well illulled all the logical possibilities.

Smokin'

the

Suddenly his concentration was pierced by a deep-throated roar. He whirled around toward the ocean and immediately spotted the

A 46-foot boat — The Side Out — had sprung to life about a half-mile off shore. It was a cigarette boat — so-called because one drag can be deadly and it's easy to roll your own. Its three MerCruiser en-gines, capable of generating 1,000 horsepower, had built to a whining rumble familiar to Chadwell from his days of running such beats on his days of running such boats on Lake Powell in Utah.

A cloud of steam and trailing exhaust was evident as the sleek bluegray hull gathered speed, its razorsharp bow cutting easily through the light surf.
Chadwell gave fleeting thought

to racing after it in the surf-rescue boat, but immediately dismissed the idea: Cigarette boats can easily hit the equivalent of 70 or 80 mph in the open ocean, especially in near-calm conditions. The boat

could be in Tijuana before Chadwell could saddle up. Besides, the people aboard might not have any connection to Spike.

There was nothing left for Darrel Chadwell to do but head to his tow-er and call the SDPD. Soon detectives and lab techs would be swarming this stretch of sand like college kids on spring break.

Nancy and Pauley

Like the call of a mockingbird at midnight, the sound of a cigarette

boat cranking up to full throt not be ignored.

Officer Nancy Shields hea The San Diego police rookie riding her patrol bike along ty in South Mission Beach, fy yond Chadwell's view and the the hurl-prone coaster rider she spotted the powerful cra ing across the waves, headi toward Mexico.

Shields liked working the She was the daughter of a fi er and schoolteacher. She h fabulously appointed penthouse o; he had the cigarette boat

keep heading south till you see

reighter," Brisbane barked into adio. He fingered the scar that from his scalp down through his t eye and almost to his upper lip he scar left by an unyielding al volleyball-net cable. The cops will be busy all day

Mary and beer chaser. He sat on a

concrete boardwalk bulwark along the south boundary of Pacific Beach, his liquid medicine stashed in a plastic Ralphs bag beside him. Pauley heard the boat and stared

south after it into the grayness. But he could never quite get his rheumy

Nicky Brisbane had no such trou-But he had advantages over his

in the cross hairs of his 500-er telescope; and Brisbane was

acquaintance down on the beach: Brisbane was three stories up, in a

dio contact with those on

eyes focused on the craft.

h our friend down there on the ch. And by midnight we'll be dy for Phase Two. Everything is ht on schedule."

State

Copley Hall to open for the younger set

Continued from E-1

SDDS DIGITAL SOUND

OPERATION
CONDOR (PG-13)

NOTHING TO LOSE (R

DOLBY SR SOUND NOTHING TO LOSE (F

SDDS DIGITAL SOUND • CONTACT (PG) 10-00 1:05 4:20 7:35 10:4

DOLBY STERED NOTHING TO LOSE (R: 12:10 2:30 4:50 7:30 10:30

GLASS 3156 SPORTS

DEL NOR ♦ OPERATION CONDOR (PG-13)

performances on each date - at 9:30 and 11:15 a.m. (Classics for Kids will pay for hall maintenancerelated expenses, insurance and event staffing.)

Founded in 1994, Classics for Kids presents classical composi-

WITED/IRTISTS

♦ A SIMPLE WISH (PG) ★ 10:00 12:15 2:35 5:00

SDDS DIGITAL SOUND MEN IN BLACK (PG-13) 9 50 12 20 2:45 5:10 7:40 10:10

OTS DISITAL SOUND MEN IN BLACK (PG-13) 10:40 1:103:40 6:10 8:35 10:50

tions performed by professional musicians to children in kindergar-ten through 12th grade. Performances are augmented by dancers, singers, mimes, narrators and other artists.

"We are preparing the audiences of the future," said Classics for Kids executive director Marion Scire.

Classics for Kids also will present performances at the Poway Center for the Performing Arts Oct. 28 and 29, Jan. 13 and 14, Feb. 2 and 3, and Feb. 11 and 12.

Admission to all Classics for Kids performances is \$5 per student. Some scholarships are available for students who cannot afford to pay.

Programming details and tickets can be obtained by calling (619) 673-9154.



