

NEW THIS WEEK - TIN FORK - SEE PAGE 151

SAN DIEGO'S WEEKLY

# Reader

God  
Christ  
Satan  
or  
Con?

San Diegans  
Worship a  
Miracle Man

It is like baking a cake. I stir,  
I knead, I pound, I twist,  
I bake you. I drown you in  
tears. I scorch you in sobis.  
I make you sweet and crisp,  
an offering worthy of God.

— Sathya Sai Baba

continued on page 20

By Adam Portrey  
Photographs by Craig Carlson



Sai Baba in Del Mar's living room

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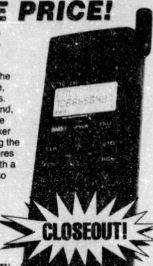
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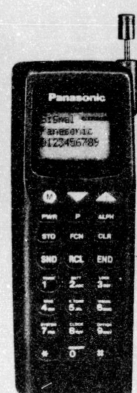
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MORE GREAT DEALS  
ON PAGE 7

## LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-5000 ext. 460, address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803, or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Racist Attitudes  
Are Apparent  
Throughout  
The Article

I was amused by the description of me given in Lawrence Osborne's "Passage from India" (January 13). On the whole, however, the article was not amusing. Since when has it become acceptable to create dialogue and put it off as fact? Some of what Mr. Osborne puts in my mouth I never said. Much of the rest is so distorted by the addition of emotive words and "interpretative" phrases within the quotation marks that it is unrecognizable. Racist attitudes are apparent throughout the article.

Vedanta "a universal Hindu philosophy" began in America? I've spent the last 25 years of my life studying Vedanta, and I'm quite well aware that it comes from India, where it originated at least 2,500 to 3,000 years ago. I never said that my good friend Dr. Madhavan is an "expert in nonviolence," nor would Dr. Madhavan ever claim that distinction. That, in fact, was said by Mr. Osborne by way of assumption during our interview. (Though inconsequential, he also is the one who said "Peace be with you" as he left.)

Having dedicated my life to Hindu spirituality, I would never characterize it as "the Indian spiritual thing," nor would I find it curious that Americans should "idealize" it (as have many others) as the exchange of ideals between the East and the West, evidenced by Indians seeking material well-being and Americans seeking spiritual enlightenment. He adds the emotive word "fierce" to what I said about intermarriage in India. These are just examples of the misrepresentations pervading the article. Instead of continuing with such, I wish to record publicly my apologies to Dr. Madhavan—a fine man and outstanding contributor to our community (and not just the Indian community)—for having given his good name to Mr. Osborne. The only thing that delighted me in the whole article was something which shone through in spite of Mr. Osborne's inability to see it: the friendliness, openness, and hospitality so characteristic

of Indians that all of those interviewed—Hindu, Muslim, and Jain—displayed. As long as they keep that, Indians will rise far above the misunderstandings of people like Mr. Osborne.

Swami Atmarupananda  
San DiegoI Suspect He Meant  
No Compliment  
In Raising Me To  
"Middle-Class"

Regarding Lawrence Osborne's visit to the San Diego Vedanta Society as given in "Passage from India" (January 13), had I known he wished to continue his interview of Swami Atmarupananda (note the correct spelling) amid disruption, I would have happily accommodated him with my usual noisiness. In general, however, I find that people engaged in conversation or meditation prefer an atmosphere of respectful quiet, though it seems this reporter finds such courtesy offensive.

Since Mr. Osborne did not interview my friend or me, I am curious to know by what criteria he assesses one's nationality and socioeconomic classification. I suspect he meant to compliment in raising me to "middle-class," even as my English friend also finds little satisfaction in being dubbed middle class American. "England once ruled India," she comments, recalling that while Indian and Western cultural influences have not been absent from India's history and soul.

And while there might have been little reason for Mr. Osborne to be shown the shrine room, one wonders at how he missed the many photographs, images, and artifacts which adorn the rest of the house. Indeed, he remarks that the Vedanta Monastery and its resident monks are Protestant in character. How amusing, since Protestantism rejected the monastic ideal as having no legitimate role within Christianity, and the single most difficult obstacle a Protestant faces upon coming to the Vedanta Society is his or her deeply ingrained suspicion of religious images and symbols. (But even in that struggle they have an awareness and sensitivity to see the framed pictures of venerated Vedanta saints something more tangible than "mug shots.")

All in all, this reporter's reliance on superficial observation neglects the essential message of India's religious heritage. With regard to spirituality, appearance has no importance. Class, caste, sex, race, play social roles; spirituality is the higher goal beyond all these. Our inherent divine nature is the universal which unites all seeming differences.

In India this is beautifully illustrated by the sadhu, monk or saint, who is known as being hospitable to all.

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Reader  
SAN DIEGO'S WEEKLY

JANUARY 20, 1994

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

# Gaming Site

Continued from page 4

gressman Hunter) does not publicly oppose the Indian gambling operations, "Cedillo adds. "[He] has taken a posi-

tion to help the Indian communities with solid economic programs in other areas. We just want things to work out fairly for the people who live in the area, too."

San Diego anthropologist Dr. Florence Shipke has spent 40 years studying the Kumeyaay Indians, including the tiny

band of lamul. She is upset that the tribe's federal status is being challenged. "There is no doubt in my mind whatsoever that the lamul people deserve federal recognition. How many people in the U.S. have to verify their genealogical background with each new generation? Just the American

Indians. They were here before the whites. They were here before the Mexicans. This land is rightfully theirs."

Back in 1963, Shipke says, the lamul band asked her to assist them in establishing their California Indian ancestry. "I took oral histories from some of the tribe's elders and other

Kumeyaay elders, and also examined the limited records that existed. From this, I constructed family trees for only the persons whom I was able to determine belonged to the lamul band."

The research was presented to the Bureau of Indian Affairs

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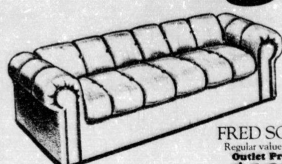
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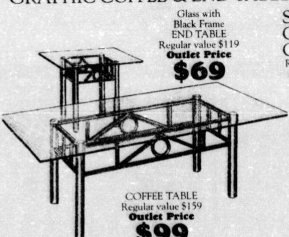


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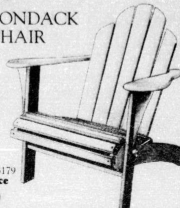
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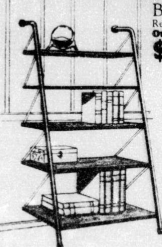


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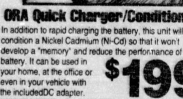
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JAN 1994



continued from page 1  
in 1980, and after a lengthy congressional battle, the Jamul Indian Village received formal recognition in December 1981.

"That was before they had established the new rules and regulations regarding Indian heritage," Shippek explains.

Now, she says, the rules are

more complicated. "What they are demanding of these people is there can be no 20-year gap in documentation that the tribe existed or acted as a group. This is a non-schooled society — a society that often found it best to avoid officialdom as much as possible. I doubt if any Indian group

could prove their status with the new laws."

Shippek says the Jamul Indians aren't the only tribe whose recognition is being questioned. "They are doing this all over the country. I wouldn't lift a finger for some of the groups that have applied for federal recognition. Others, like the

mis, I would."

Because her oversight is failing, Shippek won't be documenting the tribe's genealogy, but she has begun to train these Jamul women in the new rules.

It's got to be one of them; there are enough people who are educated and who can handle the work.

James Munoz, of the BIA in Riverside, contends her agency isn't trying to harass the tribe, but just wants to make sure the Jamul band is deserving of federal recognition.

According to an internal memo, "Apparently certain staff or other persons in their zeal to assist Jamul gain federal recognition may have created family tree charts using fictitious and/or unsubstantiated records." Munoz believes the Jamuls will be able to straighten out the misunderstanding.

However, if the Jamuls are unable to prove their lineage, the consequences of losing their recognition will be substantial. The federal government could stop giving the Indians housing assistance, health care, and money for education, in addition to taking away their six-acre reservation. "I don't think they could afford to pay the taxes on the land," Shippek adds.

This doesn't bother the Jamul residents who don't want the casino. "I have not heard one person who has said that gambling would be good for the town," says Action Committee member Terry. "We are really concerned about the roads and the physical structure. We only have a two-lane highway, and we have a dark skies community. A casino that was open 24 hours a day with flashy neon lights would alter the community."

**Bum's Rush**  
continued from page 1

Henderson's experience dates from 1989, when Cox was seeking a 40-year extension of its agreement to provide cable service to the southern half of the city, lengthening to 50 years a deal signed in 1979. Henderson, an advocate of more open competition, questioned the company's infrastructure and the degree of service it was providing. "They were able to use their monopoly to generate huge profits, as much as 48 percent," notes the former councilman, following the outcry started by Henderson. Cox backed out of the extension negotiations, sticking with its current agreement, which expires in 2008. Henderson subsequently spearheaded a drive to encourage competition among cable operators within the city. But he contends that "my efforts were sabotaged by the city attorney."

In the meantime, the telecommunication revolution has quickly outpaced the city's cable regulator. Cox Co. is developing new business opportunities built around the enormous system of cable it has installed throughout the city. Just last month, it won a "person's preference" license from the Federal Communications Commission to begin operating a new form of cellular phone it has been testing here called the "personal communications system." It is a cordless, mobile phone that means a huge new source of revenue for the Atlanta-based company.

Such ancillary services were never anticipated when Cox's

continued on page 10

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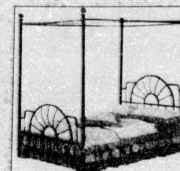
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# CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Continued from page 8

franchise was originally drawn up, and Henderson insists that, despite its "City of the Future Committee," the city is poorly prepared to grapple with the service and financial impact of the new technology on citizens and ratepayers alike. "With prices going up, huge numbers of San Diegans have already been priced out of vital information," he says.

Of Cox's federal pioneer's preference for cellular service, he notes, "Cox can make this big profit on its cable business, and Cox then uses this money to engage in experimental work, and then turns that into an argument that, without funding for it, they ought to get a monopoly on a frequency." Henderson argues that before the city enters into any future deals with telecommunications

providers, it ought to line up the intellectual horsepower and experience needed to objectively evaluate the competing interests that have suddenly emerged. "This whole thing is in so much flux," he observes. "Are things moving so fast the city isn't even a player? Of course, they aren't going to ask themselves what went wrong with Cox. They assume they know how to do this on their own, and clearly they don't. We're setting ourselves up for the same long-term contractual relationship that is in effect a virtual monopoly, and we're doing that outside the regulatory structure."

Cox's general manager, McRann, argues that investment capital for the personal communications project comes from the company's Atlanta headquarters, and thus is not a

what the city is doing yet. There are a lot more things that aren't defined than are," says Charles Christ, a City of the Future member and the local general manager of operations for Teleport Communications Group, which is installing a fiber-optic network of its own in the city. "They are trying to find a direction and therefore are doing the right thing."

Rennet Smith, another committee member and CEO of Spectra Net International, a local company involved in digital communications, agrees that McRann's scheme is premature. "This isn't a bidding process, so much as it is an education process for the city," he says. "The city has been floundering around with this for almost a year, as to the best way to proceed. There are lots of

heavy hitters and lots of enormous financial issues. We're really going into uncharted financial waters." Of McGroarty's "request for information," he says, "I haven't spoken at length to the people who put this thing together. Whether they are going fishing, or whether they have a conclusion that this is what they want to end up with, I'm not sure what their advantage point is." McGroarty did not respond to repeated requests for comment.

Smith adds that although "the city is not an expert in communications, with things being in such great flux, there are very few experts, if any, about what's going to be going on out there. The telecommunications business is becoming so fractionalized, there is an intensity of competition now unlike anything that has ever ex-

isted."

That very competition has also caused some to doubt whether McGroarty will be successful in putting together his digital grid. With cable companies like Cox and Southwestern trying to burn their way into the phone business of Pacific Bell, and vice versa, many observers think the companies will be reluctant to openly share meaningful information or strategy with each other and the city.

But Christ, who says his company will soon provide the public with a detailed overview of the fiber-optic system it has quickly been building here, acknowledges that McGroarty yields at least one very large carrot. "As a telecommunications user," he notes, "the city has a significant market power."

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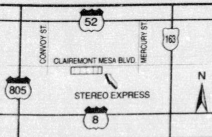
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### CITY LIGHTS

### Guns

continued from page 12

he'd just bought for \$269 had been selling for \$179 only weeks earlier.

Many salesmen had tales of their own to tell. One dealer boasted that he owned 24 guns. He said he bought his mother two semi-automatic weapons for Christmas. "I think she can use them for protection. She likes guns and can handle them." For less experienced women, he suggested something smaller and easier to handle. "I'd recommend the Ruger 190 special. Put your hand around this baby and see how it feels."

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### CITY LIGHTS

### Guns

Crossroads manager Templeton said the biggest increase he's seen in recent years is women customers. "Four or five years ago you'd never see a woman in this place," he said. "Look around today and you'll see many. I believe this is directly related to the increase in crime. Women see the gun as the last level of defense." Templeton said that first-time women gun-buyers usually attend a workshop to learn how to handle and care for the weapon. "They seem very conscientious about the purchase." One female dealer, who also operates a training program, said she teaches her students strategies and tactics on how not to get into situations where you have to use a gun. "Most women

### CITY LIGHTS

don't want to fire the weapon, but they want to know how to use it if they are under attack." Training programs, she explained, also teach participants how to take the firearm apart, clean it, and put it back together. "I always try to leave the students with one message—the gun is their responsibility 24 hours a day, seven days a week, for as long as they own the gun." About the hysteria over people buying guns, one dealer concluded, "A lot of people don't understand the laws like the Brady Bill. I don't have an effect on people in California because the state already requires a 15-day waiting period. I think that everyone just sees it as a sign of things to come."

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# STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew Alice:

My co-worker and I are having a friendly discussion. It's my understanding that after a person dies, their hair and nails continue to grow, at least for a short time. My co-worker insists this is impossible. Please help me make him understand how ignorant he is about this scientifically observed fact.

—Mario Lopez, La Mesa

Memo to Mario's co-worker: From M. Alice, Re: Arguing with Mario. Dear Co-worker: When Mario tosses around words like "scientifically observed fact," I suggest you ask him to produce the scientists. I also recommend wagering large sums of money on the outcome of any future disputes. A few more "friendly discussions" like this one, and the kids' college tuition worries are over.

Setting aside any legal and ethical problems we've had defining death in the first place, it is true that lots of things are going on in the body when it finally bites it. But nothing that would particularly interest a cosmetologist. Without normal blood circulation and brain activity, the fluid contents of cells and organs (dissolved mineral salts, hormones) seep into the bloodstream and body cavities. Digestive enzymes start dissolving the stomach and small intestine then leak into the abdominal cavity and digest other body parts until the enzymes finally break down chemicals. And though the host may be dead, the body's bacteria live on and consume tissue, unchecked by natural defenses.

Aside from bacteria, the only parts of a corpse that do not cease normal functioning immediately are muscle cells. They retain enough chemical vigor to react to electrical stimulation as they would to stimulation from the brain. Apply a jolt of juice to, say, an arm muscle and it will contract. But this funeral parlor trick can be performed for only an hour or so, until rigor mortis begins to set in. And forget those stories of rigor mortis causing corpses suddenly to sit up and scare the bejeanos out of the mourners. Rigor mortis is a hardening of muscle tissue, not a contraction.

All this chemical and bacterial activity blows the body up like a balloon for the first day or so, until the skin begins to dry and shrink. And it's here that most co- temporary scientists believe the old stories of hair and nails "growing" come from. When the skin retracts from the hair root and nail bed, nails and hair shafts appear longer, but they haven't actually grown. When you consider that under the best metabolic circumstances, scalp hair grows at a rate of one inch every two months and fingernails grow even more slowly, the corpse would have to retain its hair growth capability for more than two weeks to lengthen even a quarter of an inch.

So that's death in a nutshell. A biochemical and bacterial fiesta, for the most part. Your hairdo and manicure remain intact. Tell Mario I said hi.

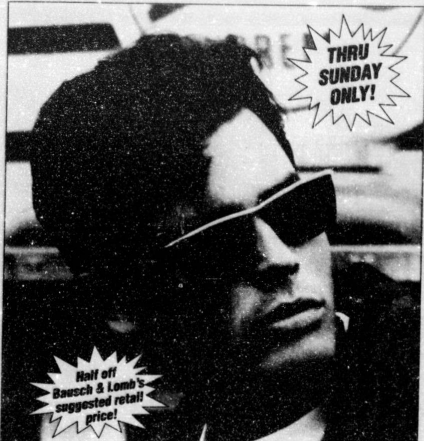
Dear Matthew (Doc) Alice:

My Frau is a recent transplant from Germany. She believes that the frequent temperature swings we experience in San Diego's autumn (often compelling her to add or remove extra clothing several times a day) directly expose her to a much higher risk of seasonal illness (colds, flu) than would be the case in Germany, where, come autumn, it turns cold, stays cold, and you never go out without the protection of warm clothing. I argue that we humans, unlike reptiles, are able to regulate our body temperature and, barring extreme exposure, are put at no physical risk due to changes in our surrounding temperature. I believe that more people get sick in cooler weather because they congregate more indoors thus increasing their risk of being exposed to harmful germs.

—Joe and Perpetua Ryan, Pacific Beach

I'm glad to take this opportunity to clear up the universal misconception that you get a "cold" from being cold. Or from being too hot and then too cold. Or from sitting in a draft. You get a cold or the flu by coming in contact with germs, not weather. In general, colds and flu are more common in the winter because we spend more time indoors, germs can be more easily spread through sneezes, coughs, or from coming in contact with germ-laden body fluids in other ways. But medical researchers have noted seasonal patterns for many illnesses — measles, mumps, and chicken pox outbreaks are more common in the spring and summer, for example. As a result, investigators have mapped cyclical variations in white blood cell counts and other components of our bodies' immune response to invading pathogens, which might also account for illnesses blamed on the weather.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 53803, San Diego, CA 92186-5803, or fax your questions to 231-0489.



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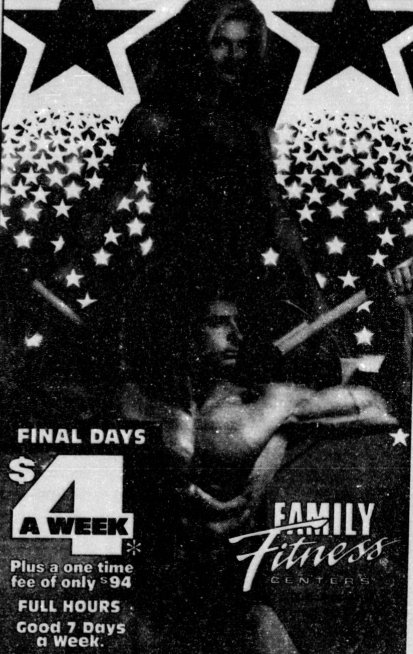
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—Susan Witt



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"I placed an ad because I've always thought that people in bars put up facades. With Phone Matches, we had a chance to talk first and get to know each other. I found the things she said intriguing."

—Chris Wright



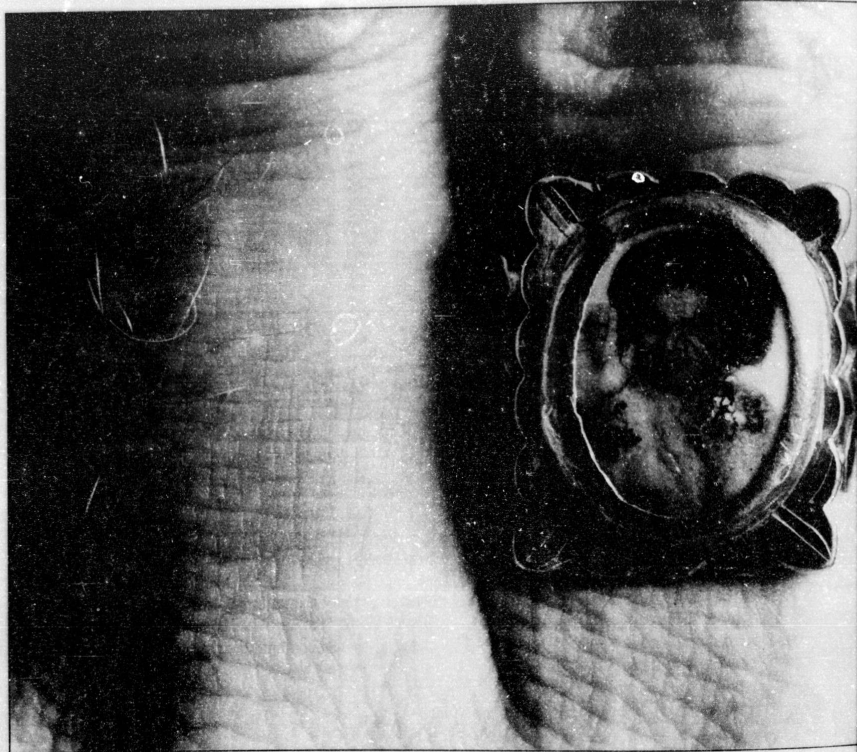
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JAN 1994





## God, Christ, Satan, or Con?

I've always wanted to know why the stars are in the sky. I look at the sky and wonder, where did this come from? And how did it arrive? How is this possible?"

Richard knew at a very young age that someone, something, somehow, would answer his questions, satisfy his longings. He found this force in a dark-skinned, Afro-haired individual from South India named Sathya Sai Baba. To his devotees, Sai Baba is the avatar descended. In a word, God.

For the moment, Richard is high on God. The weekly North County Sai Baba meeting had just concluded in his tract home. The atmosphere is charged with the singing of bhajans, which Richard accompanies on harmonium, and the ritual use of vibhuti, or holy ash. Upon the wailing lures of aamine incense he rhapsodizes about his discovery of the Prime Mover. "I stumbled upon Sai Baba through my sister. She had his picture up. I felt very threatened.

I felt like, oh, my God, what is happening to my little sister? Is she involved in a cult? She said that she didn't know very much about him but handed me an article out of a new-age magazine. I read the article.

"It talked about when he raised his hand, thousands of people before him would have their consciousness raised, merely by the motion of the lifting of his hands. It talked about him knowing the present, past, and future of everybody he sees. About him materializing ash and rings and things. As I read this article I thought, my God, if this is true, then this is what I've been looking for.

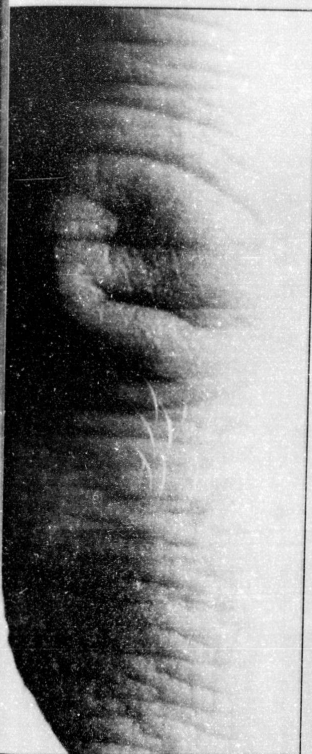
"I ran into a woman who had his picture on her wall. I asked, 'Do you know who this is?' And she asked, 'Do you know who this is?' She took me to the Sai Baba Center, where I bought some books. I got home, would look into a book, burst into tears,

close the book, and say this is nuts. There's no logical explanation for my bursting into tears. Then I'd do it again. Open the book, burst into tears, close the book. I cried through one book. I cried through another book, deep sobbing, crying, absolutely inexpressible to myself. I thought, my God, man, are you mad? What's with

### San Diego County is a power

node of Sai Baba worship. you? Pull yourself together, it's just a book. But it wasn't just a book, it was the story of Sai Baba, and I was so moved and touched by it I was overwhelmed.

"I heard that you could have a dream of him. That you can't dream of him by your own will. He must choose to come to you.



