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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 255-3000, ext. 400; address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 231-0459; or e-mail them to s.d.readers@world.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

The Decency To Print Matthew Alice
In the future if you are going to publish a lead article as worthless as the one about Mexican women ("San Diego's Black Orchids," January 12), could you at least have the decency to print Matthew Alice and more letters to the editor so there will be something interesting to read.

Name withheld by request

An Easy Mistake
Though I have known T.K. Arnold for about 20 years and like him very much, I must protest the misquote attributed to me in your January 12 issue ("City Lights Shorts").

I did say that students are not prepared and the university is concerned. But I blamed K-12 schools, not the community colleges!

It was an easy mistake to make for one who does not fully understand the situation, and I can forgive an old friend.

Rick Moore
Director of Communications
SDSU

Animal Behavior
Thanks for Patrick Daugherty's well-placed words in this week's edition of our favorite journal ("Sporting Box," January 12).

Re the animal behavior which otherwise decent people display when motivated by sports hype: Has anyone suggested that formerly worthless appreciation of all kinds of athletic practice has degenerated to the basement of incredibly poor taste, where revenue-producing sports of all kinds presently serve as instant gratification, as easy empowerment, for the socially impaired?

Jim Harwood
Seattle

Not Only White, But Also Jewish
The hostility expressed by Bernard Thomas towards an Afro-Cuban drummer for being not only white, but also Jewish, was shocking to say the least ("Drums," January 5). The growing anti-Semitism among certain groups of African Americans is reminiscent of Hitler blaming the Jews for all of Germany's economic problems after World

War I. Then, as now, it was not a correct assessment of or a correct solution to the problem at hand. Issues facing African Americans today, as with the issues in post-WWI Germany, are too complex to be reduced to a single cause and solution. Moreover, African Americans who have long suffered from racial prejudice should be the first to recognize the absurdity and unfairness of classifying a whole group of people according to the actions of some members of the group.

Lynn Ellis
Mission Valley

Was This Slight Intentional?
I found the article "Drums: The Secret Language of Insurrection" (January 5) enlightening, although it seemed to hint at a discordance along racial lines between drummers about the culture of drumming. I did find it peculiar that all of the drummers interviewed by Jory Farr were pictured — save one, the only woman drummer, Monette

Marino. The article did point out that drummers usually are men, so I was relieved that a woman drummer was interviewed. But to picture only the men drummers — was this slight intentional? Do I sense a hint of gender bias (or is it my imagination)?

Lynn Green
San Diego

I Think Not
First, I want to compliment the Reader and Jory Farr for the fascinating article "Drums" (January 5). I was particularly interested that certain lines are being drawn between drumming as an artistic/cultural expression and drumming as a means to enhance the cultural identity and pride of African Americans.

What I have difficulty understanding is why there has to be a conflict between these two goals. Not only is there room for both to exist side by side, but in my opinion the strength of one automatically increases the strength of the other.

For a long time the contribution of African rhythms in American music has not been fully recognized. How can the long-overdue appreciation of Afro-Americans for African rhythms diminish the pride of African Americans? How would excluding Afro-American drummers from playing African percussion increase the opportunities of African American drummers?

Isn't this really a win-win situation in which the more widely heard the music, the greater the appreciation and demand for it? Let's be the inclusionist, exclusionary attitude of some San Diego African drummers be the reason they have not been contacted when drum workshops are being planned in the area? Wouldn't it be to everyone's advantage for all lovers of African percussion to

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San Diego Reader January 19, 1995

Maybe he wants Charger seats Republican bigwig **Michael Grebe**, the wealthy Wisconsin lawyer who last week threw cold water all over Mayor **Susan Goldberg's** core convention bid, is used to the political perks of life. Grebe told a *Union-Tribune* reporter that "anymore" (read: not enough money) had developed in talks to convince the Republicans that they should hold their 1996 convention here. Goldberg and a group of local fat cats already set to raise some \$20 million, apparently need to cough up even more Grebe's penchant for striking a hard deal is matched by his nose for a good one. Among his other roles, Grebe is a University of Wisconsin regent, and a year ago he was among 122 insiders who got to buy Rose Bowl tickets for their \$50 face value. Other well-connected buyers included former university president, and now Clinton cabinet member **Dennis Stakola**, Wisconsin governor **Tommy Thompson** and assorted "university officials, politicians and political operatives and contributors," according to a Madison newspaper. As a regent, Grebe got two free tickets and bought six more. Ordinary budget fans had to fork over as much as \$500 per ticket, and members of one tour group got burned when they flew to Los Angeles and found out their travel agent failed to buy up any tickets at all. Grebe could not be reached for comment.

Newtoring KPSB *Union-Tribune* columnist **James Goldborough**, who has been leading the charge for bumping the military out of Miramar in favor of a new commercial airport, is now baring the drum for public broadcasting. The C-73 Miramar kick is clearly fueled by publisher **Biden Copple**, who owns upwards of 60 acres of choice vacant land nearby. But public TV **Newt Gingrich** and his newly empowered Republicans want to "sell out" the great taxpayer-subsidized video experiment. Yet usually conservative Gingrich, who has plenty of other ways to slash federal spending, says public TV "keeps things honest." Maybe so, but Goldborough didn't disclose yet another Copple conflict: Helen and son David have been millions of dollars of their tax-free foundation money to build a lavish new headquarters for KPSB, the San Diego State-run public TV station that some say goes out of its way to avoid digging up local dirt, including the Copple-Miramar controversy. And next month, David will cut the ribbon on the new KPSB Copple Telecommunications Center. *James Goldborough* "I'm my own column, and columns don't go through the editorial board."

Media madness *Darwin-Hend* **Marvin**, an unpublished Dr. Seuss TV screenplay recycled into a blockbuster book and video by the late author's enterprising widow, **Karen Geisel**, is drawing distinctly mixed reviews. But you wouldn't know it from reading the *Union-Tribune* Book End. **Mary Williams** wrote a fluff with homegrown pride puff piece quoting La Jolla Geisel as saying, "It's almost haunting how Seuss' new book, illustrated by ghost artists, turned out to be." The *Baltimore Sun* had another opinion: "While Mrs. Geisel may be haunted, others may merely shudder." Noting that Geisel claims to have found the old manuscript in the back of a drawer, the paper added, "Seuss aficionados may wish it had stayed there." The next supercharged Seuss sighting comes next month, with the release of the "Doctor's" authorized biography, "crafted by none other than ex-*Tribune* editor **Neil Mergen** and his wife, **Judith**." KGV's Channel 35 is airing track talk show **Rocky Lake** away from KUG's Channel 51. This makes KGVTV and San Francisco's KGO the first two stations to pair Lake with that other queen of culture, **Opie Wifley**. Lake doesn't come cheap for KGVTV: \$12,000 to \$15,000 a week, according to Variety.

By the time I got to Tulsa Just when **Pete Wilson** said it was safe to go looking for a job again in California, here comes the Oklahoma City Chamber of Commerce, running ads on San Diego TV telling local employers they ought to move to Oklahoma. The spots feature executives with Oklahoma companies "promoting our location, our lifestyle, and our labor force," says spokeswoman **Dobbie Stuart**. Oklahoma City is running the ads on national cable networks, but San Diego is one of just two "specially targeted markets" on the West Coast — the other is Los Angeles — where spots are also being run. There have been 188 nibbles so far, but just one bite. — *Bakersfield trucking company*

Contributor: Thomas H. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 231-0469.

Pension Board Not Retiring about Accepting Freebies

By Thomas K. Arnold

While most San Diegans were packing up their vacation gear and getting back to work last fall, a lucky member of the county's retirement board was preparing

to set off for Africa for a weeklong conference called "Pensions 2000 — Into Africa."

Other board members were heading off to San River, Oregon, a posh golf resort where they attended a "client conference" hosted by Lowe Enterprises Investment Management.

Still other retirement board members went to the Napa Valley and the "Western Public Funds Investment Seminar," hosted by the Prudential Asset Management Company. Others fanned out to events like the "Northeast Timberland Tour," in Maine, sponsored by the Hancock Timber Resources Group, and the "Six Public Funds Symposium" in Manhattan, paid for by the Bank of New York.

Even the "social events" at the board's "first annual" investment "retreat," which will be held in March at the Hotel Del Coronado, are to be paid for by the commission that manages the county's \$3.5 billion pension-fund investment pools. "On top of that, financial-disclosure forms show that during the last two years, retirement board members and trustees have accepted thousands of dollars in gift games, meals, and hotel accommodations from such money managers as Delta Asset Management, Aetna Realty Investors, and San Diego's own Gallen Capital Management, which went out of business late last year amid a Securities and Exchange Commission probe into charges that its president had misappropriated more than a quarter of a million dollars of client funds.

Ironically, none of the big-ticket gifts — the trips and the junkies — appear on the personal financial disclosure forms required by state law to be filed by each board member. But the members argue they haven't broken the law. They have merely taken advantage of a large, well-used loophole, employed by everyone from Governor Pete Wilson to San Diego Mayor Su-

san Golding, to escape financial scrutiny.

It works this way: The board members wear the freebies from the big-spending investment managers as gifts to the county. During each board meeting, they adopt a set of resolutions doing that. Each juncture will "be of benefit to the retirement association by providing necessary investment information," and that "the donor has not limited use of the donation to any specified or high-level employees." Of course, only board members manage to find out about the gifts and take advantage of them.

This same technique has been used in justifying gifts for a host of other public officials, including Wilson, whose posh Los Angeles condo, paid for by a host of big corporations including stock and the Hollywood Park racetrack, is regarded as a gift to the state. Golding's Lincoln Continental limousine, a gift from Ford, is likewise carried on the city's books as a gift for official city use only. Neither elected official is required to disclose the use of the gifts.

Ruth Holton, executive director with California Common Cause, a public advocacy group headquartered in Sacramento, says her organization unsuccessfully challenged this loophole last

year. "We fought that battle with the Fair Political Practices Commission and lost," she says. "There was a lot of discussion about the interpretation of the gift law and how it is applied, and at the end there was a legal opinion that said if the gift is given to the governmental entity, that's okay, but frankly, I don't think that addresses the problem, because obviously these people are still giving large gifts. And in the case of the San Diego pension board sending, say, a member to Africa, my guess is that at one point or another the sponsor will want to do business with the county, and when that happens, obviously the person who got the free trip to Africa will at the very least be perceived to have been unduly influenced — and in reality may well have been unduly influenced. Why do they have to go to Africa? These sponsors are looking for business from local jurisdictions, and especially in light of the Orange County debacle, local jurisdictions ought to be very careful about allowing outside financial interests that want to do business with them from winning and dining them and providing lavish trips for them."

Jeanette Turvill, media director with the state Fair Political Practices Commission, bristles at the term, "loophole." She says the regulation that puts no limit on gifts to cities, counties, or other jurisdictions has been on the books since 1987 and is known as the "Stone Opinion," after a 1977 legal opinion that would be come the basis for that law. The original intention, Turvill says, was "to allow governmental entities to truly educate themselves when participating in decisions. You want them to know what they're voting on."

She cites, as an example, an applicant who wants to build a wastewater treatment plant in a certain jurisdiction. To better educate the public officials who will be voting on that application, he invites the officials in that jurisdiction to look at a similar treatment plant somewhere else. "Of course it's not in the same area, so he has to fly them there and put them up for the night. Under the old rules, this would have been considered a gift to the public official, so the applicant, by showing these public officials the other plant, would have essentially conflicted them out and disqualified them from voting. We carved out this gap."

Health experts say over-exposure to cadmium has been linked to cancer of the liver and other serious diseases. When cadmium is disposed of improperly, the metal can seep into the earth and contaminate valuable groundwater sources.

Critics — including local environmentalists — suspect that Matsushita may be building the facilities in Tijuana to avoid stringent U.S. federal environmental and labor regulations, which have greatly increased the cost of doing business in America over the past decade.

"We are seeing more and more manufacturing facilities, like Matsushita, heading for areas south of the border as an alternative to complying with U.S. regulations," says Chris McGivis, a spokesman with Ralph Nader's Public Citizen, a consumer advocacy group. "After the North American Free Trade Agreement was enacted last year, there was no longer an economic incentive to manufacture goods such as batteries or tele-

Toxic Cadmium's Mexican Connection

By Melinda Powelson

Last November, San Diego Mayor Susan Golding heralded plans by Matsushita Electric In-

dustrial Company to build two factories and relocate some of the company's operations to the San Diego-Tijuana region. The corporate headquarters for Matsushita's television division would be located on the U.S. side of the border, while the manufacturing plants would be located in Tijuana. The company, she said, would bring hundreds of high-tech jobs to the area and be a massive boost for the economy.

