-Aids, they'd have them in here," they giggle. Then they see Aguirre. He looks like he's been in a bad fishing accident. They do not say a word.

"I don't feel a damn thing," says Aguirre, when the hooks are all in. "I'm high as a kite." He grimaces. "I'm close to having an orgasm. Who needs drugs, when you have endorphins?" He says, "Maybe I'll make a Catstone commercial after this."

Then it is showtime. The troupe gets up onstage and they dance with burning torches, conduct mock tortures, and pierce each other with spears and hooks in front of a packed house. All of it culminates in the final act of the evening, in which Aguirre is suspended up into the air and left hanging from nothing more than the hooks. Aguirre's girlfriend kneels at his feet and slowly turns him so that the crowd can see him from all angles.

After the show, Aguirre is careful in his choice of words when I ask him if it hurt. "I could feel it," he says. "There was a pull, but I got into my space, and I just got energy from the audience."

"What do you mean by 'space'?"

"When you suspend, you are trying to leave the body side of yourself completely and just experience floating. So, in the first few minutes, you feel the hooks and the pulling, but then the endorphins kick in, and you go into limbo."

"And it ends?"

"Then it would have been my ego keeping me up there."

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"In other words, it would have hurt like hell."  
 "Yes."  
 A few weeks later, Aguirre tells me that he has been warned by police not to do his show again. "You heard about what we were doing with the performances, and through the promoter [Michael Mitchell], they said that if I was to do any insertions of flesh hooks onstage that I would be arrested."

"Was vice at your show?"  
 "I don't know."

"Are you going to quit doing the shows?"  
 "No, I'm willing to take the rap."  
 "Where's your next show going to be?"  
 "He thinks for a minute. "I think Rich's is about the only place I could do this show," he says. "Sure, I could put one on in PR, but I don't think they'd be ready for the kind of diverse personalities and experiences that we present at, say, Schooner. No, I don't think so."

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## Songs Injurious To Morality

Liza Minelli's and Joel Grey's high-voltage hysteria is no match for Lotte Lenya or Weill and Brecht.

You know the drill: gluttony, envy, sloth, lust. The prospects for success would not have seemed good. A ballet about the seven deadly sins using German for a Parisian audience in 1933: the librettist, Bertold Brecht, who had collaborated with Weill on the hugely successful *The Dreigroschenoper* ("The Threepenny Opera") had broken off relations with Weill two years earlier, denouncing Weill as a "phony Richard Strauss" and threatening to push him down the stairs "in full regalia." The lead role, Anna, was to go to Lotte Lenya, Weill's wife from whom he was separated at the time. Lenya's close friend, the tenor Otto Paerli, was given a part in the vocal ensemble. Predictably, the ballet flopped. Not until Lotte Lenya's recording of the ballet in 1956 did Weill's masterpiece gain due recognition. Two years later, George Balanchine, one of the original choreographers, restaged the *Sins* at the New York City Ballet, 25 years after the original Paris performance.

### REVIEW [AUGUST KLEINZAHNER]

The *seven Deadly Sins* is a song ballet, ballet chanté. It was staged after a succession of theatrical works by Weill, a number of them in the style of songplays, a hybrid of English and German words, which designated a modern satirical opera, cabaret, or vaudeville show that emerged in Germany after World War I. It followed on the heels of another Brecht-Weill collaboration, *The Rise and Fall of the City of Mahagonny*, the Marxist Brecht's libretto setting the last for money in American life. The Weill and Brecht collaborations have their roots in, among other places, John Gay's *Reggato* (opera first produced in London in 1728; Gay's opera was satirical in nature, mixing street tunes with French airs and lampooning British political figures by having them side by side with soundtracks, rogues, and highwaymen, trading songs in a light vein. The Johnsons, ground, "such a fabrication of all principles

as might be injurious to morality," upon viewing a performance, or at least having word of one. Another source of the Brecht-Weill collaborations would likely be *spechgesang* or *speech-song*, spoken song or speech song. This technique was first made use of by Engelbert Humperdinck (no, not the English lounge singer, but the 19th-century German composer and pedagogue after whom the pop vocalist was renamed). In general, these short, tart operas and song ballets are a reaction against classical opera and bourgeois taste. They are very political and enlivened of low life, or at the very least, the darker side of the life of the common man. They are indebted as much to the music and atmosphere of the cabaret as to the theater. The musical and movie *Cabaret* is a kitsch version of the Brecht-Weill collaborations and should not be mistaken with them. John Kander wrote the score for the Broadway production. Liza Minelli and Joel Grey's high-voltage hysteria is no match for Lotte Lenya or Weill and Brecht.

Not are Grey and Minelli a match for Marianne Faithfull's wonderful interpretation in English, translated by W.H. Auden and Chester Kallman of *The Seven Deadly Sins* (*Die Sieben Todsünden*). The Brecht libretto is a curious tale. A girl named Anna, and her alter ego, Anne, are sent by her (their) family to dance her way across seven American cities in order to raise enough money for a house in Louisiana. Weill, who was to emigrate to the U.S. and live out his rather short life here, and Brecht, who wrote the score for his beloved Lenya, and she sings it as if it were written for her. Weill would have been dead six years when this version was recorded; both the Marianne Faithfull disc and the Lenya disc include a number of songs by Weill and Brecht, including "Montate vom Macka-Misser," which you will know as "Mack-

sins and gets into all manner of mischief, thus jeopardizing the goal of a house for the family in Louisiana. Why Louisiana? Probably because it sounds so exotically American in German.

The ballet is in nine parts, which include a prologue, epilogue, and the seven deadly sins. Gluttony is sung largely by the family, for instance, while lust is sung moderately by Anna #1, Anna #2, and family, and so on. Weill, as is his custom, makes use of popular music, at times like the waltz, foxtrot, march, shimmy, and tango, blending them all with more traditional symphonic effects. He Americanizes the sound along the way by using instruments like the guitar and banjo, not customarily part of the European symphonic arsenal. He also makes use of quadrum techniques like dissonance and atonality, which give the score its tart flavoring.

Marianne Faithfull is actually the daughter of an American business, so Vienna should or would have been very pleased. Forget about Mick Jagger and Ms. Faithfull's celebrated tale of hard times. She is a gifted interpreter of Weill and Brecht, and the Vienna Radio Symphony Orchestra, conducted by Dennis Russell Davies, does an especially good job. Recorded live at Konzerthaus in Vienna in 1997, the sound also is first rate. The singing of this sort of music, the *spechgesang* or *speech-song*, is all about timing and phrasing. It is performed at its original pitch level, having been dropped to a fourth lower to accommodate Lotte Lenya's altered 57-year-old voice for the 1956 recording.

For those who would like to hear Lotte Lenya sing the original score in German, the digitally remastered 1956 recording is very fine. It certainly helps to have the English on hand, or perhaps to have listened to the Marianne Faithfull recording first. Lotte Lenya is one of the great performers of 20th-century theater. You can hear the intelligence of her interpretation with all its nuances of dynamic and nuance throughout. Brecht was not only the greatest German dramatist of the century but among the very best of German poets, and one can hear the sonorities, movement, and overall authority of the piece in the original. Weill wrote the score for his beloved Lenya, and she sings it as if it were written for her. Weill would have been dead six years when this version was recorded; both the Marianne Faithfull disc and the Lenya disc include a number of songs by Weill and Brecht, including "Montate vom Macka-Misser," which you will know as "Mack-



(From Russell Davies and Marianne Faithfull)

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the knife." Trust me when I tell you that to hear Lotte Lenya sing the original in German is a good deal more interesting than Bobby Darin's version. (Some may remember Marianne's performance as the stiletto-heeled villainess in *Rossini* with Love, which also features the legendary chanteuse showing off her prowess at delivering a steel-knuckled baritone.)

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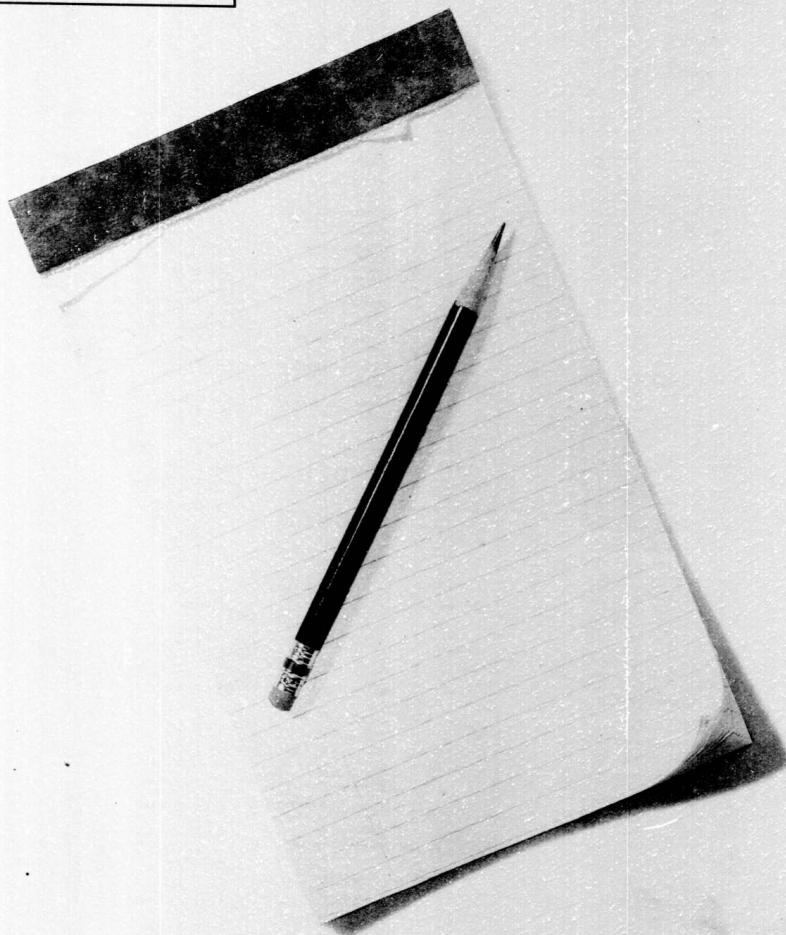
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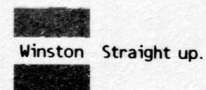
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**Santana** 405, **Muse** 116, and **Orzquell** 139: Live Amphitheatre, Saturday, August 7, 7 p.m., 2501 Kettner Boulevard, midtown. 619-232-4935.