Del Mar's Sai Baba ring

I yearned to have a dream of him. These are visions, not dreams. They're real spiritual experiences.

"Before long I had some very profound dreams. Very profound dreams, where he would be talking with me as if he knew me better than my own mother. Until you experience talking to someone who knows you better than your parents know you, you can't fathom what it feels like. There's no way of describing that.

"I would listen to his 43rd birthday discourse [recorded November 23, 1968] over and over again until I memorized it. For the protection of the virtuous, for the destruction of evil-doers, and for establishing righteousness on a firm footing. I incarnate from age to age."

### node of Sai Baba worship.

"Anyone who makes a claim like that has got my attention. I'd question the discourse, I'd question these dreams, and I'd put two and two together. 'If you take one step toward me, I shall take a hundred steps toward you. Shed just one tear, I shall wipe a hundred from your eyes.... If you waste this chance of saving

yourself, it is just your fate.' Anywhere you go in this speech, it's just so powerful. After I took that one step toward him — 'Baba, I want to have a dream' — Boom! I'm having this dream, and it is blowing my mind wide open. I mean, completely right out the top of my head! Waking up from this experience and glowing for three days. And I'm in love. And I'm fulfilled, and I'm happy. And I don't know why. And I can't describe it to a human being. I can only say, I hope I have another dream, and I want to go see him."

### THEY BELIEVE IN MIRACLES

Little known in the United States, Sai Baba is acknowledged as India's most revered sadhu, overseeing an international following estimated by *Juda Today* magazine at 50 million. The estimate includes "millions in Europe and the U.S." Exact numbers are difficult to determine since devotees are not compelled to sign up with any organization or even participate in communal worship at any of the thousands of Sai Baba centers worldwide. Nevertheless, there are 150 Sai Baba centers in the U.S., each serving from a handful to hundreds of devotees.

Born in 1926 to pious, middle-class parents, Sai Baba's given name was Satyanarayana Raju. At the age of 14, after a dire illness precipitated by a scorpion sting, he announced to his family and the world that he was the reincarnation of the Muslim saint Sai Baba of Shirdi. From then on, he went by the name Sathya Sai Baba. He claimed not to be your workaday samanyu, yogi, or guru, but an avatar, an incarnation of Godhood descended, Jews await the Messiah, Moslems, Mahdi; and Christians, Christ, Sai Baba claims to be all these incarnations.

Sai Baba commonly pronounces that he pines the person who does not believe he has the power to transmute earth into sky and sky into earth. Since he is God, no one can comprehend him.



Without materialization on picture and robe of Sai Baba in Wilma Brondy's house

His ways must always remain inscrutable. "Talking about Sai Baba," writes devotee Howard Murphet in *Sai Baba: Avatar*, "is like putting the ocean in a bell jar." Recalls N. Kasturi, Swami's official biographer, "When [a devotee] heard himself ask Baba, 'Are you God?' Baba replied, 'How can an ant measure the depth of the ocean or a fish discover the truth of the sky?'"

San Diego County is a power node of Sai Baba worship, accommodating devotional centers in the tiny Sunset Cliffs area and North County. The Sunset Cliffs center is run from the expansive home of Dr. Samuel Sandweiss, a practicing psychiatrist who wrote *Spirit and the Mind* and *Sai Baba: The Holy Man and the Psychiatrist*. The latter is a well-distributed title that has introduced many souls to the godman. San Diego native John Hishop, a doctor of education, still an active devotee at the age of 68, wrote two books for Dr. Sandweiss's Birth Day Publishing Company, *Conversations with Sathya Sai Baba* and *My Baba and I*. Hishop is considered by those in the organization to be one of the most evolved devotees, whom the avatar has showered with sustained, intimate contact.

Despite his large international following and the astounding claims surrounding Sai Baba, no major article on the swami has ever been published in the American secular press. The Sai Baba organization was caught thoroughly unprepared for inquiries,



Sai Baba worship

repelling and inviting them in turn. Although there are dozens of English-language books about Sai Baba and a proliferation of videotapes rented and sold in new-age shops, devotees shun publicity, an aversion articulated on many occasions by Sai Baba himself.

Exposés have dogged the trail of self-styled gods who made it out of the Divine Life Temple was the pudge, teenaged, Mammone-enchanted avatar worshipped for a time by disgruntled hippies. Hindu-Bhoye enthusiast, the late Bhagawan Shree Rajneesh, for whom the star-crossed Rajneeshparam in Central Oregon was erected, attracted to himself red-robed dropouts eager to indulge in primal screams and orgiastic sex. Fellow teacher, Da Free John (a.k.a. Da Love-Aunda and Franklin Jones) in 1990 proclaimed himself Kaku, the apocalyptic manifestation of Vishnu. The balding, love-hatted avatar is building his temple in the Fiji Islands, primarily with the aid of American worshippers.

Unlike Rajneesh or Maharaj Ji, Sai Baba doesn't seem interested in setting up camp in the U.S., preferring instead to appear to devotees in the ether. By his decree, no monetary demands are made on his followers. Tithing is prohibited. To discourage ostentatious displays of philanthropy, any contribution to the communal kity is supposed to be done out of sight of others. Devotees are encouraged to contribute to local needs rather than serve the central authority. All books and audio tapes are distributed at cost. Sai Baba has directed that his devotees use their homes for worship in order to avoid public or private collections of money for temples and a bloated bureaucracy.

And unlike Rajneesh and Hare Krishnas, Baba bhaktas do not don ochre robes and drop out of society. They are urged instead to observe strict moral practices within their respective communities, with an emphasis on public service projects. Richard Del Maestro's North County center organizes weekly distribution of burritos to field workers. Sandweiss's South County group has its own burrito project twice a month and helps out at St. Vincent De Paul homeless shelter. Baba devotees seem so benign and well integrated, you wouldn't know that they hold such unusual beliefs.

Sai Baba's ashram, located in the small town of Puttaparthi, north of Bangalore in south-central India, is an evolving empire of hospitals, temples, universities, schools, hotels, and even a landing strip. These expensive services, provided to the public at low or no cost, are said to be funded through blind contributions from his followers to a central trust.

However, it is not for his good deeds that Sai Baba is famous, but for his miracles. With a twist of his hand he materializes vibhuti,

which he dispenses to crowds receiving his *darshan*, his daily public appearances. Vibhuti, which is actually cow dung reduced to ash and perfumed with jasmine, produced by the ton at the Sai Baba ashram, is eaten and snuffed on the forehead by all devotees in every devotional meeting. At once a sacrament and a cure-all, vibhuti is said to symbolize the fragility of material existence and the transcendence of the spirit: from ash you have come, and ash you shall become.

In private interviews, Baba's miraculous performances take on, as devotees tell it, a rather delectable air. He sports gold watches and jewelry, medallions, staves, prayer beads, necklaces, rings, and other knickknacks. Some of these materializations have been captured on film and videotape. Dale Byersson, affiliated with the Canadian chapter of the Committee for the Scientific Investigation of Claims of the Paranormal, responding to requests for information from concerned relatives of Baba devotees, published an investigation titled *Sai Baba's Miracles: An Overview*, in which professional magicians analyze Sai Baba's materializations frame by frame, noting classic sleight-of-hand techniques and misdirection. At present, according to Mary Keene of the Sathya Sai Book Center of America in Tucson, official side-view videotapes have been discontinued until Baba once again approves their release. Videotapes that were previously sold through the center can only be sold through private parties.

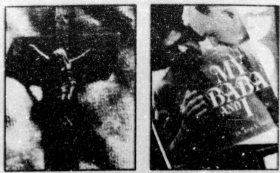
Anecdotal reports from believers overwhelmingly make the case for Sai Baba as the genuine article. San Diego resident Mike Congleton, a magician by hobby and computer engineer by trade, is an uncritical believer after seeing Sai Baba in person. "I've always had a good understanding of sleight of hand and misdirection, like Houdini or Dunninger. I know about mentalism and all that stuff. Outside of Bangalore I visited an orphanage that had medallions, including *amrita* (a nectar-of-the-gods-like substance) and something with no strings attached, no tubes. A medallion spontaneously oozing *amrita* right into my palm. It was as if the orphanage where ash was appearing on religious objects. From a statue of Jesus, red ash was coming out of his hand and heart. The

follow who in the orphanage held up a lingam (for Sai Baba, not a shivalinga but an egg-shaped ritual object) and asked me what I saw. I looked and saw an orange robe and Sai Baba. He said not everyone saw Baba inside the lingam.

"When I arrived at Puttaparthi, the ashram was practically deserted because of a rail strike. Baba had his hand in front of me, then said, 'Okay, 500 rupees service charge.' He reached into



Vibhuti from Baba



Crowd materialized for Dr. Hildop

Hildop's book

the air right in front of me and grabbed ten \$1000 bills, American money. He said, 'Money doesn't mean anything to me. It's your love and devotion to God. Then he turned his hand over like he was dropping the money, and then it disappeared.'

In his first pilgrimage to Sai Baba, after spending months being ignored in *darshan* among thousands of other worshippers, Sai Baba finally invited Richard Del Maestro to a personal interview. "He asked, 'What do you want? I said, 'I want to be as close to your heart as possible. I want to be as close to your physical presence as possible.' He said, 'Where am I?' I said, 'You're everywhere.' He said, 'How do you know?' At that point, I didn't know how I know, except from the books, or just believing what I heard, and not because of any real experience. He said, 'You know from your imagination.' He's teaching me to be discriminating. He said, 'I am God; you are also God.' I said, 'Yes, Swami, I feel more like God every day.' He said, 'That feeling is good. Follow that feeling.' Then he waved his hand and materialized this ring for me. He said it on my finger and said, 'Ah, perfect fit. Such stories are common among devotees.'

What makes the case of Sai Baba so curious is that many

believers report strange materializations in their own homes, frequently in the form of *vibhuti* or *amrita* on pictures of Sai Baba. I was able to view two separate examples of these ostensibly miraculous apparitions. In an elderly devotee's home in Grants Pass, Oregon, scented vibhuti appeared on several dozen images of Sai Baba. Aluminum foil dams are rigged below the pictures to catch the runoff. And at the Sathya Sai Book Center in Tucson, two images of Sai Baba are streaked with *amrita*. "When we take the pictures out of the workshop," says store manager Mary Keene, "and put

"Perfectly safe," whispers a man to my left. He motions for me to eat the ash.

them in the meditation room, the *amrita* stops flowing. As soon as we put them back in the workshop, they start flowing again."

Stranger still is that Baba believers are content to keep the so-called miracles under wraps. Wilma Bronky, the devotee from Grants Pass, tells no one in town about the mysterious events taking place in her home. "They wouldn't understand," Wilma has been so circumspect about the swami's "blessing," she has not even told some other Babaites about her "vibhuti storms." "Whenever

the vibhuti stops flowing for a time," says Wilma, "it means that Swami is displeased. And I've got to figure out why." Despite health problems, Wilma Bronky is planning her 30th trip to see Sai Baba.

As far as miracles in San Diego are concerned, Dr. Sandweiss, the psychiatrist, says, "I've seen the most extraordinary things right here in this community. I've seen pictures with the *amrita*. I've seen a house where all the pictures fill with vibhuti. I've seen experiences that were just mind-boggling. I mean, a person, a 28-year-old rather naive person who doesn't know any foreign language would feel that [Sai Baba] would come to her in her mind's eye, and she would start chanting Sanskrit, and *vibhuti* would materialize on her body and her pictures. I mean, it was just so extraordinary."

A friend told me one day she wanted to go to India. I discouraged her because she had a lot of responsibility here. She said, 'Come let me show you something.' She showed me a picture that was materializing vibhuti. 'Sandweiss looks me in the eye, perhaps trying to gauge whether I believe these stories, and continues, 'These kinds of dramatic expressions give a charge to believers but wreak havoc with people who don't believe.'

"I had the experience of wanting to go to a lecture that someone was giving on Baba," relates Richard Del Maestro, "but

I had a very bad headache, and so I sat in front of my little altar, closed my eyes, and said, 'Baba, I have such a headache. If you want me to go, please give me a sign.' When I opened my eyes, dots of vibhuti had materialized on the picture in front of me. This was just unreal. I scraped some of it off, and I ate the ash. And I went to the meeting with my headache, yet my headache was never cured. I thought the ash was to cure my headache. In America we want an instant cure. We want to eat a little vibhuti, chase the headache away, and go. There must have been a deeper meaning."

An article in the August 15, 1993 issue of *India Today* reveals that vibhuti apparitions are a common trick of fakirs that can be duplicated by spraying lacic acid over picture frames. Ash is produced when the dried acid comes into contact with moisture. It's comforting to know that a parlor trick can perhaps replicate the mystical experiences of Sai Baba devotees, but a question remains: Can a true believer remain a true believer when he's loading the dice?

Although devotees never seem to tire of miracle stories, San Sandweiss emphasizes that "Swami uses these miracles as calling cards, as manifestations of his overwhelming love. This comes to him naturally. He doesn't think twice about creating matter from thin air. But we shouldn't get hung up on the tinsel and trash, as Baba calls it, but focus instead on his larger mission, which is to restore the *dharma* or righteous way of life."

It is as difficult for the world to overlook the "tinsel and trash," the Seko- and Citizens-brand watches and cheap religious articles

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manifested by Sai Baba as it is to look beyond the miraculous phenomena associated with Christianity. Beyond the long-distance investigations of Dale Heyerstein and a smattering of India-based rationalists with a decided anti-guru axe to grind, no independent investigators have studied Sai Baba, who has long resisted attempts to quantify his self-proclaimed divinity. This does not necessarily mean, contra the Indian skeptic Narasimhalu's declaration to *India Today*, that Sai Baba has been thoroughly exposed because he does not reply to the hectoring of rationalist societies. For the time being we have a few indistinct videotapes and devotees' endless anecdotes to make the case for Sai Baba, Avatar.

In his official biography, presently collected in four volumes, Sai Baba is described as raising the dead, manipulating time and space, transmitting energy into matter and matter into energy. In a country where cows are treated with more consideration than most individuals, modern Indians are practically driven mad by what they perceive to be the regressive reverence of godmen like Sai Baba. One frustrated rationalist went so far as to attempt to take God to court.

In 1985, R. Premannad, chairman of the Indian chapter of the Committee for the Scientific Investigation of Claims of the Paranormal, initiated a lawsuit against Sai Baba for contravening the India Gold Control Act, which prohibits the manufacture of gold articles without registering proper permissions from the central government. A judge dismissed the Premannad's writ, finding, "An article or an ornament which was admittedly manufactured from air in a split second by the use of spiritual power or otherwise cannot be said to have been 'made, manufactured, prepared, or processed,' within the meaning of Section 11 of the [Gold Control] Act."

Premannad and rationalists accused the Indian government of coddling and protecting the godman, an accusation that may hold some merit considering leading politicians and jurists profess to be Sai Baba devotees. According to the July 15, 1993 issue of *India Today*, "the godman's staunch believers include the President [and] the Prime Minister [of India]." Their professed belief may simply be good politics. Sai Baba's teachings are a sedative for the excitable millions. He blessed the military on several occasions, preaching unquestioning allegiance to parents and the state.

Deepening the controversy was the mysterious June 6, 1993 attack on Sai Baba's living quarters, in which the holy man's cook and driver were murdered, and four assailants—all longtime Sai

Baba devotees—were cornered in a room and killed by police. *India Today* magazine chuckled that Sai Baba, alerted by a burglar alarm, covered in his "adobe" while the killers were taking down



his close associates. Finding sport in the mysterious bloodbath, the magazine's account was titled "Intimations of Mortality." Several days after the attack, Sai Baba finally explained to his anxious followers that the incident was simply a case of jealousy, that the plotters were envious of the cook and driver's access to the avatar. Police investigators blamed the plot on six devotees, the four who were murdered, plus a canteen worker and the head of ashram security. Police uncovered a large quantity of cyanide, capable of spiking the ashram's water supply and three explosive devices large enough to destroy a large building.

In San Diego, devotees heard news of the June attack but did not get an official explanation until the fall 1993 publication of the American *Sathya Sai Newsletter*, which reprinted a speech titled "Bhagawan Speaks of Ancient Truth and Recent Events." Under the subhead "What Really Happened," Sai Baba unfolds a kind of shaggy-dog story in which he shares a glass of buttermilk with his ill-fated driver, Radakrishna, and tells how Radakrishna in his impulsiveness ignored Swami's entreaties to follow him upstairs out of harm's way. Sai Baba neglects to mention the four

dead devotee-assailants, the cyanide, the explosive devices, or his own conduct when the bloodbath was taking place, since, if it is said, he knows all about the past, present, and future. He concludes the

## I ask Hislop about an incident to have saved his life from

story about the buttermilk and Radakrishna's willfulness with an admonition: "Swami gives instructions for one's own good. Whatever Swami says is sacred." Case closed.

At the weekly meetings in Grants Pass, there was a lack of concern about the particulars of the case that seemed eerie. Despite the bloodbath, the devotees seemed quite satisfied with their god's explanation of the matter. Their articles of faith could remain undisturbed.

### THE HOLY MAN AND THE PSYCHIATRIST

Tonight, as every Thursday night, Sam Sandewiss's home becomes the principal San Diego Sathya Sai Baba devotional center. It's easy to pick out Sandewiss's home in the Sunset Cliffs area. Huge three-story sheet-stained posters of Swami shine through the vaulting living room windows. Custom calls for shoes to be left by the front door. Devotees greet one another and drift into the devotional rooms, segregate themselves by gender, grab a cushion, and assume a lotus position on the floor. "Hugging and kissing is discouraged at our meetings," reads the welcoming instructions. "This is a very different custom than what we are used to in America. Sai Baba teaches us that we are not aware of the impact physical contact with other people may have on us."

Facing the altar of Baba photos, the several dozen devotees are led in a group "OM," which is followed by 40 minutes of bhajans, the traditional call-response songs of devotional praise in Sanskrit, Hindi, and English. But when the congregation sings about Rama, Krishna, and Siva, they're directing the songs to Sai Baba, who is said to embody all god-forms. Decorum prohibits shows of exhibitionist religiosity. The zeigist of this primary boomer

crowd, some in suits and ties, is more Unitarian than fundamentalist. These people are unlikely to spasm, possessed by the Holy Ghost, or chant and wheedle money at the airport.

## in which Sai Baba is said to have saved his life from

After bhajans, monitors distribute the holy cow dung ash, which some devotees streak on their foreheads and others throw into their mouths. "Perfectly safe," whispers a man to my left. He motions for me to eat the ash.

All eyes turn toward John Hislop, who is to conclude the meeting with a discourse on Sai Baba and love. *Vijñan* smudging his third eye, Hislop's regal bearing is reminiscent of the Grand Lama in *Lost Horizon*. Devotees politely listen to Hislop's account of the time at Puttaparthi when he had seen saris crude water—"they are weeping," explained Swami—because they were rejected by

Baba. On Hislop's finger is an ungainly ring materialized for him by Sai Baba in which the profile of Swami's next incarnation, Perma Sai Baba, is set in a jagged, black stone. "I practically worship Jack," says Richard Del Maestro, president of the North County Sai Baba Center. "I'm convinced he's enlightened, but he denies it."

After the meeting, Sam Sandewiss finally makes himself available to talk. For weeks, phone calls and faxes had been flying back and forth regarding his wavering commitment to an interview. Sam was worried about how badly sensationalized his beloved Baba would be, worried about how his cooperation would affect the Bhagawan Sri Sathya Sai Baba organization and his professional standing as a psychiatrist.

"Did you dream of Him? Did Swami come to you in a dream?" Sandewiss asks.

"I don't remember many of my dreams, I tell Sandewiss, I couldn't be sure.

Sandewiss smiles nervously. "You'd remember if you dreamt of him. He calls many people to him in this manner. People often want to dream of Baba but can't. It really doesn't matter how you come to him, just the fact that you're inquiring probably means that he's calling you."

Was I hearing right? As far as I knew, psychiatrists were not

the sort of folk to put their faith in avatars and miracles that defy the laws of science as we knew them. Were dreams no longer the property of the dreamer's own consciousness? Was the consciousness now owned or guided by an other-rebbed holy man from South India?

"There were four psychiatrists here this evening," observes Dr. Sandewiss. "Computer engineers, physicists, and educators. All high-caliber individuals." I notice Baba believers are quick to point out that their co-religionists are "high caliber."

This tendency, however, pales in comparison with an almost neurotic compulsion to see Sai Baba in everything. Any coincidence, any peculiar event, even any perfectly normal and conventionally explainable occurrence is seen as an example of the avatar's object lesson to his disciple. Sandewiss, in his self-published book *The Holy Man and the Psychiatrist*, recalls the disabating feeling when he met Indra Devi, an elderly Russian yogi from Tecate, Mexico, who spoke incessantly of Sai Baba, and little else. "It seemed that no matter what I asked, her mind was charmed to Sai Baba. Sai Baba this, and Sai Baba that, until I began to consider how unusual it was for a woman in her 70s to have such a reaction."

Essentially a diary of his conversion experience, *The Holy Man and the Psychiatrist* is reminiscent of those L.M. Foster novels

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of Westerners seduced by the exotic incomprehensibility of India. "My belief in [miracle] stories is growing," writes Sandweiss.

I hear them from everyone, miracle after miracle, and now I have seen up close with my own two eyes a very dramatic example myself. People tell me of Baba's ability to know everything in their past and present, what they are thinking and what will happen in detail in the future. ... Amazing! Unbelievable! Unthinkable! The most mind-blowing, extraordinary experience — as if the most far-fetched science fiction were actually seen to be true. There is no doubt in my mind that Sai Baba is divine. I attuned myself to say such a thing. What must have I experienced, a rational scientific man, to say such a thing? I believe I can't even communicate the experience. I know all too well hypnosis, mass delusion, hallucination, hysteria, an effect of cultural shock or drug intoxication. It's too simple to say I saw a materialization and then all of a sudden changed.

Psychiatrists serve as a kind of priesthood for the secular world, religious conversation might profoundly affect their professional

orientation. "Sai Baba," Sandweiss enthuses, "has shown me where and why other psychological theories I have followed are abrogated and limited when they fail to recognize the reality of God and the spiritual dimension." In his 1985 volume *Spirit and the Mind*, the psychiatrist makes the theological jump and declares that neurosis is sin. "Ernest Becker draws attention to the agreement between psychology and theology, that man's suffering — his neurosis and sin, which are one and the same — result from his sense of separation and loneliness — in other words, from duality."

After his encounter in India with Sai Baba, Sandweiss returned to the States with the eagerness and reformist vigor of the proselyte.

Soon after I got home I threw a party. I wanted to tell everyone about my amazing adventure in India — and that was my undoing, something fell flat. I lost my credibility and most of my friends. Psychiatrists resident in medical school were contacted to see if I had gone crazy. ... I could see the humor in it. I left for India as a modern, successful psychiatrist going on an adventure — and returned home almost as if in a cage and covered with ash. I had served on the abortion boards of two large, respected hospitals and

upon my return resigned on the grounds of the incompatibility of abortion with my new spiritual beliefs.

Undeterred by the cold shoulders of friends and colleagues, Sandweiss persists in integrating Sai Baba into his work. "Psychiatry is based upon people being honest with themselves," Sandweiss tells me. "That's a very central spiritual approach, being truthful. Looking at what's going on beneath the defenses. Being aware that we fake ourselves out."

"Spirituality may say that psychiatry is a little too permissive and nonjudgmental. There's a grey zone where psychiatry may not understand the central place of values. Values are a direct expression of fundamental spiritual reality, love. It's man's life purpose to bring the wanton display of sensual impulse under control so that his life reflects higher values."

"The most common spiritual approach is at the beginning to experience a God outside yourself. The next step is where they see the form of God outside of yourself as something inside yourself. This leads to an understanding that the Kingdom of God lies within. People will see they actually are God. As Sai Baba says, 'First you see I am in the light, then the light is in me, then I and the light are one.' This is a statement of man's identity as being

divine. There is no limitation whatsoever for the person to evolve into the infinite. But the path is through the values."