"Matsushita knows that San Diego is poised to utilize any other region of the United States to take advantage of the North American Free Trade Agreement (NAFTA) and burgeoning Pacific Rim trade and commerce," Golding said.

But what Golding failed to mention in her press announcement was that the giant Japanese conglomerate was going to be manufacturing goods in Mexico using some of the most toxic substances on earth. The biggest portion of Matsushita's proposed facilities is a \$36 million nickel-cadmium battery manufacturing plant, which will produce rechargeable batteries for cellular phones and VCRs.

Health experts say over-exposure to cadmium has been linked to cancer of the liver and other serious diseases. When cadmium is disposed of improperly, the metal can seep into the earth and contaminate valuable groundwater sources.

Critics — including local environmentalists — suspect that Matsushita may be building the facilities in Tijuana to avoid stringent U.S. federal environmental and labor regulations, which have greatly increased the cost of doing business in America over the past decade.

"We are seeing more and more manufacturing facilities, like Matsushita, heading for areas south of the border as an alternative to complying with U.S. regulations," says Chris McGivis, a spokesman with Ralph Nader's Public Citizen, a consumer advocacy group. "After the North American Free Trade Agreement was enacted last year, there was no longer an economic incentive to manufacture goods such as batteries or tele-

visions in the United States."

Matsushita Electric Industrial Company manufactures electronic products for home, industrial, and commercial use. The products are then marketed under such brand names as Panasonic, Quasar, and Technics.

The \$64.3 billion company employs 234,000 people worldwide, including 14,000 in North America.

Until 1992, critics say, Matsushita had built its North American battery plants in the United States. But that year, the Occupational Health and Safety Administration (OSHA) passed a ruling that required battery manufacturers and other cadmium-related industries to reduce the amount of cadmium exposure by 95 percent. According to news reports, this regulation cost the industry an additional \$171 million a year.

Another reason that battery manufacturers may be moving to Mexico, critics say, is that in the next few years, the federal Environmental Protection Agency (EPA) is expected to develop yet another ruling with regard to the toxic metal. "Most likely, cadmium is going to be banned from landfill in the U.S.," says a spokeswoman from the U.S. Public Interest Research Group (PIRG), "This will make cadmium byproducts extremely expensive to dispose of, as they will be classified as hazardous waste."

A spokesman from Matsushita Electric Corporation headquarters in New Jersey denies the charges. "Matsushita's new nickel-cadmium battery facility in Tijuana is only in the planning stages. While the plan is not finalized, the company intends to follow all local regulations as well as Matsushita's own strict safety and environmental guidelines, which are among the most stringent in the world."

Jose Brown, a San Diego environmentalist who monitors the Tijuana border region for



Matsushita's new building in Tijuana, Mexico.

the Environmental Health Coalition, says he's worried about the new Matsushita facilities and whether or not the company will keep its promise to be a good steward to the environment.

"Matsushita has several maquiladoras in operation in Tijuana right now," Brown says, "but because we are prohibited from monitoring their facilities, we don't know if they are protecting the workers from the hazards of working with toxic metals, or if they are letting Mexican workers be exposed to hazardous chemicals and tox-

ins. After these next few plants are built, Matsushita will be one of the largest employers in Tijuana, and we need to follow the company more closely."

Brown is also concerned about where and how the company plans to dispose of the chemical waste. "Under the La Paz agreement, Matsushita and other maquiladora plants are supposed to truck their waste back up to the United States and dispose of it there. We suspect that there are companies who are not honoring this agreement, and in fact doing the complete opposite. It could

cause a lot of harm if Matsushita disposed of the chemical waste in the Tijuana dump. It could contaminate the groundwater," Brown says.

The spokesman says that in accordance with local law, Matsushita plans to properly dispose of its waste. In press releases, Matsushita officials claim the company will be the first major battery company to stop using mercury in dry-cell batteries. Matsushita has also eliminated 25 percent of the Styrofoam from its television packaging, and is in the process of conducting a thorough life-cycle

analysis for all of its products, officials say.

But Lauri Wright, an environmentalist from Washington state's Puget Sound, says the company's record is not perfect. On December 29, 1994, she reports, Matsushita Semiconductor, a subsidiary of Matsushita Electric, agreed to pay a \$37,500 penalty for releasing pollutants into the Puyallup River near Tacoma.

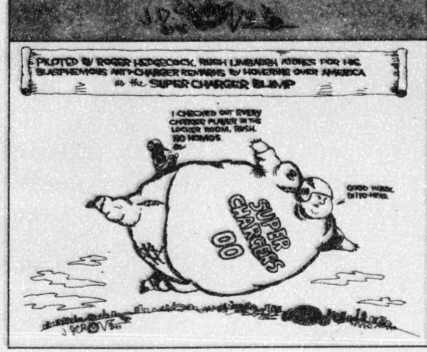
Marco Pacifico, of the Washington State Department of Ecology (DOE), says the company released more than its legal limit of solid materials and chemicals, including phosphorus, fluoride, and ammonia. The pollution could kill or harm fish and threaten other aquatic life, Pacifico says.

Matsushita appealed the finding the department and the company agreed to the \$37,500 fine. In the settlement, the company doesn't admit guilt in the matter, says Pacifico.

"Matsushita officials fought to lower the fine," says environmentalist Wright. "Fortunately we have an aggressive state ecology program that wanted to make sure the company did not repeat the same violation. I'm not sure that the environmental regulators in Tijuana have the time and the resources to monitor polluters so closely," Wright says.

That's exactly what Brown is so concerned about. "At this point, Mexico is almost at a standstill on new environmental and safety regulations that affect new businesses, such as the provisions to protect workers from cadmium exposure. If we wanted to require better protection from toxic chemicals,

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San Diego Reader/January 19, 1995

continued from page 6
problem with board members accepting free trips. "I don't know why not," he says. "Somebody has to put the seminar on, and if somebody puts the seminar on and you go, how is that a conflict of interest? If the person who is sponsoring the conference or paying for it picks up the tab, they can only give it to the board; it's not a gift to an individual. And then the board member goes as a representative of the board. There's nothing wrong with board members going to a conference if it increases their ability to do their job."

Foster, however, sees a lot of things "wrong" with retirement board members accepting free travel. "When you treat people to interesting places, like Africa, first of all they go because it is an interesting location, whereas they

might not go to Detroit or Cleveland," she says. "And that fact alone gives a company a leg up, because you have a good time, you listen to a pitch about their product, and it may dispose you to look more favorably on that product. It's not corruption, like these people are taking a bribe, but it does give the entity that is paying for the trip a leg up that they might not otherwise have, and that may not necessarily be in the public interest."

"Especially in light of the Orange County situation," Foster concludes, "people really need to be careful about that stuff, about even the appearance of impropriety."

Minutes of retirement board meetings show that virtually all junkets were swiftly and unanimously approved, with no discussion. The one exception was the trip to Africa last November, which

was championed both by county treasurer Paul Boland and board secretary Stephen Andrews, who ultimately went. Two board members unsuccessfully argued "that more time is needed for discussion and justification by the board in this overseas conference, not only because of the expense, but also because all of the board members had not had the opportunity to read all the details of this conference."

According to the minutes, Boland, however, "said it is important that this board become more educated in foreign markets, and feels that this conference would be beneficial in furthering the board's knowledge in international investments." Andrews added that he had become aware of the "Pensions 2000 — Into Africa" conference while attending another conference, where he "met the board of

tourism for Africa and attended several of the sessions on South Africa and the investment process. He feels that the success of this board has been directly related to it being the front runner. He also said that trustees of other California boards would also be attending this conference." Boland then made a motion to send Andrews; it was seconded by board chairman Gary Kaku and passed by a vote of six to three.

While trips and junkets aren't listed on personal disclosure forms, individual freebies are. Board chairman Kaku in 1993 — the latest year for which figures are available — accepted more than \$2100 worth of golf games, meals, and hotel accommodations from the likes of Delta Asset Management, NCM Capital, the Patterson Capital Corporation, and Piper Trust. Board

secretary Andrews that same year received \$1355 in golf games and meals under "nature of business activity," he listed other "client relations" or "new business development." Gerald Prior Jr., a retirement association trustee, accepted more than \$3500 in freebies, mostly golf games, locally, he swung his clubs at such courses as the Avilar Golf Club in Carlsbad, Mount Woodson in Ramona, and the Carlton Oaks Country Club in San Diego. Board members Joe McGuire accepted \$605 in gifts: George T. Liddell, \$640, all in dinners; and Carlos Gonzalez, \$844, including packages of Christmas cookies from the Townsend Group (valued at \$30), PM Realty Advisors (\$15), Merrit Institutional Realty Advisors (\$30) and Nicholas Applegate Capital Management (\$20).

Toxic

continued from page 3
that would have to come from the community organization, which could perhaps force the Mexican government into listening."

Bravo concludes, "I am very concerned about the health of the workers in the new battery plant. Every company I have seen more to Tijuana has profit in mind, and profit at all cost — profit at the cost of health, the environment, infrastructure, and natural resources. I would love to see, at some point, a company that serves as a model industry, that doesn't pay slave labor, that doesn't exploit the Mexican people, that doesn't expose them to toxic chemicals, that repatriates all waste, and that complies with all of the regulations. [So far], there isn't such a thing."

Sum of a Holistic Lawyer's Parts

By Bill Manson

A legal system where lawyers encourage clients to avoid them, have them doing their own investigations, and where

lawyers on opposite sides of cases actually want to be honest with each other?

Absolutely, if you talk to attorney J. Lee Boothby. "Right now it's a miserable profession to be in," she says. Boothby thinks the image of the lawyer — as predator exploiting people's worst maximum profit, fanning the fires of conflict to extract the most "billable hours" possible, looking to win at any cost rather than find truth — has the ring of truth.

Which is why, a month before Christmas, she incorporated the California chapter of the International Alliance of Holistic Lawyers (IAHL) in San Diego.

Uh, was that holistic lawyers?

"Absolutely," she says. "A new paradigm is emerging. Our world is turning from conflict to cooperation. In the

legal field, I want to be part of that. That's what I believe our group stands for — as opposed to the old model, which was, 'I win everything and you lose.'"

"There's the adversarial system, then there's advocacy. The holistic view is that you can be an advocate for your side without having to be an adversary [to the other]. I believe that if you don't take on your client's anger, and you don't take on your client's emotion, from a holistic approach you are going to attempt not to just win, but to attempt creatively to reach a good result. For both sides. An ethical result, so that as much as possible it's a win-win."

Often, Boothby says, that means talking yourself out of a job, working things out as much as possible to avoid getting to court. "You've got to be a person, as well as an attorney," she says. "Try and see the real roots of the conflict, and they're disillusioned from many different angles. What I find from fact, is that it is an idealistic organization, and it affirms those attorneys who feel that way."

We're sitting on the promenade deck at the Hotel Del



J. Lee Boothby

they get into the law it's not what they expected, and they're disillusioned from many different angles. What I find from fact, is that it is an idealistic organization, and it affirms those attorneys who feel that way."

We're sitting on the promenade deck at the Hotel Del

Coronado when she comes out with another remarkable fact of her life. "When I was studying law at Miami, I dated Sylvester Stallone for a while," she says. "Mike — that's his first name — was a terrific actor. He was studying drama there. One day he told me his mom was into astrology. She says I'm going to be a millionaire by the time I'm 30," he told me. I never forgot that — and somehow, I just prospered."

But it didn't happen that way. By the time she was 30, Lee Boothby — glamorous, blonde, and brassy — was a divorcee with two young kids, based in Greece. Flying around the Middle East teaching tax law at U.S. Air Force bases. "Everywhere I went I'd see these pictures of Mike," she says. "And I kept wondering when my time was coming, when I'd make an impact."

She returned to California and became involved in a law practice here. "I passed 30, 40, and was kind of giving up, when I saw the article about holistic lawyers. Suddenly I felt

that this was me. This is a first: I'm going to be the first one to do this. And 30 years from now, I may be remembered for this. At least it can be a positive contribution to this earth. I could make an impact for good on the world."

The article was a 1992 profile in the New York Times on the IAHL's founder, Vermont attorney Bill van Zverden. "The way I thought I had to practice wasn't an expression of me. But then when I read this article and realized there were other attorneys out there who were practicing law the way my own instincts were telling me to practice law, it was like the ugly duckling! I go, 'Oh my God! There are other people out there who are practicing law the way you want to express yourself in the practice of law.' It was thrilling! And I had to do something for it. I thought: Why don't I establish a local chapter?"