**King's X** 410, **My Middle Finger** 817, and **Pravine** 818: (all) Saturday, August 7, 8 p.m., 1130 Camino del Rio South, San Diego. 619-232-4935.

**Smash** 406 and **Between** 407: (both) Saturday, August 7, 8 p.m., 2501 Kettner Boulevard, midtown. 619-232-4935.

**The Breeze** 568: (all) Saturday, August 7, 8 p.m., 2501 Kettner Boulevard, midtown. 619-232-4935.

**Santana** 405, **Muse** 116, and **Orzquell** 139: Live Amphitheatre, Saturday, August 7, 8 p.m., 2501 Kettner Boulevard, midtown. 619-232-4935.

**David Bonni** 440 and **Rick Brown** 558: (both) Saturday, August 7, 8 p.m., 2241 Shafter Island Drive, Shafter Island. 619-232-4935 or 619-232-4947.

**Mike Ness** 131: (all) Saturday, August 8, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 619-488-1785 or 619-232-4947.

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**The Lowest** 406, **Black Cat** 412, **Swarm** 413, **Reptile** 414, **New Town** 415, and **Argentine** 416: (all) Saturday, August 8, 8 p.m., 2241 Shafter Island Drive, Shafter Island. 619-232-4935 or 619-232-4947.

**Life Leaver** 407: (all) Saturday, August 8, 8 p.m., 2241 Shafter Island Drive, Shafter Island. 619-232-4935 or 619-232-4947.

**Syrus** 417, **Black Cat** 412, **Swarm** 413, **Reptile** 414, **New Town** 415, and **Argentine** 416: (all) Saturday, August 8, 8 p.m., 2241 Shafter Island Drive, Shafter Island. 619-232-4935 or 619-232-4947.

**Good Clean Fun** 418, **Countdown** 419, **Under a Pyrex Sun** 420, **Devote** 421, and **1800** 422: (all) Saturday, August 8, 8 p.m., 2241 Shafter Island Drive, Shafter Island. 619-232-4935 or 619-232-4947.

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LINE  
619.233.9797**

Shelter Island 419-233-1010 or  
619-226-8497

**Pier 1, Makers, Candy Ane, and the  
Improbable 5** Tuesday, July 22, 10:00 p.m.  
College Ave. 619-233-9797

**G. Love and Special Sauce** Friday  
August 20, 8:30 p.m. 2241 Shelter Island  
Shelter Island 619-233-1010 or 619-226-8497

**Steve Winwood** Friday  
August 20, 8:30 p.m. 2241 Shelter Island  
Shelter Island 619-233-1010 or 619-226-8497

**Shinehead** Friday  
August 20, 8:30 p.m. 2241 Shelter Island  
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**Mr. Bungle and Dillinger Escape**  
Place: Shelter Island 619-233-1010 or 619-226-8497

**Cher 825, Cyndi Lauper 467,  
Wendy 419** Shelter Island 619-233-1010 or 619-226-8497

**Joe Raposo** Shelter Island 619-233-1010 or 619-226-8497

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**CANNIBAL BAR**  
Thursday, July 22  
**KIT KAT CLUB: INSIDE STRAIGHT**  
Friday, July 23  
**PACIFIC BRASS & ELECTRIC**  
70s & 80s Dance  
Saturday, July 24  
**WILD CHILD**  
Opening act: MAD DOGS & ENGLISHMEN  
HATS OFF TO JOE COCKER  
Sunday, July 25 • On the beach, 2-6 pm  
**ZYDECO BLUEZ PATROL**  
EYE SELLS In the club 9 pm-1 am  
Wednesday, July 28  
Big Band Swing with  
**BIG TIME OPERATOR**  
Friday, July 30  
**GO FISH**  
Saturday, July 31  
**ROCKOLA**  
Classic Rock  
**CATAMARAN**  
REPORT HOTEL  
3999 Mission Boulevard  
Info Hotline: (619) 539-8650

**TOWER RECORDS**  
**YOU CAN'T STOP THE BUM RUSH**  
**APPEARING**  
**Cancelled**  
**At Cane's**  
**July 22**  
**YOU CAN'T STOP THE BUM RUSH**  
**WORK**  
**FEATURING**  
**STEAL MY SUNSHINE**  
**12.99 CD**  
**TOWER**  
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**Papa Jack's**  
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502 FOURTH AVE.  
FOLLY AVENUE  
VOL. TIKI SAT.  
TONIGHT  
**dj d-luxe**  
and  
**Fat Beat Squad**  
SATURDAYS  
**Special**  
**quest dj**  
**N.R.C.**  
P.M. DANCE  
**NIGHTLY**  
In the Martini  
Lounge, Happy  
Hour 5-8PM, Live  
Music 6-10PM  
**WEDNESDAYS**  
**Swiss night**  
**Le Orquesta**  
**Zona Nueva**  
**3 DJ's**  
**salsa dance lessons**  
**check out**  
**our website**  
**www.**  
**papajacks.**  
**com**  
**and prizes**

**Lips**  
The Ultimate in Drag Dining!  
Where the Boys Are Men... And So Are the Girls!  
New York Magazine calls it...  
"A drag queen Disneyland...  
the Hair











# Calendar

## MUSIC SCENE

**Homenet's Tavern**, 4050 Mission Boulevard, Pacific Beach, 618-483-8841. Saturday, the O'Brien Brothers, Irish folk. Sunday, the Blue Daddies. Wednesday, reggae.

**Helen Hotel**, 1775 East Mission Bay Drive, Mission Bay, 628-776-6601. Funkadelic Bar and Grill. Friday, Rainmaker, contemporary. Saturday, call club for information.

**Joe Joe's Coffeehouse**, 4914 Newport Avenue, Ocean Beach, 619-521-0536. Friday, Carol Ames. Saturday, Andrew Jones, Chris Chandler (spoken word), and Cindy Waterman. Sunday, Joe Sinatra and

the Toy Empire. Monday, Wendy's open mic. Wednesday, Elizabeth Hornell.

**Leavenworth**, 4330 Cam Street, Pacific Beach, 618-443-8075. Tuesday, 8 pm to 10 pm, open stage.

**Le Valencia Hotel**, 1132 Prospect Street, La Jolla, 618-444-0771. Thursday and Sunday through Wednesday, 8 pm to 10:30 pm. Barry Lewis, piano. Friday, 8:30 pm to 11 pm. Lewis, piano. Saturday, 7:30 pm to 11 pm. Lewis, piano. Sunday, 7:30 pm to 11 pm. Lewis, piano.

**Leavenworth**, 4330 Cam Street, Pacific Beach, 618-443-8075. Tuesday, 8 pm to 10 pm, open stage.

**Le Valencia Hotel**, 1132 Prospect Street, La Jolla, 618-444-0771. Thursday and Sunday through Wednesday, 8 pm to 10:30 pm. Barry Lewis, piano. Friday, 8:30 pm to 11 pm. Lewis, piano. Saturday, 7:30 pm to 11 pm. Lewis, piano. Sunday, 7:30 pm to 11 pm. Lewis, piano.

**Milligan's Bar and Grill**, 5780 La Jolla Boulevard, La Jolla, 618-438-2311. Thursday, Friday, and Saturday, live jazz and blues.

**Moondoggies**, 832 Laurel Avenue, Pacific Beach, 618-483-8030. Thursday, 10 pm. Friday and Saturday, 10 pm. Sunday, 10 pm. Live jazz and blues.

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**THE JUNGLE**  
3595 Sports Arena Blvd.  
619-221-6900  
FREE PARKING @ HOME DEPOT

**This Friday July 23rd!**  
AFTERHOURS 9PM-6AM!

**Bizarre Manor**  
THE STYLE SUMMIT  
Clubkids from L.A., S.F., N.Y.  
gather for a night of fresh fashion and beats  
In the Dragon Lounge  
**DJ ANGEL**  
aka 60CH

**Saturday**  
Scholar & Vegas present  
**360 The Flip Side**  
DJ's:  
Utopia  
Naphtali  
Derek King  
ain't it great!  
\$2 wells til 10PM. Afterhours 9PM-4AM  
Sunday doors open 6pm

**Sons of Solomon**  
present  
**The Dope Spot**  
Live Performances by:  
**Gregory Isaacs**  
**Pam Hall**  
tickets @ ticketmaster

**Wednesday**  
**The Portal**  
a champagne affair w/  
Justin Time & Jon Bishop  
Afterhours 9PM-3AM?  
If your planning a private party  
Room available!  
Call 221-6902  
for more details

# Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.

- Indicates North County.
- Indicates South County.

**Blind Melons**  
Blue Tattoo  
Brick by Brick  
California Express  
VIP Card  
2 for 1 cover  
Free club cover with dinner  
2 for 1 admission  
Buy 1 card, second free  
20% off total bill  
\$2 off admission  
Free cover with dinner  
\$1 off cover  
2 free comedy tickets  
\$2 off admission  
Free admission Thursdays  
Free admission  
Free roundtrip fare  
\$1 off cover  
2 for 1 admission  
2 for 1 entrée  
Free club cover with dinner  
2 for 1 cover  
Free admission  
1/2 off pizza  
\$2 off cover  
\$1 off club admission  
Complimentary admission  
\$2 off VIP admission  
2 for 1 cover

**www.sdrader.com**  
For information on advertising your club online,  
call the Reader's Display Advertising Department  
at 619-235-3000.