**GOD, CHRIST, SATAN, OR CON?**

The main tenet of Hinduism is that Earth is a purgatory from which the soul may finally be able to obtain release through cumulative acts of righteousness. Service, helping the less fortunate, is an opportunity to get incrementally closer to that cosmic Get Out of Jail Free card. In the Kali-Yuga age, this current 20,000-year era of chaos and degradation, says Sai Baba, release from the vicious cycle of karma may be achieved in chanting his name.

In the Kali-Yuga, as Sai Baba explains in his 43rd birthday address, we are all sinners. In other eras, "Avatars like Rama and

Krishna had to kill one or more individuals who could be identified as enemies of the *dharma* way of life and thus restore the practice of virtue. But now there is no one fully good, and so who deserves the protection of God? All are tainted by wickedness, and so who will survive if the avatar decides to uproot? Therefore, I have come to correct the *buddhi*, the intelligence, by various means. I have to counsel, help, command, condemn, and stand by as a friend and well-wisher to all so that they may give up evil propensities and, recognizing the straight mark, tread it and reach the goal."

"To attain enlightenment [release from the physical world]," John Hladop explains, "you have to see that you are under illusion. Fortunately, you can dispense that illusion more easily in the Kali-Yuga than in the other yugas. To dispense that illusion you must learn about detachment. You think that you're the body — and if

you examine it carefully you can be detached from the body, and you see that you're not the body or the mind at all."

The Sai Baba symbol is a lotus composed of petals with logos from the five major religions in India: a cross, a star and crescent, a Buddhist wheel, a Zoroastrian bowl of fire, and the Hindu Sanskrit OM. In the West, the Magen David was added to the symbol at the request of Baba's Jewish adherents. The symbol reflects the godman's ecumenical aspirations. He instructs devotees to worship "in the way it is comfortable for you." In so doing, he says, they will come to him, since, of course, Sai Baba is God of all.

It is difficult to find Sai Baba devotees, at least in the San Diego area, who also continue to practice Judaism or Christianity. "I think I'm a fairly devout Catholic," says Mike Congleton, albeit

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a little insecure? "St. Francis is a favorite saint, and so is St. Teresa. At one time in my life I went on a lot of pilgrimages to Catholic shrines." The hardest thing to swallow about Sai Baba, Congleton says, was the concept of reincarnation, but he was reassured when he discovered "the Bible mentions reincarnation a couple of times."

When Congleton visited Puttaparthi and was witness to Sai Baba's miracles, he worried about not having enough faith. "I was basically confronted with the divine. Sai Baba says that in the divine, have faith, and everything will be taken care of for me. That's also the message of St. Francis."

Sai Baba announced that the Bible predicted his return. Does Congleton believe that? "Swami is the second coming of Christ? 'Can you have faith?' he muses. 'I wondered that if I had lived in the time of Christ, I would have known Christ. I would have abandoned everything, right?'"

The *Last Years of Jesus*, a documentary filmed by a Sai devotee named Richard Beck, proclaims that Jesus was initiated into the Vedic teachings by a Himalayan guru traveling India under the name Isha. Jesus is not the son of God, but another manifestation of the God current, a human being who evolved into enlightenment.

Fundamentalists, predictably, who consider Hinduism a form of Satanism, are convinced this kind of esoteric Christianity is the ultimate blasphemy.

A former devotee and born-again Christian, Tal Brooke, wrote *Avatar of Night: The Hidden Side of Sai Baba* to accuse Sai Baba of repeated homosexual molestations. A particularly strange chapter charges that Baba is a hermaphrodite who catches the semen of his sexual partners on handkerchiefs in order to perform occult rituals. Such bizarre details might cast doubt on the veracity of the stories, but the charge of homosexual molestation has been publicly repeated by several former devotees, including Malaysian student Jayaram Jayaram. In a letter to the Indian skeptic B. Premchand, Jayaram wrote:

I was until recently (1981) an ardent follower of Sai Baba. To my surprise and that of the surprise of his many devotees in Malaysia, Sai Baba came out as homosexual activities on the Malaysian student studying in his College. When I came to know of the same, I dropped out from the Sai movement.

John Wardle, whose photographs were printed in several devotee publications, rants in an epilogue to Brooke's *Avatar of Night*. "I never could figure out why he played with my penis so rationalized it as he was 'purifying' me. I sent him a telegram and said I'd purify him American style if he came here.... He has the

mark of the beast on his forehead... I'm sure he must be a form of Satan or whatever."

San Diego devotees, not blessed to live near a holy relic produced by Sai Baba for John Hishop. The small crucifix is said to illustrate an exact likeness of Christ. Baba says it is made of the wood from the original crucifix and "shows Christ as he really was at the time when he left his body. No writer or artist has imagined him this way before." Swept away by the emotion of the materialization, Hishop pronounces that the crucifix is one of the most exquisite works of art he has ever seen; others seem to find it a more prosaic item.

William S. Dale of the University of Western Ontario remarks in Dale Beversluis's *Sai Baba's Miracles: An Overview*:

From the photograph it is quite clear that the metal figure closely resembles those on crucifixes of the 19th and 20th centuries. As is normal with these, the supplicants in contact with the figure in one piece with the figure. In small scale suggests that it may once have been attached to a cross. Contrary to Sai Baba's claim, there is nothing unusual about the iconography of the piece.

Dr. Dale goes on to describe the evolving iconography for crucifixes through the centuries, in which this particular piece represents a fairly modern form. Judging from the quantity of an bubble on the surface, antique expert Uno Langmann surmises that the figure is a cheap reproduction, cast in lead.

The crucifix's owner, John Hishop, is a living legend in India circles, not only for his access to Sai Baba, which is recounted in his two books, but for his many years as an associate of Krishnamurti, Maharishi Mahesh Yogi, and Paramahansa Yogananda. Hishop was working for the Theosophical Society in India when Krishnamurti was being groomed by Annie Besant to become the avatar, the human form of the mysterious "Hidden Masters" of the Himalayas that Madame Blavatsky had supposedly contacted through clairvoyant means.

Although Hishop was favorably impressed by Krishnamurti, Yogananda, and Mahesh Yogi, he eventually discovered that Sai Baba was "more than a philosopher."

How does one determine divinity, ask the tipsy and strident Hishop. Through his magical powers?

"Many yogis have subtle powers," he says. "Any yogi who goes into that line of endeavor can gain subtle powers. But it takes long work and extreme discipline of the mind. With Swami it was no work and no discipline, just natural to him. He never studied those disciplines whatsoever to get all these powers. With the

avatar, most things are just natural. I've been places where *amrita* would flow off pictures. The vibran would fall in a steady stream."

Miracles unrelated to Sai Baba?

"Not related to Swami at all. No. There was a chap who would move his hand and create what people would want, just like Swami. It was no problem at all for him. But the governor of Goa told me this chap could do it after he prayed to the goddess Durga. Why, I couldn't tell you."

The watch that Sai Baba had materialized for Sam Sandhu is a Citizens brand.

"I have one too."

"Uh-huh. Over the years Swami has materialized many watches. In the past years he used to give out extremely expensive Swiss watches. Of course, the question in your mind is, how are those watches secured? There are two methods whereby the watch can appear. One is transporting them. The other is their creation. It could be that Swami does both."

"When Swami was giving these expensive Swiss watches to his students, people were saying Swami was taking these watches from stores and not paying for them. And so a couple of devotees decided to check it out. They took the number of the Swiss watches and contacted the maker in Switzerland and found out the store that number had been shipped to. And they went to this jewelry store, 800 miles from Prasanthi Nilayam (Sai Baba's ashram), and gave them the numbers and asked if they remembered about the watch. They said they remembered because they didn't sell many watches that expensive."

The manager of the jewelry store said that a man came in the store, looked at several watches, chose them, paid for them, and walked out of the store. Now that was some 800 miles away from where Swami was, and it happened at exactly the same date and time as when Swami materialized the watch, we know that for sure because those fellows in the store had the invoice book. So there you have a transaction that takes several minutes and 800 miles away, and Swami walks by some student and the thought occurs to him that he'll give the student a watch, and he produces it in a matter of seconds. I don't know how you explain that."

Any ideas on how the materializations occur?

"Swami has said recently that he does not need any support watches. That his workmen manufacture them. Now, how can that be? I really can't tell you that either. We know that so-called solid objects are just masses of vibrations, different frequencies and different wavelengths. A solid object is just energy. So a priori it's possible for the mind, then, to, I suppose, change the wavelength

and the frequency, and here appears an object."

Skeptics say that Sai Baba is an accomplished magician. For that reason he can't materialize objects larger than he can palm.

"I've seen him materialize over a hundred objects in every possible kind of circumstance. Some years ago, whenever Swami went someplace, he'd take me with him. I saw many manifestations of things in the car, walking, sitting, every possible way you could think of. So if someone tells me it's all my imagination, I don't say anything."

And so, Sai Baba is God?

"I accept on faith that's the case. If you want to find out if he's God, you're going to have to pay attention to the second half of his formula. If people ask him, he says, 'Yes, I am God,' but then he continues and says, 'But so are you. The only difference is, I know it, and you don't know it.'"

Are there other Gods running around?

"I asked Swami about those people who have realized themselves, recognized themselves as absolute. I asked, 'Are there such people today?' And he said, 'Oh, yes, of course there are. You don't see them, they're in the foothills of the Himalayas, and they keep to themselves.' I asked Swami if there were people like that in America. He said, 'Oh, yes, but they keep a very low profile. You would never know who they were.'"

I ask Hishop about an incident in which Sai Baba is said to have saved his life after a bungled prostate operation in the city of Bangalore.

"People [in the operating room] saw Swami's hands. They said I talked during the operation, saying, 'Don't bother me. Swami's here, I'm talking to him.' After the operation I had to stay at the hospital for ten days because I was very sick. Swami would

come every day to see me. I was puzzled why all this happened to me. Finally it dawned on me that that must have been my normal time for death. I figured out, this was my time of death. I should have died. So I told Swami, I think I've figured it out. That was my normal time of death, and you gave me extended life." And he laughed and said, 'You've figured it out. That's correct.' That was one episode. There were car accidents in which he saved our lives, those were in my book."

Did Hishop believe in other deities incarnated in human form before he put his faith in Sai Baba?

"I liked Krishnamurti and Annie Besant an awful lot. Krishnamurti as a younger man was an extremely handsome person, a beautiful person. They were always after him to go to Hollywood and make a movie, but he wasn't interested. I wouldn't say I had that kind of faith in Maharishi Mahesh Yogi, because I didn't see him in that way. He had what I thought was a good idea. His idea was if there was enough people meditating in the world, then it might bring world peace. That sounded like a reasonable idea, so I worked with him, became his first president. I was [at the Maharishi's ashram] the same time the Beatles were there."

"What about those stories about the Maharishi chasing skirts?"

"All cooked up by the Beatles' manager. [Like Maharishi's] very much. I parted with Maharishi when we had a convention and took over a hotel for a week. The idea occurred to me, here I was teaching these people, reciting this long mantra over them in order to stimulate their receptivity to what Maharishi says. I'd meditate for a half-hour, then feel happy for the rest of the day. I never put enough time into it to really find out about it. I stayed in my 3 hours' sleep, then continuing hour and hour for six solid days. Around

that time waves of bliss started to sweep through me, so strong I could hardly bear them. But I realized those waves of bliss had to do with the nervous system. Not the bliss the Vedanta speaks of, the natural state of the Self. And I said to myself, here's a blind man leading the blind. I immediately went to Maharishi and said good bye."

If he's God, why doesn't Sai Baba end all the misery?

"Swami said, 'I could do that. There would be no trouble. No poverty. No problems in the world at all. But tomorrow morning people would be at each other's throats again. The way that humanity can be changed is not through miracles, but from the raising of consciousness.'"

What about contradictory statements that he'll make?

"He'll make contradictory statements because you have to understand that any statement you make is based on duality. The ancient sages used to tell their devotees, 'Forget everything. Forget everything. don't remember anything.' Anything you know has a tremendous quotient of error because it's based on duality and the perception of duality is false."

You wrote that you saw Sai Baba become Krishna.

"Oh, yes, I sure did."

Was he like the Krishna pictured in Indian wall hangings?

"I just suspected he was Krishna. Because when I looked back in the car and saw him, Swami was no longer there, but this person who was so beautiful, he would just twist your heart. There's no way to describe it. A dark, dark blue. And it lasted about 20 minutes. The others in the car were saying, 'Hishop, what's wrong with you?' You see, they didn't see anything. I asked Swami about the dark color. He said, 'Whenever you look at something with immeasurable depth, it has that dark blue color, as the sky or the ocean.'"

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Do people visit Sai Baba and walk away unimpressed? "Oh, yes, very often. In the past, the distant past, perhaps, they established a karmic savings account. When they come to see him, they draw on this account. So these people may have exhausted their savings."

#### SWAMI IS EVERYWHERE

As with most yogic teachers, Sai Baba calls for detachment of the ego, utter servitude. While in darshan, devotees prostrate themselves before him, vying for the opportunity to touch the avatar's feet. The biggest jolt of bliss, apparently, is delivered through the big toe.

"You heard the story at the meeting tonight," says Richard Del Maestro, "about sitting in front and touching Baba's lotus feet. It is a feeling of indescribable joy, being indescribably fulfilled. You could describe it as drinking divine nectar. In one interview I got to massage his feet. I was sitting there. There were three of us. His feet were there and I just took hold of his foot and massaged it. Everyone would love the opportunity to do that. It wasn't like I was really working on his foot. I just gently started to rub on the bottom of his foot. I was so worried about doing it, the moment he withdrew his foot just slightly I immediately stopped. It's hard to describe the experience, but it was very powerful, overwhelming."

Devotees enthuse about Baba's childlike sense of humor: "the Krishna in him," says Sam Sandweiss, but most of them feel bowled over, as they put it, by "waves of love." "Baba is just so sweet!" enthuse Sandweiss' teenage daughters. "So cute!"

Rita Whaley found Baba a loving alternative to the fierce, paternalistic God she was exposed to in Catholic churches while growing up in Germany. "When I was a child," Rita explains, "religion was a very frightening thing for me. I stole some liverwurst when I was six and didn't go to confession, and I was sure from then on that I was going to go to hell. When I became a teenager, I rejected the whole thing. I had some vague belief in a higher being and didn't know how quite to reach it because I had an aversion to anything organized."

"I didn't like Indian music. I hated it. My husband Bob, he loved Ravi Shankar. But I felt after all this work I had done in therapy there was this underlying depression. We started to look into the new-age churches. I never could get warmed up to Terry Cole Whitaker; that was a little bit too hippie for me, too smugly,

too positive. We looked into smaller churches, but there was so much emphasis on metaphysics that it didn't feel comfortable to me either."

"My husband, this was in '89, told me this Indian woman saint, Matan Norma Devi, was coming to the organ pavilion in Balboa Park. We went. At the end of that session, people could come to say hello to her. I went up to her and said, there's all this stuff moving around in my chest, but I have no idea what to do with it. And she opened up her arms, right there on the stage in Balboa Park, and she said, 'You just love me.' And she opened her arms and held me. It was like a sea of love, I felt like a little baby. That was the first thing that was profoundly different in that year."

"The second thing that happened was when I went to see my husband play flute in a little metaphysical church. There was a prothe there, a black with curly hair, and he told me the German name of my mother, that she had died when we were fighting over my religion, and I was feeling guilty. He said, 'Your mother Elizabeth is here and she wants to tell you it's not your fault. I just started to flood with tears. It just sort of blasted through my rigidity of

The biggest jolt of bliss, apparently, is delivered through the big toe.

what the universe was about. I cried for two weeks. And then I became very ill. I have chronic fatigue immune deficiency. I could only lie down and read. I went to the bookstore, and I happened to run across Sam Sandweiss' book, *The Holy Man and the Psychiatrist*. I read more books and started to go to Sandweiss' meetings, and I knew that my search was over."

I started to remember that Swami had been in my room 20 years before. I was dreaming about my husband and my father looking in the Yellow Pages for a church that I should attend; my husband always wanted to get me involved with Eastern religions. My father in my dream got real angry, so I started walking. I came to a fork in the road, and I was walking down to get some directions, a person in a white gown, an all-white gown, came towards me. All I remembered were the eyes. When I went to Sandweiss' house, they had this picture there of Swami with the white gown. I knew that it had been the person in my dream."

"Whenever I doubt, he gives me experiences that are so clear that I know he's in my life. The first one happened when Bob

and I were talking about whether we should go to India. As we were about to leave the house, Bob turned the television on to make it look like somebody was in the house. Suddenly, on television, a voice boomed out, 'Visit India! My belief grew with these little signs."

"There are many examples like that in my life. Like when I visited my father in the hospital last year. I dreamt of Swami; he was injured on his left side. My father was very strong, domineering, but when I walked into the hospital, there he was, paralyzed on his left side like Swami had been injured. The time I spent with him, my father surrendered and I could just love him. I was having a bad day there, was feeling very disturbed. I went to church, I wasn't right. I went shopping, and felt as bad as I had before. I went to a bookstore and there was no hope of finding Swami books. I couldn't find anything. It was time to go back to the hospital, and I saw this bin with little booklets. I reached in and grabbed a card with a saying on it. I opened it up and it said in German, 'Begin the day with love, fill the day with love, end the day with love. That is the way to God — Sathya Sai Baba.' I cried and said, 'Swami, you wrote me a card!'"

"I remember thinking, I feel so different. I don't know how to explain everything to my family, to my friends, and my father. I may not be making all this up. What am I doing? So I wrote Swami a letter telling him that I need some sign because sometimes I think I'm crazy and I'm making all this up, that it's all just a wonderful illusion. I struck the letter in the mailbox across the street. Bob comes running out saying there's a car parked right in front of our house, and the license plate says 'SAI BABA' on it. We took a picture; we have a photo of that license plate."

"I'm a person who needs to be kept on the edge. If Swami would shower me with stuff, I would just bliss out and forget about it. He gives me things to sustain me, but he also makes me work internally, all the time. Often I have to struggle with myself, my doubts, my fears, which is good. That to me is what the spiritual journey is all about."

"I know that I had been the person in my dream."

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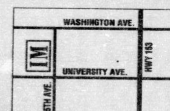
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# Lone Gunman

"You don't think just because

## at the

somebody's got a gun

## Key Largo

they're going to start shooting people."

### Gordon Neumann Evades Us In Death As In Life

Story by Mary Lang

Photographs by Dave Allen

The day before Halloween 1993, a Saturday, Gordon Neumann broke out a window of his second-story apartment in El Cajon with his rifle butt, braced himself against a wall, and started shooting. He aimed mostly at children. Because it was a mild afternoon, and the day before Halloween, and because in any of the Key Largo apartment complex's 132 units are inhabited by families, there were many children playing nearby. Gordon Hubert Neumann started shooting at 3:10 p.m.

In the next half-hour Neumann managed to put bullets in seven people, four of them children. He used a .38 revolver and an AR-15 semi-automatic rifle. He discharged perhaps two dozen bullets. Then the police were there, and the victims were dragged to safety or death. Neumann stopped shooting, set his apartment on fire, and shot himself in the head. By the time Neumann's apartment was engulfed, Jessica Ruehl, 9 years old — whom Neumann had first

wounded in the leg, then in the arm, and then shot in the head — was in the last half-hour of her life. Virginia Catherine Eash, 49, who was running to warn her granddaughter to stay out of sight, was dead. Mary Gough, 33, wounded in the hip (the bullet's impact lessened by a pager she was wearing, which her mother Happy

Gough had bought her because she couldn't afford a phone), later said that Neumann had been aiming at the 2-year-old daughter she carried in her arms. Mary Gough, along with Tony Mender, aged 9, Lana Nguyen, aged 12, Lana's friend Ha Nguyen, 14, and Danny Imbimbo — a 2-year-old Neumann shot in the right eye and the abdomen — were in area hospitals. Only two of Neumann's victims — Eash and Ruehl — died. To qualify as a mass murderer, Gordon Neumann would have to have killed four people in the incident.

A couple of weeks before Neumann began shooting, 19-year-old James Baggett walked into the El Cajon Family Fitness Center and did the same. A few months before that, in March, gunbros exchanged by gang members in a dispute over graffiti in a park behind the Key Largo bit a Navy mechanic in the thigh. He moved his family out of the complex. Even before firefighters battled the flames consuming Neumann's apartment, a team of

trauma counselors from East County Mental Health had arrived and began "debriefing" witnesses. Shells in Gordon Neumann's apartment kept exploding, so the SWAT team wasn't sure whether Neumann was still alive. Firefighters couldn't risk getting close enough to quench the flames. Eventually it became clear that Neumann could no longer be alive. Four apartments burned.

It was the task of Bob Engel, an investigator with the San Diego County medical examiner's office, to view Gordon Neumann's body on site and report the body's journey to the medical examiner's office. "The thing about this case is that there was massive charring," Engel says on the phone one day. "That's greater than first-, second-, or third-degree burns. That's beyond being burned beyond recognition. That's being burned beyond being recognizable as human remains. After Neumann died and was burning

in the residence, a portion of the roof, including an air-conditioning unit, fell on his lower extremities. While the bone structure was partly intact, parts of his body were indistinguishable from debris."

The Key Largo complex is six monolithic, featureless, two-story buildings arranged in an E shape, with parking lots between the buildings. A month after the shootings, charred vertical beams jutting from the carcass of burned apartments were an inescapable view from the Key Largo's Madison Avenue side. Yellow police-line tape had been trod into the grass by workmen, hammering and sawing inside the gutted building. "Every time we leave our front doors," said a resident crossing one of the long parking lots that run between the Key Largo's buildings,



Gordon Neumann's apartment

"we're reminded of what happened. We want to put it behind us. That's why we don't want to talk about it anymore."

But in the week following the incident, residents had talked. Their statements showed a remarkable consistency, and little variation. No one knew Gordon Neumann. Sixty-two years of age, he was a tall, pale man who walked hunched over a cane. He was an unfriendly loner whose antagonistic relationship with his neighbors dated back for decades. He had lived in the Key Largo for 23 years. He refused offers of help with his groceries. He kept to himself. He only went out at night. He didn't like children. He yelled at them for making noise; they retaliated by calling him "Igor" for his hunched walk. They threw eggs at his door and rang his doorbell and ran away on dates. A few

minutes before Neumann began shooting, he had been yelling at kids playing in the courtyard beneath his apartment windows. Some people claimed Neumann had threatened to kill the children.

A month after the incident, most residents of the Key Largo apartments had discarded even this limited recitation. "We want to put it behind us and get on with our lives," property manager Tom Sellers said. "The nightmares have stopped. We're just back to sleeping normally through the night," said Alana Campbell, who works and lives at the Key Largo complex. When he first spoke, Campbell was putting up signs around the complex advertising a Christmas party for the children.

Others professed fear that a new wave of publicity would bring more curiosity-seekers

around to invade their privacy. "We don't want more kids hanging around here," a woman resident said. She made reference to an incident that occurred shortly after the shootings, when a boy set off firecrackers in the complex, "which made everyone jittery." One man said, "If I talk to you, someone might come up to me later and say, 'Why did you say this? Why did you say that?'"

After the shootings, sympathetic neighbors placed bouquets of flowers near the burned Neumann's victims were established at local banks. The Narbonne school PTA donated the proceeds of its Halloween carnival, about \$1000, to the Ruehl family. The Main Street Beauty Supply and Salon held a "Cut-A-Thon" and bake sale, with proceeds going to the survivors.

Who Gordon Neumann was, and why he did what he did, remain unclear. What has become clear is that few of Gordon Neumann's neighbors actually met or spoke to him or had personally witnessed any of the altercations that became part of Key Largo mythology, to be repeated over and over again to the press. Neumann's gruff refusal of assistance with his groceries took place, depending on the speaker, years or months before the shooting, between Neumann and a teenage boy or between Neumann and an adolescent girl, in the afternoon or at midnight. Brushes with Neumann were often said to take place at midnight. It was said he did not venture out during the day.