"It's absolutely marvelous," says Van Zverden by phone from Middlebury, Vermont. "It's our goal to set up chapters all over the world. So far we have about 45 members, and groups forming in Washington D.C., New York City, San Francisco, and Ottawa, Ontario, but San Diego is the first to formally charter."

continued on page 10

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Lawyer

"Holistic law isn't what you practice, it's how you practice," he says. "Using compassionate eyes, and being able to not judge people for their faults, seeing people as going

through lessons. If your lesson happens to be that you hurt someone or break and enter in someone's house, we don't see that as any better or worse than anybody else on the planet. We're all working through our lessons." Prime among Van Zyper-

den's principles foster introspection among clients, help them determine why they need a lawyer. Van Zyperden wants to get at root causes of the problem, perhaps deep-seated issues that have no direct bearing on the case in hand.

"We're not naming the problem. We just know that people are working through things. The qualifications that I personally have are that I'm a human being, and I can tell from my own experience when someone else is suffering. And that's what I'm try-

ing to help relieve. I can tell that someone is in pain when they do some overt action that has some legal consequences." Van Zyperden also believes in clients accepting responsibility. He won't look for loopholes if his client is essentially guilty. He also has his clients

do their own investigations — not just to save them money, but also to "help them heal their own inner conflict. To go back and work things through sometimes defuses a lot of anger."

Lastly, like Boosby, Van Zyperden insists on civility to adversaries. He doesn't like controlling what "truth" his client says. And he believes in cooperating with his opponents, in search of a resolution that heats both sides.

But can it work? "Your problem," says San Diego attorney Steve Crandall, an ex-attorney U.S. attorney, "is that it takes two to tango. This goes to a root cause of a lot of our litigation problems today. Lawyers skate on very thin ice on a lot of issues. There's a lot of handball play. Handball tends to win, and winning is nice, clients like it, and that begets more handball. So my fear is this holistic approach is going to be a one-way street."

"But I think it has promise, just as reform of the bar has promise. We've got a problem: it's the public's perception of us and it's real. If it's going to be reform from within, everybody's got to get on board and say, 'Yeah, this is out of control, this has got to stop.'"

Crandall doesn't blame the law schools. "And it's the new breed, not the most senior litigators. Those in their 60s, 70s, 80s — that crowd didn't fight this way. They'd go out, they'd be friendly after the litigation was done, they didn't do underhanded tricks. I'm sure they fought hard, but they would give when they had to do it, but it's very hard to do it, but it's very hard to do it because that approach today makes you lose."

"My father-in-law, for example, is a former judge up in Martin County [in Northern California], and he's just appalled by the way that litigation occurs today. I'm all in favor of reform, but my problem is, where do you start? And if you conduct yourself that way you just get whacked around. But don't blame lawyers alone. They reflect society. To change lawyers you have to change the world they live in."

Boosby, who has so far gathered "eight or nine" lawyers into the holistic fold, says it's just a matter of time.

"It isn't the dollar that makes people happy. I was very fortunate that at 20 years old and 23, 24, I had inherited money and my husband was able to make money. So I had the full-time maid, the model home, beautiful children, the Cadillac car, any clothes I wanted — and I was depressed and unhappy. Now, I have a chance to do good."



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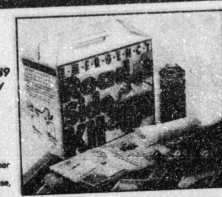
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STRAIGHT FROM THE HIP

Illustration by Bob Carey



By MATTHEW ALICE

Dear Matthew Alice:
I've heard recently that the kombucha tea mushroom that everybody's drinking is supposed to be bad for the sewer system. Is that true?

—Toni, South Park

Pardon my typos. Haven't quite gotten the hang of pounding the keyboard in my new biohazard suit. Clones are a little bulky. The genomes in the Matthew Alice Recombinant DNA and Buffs Wings Development Lab are brewing a batch of the stuff, and after I poked in to check on progress, the suit seemed like a good idea. Hope the "mushroom" is the miracle people claim, because it sure is a stone-ugly sucker.

Kombucha is the same given to a brownish, translucent, jellyfish-like glob of yeast and bacteria. It's not a mushroom, though it is a distant relative. They're both in the broad group of simple organisms that includes truffles and athlete's foot. People have been cultivating kombucha for about 3000 years. Somehow they're convinced it will cure absolutely anything from cancer to chapped lips, stop the visible aging process, and generally make you a more interesting, attractive person. Remember those TV commercials that showed hefty Siberian peasants who lived to be 130 by eating yogurt? Apparently they washed it down with kombucha tea. The tea's reputation has drifted from the wastes of Manchuria to the Better carpets of Beverly Hills, and now it's the very last word in life-enhancing elixirs. Tradition has it that the jiggly glob must be passed along live for the making, from believer to believer, like some kind of mystical sourdough starter. But of course Beverly Hills ain't Manchuria, and this ain't 200 B.C., so it's often peddled for \$10 to \$50 each by people who raise the stuff like orchids or Jack Russell terriers.

As eviling as it looks, the yeast in the kombucha blobs is from the friendly group of baker's and brewer's yeasts that reproduce by budding. The bacteria are those commonly found in vinegars. To make the tea, you plump the slimy mass into a glass bowl of black tea with sugar, cover it with a towel, keep it warm for a week, then pour off the tea and drink it. During that week, the yeast bacteria have devoured the sugar and reproduced themselves in a layer under the original yeast/bacteria island. Pull the two layers apart and, lucky you, you now have twice as much of the stuff. In the process, the tea has fermented, though the alcohol content is only about half a percent, the same as nonalcoholic beer. Mature, fully ripened kombucha tea tastes like—oh, dusty, mildewed vinegar is as close as I can come. Some people put the kombucha itself in a blender and use it for facial masks, or put it in taco shells, rub the stuff on their pets to improve their coats, feed it to their plants...

U.S. physicians who've analyzed the tea admit it contains B vitamins and certain useful amino acids, but of course the docs are leery of all the miracle claims. Most of the research into the yeast's rejuvenating properties comes from Russia and Germany. And to answer your question, in our primary-treatment-type sewage disposal, small amounts of yeast and bacteria would pose no problem. They'd be separated from liquid wastes at the Pt. Loma treatment plant and be hauled off with the sludge. In an inland, secondary-type treatment plant that depends on bacteria to break down solids, small amounts of yeast would actually be a help, since the bacteria feed on it.

Personally, I'll pass on kombucha. About the only renegade member of the mycete kingdom I'll take a chance on is *Ustilago maydis*, a parasitic black smut ball that grows on corn. Sliced and fried, with crepes and cream sauce, it becomes the Mexican classic *crapas de huitlacoche*. It may not prolong your life, but you'll really enjoy what little time you have left.

Dear Omniclient One:
I've asked all my buddies. Nobody knows. So you're my last resort before I just accept it as one of those unknown mysteries that forever go unexplained. Please end my befuddlement. What in the bejays is the Montreal Expo? I age? It resembles "ah," sort of.

—Rob Larkin, San Diego

Oh-ho, a grand me-stair-ee, you say, monsieur? A bee-fuddle-mont? Your brain's got a speckling like a see curve ball, yes! Ah, mon ami, eat, eat to laugh. We're laughing, ha-ha, up here in Moin-ray-ah! Also we mean because we are French and you are not.

You ask about see logo, what you call "e-h." Well, my friend, try these easy things, eh? (Easy for us, we are French. Perhaps not easy for you.) Find see pencil. You can do that, yes! Draw see line from see bottom curve of e. Connect eat to see top of l. You are following me, drawing a line to see top of b and then down to see bottom curve of b. Voilà! Eat see before. Maybe we play base-ball in '95, maybe not. M for Mon dieu, see not-French you are crazy, yes.

So you mock see logo of les Expos, eh? And what of yours, mon ami—a lee-the fat bird man eat see ugly brown diesel? And see Angels of Gene Autry—a radio train-meet-air tower and hula hoop? Hah! I do not wonder why we want our own country.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-4089, or e-mail to s.d.readers@world.com via the Internet.

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San Diego Reader January 19, 1995

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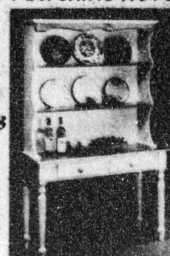
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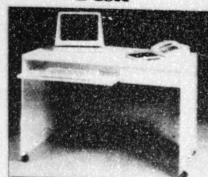


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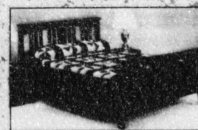
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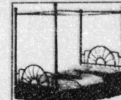
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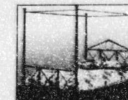
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These Eyes Have Seen

(Continued from page 1)

Rancho Sordo Mudo, "deaf-mute ranch" and is born to deaf orphans as well as a boarding school for deaf children. It covers about 500 acres, most of it rocky hillsides, some of it scrubby citrus orchard. The reverend's house looks across the valley from high on the hill. A little lower down other family dwellings follow, then tool sheds and workshops, main kitchen and dining hall, dormitories, classrooms, apartments for staff and teachers, and a gymnasium. Luke grew up all but deaf, so it was only natural for his parents to cement their calling as Christian missionaries to include deaf children. They worked in Mexico 25 years ago to teach sign language and love of Jesus while leaving the rest to faith — all the buildings, the land itself, the food on the table, the clothes on their and their wards' backs.

Running a little low on beans? Pray for more. It always works, the way Luke tells it.

While the rancho showed signs of healthy growth over the years, the food garden persisted in its failure. Despite everyone's efforts and good intentions, the plants never thrived. As a consequence, in place of garden-fresh produce rich in vitamins, minerals, and trace elements, the food on the table had usually seen far better days. Most of it had been donated from north of the border, breakfast cereal that had exceeded its shelf life and hardened in the box; frozen, breaded chicken parts too old and too tough to sell; frozen vegetables. Measles ever ran low, and everyone's diet suffered. Poor nutrition is particularly hard on children, especially those who are learning to communicate.

For the first time, concentration is a key feature of their new school life. But concentration is fueled by good food.

Through a friend of a friend, word of the plight of Rancho Sordo Mudo reached John McMillin in Seattle, Washington. He was assured that his skills were needed in the Guatemala Valley. The situation seemed desperate enough, and desperation is what usually attracts McMillin's attention. Or, looked at through the other end of the telescope, by the time clients get around to asking McMillin for help and advice, they are truly desperate, if not beyond hope.

Sixty-four-year-old John McMillin is the head of the business school at Northwest College in Kirkland, a suburb of Seattle. Northwest Col-



John McMillin (in sunglasses) explains planting techniques to his students at Rancho Sordo Mudo, 1991

He has buried 20,000 corpses in a single Ethiopian valley, then helped the living plant sorghum above the dead.

lege has nothing whatsoever to do with Northwestern University, a mistake McMillin admits to making while reading road signs as he drove down the freeway. He was looking for a job at the time and thought that he might as well check out this Northwestern University satellite campus. It wasn't until he was actually chatting up the dean of the college that it dawned on McMillin he was meeting a job from the Assembly of God Church. Northwest College had been the Assembly's campus for 47 years. It was here that young A.G. missionaries prepared their minds and spirits to take the word of God and love of Jesus out to obscure parts of the world.

As is often the case with a stroke of good luck, McMillin's timing could not have been better. The college had been notified that if it didn't come up with a liberal arts program to flesh out all the Bible study and classes in missionary skills, it would lose accreditation, a rough translation of which meant that students would no longer qualify for student loans.

There's nothing quite like money to get an administrator's attention, no matter what the college's curriculum. It just so happened that McMillin had a Ph.D. in an esoteric field of business — quantitative systems and decisions theory — as well as degrees in history and fisheries. He told the dean, "If you'll let me talk to your science department and look up business with science, then consider the business school a done deal." And so it came to be, Professor McMillin. It didn't even ask what his salary might amount to, a pitance as it happened, nor the nature of his workload, which remains considerable. His motives were of a focused and ulterior nature. Access to the students. That's all he really wanted. McMillin had a plan.