**THE WATER GYPSIES • RUBALCAVA**  
BIG VINNY • EPITAPH  
TEA-BAG • EARTHLING  
CALL CLUB FOR INFO

**FOUNTAINS OF WAYNE**  
OWSLEY  
BUCKFAST SUPERBEE

**THE 7TH STEAL**  
THE ICONS • DAVE STEVEN PLEX, CIRCA,  
DEMON, JUST 1, DAEWON BELL, SMALL WONDER

**SEBADOH**

**ROLLINS BAND**  
with special guest SIMON SAYS

**KING'S X** PROTEIN  
MY MIDDLE FINGER

**MACHINE HEAD**

**MISSING PERSONS**  
BUTTA'S GARDEN • NEW AMERICAN MOB

**KRISTY THIRSK**

**SWITCHBLADE SYMPHONY**  
RAZED IN BLACK • DOPELEADER • STYL

**SLAUGHTER**

619-220-TIXS

**CANALS BAR GRILL**  
DOORS OPEN 8 PM MOST SHOWS

**POSTPONED**  
B-SIDE PLAYERS

**619 & METROPOLIS PRODUCTIONS**  
SATURDAY NIGHT FEVER  
ROOM 1: HOTTEST 70s DISCO IN PINK SOUVENIRS  
ROOM 2: HIP-POP & HOUSE WITH WEEKLY GUEST DJ  
INFO: 619-856-6221

**ROOFTOP DECK**  
OVERLOOKING THE OCEAN

**ROOFTOP SUNSET PARTY**  
\$10 CASH OR \$5 PM-CLOSE (DUB ONLY) DRINKS

**LUAU BEACH PARTY**  
\$10 CASH OR \$5 PM-CLOSE (DUB ONLY) DRINKS

**COCA-COLA PRIVATE PARTY**  
CALL CLUB FOR DETAILS

**THE HIVE**  
FACE TO FACE  
JIMMY EAT WORLD • NO MOTIV

**MANI POSTPONED CHIERS**

**FREESTYLERS**  
SPECIAL GUEST BOOM BOOM PISTOLS

**MIKE NESS**

**MOBY**  
SPECIAL GUEST BOOM BOOM PISTOLS

**KOTTON/NOTHING KINGS**

**PUNKORAMA**  
\$10 CASH OR \$5 PM-CLOSE (DUB ONLY) DRINKS

**21+ ALL SHOWS**  
619-488-1780  
3105 Ocean Front Walk  
MISSION BEACH  
www.conceivesthings.com

**NEIMAN'S**  
300 CARLSBAD VILLAGE DR.  
760-729-4111  
WWW.NEIMANS.COM

**CRADIT UNION**  
BIG BAND SWING  
PURPLE HAZE EXPERIENCE  
LUMI HENRIOT TRIBUTE  
TODD STEPMAN  
\$10 CASH OR \$5 PM-CLOSE (DUB ONLY) DRINKS

**ONE LOVE BAND**  
LARRY MITCHELL  
EL JARDIN  
GENERO HUMANO  
\$10 CASH OR \$5 PM-CLOSE (DUB ONLY) DRINKS

**WELLS**  
\$2 OFF  
\$10 CASH OR \$5 PM-CLOSE (DUB ONLY) DRINKS

**NYLON COATED CATS**  
BURN

**INK BLOT**  
INURE  
BLOODSHOT  
HEAVY PEBBLE

**FIRST WAVE BOYS**  
MALAKAS  
LOS CREEPERS

**KEVIN K BAND**  
ELECTROCRYPT

**"LIVE"**  
with band Friday, July 23, 8 pm  
at Javanian Coffee House MB

**Javanian Coffee House**  
3105 Ocean Front Walk  
Mission Beach  
619-488-1780

**BUFFALO JOE'S**  
THE BEST PARTY IN THE CASLAMPA

**Wise Monkey Orchestra**  
SUPERUNLOADER  
12 Birds/Bud Lights

**Friday Happy Hour Party 4-9 pm**  
\$1.50 Domestic Pils • \$2 Wells • \$2.50 Import Pils  
25¢ Wings • 50¢ Taco Bar  
1/2-price Select Appetizers • Live Music • 52 Coors Bottles

**Flashback Fridays 10 pm**  
with  
**80SUMTHIN**  
San Diego's Hottest Live 80s Band  
\$2.50 3<sup>rd</sup>

**Saturday Night Fever**  
with  
**THE DISCO PIMPS**  
Disco Jankies Wanted!

**Sunday July 25 • 6-11 pm**  
New Happy Hour  
Thurs. 4-11 • \$2.50 3<sup>rd</sup> off  
Come on down!  
\$1 Domestic

**Monday July 26 • Hotest Mondays**  
**THE JOE BOWEN BAND**  
\$2 Miller's/Miller Lites

**Tuesday July 27**  
SWING NIGHT with  
**ZOOT SUIT**  
REVUE  
\$2.50 Finlandia Martini

**Wednesday July 28 • COCKTAILS**  
ROCK EN ESPAÑOL  
featuring  
**SOFIA DOLORES**  
\$2.50 Coronas • \$3 Cerveza Margaritas  
4-8 pm \$1 Fish Tacos • \$2 Don Equis

**Thursday July 29**  
GET SHAGADELIC, BABY!  
**AUSTIN POWERS' PARTY**  
featuring  
**SEÑOR AMORE** (Austin Powers' original DJ)  
Go-Go Dancers • Tattoo Artist • Paint the VW Bug  
Win CDs, movie passes, Lava Lamps, concert tix, and more!

**Best look-alikes contest: Dr. Evil**  
Austin Powers, Felicity Shipwell

**OH BEHAVE, BABY! AND DRESS THE PARTY!**

**HAPPY HOUR**  
Monday thru Thursday 4-8 pm. See only  
600 FIFTH AVE. E. CASLAMPA  
619-236-1616  
www.buffalajoes.com



**Winston**  
The Best Place to Watch the Game  
1997 Soccer Street • Court Room  
400 West 10th

**Karl Denson's  
Tiny Universe**

**Soulcracker**

**Slam Buckra**

**Wise Monkey  
Orchestra**

**Fish & the Seaweeds**

**Polliwog**

**Electric Waste Band**  
A Night of Punk Rock  
1000 Broadway • 10th Floor • 10th Floor

**Wonka Bar**  
one stop entertainment

**MIRV**

102 San Diego Reader/July 22, 1999

**Poppo's Sport Bar and Grill**, 7986 Armour Street, San Diego, 619-521-0796. Friday and Saturday, live classic rock and roll.

**Rosie O'Grady's**, 3402 Adams Avenue, Normal Heights. 619-284-7666. Fridays, *Baywatch* rock. Saturday, *Papa Wrecker*, rock.

**Sante**, 7811 Herschel La Jolla. 858-534-1315. Wednesday, 9pm to midnight, *Make Handkerchiefs and John Cain*, international music duo.

**Sham Rocks Shack**, 2059 El Cajon Boulevard, 112 block east of 70th Street, College Area. 619-465-2265. Thursday, 4pm to 2pm, happy hour, live music. Friday, *Hudson Kaituma*, reggae, 4pm to 7pm. Friday, reggae, 7-3pm. *Deadhead*, reggae, Wednesday, 4pm to 7pm, *Elton*, rock.

**BG**  
**SADDLEROCK**  
*Nightclub*

ALL SEATING • 10:00 P.M. - 2:00 A.M.

**Live Blues Concert**

featuring 4 San Diego premier bands

**The Hoodoo Blues Band**  
**The Johnny Voodoo Band**  
**The Blue Ravens**  
**The Downside**

THURSDAY, OCTOBER 15 • 10:00 P.M. - 2:00 A.M.

**Country Night**  
**J-R Hunter DJ**  
**Dance Lessons** 5-9 P.M.  
PLUS A SPECIAL P.M. DJ

**Swing, Rock 'n' Roll**  
**and the Best of Night**  
**Dance Lessons** 5-9 P.M.

**ENTRY MONDAY**  
**Club Car Show**

Open 7 nights a week at 2  
16-foot Giant TV screens

**Saddlerock & Marine Plaza Restaurant**  
1000 La Jolla Village Drive • La Jolla  
619-592-6060

**DREAM STREET**

Live Music, Dancing, Beer,  
Cocktails, and more  
Open 7 Days a Week

Thursday, July 22  
Peggy Poretsky presents  
**HARMONY 24  
DOWNSIDE**  
**PUNCHING THE CLOWN  
WEAK**

Friday, July 23  
Peggy Poretsky presents  
**CUSTOM MADE SCENE  
HARVARD DRILLERS**  
**DIKE STRIDLEY**  
**SCOTT GREENES**

Saturday, July 24  
Dregan Entertainment presents  
**AGENT**

Sunday, July 25  
Peggy Poretsky presents  
**MORNING SICKNESS**  
5pm to 1pm  
For the ONE WHO PUT HARD  
Programs in Motion • Tracey • Breakbeat  
and more... 12-15-20

Wednesday, July 28  
Dregan Entertainment presents  
**POSSIBLE**

Thursday, July 29  
Peggy Poretsky presents  
House • Progressive House • Tracey  
and more... 12-15-20  
Drink specials 1pm-2am

Friday, July 30  
Dregan Entertainment presents  
**5\* DEGENERATE**  
**TEENAGE BRED WHORES**

2128 Bevan Street • Ocean Beach  
619.232.8181

**Tio Leo's Lounge**, 5302 Napa Street (at Morena Boulevard), Bay Park: 619-542-1462. Thursday, *Hot Rod*; Lincoln and Libby Bonworth, rockabilly, swing, Friday, *Vern & Burnt Chicks*, blues, swing, Saturday, *Slack 87*, rockabilly, Wednesday, *the Rockin' Aces*, rockabilly, swing.

**Top of the Cove**, 1216 Prospect Avenue, La Jolla: 858-444-7779. Friday and Saturday, 7-80 p.m. *Mary Payson*, contemporary.

**The Trellises**, the Town and Country Hotel, 500 Hotel Circle North, Mission Valley: 619-291-7331. Thursday, 5-11 p.m., *John Gato*, piano and vocals.