The Key Largo apartment complex is situated within one block of Narbonne Elementary School and the Canon Valley Union School District

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When Neumann first moved into the Key Largo, he lived with his infirm mother in Unit

apartment was upstairs, with a view onto one of the Key Largo's long parking lots from one side and a view of a cement courtyard on the

the opposite end of the courtyard, the noise of children playing on swings and merry-go-rounds would have been minimal. Older children in

Gordon Hubert Neumann, born in Minnesota on August 27, 1931, never married. No one at



*Neumann's front door*

It was Herman and Mary Anne's son Charles whom the coroner's office lists as Gordon Neumann's next-of-kin. Gordon's body was

Higuera fished a cigarette out of his shirt pocket and sat down sideways on the bug's driver's seat. "Neumann wasn't sociable," Higuera said. "One time a girl here asked to help him carry his groceries, and he said, 'No! Get away from me!' The only time you'd see him is when he went out to the liquor store. That was around

the Neumanns bought and sold land, condominiums, houses, and various parcels in housing subdivisions in El Cajon, Alpine, the San Bernardino mountain range, and Lakeside, including 60 lots in the Lakeside Hills development. Neumann and Mary Anne Neumann in 1986 and in 1991 created a limited partnership with other real estate associates.

any plans the Neumann family had made for memorial or burial. A written request for interviews with Mary Anne and Charles was signed for by Mary Anne at Charles's Lakeside post office box but was not followed by a response.

Victor Higuera, 18, has been living with his mother in the key Largo complex for two years. On October 30, Victor Higuera was pulling out of the parking lot that Neumann's apartment overlooks when the shooting started. He pulled



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His older brother Herman lived in East County until his death, at the age of 67, in

in the Lakeside Hills development. Herman and Mary Anne Neumann formed a trust in 1986 and in 1991 created a limited partnership with other real estate associates.


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midnight, every night. He seemed, his face, you know, tense. He'd look away. He didn't want to make eye contact. So I kept my distance."

Every night, Gordon Neumann would walk two blocks north on McLincoln Avenue to the Fountain Liquor store, adjoining the Valley Motel Nouri Akou, a clerk at the store until shortly after the shootings, remembered that Neumann was shaky and seemed suspicious, stepping away from the counter if other customers walked up. He always purchased three cans of Budweiser and some Pepsi and would count the change Akou returned to him carefully, cupping it in the palm of his hand.

Other than on these nighttime walks, Victor Figueroa didn't see Neumann. "One time he was walking in front of a window with a rifle. Nobody did anything. You don't think anything's going to happen. You don't think just because somebody's got a gun they're going to start shooting people."

Apparently, the police didn't think so either. Neumann had been arrested twice for weapons violations. In 1980 he was arrested for unlawful possession of tear gas and received probation. Detective Lieutenant Dick Nasif, of the FUCaon Police Department, recalls that Neumann may have threatened someone with the mace at his front door. In 1982, Neumann was arrested again, for the threatening display of a .32 caliber handgun. The weapon was confiscated by El Cajon Police and later destroyed, but Neumann, an aging man in a threatening neighborhood, was left alone.

"Almost always," Victor Figueroa said a little later, "the curtains in Neumann's apartment were closed. I never saw a light up there. Not even at night. I never heard any noise from the apartment, not a radio or even a TV."

"I heard him yelling at the kids. I've only lived here two years, though. My friend Jose Morales has lived here for 15 years, and he said the name-calling's been going on for that long." Then Victor Figueroa shook his head. "I don't think Jose will want to talk, though. He wants

it to be over with." Indeed, Jose Morales has also chosen to "put it behind him."

Detective Lieutenant Nasif says, "We were glad to have it over with. We were glad to get Neumann out of our hair." He is surprised and "a little disgusted" that the corners of the Key Largo haven't torn down the burned apartments, still so prominent in the complex. "That would be a constant reminder of what happened. If I'd been through the incident, I sure wouldn't want to see that every time I walked out the door."

Nasif, who is writing the police department's report on the Key Largo shootings, admits that he considers the matter a "done deal" and as such is giving his report a low priority — he has, after all, felons to catch. For this reason, Nasif has not contacted Gordon Neumann's surviving relatives, and he doesn't plan on it.

According to Nasif, Channel 39 reporter Paul Bloom "dug around for enough insight into Neumann for a profile but didn't find much. I think he's since dropped it. The best he came up with was that in the debris of Neumann's burned-out apartment, parts of two books were found. One was a real thick one, apparently a dictionary. The other was a copy of *The Rise and Fall of the Third Reich*."

Also, in a pocket of Neumann's clothing, according to Nasif, was a slip of paper on which was written the name of a philosopher. He thinks Nietzsche might have been the name, but he's not sure. "That might be some insight into Neumann's character," Nasif said. "Then again, it might indicate nothing but idle interests."

"People who are powerless — as Gordon Neumann almost certainly saw himself — are drawn to extreme power structures, such as fascism," says Dr. Paul Gardner, a licensed M.F.C.C. Gardner has become known locally. He was called to the Key Largo incident in his capacity as a clinical consultant with the Trauma Intervention Program of East County Mental Health.

"To try to associate oneself with power fits right into what is becoming known as the characteristic profile of the lone gunman" Neumann, like James Ray, the Family Fitness Center shooter, whose victims Gardner also counseled recently, was "an isolated person with no apparent support system, whose poor social skills and negative demeanor compounded that isolation as each encounter with individuals resulted in more alienation and hostility." Withdrawing more and more from the world of other people — perhaps with the death of his brother severing the final link — Neumann retreated deeper within his own mind.

It is also typical for this type of person to have a gun collection, "especially an exotic gun collection," Gardner notes. "A gun is a symbol of power and control. I'm surprised they didn't find more guns in his apartment."

"Chemical dependency is also common of

this type of individual," Dr. Gardner says. "A person may be classified as an alcoholic who regularly has 15 drinks a week. Neumann's three Budweisers a night would amount to 18 to 21 drinks a week. Many would consider it debatable whether or not he was an alcoholic. Of course, we don't know what he may have been, say, buying at Price Club."

Gardner recalls how Fountain Liquor store clerk Nouri Akou described Neumann "moving from side to side" and "protecting his change" from other customers and notes that these behaviors are "standard for someone who is paranoid."

"Akou probably had as much insight into Neumann as anyone, because their contact was so regular. I spoke with perhaps six people who were residents of the Key Largo apartments," Gardner says. "None of them had much direct contact with Neumann. I don't think anyone knew him. Which is, of course, the point."

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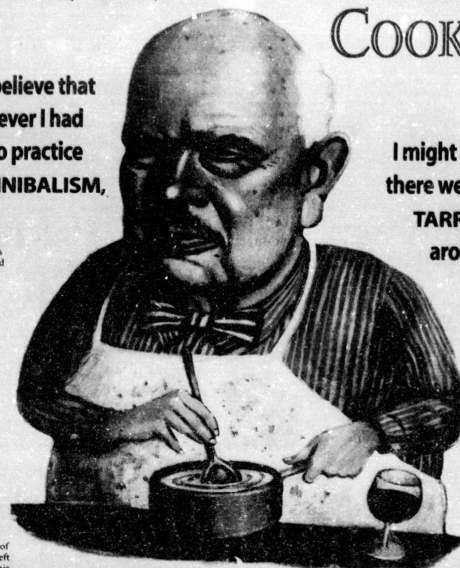
JAN 1994

# THE DEAN OF AMERICAN COOKERY

Cookbook writers must be a fractious, backbiting, gossiping, plagiarizing, bitchy lot. They publish other writers' recipes without attribution, they spread vicious scandal about each other's sexual habits, they accuse one another of bungling ingredients, and one will whisper about another that he or she wouldn't know a skillet from a potato masher. If the testimony of Robert Clark in his biography of cookbook writer James Beard is to be believed, Beard, who died in 1985 at 81 of cardiac arrest, was just one of the crowd, no better and perhaps a bit worse.

"I believe that if ever I had to practice CANNIBALISM,

I might manage if there were enough TARRAGON around."



James Beard

BY JUDITH MOORE • ILLUSTRATION BY CHARLES POWELL

Beard's British-born mother Mary was one of 12 children of an itinerant laborer and his wife. She left home at ten, going to London to live with an aunt and uncle. By her teen years, she'd grown to six feet in height and left England for Canada, where, penniless and ambitious, she began supporting herself as best she could. She took poverty positions and through one of these landed in Portland, Oregon, where she would live off and on until her death, at 79, in 1940. When Mary was not in Portland, she was traveling, back to England and Europe, to San Francisco and New York, where she easily made acquaintances among various bohemian sets. Her romantic exploits were daring and included homoerotic dalliances and at least one "Boston marriage" of several years' duration. By the time she married James' father, John Beard, a Portland port administrator, she was in her late 30s and owner of a Portland boarding house celebrated for its superb menu.

The marriage, by all accounts, was one of convenience. John Beard was a widower, left with a girl child. He needed a home for his daughter and Mary, nearing 40, wished to be a mother. She was 42 when James was born, May 5, 1903. With James' birth, the Beards drew apart. John returning to the companionship of the hard-drinking men and Chinese whom he had occupied him previous to marriage.

At birth James weighed in at 14 pounds. He inherited his mother's height, big bones, and soft features. All Beard's life, according to Clark, he would feel that "he was the product of a near virgin birth, an act of sheer willpower on Mary's part. Beard was less an offspring of two parents

than a clone of one." Beard and his father, from the beginning, had little to do with one another. Beard, later in life, would tell friends, "I was a mama's boy."

Mary was an accomplished and inventive cook, with a repertoire of dishes far more extensive than the average Portland housewife. In an era when most women who "ate out" minus

a male escort limited their adventure to lunches in ladies' tea rooms, Mary's behavior, as always, was uncharacteristic. Even after James' birth, she continued to travel, with and without her son, and alone or in company of another woman. There was an attachment to one of the male professors. "He fled Portland, sailing to England with

the hope of a stage career. This hope failed (as much due to Beard's laziness as his size and apparent lack of talent), and after two years abroad, when his mother no longer felt she could support him, Beard returned home.

Back in Portland by 1924, where he would remain off and on until 1937, Beard again sought parts in amateur theatricals and took work as helper to an interior decorator. The decorator suggested Beard offer cooking classes to her clients, and so began a career whose finale would be Beard's celebration as "Dean of American gastronomy."

Life in Portland was lonely. One after another of Beard's theatrical friends had left the Pacific Northwest for New York. Beard had never given up hope of stardom on the stage. Finally, in 1937, Beard boarded a train, writes Clark, "to have one last try at a career in the New York theater." Needless, he didn't succeed.

What he did succeed at was cooking the same superb meals he'd been fed by his mother. He

had few friends and spent much of his time in the kitchen, watching while his mother or the family's Chinese cook prepared meals and the occasional extravagant party. Known all his life as an omnivorous, never finicky eater, Beard was fond of saying, "I believe that if ever I had to practice cannibalism, I might manage if there were enough tarragon around."

Like many an unhappy and unpopular child, Beard dreamed of a future wherein he would turn detractors to admirers. He and his mother were opera buffs and theatergoers, and Mary frequently allowed James to travel with her to San Francisco to attend upon theater and opera. (Beard would always remember his mother taking him to see *Madama Butterfly* when he was five.) By his junior high years, Beard began to think of becoming an actor. He performed in school and amateur theatricals and took voice lessons. After high school he entered Portland's Reed College, intending to major in theater. But before he finished his freshman year the normally liberal college booted him out for homosexual activities. (Beard would later tell his friend and protégé, cookbook author Barbara Kafka, "I got kicked out of Reed for politics and because sex had reared its lovely head. There was an attachment to one of the male professors.") He fled Portland, sailing to England with

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his books and articles, Beard dictated to these assistants, who would take his dictation and devise a text. Several of these helpers suffered troubling emotional difficulties and were inclined to excessive tipping. Although Beard paid nominal salaries, he soon found himself needing to acquire yet more work to fund an ever-enlarging troupe of ever-more-dependent aides. To add to Beard's problems, the aides tended to quarrel and intrigue among themselves; Beard further stirred this internecine warfare by his tendency to pit one aide or lover off against another. When clashes among his helpers became too violent and noisy, Beard simply took off, to friends in San Francisco or Oregon or to Paul and Julia Child's home in France, often staying gone for months at a time.

Wearing his signature bow ties and plaid jackets on cooking shows and in photos that appeared regularly in newspapers and magazines, Beard became to the Americans (unaware of his

homosexuality) the archetypal bachelor *bon vivant*. As one of the few male food writers of his time, Beard's macho public image and outdoor cookery books helped bring more men into the kitchen.

In the mid-'50s, Beard opened a cooking school. In the '60s he bought a Greenwich Village townhouse and taught his classes from its kitchen. These classes, as well as those he taught on the West Coast, brought into his orbit a younger generation who would become food and cookbook writers, including Barbara Kafka, Paula Peck, Marcella Hazan, Madhur Jaffrey, Gael Greene, Marion Cunningham, and Paula Wolfert.

Behind Beard's jovial facade was an increasingly unhappy life. By the mid-'60s Beard's health began to fail. Pilebits made walking difficult frequently he had to be ferried from one place to another in a wheelchair. A lifetime of overeating and drinking left him vulnerable to heart

disease and gout. Although he'd never liked being alone, in these later years he could not function physically without attendants. Doctors placed him on low fat, low salt diets; he would lose 50 pounds and then quickly regain them, stuffing himself on fast-food burgers and fries. What in Beard's earlier years had been occasional and temporary black moods now deepened into paralyzing depression. Nevertheless, Beard had to continue working to support his public, the appearance of the happy, hearty connoisseur of the good life that they had come to expect.

In late February 1982, writes Clark, Beard came to San Diego with Marion Cunningham to judge a culinary competition. "He caused a scene by initially declaring all the entries unworthy of consideration, only to select a dish that was clearly among the most execrable of the lot and insist that it be awarded first place."

From Clark's telling of Beard's story, this "bon vivant" of the last two decades was a bit of a mess. Beard jokingly and regularly began to refer to himself as "the world's greatest gourmet whore," but the joke must have hurt.

What is particularly interesting about Clark's biography is its portrayal of the growth, in America, of the professionalization of cookery. Clark traces the history of American cookbooks (Amelia Simmons's 1796 *American Cookery* was America's first cookbook) and changes in American eating habits and gives Beard his place in these developments. What is not as interesting is Clark's portrait of Beard himself. What a reader will learn in *James Beard: A Biography* are the bare-bones facts of Beard's public life, for a reader to recreate imaginatively the man as he might have been for himself takes some reading between the lines, a not unpleasant activity.

*James Beard: A Biography*, by Robert Clark, HarperCollins, 1993, \$27.50.

## LETTERS

outside the ebb and flow of society. The spiritual renunciant has neither sex nor caste, nor race, all marks of a social existence being burnt away by the fire of one's longing for God. This, says the Hindu, is the goal of life, only some are able to take it up sooner than others. Hence, unlike this reporter, the Indian is not bothered by Swami Atmarpananda's white skin and blue eyes. Indeed, this particular monk, though unrecognizable from Mr. Osborne's portrayal, is much respected in India as well as in America, and by followers of all faiths.

The monastery "like a recuperation ward at a Swiss clinic" I've not been in one of these. But if he means that by visiting the monastery one finds a respite from the fast-paced, mesmerizing world, to emerge again with a fresh, more integrated perspective, he may have caught something of the truth.

Pamela Jayanti Hove  
The Woman in the  
Wheelchair  
Normal Heights

I, Too, Have  
Pondered The Sexist,  
Violent Nature Of  
The Bible  
I am writing in regard to Violet Rosenbloom's piece entitled "Simply Divine Do's and

Don'ts" ("Calendar," January 13). I enjoyed Ms. Rosenbloom's concise and amusing rewrite of the Ten Commandments. I, too, have pondered the sexist, violent nature of the Bible and wondered how a divine being as powerful as God could suffer petty jealousies.

I was puzzled by Ms. Rosenbloom's acceptance of adultery, however. By all means, I believe in having sex as many times with as many consenting people as you like, providing you are single. Once married, however, complications can very well occur. The point of marriage is commitment to one person and the life you build together. Mar-

ried people who consent to sleeping around may enjoy being a spouse to the world, but I believe this seriously detracts from building their futures.

I have seen too many children who suffer from low self-esteem and insecurity because of neglect, broken homes, and divorced parents. If you believe that going about the Lord's work entails providing happiness to those outside of your family, instead of providing happiness to those who

love and need you, don't commit to the responsibility of marriage and children. Also, don't forget a rubber.

Jennifer Eliaz  
Point Loma

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**44** San Diego Reader January 20, 1991

## Calendar LOCAL EVENTS

### Two Thousand Ambiguous Miles

Author William Langewiesche  
Investigates the Murky Contexts  
of Our Border

Around here, illegals own the night. Gustavo de la Vina, the Border Patrol's Chula Vista chief, told last Saturday's *Union-Tribune*, "I have to light up this border."

The article itself was one of those periodic outbursts the public has come to expect from the INS and the Border Patrol. Like manic-depressives, the two agencies vacillate between despair and bouts of swaggering optimism. "With this combination of new tactics and additional agents," the U-T enthused, "coupled with the barriers already in place, De la Vina believes he can all but choke off illegal border crossings in this sector."

Read correctly, the De la Vina interview is an elegant distillation of the thinking that characterizes the American institutional mind when it confronts the border. First, there is the complacent insistence on seeing "the border" and the "flow of illegal immigrants" as mere logistical problems that would respond to some magical

but is yet undermined, combination of manpower and technology. Secondly, and perhaps most strangely, is the tendency to see what the Border Patrol refers to as the "San Diego zone" as a location and situation entirely unto itself, isolated from the ebb and flow of political history. Nowhere in De la Vina's interview does he mention the recent uprising in Southern Mexico, nor what it might mean for hundreds of Mexicans to take up arms and risk their lives for what appear to be economic reasons. De la Vina's plucky resourcefulness might be admirable were it not grounded in such a spectacularly narrow vision of the world.

Nonetheless, De la Vina's job is impossible, not to mention thankless, and his views are no more narrow than those of the public which employs him. If that public is ever to articulate a rational policy for its southern border, then it's going to have to abandon the story it tells itself about it, a



William Langewiesche

story whose simplistic plot never rises above the repetitive and predictable level of a "Coyote and Roadrunner" cartoon. (De la Vina is the endlessly hopeful Coyote; the illegal immigrants play the endlessly elusive Roadrunner.) America is going to have to admit that to geopolitical encounter with Mexico is complex.

One giant step toward this un-

derstanding is William Langewiesche's beautifully written new book, *Cutting for Signs*, released this month by Pantheon. Unlike most views dominating the debate — border Patrol officials, immigrant rights activists — Langewiesche has no vested interest in the "two thousand ambiguous miles" that define America and Mexico. As a writer, Langewiesche's loyalty is to

the murky contexts that define the border, rather than to the nations the border defines. It's a matter of emphasis. Langewiesche is more interested in the shadows cast by the border than in the border itself. He is essentially a humanist approach, an approach De la Vina and the INS might consider, since humans, after all, and not nature, created the border, and humans

cause all the fuss by running back and forth across it. Langewiesche approaches his lucid 194-mile journey with a personal recollection of the time he spent in Marfa, Texas, flying airplanes, and moves outward to a broader exploration from there. As he wanders from San Diego to Brownsville, Langewiesche touches upon the interminglings of Mexican and American history that created their physical juncture, and speaks to, among others, Customs agents and men and maquiladoras workers as well as he can, the up-keep of the vast dividing line between America and Mexico.

Cutting for signs, Langewiesche explains, is a tracker's phrase for teasing out from a land scape clues of human movement. "Cutting" means looking, or scanning, and "sign" means evidence, unintentional symbols of passage. Cutting for signs is what Langewiesche does in his book: he looks for things that might otherwise be easily missed.

There's a lot of heavy breathing and hand-wringing over the border, says Langewiesche, "on the part of journalists and academics and politicians. Everyone has their particular view of the problem." When people hear about my book, they often ask me, "What's your premise on the border?" And I have to laugh. I have no premise. How can you have a "premise" on something so complex? But I was fascinated by the border and what I wanted to do was to examine it thoughtfully and calmly in a way respectful to my readers. I didn't want to preach to them. I wanted to present to them

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**Did You Know...** That up to 75% of all car stereo and alarm problems stem from improper installation. That's why DOW has put all of its installers through rigorous training, covering all aspects of mobile electronics installation. DOW is one of the few companies in the country to have been awarded the "ASE-Certified Installer" status by the National Automotive Technicians Education Council (NATEC). Come in and let one of our Certified Professionals help you design and install a system that fits your personal needs and listening preferences.

**SONY** Auto-Reverse Digital AM-FM Car Stereo Cassette Player with Quartz-Locked Digital Synthesized Tuning, Digital Clock and Power Fader **\$88**

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Mfg. Sug. List "190"

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**KENWOOD** High Power AM-FM Car Stereo Compact Digital Car Player with Quartz PLL Synthesized Tuning, Retractable Bass/Treble Control, and 18-Station Presets **\$297**

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JAN 1994



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**Calendar**  
**LOCAL EVENTS**

things that they, as intelligent people, may not have considered before. And I wanted to do so in language that was utterly, utterly honest.

This kind of literary integrity is rare nowadays, and Lange-wiesche's deep respect for his subject and audience is most evident in his spare, elegant prose. There's a cool distance, not an indifference, between Lange-wiesche and the people he interviews. He's so barely present on the page that these people, through their own words, come to stark and vivid life. Lange-wiesche's subtlety serves to underscore the great beauty and great ugliness he finds along the border. He doesn't push; he lets the border's drama speak for itself.

"And it is tremendously dramatic. What goes on every night in San Diego along its border is one of the most remarkable, if not the most remarkable, historical spectacles in North America at this moment, or perhaps in the Western world. But what surprised me most about San Diego, in the month that I spent there, on and off, during the three years it took to write my book, was that part of the city is one enormous barrio. I was surprised by the huge number of poor people who live there. It's a large part of the city that tourists, and perhaps most San Diegans, never see."

—Abe Oppenher

Book discussion by  
William Lange-wiesche,  
author of *Cutting Edge II: Cross Fertilizations*, January 26,  
7:00 p.m.  
Cameroon Books, 1555  
Camino del Mar, Del Mar  
Free  
755-2707

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**Michael Gilady Dita Jenkins Michael Ruiz**

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455-5357 or 231-6677.  
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Additional nights only \$59.00  
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**The Hunger of This Poem**  
Artists on the Cutting Edge II:  
Cross Fertilizations

**L**ast year, poet and literary orator Quincy Troupe gave us a new way of enjoying each other's company, he turned our Thursday evenings into a pleasurable ritual. After work, we would meet at the Soap Exchange for supper, along with my son Abel, which gave us some family togetherness accompanied with beautiful food. Then Abel would go home to his premed studies, while Tim and I strolled over to Silverwood Auditorium for Troupe's *Arrive on the Cutting Edge*, a stimulating series combining readings by important contemporary writers and performances by eminent jazz musicians.

We had gotten there well before 7:30, since although we had our series tickets in advance (you can also stand in line for individual tickets) the wait wasn't too long, and we liked to sit up front. Sometimes the attendance was not very good, but often enough the house was filled. When there was a big crowd, it made us feel good to notice what a mixture of ethnic groups had come to these performances. It's something that doesn't happen that often around here — but it was no accident, for the mix of artists on the stage had the same multicultural quality, in choosing his first-class writers and musicians. Troupe had made sure that the voice of every ethnic group would be heard.

The roster for the next series, which begins next Thursday, January 27, is a who's who of the cutting edge again, it is just as varied. There are some really

and a mystery writer (Walter Mosley, author of the Easy Rawlins detective series). A few of the writers live in San Diego (Troupe and poet Ron Aronson), who teach literature at UCSD. Fred Moten and Lynn Luria-Sukienick, from San Diego State, but the others come from all over. In ethnic background, they include Blacks, Jews, Italian-American, Irish-American, writers of Latino heritage, a Native American (poet Jay Harris, of the Creek Tribe), and even a Canadian (Margaret Atwood, who wrote *The Handmaid's Tale* and *The Robber Bride*). It's a cross-section of American — well, North American — talent. And to add a little more variety, there will be a father-son combination (jazz players Charles and Chuck McPherson).