In the field, considering a problem, John McMillin plants his feet wide in the stance of a flatfooted prizefighter. He jabs his fingertips into the front pockets of his jeans and hunches forward to get closer to the problem at hand. Either

that or he is down on his knees to get a better look at a plant, to shove his hand into soil, even to taste soil for what it may be missing. He is always in motion. This charming, determined man of stout, rugged shape doesn't seem to have the time to mull his position for what matters to him. In fact, time may well have a different significance for McMillin, both the time it takes and the time that's left. After all, here is a man who has spent the better part of his life attending to one famine after another in lands where time ran out.

He has a full head of white hair receding back from a high, broad forehead. His nose has a raptor's cut to it. He laughs and quick smile betrays the barren he has lived through and pull the unwary in close. The smile is a brilliant, half-cocked flash full of white teeth and fresh welcome-mat warmth. But his eyes, soft and green and concerned, suggest something far more complex is at hand than a hearty greeting and a slap on the back. They remain steady in a way that implies appraisal. There is a temporal edge to this considered calmness, a vagile ability to remain completely present yet one step removed, watching. The laugh that rolls up out of McMillin's ample belly is

Photograph by Paul Lawrence



Lake Everett



Students at Rancho Sordo Mudo

at once filled with mirth and incongruity, with gusto, yet something else lurks there as well. The eyes lead you on, take you in to the core of the laugh where another sound, like night wind blowing through rabbit brush, struggles to be free. McMillin's eyes have seen the cause and know what you couldn't possibly imagine.

These eyes have seen thousands of people die in one long night, the reaper's scythe sweeping through the pitiful hordes. McMillin stood among the dying and helped those he could. And all through the night his pounding heart, in a private tattoo, accompanied the plaintive sound of starving women keening for their losses. Keening predators fire and language. The shriek rises out of African soil to call the dead back to the earth. It is a sound that once heard is never heard. It is a sound that can be found deep in McMillin's laugh, a sound tucked behind his friendly smile, a sound damping down the flame in his eyes.

In his time he has helped 500 starving mothers give birth to their babies in a 20-hour day. He has buried 20,000 corpses in a single Ethiopian valley, then helped the living plant sorghum

above the dead. And he has come home to bury his own dead. His son of 19 years, his wife of 20 years, killed in a Pasadena intersection by a young drunk driver. And he has gone back out to what he calls his little projects, in Africa, in Central and South America, in Eastern Europe, Mongolia, Russia, Central Asia, and now Mexico — wherever the poor have been forgotten and seek his help. He goes. And he helps in the best way he can. And

The problems of Rancho Sordo Mudo, the ones that stopped all food gardening efforts to date, don't seem all that daunting to McMillin.

then he comes back home, ever appearing, ever disappearing, moving like a wraith, like a rumor of hope among the hopeless.

"If I have a gospel to preach," McMillin says, "it has to be that when it appears there is absolutely nothing you can do, you have to do something. You always have to do something."

That first winter, now two years gone by, McMillin and Bill Randolph, a colleague from the college science department,

traveled down to Rancho Sordo Mudo to see what was what. And really, it was the good fortune of the rancho that it was within relatively cheap striking distance of Kirkland, that it provided a safe and clean environment, and that it had a real problem. It could therefore function as a field classroom. McMillin and Randolph would return that spring with a group of students and get to work. Had it just been McMillin all on his own, he would have offered advice if asked, he would have shown the Everetts what they needed to do, and then he would have disappeared, because a man such as McMillin, the Ed Everetts of the world and their families and their orphans are incomparably wealthy.

McMillin expends his energies not just on any poor, but the poorest of the poor. The poor that international aid organizations let slip by without a second glance. These are the all but invisible poor that the poor poor on, "Normally, when a family is earning \$100 a year, I'm done," McMillin explained. "I'm on to other projects." His bottom line is simple: lactating mothers and children under the age of five. Rancho Sordo Mudo could offer neither. But it had its possibilities.

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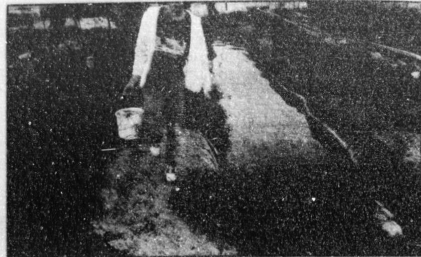


Tending Frenet's garden, December 1994

Spanish wine conglomerates have planted thousands of acres of the Guadalupe Valley in vitifera grapes. The grand vineyards control the water in the valley and will have poisoned and sucked dry the aquifers in another 20 years or so. They will move on, leaving the poor behind. It is a Third World cash-crop situation, though a situation with training wheels in that nobody in the neighborhood appears to be suffering too much. Not yet, at least. But remove the wheels for a moment and shift peripheral vision to see what could come. Look at cash crop situations in Ethiopia and its kind, lands where famine appears to be as endemic as life and death, and the situation turns nasty. Peasants live malnourished existences because all their efforts go into growing an export crop usually aimed at the American or European market, not food for the indigenous hungry. The best land is given over to these export crops as are the water resources and any aid the Ministry of Agriculture might provide. The cash of the so-called cash crops does not end up in the impoverished and usually illiterate farmer's pocket. What foreign capital is gained

In one place a long tear-drop of faint green droops down the slope of the alluvial fan and pools at the bottom where the land flattens out near the two-lane highway to Ensenada.

hungry counterpart subjected to a carbohydrate diet. The American government pays voluntary organizations by the ton for all the grain they give away, so that is their primary focus, not building up local economies supported by local agriculture. It is a downward-trending spiral that grinds people to dust, the poorest and the weakest people first.



Fulgencio, December 1994

Life looks fine in the Guadalupe Valley right now. The vine grapes ripen in the sun, and the petrochemical stretch of turquoise fills the air. But the time will come when both the soil and the water give out and the poor are left behind. The story is an old one. In his lifetime McMillin has seen it played out in more languages than he can name.

He and Bill Randolph walked the rancho property looking for the best place to establish a food garden. That would be the base line, the garden. People have to eat. But McMillin never stops there. He is a professor of business, after all, and he looks for systems that can function as microeconomies, systems that can be self-supportive, systems that can absolutely nothing to put in place or maintain, yet systems that can eventually deposit cash in the pockets of the poor. The questions, McMillin likes to say, are incredibly complex; the answers are simple. All you need to do is get the nitrogen cycle up and running. No matter what the individual dynamics of his many little projects throughout the world might be, McMillin insulates the nitrogen cycle at the base. It is the one grand

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Wherever the nitrogen engine is running effectively, waste no longer exists.

Mountains rise on either side of the Guadalupe Valley, old mountains pushed up out of the sea then worn down like old teeth with no bite left in them. There are no sharp edges to be found among these mountains. All are rounded with age, broken down, crushed by time. The hills that rise behind Rancho Sordo Mudo are littered with giant, rounded boulders that, given the action of wind and rain, heat and cold, will one day be no more than sand underfoot. Closer to the valley floor the steep hills give way to the more gentle incline of the alluvial fans. Any nutrients that might have existed in the sand and rock covering the fans have long since been washed away by the several inches of rain that fall each year, usually all at once.

The fields John McMillin and Bill Randolph walk across on the rancho property have little to no agricultural value in and of themselves. In some places a few passes of the finger-tips sweep away surface rubble and expose hardpan. Yet where there must see only wasteland, McMillin sees simple opportunity for fertility. "I see hardpan," McMillin says, "I know I'm home-free." He is reminded of those desert lands just to the south of the Sahara, the ones not yet consumed by encroaching sands. He has this plan about stopping the Sahara in its tracks, a plan he has put into effect in several valleys in the Salé. These valleys, once threatened with desertification, blossom now with the lush proof of possibilities must have been would brush aside as mad schemes. So the problems of Rancho Sordo Mudo, the ones that stopped all to gardening efforts to date, don't seem all that daunting to McMillin. He has been there before.

The ground underfoot won't even grow weeds and invasive grasses. It is just scuffed, bare ground. But in one place a long tear-drop of faint green droops down the slope of the alluvial fan and pools at the bottom where the land flattens out near the two-lane highway to Ensenada. The tear-drop tells McMillin that there is water in the soil draining off the hills and mountains, moving in a specific pattern. And where there's water, life is possible, the nitrogen engine is possible. So it is here, on this barren, God-forsaken hillside thumbed by snakes and lizards, avoided by roadrunners and rabbits, that Eden has its best possibilities, at least according to McMillin, if not to anyone else.

"The first question is always the same," McMillin explains. "What is the nearest source of nitrogen?" Since the people he normally works with have no money, often no tools, sometimes not even any clothes to speak of, the nitrogen source has to be free. "It changes from country to country," McMillin says, "but usually that means some kind of sewage-polluted water. Our belief is that sewage pollution contamination is simply an overabundance of some strategic input. All we have to do is dilute it."

If the water is pathologically loaded, then knock out the pathogens. "It's so easy to kill pathogens," McMillin explains, "no matter how deadly. Run water in a film over a thin membrane with sunlight hitting it, the UV light will kill anything. I don't care if the pollutants are chemical or radioactive or whatever, there is always a biological solution to any microbe. And the underlying beauty of the solution is the cost, which is negligible, and the implementation technology, which is invariably simple. No bankers needed. No handouts and computers required."

In India McMillin tapped gin shops from gin mills, a virulent pollutant that was destroying the aquifers. In El Salvador the answer was the leather dust sweeping from the floors of a shoe factory. In one place it is the wastewater used to wash out Coca-Cola bottles, in another the leftovers from sugarcane processing. There is always something.

In the Guadalupe Valley the greatest source of nitrogen was the grape waste left over from wine processing, that and the stems plucked from the grapes before they were crushed. At one of the grand wine estates, fantastically beautiful show houses produced an abundance of manure. So too did the quail raised at a small quail farm down the road from Rancho Sordo Mudo.

McMillin never assumes that he knows best what to do in any given situation. If the people he works with don't desire their own needs and discover their own solutions, with his guidance, they never claim a project as their own, and it never works. So he begins with a question: "What do you want?" The answer," he says, "is always food or potable water or both. Sometimes income. Once we have established what the bottom line is, then the rest is just problem-solving."

In any McMillin system, part of the problem-solving inevitably includes fish. He believes too strongly in the nutritive power of fish protein and the omega-3 fatty acid chain, and the fish fill an essential role in the nitrogen cycle. The gar-

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den soil needs the micronutrients provided by the fish ponds; the people need the protein provided by the fish. The fish need the vegetative waste provided by the garden.

The benefits of omega-3 fatty acids found in fish are widely debated. McMillin doesn't care. He has seen too many listless children in too many cultures return to the real world of childhood with the

addition of fish protein to their diet. "There's a lot of mythology and a lot of folklore," he says, "but I think the truth of it is the omega-3 oil chain replaces broken linkages in the myelinated sheath around neurons in the brain stem."

Break those linkages, McMillin suggests, and the learning and acquisition portions of the brain become insulated. The obvious effects

include most forms of attention deficit, the inability to sit still, excessive sleepiness in the afternoon, the inability to concentrate or follow a series of commands, a profound lack of judgment. Any number of clinical studies deny that restoration or replenishing of damaged myelinated sheaths occurs. McMillin freely admits that he doesn't know what the truth is in the matter. "But in

the field," he says, "when we're talking about anecdotal evidence, I can tell you when I get fish derivatives into kids under the age of five who display gross attention deficits, they turn right around. The results are spectacular."

His field experience includes his own home. When McMillin remarried, he and his wife Linda adopted two girls. McMillin delivered the

oldest girl and took possession on the spot. The baby was weaned off crack and alcohol and raised on raw fish. In grade school she tests into high aptitude categories. The same is true of the youngest girl, though her initial problems were far more profound. McMillin got her just before she was to be committed to a permanent medical care facility. She was 18 months

old and living in a medical care foster home. At birth the drug levels in her blood would have killed a full-grown man. She responded to no one, never making eye contact. Her limbs were frozen, her head misshapen from lying on her back for a year and a half. Her hair felt like coarse steel wool. She produced an overabundance of mucus, which she constantly swallowed. She was labeled profoundly retarded and was headed for a human junk shop.

"When we got her home and the papers were all signed and the adoption officials walked out the door," McMillin said, "we pulled the tubes out of her, took her off medication, stopped giving her any dairy products or sugar, and started feeding her a slurry of raw fish and V-8 juice."