**Tutto Mare**, 4365 Executive Drive, La Jolla (Golden Triangle area): 858-592-

**PENNYSON**  
756 1/2 MI. N. I-90  
call 2-332800  
drinks specials \$4 11pm-52

**THU FRIDAY JULY 27**  
**HOUSE MUSIC**  
NO COVER • NO DRINKS  
SPECIALS ALL NIGHT

**FRIDAY JULY 28**  
**THE BASEMENT**  
DJ PERL • 5 SMOKE 10  
\$5 NON STOP HIP HOP


**SATURDAY JULY 29**  
**SOUL CELLAR**  
DJ SOUL FLEX • TONE & PAUL  
\$5 NON STOP HIP HOP

**SUNDAY JULY 30**  
**SUMMER DANCE PARTY**  
WITH THE LORAINS  
SPENDING FOR A REMAINDER  
\$4 • 11PM-5AM

**MONDAY JULY 31**  
**BASEMENT BREAKS**  
DJ TONE & PAUL  
\$5 • 11PM-5AM

**TUESDAY JULY 31**  
**TOP 40s**  
DJ TONIS  
\$2 DRINK SPECIALS • NO COVER

**WEDNESDAY JULY 28**  
**HIP & HIP-HOP**  
DJ SOUL FLEX • TONE & PAUL  
\$2 DRINK SPECIALS ALL NIGHT

**THE ELEPHANT & CASTLE**  
  
**PUB & RESTAURANT**  
40001 Chancery Street, London EC4A 3DF  
**2nd Annual**  
**CONCERT SERIES**  
Saturday, July 24 • 3-6 pm  
Featuring  
**Bill Moge**  
**Blues**  
Live Broadcast 5-6 pm  
on **Radio 1**  
Sponsored in part by  
**ALLSTATE CELLULOSE,  
DIEBELS HOT OIL &  
COLLABOUR GUMWY**  
becoming  
731 • The Jazzhouse  
Project Big Band  
**DOWNTOWN**  
1356 N. Myrtle Dr. • 734-9747  
In partnership with the  
band from Stage of India  
www.elephantandcastle.co.uk

string quartet. **Wednesday, 5:30 pm to 9:30 pm, the Jaime Valls Jazz Quartet.** Latin jazz.

**Twigs Tea and Coffee Company.** 4390 Park Boulevard, University Heights. 619-296-0616. All performances are acoustic unless otherwise noted. **Thursday, 8:30 pm, New Talent Showcase** hosted by Carlos Gómez. **Friday, Rodney's Garage and Cory Sipper.** **Saturday, 7 pm and 9 pm, Jogo Ielo** with Mick Harkness. **Sunday, 4:30 pm, the Celtic Ensemble.** **Wednesday, 7:30 pm, Jeff Berkley**, open mike.

**Yvesou Gourmet Restaurant.** 3025 El Cajon Boulevard, El Cajon. 619-282-0400. **Friday, 7 pm to 14 pm, Duo Corrientes.** Flamenco and classical music.

**Downtown**

**The Bayou Bar and Grill**, 376 Market Street, downtown. 619. 266-8242. *For* seafood, steaks, and Louisiana fare, contemporary. Monday–7 p.m. *For* dinner.

**Blarney Stone Pub**, 505 Fifth Avenue, downtown. 619. 266-8242. *For* Irish fare, Sunday, and Wednesday. *Since* flower, authentic. Friday, call for information.

**The Blue Tattler**, 835 Fifth Avenue, downtown. 619. 231-7541. *Call* for information.

**Buffalo Joe**, 430 Fifth Avenue, downtown. 619. 266-1616. *Thursday*, the Irish. *Friday*, American. *Saturday*, Superdome lunch. *Friday*, 80 Superdome lunch, *The Discs* (pop, Sunday), *Whisper* (country) and *The Lone King* (country), *The Sea* (country). *Tuesday*, *Whisper* (country). *Wednesday*, *Jeff* (country). *Thursday*, *Whisper* (country). *Friday*, rock and rap.

**Cafe Italia**, 706 Third Street, downtown. 619. 246-6677. *For* food and

**Coconut Macadamia Shrimp**  
In a thick red curry sauce with steamed vegetables and glass noodles.

**Sugar Cane Grilled Ali**  
On pineapple fried rice with a papaya basil sauce.

**Grilled Vegetable Meduson**  
Layers of grilled portobello mushroom, zucchini, red and yellow peppers, gingered polenta and red onion with roasted tomato coulis and grilled asparagus.

**Fresh Berry Sorbetize**  
A lemon-popping sorbet topped with fresh seasonal berries and homemade whipped cream. Served with mango sorbet.

**Warm Chocolate Truffle Cake**  
Rich chocolate cake with a melted truffle center served with coconut gelato.

**Saturday, live music, club, cab for information.**

**The Casbah, 2501 Kettner Boulevard, midtown, 619-232-1111.** Thursday, *Tiger Park*, the *Incredible Moe Leroy*, and *Kid Riley*. Friday, *Hogging Moley*, the *Ball Bears*, and the *Kent 3*. Saturday, *Hogging Moley*, *Surf Report*, and *Skunk Funk*. Sunday, club, cab for information. Monday, *Duke Watson* and *Red Truck*. Tuesday, *Upsilon Arcs*, *Hans and Dumen*, and the *Warmhole Brothers*. Wednesday, *Sticky*.

**Crone's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355.** Thursday, *Hollo Gentry*, jazz. Friday, *Tamco*: Latin jazz and salsa. Saturday, *Agua Dulce*, Latin jazz. Sunday, *Koko Pili*:

Chamber Quintet, Latin jazz,  
 Crooner's Top Hat Bar and Grille, 802  
 Fifth Avenue, New York City 101, 2-5  
 4355, Thursday, the Mississippi

**BODY P**  
 \*Relaxing atm. sphere &  
 knowledgeable staff!  
 \*Largest selection  
 of jewelry!  
**MAST**  
 San Diego's Premiere

**LIME  
LEAF  
GRILL**

*Jazz*  
*never tasted*  
*this good!*

Lunch Monday-Friday  
Dinner Monday-Saturday  
Live Jazz Tuesday-Saturday  
**619.558.2434**  
Costa Verde Center • UTC

**The Crow Bar**, 2812 Kettner  
Boyleway, phone 619-692-1080.  
Thursday, Nylon Cooled Cats &  
Burn, alternative; Friday, J&Kidd,  
Inert, Bloodshot, and Heavy Petals;  
alternative. Saturday, First Wave Boys,  
Molokai, and Los Cruelders, alternative.  
Sunday, Kevin K. Ropers and  
Fluxcapz, reg. alternative.

**ERCEING**

**Q APP**

**6638 Mission**

**Pacific**

**774-1182**

**SOULS RE-CREATED**

**ODION**

**dy Piercing Studio**

**JAZZ**

**CLUB**

**Thursday - 7 pm - 11 pm**

**Los Blues Guys**  
Powerhouse blues!  
by & Saturday - 8 pm-12 am  
**Noel Jewkes**  
Quartet  
San Diego appearance  
at San Francisco legend!

Tuesday - 6-10 pm  
**HAPPY HOUR ALL NIGHT**  
**Jaime Vallé**  
Quartet  
Bossaz jazz  
take no prisoners' band  
amazing lyrical energy!

Wednesday - 6-10 pm  
**Gilbert**  
**Castellanos**  
Trio  
the tightest trio in town!  
every Wed. at Lime Leaf.

**HAPPY HOUR**  
MON-FRI. 4-7 PM  
ALL-PRICE BAR MENU  
3 WINE, CALL & BEER

**ST. PATRICKS II**  
*Sponsored by*  
**DOWNTOWN'S FINEST PUBS, SPOT-AN-A-YONE**  
*Happy Hour Prices: 10:30 pm  
Live Music, Dancing, Bingo & Bullfighting*

**THURSDAY  
JULY 22**  
**NO COVER**  
**ZYDECO BLUEZ  
PATROL**  
*Two-Songed Cajun Blues*

**FRIDAY  
JULY 23**  
**THE TALKING  
BLONDE  
BRUCE BAND**  
*San Diego's Own Blues Legend*

**SATURDAY  
JULY 24**  
**BUICK  
WILSON**  
*Cool 'n' Hot Blues* *Fast Strapper*


**SUNDAY  
JULY 25**  
**NO COVER**  
**CHILLBOY &  
THE FIREBIRDS**  
*Cool 'n' Hot Blues*

**MONDAY  
JULY 26**  
**NO COVER**  
**UPTOWN SWINGERS**  
*High Society Swingin'*


**TUESDAY  
JULY 27**  
**NO COVER**  
**BLUE FOUR**  
*4 Times The Blues*

**WEDNESDAY  
JULY 28**  
**NO COVER**  
**THE PRESERVATION REVUE**  
*9 pm to 10 pm  
Old South Revue - After and Still*

**JAZZ, BLUES, SOUL, ROCK 'N' ROLL!**  
*4th - 7 Street • Across from Horton Plaza parking • 607-233-8077*

MAKE IT HAPPEN TODAY! **ROLLER SKATING** (AFTERNOON)  
**THE HOTTEST ADULT ENTERTAINMENT**  
  
**BLADE & ROLLER-SKATING EXCITEMENT**  
**MONDAY EVERY TUESDAY ADULTS NIGHT 7:30-10 PM**  
**& WEDNESDAY DISCOUNT NIGHT 7-9:30 PM**  
**LEARN TO SKATE CLINIC ONLY \$4.00**  
 Adults/Child, Competitive, Quad & Blade  
 Every Tuesday 6:30-7:15 pm  
 Adult/Adult Child/Child & Seniors \$15.00  
 or Adult Seniors Only \$10.50  
 No reservations or cash payment. All skates provided.  
**DISCOUNT NIGHT WEDNESDAYS**  
 7-9:30 pm. All Ages, Admission \$3.00  
 + \$1.00 Arcade + Snack Bar  
 The Shop • Skate Rental \$2.00  
 In-line Rental \$3.00  
 (Skating shoes must be worn)

**DOUBLE DOLLAR WEEKENDS**  
 The second and fourth weekend of every month —  
**FRIDAY & SATURDAY EVENINGS-ONLY**  
 1st Session  
 6:00-8:00 pm - Adults \$2  
 2nd Session  
 8:30-11 pm - Adults \$2  
 or  
 1st Session  
 6:00-11 pm - Adults \$4

Adults-Only Night Come join the fun!  
  
**ADMISSION - ADULTS-ONLY NIGHT!**  
 Valid Tuesday, July 27, only.

**SKATEWORLD**  
 6907 LINDA VISTA RD. • (619) 560-9349  
 or further info: (619) 560-9278  
 0.3 blocks south of Genesee, 1 mile north of USD

**The Field**, 544 Fifth Avenue, downtown: 619-237-9840. Sunday, 5 p.m. to 9 p.m., Cabbalistic and the Rhythic Round. Irish music.

**Harmony on Vinyl**, 322 Fifth Avenue, downtown: 619-702-8848. Live jazz, blues, and swing nights.

**4th & B**, 345 B Street, downtown: 619-231-4343. Friday, Saturday, and Sunday, call club for information. Monday, 9 p.m., Crystal Waters, Kristine W, and Ultra Nite.