As to the format of these evenings, it looks as though they will be very much like last year's. Sometimes the charismatic Troupe would make the introductions, sometimes others would do it. The poets and novelists would read at the podium, and read from their works. The jazz musicians would play, sometimes in a purely musical segment, sometimes in collaboration with a writer. Each segment was fairly short, two, three, or four writers or musicians on a program lasting about an hour and a half. Afterwards, books by the writers would be available for sale, there would be book signings, and sometimes there would be opportunities to

socialize with the artists. The real opportunity, though, is to socialize with the artists' minds, which you do by listening to them. "I saw the best minds of my generation destroyed by madness, starving hysterical naked" (Allen Ginsberg), or "the hunger of this poem is legendary" (as taken in many victims' back off from this poem" (Ismael Reed) — leaving poetry like this expands and enriches your own mind. Maybe this year we can persuade Abel to forget about his chem test books for a little while and come to the cutting edge with us. It would do him good.

— Barbara Roberts

**Artists on the Cutting Edge II: Cross Fertilizations, created by Quincy Troupe**  
Thursday, January 27:  
Margaret Atwood (novelist), Ismael Reed (novelist/poet), Lynn Luria-Sukienick (poet)  
Thursday, February 3: poets Quincy Troupe, Ron Aronson, and Jay Harris, with jazz musicians Charles and Chuck McPherson (drums)  
Thursday, March 3: T. Coraghessan Boyle (novelist), James Peacock (novelist), and Walter Mosley (mystery writer).  
All events at 7:30 p.m.  
Silverwood Auditorium, 700 Prospect Street, La Jolla  
Tickets (in advance, at Museum of Contemporary Art, San Diego or through Ticketmaster, 270-1111) on the evening of each performance, at the door, if available: \$12 per event, \$63 for the series (for MCA members, students, and seniors, \$10 per event, \$49 for the series) 454-2641

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Yes!! New students now can try a full month of dance lessons in BALLET or JAZZ for the low price of \$3.00 per class!  
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**SHOWTIMES:** Thurs., Friday & Saturday 8:00 & 10:30 pm  
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**POT LUCK NIGHT** Every Monday  
8 pm • No cover  
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Also visit the world-famous Comedy Store in Hollywood.  
Must be 21 • All shows — 2 drink minimum.

## Calendar LOCAL EVENTS

### EVENTS LISTINGS

Contributors to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday time in order to be considered for publication. Events listed per hour on Thursday at 8 p.m. in the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit material. Send complete information, including a description of the event, the date and time it is to be held, cost, a person address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 580, San Diego CA 92108-0580.

### BAJA

**Hypnotic Taurus** by Brazil presents shows suitable for the family at the Tijuana Cultural Center daily through Sunday, January 30. Shows times are 6 and 9 p.m. Monday through Saturday 5 and 8 p.m. Sunday. Admission is \$7 adults, \$5 children. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio, in Tijuana. For showtimes and further information, call 011-52-66-84-11-11-8202.

**Border Cities** artists and authors have work displayed in the Tijuana Cultural Center Plaza Show, on view during January at the Tijuana Cultural Center. Find the center at Paseo

de los Héroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11-8202.

**Outstanding Films** Tropical Jungle is now showing in the dome theater at the Tijuana Cultural Center weekdays at 3:30, 5, and 8 p.m., with additional showings on Saturday and Sunday. People of the Sun continues to screen daily at 2 p.m.; this film is shown in English on Friday, Saturday, and Sunday.

Admission is \$4.35 for adults and \$2.50 for children for Tropical Jungle. Ring of Fire tickets are \$4 for adults, \$2 for children. Admission to People of the Sun is \$4.50 for adults, \$3.50 for children. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11-8202.

### OUTDOORS

**Highest Monthly Rainfall** totals in San Diego are most likely to occur in January and February (about 1.9 inches each on average) according to long-term weather statistics. Persistent high pressure over our area has kept winter storms at bay for the last few weeks, but a return to more normal conditions would result in several more inches of rainfall for the coastal region through the winter season. If low temperatures accompany this precipitation, there's a chance of more snow in the mountains and foothills. Trails of snowfall have been recorded on the coast in past years, but only during the months of December and January.

The Canyoners are San Diego Natural History Museum volunteers with special training to help the pub-

lic develop appreciation of the native plants and animals in the country. For more information, call 232-3821-2705.

**It's Time for the Annual Salton Sea Outing** hosted by the Audubon Society. This fall weekend of winter birding usually boasts over 100 species noted, including sandhill cranes, Ross's and Canada geese, burrowing owls, ladder-backed woodpeckers, and mountain plovers.

Join up with the group at 8 a.m. on Saturday, January 22, and continuing on Sunday, January 23 by taking a 6-mile trail from San Diego to Imperial Valley. Just past the border near Fort Worth north (left) on Foster Road. Proceed through Westwood land. For more information, call 446-7238. Walks are free. Find the center at Pasa de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11-8202.

### OUTDOORS

**Wilderness** is a 56-volume series of books that provide a comprehensive look at the natural world. The series is available at the Tijuana Cultural Center, 6000 La Jolla Village Drive, San Diego, CA 92037. The series is available in paperback and hardcover. The series is available in paperback and hardcover. The series is available in paperback and hardcover.

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Skate the game the Pros play indoors. Come experience the fast, exciting, indoor thrill at the hottest indoor skating rink in Southern California. No heat, no rain, no dark of night can keep us from playing in comfort in maple wood floors.

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Leagues now forming. Pick-up games available.

We provide the finest professional coaching and instruction.

- Optional inter-rink non-check competitive games with other teams in San Diego, Orange and Los Angeles counties.
- The program features:
  - Instructional clinics in skating, shooting, stick handling and game strategy.
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Best prices in town and league player discounts available.

Blade and recreational skates at low, low prices! Don't forget we have a large selection of conventional Quad skates.

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## THE MIRROR OF RELATIONSHIPS

**A seminar with Deepak Chopra, Barbara DeAngelis and David Simon**

**February 4-5, Mission Valley Marriott**

Deepak Chopra Barbara DeAngelis

"Those that we love and those that we hate are mirrors of ourselves." — Deepak Chopra

Enrollment fee: \$195 single \$325 couple

For more information and to enroll please call (800) 82-SHARP

## DANCE

**Country Line Dancing** taught every Thursday night from 7:30 to 9:30 p.m. at Eagles, 3414 Center Street, in Hillcrest. The cost is \$2.50 per person. Call 296-2111 for more information. Beginners are welcome.

**Salsa Dancing**, open sessions are held every Friday at the Mission Valley Community Center, 6416 Jamboree Road, in Mission Valley. The cost is \$5 for additional information, call 757-2111 x435.

## FILM

**The International Style Film Festival** at USCSD continues tonight, Thursday, January 26, at 8 p.m., with a screening of *Stella Fela*, by director Knut Erik Jensen, from Norway. It's the story of one woman's experiences during a Nazi invasion of a small fishing village in Norway. A "romantic, witty, and witty exploration of ancient life" is promised for Tuesday, January 27, when *Armin Khanian* stars in *Armin Khanian*. This film is from Armenia.

Catch the latest in Mandelville Audubon on the USCSD campus. Series passes are \$45 general admission, \$25 students, single tickets are \$5. For more information, call 594-6467 for more information.

Parking permits are required on the USCSD campus, cost \$5 in the evenings, and may be purchased at the Hillcrest Drive and Northridge Drive information pavilions at the north and south entrances to the campus.

## LECTURES

**Cliffhanger**, the North American Wilderness Academy is presenting a lecture on the specialized equipment and techniques of vertical rescue, including slide-belt rigging, pack-rigging, and equipment selection and use, at 8 p.m., tonight, Thursday, January 26, at 8 p.m. at the USCSD campus. Free. This program is suitable for climbers and non-climbers alike.

**Violence** is the subject when a panel of experts discuss violence in a lecture series presented by the Friends of Film, on Friday, January 27, beginning at 7:30 p.m. in reception pavilion. The lecture is at 8:30 p.m. at the USCSD campus. Free. This program is suitable for climbers and non-climbers alike.

**For Ranch Spoken Word**, the University of California, San Diego, is presenting a series of lectures on the history of the University of California, San Diego, in the 1960s. The series is presented by the Friends of Film, on Friday, January 27, beginning at 7:30 p.m. in reception pavilion. The lecture is at 8:30 p.m. at the USCSD campus. Free. This program is suitable for climbers and non-climbers alike.

**For Ranch Spoken Word**, the University of California, San Diego, is presenting a series of lectures on the history of the University of California, San Diego, in the 1960s. The series is presented by the Friends of Film, on Friday, January 27, beginning at 7:30 p.m. in reception pavilion. The lecture is at 8:30 p.m. at the USCSD campus. Free. This program is suitable for climbers and non-climbers alike.

## THE "SUPER BOWL" OF CAT SHOWS

### SAN DIEGO'S "FOOD & WATER BOWL III"

**January 22 & 23, 1994**  
**San Diego Concourse**  
**Golden Hall - Plaza Halls**  
**Saturday, 10 am-5 pm**  
**Sunday, 9 am-5 pm**

- Largest cat show in San Diego History!
- One of the largest in United States!
- Top show cats from around the world!
- Thousands of unique gift items
- Up to 560 cats, 32 exotic breeds!
- Special household pet class!



Adult admission - \$6  
Children, seniors, military - \$5  
Children under 6 - Free

**COUPON**

# \$1 OFF

ANY PAID ADMISSION TO CAT SHOW WITH THIS COUPON.

Saturday, January 22, 10 am-5 pm  
Sunday, January 23, 9 am-5 pm  
San Diego Concourse - Downtown 202 C St.

**Get the Scoop from These in the Press**  
The press will discuss "How to Talk to Your Doctor" at the next meeting of the Friends of Film.



## Calendar LOCAL EVENTS

The Hemlock Society, set for Sunday, January 23, at 1:00 p.m. The poet will discuss how to frankly discuss sensitive issues (such as in and dying) with your doctor. The lecture is free and can be heard in the Joyce Beers Community Center, 1250 Cleveland Avenue, in the Uptown District development. Admission is free. Call 267-3410 or 463-4246 for more information.

**Men's Liberation**, issues relating to being a father "How the male myth translates into the family" will be discussed by author Warren Farrell on Sunday, January 23, from 7 to 9:30 p.m. Farrell is the author of *The Myth of Male Power*. *Men Are the Way They Are*, and *The Liberator's Man*. Hear the talk at Temple Solid, 552 Camino Real in Encinitas. Tickets begin at \$12. Call 436-0654 for information and reservation.

**"Age of Elegance: France in the 18th Century"** will be discussed by Gay New, the director of education at the Timken Gallery on Monday, January 24, at 10 a.m. for the North County chapter of the San Diego Museum of Art. Hear the lecture at the Solana Beach Presbyterian Church, at Lomas Santa Fe and Stevens Avenue, in Solana Beach. The talk is free and open to non-members. Call 487-3129 for more details.

**Contemporary Latin American Art** is the subject of a symposium hosted by the Linda Moore Gallery on Tuesday, January 25, at 6:00 p.m. Richard Sullivan, from the department of fine arts at New York University, will give

an overview of art in this century in Latin America. Clayton Kirsling, associate curator of Latin American art at the Phoenix Art Museum, will focus on Mexican art since 1980 using historical references. The curator of Latin American art at the Nelson Fine Art Center at Arizona State University (Dr. Temple), Linda McCallister, will give an overview of the current scene.

The gallery is located at 1611 West Lewis Street, in Mission Hills. Admission is \$25, and reservations are required there is a limit of 30 participants. 200-1101.

**The Issues of MIDI and sequencing** techniques will be the subject when Jeff McCullough from Professional Sound and Music gives a clinic on Tuesday, January 27, at 7 p.m. McCullough will include live keyboard performance to demonstrate the capabilities of MIDI and software sequencers on the PC. The clinic is sponsored by the San Diego Music Technology Association and can be found in the Supercomputer Center on the UCSD campus. Call 688-8471 for more information.

Parking permits are required on the UCSD campus, east of Northside Drive, and may be purchased at the Clinton Drive and 835 in the Uptown District. Tickets begin at \$12. Call 436-0654 for information and reservation.

**Life among the Grizzlies of Alaska** will be the subject of a symposium hosted by the Linda Moore Gallery on Tuesday, January 25, at 6:00 p.m. Richard Sullivan, from the department of fine arts at New York University, will give

an overview of art in this century in Latin America. Clayton Kirsling, associate curator of Latin American art at the Phoenix Art Museum, will focus on Mexican art since 1980 using historical references. The curator of Latin American art at the Nelson Fine Art Center at Arizona State University (Dr. Temple), Linda McCallister, will give an overview of the current scene.

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Ben-shon or 281-2374 for the Mission Valley area.

**Further Wild Possibilities**, the San Diego Series Club conducts its annual Wilderness Basics Course beginning on Tuesday, January 25, from 7 to 8:30 p.m. The course continues through March 29. The emphasis is on backpacking, with experienced instructors discussing mountain, desert, and snow travel. Wilderness ethics, first aid, equipment, nutrition, and map and compass reading will also be taught. Participants will take part in weekend outings as well.

Interested? You must be over 16 years old to take the class. The fee is \$75 per person, and registration is at the first meeting. These classes will be conducted at the Scottish Rite Masonic Temple, 1895 Camino del Rio South, Mission Valley. Call 481-5515 to obtain additional information.

**Stager and Songwriter** Charles David Alexander is the speaker scheduled to appear at the next Nashville Songwriters Association International workshop, set for Tuesday, January 25, at 7:30 p.m. at the Better World Center. Find the speaker at 4010 Goldfinch Street, in Mission Hills. Admission is free for NSAI members, \$5 for non-members. Call 563-3132 for more details.

**Hobbes International** invites you to their next monthly meeting, on Wednesday, January 26, at 10 a.m. at the La Jolla Country Club. The speaker is Robert H. Hobbes, author of *Hobbes International*. The speaker is scheduled to appear at the next Nashville Songwriters Association International workshop, set for Tuesday, January 25, at 7:30 p.m. at the Better World Center. Find the speaker at 4010 Goldfinch Street, in Mission Hills. Admission is free for NSAI members, \$5 for non-members. Call 563-3132 for more details.

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## ARTISTS ON THE CUTTING EDGE II: A SEVEN NIGHT LITERATURE, MUSIC AND PERFORMANCE SERIES PRESENTED BY MUSEUM OF CONTEMPORARY ART, SAN DIEGO

**MARGARET ATWOOD, (Fiction), (Poetry), (Drama), (Screenplay), (TV Series)**  
Thursday, January 27, 7:30 p.m.

**JERRY BARTOLOZZI, (Fiction), (Poetry), (Drama), (Screenplay), (TV Series)**  
Friday, January 28, 7:30 p.m.

**JERRY BARTOLOZZI, (Fiction), (Poetry), (Drama), (Screenplay), (TV Series)**  
Saturday, January 29, 7:30 p.m.

**JERRY BARTOLOZZI, (Fiction), (Poetry), (Drama), (Screenplay), (TV Series)**  
Sunday, January 30, 7:30 p.m.

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Monday, February 1, 7:30 p.m.

**JERRY BARTOLOZZI, (Fiction), (Poetry), (Drama), (Screenplay), (TV Series)**  
Tuesday, February 2, 7:30 p.m.

## ESCAPE WITH US...

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## SKY SAILING AT WARNER SPRINGS AIRPORT

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## LIMOUSINE SPECIAL!

**'88 LIMO/DINNER 3-HR. DEAL!**  
Sun.-Fri. One free dinner at Tom Ham's Lighthouse.

**'165 WINE TOUR 6 HOURS**  
Visit Temecula's wineries. Taste and enjoy!

**'139 DINNER & COMEDY**  
5 fun-filled hrs. 1 free dinner at Tom Ham's and two tickets to the Comedy Store. Laugh!

**'99 BIRTHDAY ANNIVERSARY**  
Free decorations & Champagne. 3 hours Limo service. Any day! Any time!

**'179 NITE ON-THE-TOWN!**  
Party! Party! Party! Best clubs & bars 6 hours. We'll do your driving.

**'179 ROSARIO BEACH HOTEL & MEXICO**  
Ocean view double room, 1 night (Sun.-Fri.) Includes 2 dinners, 2 cocktails and roundtrip Limo Service.

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## Calendar LOCAL EVENTS

This 1943 movie will transfer and possibly disgust you. A must-see. Airs Friday, January 21, 8 p.m. AMC. Cost: \$3.50. Southwestern channel 23.

**A Little Something to Feed the Fantasies of Sadists and Masochists Alike.** Do you fantasize revolve around dark, violent scenarios of cruelty and abuse? If so, you'll have a whole lot of time watching this episode of *AM&P's* Investigative Report. For one hour tonight Terry Watts discusses his abuse at the hands of his interrogators. Airs Friday, January 21, 10 p.m. AMC. Cost: \$3.50. Southwestern channel 23.

**Rock Hudson, Angie Dickinson, and Telly Savalas** all star in the highly theatrical *Prizzi's Men*. All in a row, a 1971 shock fest about the women who, after of cheerleaders on a high school campus. Give me a B! Airs 12:30-1:30 p.m. on 11 p.m. THT. Cost: \$3.50. Southwestern channel 23.

**Nazi Plastic Surgery Clinic.** Bela Lugosi plays a Nazi surgeon hired to transform six Japanese into American businessmen (look alike). Airs Friday, January 21, 11 p.m. Channel 99.

**"Smiley Girls and the Creature from Hell."** This 1960 film is a kind of oblique follow-up to *Abbey Cadabra*. All in a row. A must-see for the fanatics and stick-in-the-neck. Airs Friday, January 21, 11:30 p.m. USA. Cost: \$3.50. Southwestern channel 24.

## SPORTS

**Ice in San Diego.** Watch the San Diego Gulls play hockey against the team from Kansas City on Friday and Saturday, January 21 and 22, at 7:00 p.m. each night. See the games at the San Diego Sports Arena, 580 Sports Arena Boulevard. Tickets range from \$7 to \$18. Call 225-7825 for tickets and more information.

**The Torrey Pines Ski Club** hosts a ride around Mission Bay on Saturday, January 22, beginning at 10 a.m. The ride begins in the parking lot east of the Red Hen Country Restaurant, on Dana Landing Road, on Mission Bay, and should be over mostly flat terrain for 12 miles. The ride is free, lunch at the Red Hen is not. For more information, call 483-1973.

**College Basketball.** The women's team at USC will play against the team from Whittier College on Saturday, January 22, at 7 p.m. See the game in Tilton Gym on the USC campus. Call 554-4211 for more details.

**The Men's Basketball Team** at USC will play against the team from Loyola Marymount on Saturday, January 22, at 7 p.m. See the game in the University of San Francisco. The ride is free. 222-5072.

**Explore Canyon and Mountain Trails** at a rate with a mountain biking group that meets at the Bicycle Network, at the corner of Friegate and Mission Boulevard, in Pacific Beach. Each Sunday at 10 a.m. Free. Call 727-1274 for more details.

**The Bomb Squad Mountain Bike Club.** An informal organization of free-lance pro, technical mountain bike riders every Monday at 8 a.m. and every Wednesday at 5:30 p.m. Free. Call 554-1318 for more details.

**The Riders at Carissa Mountain** meet the riders at Carissa Mountain

to run longer than a 4.5-hour marathon) is set for 6:15 a.m.; the half-marathon begins at 7 a.m.; the marathon and relay set off at 7:15 a.m., and a 5K run and walk starts at 7:30 a.m.

There is one race-day registration, but you may register during the All About Fitness Expo at Plaza Camino Real on Friday, January 21, from noon to 8 p.m.; and on Saturday, January 22, from 9 a.m. to 8 p.m. For more information, call 620-0805.

**Country Road, Take Me Home.** head to 18th Avenue with Kicker-bikers: bicyclists on Sunday, January 23, beginning at 9 a.m. Join up with the others at the La Costa Park & Ride at La Costa Avenue, just east of I-5, in Carlsbad, for this 45-mile ride for expert riders. The ride is free, the optional meal is not. Call 483-1973.

**Grooming in the desert.** For the next two weeks, starting on Saturday, January 22, at 7 p.m. See the game in Tilton Gym on the USC campus. Call 554-4211 for more details.

**The Men's Basketball Team** at USC will play against the team from Loyola Marymount on Saturday, January 22, at 7 p.m. See the game in the University of San Francisco. The ride is free. 222-5072.

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Bike Shop, 4206 Norcross Valley Boulevard, Norcross Valley.

**Wounded Warriors** meet every Tuesday and Thursday from 12 to 11 p.m. in the hall of the 10th Air Force, 300 West Broadway, downtown. All levels of walkers are encouraged to participate. Walkers are led by an exercise trainer along downtown's scenic waterfront. Free. For additional information, call 231-8991.

**The San Diego County Backpackers** of the American Volkspoint Association are sponsoring a 70-mile hike event in Carlsbad, starting and finishing at the Carlsbad by the Sea Retirement Home, at 285 Carlsbad Boulevard. The ride may be taken any day of the year, during daylight hours. The route follows the coast to Escondido. To register, ask for the registration book at the desk in the lobby and follow directions. The walk is free and open to all. Participants desiring American Volkspoint Association (AVP) credit will be charged \$1.50. One above the credit and award, the charge is \$5. Question? Call 756-5667 or e-mail for additional information.

**A Metaphysical Conference** and psychic fair is planned at Alexander's BookStore, 2725 Congress Street, Oceanside. The event will run from noon until 6 p.m. on January 22 and 23. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging \$20 per reading. On Saturday and Sunday, free lectures will be given. Admission is free. For further information, call 298-9422.

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hold pet class. Other attractions, that include the Tawny Toes cat, will be accompanied by trainers who have this silver Persian in the series of TV shows such as *Punk Biscuits* and *Drunks* and movies. There will be an adopt-a-cat area, local veterinarians on hand to answer questions, and a vendor area.

**Where will all this fish action be held?** In the Ladden and Plaza Halls at the San Diego Convention Center, 201 S. Street, downtown. Shows begin at 10 a.m. to 5 p.m. Saturday, 9 a.m. to 5 p.m. Sunday. Admission is \$5 for adults, \$5 for children, seniors, and military. For additional information, call 267-4752.

**All Manner of New Computer Products** will be offered at the Market Computer Products Show and Sale, scheduled for January 23 and 24, Saturday and Sunday, from 10 a.m. to 5 p.m. both days. The show will be held at the Del Mar Fairgrounds, 2260 Timmy Platte Boulevard, in Del Mar. General admission is \$6, with a \$1 discount for students with IDs, free for children. Call 685-8020 for additional details.

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series is approved by the State of California Department of Fish and Game. Bring a note pad and a number 2 pencil; a sack lunch is recommended. Do not bring firearms to the class. The fee is \$10. For reservations and further information, call 488-7862.

**Celebrate Our Winter Walkers** during the annual Whole Walk Week on Saturdays and Sunday, January 22 and 23, with a 5K run from 9 a.m. to 5 p.m. both days. The event includes lectures, slides, films, photographs, informational tables, and music. For both novice and experienced walkers, here's a list of lectures to give by scientists, educators, and physicians. Children can participate in the "A Whole of a Tale" program. All of the activities are included in the usual park entrance fee of \$4 per vehicle. For more information, call 357-5430.

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**There's the Show, oceanic cruises** to share migrating gray whales off the San Diego coastline are being sponsored by the Birch Aquarium-Museum on Saturdays and Sundays throughout January and into February. Times and prices vary for reservations and more information on the cruises leaving from Mission Bay on Saturday and Sunday, January 22 and 23, call 224-7767. Reservations are required.