John and Linda McMillin held their youngest daughter for the next two years. Literally. They managed her arms and legs back into full motion and reshaped her head with constant massaging. Her hair became silky, her eyes began to sparkle, and at some point she began to look at people, not through them. "I'll tell you," McMillin said, "the first time she stopped me at the door on my way to work to say, 'Daddy, I love you,' man, I just about fell right down on the floor." She is small for her age, which is six, is gregarious, and like her older sister, tests off the aptitude charts. But she will have some residual problems that seem to center on judgment. "That's because we didn't get her soon enough," McMillin says. "If you can start that fish protein with vegetables right away, it makes a world of difference. In fact, the results with kids over the age of five aren't anywhere near as spectacular."

So McMillin focuses his efforts on chronically malnourished children under five and malnourished lactating mothers. It is here he takes his stand. His goal, like his means of achieving it, is simple: Break the cycle of hunger and you break the back of poverty.

And it starts with the soil because children and their mothers can't get the micronutrients they need from poorly nourished soil. Lactating mothers need calcium, magnesium, zinc, boron, selenium, and other trace elements to produce healthy babies. Children need the same elements in their diets to be able to sit still and learn. Without such basic nutrition, the chronically malnourished poor become extremely vulnerable to every passing infection and epidemic.

"Our world is going down the tubes fast," McMillin says, "unless we focus on issues of women's health and not men's wealth." Mothers lose their energy in the face of an inadequate diet. And in most of the Third World it is the mother who provides virtually all of the care for the family. She plants the crops and

keeps the house. She is the one who has to make decisions about the future of her children. She is the one who has to make decisions about the future of her family. She is the one who has to make decisions about the future of her world.

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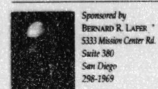
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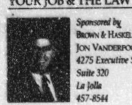
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works the garden. She harvests the food. She hauls the water and cooks the food. She nurses the children. Take away her energy, and all who depend upon her become threatened. Reduce her ability to feed herself and her children nutritious meals, and generations of malnourished, weakened, slow-learning, deeply impoverished people are the result. McMillin has seen it again and again in culture after culture, in one country after another. And he has also seen the cycle broken and the flowering of humanity that results.

Young McMillin returned to attend college in the United States. During World War II, his father, a League of Nations technical ambassador attached to scientific missions in Central and South America, helped prepare for the end of the war by building up fishing industries, primarily the abalone fisheries of Peru, Chile, and Ecuador. "It was a rapacious fishery," McMillin recalls, "and my dad knew it, and he knew it was wrong. But he was saving fish and packing barrels and shipping them off to Europe to prepare for massive postwar starvation. That's what pushed him on."

John worked with his father and never really did go to school in any conventional sense. "My father believed in memorizing the poems of Robert Service," McMillin recalled, "and learning Latin, both of which I did. School didn't really start for me until I went to university, and I wasn't even very conventional about that."

Father, with son in tow, left for Europe in 1946. John was 16 when he first confronted mass dying at a liberated concentration camp. The events shaped his future. "My dad was analyzing the health of the refugees from Eastern European camps

and he knew something was terribly wrong when the death rate held steady despite providing these people with nutritious meals," McMillin said. "We'd open the camp, feed the starving rich army rations, essentially a meat and potatoes, high-protein diet, and the deaths increased. So we started feeding them a fish chowder instead, a slurry of salted fish, butter, sugar, and oatmeal. And the death rate rapidly fell right off. This was a pretty dramatic way of calling into question the value of red meat, which was something of a revelation for me."

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States by way of famines in India and China. His education was interrupted by the Korean War. First trained in the exotic languages of the Hindu Kush at the military language school in Monterey, he ended up sneaking and pecking behind North Korean lines, stealing maps, bills of lading, studying the railroad. "It was an extension of my college work in economic systems analysis," McMillin says today with a laugh. "I have always been fascinated by systems." His field work, in this case, was brought up short at the end of an enemy bayonet that tore open his face and stomach. He spent years in a hot and out of military and civilian hospitals recovering from wounds and reconstructive surgery, cursing morphine, and putting his life in some semblance of order. Oddly enough, his father had spent these years

in a French military hospital recovering from wounds he suffered in World War I, and when he returned to the United States from France he propelled himself through an M.D. and then, at Stanford, a Ph.D. in a subject of his own devising, something akin to what today would be called ecology.

"My dad had a great concern about hungry people," McMillin says, "and I have to think it filtered down to me. He was orphaned at age 11 and became the sole support of his brothers and sisters out in the woods in the Pacific Northwest. He grew up highly sensitive to being hungry, to going to sleep hungry. I grew up feeling that hunger was stupid and that no child should have to go to sleep that way. I guess with me, it's just an intention to do so, I'm carrying some of my dad's ideas forward."

Father and son argued about the future of fisheries. John McMillin became convinced that the viable future could only be found in freshwater inland fisheries, primarily as a marriage of fisheries and agriculture. His father favored the ocean for its limitless resources. "It turns out I was right," McMillin says, "though for the wrong reasons." Neither father nor son could have imagined the boom in tropical populations. Nor could they have imagined the days of factory fishing and drift nets and vast stretches of the ocean left as barren as the Sahara.

John McMillin's interest in inland fisheries came early, in South America. As he watched his father assist in the building of the abalone fishery, he also noticed the poor go hungry despite the incredible offshore nutritional wealth. It seemed more practical to young McMillin to establish fish farms in the interior, among the poor, making use of a magnificent South

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American freshwater fish called paku. But governments saw no reason to support such concepts, not with a seemingly endless resource living offshore. McMillin's point was conveniently overlooked: that the poor couldn't afford to participate in the offshore nutritional wealth when the local price of offshore was determined by the price of a can of tuna fish sitting on a shelf in an American grocery store.

"When the ocean resource weakens and dies out in a wild state," McMillin explains, "logic alone brings you inland to freshwater fish. Cold-water saltwater fish need vast stretches of open ocean to feed and survive. That's what they are geared to. Crowd them into a pen the way they crowd farmed salmon and you immediately have problems on your hands, diseases that you have to treat with antibiotics and the like. Plus the threat of diseased fish escaping into the open ocean. A fish like paku or tilapia is just the opposite. They live in crowded conditions in warm water, and they feed at the opposite end of the food chain. They are born to be farmed."

Young McMillin had first encountered tilapia in Peru while he was working with paku and had tried to breed them, learning a few things along the way. But he didn't understand the power of tilapia until he met the fish in his home waters, in East Africa. With his father's help he had gained passage in 1948 on a ship bound for Dar-es-Salaam in Tanzania. His basic plan was to hitchhike north from there to Cairo by way of the African highlands. "I had always heard about them," McMillin said. "So I wanted to see them."

This particular statement has driven the majority of the wanderings in McMillin's life. "I had always heard about the Trans-Siberian railroad," he might say, or "I had always heard

about the lands north of Afghanistan," or "I had always heard about the nomads in the southern Sahara," and so off he went on the train or by camel north of Afghanistan or by thumb into the Sahel. But an odd traveler by anyone's account, for McMillin always traveled with vegetable seeds to hand out and, whenever and however he could.

One such unsuspecting beneficiary of McMillin's private madness was a woman in Irkutsk, in Siberia, known as Freda. She was a train platform prostitute when McMillin's Trans-Siberian train pulled in to the station. She conducted

Tilapia occupy a place of natural symmetry in any of McMillin's projects that include the fish.

her business standing up, surrounding herself and her client within the folds of an enormous overcoat. McMillin was attracted by the lines on her face. "She just looked like somebody you would want to know, so I started talking to her," he said. This, it turns out, is also typical of McMillin. He tried out some Urdu and some Pictu and got nowhere. But he got a bit of a rise with Italian, and she responded with Portuguese, the language of her father. "One thing I have learned," McMillin says, "you can always make some kind of contact, some kind of communication."

In this case he communicated that he wasn't interested in Freda's services. In fact, he asked if she liked being a prostitute, if it was something she wanted to continue with in her life.

Freda allowed as how she'd rather find some other work. So McMillin asked her, "If I show you how to grow fish, will you do that and sell the fish?" knowing that if she did she would also eat the fish and improve her own health. Freda agreed.

As committed to fish farming as he may be, McMillin isn't one to make a habit of traveling with fish in his luggage. In this case, however, he had stopped in Warsaw on his way east to visit the tiny fisheries department at a university, a two-man operation devoted to studying carp production. The two professors had provided McMillin with ceramic jars filled with carp and fired with cork stoppers in the hopes that he would be able to deliver the fingerlings to an associate at a museum in Irkutsk. And McMillin had been happy to oblige, much to Freda's good fortune.

McMillin retrieved vegetable seeds and a jar of the carp fingerlings from his luggage. He explained how he expected her to prepare her soil and plant her garden and dig a trench pond for the fish. He told her he would be back in three weeks to work with her and get her rolling.

"When I came back," McMillin said, "I had to look all over for her. She wasn't at the train station anymore. She had started a small farm. I gave her \$50 to invest, and I told her I would be back in a year. When I went back, she had opened a little restaurant, Mama Freda's. That was 20 years ago. Should you ever go there, tell her I sent you and she will treat you like royalty. Today she's the wealthiest woman in Irkutsk."

But in Dar-es-Salaam, McMillin heard about a nearby farming tuning up. "One thing I quickly understood about famine," McMillin says, "is that it has nothing to do with lack of food. In 100 percent of the cases I have encountered, the cause is

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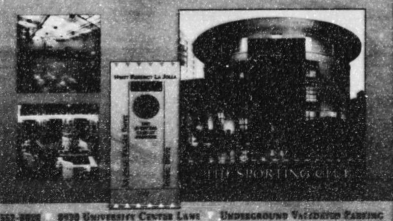
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He found *Tilapia* in nearby lakes, but the fish were all stunted. With the presence of one female fish in a body of water of enormous size, male *tilapia* will devote as much as 20 percent of their weight to gonad development. Since the age of the fish might work as a proxy for the size of the lake, McMillin made this his first for a lot of tiny *tilapia*. But in Peru, McMillin had learned how to determine the sex of the fish, and he taught the technique to the local farmers. Once they started growing only males, the size of the fish exploded at a blistering growth rate. Within a few years, the fish had become an economic base for recovery, and within two years the famine was gone and there was no longer a need to import food.

Tilapia occupy a place of natural symmetry in any of McMillin's projects that include the fish. They are mouth breeders, and the male fish guard the eggs and the young to fry size in their mouths. In a crowded environment such as a

At Rancho Sordo Mudo, the ground
so hardfoot would not support a garden, let
one a finely tuned bio-intensive garden.

In McMillin's system he feeds the fish, the phytoplankton, and the zooplankton by tuning up the nitrogen engine. If no other source of nitrogen is available, human waste in the water provides nutrients for blue-green algae. "Anyone," McMillin has said, "is capable of pooping in a pond. It isn't a complex issue." Nitrogenous waste from garden plants provides nutrients for rotifers. The fish feed on both the blue-green algae and the rotifers, converting the nutrients into omega-3 fatty acids.

Marketing plays an important role in the system of fishponds and raised beds. The fish have immediate value to the people growing them as a step away from malnutrition. But the fish can also become a steady source of income in the community. "If we were marketing to a Western, I would suggest taking the fish to a market and selling the fish for the last three weeks on a diet of ground-up soybean meal and oyster shells, and then sell the fish on a diet of soybean meal and oyster shells to achieve a bloat, sweet product, but not so in East Africa, where we grow tilapia in flooded rice paddies and long ditch instead of ponds. There the fish are polished with ground-up peppers and rancid cooking oil. When they are steamed and packed in cans like sardines, they have a sharp bite to them and a fishy flavor. The Saudis love it."

Another labeled product can be found in West Africa, where McMillin helped revive a freshwater fishery in Mali. Here the biointensive gardens provide a bounty of tiny, hot peppers of a particularly vicious quality. The harvested fish are thrown

There was, of course, a slight problem in Mali, much like there was at Rancho Sordo Mudo. The ground underneath would not support a garden, let alone a finely tuned biointensive garden. Nor would it hold water in and of its own. So much, it seemed at first blush, for fishponds. The solution was based on backbreaking labor. No elegant farm machinery. No petrochemical soil enhancements. No specialists. No World Bank inputs or overpaid overseers. Just a little imagination backed by a lot of sweat. The average American farmer would deem those at the thought alone.

Imagine you are in Mali and all but empty-handed, and the poor people are starving or hungry. And they are looking at you. And you are standing on sand-covered desert hardpan looking out upon the hopeful faces of a lot of malnourished poor people of color who you know are going to do great things with fish protein. So what to do? This is a basic McMillin conundrum, though one with an eventual, sweated-out answer.