**The Horton Grand Hotel**, 333 Island

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Wednesday, *Ping Hu*, classical harpist.  
Grant Grier, Friday and Saturday.  
*Jaime Valle* and *Espinoza*, Latin jazz.

**The Westgate Hotel**, 1055 Second  
Avenue, downtown, 619-238-1818.  
Westgate Plaza Bar, Thursday, Friday,  
and Monday through Wednesday,  
5 pm to 7 pm, Gary Rich,  
contemporary piano. Thursday and  
Wednesday, 8 pm, and Friday and  
Saturday, 8:30 pm, *Kristi Ruckert*,  
piano and vocals.

Westgate Room, Saturday,  
7:30 pm to 10 pm, open nights, call  
club for featured guest.

**Worthington's**, 1 Market Place,  
downtown (inside the Hyatt  
Regency), 619-252-1234, Saturday,

Dining • Cocktails • Live music

**PI**  
**LEO'S**  
*Lounge*

NAPAH/NOVATO • 3300 Page St.  
For info: 619-455-0542  
www.leoslounge.com

Thursday • July 27 • 8 p.m.  
Friday • July 28 • 7 p.m.

**VERNON'S  
BURNT CHICKEN  
with JOEY HARRIS**  
*Acoustic Blues*

Saturday • July 29 • 8 p.m.

**SLICK 57  
5 FOOT TUESDAY  
STILLMATER JUNCTION**  
*Acoustic*


Wednesday • July 30 • 8 p.m.

**ROCKIN' ACES**

DRIVING CANT. & LESCOPES in go  
Every night 8:00-11:00 Tues. & Sat.

Liquorstore:

July 29 • Hot Rock Lincoln  
July 30 • Eddie's Blues Swing Band  
July 31 • Buddy Blue Band  
• The Lucky Stars

  
**MORENA CLUB**  
COCKTAIL LOUNGE

**OPEN AT 5AM**  
Everyday 4-7PM  
**HAPPY HOUR**  
Friday July 23  
**SLAVES OF RHYTHM**  
Saturday July 24  
**JOEY VEGAS' TRIFECTA**  
Upcoming  
**FORBIDDEN PIGS**  
Tuesday Night  
**KARAOKE**  
Friday-Sat Night  
**Acoustic**  
**OPEN MIKE NIGHT**

All Day Smoothies  
**FREE POOL**  
6-10 PM  
\$5.00 Minimum

**Morena Club**  
1212 W. Sunset Blvd. (at Oakwood)  
818-734-6421

# Belly Up

TAVOLAS

143 South Cadogan Avenue, Delance Beach

**Thurs., July 23,  
9 pm**

An Grammy Award Show Special

**KARL DENSON'S  
TINY UNIVERSE**

8:30-9:30



**Fri., July 23,  
9:15 pm**

NEW GROUP

**FIRE**

**CYDE'S RIDE**

and special

**TOLEDO**

Blue Large, 9:30 pm

**Sat., July 24,  
9:15 pm**

**B-SIDE PLAYERS**

**QUETZAL**

Tami Thomas Jump Into Swing.

**Sun., July 25,  
9 pm**

**FORBIDDEN PIGS,  
THE BEDBREAKERS,**

Delancey High School's presents

**MANIC MONDAYS**

with DJ SCOTT MARTIN

**Mon., July 26,  
9 pm**

FREE

**TOOTS & THE MAYTALS**

and special

**SKAMIE**

**Tues., July 27,  
9:30 pm**

Admission required by 10:30 pm

**NEIGHBORHOOD WATCH**

LAUNDRY OUT FOR LOCAL PEOPLE AT THE BELLY UP  
THE BEST OF JULY  
GIVING TREE AND GUESTS

**Wed., July 28,  
9 pm**

FREE ADMISSION

"Why Not Wednesdays"

**The Mar Delas**

and special

**Thurs., July 29,  
9 pm**

from the Chicago Area

**COWBOY MOUTH**

**THE UNMIVITED**

**Fri. & Sat.,  
July 30 & 31,  
9:15 pm**

An all-around hot banding act

**SUPER DIAMOND**

**Wed., Aug. 4,  
8:30 pm**

**JONATHAN RICHMAN**

**Sat., Aug. 7,  
9:15 pm**

**BUCK ONE**

**Wed., Aug. 11  
9 pm**

**JUST ADDED!**

**NAUGHTY  
BY NATURE**

UPCOMING

**Burning Spear  
with Luciano,  
August 17 & 18**

**Howard Jones, August 19**

**Venice, Aug. 25**

**Sinead Lohan, August 26**

**The Church, Sept. 16**

**Zapp Mania, Nov. 13**

**TICKETS:**

**(619) 481-8140**

**OR**

**619-220-7115**

FOR MORE INFO, TEL. 619-220-7115. FREE INFO  
AVAILABLE FOR THE HOLIDAY. THE BELLY UP  
ONLINE INFORMATION MAY BE VIEWED AT:







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

<p>1. Press the <b>4-digit extension</b> above the category that interests you. For example, 4001 for growing cacti.</p>	<p><b>The Woody Lee Quintet:</b> Woody Lee <b>Lyons Jazz Quintet:</b> Lyons <b>The Magnifico and Friends:</b> Tommye Goble <b>The Joe Marshall Quartet:</b> Joe Marshall</p>	<p><b>Yarrow:</b> Cass's Jazz Bar <b>Pamela Taylor:</b> La Cava del Caffè <b>Lyons Jazz Quintet:</b> Lyons <b>Joe Marshall Quartet:</b> Marshall <b>The Jazz Loft:</b> Riverside Boulevard</p>	<p><b>Midnight Gumbo:</b> Don's Jazz <b>Wine &amp; Jazz:</b> Riverside Boulevard <b>Soak the Blues:</b> The Baby Bluehouse and Café <b>South and Western:</b> Bar Bistro</p>	<p><b>Evans:</b> Kelly's Pub <b>Four-Way Street:</b> Riverside Bar Bistro <b>Blue Bird:</b> The Fish Pub and Grill <b>Paul Greenleaf:</b> Newbrook Office Club <b>Joe Green:</b> Jazz</p>	<p>843. <b>Randy Phillips:</b> Riley's Cafeteria <b>Proctery:</b> The Fair Society <b>Bob Rothman:</b> The Fair Society <b>Joe Green:</b> Jazz</p>
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**THE FREE LINE**  
619.233.9797

**Kristen Flores:** *Max  
The Erik Foster Drive*  
*Anonymous*

**Ryan Jones:** *Tommygo  
Back*; *Love's a Goodbye Bay Resort*

644 **Holly Green:** *Coyote Bay*  
*and Grill*

**The Holly Green Quartet:**  
*Coyote's Jazz Bar*

**Global Council:** *Leah's  
Coffeehouse*

**Shelley Harris:** *The Wandering  
Lovers*

**Rich Jones:** *Love's a Goodbye  
Bay Resort*

678 **Interplay:** *Love's a Goodbye Bay  
Resort*

**Barbara Jarmerson:** *Love's a Good  
bye, Hello of the Goodbye*

**Barbara Jarmerson and Two  
Deep:** *Love's a Goodbye*

**Heart Journeys:** *Love's a Goodbye*

631 **Art Jackson:** *The Lizard  
Restaurant and Bar*

**The Kama Keenote Dove:**  
*Love's a Goodbye Bay Resort*

**Kala Pali:** *Coyote's Jazz Bar*

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**Tightest Goggles:** Don  
Leshner (Singer)

**Wires Goggles:** Andrew  
Scheidt (Singer)

**Key Bands:** The Bad  
Boys, Young Americans and  
the B-52s

**South and Western:** Tim  
Simpson (Singer)

**Dale Watson:** Joe Cappel  
**Dwight Hamilton:** Memphis  
Sleaze

**SESSION 4005**

**Acoustic/  
BLK**

**Cave Artists:** Don Joe's  
Cave Artists

**Frank Bernhardt:** Ernest  
Lafayette, The Tangle Trees

**Jeff Bernstein:** The Tangle Trees and  
the B-52s

**Red Backboard:** Set V's  
The Backboard, The Backboard  
The Backboard, The Backboard

**Joe Ryan:** The Backboard  
The Backboard, The Backboard

**Dave Carroll:** The Backboard  
The Backboard, The Backboard

**The Gals Ensemble:** The  
Gals Ensemble, The Gals Ensemble

**Chris Chandler:** The Gals  
Ensemble, The Gals Ensemble

**Cherlene Davidson:** The Gals  
Ensemble, The Gals Ensemble

**Earl Christman:** The Gals  
Ensemble, The Gals Ensemble

**Donna the Gals:** The Gals  
Ensemble, The Gals Ensemble

**Frank the Gals:** The Gals  
Ensemble, The Gals Ensemble

**Electric World:** The Gals  
Ensemble, The Gals Ensemble

[illegible][illegible]

**EXTENSION 4009**  
**BLUES/SOUL**

[illegible]

Len, July 27, Cones Bar and G

939 **O'Malley Jones:** Blind  
**Candye Kane:** Choc's  
Box and Grill  
927 **The King Bees:** Coyote  
Grill  
**Lady Star and the Bu**

Loose Band: 141 Home  
 Rennie Lane and the Tex  
 Twisters: The Alley  
 Dove Linkhorn: Gulf Coast  
 Los Blues Guys: Love and  
 947 The Bill Magee Blues Band  
 The Elephant & Cattle Pen &

917 **The Mississippi Mudsharks:**  
Croce's Top Hat Bar and Grille  
**The Nude Blues:** Richa Belle  
Cruise

140 **Miles Ahead:** Miles Davis (Oscar)  
**Mick & Keith:** Mick Jagger, Keith Richards (The Rolling Stones)  
**Quiet Storm:** Ray Charles  
**The RA Rhythms:** Ray Charles

141 **Slide:** Frank Zappa (The Mothers of Invention)

142 **The Sex Percussionists:** David Byrne, Chris Frantz (Talking Heads)

143 **Superstar:** Madonna

144 **Todd Snider and the First Tenors:** Run-DMC and Gold Digger (Run-DMC)

145 **White Hot Color:** Miles Davis, John McLaughlin (The Miles Davis Quintet)

146 **Billie Thompson:** Captain Jack (The Captain Jack Band)

147 **Love Train:** The Love Train (The Love Train)

148 **The Upfront Swingers:** Prince & The New Power Generation

149 **The Ostin and Years:** Electric Blue (Electric Blue)