**Everything Photographs**, from vintage to modern equipment, will be featured at the Bagels, Camera Show planned for Sunday, January 23, from 10 a.m. to 5 p.m., at the Al Haber Shrine Temple, 3440 Kearny Mesa Road, in Kearny Mesa. There will be cameras, lenses, tripods, flash units, darkroom equipment, studio equipment, processors, and modern picture equipment, among other items. General admission is \$3.75, students and seniors, \$2.75; children under 12 and active military free. For more information, call 510-3616.

**The World of Contemporary Jewish Art and Culture** will be celebrated during the 1994 San Diego Jewish Arts Festival, hosted by the San Diego Repertory Theatre on Sunday, January 23, from 11 a.m. to 10 p.m. Among those participating are Polish filmmaker Janusz Kozlowski, in concert with Yoko Ono. Artists across Bayside will be in

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**The World of Contemporary Jewish Art and Culture** will be celebrated during the 1994 San Diego Jewish Arts Festival, hosted by the San Diego Repertory Theatre on Sunday, January 23, from 11 a.m. to 10 p.m. Among those participating are Polish filmmaker Janusz Kozlowski, in concert with Yoko Ono. Artists across Bayside will be in

serge. Bring comic books, stickers, or both. Please do not bring alcoholic beverages, or other types of drugs. The workshop is free. The studio is located at 32





## Calendar LOCAL EVENTS

including trophies from some of the world's most famous bowlers, a pair of Bill Shoemaker's boots, and other artifacts as well as artifacts from a wide variety of other sports. The museum is located at 1649 11 Prados, Balboa Park, hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, under 12 \$3, 250-2544.

**San Diego Maritime Museum.** The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast for sea, including exhibits concerning the old San Diego Coronado ferries, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark *Star of India*, the 1898 San Francisco *Embarcadero*, and the 1904 Scottish steam yacht *Mafo*. There are also a variety of other exhibits, ship carousels, model building, ships in bottles, woodcarving, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and 4th Street, downtown. Hours are 9 a.m. to 5 p.m. daily. Adults \$5, 6-12 \$3, 254-9153.

**San Diego Model Railroad Museum.** Four large-scale models of railroads from the Southwest, past and present, and other train layouts are on view, as well as a working shopcar at the entrance that cycles every five minutes. The scale California exhibit is almost complete and can be viewed. An exhibit called

"Railroad Wonders" includes photos and documents dating back to 1855. The museum, located at 1649 11 Prados, Balboa Park, opens 11 a.m. to 5 p.m. Adults \$5, children 13 and under free. 250-6199.

**San Diego Natural History Museum.** The museum's permanent exhibits include the Scripps Hall of Meteorology, the Hall of Ocean and Shore Ecology, and the Hall of Desert Life. The museum, located at 1649 11 Prados, Balboa Park, is open daily from 9:30 a.m. to 4:30 p.m. Thursdays 7:30 p.m. with half-price admission from 4:30 to 7:30 p.m. Regular admission is adults \$5, seniors \$3, children 6 to 17 \$2, under 6 free, 252-3921.

**San Diego Railroad Museum.** The museum has an extensive collection of restored trains in several locations. At the Campo Depot, the museum of fine vintage train cars on Saturdays and Sundays and on many major holidays, including Thanksgiving and Christmas, departing at 12:01 p.m. and 2:30 p.m. for a one and a half-hour trip to Miller Creek, in San Diego's back country. At the Campo Depot, there are more than 40 pieces of "rolling stock," a wide variety of cars, locomotives, and other train-related artifacts.

Taken for the train excursion are 131 railroads, 15 for children 12 and under, 13 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 30 miles east). Fuel the depot at Highway 94 and Forest Road, Querobon, Call 478-9087.

The La Mesa Depot, 6095 Nobel Drive, La Mesa, is an authentic Victorian depot restored by volunteers. This wooden structure is the community's oldest building and served as passenger depot for the San Diego Atchafalaya Railroad from 1894 to 1927. Exhibits include photos and history of the Atchafalaya Railroad, artifacts, and memorabilia of the Southern Pacific Line, alongside a 1920s locomotive and caboose, and a 1940s diesel engine. The depot is open 10 a.m. to 5 p.m. Saturdays and Sundays. For more information on other locations, call the main office at 390-3030.

**San Diego Heritage Museum.** The museum celebrates the heritage of old and new San Diego. Located at 1000 La Jolla Village Drive, San Diego, the museum is open 10 a.m. to 5 p.m. daily. Adults \$5, children 13 and under free. 390-3030.

of the Paleolithic period along with art and symbols of daily life in the Anasazi Period, from 1368 to 1351 B.C.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, seniors 11-18 \$2, children 6-12 \$1, free to all on the third Tuesday of each month, 250-2544.

**San Diego Railroad Museum.** The museum's permanent exhibits include the Scripps Hall of Meteorology, the Hall of Ocean and Shore Ecology, and the Hall of Desert Life. The museum, located at 1649 11 Prados, Balboa Park, is open daily from 9:30 a.m. to 4:30 p.m. Thursdays 7:30 p.m. with half-price admission from 4:30 to 7:30 p.m. Regular admission is adults \$5, seniors \$3, children 6 to 17 \$2, under 6 free, 252-3921.

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## HELL.A.

Places of Magic and Wonder in Smogland. By Adam Paefrey

The Goddess Bunny shines the brightest among the constellations of hell, a underground scene, for she alone transmutates the monstrous into high glamor. Despite a body decorated by pale and rampaged night implanted metal bars, Bunny makes the best out of rather severe physical limitations.

She caught up with Bunny on the occasion of her 34th birthday party at the Spriggit, a notorious rough trade bar on Calaveras Boulevard.

Bunny Sandie Crisp (name) is a Julie London-like chanteuse. Bunny realized at an early age that she enjoyed dressing female Bunny's act — which is once caught in a bizarre Hollywood bar called Mug's — consists of vamping to disco tunes in high drag. Bunny exudes an emotional outpouring from her manic transvestites and their families, who perhaps mistake The Goddess for an obscure but popular Catholic saint. By the end of her set, the Goddess is drenched in whistles, applause, and Federal Reserve notes. The problem is, Bunny tells me, these are the dog days for female impersonation clubs. The only one going, the Plaza on La Brea, stipulates that its performers not be crooked. "Plus, I'm on hormones, and the drag club looks down on that."

If drag isn't what it used to be, Bunny's making hay in Hollywood. An incredible video documentary of her life story, directed by the estimable Nick Bugher, has just been released by W. Averett Video.

She was seen in the *Reza Asadi* play *Bliss* at the L.A.T.C. and brightened an otherwise dreary *Penelope Spheeris* movie in a turn as a catty secretary. She carries several culty John Doe-Nel movies, most recently starring as *Ma Barker* in a remake of the eponymous *Roger Corman* exploitation. With lessons placed over her lathered body, a stroking pulsed over her face, and a gun stuck menacingly in her hand, Bunny transformed into *Kenny Carr*'s "AIDS terror."

Bunny has lately augmented her twisted frame with a pair of breasts but doubts that she's got the extra step. "I've heard stories about not being able to climax when they cut the thing off," says Bunny in her characteristic breathy lilt. "I don't want to make the ultimate mistake."

(Bookings agents may contact The Goddess Bunny at 213/463-5558.)

Photo by Adam Paefrey

## When This Critic Gets Angry, There's No Restraining Him!

... the fanatical anti-music credo of the authentic-performance-technique fundamentalists ...

Given the high quality of San Diego's performing arts scene, it is not often that a concert comes along so utterly horrible in every respect that there is not a single good thing to say about it. Such a concert was "Bach Duet," which paired violinist Gregory Maldonado and harpsichordist Byron Schenkman in an evening of vengeful music-making at Saint James-by-the-Sea.

In a sense, I found this concert exhilarating. A bad performance that is bad because the musicians are not talented is merely depressing. But a performance that is bad because it is predicated on a stupid idea larger than any single musician, an idea infecting a whole generation, awakes righteous indignation, which makes a critic feel good. There was also the advantage of leaving early and getting some other work done — for the first half of the concert was so unrepentantly awful, and so consistently so, that nothing short of a divine miracle could have turned things around for the second half. (Actually, the only divine miracle appropriate to the place and situation would have been if Saint James "Matamoros" — murderous supernatural heron of the Spanish *romancero* — had appeared and done his stuff.)

"Green is the tree of life," said Goethe, "and all things are gray." That was — to be charitable — the trouble here. Modern musicology, through a

study of period treatises, has come to some conclusion about how baroque music was performed in its own era, particularly emphasizing the performance practices on the stringed instruments. These involve such matters as the loose tension in the bows, light bow pressure, minimal vibrato, stepped dynamics, short-breathed phrases played non legato, rapid tempos, double dotting, and a whole lot of other things that are radically different from the way later music and more modern instruments are normally played.

In the hands of able and sensitive musicians, these discoveries have led to a wonderful freshening and invigoration of music by such composers as Bach and Handel. Clarity, articulation, propulsive rhythmic energy, brilliant lightness, vivacity — these are the admirable consequences of an historically oriented rejection of anachronistic techniques and interpretation. No more playing Bach as though he were Tchaikovsky, or singing Handel as though he were Mendelssohn — and that is all to the good.

But for technical decisions such as these to be of value, their aim must be music, not history. Fundamental music instincts must be applied to them, and they must be used to enhance the structural meanings and emotional implications

of the score being played. If they are to be of value, they must help us to hear the music — a Bach violin and harpsichord sonata, for example — more fully, more luxuriously, more dramatically, more colorfully, more incisively than if these putatively

authentic performance techniques were not used. How much praise do they deserve if the result of applying them is that such a piece of instrumental music by the greatest of baroque composers sounds like a rapid feeble mumble of shapless

## Calendar CLASSICAL MUSIC



"Bach Duet" violinist Gregory Maldonado and harpsichordist Byron Schenkman. Saint James-by-the-Sea Episcopal Church. J.S. Bach, Sonatas for Violin and Harpsichord in B Minor (BWV 1014), A Major (BWV 1015), and G Major (BWV 1019); Toccata for Harpsichord in E Minor, BWV 914; French Suite No. 5 for Harpsichord in G Major, BWV 816.

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1994



## Calendar

### CLASSICAL MUSIC

#### monochromatic murmuring

Not much. In his performances of the Bach Sonatas in E Minor (BWV 1014) and A Major (BWV 1015), Gregory Maldonado played with such light bow pressure, with such little vibrato, with such a relentless refusal to connect notes in shaped phrases, and with such an absence of articulation and dynamic pointing, that the sounds he produced, often scarcely audible above the humming of the harpsichord, resembled the random and hopeless whimpering of a deserted puppy in a neighbor's yard.

The simile suggests that the proper reaction would have been pity, but what I felt was a constantly growing irritation at my inability to hear and perceive the shape of Bach's musical lines, and at the musician's pedantic (and historically preposterous) insistence on playing against the inherent drama of the music. Add to this his tendency — actually it was so widespread as to constitute a rule rather than a tendency —

to hit notes flat (underlined by the lack of vibrato) or sharp (in a teeth-on-edge setting way that would have made a mutamurro out of Saint Teresa, or even Mother Teresa) and you have a very unpleasant style indeed of playing the violin.

The contribution of harpsichordist Byron Schenkman to these unhappy events was less painful for the nature of his instrument dictated that all notes would be audible, clearly articulated, and on pitch, no matter what he did. I was so grateful for these basic musical virtues that for a while I could not understand why Schenkman had partnered himself with so ineffectual a colleague. But in the Harpsichord Toccata in E Minor, BWV 914, where Schenkman could be heard by himself, it quickly became apparent that he too subscribed to the fanatical anti-musical credo of the authentic-performance-technique fundamentalists, for once again the lines were chopped up into tiny fragments, the rhythm had no flexibility or expressiveness, the drama was eliminated, the formal structure underlying that drama was not brought out, and the whole futile enterprise had the air of a mechanized assembly line for

building cars — cars destined never to get anybody anywhere.

Poor violinist Arthur Grumiaux and harpsichordist Ifigia Giordani Sartori, on my favorite recording of the six Bach Sonatas for this combination of instruments! They observe the letter of the historical-authenticity religion, making the embellishments correctly and avoiding romantic sentimentality, but they know nothing of that religion's spirit of intentional lifelessness and dullness. They play with strong sound, gracefully and vigorously shaped phrases, emphatically structural points, touching affect, and rhythm and dynamics arising naturally out of the music's architecture of meaning and feeling. Alas, they will certainly never be elevated to sainthood in the authenticity cult! But when they meet Bach in heaven, he will grant their skillful hands and thank them from the bottom of his ravaged heart. ■

### CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday of the event. Send complete information, including a description of the event, the date and time it is to be held, and the price admission, where it is to be held, including

neighborhood, a contact phone number, and a phone number for public information to Reader Classified Music, P.O. Box 63810, San Diego, CA 92166-3810.

**Living Writings and Spiritual Politics** by Johnathan Sweeney are presented for the "Night in Yerma" festival in the San Diego Youth Symphony on Friday and Saturday, January 21 and 22, from 8 p.m. until midnight each evening. The full orchestra will provide music for dancing or listening period or costume dress optional. Light hors d'oeuvres and a glass of wine are included in the admission price of \$10. Trains all the building in the Federal Building at Balboa Park. Need more information? Call 233-5212.

**The Dresden Philharmonic** performs at the Civic Theatre on Friday, January 21, at 8 p.m. Music on the program includes the Academic Festival Overture by Brahms, Beethoven's Triple Concerto, and Tchaikovsky's E Minor Symphony. Tickets range from \$10 to \$60 and may be purchased in advance by calling 439-3724. The theatre is located at 2022 Street, downtown. This concert is hosted by the La Jolla Chamber Music Society.

**Classical Violin Tunes** will be played by Richard and Rosemarie on Saturday morning at 10 a.m. from 9 a.m. to noon, at 355 Coffee Time, 1740 Avenida Encinas, Carlsbad (near the Ralphs grocery store, at the Promenade). Free. Dial 686-3606 for further details.

**Classics of Love, Jealousy, and Lust** are part of Tchaikovsky's operatic masterpiece, *Yevgeny Onegin*, the first offering of the season from the San Diego Opera. The cast includes Renee Fleming, Jeffrey Black, Peter

Bloch, Kathleen Hegger, and Stefan Sikafsky. The opera opens on Saturday, January 22, at 7 p.m., with subsequent performances Tuesday, January 23, at 7 p.m., January 28, at 8 p.m., and February 2, Tickets begin at \$10 and may be purchased at the Civic Theatre box office, 236-6510, or by calling 278-TIX.

**Music by Mendelssohn, Palestrina, and Barber** are planned when the La Jolla Symphony performs in USCSD's Standish Auditorium on Saturday, January 22, at 8 p.m., and on Sunday, January 23, at 3 p.m. General admission is \$12, with discounts for seniors and students. Call 594-5408 for more details.

Parking permits are required on the USCSD campus and may be purchased at the Culman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**The Appettites** concert sponsored by the California Center for the Arts, Escondido continues on Saturday, January 22, at 8 p.m., with a performance by acoustic guitarist Chris Proctor, playing steel string guitar.

The event will be held in the council chambers at Escondido City Hall, 201 North Broadway. The \$10 ticket includes a reception with the artist which begins an hour before the performance. 738-4138.

**Starring the Three Bs**, "Back to the Basics" is the concert planned by the Palomar Community Orchestra on January 22 and 23. The program features Beethoven's Leonore Overture No. 3, Beethoven's Second Symphony, and J.S. Bach's Concerto for Two Violins in D Minor. Performances are at 8 p.m. on Saturday, and at 2 p.m. on Sunday. One hour prior to the concert, conductor Robert Galian presents a concert preview, an audio-

native talk on the music to be played. Tickets range from \$5 to \$20 and may be reserved by calling 744-0136 or 744-1180-2435. Enjoy the music in Palomar College's Howard Redick Theatre, 1160 West Mission Road, in San Marcos.

**View la France** is the theme for the first concert of 1994 hosted by Classical Unlimited, continuing on Sunday, January 23, at 7:30 p.m., at Parker Auditorium (La Jolla High School), 750 N. La Jolla Village Drive. The program features Debussy's "Belle au Bois Dormant" for Piano and Narrator; Debussy's Three Ariettes; Chabrier's Bells; and the Two Violins by Mendelssohn and the Piano Quintet in E Minor by Franck.

This series is being given in three locations, with each concert program repeating at each venue. The venues are the Carlsbad Cultural Arts Center, Parker Auditorium, and the Poway Center for the Performing Arts. Concert packages for the three concert series, a \$36, single ticket is a \$14 general admission. \$10 for seniors and students. Call 667-3411 for information and advance tickets.

**Works by Parcell, Mozart, and Dvorak** will be performed by the Stanford String Quartet when they next San Diego Mini-Concert is given on Monday, January 24, beginning at 8 p.m. in the lecture hall at Horton Plaza. The concert will last approximately 90 minutes, and you're encouraged to bring a lunch to eat while enjoying the music. Admission is free, although donations are gladly accepted. Call 434-8162 for more information. These mini-concerts are presented on alternate Monday days through May.

Angelenos, has established a considerable reputation in the creation of large-scale abstract sculptures involving natural (or natural-seeming) stones and other media. For a number of years, his activities have been concentrated in the San Francisco Bay area, where he has been a part of the San Francisco art scene. His work has been exhibited in numerous galleries and museums, and he has received numerous awards and honors.

Woods, who lives in Los Angeles, has been a part of the San Francisco art scene for many years. He has been a part of the San Francisco art scene for many years, and his work has been exhibited in numerous galleries and museums. He has received numerous awards and honors, and his work has been recognized by the art community.

Woods' work is characterized by its use of natural materials, such as stone and wood, and its focus on the relationship between the object and the viewer. His sculptures are often large-scale and abstract, and they often incorporate elements of the natural world.

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## Calendar

### ART

## African Genesis, from a Sculptor's Point of View

... the sense that a great power of earth or sky has taken possession of the simple wood or stone sculpture ...

The Baboor Gallery is presenting a particularly stimulating exhibit, one that vividly dramatizes the pervasive influence of primitive sculpture on 20th-century art. There are no generalities here, but rather the work of a single contemporary artist, along with the tribal tradition that has provided him with inspiration. The result is a special insight into the operations of the modern artist's imagination.

### REVIEW

JONATHAN SAVILLE

Woods, who lives in Los Angeles, has established a considerable reputation in the creation of large-scale abstract sculptures involving natural (or natural-seeming) stones and other media. For a number of years, his activities have been concentrated in the San Francisco Bay area, where he has been a part of the San Francisco art scene. His work has been exhibited in numerous galleries and museums, and he has received numerous awards and honors.

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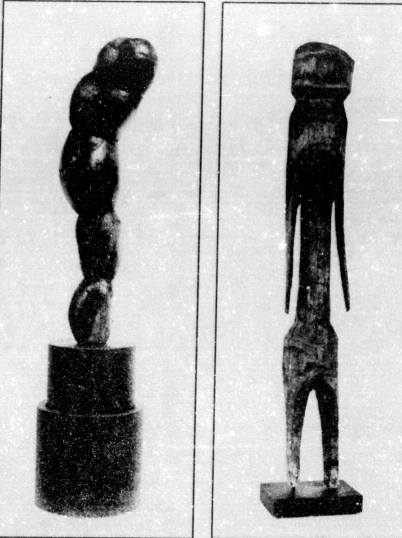
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art that had dominated Europe since the Renaissance. In this exotic, non-Western art, the makers of the modernist revolution found radical simplifications of forms, intensely expressive distortions, and unconventional ways of dealing with space, proportion, outline, and surface. Again, and again, in the subsequent decades, African art has resurfaced as an active force in the development of modern styles, while its own strength and elegance have established it as in itself one of the great sculptural traditions in world art. Now, nearly a century later, it continues to provide an artist like Woods Davy with new visions of sculpture's potential.

It is, of course, the way Davy transforms African art gives his work its quality. Typically, in these recent stone pieces, he collects appropriately shaped rocks from Colorado, Mexico, or his own Southern California; cuts them with a diamond saw so that they can be fitted together in a vertical series; attaches them with steel pins and epoxy; and treats their surfaces by wrapping them with galvanized steel cable, which is then heated to the melting point with an arc welder, producing scarification, pitting, and a "burned" coloration. The resultant colors and textures are reminiscent of weathered wood or roughly glazed pottery, with both of which these burned-stone surfaces also share characteristics of accident and unpredictability, suggestive of the spontaneous creativity of nature itself.

The forms, too, although non-representational, inevitably suggest objects in the world of nature or culture: a pile of stones deposited by some ancient geological convulsion, desert markers, segmented human figures, ritual markers such as dolmens — or African figure sculptures. Look, for example, at Davy's *Mambla* (the name



Woods Davy, *Mambla* and *Moba* (the name)

Woods Davy, "Primitive Presence" New sculpture and selected African tribal objects The Thomas Baboor Gallery Through February 5

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**14th Annual Brazilian Carnival**

**Friday, Feb. 4**  
9:00 p.m. - 1:30 a.m.  
S.D. Hilton Hotel  
E. Mission Bay Drive

Tickets on sale at the following locations:  
Andy's Restaurant, 1235 Morena Blvd., San Diego  
Vigo, 636 Broad View Street, Spring Valley  
\$15 • No one under 18 admitted

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Daily morning & afternoon trips  
Experience the thrill of a lifetime while cruising in comfort on a three-hour tour to the migration route of the California Gray whale. Snacks, lunches & beverages are available onboard for your dining pleasure! We guarantee that you'll see these giant creatures of the deep, or you'll sail again FREE! (Weekdays only)

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**Thursday, February 3, 1994**  
Hilton Hotel — Mission Valley  
901 Camino del Rio South, Newport Room

Admission by reservation only. Must call on or before February 2, 1994. (619) 456-2736  
Seminar cancellation rights reserved.  
Seminar begins at 7:00 pm





## Calendar ART

**Bright Colors and an Architectural Background** are employed by watercolorist Jay Andrews. A show of his work runs through Thursday, February 5, in the Foothills Artist Association Gallery, located in the Ben Polak Fritz Art Center, 8053 University Avenue, La Mesa. Andrews will be at the gallery on Saturdays throughout January. Gallery hours are 11 a.m. to 4 p.m., Tuesday through Saturday. Call 670-8663 or 469-7747 for more information.

**"The Fraternal Presence — New Sculpture and Selected Tribal Objects"** featuring sculpture by Los Angeles-based artist Woodie Davis is on display at the Thomas Raber Gallery through Saturday, February 5. The tribal art on display explains and enhances the understanding of the African influence in Woodie's work. The gallery is located at 7470 Girard Avenue, La Jolla. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., and by appointment, 434-0343.

**Handful Objects** by sculptor James Eaton are on display at Gallery Eight through Saturday, February 5. Eaton employs brightly painted aluminum sand castings combined with other materials such as cast polymer resin and wood in his work. Regular gallery hours are Monday through Saturday, 10 a.m. to 5 p.m., 764-Girard Avenue, La Jolla. 434-9781.

**Ceramic Masks** made from face masks and mud-drawn designs by Kathryn Komersa Dodge are on display through Saturday, February 5, at Ramo's Cafe. Find Ramo's at 494 Newport Avenue, Ocean Beach. 533-0556.

**Calligraphy Emphasizes the Aesthetic Properties of Balance, Rhythm, Vitality, Contrast, and Continuity.** Enjoy a Japanese calligraphy exhibition at the Japanese Friendship Garden Exhibit House, sponsored by the Japanese Consulate in Los Angeles and the Japan Calligraphic Art Academy, through Sunday, February 6. Included in the show are works

by the late San's Anyama and other leading Japanese calligraphers. Find the gardens near the Spreckels Organ Pavilion in Balboa Park. Admission to the garden is \$2. Hours for viewing are Tuesday, Friday, Saturday, and Sunday, from 10 a.m. to 3:45 p.m. Call 232-2780 for additional information.

**"Border Realities VIII: Broken Promises, Cultural Value Is Non-Negotiable"** is a multimedia installation dealing with regional and international aspects of migration, displacement, memory, and place, on display at the Centro Cultural de la Raza. This exhibition continues through Sunday, February 6. The Centro is located in the Pepper Grove area of Balboa Park, on Park Boulevard, north of Tricard Drive Way. Gallery hours are noon to 5 p.m., Wednesday through Sunday. 233-4335.