"I can stop any desert at any point on any surface of the earth," McMillan says without a hint of braggadocio.

ing the pond with inoculated water, until you finally have a trench that will hold water. Then add young fish. The manure in the walls of the trench encourages and feeds the phytoplankton that feed the fish.

The nitrogen engine. As simple as that, in Mali. Elsewhere the basic technology has to be reshaped to meet the needs of the environment and the people at hand.

In Bangladesh, for instance, the problem was a sect of poor

The monsoon would arrive, the tide would rise and the garden fishponds would be flooded. The trees of palm trees to which the floating beds were attached with hawses. The village inhabitants lived in huts built of woven mats that would blow away in the monsoon. Before fleeing to higher ground, they would take the millet beam from their huts, a piece of railroad iron, and use it to anchor fishnets above the fishponds dug next to the floating gardens. They grew a *miapua* accustomed to brackish water. The tide would rise among the islands in the mouth of the river, but the fish could not escape. When all subsided, the villagers would return to their islands, repair the garden beds, take the net off the fishponds, and use

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
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
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This solution proved impractical over the long haul. The sustainable microeconomy suffered. So McMillin found a piece of land above flood tide that was the Bangladeshi equivalent of a Superfund site, and he was able to buy it. For centuries the land had hosted a brick foundry. It was considered so completely infertile that it sold cheap. It is now highly fertile land that supports the community. Their cash crop is a combination of tomatoes grown out of season and prime fish fillets. The crops are sold to hotels and to the considerable shipping traffic that passes through Chittagong. The product label reads "Chittagong Gold."

This issue of land destroyed by those who have come before is not a new theme to McMillin. In El Salvador he worked out a deal for impoverished peasants for squatter's rights on land ruined by 60 years of sugar crops — sterile, abused land that is now fertile and productive. The same in the Philippines, land used and abused and discarded. When McMillin says that he's home-free when he sees hardpan, he means that the creation of hardpan comes from many causes and occurs in many ways but is earth's great secret of fertility held in abeyance.

The U.S. State Department asked him to look at African hardship this year in Niger and surrounding countries, lands pressed up against the underbelly of the Sahara, lands where the economy has so tightened that peoples who once lived peacefully together now kill each other on sight. These will be the lands of the next great famines unless a good deal of it can be returned from hardpan to some semblance of fertility. And McMillin has the answer. Unfortunately for the Western minds

and inclinations that will hold sway, his answer takes too long—the time it takes plants to grow—and it doesn't cost enough. Though it will work, it isn't sexy. So it will never be employed in a big way. But it will happen in a small way. And that has always been McMillin's way.

"I can stop any desert at any point on any surface of the earth," McMillin says without a hint of braggadocio. "It takes seven years, so if you are in a hurry for a big payoff, looking for the limelight, you just won't make it."

Start with a desert valley of at least 30,000 hectares. At the end of the hot season, on the first day of the cool season,

He has to work fast and dirty to get a garden up and running and get food on the table, then so be it.

add seven tons of hairy vetch seed, soaked and softened in water overnight. You do this by flying over the valley at 2000 feet in a pattern that, when the seed is thrown out the window or an open door, evenly distributes the vetch across the sand dunes. You should plan on being done before sunrise. Hope for a little wind so the seeds will be covered with sand as deeply as they are thick.

Return in 17 days, put your nose right down on the sand, and look out along the surface of the dune. If you see a little green haze growing there, consider yourself home free from that point on. "I see that green fuzz," McMillin says, "I get so weak I can hardly stand. I know I've got it made."

Having seen the hairy vetch to germinate, you will grow up and spread out, all the while inserting nitrogen into the soil. Your next effort is to plant the valley with a type of cedar that grows a couple of inches high but spreads out about three feet wide. This is the *Arbutus*, a native of Newfoundland, and adapted to a frigid environment. The *Arbutus* and the cold are about the same as adaptations to the heat of a desert. The way the camel evolved from an Arctic animal in prehistory to a desert animal is the way the *Arbutus* evolved from a frigid to a hot climate. The *Arbutus* is a shrubby, drooping tree, which is to say it was slightly less hairy during the ice age than you are. It can survive because the vetch has provided nitrogen in the soil. The vetch continues to reproduce because the *Arbutus* ground cover protects the vetch from direct sun and prevents the soil from drying out. You return in 18 to 20 months, you discover the payoff for so much patience. There's a little water in the soil as a result of nitrogen, and the *Arbutus* didn't exist before. The desert has started to turn green.

It is time now to add another nitrogen-fixing vetch, crown or pod vetch. Now you have all kinds of carbohydrates growing, polysaccharides, the long-chain sweet stuff. The next step calls for one of the sedge grasses or a legume. It depends on how steep the slopes are and how high the level of solar radiation. In either case, you now have a harvestable crop.

And you also have water collecting in the little ridges of the sand dune. If you build U-shaped rock catchment basins to hold the water for a few hours, you can grow oats and barley that in turn fix even more nitrogen and carbohydrates in the soil.

You have stopped the desert. It has taken seven years, but

you now have a little soil going, and you have slowed down the water loss. The soil stays moist. By cover cropping and composting, you've built soil with humus and humic acid.

This is an interesting word, humus. In the garden or the forest it is that dark brownish to black, moist substance of partially decomposed and decayed vegetable matter. Leaf mold is the case of the forest; well-ropped kitchen garbage in the case of the back yard garden heap. It is full of earthworms. It is wet and suggestive of life. It holds water. Lifting a handful to the nostrils, one smells the earth caught in procreation. It is fecundity. It is the basis of fertility. Without humus, plants just don't make it, for it is humus and humic acid that provide the finest of root hairs access to nutrients and water in the soil.

[illegible]

and humane

To begin with hardpan while aiming at humus, McMillin has learned to fall back upon many different techniques, two of which he calls *demi-lunes* and *zai holes*. The *demi-lune* would be used in a broad expanse of hardpan, much like that in Niger. It is little more than a quarter-moon-shaped trench cut into the hardpan, the lifeless dirt piled up on the outer edge of the bow, which is aimed in the direction of the prevailing wind. There is more to it than that, of course. The depth of the trench and the height of the piled dirt have to be determined by a specialist. But once that determination has been made,

"Half the people I show what to do in these projects go back to what they were doing before as soon as I am gone."

then demi-lunes can be dug across the entire hardpan-covered landscape.

The prevailing wind carries with it seeds and grasses and other biotic seed material. The wind hits the lee side of the semi-lune, which creates turbulence on the pile side of the pile, enough turbulence that the wind drops some of its load into the trench. The wind will provide enough nutrition in this way for one seed for one year. Plant the right tree or shrub or legume, and it will take hold and eventually transform the landscape. McMillin first sowed semi-lunes on Easter Island, then again in North China, then in the American Southwest, where they are employed in traditional Indian agriculture.

Zai holes are meant for a desolate garden setting. Holes 40 centimeters across and 20 centimeters deep are carefully dug 80 to 100 centimeters apart, the dirt heaped on the windward side of the individual holes to take the same advantage of the prevailing wind as the demi-hune. However, in this case, sweepings from the village huts are continually dropped in the holes—there would be as many as 300 in a small garden—and children are encouraged to urinate in the holes, adding nitrogen in the process. Zai, in rough translation from an Arabic word, means "pits." If the entire village is organized around the zai, the camps, both digging and tending to the zai holes, within a year both water and seeds can be added to what has become highly nutritive soil. It is a simple way of restoring gardens in areas where agriculture has collapsed.

At Rancho Sordo Mudo, McMillin had been faced with the two basic problems of the desert: giving plants moisture-holding, friable soil in which to grow, and giving the soil the boost it needed to support the plants. Friability in this case meant soil loosened up enough for roots to spread out. Boosting the soil meant adding nutrients where none really existed. McMillin's solutions were twofold: doubling the garden beds to promote friability and applying liberal amounts of compost.

At Rancho Sordo Mudo it was impossible to do much with a garden spade other than chip away at the sidewalk nature of the hardpan, and rather fruitlessly at that. Digging down two full spades' depths — double-digging — was out of the question, certainly not without first hammering away at the hardpan with heavy picks and pry bars, which in fact McMillin and

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In an ideal world, fully matured compost is spread on top of the soil where a garden bed is to be dug, then a trench the width of the bed and as deep as a spade, or about a foot and a half, is shoveled out, the dirt dumped into a wheelbarrow and carried to the back of the bed, where it will be deposited when all is well and done. A thin layer of nutrients is dumped in the trench and a spading fork is then worked as deep as its tines are long into the bottom of the trench to loosen the subsoil another foot and a half. The gardener then steps back a foot or so, digs down a spade's depth and tosses the dirt and compost forward into the trench. The effect of all this is to continuously move the compost down into the soil, where it will be used by the bed, excavating and loosening subsoil with a fork, tossing for ward and mixing the topsoil and compost. The end result should be loose, pillowy soil in a garden bed that will never again be

At Rancho Sordo Mudo there was nothing ideal about the entire process, from the plowing of the hardpan on. And this separates McMillin from biointensive organic gardeners and permaculturists. If he has to work fast and dirty to get a garden up and running and get food on the table, then so be it. Since there was no compost at Rancho Sordo Mudo, McMillin showed his students how to layer the basic ingredients of kitchen scraps, topsoil, manure, and straw. The layers were: kitchen scraps, topsoil, applying a thin layer of manure, then dirt, then compost, straw, then dirt, then grape waste, and so on, until all the requisite ingredients of what would heat up and eventually break down into humus had been assembled like a layer cake. It all sounds simple enough, but the labor was so incredibly arduous, like beating life into a sidewalk, that legends of the sunbaked laborers in the Sonoran desert now abound among the students at Northwest College.

After the garden spade and the spading fork, there is no more important tool in biointensive agriculture than the heavy-tined, long-handled rake. It is this tool that one reaches for to shape the beds. Simply loosening up the soil isn't enough, particularly in the desert. Every subtlety of soil dynamics must be engineered to achieve maximum crop yields and minimum

There are no rows of crops in biointensive agriculture, just narrow paths between raised beds. Every square inch of garden bed is involved with growth. To this end, every effort is made to avoid stepping on the garden bed. After double-digging, one would sink up to one's ankles in the loosened soil and, at the same time, compact the soil, squeezing out vital air while diminishing any opportunities for microflora to thrive. Microflora and humus work together to the benefit of plants. Holding hands, they blow micronutrients right up the root hairs and into the plant's body.

Planting schemes take into account this all but sacred nature of untrammelled soil. Seeds are not sown by poking a hole in the ground with a finger, for that compacts the soil around the seed, and the whole point of biointensive agriculture, especially in as compromised a landscape as that at Rancho Sordo Mudo, is to give every possible benefit to the growing plant, from the time of germination on. Plants that grow fast and strong


All the labor of a biointensive garden, then, comes with the implementation and upkeep of the beds as well as the planting and the watering and the building of compost piles. At Rancho Sordo Mudo, for example, the beds will all be double dug once a year for four years. It gets easier each time but is always a tiresome task. Then the beds will never have to be double-dug again. But they will need continual additions of compost. "The hardest thing to get across," McMillin explained, "is that you just don't plant and harvest crops, that every time you take something out of the soil you have to replace it. When I get that across, the rest is easy."

would be prone to expand. The Milfords would then tier up. That is, the first, the rain garden, would start with intensive vegetable and fruit production, selling the surplus at a roadside stand, all the while getting the hang of an intensive garden management system. At the same time, they would be learning the grow-out procedure with the *lilipais*. All the waste produced in the system, either plant or animal, would return to the system. The program would be self-sustaining. The program was up and running and everyone knew what was expected of them, well, they could start processing the surplus fish, establish long-term contracts with hotels on the coast to supply prime-quality, labeled fish fillets, then put in the smokehouse and start supplying fish fillets smoked with the grape wood from vineyard prunings (the fish would be sold at a roadside stand, the fish chutneys with excess fruits and vegetables. Then establish the quality production, making use of the high-intensity bird manure in

It would take time, of course, putting one brick on the foundation at a time. But in time, the rancho could have been making more money than the Everetts could ever imagine. And far more important than that, they would have provided meaningful jobs for all of their deaf students.

When McMillin and Bill Randolph, then Northwest College students returned to Rancho Sordo Mudo this past spring to tune up the biointensive garden, they found the fenced garden all but surrounded by chili peppers planted in long, curved rows up and down the hillside. They were watered by an elaborate and expensive drip irrigation system and tended to by several field hands. In a way, it was the garden's fault. Even though it had been built to produce hardy and even choler-free, no-maturation compost on hand, just raw ingredients, the biointensive garden produced so much food that first season that Luke Everett, overseer of the garden project, was able to sell surplus produce at a roadside stand. Surplus chili peppers alone brought in \$400.