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* A SIMPLE WISH (PG)

* HERCULES (G)

MEN IN BLACK (PG-13) 1130-200-

FACE/OFF (R)
GEORGE OF THE JUNGLE (PG)

Arts Com's obligation Up front and 'personal'

At Friday's meeting of the city Commission for Arts and Culture, commission chairman Sandra Pay said the 15-member panel will await direction from City Council member Barbara Warden on how to address former San Diego Museum of Art trustee Maurice Kaplan's concerns about the institution's financial management and administrative leadership.

Kaplan wrote to museum trustees April 16 and June 24 pointing out a dozen "problems" at the museum. He forwarded copies of the letters to the commission.

Although the missives were not on Friday's commission meeting agenda, the commissioners concurred that the city agency should become involved in the museum's latest controversy. Following the meeting, commissioners Judith Harris, Mary Lou Valencia and Pagrija Smith ands begid the commissioners. Reggie Smith each said the com-mission has an obligation to look into the operations of institutions that benefit from public tax dollars, provided that any "probe," "investiga-tion" or "site-visit" is conducted





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The July issue of Art in America has a generally positive overview of the San Diego art scene, including the Museum of Contemporary Art, San Diego, U.S.-Mexico border art exhibitions such as in SITE and the city arts commission's public art projects. The rundown on the Museum of Photographic Arts is neu-tral. The article's author, Leah Oll-man, acknowledges she is married to MoPA director Arthur Ollman. As for the San Diego Museum of Art, Ollman is critical of the museum's direction, accusing museum management of pandering "to sensationalistic and popular extremes" and of "condescension toward its audience.'

Another reason to pick up the July AIA — published in New York and circulated internationally — is to see a lavish display on the Bilbao (Spain) Guggenheim set to open in October. The architecturally stunning structure is designed by Frank Gehry, whose design of Los Angeles' proposed Disney (concert) Hall has yet to rise on Bunker Hill in downtown L.A.

SFO's 75th

The San Francisco Opera's 75th anniversary season opens Sept. 6 with a revival and new production of Puccini's "Tosca," starring San Diego-born soprano Carol Vaness.

Preceding the "Tosca" opening by one night will be a dinner and concert gala marking the reopening of War Memorial Opera House.

The 65-year-old Beaux-Arts theater has undergone an 18-month \$90-million renovation and retrofit-ting. The theater sustained extensive damage during the 1989 Loma Prieta earthquake. Last season, the company used both the Civic Audi-torium (SFO's home from 1922 un-til 1932) and Orpheum Theatre for its 74th season its 74th season.

Gala tickets are going for as little as \$1,000 and as much as \$5,000, per person.

As for opera season subscriptions, they run from \$89 for four operas (Saturday and Sunday matinees) to \$1,230 for a Saturday night box seat for nine operas. For a premium box seat or premium Saturday night orchestra seating section location, add a requested

membership donation of \$6,000 or \$1,000, respectively.
The San Francisco Opera 1997-98 season repertoire consists

Puccini's "Tosca" (Sept. 6, 9, 12, 14, 18, 21, 24; Oct. 2; Jan. 10 (1998), 13, 16 and 18); Britten's "Death in Venice" (Sept. 11, 14, 17, 19, 23, 27); Verdi's "Rigoletto" (Sept. 30; Dec. 4, 6); Wagner's "Der Fliegende Hollander" (Sept. 30; Oct. 4, 8, 12, 17, 21, 25); Mozart's "Le Nozze di Figaro" (Oct. 9, 11, 14, 17); Strauss' "Elektra" (Oct. 18, 23, 26, 31; Nov. 4, 8, 13); Rossini's "William Tell" (Nov. 2, 7, 12, 15, 18, 21, 24); Debussy's "Pellas et Melisande" (Nov. 9, 11, 14, 20, 23, 29; Dec. 3); and Tchaikovsky's "Eugene Onegin" (Nov. 19, 22, 25, 28, 29; Dec. 2, 5, 7). For a San Francisco Opera season brochure, call (415) 864-3330. Puccini's "Tosca" (Sept. 6, 9, 12,

son brochure, call (415) 864-3330.

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