**An All-Weather Show** is planned through Sunday, February 6, at the Cottage Gallery. This show includes works in watercolor, acrylic, oil, pastel, woodblock, sand, and encaustic. Also on display through Sunday, January 30 is "Country Mary's Garden," an exhibition of Chinese brush and Western contemporary flower and landscape paintings by Mary Connolly. Gallery hours are 10 a.m. to 6 p.m., daily. Find the gallery at 251 San Diego Avenue, Old Town. 286-1893.

**Sculpture in Stone and Wood** with engravings and drawings by Ted Bertram are on display at the Santa Ysabel Art Gallery. "Learning to Speak" continues through Sunday, February 13. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m., Wednesday through Sunday, 10 a.m. to 6 p.m., 2197 Highway 78, Santa Ysabel. 765-1676.

**"From the Mouths of Blue-Haired Angels"** is a show of work by E. David Surla currently on view at the San Diego Art Institute. Surla makes his own egg tempera paint and creates his own frames; this show includes a recent turn toward his relief, giving the work a feeling of painted sculptures. "Sula starts with his work explores "race and reality." Also on view is the All-Media Janned Exhibition, selected by artist

Atara Baker. See both shows through Sunday, February 13. The gallery is located two doors west of 54th Fifth Avenue, in suite 130 at Mission Valley Center. Hours are 10 a.m. to 5 p.m., Tuesday through Saturday, 12:30 to 3 p.m., Sunday. 228-4300.

**"Recent Watercolors of California and North Dakota to the Half"** are on exhibition at the Simpler Gifts Press Gallery, 3033 Fifth Avenue at Quince Street, suite 420, mid-city. On view are recent watercolors of North Dakota and California, visual poetry, posters, mixed-media art, sculpture, and artist's books by Hall. Gallery hours are Monday, Wednesday, and Friday, noon to 5:30 p.m., and by appointment, 688-2436. See this show through Tuesday, February 15.

**Cafe Regulars** at the Gas Haus have put together a mixed-media exhibition of their art, continuing on display through Tuesday, February 15. Find the coffee house at 1441 Street, downtown. Hours for viewing are 8 a.m. to 2 a.m., Monday through Thursday; 8 a.m. to 4 a.m., Friday; 10 a.m. to 4 a.m., Saturday; and 4 p.m. to 2 a.m., Sunday. 252-5866.

**"Hedley's Fractures"** is an exhibition of new work by Lucy Duarte on view at the Linda Moore Gallery through Saturday, February 26. Duarte has lived in both Brazil and Uruguay, where she both painted and showed her work with her series. The paintings in this series reflect a return to her hard work and incorporate materials such as straw, feathers, and rocks, with a muted palette of colors.

Regular gallery hours are Wednesday through Friday, noon to 5:30 p.m.; Saturday, 10 a.m. to 3 p.m.; Sunday, 10 a.m. to 5 p.m. Find the gallery at 1611 West Street, in Mission Hills. 260-1101.

**Renowned Polish Sculptor Magdalen Abakumowa** has two bodies of work on display at the Mandelkern Gallery. The show includes sculpture completed in 1992 and 1993, as well as architectural drawings from a proposal for a new city of 250-foot buildings with concrete exteriors planted with vegetation in Paris. Two to six other new buildings are planned in the La Defense district, located on the periphery of Paris. See this show for her work through Saturday, February 27.

The Mandelkern Gallery, in Mandelkern Center, on the US20 campus, is open Tuesday through Sunday, from noon to 5 p.m. Admission is free, but on-campus parking permits are required; they can be purchased at the information pavilion at the Gilman and Northview Drive entrances to the campus. 234-2664.

**Abundant Use of White Space and Drawing with Paint** distinguishes the canvases of San Francisco Bay Area

abstract painter (Ole Jackson). New works by Jackson are on exhibition at the Porter Randall Gallery through Monday, February 20. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m., noon to 5 p.m., on Saturday, and by appointment. Porter Randall is located at 5624 La Jolla Boulevard, Poway. 533-4884.

**"The Nude and the Portrait"** is a show of drawings and pastels by Arlette G. Ramphal on view at Zatterbach Collective through Monday, February 29. Zatterbach is located at 975 Carpent Avenue, Pacific Beach. 227-4762. Hours at the coffeehouse are 4 a.m. to 4 p.m., Sunday through Thursday; the cafe is open 24 hours on Friday and Saturday.

**Joan Mier's 1986 Birthday** is commemorated with a show of his work on paper at the Prospect Fine Art Art Co. on view through February 6. The show includes a selection of works in media including lithographs, aquatints, etchings, and early double-sided lithographs. Find the gallery at 1208 Prospect Street, suite 2G, La Jolla. Selected works by Romero, Tamayo, and Tanguy are also on display. Gallery hours are Wednesday, Thursday, and Sunday, noon to 5 p.m., Friday and Saturday, noon to 9 p.m., 459-1978.

**Black and White and Chachone** Photographs taken around the world by Almira Von Wilkman are featured in a show at the Rave Discoveries Gallery through Monday, February 28. The gallery is located at 3911 University Avenue, suite 224, near SDSU. Hours are 11 a.m. to 7 p.m., Tuesday through Thursday; 11 a.m. to 8 p.m., Friday; 10 a.m. to 8 p.m., Saturday; and noon to 6 p.m., Sunday. 265-5775.

**The Three is Law** is a show called "Hearts and Flowers" at the Caffe Gallery through Monday, February 28. The show features recently released art from the gallery's limited-edition graphics and Art to Wear collections. Gallery hours are Sunday to Wednesday, 10 a.m. to 6 p.m.; Thursday through Saturday, 10 a.m. to 9 p.m. The Caffe Gallery is located at 2501 San Diego Avenue, Old Town. 296-2296.

**Contemporary Furniture** and accessories for home and office are on display at Gallery Alexander through Saturday, March 3. Regular gallery hours are 10 a.m. to 6 p.m., Tuesday through Saturday, 11 a.m. to 5 p.m., Sunday. The gallery is located at 3930 Girard Avenue, La Jolla. 939-9433.

**Basket Work** by Carol Lang is on display at Gallery Vista on view through Saturday, March 6. Gallery Vista is located at 204 E. Cardiff Village Drive, suite 204, in Cardiff. Find the gallery through Sunday, March 6. Gallery hours are Monday through Thursday and Saturday, 10 a.m. to 6 p.m.; Friday 10 a.m. to 5 p.m.; and Sunday 11 a.m. to 5 p.m., 434-9431.

**Plata Air Artists Twelve** Romero, William Glen Crooks, Nikki Davis, Sue Kahn, and Jim Mayer are on view at the Regency Gallery through March. The show includes watercolor and oils, painted woodcutters throughout California and Europe. Gallery hours are Monday through Wednesday, 10 a.m. to 6 p.m.; Thursday 10 a.m. to 8 p.m.; Friday and Saturday 10 a.m. to 10 p.m., and Sunday noon to 5 p.m. The Regency Gallery is located on the harborfront of the Hyatt Hotel, One Market Place, downtown. 236-9956.

**To Create His Art, Terrence Roach** (the pseudonym of Joseph Logan) mixes old black and white photographs to wooden panels, then paints on colors and commentary. The results are on display at the Best World Gallery. Find the gallery at 4010 Lindbergh Street, in Mission Hills. 260-8007. This exhibit has no set closing date.

## ART MUSEUMS

**Museum of Contemporary Art, Downtown.** The permanent second floor of the Museum of Contemporary Art, San Diego, presents "The Photograph," a work by Edward and Nancy Reddy Kienholz. The piece is a room-size tableau that presents American's return to the right district and its inhabitants. Made up of photographic and reconstructed architectural elements, the scene is populated with eleven life-sized female figures. The settings are based upon actual photographs: the Kathleen took of rooms in Amsterdam's red light district. See this show through today, January 26.

Find the museum at 1001 Kent Street, downtown. Admission is \$5 adults, \$2 for children 6-18, free for those 19 and under. Hours are 11 a.m. to 5 p.m., Tuesday through Thursday; 11 a.m. to 8 p.m., Friday; 10 a.m. to 8 p.m., Saturday; and noon to 6 p.m., Sunday. 265-5775.

**Thames Museum of Art.** The "Age of Romance: France in the 18th Century." Featuring 40 cabinets drawn from the collection of the Arts and Crafts Museum, San Francisco, and the Putnam Foundation, San Diego, explores the years that correspond to the reign of Louis XV. Pieces exhibited include rococo commodes executed with a range of techniques, a pair of rare wax seals from the Sevres Manufacture, Japanese and Chinese porcelains, and paintings by Boucher, Fragonard, David, and Lagrenée. The show continues through August.

**Museum hours** are Tuesday through Saturday, 10 a.m. to 4:30 p.m., and Sunday from 1:30 to 4:30 p.m. Free admission. For more information, call 239-5548.

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## Calendar THEATER

### More Intense Than Life

The Fritz shows it has found its voice and is eager to roar.

For Maria Irene Fornes, writing a play is like watching a photograph develop. Vague details slowly take shape, and Fornes follows their lead. Why are they there? What's behind them? "Certain elements grab you in a more serious way than others," she says.

"That will become the play," her first effort, *Tango Palace*, grew from a feeling she had about a "mentor of some sort" and a student. The *Conduct of Life*, now in an engrossing production at the Fritz Theater, began with the image of a "midnight girl wearing a little pink slip and a soldier wearing an undershirt, military breeches, and boots." "Who were they? Why a soldier with such a young girl? Rather than begin with formal dialogue, Fornes tried to answer these questions by composing a scenario. "It was just a little scene, but it had a strong impact on me," she says.

The soldier, we learn, is Orlando, a 33-year-old army lieutenant in an unnamed Latin American country. When we first see him, except for the 75 jumping jacks performed double-time, Orlando seems "ordinary" enough. Then, out of the blue, he announces a two-year, Machiavellian program to achieve his ideal of "maximum power." It's his destiny, he's certain.

**Thames Museum of Art.** The "Age of Romance: France in the 18th Century." Featuring 40 cabinets drawn from the collection of the Arts and Crafts Museum, San Francisco, and the Putnam Foundation, San Diego, explores the years that correspond to the reign of Louis XV. Pieces exhibited include rococo commodes executed with a range of techniques, a pair of rare wax seals from the Sevres Manufacture, Japanese and Chinese porcelains, and paintings by Boucher, Fragonard, David, and Lagrenée. The show continues through August.

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1994

## Calendar THEATER

He continues, "The compression consists of removing everything that is not strictly necessary and interlarding what is there, such as putting a strong adjective in the place of a bland one, whilst preserving the impression of spontaneity." In effect, things that could take hours to express in "real" life can be shown or said in minutes, even seconds, on a stage. Brook's remarks about compression in the theater also describe the way Maria Irene Fornes constructs her dramas. Few playwrights have ever written such compressed scenes, some of which are completely visual or have only a single line of dialogue. Nothing is ever wasted or unnecessary. And many of her scenes work best when they seem far from the point. For example, Leticia is going on a trip. She's trying to loop a strap around a suitcase, only the strap doesn't fit. Where, she asks, is the original strap? The luggage is no longer matched, and just think how cheap that will make her look — with a phony strap on her otherwise elegant suitcase. Orlando replies that the original strap is broken. "I used it for something," he says, while the focus of the scene is on Leticia's fears of committing a faux pas of tourism. Fornes uses the strap as a synecdoche — a part for the whole — to confirm our sense that Orlando's new job may include torture. It's a deceptively simple scene. Amid Leticia's seemingly unnecessary mini-tantrum, with Orlando's unemotional, off-handed reply Fornes conveys a great deal of information.

A play as tightly compressed as *The Conduct of Life* requires an equally expert, sharply focused production. And though one could wish that the cues for

Douglas Gabrielle's savvy, expressionistic lighting design were executed with more precision and that the acting were devoid of the cliché or unnecessary gesture — which tends to detract more than usual given Fornes's special demands — for the most part the Fritz Theater has come close to such a concentrated effort.

Daniel Morris's minimalist set, with a few statues of a woman in a pose of servitude, makes for easy transitions from scene to scene, and Betty Cheverton's costumes, from the high styles of the '40s to the non-style of poverty) are a plus. Karin Williams's detailed direction is some of her best work to date. Following on the heels of the equally riveting *Reckless*, the Fritz shows with *The Conduct of Life* that it has found its voice and is eager to roar.

It helps to have artistic director Duane Daniels as Orlando. When he first sees him, Daniels fits Fornes's depiction of an apparently mild-mannered person "who works in an office and has a nice job." When asked, however, Daniels can boom with terrifying ferocity. He shuts our superficial image of Orlando and shows how a corrupt government, which hovers around the stage as palpably as an actual character, can engender corruption in individuals. Moments later, he turns to the focus of the scene is on Leticia's fears of committing a faux pas of tourism. Fornes uses the strap as a synecdoche — a part for the whole — to confirm our sense that Orlando's new job may include torture. It's a deceptively simple scene. Amid Leticia's seemingly unnecessary mini-tantrum, with Orlando's unemotional, off-handed reply Fornes conveys a great deal of information.

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## THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given, so, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

**Cambes**  
Robert Gaudet stars as King Arthur in this touring production of Leroy and Lowe's musical about the Round Table, based on T.H. White's *The Once and Future King*. Symphony Hall, through January 25. Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m. For information call 231-8895.

**The Conduct of Life**  
Reviewed this issue. Fritz Theater, through February 6. Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

**The Dilemma**  
On Stage Productions presents James Leonard's drama about a disenchanted preacher, a disturbed young man, and the preacher's return to his calling. Offstage Productions, through February 16. Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**Hedda Gabler**  
The South Coast Repertory Theatre opens its 1994 season with Henrik Ibsen's drama about a woman born before her time and a world that tries to let her know it. David Chambers has directed. South Coast Repertory Theatre, through February 13. Tuesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**I Do, or Die... The Mother-in-Law of All Weddings**  
Until now, the Mystery Cafe has imported scripts for its interactive dinner theater. But with *I Do, or Die*, the Mystery Cafe not only has a home-grown product, it also has one of its best — the best balance between written and ad libbed materials, the best array of credible suspects and clues, and also the funniest of the ones I've seen at the Mystery Cafe. *Patricia Potts*, *Pavlovian*, here to the Puccini-chore for the shrimpy diabolical. *Steve Ziegler* as the *Hunter-grooming* ("To well, or not to well..."). And Carol Mackintosh and Sandra Dabow as the Mothers-in-law to be from Hell. Were the murders by the "accident"? *Diane Lebar*'s costumes play comical havoc with both the '80s and proper attire for inquests, and John Brian Davis's wig — explosion of cascading hair sprayed to within a millimeter of the eye — are a host! So is this show.

**Work a try.**  
Mystery Cafe, Imperial House Restaurant, 505 Kalma Street.

each living proof that "cousins shouldn't marry." Puccini, who stars as a variety of hilarious bores, and Robertson, who has also directed, have set the pace in the 1990s (that is somehow able to make numerous topical references about 1993). It is a consistently fun evening, made so by Puccini, Patricia Harris-Smith — who plays several characters and who has assumed many of the MC duties to good effect — by Stephanie Britton as the bride with an aversion to the sound of animal balloons being squeaked that gives her the shrimpy diabolical. *Steve Ziegler* as the *Hunter-grooming* ("To well, or not to well..."). And Carol Mackintosh and Sandra Dabow as the Mothers-in-law to be from Hell. Were the murders by the "accident"? *Diane Lebar*'s costumes play comical havoc with both the '80s and proper attire for inquests, and John Brian Davis's wig — explosion of cascading hair sprayed to within a millimeter of the eye — are a host! So is this show.

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**A Lighthearted Murder Mystery**  
The Lighthearted Murder Mystery "drama" with audience participation needed to solve a puzzling crime. Caribbea Inn Beach Resort, 3075 Caribbea Inn Beach Road, Caribbea, Tuesday at 7:30. Saturday, Sunday, 5:00 P.M. Street, downtown. Wednesday at 8:00 p.m. For information call 736-1152.

**Mr. & Mrs. Manning**  
The Old Globe Theatre opens its Season '94 with Alan Ayckbourn's interactive farce, in which the audience goes on a treasure hunt through the mansion of Mr. Manning. Acoustics. Craig Noel has directed. Canine Center for the Performing Arts, January 21, through March 6. Tuesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**My One and Only**  
The San Diego Junior Theatre is staging the George Gershwin musical in which a 1920s, vaudeville dancer, a "daring young woman." Songs include "Wonderful," "Nice Work If You Can Get It," and "Strike Up the Band." The latter is supplied by Allen Oplen's costumes and Marty Eldridge's sound design, part of which is mid-'70s disco music that catches the period (Chicago, 1976) and causes cringes of musical memories at the same time. The acting is solid. Hope Eagle's team could be more intelligent (he's the

smartest character in the piece) and could show more effectively how she became such an ongoing black hole. But other than that, the cast is impressive. Bryan Bevel's Danny is just right, moving from a form of single-verse innocence to the bitterness of James Watkins's Bernice in believable stages. Lisa Viorde's Deborah, caught in the switches like Danny, is often most eloquent when she doesn't say a word and simply shows us how repulsive Bernice is and how, were it not for two very angry singles (and by the way, this is an angry play, in the characters and in Mann's anger at the condition), she and Danny

might have turned out together just fine. (Note: Several cast changes have occurred since the show opened in April 1992.) **Worth a try.**  
Fritz Theater, 420 Third Avenue, downtown, open-ended run. Friday and Saturday at 10:00 p.m. For information call 233-7305.

**Shenandoah**  
The Lawrence With Resort Theatre is offering the musical, based on the James Stewart movie, about a peace-loving farmer who refuses to allow his six sons to enlist in the Confederate Army during the Civil War. Lawrence With Resort Theatre, through March 12. Tuesday, and Thursday through Saturday, at 8:00 p.m. Matinee Tuesday through Thursday, and Sunday, at 1:45 p.m.

**The Show Host**  
The kidnapping of Mercedes Givens is a cinch to make the evening news on Channel 5. He's the general manager of the station. What viewers would find less understandable is why — and Carlos has absconded with the case and is holding him hostage in a large chicken coop. In Rodolfo Santana's serious comedy, *The Show Host* (1998), Carlos believes that everything on television is absolutely real — soaps, commercials, even game shows. Because of this religious-like conviction, Carlos becomes Mercedes's worst nightmare. He holds the general manager accountable for every violation of justice in even the most mindless of escapist fare. Playing through this weekend at the Martin Luther King Puppet Theatre in Balboa Park, *The Show Host* probes an area of our lives most of us overlook: what would happen if one took TV literally? And who is responsible for the content of shows and news — one of the play's most subversive ideas — for the "quality control" of the products in commercials? The play raises these questions through humor and free-wheeling theatricality. The opening-night performance by the Centro Cultural de la Raza, however, was shaky. It had some powerful, and powerfully funny, moments (confronted with slow, surreal, large transitions, and scenes needing more polish. Tony Ross, who plays Carlos, was more comfortable with the comic characters Carlos has (more than with Carlos's) before in tenacity and commitment to the

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Directed by Will Robertson

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# Calendar MUSIC SCENE

paid the set with hits. This may have bored some bar patrons at the start of the set — giving them more time to load up on red-colored, rum-laced Slurpees — but they were more than appeased by the finale of "Fat Bottomed Girls" and "Bohemian Rhapsody" not to mention the encore of "We Will Rock You/We Are the Champions," a song that, in probably the most delicious irony of rock 'n' roll history, stands as one of the most popular football (soccer) hooligan chants of all time. SIA also played "Tie Your Mother Down," "Let Me Entertain You," "Stone Cold Crazy," "Killer Queen," "Crazy

Little Thing Called Love," and "Under Pressure" (a.k.a. the song sampled in Vanilla Ice's "Ice Ice Baby"), among others.

*The singer was able to compensate for his non-Arab features via Mercury-esque gestures and cheap black-vinyl pants with red suspenders.*

and there was nothing to be faulted in their execution, but standing around waiting for them to take the stage, while surrounded by video wallpaper of Status Quo at Live Aid and

wrong end of a telescope. Good music is good music, in whatever year it's played. Kiss, the Romantics, Status Quo, and Styx are not, however, good. Chiller's night was like the

Tower of Babel seconds after the walls came tumbling down. An audience that prefers to listen to the past is one unwilling to go for said, in more ways than one. I've been thinking a lot about this lately, thanks to a pair of new low-life, drug-dealing neighbors who like to blast classic rock hits into the wee hours of the morning. You know how some civic leaders want to ban rap because they believe its violent imagery incites bad behavior from its fans? I think the same thing could be said, with more truth, about mid-'70s hard rock. Decontextualized songs like "Smoke on the Water," "Saturday Night Special," or even "Another One Bites the Dust" are far more dangerous than any of Dr. Dre's number, because they are no longer anchored to a particular era's set of values, and because they appeal to people whose reactionary love for nostalgia over reality borders on the delusional. Look at Donald Ruggin, whose tastes were equally, and damagingly, conservative. Rap, however explicit, simply describes the present day. It lives in the here and now, as do its enthusiasts, which makes it, at the very least, pertinent.

In coming months Chiller's, in conjunction with KCLX, will present tributes to Pauli Floyd and the Doors. There will even be a show by the real life '70s hard rock act Molly Hatchet, which will, in this day, doubtless seem like a tribute band. Other San Diego clubs will no

doubt present tributes to other suitably inaccessible hard rock acts of the '70s. (But I'm still waiting for a tribute to XTC, which never tours.) Sadly, such

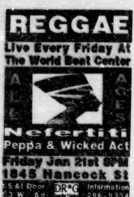
is the state of the art of rock 'n' roll in 1994: the words "timeless rock hit" will never mean quite the same thing. ■



Sigman and Steve Calverley



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**The Country Club**, 1121 Third Street, Chula Vista. 426-2977; Route 66, country music, 8 p.m., Thursday through Sunday (jam session on Sunday); Wild Rose Junction, country music, 9 p.m., Sunday through Wednesday.

**Diamond Jim's Nightclub**, 773 Third Avenue, Chula Vista, 585-7323:

**Hotel del Coronado**, 1550 Orange Avenue, Coronado. 435-6611. Ocean Terrace Lounge: The Elements,

Top 40 dance music, 8:30 p.m. to 12:30 a.m. Wednesday and Thursday and 9 p.m. to 1:30 a.m. Friday and Saturday; Lynda Roth, jazz music, 9 p.m. to 12:30 a.m. Sunday; In-Voces perform mellow classic rock from 9 p.m. to 12:30 a.m. Monday and Tuesday. Karaoke entertainment

Palm Court: Jim Guerin, pianist, performs 5 p.m. to midnight, Friday and Saturday, from 5 p.m. to 11 p.m.

**Prince of Wales Restaurant:**  
Johnny "Ace" Harris, jazz music on the piano, 7 p.m. to 11 p.m.

**Hutch's**, 1463 Palm Avenue, Imperial Beach. 423-3479. Buck Naked, country music, Friday and Saturday.

**Island Saloon**, 104 Orange Avenue, Coronado, 435-3456; Steve Brewer, acoustic rock and roll, Thursday; live music, Friday and Saturday, call club for information. The music starts at 9 p.m.

Palm Avenue and Saturn Boulevard).

Mundell Lowe, tonight, Thursday, January 20, Athenaeum Music and Arts Library

**Imperial Beach, 429-1161:** Makai, Top 40 dance music, Thursday.  
**Joe's, 415 Broadway, Chula Vista, 424-4878:** Top 40 rock and roll with Ernesto and the Bad Boys, Wednesday through Saturday; Steve Langdon, Top 40 and rock and roll music, Sunday through Tuesday.  
**Law's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 424-4000:** In Cays Lounge: Two Two, contemporary music, 5 p.m. to 8 p.m.