The Northwest College students wondered about the paradox. If the garden was working so well, why turn to stan-



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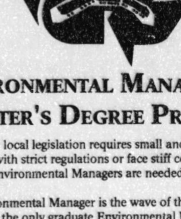
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hard chemical farming practices that demand hefty capital investments? McMillin more or less shrugged his shoulders at this. It wasn't any of his business what the Everetts wanted to do with their land and their money. He had shown them one way to put food on the table as well as a plan that would carry them right up through Japanese quail farming and the stability of their own income-generating microeconomy. They had spent to plow the hillside and plant chilis in a big way. The erosion was already obvious, and the chili plants looked sickly compared to the produce growing in the garden.

"My biggest fear," McMillin said, "is that this first year they will get a terrific crop and it will encourage them to continue planting like that. Next year they will have to start adding chemical fertilizers and insecticides. The bulls pile up once you're a chemical farmer. Within a few years they won't be making back the capital they have already put in. But it is none of my business. Half the people I show what to do in these projects go back to what they were doing before as soon as I am gone. Within three years, half of them are asking me to come back to try again. You just can't go into this thinking someone is going to thank you, that you are some kind of a messiah. To the degree that the people think you have done wonderful things for them, they don't own the project. And if they don't feel like they own the project, it falls apart sooner or later."

A while back, McMillin revisited an Ethiopian valley in the eastern highlands that had been a center of death when he had first arrived there in the early 1980s. Where land had been desolate, elephant grass now grows 20 feet high, attracting both

big cats and migratory birds. Fishponds up to one kilometer long provide fish for export as well as local consumption. The valley boasts light industry and a college.

One young man showed McMillin around, explained what had happened in the valley as best as he knew. He spoke of a white-haired man who had helped the valley recover from a famine but didn't recognize McMillin as that man. He told McMillin that the young felt important. Their fathers and grandfathers were farming in a way taught to them by the white-haired man. And that had been good in the time of famine. But now, with so much prosperity, what he and his generation

"You can't get caught up in what people want to do even when it's wrong," he told his students. "If they want to go off and screw things up, that's their business and none of yours."

wanted to do was buy tractors and farm like real farmers. But they had to wait for these old men to die off.

That valley was home to 600,000 people when I got there in 1980," McMillin recalled. "When we finally stopped the loss of life, after two years, 75,000 were left. He had been sent to by World Vision International. He had arrived at the capital, grabbed a four-wheel-drive vehicle, two drivers, a mechanic, ten Jerry cans of water and gas, and 100 pounds of food, and trekked north for three days. As soon as he reached

the valley, he kicked clear a rough landing strip and established a resupply system.

Then he started driving around the valley to the different communities to get a reading on the level of malnutrition, the death rate. He'd take the pulse of children, then measure the circumference of their wrists with a string. Weir's width is a constant related to age in the presence of good nutrition, a reverse constant in the presence of malnutrition. By conducting a series of measurements he developed a model for the level of malnutrition in the communities. He checked eyelids and fingernails and palpated livers, all of which indicates whether the deficiencies are of a protein or carbohydrate nature. Did children under the age of five have reddish hair? Were their bellies concave or swollen? All of this information went into McMillin's journal, a code showing where everyone was in the valley, what the problems were, what the diseases were, all in preparation for air drops of emergency relief supplies.

There is a sequence to death," McMillin told his students one night as they gathered together on couches in the meeting room off the mess hall at Rancho Sordo Mudo. "Chronic malnutrition breeds vulnerability to colds and influenza. That generally develops into some kind of bronchial infection, which further weakens resistance. Then some kind of fever or illness comes in. And then cholera hits, and cholera just cleans them out by the tens of thousands. It's a vicious disease, a dehydration. Clean up the water and feed the victims, and they get well. But in the meantime, dehydration takes the kids. And lactating mothers, oh man, they just

go. They're dead in minutes.

"Once you start feeding people, and the people start coming in, a whole dynamic starts. You get mothers dropping babies left and right. And the old people die of heart attacks right at the doorstep. It's like a psychological relief they finally have shepherded their families to some kind of safety, have done their duty, and they just give up and die right there. Pregnant women, well, the female body is very interesting. A pregnant woman can put off delivering her baby until she feels safe. But as soon as she feels safe, that baby comes within four or five hours. You will see this happen, and you have to be ready. If I had my way," McMillin told his students, "by the time every one of you has graduated, you should be trained as midwives as well as learning about the gardens and the fish. You'll need it out there."

It had taken about three years for the famine in Ethiopia to get rolling, and as ever, it had nothing to do with lack of food. Farming had broken down in a centralized government and economy. The government had usurped for weapons the loan capital normally provided to farmers to buy seed and replace plows. With everything nationalized, there was no crop incentive in and of itself, so farmers began growing only enough food to feed themselves. When people first started going hungry, there was never any fear of riots in the capital. The problem was much too distant. So nothing was done.

For years John McMillin had worked all but alone on one project or another somewhere in the world. He would take as high-paying a job as he could find in high-tech industries, slug it out for two or three years, bank everything he could, raise

what money he could, then he would take off with wife and son to live in the field. He eventually established the not-for-profit Land and Water Foundation in partnership with several like-minded people. But the time came when he just couldn't pay to put himself in the field, and he no longer had his family. "So I sold my soul," he said. "I went to work for World Vision International. The deal was, I would go anywhere they wanted me to and I would do whatever they wanted me to, but I could do my little projects on the side."

In Ethiopia during the famine, what World Vision International wanted McMillin to do, much as any international aid organization wanted its employees to do, was give away

lies, all of them on the edge of starvation, and tell them he had enough supplies to feed them for five days. After that they would have to clear out and make room for the next group. "Immediately you start hearing, 'But we're gonna die, from the crowd. And I would say, 'Yeah, that's right. You've had your shot. Make room for the next group.' I've seen thousands of farmers would wonder out loud what they were going to do, and it was then that McMillin would tell them that if they would go out and plant, he would put them on half rations and carry them over. And immediately, you see, they think they've got this great scam going, that this stupid white-haired man is going to feed them for doing what it is they do anyway. The only problem is, you see, the white-haired SOB is out there telling them they have to do things a little differently."

McMillin would set up the challenge as a kind of friendly jousting. He would get the farmers to do things his way, but to pick out one farmer among them to do things their way. Then they would compare their food production records, and McMillin would win them over. He had then out on the land poking holes through the concrete soil and dropping in seeds to start up nitrogen fixing. He had villages plowing all manner of organic material into compost heaps, then on schedule, getting men, women, and children to urinate on the piles. The nitrogen in the urine and the heat of the sun working together would break the piles right down into humus. Of course, people thought he was crazy.

But probably not as crazy as people thought he was another time in another valley in northwest Ethiopia, McMillin

The pathetic, root-bound transplants Reverend Everett had brought in from San Diego, once lovingly transplanted in just the way prescribed by McMillin, stood upright on strong, proud stalks.

American grain. The agencies are paid handsomely to do it, so much a ton. "That's when the big political problems would begin for me," McMillin explained. "Because I wanted to get these people back to farming and back to reclaiming the land. Anyplace that had been worked with plow and artificial fertilizer technology, once the land had laid fallow, it concreted over. From that point on, you can't break the soil with a primitive plow."

McMillin would line up 10,000 farmers and their fam-

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meat, starchy, and oily. "Lemna does have a high oil content. And a high protein content as well, upwards of 75 percent. But best of all, it divides and multiplies every seven days. So within a week McMillin had the refugees harvesting *lemna* from the surface of the ditches and ponds, drying it in the sun, pounding it into flour, and making bread. With only urine, feces, water, and sunlight as inputs to this nitrogen engine the refugees were harvesting seven tons of *lemna* each day within three months. "Everyone thought I was insane," McMillin says, "and I probably was. But those people are alive today. You see, I was saving my life, and you can't stand there. Fracturing kills more people in those situations than anything else. You have to make a decision and do something."

To prove his point, McMillin brought in fresh fish from the coast, filleted them out, and appeared in the marketplace to sell fish to people who don't eat fish. He caused a riot. When he did the same thing the next day, the police asked him to leave.

"So I got them growing fish, and today they have ponds up to one kilometer long, an endless system with different size fish separated by screens. Or they grow the fish in flooded rice paddies and harvest the rice and the fish at the same time. That's pretty standard stuff today, but back then it was unheard of."

"You can't get caught up in what people want to do even when it's wrong," he told his students. "If they want to go off and screw things up, that's their business and none of yours. The bottom line is that time is simply too precious and there are too many people who are clamoring for your help. So if someone doesn't want it, then move on. Use your talents and energies where they count, where they can make a difference."

The first morning this past spring at Rancho Sordo Mudo, John McMillin led a tour of the garden. Enormous cabbages were still growing. Cilantro had been intentionally left to go to seed. Outside the fenced perimeter (incredibly healthy, local

of dehydration, even though their root systems were sitting right on top of drip irrigation outlets. "These plants aren't getting the water they need, let alone nutrients," McMillin told the students, "because there's nothing in the soil, no humus and humic acid, no microflora — no connective tissue between root hairs and nutrients. You can see some insect damage as well. Weak plants attract insect infestation. And notice the soil." Where it had been plowed into furrowed rows and gotten wet, the sur-

Back in the biointensive garden, McMillin's most telling display was pushing a spading fork right down into the path. A year before, the path had been as hard as a parking lot. The fork slid into the soil with hardly any effort at all. While the beds had been broken out of hardpan with a chisel plow, then double-dug, nothing had been done to improve the hardpan on the paths. "But once you put in a bio-intensive garden and double-dig in humus and compost, the benefits to the soil spread out at the rate of six feet a year. That's what makes the demi-lunes and *zai* holes work so well — you concentrate your efforts in a difficult landscape, but the benefits to the surrounding soil spread as long as you keep feeding the

Lemna covered the fishpond. There's hardly a McMillin fishpond in the world where it doesn't. McMillin measured the temperature of the water and took a reading on the oxygen content. Both were much too low to support tilapia. If Rancho Sordo Mudo were ever to successfully grow fish, they would have to figure out some way of keeping the water temperature up during winter. As a demonstration, however, and as a source of

It is a stunning display, what a dozen highly motivated people can do to a garden in a desolate setting in three days. By the time McMillin and crew pulled up stakes, the Rancho Sordo Mudco biointensive garden was a thing of perfection — not a weed visible, not a stone out of place. The pathetic, root-bound transplants Reverend Everett had brought in from San Diego by the flat, once lovingly transplanted in just the right way prescribed by McMillin, stood upright on strong, proud stalks. Students who had studied the nature of biointensive agriculture and fish farming had gone from dirt under their fingernails to the lush, green, thriving plants in the garden. They might even come to appreciate the backbreaking labor that goes into putting food on the table in the most marginal lands.

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But McMillin's plan is even greater than that. He and his students, along with Bill Ran Jolph and the science department, have reclaimed a piece of land at Northwest College that had absolutely no value whatsoever. On all the soil tests it came out zero. Now it is a garden divided into individual student plots so they can get a feel for the biointensive pro-

ter at Northwest College, built on the model of the independent research entity, is another story altogether. Its one purpose is to spread as far and as wide as possible not only the means for poor people to feed themselves and improve their nutrition but provide the management and marketing expertise to see effective microeconomies develop among those poor.

There's something about the way McMillin speaks and laughs and smiles all at once: You don't doubt for a single moment that the man is right. Like Baykal and a bunch of students. Sounds crazy. But so does duckweed in a ditch and, as McMillin says, "Those people are alive today." ■



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Jennifer: One whole week on a beach in Mexico with no showers. We saw each other at our grubbiest ...

Dean: We went out one day on a sailboat that capsized. It took us three hours to tip it back over. This was Jennifer's first sailing

trip and she handled it fantastically. I thought, "If she can make it through a sinking ..."

Jennifer: As we were floating in the water he said, "See, I told you there'd never be a dull moment with me."

Dean: What really did it for me was Jennifer's truck. It's bigger than mine.

Jennifer: We got married about a year later, on January 17.

Dean: We were planning a big wedding that cost thousands of dollars, but one rainy afternoon we decided to use the money to buy a house instead.

Jennifer: So we called our families and our friends and said, "Can you meet us in Las Vegas tomorrow?"

Dean: Everybody dropped what they were doing and went. They spent the whole weekend with us.