150 **Verano's Best Chicken:** Ice Cube, L.A. Change

151 **The Youngest Yonder:** Randy B. Seals

152 **Billie Watson:** Billie Watson and Gold

153 **Billie Watson:** Billie Watson

154 **The Windbreakers:** The Windbreakers, Captain Jack and Gold

155 **The Zephyrus Blues:** Patrol

156 **The Zephyrus Blues:** Patrol

**EXTENSION 4010**

**EVERYTHING ELSE**

**Amnesia:** L.A. Guns  
**Darkest America:** L.A. Guns  
**Tommy:** Tommy  
**Wills & Robinson:** L.A. Guns  
**John Cule:** The Current Stars

**Gal**: Vows between the  
Indians  
**The John Canoe**: Thrift Shop  
of Crystals  
**Somerset's Concoctions**:  
Auntie's  
**Sandy Clappell**: Life's a  
Dance  
**Dave Carment**: Always  
a Winner  
**Vicki Engle**: House of Music  
**Estelita**: House of Music  
**Mike Flinders**: North  
Beach  
**Geneva Harmon**: Norcross  
and Gail  
**Kelli Hahn**: Norcross  
**Pam Kay**: 1/2 Green Hair  
**Gordon Kohl**: House of Music  
**La Orquestra Zena**: Norcross  
and Gail  
**Jack MacIsaac**: Norcross  
**Mark O'Brien**: Pignone's Bar  
& Grill, Bismarck  
**Gary O'Brien**: The Norcross  
Hotel, 1001 First and G  
**Hecky Kline**: 1/2  
Greenhouse  
**Carl Robinson**: The Beach  
House, The Beach  
**Saba Seid**: 1/2 Liza's  
**Jon Sorenson**: Vail  
Beach  
**Joie Sorenson** and the **Tree**  
**Dancers**: Vail  
**Sue & Cleve**: Vail  
**Jerry and Monica Visconti**:  
Pignone's Bar & Grill  
**Walter H. & Rudyann**:  
Vail

**EXTENSION 4010**  
**EVERYTHING**  
**ELSE**

**Amarosa:** Tutto Mare  
**Burnett Anderson:** L'ala  
Lomazze  
**Willie B:** Hennessey's Tavern  
**John Cain:** The Crescent Shores

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TUESDAY, JULY 27  
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**MOLLY**  
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*The actors could hardly have turned themselves any further inside-out if they were performing for Ingmar Bergman.*

**REVIEW**  
DUNCAN SHEPHERD

plenty of her whipperlike physique (a proud public display of the small toll taken by the acquisition of two children through adoption), though in truth she shows off less of it in square inches if not in length of footage, than she showed in *Billy Bathgate*. Other actresses, virtually nameless and even faceless, show off more, but not enough to get excited about. And Tom Cruise's intimate contact with his on- and off-screen wife is, after all the whispers, limited to a brief bare-chested moment in front of a mirror. (I don't recall that Alec Baldwin and Kim Basinger got anywhere near as much attention, for much more, in *The Get-*

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Calendar

MOVIES



Every Wide Shot

through the sexual Wades of modern Manhattan is that he never succumbs to his many temptations and opportunities. Even the reported exploration of the delights of necrophilia proves to be publicity-machine hyperbole for a *contemplated* kiss, possibly to the forehead, but stopping a full foot short, of the cadaver of a woman to whom

The first disappointment of *Eye Wide Shut* is the look of the thing: the grainy, gritty, speckly surface that at times gives the effect of covering the nation with a thick layer of

the scoping, sharp, border-blurring light comparable to that of a partial eclipse: the tendency to yield only to a glow of amber or blue light. The result is a series of images, some a distinctive Kubrick "look" (the laboratory setting, 1001:34:54) and others more subtle, such as the hard-lighting effect, the handling of actors as candidates for quarantine—a word with a difficult case to make. My own argument, however, and especially in light of the film's title, is that the "quarantine" sequence, would be as Talbot in *The Thin Red Line* Lucas: "The Phantom Menace" that the director's "vision" has been dictated and altered by the changes in technology and fashion, that he was never in control of his own work. In the case of Kubrick, an Orz Gurnea/Kubrick's reputation for indefatigable perfectionism, there might be a temptation to see the film as a series of compromises: every journalist who has painstakingly put every grain of grit into place is necessary. But the result is not labor, it is a work of art. The film is about nothing except to look at, to show, models, shockingly amoral, impossible to type that get-old-with-age, and that are the right of the age.

Had Kubrick lived beyond his delivery of his "final cut" to the studio, had he been available for further discussion, had he had additional time to reconsider, it seems just possible that he might have found a little more enjoyable by the time we eventually got to see it. A little shorter, at the least. The immediate acclamation of Kubrick for sainthood, the barrier to any further discussion, would honor his wishes to the letter, the overall solemn tenor of *Last Man Standing*, cannot have left much room for fine-tuning. That would be fine, but it would not be his own already. But as Jack Nicholson is reported to have once said of Kubrick: "Just because you're a perfectionist doesn't mean you're perfect." And I can only hope that Kubrick, the filmmaker, in reaction to critical grumbles about the pacing of 2001, particularly its opening section, opted to re-cut the movie even after it was playing in New York.

That, for me, remains Kubrick's

crowning, even defining, achievement. (The common joke, or common complaint, that the computer is more engaging than the humans never had much sting: the computer is very

engaging, indeed, and not a lot of humans in anybody's movies are its match.) Among the unanswerable questions about that movie, suitable for bandying around at all-night bus stops, was whether Kubrick was regarded today if he had never made it—i.e., working at more the speed of his later years, he had gone straight from *Dr. Strangelove* to *A Clockwork Orange*. I guess, with a good deal less of the incense-chant-and-organ atmosphere which I find so hard to stomach but which I am more than willing to put up with in Kubrick's more widely publicized secretive work methods, it would alone have conformed the incense, chant, and organ. In any event, it is only after he was routinely recognized as the most important filmmaker of his generation (and his self-identification) that he made any work as dreadful as *A Clockwork Orange* and *The Shining*. Nothing that came after 2001, in my view, was as good as Kubrick's *2001: A Space Odyssey*, *Paths of Glory*, *Lolita*, and *Dr. Strangelove*. He could never be first choice as the poster boy for Total Artist, Freedom of Expression.

The unanswerable question about Kubrick would be regarded as the

died before making it. That one's case is exactly the same. No better, no worse. The unanswerable one is how the movie itself would have been regarded if Kubrick hadn't died before its release. Some people are reluctant to ram on a funeral. ■

## MOVIE LISTINGS

**American Pie** — Horns, teenager uplate, at the end of the millennium. Four buddies form a pact to lose their virginity by prom night. "No longer will our penises be threatened and abused." Moments of tactlessness in trade on stretches of mere impudence. Chris Klein and Natasha Lyonne can do better for themselves, and already had done in *Freaky* and *The Storm of Beverly Hills*, respectively. With Leon Biggs. Thomas Lee Nicholas, Tara Reid, and Eugene Lee, directed by Paul Weitz 1999.

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★ (GROSSMONT TROLLEY; HAZARD CENTER 7;  
LA JOLLA VILLAGE; TOWN SQUARE 14; LIA ES

**Big Daddy** — Adam Sandler adopts a five-year-old in order to appear mature by comparison and impress his girlfriend. It doesn't work: neither the impressing nor the appearing mature. Lovers of peepce jokes are requested to love him anyway. With Joey Lauren Adams, Leslie Mann, Jon Stew-

*American F.*

land woods while shooting a documentary on a local ghost story. It shows an intelligent awareness of its own limitations, and a practical aptitude for making do. There is, to begin with, a built-in excuse for the sub-standard image of color video interspersed with 15mm black-and-white, as well as for sound quality so poor that we have to rely at times on the characters' verbal descriptions of what they are hearing. The incomplete coverage of events, though more complete than plausible under the circumstances, adds to the illusion of reality, as do the unknown actors (who keep their own names in their fictional roles).

And the elusiveness of any evil beings, the invisibility of them, observes the dictum of the filmmaker within the film: "I don't want to go cheesy on this. I really want to avoid any cheese." To each of these points of commendation, there is a downside. The film looks and sounds pretty awful. And its youthful characters, especially the irritatingly talkative and interruptive co-ed at the head of the production team, are so unappealing as to make you not so much fearful for their safety as impatient for their demise. (Not so different, after all, from the youthful characters in mainstream horrors such as *Scream*, and *J-Knave: What You Don't See Last Summer*.)

**Forces of Nature**—Grind-it-out road comedy about a slightly uptight hunk (Ben Stiller, as loose-limbed as usual) who meets the first and last wild cats between New York City and Savannah, under the guidance of a free-spirited cutiepie (Sandra Bullock, the Kerouac of cutiepies), while on his way to his own wedding. The big cinematic payoff is a series of surreal, hallucinatory images, which is to say big special effects, of wind, rain, and lightning, of hurricanes, tornadoes, and flower petals. How else could a contemporary Hollywood film maker be expected to express the depth of his longing? With Mauna Terrence, Steve Buscemi, Raye Donner, Ronny Lee, and

### The General's Dilemma

[illegible]

**Lake Placid** — Genuinely but cynically, carelessly lighthearted monster movie featuring a thrifty, lost Asian treasure who is somehow transported to backwoods Maine. The dialogue, by the TV writer/producer David J. Kelley, has some snap and crackle, and Bridget Fonda is especially funny as a paleontologist who has no field experience but is not hesitant to stick up for her principles and preferences (spot toilets, anti-tanks). In true TV fashion, the snappiness talks into a rhythmic, monotonous dictation.

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**"THE WOOD' IS A  
AN ACROSS-THE-ROADS  
ACTION THRILLER."**  
Kevin Thomas, LOS ANGELES TIMES & N.Y. JOURNAL  
"A great movie for the guys and the  
girls."  
Helen Hughes, PBS, TV  
"Hilarious! Rick Emmerson reacted  
just like I would."  
Rick Emmerson, *Los Angeles Times*

**WINNER...  
BOARD DELIGHT."**

doubtless deserve an "A" in any college film class (co-directors Daniel Myrick and Eduardo Sanchez are not long out of the film department of the U. of Central Florida), but a different standard obtains in a movie theater. Heather Donahue, Michael Williams, Joshua Leonard. 1999.