**The Marisol Cocktail Lounge, 2638**  
Main Street, Chula Vista. 429-8045.  
Los Regionales, norteño music, and  
Thursday; Los Walker, Angries y  
Diablos, and Koraje, tropical-flavored  
Latin music. Friday and Saturday; Los  
Regionales, norteño music, and the  
Toritos Band, norteño music. Sunday  
the Toritos Band, La India Cochimi,  
Nedy Antonio, and Manachi Perla,  
norteño music. Monday. Everything.

**Marisol's Million Dollar Club**, 1862  
Palm Avenue, Imperial Beach.  
429-1161. Colours, Latin and Top 40.

**McP's Pub**, 1107 Orange Avenue, Coronado. 435-5280. Live music is offered nightly. call club for

**Mexican Village Restaurant**, 120 Orange Avenue, Coronado. 435-1822

**Mr. D's**, 1322 Third Avenue, Chula Vista. 427-4200: Live music, Friday and Saturday, call club for information; Judy Arnes hosts

**The Palomino Star**, 3008 Main Street, Chula Vista. 427-5809: Karaoke sing-along is Wednesday through Sunday.

**Coffeelounge**, 247 Third Avenue, Suite C, Chula Vista. 498-1847: John Goss and South Bay Jazz, jazz, 9 p.m.  
Friday: Chris and Greg Alsop, pop and pop rock, 8:30 p.m. Saturday:  
**Peache's**, 1201 First Avenue, Coronado. 437-4474: Tom Barabas,

piano variety, 6:30 p.m. to 11:30 p.m.  
Friday and Saturday

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**PeFolks**, 1747 Sweetwater Road (at #05), National City. 474-1944: Remember Us, variety music, 7 p.m. to 9 p.m. Wednesday.

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before

**Rock and Roll**  
**The Accursed:** Dream Street  
**Greg and Chris Allsup:** Papa Dave's  
 Village West Coffeehouse  
**Are You My Mother:** Megalopolis

**Am Natural:** Pounder's/La Costa  
**Aurora Borealis:** Spirit, Dream Street  
**Away:** Spirit

**Bad Karma's:** Spirit  
**Bad Mood Zeus:** Blind Melons  
**Bad Penny:** Ireland's Own  
**The Balled Monkeys:** Megalopolis  
Bar and Grille  
**Bare Bones:** W.D. Pabst  
**Barefoot Hockey Goats:** the Carib  
**The Beatitude:** Metalropolis Bar and

**Grille**  
**The Belair Boys:** the Mission Inn  
**Cindy Lee Berryhill:** Rumors Cafe  
**Beserkistom:** Dream Street  
**Boneyard:** Hennessey's  
 Tavern/Carlsbad  
**Border Crossing:** Back Alley Blues.

**Brown Sugar:** Louie Louie  
**Buck O' Nine:** Dream Street  
**Bump:** Dream Street  
**Camille's Ca-motion:** Incognito  
**Chronic Meter:** the Cashah  
**Country Dick's Garage:** Winston's  
**Crunial Vacancy:** Spirit, Megalopolis

**The Crossover Band:** Formosa Club



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JAN 1 1994

San Diego Reader January 20, 1994





## Still Spielberg

The contrasting styles proclaim nothing so much as an absence of style.

Finally, Time for Schindler's List. Long enough after the fact—a good month and a half since I saw it—that it may safely be submitted to a couple of basic acid tests. Has it stayed with me? Do I want to see it again? The answers are no.

My foremost interest in the movie beforehand might not have been the same as most people's—interest in the black-and-white photography, not so much in a reprise of the Holocaust topic, still less in Steven Spielberg—but it was interest all the same. It was predisposition.

Even then, the attendant talk about the "courage" of the project—whether in reference to the absence of color or to the subject matter or to the three-and-a-half-hour length or to a combination thereof—demands a little translation. What was meant by courage was more accurately self-betrayal. The alleged courage lay not in the choices themselves but in the man making them. There would have been no such talk had the man been anybody but Spielberg. There was by contrast no such talk, or none to speak of, when Woody Allen shot *Shadow*

### REVIEW

(DUNCAN SHEPHERD)

has made in order to complete it, is not something he was saddled with from birth, something he has had to struggle manfully to overcome. It's his own doing. He cannot now be cited for courage without in the same breath being cited for past malingering. Two, and as a direct result of number one, no one in contemporary Hollywood can better afford the luxury of courage than he. In the unforeseeable event that Schindler's List didn't go over—didn't excite talk about its courage and what not—Spielberg was already pretty well "covered" by *Jurassic Park*, if not by his total past output. Anyone who has earned zillions upon zillions of dollars for the film industry has a lot of indulgence and forgiveness coming to him. So let's put the courage of

### Calendar MOVIES



it out of our minds, and out of the corners of our eyes, and look squarely at the black-and-white. The application of it in this instance seems to turn back the clock to the era (1939-46) when the Motion Picture Academy would give out two Oscars for cinematography, one for black-and-white, another for color. Back then, black-and-white was not

just the emblem of the low-budget, but also of the "serious," the "realistic," the artistic, the foreign. It was not just *Attack of the Crab Monsters* and *Screaming Mimi*, but also *Judgment at Nuremberg* and *The Hustler* and *David and Lisa* and *Bergman and Rossellini* and *Kurosawa*. Color was for froth and fantasy and spectacle. Best Cinematography, 1958: *The Defiant Ones*,

black-and-white; *Gigi*, color. 1959: *Danny of Anne Frank*, black-and-white; *Ben-Hur*, color. For *Schindler's List*, Spielberg trots out a splash of color at the start, as well as a whole wave of it at the finish (an epilogue consisting of real Holocaust survivors escorted by the actors who portray them to the grave site of the real Schindler: an idea picked up

### Calendar MOVIES

and developed from Agnieszka Holland's *Europa Europa*), as well as a computer-colored pink coat on a little girl during a Nazi roundup of Jews somewhere in the movie's middle—just enough color to assure the spectator that the predominant black-and-white was a choice and not an accident, and certainly not a necessity due to a shortage of funds. But the sense of purpose, after the establishment of a loose alliance with the family of *Judgment at Nuremberg* and *Danny of Anne Frank*, becomes difficult to track.

The photography throughout switches willy-nilly between a harsh, sooty, often overexposed documentary style, accompanied at times by a floaty, hand-held camera, and on the other hand a frilly, arty, chiaroscuro style partial to precisitry: sooting, dry light, backlit cigarette smoke, out-of-focus raindrops that transform a car window into hazy glass—that kind of thing. The sensation is somewhat as if a novelist were to shift back and forth between the prose styles of Ernest Hemingway and Edgar Allan Poe. The contrasting styles proclaim, loudly, nothing so much as an absence of style. Worse, an absence of vision.

Spielberg has here put together a sort of portfolio of black-and-white, much as he put together a portfolio of dissaurs in *Jurassic Park*, a portfolio of ghosts in *Pultergeist*, a portfolio of perils in the Indiana Jones series. The linkage to special effects is not inapt. To Spielberg, black-and-white photography appears to be precisely that—an effect, a fashion statement, a whole wardrobe of fashion statements. And on that point at least *Schindler's List* is not so distant from *Jurassic Park* as generally supposed. Much the same might be said about Spielberg's interest in the impact of bullets on innocent victims, particularly on their skulls: the gyrations of blood, the freckle-like eruptions of innards. He cannot cut himself off completely from the special-effects department. I don't doubt that his

motives in his use of violence are anything but medicinal, just as I don't doubt his motives in his use of nudity. (It is worth recalling, though, that the first big breakthrough of nudity on network television came in the mini-series, *Holocaust*, and that the first big breakthrough of nudity in mainstream American movies came under similar sanction in *The Pawnbroker*.) I do suggest, nonetheless, that the most powerful moments in the movie, most memorable moments, owe nothing to such goosing up: the Nazi commandant, in his bare chest on his bedroom balcony, calmly taking target practice at Jewish laborers first thing in the morning; the ruddying-up of cheeks with blood in order to pass medical inspection; the calculation of human life in monetary units in the hero's self-recriminating (and rather sharp) speech at the end. It is no small thing to find ways to revivify a subject as raked-over as the Nazi evil. But it is not as large a thing as finding an altogether new angle on it, as in the completely pool-poohed *Swing Kids* earlier last year, or, much better, the never-released (but available-on-video) *Reunion*.

Spielberg takes the straight-ahead, blunt, nose-rubbing, secondhand approach to the subject. (Indeed I've didn't have the major predecessors to pave the way, we might get a little lost in the muddy and dawdling exposition of the first hour or so—under the breath, corner-of-the-mouth still—until a major massacre helps us and Spielberg to get our bearings.) His main ideas are simply, and simple-mindedly, to make the movie in black-and-white, to make it over three hours long, to make it without

big stars (Liam Neeson, Ben Kingsley), to make it with no humor. This is a serious movie and a mistake. And where else but in Sullivan's *Parade*—in which the fictional director of *Amis in Your Pants* and *Hey, Hey*, in the *Harlow* wants to break out of the mold with a Leftist allegory on the masses and the bosses—has a moviemaker so flagrantly gone against his modus operandi? Where in real life? Possibly, in retrospect, Warren Beatty's *Reds* (comparable in its Leftishness to Sullivan's proposed allegory). Almost certainly Jerry Lewis's unseen—unfinished—Holocaust film, *The Day the Clown Cried*, about a concentration-camp Pled Piper. Of course I haven't forgotten that Spielberg himself tried something like this before, with *The Color Purple*, but that didn't win him an Oscar. Maybe it wasn't "personal" enough. Maybe, at a mere two hours and a half, it wasn't long enough. Maybe it was too colorful. Maybe Spike Lee is right.

Still, as shown in his handling of the black-and-white photography and the blood-greasy special effects, Spielberg remains Spielberg. He has not suddenly become Carl Dreyer. And his *Schindler's List* is the closest thing to a feel-good Holocaust movie that a Holocaust movie can be. There is none of the moral disturbance of, say, *Sophie's Choice* or Agnieszka Holland's *Angry Harvest* or Andrzej Munk's *Passenger*. There is none of the sense of incomprehensibility found in *Night and Fog*. The hero—a gentle businessman who spared over a thousand Jews by keeping them employed in his potato-and-pans plant—is a reassuring figure for American audiences: a prosperous capitalist, a hedonist, partygoer, wom-

anizer, but also a man of conscience when it comes to the crunch, a philanthropist, a samaritan, a savior. Someone, in sum, to identify with, without too much personal discomfort.

You hear critics say of movies like this one, and of this one most emphatically, that people need to see it, need to be informed, need to be reminded. You don't hear critics say they themselves need this. It would sound so much more genuine if they did. I am quite sure the need is out there (the unabating birth rate sees to that), but I am not in the least sure what it has to do with criticism. And I'm sure that I myself would find it distasteful to evaluate a movie on what I imagine its benefits would be

to others. Some of those others clearly cannot get enough of this sort of thing, and some have already gotten that, and some have not yet gotten any of it. Some are in between. I don't presume to know where you fit in—yes, you—but if you should opt not to put yourself through it, I won't call you a coward, and I won't call you villain. I couldn't blame you at all. ■

### MOVIE LISTINGS

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

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JAN 1994

















# Calendar RESTAURANTS

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## CORONA'S RESTAURANT

1001 N. 1st St. (Midway Drive and Barrett Ave.) 221-0655. If you are searching

for a cheap, well-kept restaurant, this is the place. The menu is extensive, but the portions are small. The food is good, but the service is poor. The atmosphere is casual, but the decor is dated. The location is convenient, but the parking is difficult. The prices are low, but the quality is questionable. The staff is friendly, but the management is indifferent. The overall impression is one of a cheap, well-kept restaurant that is not worth the effort to visit.

## FABRIC CAFE AND GALLERY

1160 Midway Drive, 221-0656. Set out this

family-owned and operated restaurant for a wonderful lunch and a great meal. The menu is extensive, but the portions are small. The food is good, but the service is poor. The atmosphere is casual, but the decor is dated. The location is convenient, but the parking is difficult. The prices are low, but the quality is questionable. The staff is friendly, but the management is indifferent. The overall impression is one of a cheap, well-kept restaurant that is not worth the effort to visit.

## WILLY'S AMERICAN BISTRO

1111 Camino del Rio South, Mission Valley, 652-0098. If you're searching for a really

good breakfast with macadamia nut pancakes, waffles, omelets including those without yolks, try Willy's - there's even a separate room for business meetings. Openers are served through lunch. For dinner, most of which include soup or salad, try the Pacific Rim special, which features entrees with Asian accents. Very pleasant atmosphere and wonderful service. Breakfast, lunch and dinner Monday through Saturday. Sun. days, breakfast and lunch only. Low to moderate.

## REISER GARTEN

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## THE LIVING ROOM

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with this AD.  
Not valid with other  
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Expires 2/2/94.  
Open 6 am-3 pm daily  
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Champagne always  
\$5.00 a glass • \$2.50 a bottle

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4.95  
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CHOOSE FROM OUR SELECTED MENU:  
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Italian Cuisine • Dinner • Lunch • Takeout  
Large Pizza  
\$7.99  
with any two toppings only  
Lunch additional topping \$1.20 • Expires 2/2/94  
\*Not valid with other coupons/specials. Limit 1. Open 11 am-11 pm daily.

**Sanfilippo's**  
Italian Cuisine • Dinner • Lunch • Takeout  
Large Pizza  
\$7.99  
with any two toppings only  
Lunch additional topping \$1.20 • Expires 2/2/94  
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with any two toppings only  
Lunch additional topping \$1.20 • Expires 2/2/94  
\*Not valid with other coupons/specials. Limit 1. Open 11 am-11 pm daily.























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DEPENDENTS	AGE	SMOKE	MALE	2000	2001	2002	2003	2004	2005
			<b>RATE PLAN</b>	<b>RATE PLAN</b>	<b>RATE PLAN</b>	<b>RATE PLAN</b>	<b>RATE PLAN</b>	<b>RATE PLAN</b>	<b>RATE PLAN</b>
SINGLE	19-30	531	541	356	374	374	374	374	374
	30-39	327	367	375	374	374	374	374	374
	40-49	541	581	403	413	413	413	413	413
	50-59	560	613	448	485	523	553	583	613
SUBSCRIBER & SPOUSE	19-30	541	581	505	515	515	515	515	515
	30-39	553	513	518	525	534	543	553	563
	40-49	591	631	553	583	613	643	673	703
	50-59	613	673	578	624	675	725	775	825
SUBSCRIBER & CHILD	19-30	532	532	387	396	396	396	396	396
	30-39	338	367	405	405	405	405	405	405
	40-49	541	581	413	423	423	423	423	423
	50-59	573	613	417	457	507	557	607	657
FAMILY	19-30	560	613	513	514	514	514	514	514
	30-39	375	366	377	384	387	391	395	401
	40-49	575	613	457	487	517	547	577	607
	50-59	614	663	503	543	583	623	663	703
SUBSCRIBER & CHILDREN	19-30	561	623	519	523	523	523	523	523
	30-39	440	410	430	433	433	433	433	433
	40-49	541	581	453	483	513	543	573	603
	50-59	560	613	498	538	578	618	658	698
CHILDREN ONLY 1-2 Children	19-30	518	518	361	361	361	361	361	361
	30-39	320	360	361	361	361	361	361	361
	40-49	541	581	403	413	413	413	413	413
	50-59	560	613	448	485	523	553	583	613

\* We help you move from one plan to another and individuals.

Address: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Martha S. Amour-Freeman, Authorized Agent (619) 283-5773 or Fax (619) 283-5728

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ations 24 hours a day, 7 days a week at 255-8200 x266


Thursday, January 29, 6:00-8:50 pm


Start the New Year right by joining the Reader and Sunny 103.7's  
Shelley Fox at the Vakama Club for the Reader Phone Matches™  
Happy Hour. \$5 cover. Listen to Sunny 103.7 for more details.

Friday, February 11, 6:00-12:00 midnight

San Diego's eligible Valentines at the Paladium,  
Hearts & Arrows Dance to benefit Cystic  
the fabulous music of The Mels and Randy  
ingers. Enjoy great host D'ourees and be eligible  
its are \$20 in advance, \$50 at the door. To  
all the Cystic Fibrosis office at 254-8880.





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Are you a confident achiever who prefers accomplished, feminine women? I'm a pretty classy consultant. Auburn haired, ft. 100lb, great legs. Love lean, longer-legged expressive men. Auburn, eastern

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unusual punctuation will not

not be accepted; the cost of each

line is \$12. Continue on a separate page.

rate sheet if necessary; no more

more than 10 lines. Please print clearly.

early.

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**FREE** ▶ 15-MINUTE TREATMENT\*  
\$25 VALUE. NO OBLIGATION.

*Experience professional electrolysis (permanent  
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*Only one factory-made, sterile, disposable needle and • Local anesthetic available by staff  
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• Licensed, experienced technicians • 10 years serving San Diego • All female staff*

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6916 Villa La Jolla Dr., Suite 310 • Behind Embassy Row in the Villa Village Professional  
Center • 558-4088 • First-time clients: Open and thought • 5-34.

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Celebrating the expansion of  
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Offer valid thru March 4 • For new clients only • 45-minute sessions  
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Founder & Director of the  
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celebrating his 10th year of active  
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**3 CLOSEOUT SALE!**

of the year on remaining '93s.  
ake room for the new '94s!

**PRIDE** **JAN. 26**

Thanks to our list. One last  
starting new deal for the '94s.

**FREE**  
**WHEELHIT!**

**SCORPIO** REG. SALE  
with 3 yr. 50,000 250 \$280  
200,000 250 \$280  
452 wine Steel A-100... A-200... \$380... \$380  
newest recorded deal A-400... A-500... \$340... \$340

**G. SALE**  
A-100... \$320  
A-200... \$320  
A-400... \$340  
A-500... \$340

**BALANCE** REG. SALE  
Cams (92 w) A-100... A-200... \$400... \$380  
X9-150... A-200... \$400... \$380

**S. SALE** **ALPINESTAR** REG. SALE  
A-100... \$320... \$320  
D-220... A-100... \$300... \$379  
D-300... Edge... \$400... \$409

**It's The Law!**  
You had one to know after all this. Good  
things we got a great selection at great prices!

**BELL** 1993 Models **Giro**

**15% ON ALL**  
**New '94s**  
**Minimum**

"Covers Light"  
REG. MS. \$130  
Quart  
\$44.95, reg. \$50  
Image II  
\$44.95, reg. \$50  
Pump  
Image (techlog)  
\$79.95  
(with replace tank)

"Pro Light"  
REG. MS. \$75  
Plus Light Cover  
\$44.95, reg. \$50  
Pump  
\$44.95, reg. \$50  
Air Blast  
\$44.95, reg. \$50  
Verbiere  
\$79.95, reg. \$130  
(with replace tank)

**HURRY! SUPPLIES ARE LIMITED**

**SONITA**

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*Come help us celebrate*  
**5<sup>TH</sup> ANNIVERSARY**  
**FREE ENERGY BAR**  
**AND WATER BOTTLE**  
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about your business image, call us!

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The JPMorgan Management Group  
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- ROYALTY GARDEN DECK WITH VIEW
- PARKING AVAILABLE
- PET'S ON APPROVAL
- SINGLETON BATHROOM
- COMPLETE CUSTOM FURNISH
- UP TO FIVE YEAR LEASES
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WAREHOUSE LOFTS**  
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San Diego Reader January 20, 1994 13



















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As low as  
Most cars  
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each \$41 Christmas gondola  
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**TV AVAILABLE.** 20" GE used  
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**TV CONSOLE.** 26" RCA color  
\$100. Marching band  
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**TV CONSOLE.** Montgomery W  
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**TV, 13" color Toshiba** with beau  
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**TV, 19" color May-nor,** cable  
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Leasing \$66. Marketplace  
270-4863

**TV, 19" Sympia.** color, cable re  
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**TV.** Mitsubishi color console  
\$695. Excellent condition.  
\$250-1345

**TV.** Sony "stereobed model"  
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**TV.** JVC and Hiachi video recorder  
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**TV.** RCA .45" screen near perfect  
\$435. After 5pm or I have time  
258-1712

**TV.** Sony console, medium size col-  
or no case model \$225. 505-6276

**TELEVISIONS.** 2" Svenska color  
television set. Includes tape deck  
camera etc. \$1700. 426-7344

**TELETYPEWRITER,** portable manual by  
Carnegie with coin carrying case.  
\$25-1444

**TELETYPEWRITER,** IBM connecting Se-

**TYPewriter**, electric typewriter, roller metal case, 60 lbs., 18" x 14" x 10", folding, \$95.  
Two Blackboard series, together \$175. \$500. 507-2657.

**TYPewriter, IBM Selectric II**, Key-Born video projector, Ben & Howard, remote-to-reel recorder, Best Deal 224-334.

**TYPewriter, IBM Selectric III**, with 10" x 14" inch correcting ribbon, \$190. 201-0630.

**TYPewriter, IBM Selectric II**, with 10" x 14" inch correcting ribbon, \$190. IBM Selectric II, \$75. Ben & Howard, 507-2657.

**TYPewriter, Panasonic**, electric, with display and memory. Special price per condition \$75. 235-1435.

**VACUUM CLEANER**, Kenmore, 3 light-gauge canister, like new, \$35. 616-1160.

**VACUUM, WET/DRY**, Shop-Vac 1600, like Newbury catalogue, hardly used. \$100. 507-2657.

**VACUUMS**: Kirby, with stainless steel floor head, \$100. 507-2657.

**VCR's**, VHS, excellent machine, with remote control, \$125, without \$100. 507-2657.

**VCR's** (VHS) and Betamax

**Advanced  
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before. The menu is permanent (all painted on the wall beside the stove fire). Most expensive is the antojitos mexicanos (a sampling of dishes) at 15 new pesos (about \$3), and the cheapest are the egg dishes — huevos al gusto — at 6 pesos (\$2). In between are steaks (ranchero, milagrosa) and machaca con huevos at 10 pesos (\$3.33).

Frank goes for the machaca — shredded beef slurried with eggs and salsa, "Always lots of salsa," says Amelia Sagalado ominously, like it's a point of principle. "I come from Cuernavaca," I choose the chilaquiles. Chilaquiles are basically tortilla squares fried in salsa, tomatoes, onions, and covered in cheese. That's pretty much it, except for the argghhhhhhhhhh! glob of green salsa Amelia has mixed in — *con brin*. "Hot peppers, salsa! That is the influence of the Aztec people, the Mayans," says Miguel proudly. "It is our gift to the world. The Spanish people in Spain, their foods are never hot like ours." We both nod replies. The Aztec's Gift to the World has our mouths open like whale sharks on a kill-fodding run while scarlet, sweet breaking, noses turning.

running, tears streaming. We both reach for Frank's corn tortillas.

By the time we're through, we're cooling down, but things are heating up. The two brothers are back wanting to sing "Guatemalan" again. Drunker than ever. Maybe next time if you want earlier.

We pay \$6.50 plus a tip, then slip out, setting our sights on the gringoland predictability of Revolution. Somehow, right now, the idea feels kind of comfortable, even if it does mean paying tribute to a Sea Turtle.

#### The Restaurant: Musicians' Bar

The Location: Calle Primera (1st Street), 500 yards west of Revolution, past Plaza Santa Cecilia, near Construction

Type of Food: Mexican

Price Range: From \$2.16 (6 pesos) for huevos al gusto to \$5 for antojitos mexicanos, chilaquiles, tostadas, flautas, rolled tortas

Hours: 11 a.m. to 11 p.m. (last orders, 10 p.m.), seven days

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Includes 100,000 mile warranty on all road performance  
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**\$45**  
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**Automatic  
Transmission  
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Great deal. Includes 90 min. oil change, 20000 mile free courtesy check. This is a premium service. Includes 20000 mile free courtesy check. Includes 20000 mile free courtesy check.

**\$100\***

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
Full oil change and 20000 mile warranty.  
Includes 20000 mile free courtesy check.  
Includes 20000 mile free courtesy check.

**\$25\***

**Clutch problems?**

Major clutch repair  
Includes 20000 mile free courtesy check.  
Includes 20000 mile free courtesy check.

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