**Buena Vista Social Club** — Ry Cooder, the eclectic American guitarist, singer, composer, and musicologist, rounds up some old lions (and a lioness) of Cuban popular music, for a series of live concerts, recording sessions, etc., among others, on his

...in which a Persian carpet bays a  
...a tale that began the carpet's  
...the first place. The animistic world in which  
...the world is a similar enclosure: the grave-  
...and ports of the nomads, clan, the grave-  
...and around them, the flowers, the grain  
...to point to the carpet literally as well as figu-  
...tively. It is a magic carpet in the sense  
...magical" of storytelling, the power of  
...the ability to transport! Some of the  
...cultural arena, some of the personal  
...of Mahmud alai, may be a bit  
...according to the warfaring stranger,  
...the delicious outward beauty of

...a meandering rippling motif (a creek bubbling over the submerged carps, a flock of sheep in undulating motion over a hillside; a field of tall grass rattled in the

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MOVIES**

The concept of the film is simplicity itself. Most of its action takes place in and around a two-door hut, black, which the stone-faced middle-aged protagonist drives to and around the twisting unpaved roads of a barren, brown, and ugly construction zone on the outskirts of Tehran in the declining afternoon light. The effect is rough of a revolting exorcism, a Lary Sean of landscape, now piled up flat against the plane of the screen, now swooped out into deep ravines, a gentle undulation of the near and the far. In fact, the driver proposition is an absolute laborer, a ragsman, a hitherto Kurdish soldier, an Afghan veterinarian, and lastly an old man delivering a chalice of skulls to the taxidermy department at the Natural History Museum (there are notably no female characters), hanging in front of each of them the offer of an unexpected "well paid job." The misunderstanding reactions of the first two are only to "understand." Not until the third man, a third of the way through the movie, does the solicitation proceed to the point of no return, out of the exact nature of the job. It demands more than just something "unusual." It demands something ungodly. He wants someone to shovel dirt into a pre-dug grave after he has killed himself. (His reason for wanting to kill himself never does get spelled out.) The director's modus operandi might be to mind something the always quotable Gaudin once said about the never-



Lake Placid

ity of the documentary filmmaker to move toward fiction and the equivalent necessity of the fictional filmmaker to move toward documentary. While Kurosawa does not venture as far from his fictional starting point as Gaudin himself often does—and often into areas of aesthetic "endings"—he travels well past the midpoint. An almost first step in the dependence on natural locales, photographed without pretentiousness, camera gymnastics, disorienting lenses,

filters, special effects, so that the resulting film can't help but become an unstructured document of its own origins. (And an eye-opening, demystifying document it is.) There is the abundance of ambient noise—birds, the passing vehicles, one of which might momentarily drown out the dialogue—and there is no background music to extract or extort a response from the audience. Nor is there any subtitled meaning from the players, and

there is a thorough integration of the non-professional actor (who might sneak a glance at the camera) with the skilled professional. Above all, in the present work at one rate, there is the observance of "real time," meaning that the duration of the movie corresponds exactly to the duration of its events, except for some small skips toward the end, if only so as not to be fatalistic about it. What emerges is a work of tremendous formal unity, purity, strength,

The viewer might not always be willing to stare wide at strife with the movie. The small talk may sometimes be of dwindling interest, and the unbroken line of action may sometimes encourage attention to wander. But then again, those times may be surprisingly few and brief. The carrying out of the cinematic plan, quite apart from the outside plan, generates its own sort of tension and suspense. 1997.

\*\*\* 1/2 D. 7/20

**Ten with Muscilli**—Decidedly weak and not so hot, either, with filmmaker Franco Zeffirelli holding forth from the head of the table as a rambling raconteur, remembering the days of youth among the aristocratic ladies of pre-war and mid-war Florence ("I've warmed both hands here the fire of Benvenuto and Michelangelo" as well as a couple of brassy American ladies. It soon gets away from personal interest and to do with the devil, spirit of an artist (young Franco is depicted behind the proscenium of "Tina"), and gets into the general interest stuff as the rise of fascism and the slow uptake of decent people, especially dirty old ladies. "Muscilli is the problem who makes the trains run on time." The drift of the thing is sadly and quite literally depressing. To gather together Maggie Smith, Joan Plowright, Judi Dench, Cher, and Lily Tomlin in the same cast perhaps constitutes a bit of a joke, but it's not enough to do enough to do would have been worth talking about. Charlie Lucio, 845 Wallace, 1996.

★ HAZARD CENTER 7

**Wild Wild West**—Just another

## MOVIE SHOWTIMES

Call 444-FILM  
or the theater for missing  
information. Bargain  
showtimes are in parenthesis.

### CENTRAL CLAIREMONT

#### Town Square Stadium 14

4017 Glenhurst Dr. (274-1744)

**The Hunted** (PG-13) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) Mon., Thu. (11:40, 2:30, 5:00, 7:15, 9:45) **Inspector Gadget** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Wide World West** (PG-13) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Big Daddy** (PG-13) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Drop Dead Gorgeous** (PG-13) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode I: The Phantom Menace** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode II: Attack of the Clones** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode III: Revenge of the Sith** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode IV: A New Hope** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode V: The Empire Strikes Back** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode VI: Return of the Jedi** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode VII: The Force Awakens** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode VIII: The Last Jedi** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode IX: The Rise of Skywalker** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode X: The Rise of Skywalker** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode XI: The Rise of Skywalker** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode XII: The Rise of Skywalker** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode XIII: The Rise of Skywalker** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode XIV: The Rise of Skywalker** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode XV: The Rise of Skywalker** (PG) Fri., Sun. (11:40, 2:30, 5:00, 7:15, 9:45) **Star Wars, Episode XVI: The Rise of Skywalker** (PG) Fri., Sun. 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*"It's not a Southern thing, it's a soul thing."*

tabled. Folks gather round the high counter. The stare at the menu. "Look at this," says Joe. "Din-

"Collard greens," says Joe. "Got to have collard greens."

**The Place:** *Huffman's Barbecue, 5039 Imperial Avenue*  
**Type of Food:** *Soul food, barbecue*

---

619-264-3115

*"I think there's so much obsession with process and not enough with hedonistic pleasure."*

I stopped by the bar a few Saturdays ago, partly because I heard that Chalone winemaker Dan

"People don't taste science. The home off-

"I'm sort of the first generation of the new guys in the wine business. Before, it was Monday

ing at our organisms much more, and we're monitoring them...with the microscope, saying 'What is that, and how many do we have?' ■

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 11:00 a.m. - 1:00 p.m. • \$11.00 per person • You do the math

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**3-Course Dinners from '8.**  
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**King Crab Leg and choice of Fresh Fish or Filet Mignon**

**\$18.95**

Complete dinner  
Not valid with any other offer or on holidays.  
With an Express 4.95

**\$14 OFF Dinner Entree\***

Choose from butter, fresh seafood, salmon, scallops, filet mignon or New York steak. \*Not valid for take-out dinner and on the second of equal or lower value. \*Excludes all other special offers. \*\$4.95 add-on for wine. \*Not valid on other offer or on dinner special. With an Express 4.95.

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6737 La Jolla Village • Reservations call (619) 456-6660 • Open until 9:30 pm

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WEDNESDAY 5-10 PM

**ALL-U-CAN-EAT FAJITA FIESTA \$9.95**

Chicken or steak, served with Mexican rice, beans, and tortillas. No cheese. Dine-in only.  
\$2.50 CORONA & \$2.50 CERVEZA MARGARITAS

THURSDAY 5-10 PM

**ALL-U-CAN-EAT CRAB FEAST \$13.95**

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3-Minute Chicken • Belgian Waffles • Smoked  
Biscuits • Bacon • Ham • Sausage • French Toast  
• Cheese Blintz • Fruit Platter • Granola • Honeydew

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**\$18.95**

Complete dinner  
Not valid with any other offer or on holidays.  
With an Express 4.95

**\$14 OFF Dinner Entree\***

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**THE BARN** 1125 La Jolla Village  
La Jolla • 949-464-8464  
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**CHIBA JAPANESE FOOD & SUSHI**  
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**\$10 off**  
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**TRATTORIA PORTOFINO** 745  
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Perfect for those seeking a new career with a growing company. If you have excellent verbal skills, some computer experience and a reliable nature, apply in person at:



**NEWGEN RESULTS**  
12680 High Bluff Dr.,  
Ste. 300  
San Diego, CA 92130  
(619) 441-8888  
Call: (800) 594-4763  
Fax: (619) 481-4150  
e-mail: [pmendez@ngresults.com](mailto:pmendez@ngresults.com)

## CUSTOMER SERVICE

Full-time position available for a customer service representative. Must have previous experience in a retail or service environment. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

## DATA ENTRY OPERATOR

Full-time position available for a data entry operator. Must have previous experience in a data entry environment. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

## DELIVERY DRIVERS

Full-time position available for a delivery driver. Must have previous experience in a delivery environment. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

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## MANAGEMENT OPPORTUNITIES

AMC is seeking experienced managers to oversee operations and manage staff. Must have previous experience in a management position. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

## FINANCIAL ADVISORS

Full-time position available for a financial advisor. Must have previous experience in a financial advisory environment. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

## FINANCIAL SERVICES

Full-time position available for a financial services representative. Must have previous experience in a financial services environment. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

## FLIGHT ATTENDANTS

Full-time position available for a flight attendant. Must have previous experience in a flight attendant environment. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

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## SECURITY OFFICERS

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## North County Jobs Now!

OS Technical. Must have previous experience in a technical position. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

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## THE GARY'S GROUP, LLC

Wow! Great Money!

We are one of the fastest-growing retailers in the country, with over 100 retail stores.

GARY'S TUX SHOES - California, Arizona, Nevada and Hawaii's #1 formal wear company - is expanding and looking for energetic sales and customer-oriented people for a fun and exciting career opportunity. We offer:

- Great Starting Salary
- Incredible Commission Potential
- Excellent Benefits Package (Medical/Dental/Life/Paid Vacation)
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- Complete Training Program
- Full- and Part-Time Positions

If you are tired of dead-end jobs, Gary's might be the perfect career opportunity for you. Please apply in person at any Gary's Tux Shop or at the Tux Shop at Sears.

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Don't miss this opportunity!

## SECURITY

We have 30 immediate openings in the Rancho Bernardo, Carlsbad and San Marcos areas for full- and part-time positions. No experience necessary.

## OUR BENEFITS INCLUDE:

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- 401(k) retirement savings plan
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## WE REQUIRE:

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16980 Via Tazon, Suite 300, Rancho Bernardo

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Immediate interviews granted Monday through Friday. An EOE since 1963

## \$250 a Week + Bonus GUARANTEED!

- No experience necessary • Paid weekly
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- 7 am-2:30 pm Monday-Friday • EOE
- Signing bonus for experienced asst. techs

If you're energetic, positive and motivated - START IMMEDIATELY!

## Promotions

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## GENERAL LABOR

Stanley Steemer. Must have previous experience in a general labor position. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

## STANLEY STEEMER

5200 SIGNING BONUS - APPLY NOW!!

NO EXPERIENCE NECESSARY

We offer \$5.00 per hour coming out of pocket, paid training, full benefits package, and two weeks of equipment, uniforms, and supplies. We require a good driving record.

Apply in person with DMV printout at 4774 Avenida Santa Fe, San Diego, CA 92121.

Call 619-271-9888 ext. 154 for more information.

DON'T MISS THIS OPPORTUNITY FOR A GREAT CAREER.

## Appointment Setter

Goodbye, Stephanie!

We will miss our appointment setter Stephanie, and we need to find someone to take her place. She did a great job of setting appointments for our salespeople. She loved to talk about STANLEY'S COFFEES and our office culture.

We are looking for a person who is energetic, positive, and motivated. If you are interested, please call us at 619-271-9888 ext. 154.

Call 619-271-9888 ext. 154 for more information.

DON'T MISS THIS OPPORTUNITY FOR A GREAT CAREER.

## COFFEE AMBASSADOR

Stanley Steemer. Must have previous experience in a coffee ambassador position. Salary \$10.00 per hour. Fax resume to: 619-441-8888.

## GENERAL LABOR

Stanley Steemer. Must have previous experience in a general labor position. Salary \$10.00 per hour. Fax resume to: 619-441-8888.



Wireless Communications



# NDC IS HIRING!

## Dispatch Agents

The National Dispatch Center, Inc. (NDC) a San Diego-based company on the fast track in the wireless communications industry is hiring!

Come join the largest provider of wireless communications. Surround yourself in a professional atmosphere and help us meet and assist incoming callers nationwide.

Our 24-hour facilities are conveniently located in the Kearny Mesa area. We have full-time, part-time and bilingual (Spanish) shifts available.

We require computer and typing skills, as well as excellent spelling, grammar and verbal communication. Agents are eligible for a generous MONTHLY BONUS program and merit increase. NDC also offers a competitive benefits package and great career opportunities. EOE Call (800) 439-1896, Monday through Friday, 8:30 am-4:30 pm.

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TELESALES

## 20 AGENTS NEEDED

Growing Mission Valley mortgage company is seeking 20 fun, enthusiastic, motivated people with pleasant phone voices to call homeowners during the evening hours.

- Paid Training
- Leads Provided
- Excellent Bonus Program
- Great Work Atmosphere
- New Predictive Dialers
- \$8 Per Hour, Firm



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Capital Plus  
FINANCIAL

**LOAN OFFICERS** - Licensed Real Estate Agents, active in the most productive market in Southern California. Best compensation, career, and training. One-on-one mentoring program with experienced agents. High quality leads, stock options available. Call: Capital Plus, Inc. and Capital Plus, Inc. for appointment. Call: 619-209-4140.

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**MACHINE OPERATORS** - Assemblers, general labor and warehouse, immediate openings on all shifts. Apply from Monday through Friday, 8:30 am-4:30 pm. 3000 S. La Jolla Village Drive, Suite 100, San Diego, CA 92108. Fax: 619-209-4140.

**MAINTENANCE/OPERATION** - Full time position available in San Diego. Job duties: Set up, repair, and maintain all service, computer service and light maintenance. Fax: 619-209-4140.

**MAINTENANCE TECHNICIAN** - Advanced property management is seeking an individual with maintenance experience. Full time with education on call. Full benefits for experienced. 3000 S. La Jolla Village Drive, Suite 100, San Diego, CA 92108. Fax: 619-209-4140.

**RESEARCH ASSISTANT/RESEARCHER** - for photography studio. All required: experienced, professional, energetic, great communication skills. Flexible schedule. Call: 619-209-4140.

**RESEARCH OPPORTUNITIES** - The time has come to start your own business. Join the team of professionals who are providing the highest quality research services to the business community. Complete training program. Bachelor's degree in equivalent experience. Customer service or retail experience preferred. Please send resume to: 3000 S. La Jolla Village Drive, Suite 100, San Diego, CA 92108. Fax: 619-209-4140.

**MANUFACTURING** - The San Diego area is experiencing a boom in manufacturing. We are seeking individuals for various positions. Fax: 619-209-4140.

**MARKET RESEARCH INTERVIEWERS** - needed for both field and phone studies. No sales involved. Call Monday-Thursday 1:30-3:30 pm. Ask for Ben.

**MARKETING COORDINATOR** - National company expanding in San Diego. Services: Sales, Marketing, Advertising, Public Relations. Immediate openings for sales, marketing, advertising, public relations. 3000 S. La Jolla Village Drive, Suite 100, San Diego, CA 92108. Fax: 619-209-4140.

**MARKETING FIELD REPRESENTATIVES** - The time has come to start your own business. Join the team of professionals who are providing the highest quality research services to the business community. Complete training program. Bachelor's degree in equivalent experience. Customer service or retail experience preferred. Please send resume to: 3000 S. La Jolla Village Drive, Suite 100, San Diego, CA 92108. Fax: 619-209-4140.

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## GOING CRAZY!! NEEDED IMMEDIATELY CUSTOMER SERVICE AREA REP

15 long-term positions available  
New orders are coming in faster than we can fill them.  
No telemarketing. No experience.

**WE WILL TRAIN YOU!**  
For immediate interview call Jackie at:  
**(619) 530-0197**

## MARKET RESEARCH INTERVIEWERS

needed for both field and phone studies. No sales involved. Call Monday-Thursday 1:30-3:30 pm.

Ask for Ben.

**619-299-6368**

## VISTA MANUFACTURER/HURSERY GROWER

HAS OPENINGS FOR THE FOLLOWING POSITIONS:

- Sales Assistant
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SKILLS REQUIRED:

- Previous work experience in the chosen position
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Benefits: Paid vacation, health plan and 401(k).  
Fax your resume to Harriet at 760-727-5916.  
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WE ARE SEEKING POSITIVE AND  
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TO FILL THE FOLLOWING POSITIONS:

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Apparel Designer Zone,  
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## SALES & MANAGEMENT ASSOCIATES

with strong customer service skills  
Fax resume to 858-824-2990, Attention: HR

Locations in Pacific Beach, Hillcrest,  
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Skywest Airlines  
operated by Delta Connection • United Express  
Now accepting resumes for

## FLIGHT ATTENDANTS

Please come and join us at our open house, Thursday, August 26, 10 am to 10 pm at the Holiday Inn Bayview Hotel, 4875 North Harbor Drive, San Diego, CA. No late arrivals will be admitted. No call please. Please fax your resume to: 801-238-4302, Attn: Sonja Wolcott/Inflight Recruiting. Include a complete 10-year work/education history in your resume. Must be received by noon on August 24. Selected candidates will fill classes to begin in Sept./Oct. YOU MUST INDICATE OPEN HOUSE LOCATION YOU ARE ATTENDING.

Relocation is a must  
to any of the following bases: Fresno, Santa Barbara, Monterey, Palm Springs, Sacramento, San Luis Obispo, San Diego, CA; Yuma, AZ; Portland, OR; Salt Lake City, UT.

Flight attendant requirements:  
Minimum of 21 years of age, height 5'3" and 5'8",  
and 2 years of college or customer service experience.

Celebrating 25 Years of Excellent Service  
EOE

Come be a part of our winning team to  
buy our own \$800,000.00. 100%.

**PART TIME** - Fund the fun! Selling  
high quality, affordable, low-cost, high  
margin. Learn to do what you love. Call  
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**PART TIME** - Excellent benefits package.  
Experienced, motivated sales associates.  
Full-time hours and scheduling. Earning \$4  
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based, sales associates. Full-time hours and  
scheduling. Earning \$4 per hour. Company: Creative Design.  
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**PET STORE** - Commission-based, sales  
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**water world**

ME AND MARLYS WERE AT THE LAKE ALL DAY JUST STANDING IN THE COOL WATER. WE SWAM UNDER WATER ACTING LIKE MERMAIDS. WE DID SOME UNDER WATER HANDSTANDS.

WEIRD  
TEEN

WE SPENT ALL OUR MONEY AT THE REFRESHMENT STAND. WE FELL DOWN ON THE SLIME AREA BY THE WATER FOUNTAIN. THE CONCRETE THERE IS GREEN AND SLICK. MARLYS SAYS SEAWEED. ITS MINIATURE DEADLY SEAWEED GROWING. FEEL IT?

OH-YEAH! NOT!

WE WATCHED OTHER PEOPLE FALL DOWN FOR AWHILE AND THEN WE STOOD IN THE WATER SOME MORE. THE SUN WAS GOING DOWN. A KID GOT LOST, HIS MOM WAS SCREAMING. THEN HE GOT FOUND.

FEELS SO COOLING WO.

IT WAS A LONG WALK HOME BUT THE STREET HAD THE COOLING SHADOWS LAID ACROSS AND OUR FEET DID NOT GET SINGED. MARLYS SAID, "ARNA, YOU FEEL THE WAVES?" YOU FEEL LIKE YOU ARE STILL IN THE WATER?" WE STOPPED FOR A MOMENT IN THE LONG SHADOWS FEELING THE WAVES THAT KEPT MOVING US.

BAG FEELS SO COOL

ALL OUR MONEY  
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FELL DOWN  
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 disaster. In the end only fifteen remained alive.



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The graph shows two curves on a coordinate system. The horizontal axis represents a parameter, and the vertical axis represents a value. The upper curve starts at a high value on the left and decreases as it moves towards the right. The lower curve starts at a lower value on the left and increases as it moves towards the right. Both curves appear to converge towards a central vertical line, which likely represents a point of equilibrium or a specific parameter value.

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