Jennifer: Now we're working on the house together. We've plastered, painted, sanded ...

Dean: We're both ambitious. We're doers.

Jennifer: Some day, we'd like to retire and sail a boat around the world. Some day soon.

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How to Read a Mouth

The mouth, together with the eyes, more than any other of our features, maybe best reveals the nature of our personality and what, whether sympathetic or anti-sympathetic, we radiate of cold or warmth. In a physiognomy survey, according to Dr. Li Tao in his book *How to Read Faces*, 40 out of 100 women recalled best the eyes of a man whose characteristics they were asked to memorize. Sixty out of 100 women, however, remembered best his mouth. A mouth is a marriage of features, involving lips, teeth, and tongue. For what it incorporates of speech and mood and intention, the mouth is perhaps the most vividly kinetic feature of a human being. "It is the eyes and teeth that do more than anything else to create horror," says a top Hollywood makeup artist. No other feature of ours is more changing of form or specifically mobile or fluctuating in what it directly conveys of force and feeling.

It is, symbolically, entrance to the underworld, the devouring aspect of earth, the beckoning grave. In Aztec iconography, a gigantic open mouth is the embodiment of the hungry, all-consuming earth. Opening the mouth is judgment, indicates the powers of speech, represents utterance itself. In ancient Egypt, the Opening of the Mouth ceremony was a stoke, grave-ritual. The boy, set-point, wearing panther skins and reciting "glorifications," touched the mummy's face with an adze. An ox, symbol of virility, was then slaughtered and its right foreleg sawn off — it was the leg thought to contain the animal's physical powers — and presented to the mummy's mouth. We know mouths more by irregularities than otherwise. Many have become well-known. There are Hapsburg lips, buck teeth, thin lips, or crooked smiles, a whole slew of potential hitches that can make of a mouth a marvel or a monster.

A perfect mouth must be the paradigmatic arrangement as a unified whole, of white teeth, exquisite lips, all shaped between filum and chin, to an exquisite but never formulaic mandala. It is almost always sexual yet spiritual in mixed, bewildering degrees. There is in the perfect mouth, to my mind, a sweet aristocratic curve that draws a faint line down the cheek just by the corner of the lips at a perfect angle of incidence, creating on one side, often, an ever so slight dimple. If I had to choose one, I would vote for Lauren Bacall in having the perfect mouth. Loretta Young's, in cut and contour, is also breathtakingly beautiful. As are Bianca Jagger's, Mia Farrow's, Nastassia Kinski's, and lovely Michelle Pfeiffer's. There are mouth mouths, I'm convinced, where mouth imagery is paramount. Dangerous Liaison is a good example. As to men, Gregory Peck's mouth, half-closed and sensitive, is the sign, sure, of a dynamic, generous personality, a sharp mind. Actor Robert Taylor had a wonderful mouth. I think the most exquisite mouths in painting can be found, of a man, in the matchless configurations, both in the Uffizi, of Perugino's *Raffaello Giovannetto* and, of a woman, in Botticelli's *Primavera*.

So many people, so many shapes, so many exceptions to



I would vote for Lauren Bacall in having the perfect mouth, in cut and contour, is also breathtakingly beautiful. As are Bianca Jagger's, Mia Farrow's, Nastassia Kinski's, and lovely Michelle Pfeiffer's.

Mouths: 1. Sandra Bernhard; 2. Clint Eastwood; 3. Mia Farrow; 4. the rule, if anything like a rule exists. Bogart's was scarred, Stacy Keach's heartless, Harry Reasoner's — even wider than Peter O'Toole's — shaped like the slot of a letter box. Picasso had a loose mouth, the kind for some reason often described as sensual. Rasputin, the mad monk, had one the size of a sand trap, as does Morton Downey Jr., and the fictional giant Gargantua and Pantagruel. Voltaire had a way much of a mouth, rumpiled, elongated, and wide. Ford Madox Ford's mouth, ovaloid, always

hung open. And Bertolt Brecht's opened in a complete circle — he hadn't many teeth — and unrelent, at least according to Elsa Lanchester, like a black hole. "He smoked oval cigars. Or perhaps the passing through Brecht made the smoke come out with the sourest, bitterest smell." Dancer Geisey Kirkland had silicone put into her upper lip, so she would look more poutingly sensual. Frankenstein's monster also had a hole for a mouth. And the fabled Astoria of India, who live on the scent of flowers and fruits, have no mouths at all.

A mouth's shape takes on symbolic significance in *The Fountainhead* in the person Howard Roark, that fierce egomaniac, semi-prosecution of Ayn Rand's warped ideal of a hero, half dandy, half fascist. "She saw his mouth and the silent contempt to the shape of his mouth," Rand wrote, "the planes of his gaunt, hollow cheeks, the cold, pure brilliance of the eyes that had no trace of pity." Rand, a peculiar woman in her own right even by Hollywood standards, was a short, bowlegged creature with a nasty temper and a wide, critical mouth cruder than any of her own creations. Ayn Rand, born Alice Rosebaum in St. Petersburg in 1905, moved to America and desperately sought her anti-self in towering, tall, domineering, handsome men, like her, all selfish and selfishly successful.

Popeye the sailor's mouth, perhaps in proper cartoon fashion, has always seemed to me exclusive of his face. So has Will Rogers's odd gob and actor Bruce Willis's, whose smile, some sort of clipped-on appendage of his face, rather than part of it, presumably the kind of mouth Diana Barnes found on Alfred Siegfried. "I noted then that his mouth had that fine and sudden snogage of lip seen mostly in the south of Germany. Someone has told me that I have a peculiar habit of notching mouths. I have, and when I see one that does not merge into the rest of the face, I want the world to know about it, a mouth that is a personality upon a person."

There have been many big mouths. William Randolph Hearst, Mick Jagger, Don Arma, Wallace Bree, Nat "King" Cole, MacDonald Carey, Fifesinger Guy Mitchell. Probably no one has a bigger mouth than Aerosmith's Steven Tyler, though at least the shape isn't grotesque. Springsteen's isn't really big, it's a large gash. Besides, most of it, like George Cernovsky's and comedian Lee E. Brown. (In the film *Showboat* it looks like he's wearing two collars.) Andy Griffith has a big, peasant, earth-scoop of a mouth. And Arnold Schwarzenegger's is like a massive porcupine, with the widely spaced, peglike teeth of a morose fun. Bush's economist Alan Greenspan has a huge spidering agliness of mouth, with the equal cave like horn or wet lips. (Were he and Martin Landau separated at birth?) Jerry Lewis, all mouth — he had one big enough for Dr. Martin to have grabbed to pull him about a favorite movie of Milton Berle's, by the way, who first made it famous — always seemed to have a mouthful of donuts, like loud yam-in-the-mouth sportsman Mel Allen. Maybe it was Lewis's brandy-glass chin

that made it seem so full. Like Carol Burnett, whose mouth, to me, resembles a filled pouch.

Actor Michael Douglas has one of those *Where the Wild Things Are* mouth-shed mouths. And of course Louis "Satchmo" Armstrong got his nickname from the fact that he was satchel-mouthed. Luciano Pavarotti has a mouth like a *porchetta* *maestro* that might be brought to the table in his hometown of Modena, with its tail, an apple — or maybe a mushroom — jammed in its mouth. And of course across Martha Raye had a wallop-huge mouth, wide as a cantilever bridge.

Fanny Brice's mouth resembled a mandrill. Sandra Bernhard's, with that rictus, almost rectangular, is as wide and comical as the back of a garbage truck. Martha Raye's mouth was almost half of her face. Carol Burnett's is monstrous. Janis Joplin's round, punkinfried head was exacerbated by her mouth, or vice versa. I'm not sure which. Joan Rivers is a living

Bush's economist Alan Greenspan has a large spidering agliness of mouth, with the equally cave-like horror of wet lips.

example of that strange phenomenon in a person, repulsive in my opinion, of having a big mouth combined with thin lips. (Her narrow, scheming eyes as a sort of semaphore virtually point to her mouth like arrows.) Pop critic Camille Paglia has a bitterly crooked mouth, badly slant. Other more mouths are Sophia Loren, Josephine Baker, William Jennings Bryan, Milton Berle, Will Geer, and novelist George Eliot.

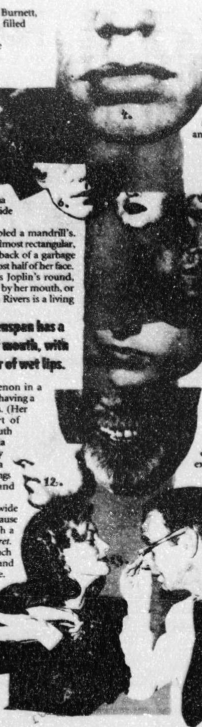
A certain kind of big mouth, wide and crooked, is comic — only because it is whimsical. Cole Porter had such a mouth. So did the fool Grey of Cabaret. Greta aren't always involved with such mouths, though it's invariably zany and fun-fun-like. Jack Nicholson has one. His makeup as the joker in the film *Barman* was a small reach. Nancy Reagan definitely has one of the shallow, almost dream-as-a-line, smirking variety, fatuous and insincere. Such mouths can also be threatening and dark. Edward G. Robinson's, for instance. And Jack Palance, who used it to full advantage, along with his hateful smile, in *Shane*, gunning down a poor wretch.

Small mouths tend to look weak. Looking a person seem ineffectual. Stan Laurel. Calvin Coolidge. William Faulkner. A fat person's mouth, though it may be large — viz., Jonathan Winters' — often seems smaller in relation to his size. Basketball star Larry Bird has a small mouth and one of the ugliest smiles ever, which looks like a rip in a bag. When he smirks, his nose seems to lengthen, to grow, so that it actually seems in jeopardy of being devoured by the tiny person

mouth of a redneck. Small-mouthed people often look tut-mouthed and stubborn, noncommittal, pinched, and laconic. George Washington, Dame Edith Evans, Harry Truman, Queen Victoria, Buster Keaton, and John Lennon come to mind. Wretched excess of the decade goes to Jody Foster and that pinched little coin purse of a mouth in *Silence of the Lambs*, the use of which in the film — drastic overuse, in my opinion — which she thought, laughably, gave her a Southern accent and hid her bad acting, in neither case of which it did. Clara Bow's mouth, with its cupid cuteness, was small but pretty. So was Helen Kane's, the Poop-Poop-A-Do girl, with her "bee-strung" lips. Estelle Getty, of *The Golden Girls*, has a straight, tiny mouth. As did Claudette Colbert, who tried to enhance it with lipsticks.

I'm convinced Charles Chaplin grew the mustache of the "Little Tramp" in order to cover up what was a ghastly, half-funny smile menacing, with the big, snap-up teeth of the priap. (He bedded starlet after starlet and was a legendary womanizer.) Burt Lancaster had a cold, killer smile, all teeth. There are ugly smiles. Smiles involve the eyes. False smiles, as in so many graduation or wedding photos, are next to unbearable. There are savage smiles — even ugly ones. Adolf Hitler's strained smile was frightful, it gave away too much, even embarrassed him, and he always brought a hand up like a claw to cover it. No one has an uglier smile than Hugh Hefner, rubber lips, with no upper teeth visible. Actress Ellen Corbin, who played the grandmother on *The Waltons*, had an awful, lying smile. So does Dan Rather. The same with Elvis Presley, in my opinion, whose crooked, beakish manufactured excuse for a half-smile, insincere and shaped more to the dimensions of a sexual challenge or an over-the-shoulder snigger, though he did have an attractive mouth, was all wrong. President Jimmy Carter sometimes smiled when he was ready to cry. Upride-down smiles, such as the kind, for instance, Julie Andrews has, always make that person look pained, uneasy, and phony.

Teeth are of course to a mouth what furniture is to a room. Long teeth, in one book I read, indicated a tight, cautious, careful personality. Crowded teeth can be menacing and scare children. A whole mythology of fear is connected to teeth in anthropological studies. Totems and taboos around. I think, more than anything, a child's biggest fear — arguably the first and most elemental of the many there are — is of being eaten or swallowed up. I'm sure it's not. Teeth are of course to a mouth what furniture is to a room. Long teeth, in one book I read, indicated a tight, cautious, careful personality. Crowded teeth can be menacing and scare children. A whole mythology of fear is connected to teeth in anthropological studies. Totems and taboos around. I think, more than anything, a child's biggest fear — arguably the first and most elemental of the many there are — is of being eaten or swallowed up. I'm sure it's not. Teeth are of course to a mouth what furniture is to a room. Long teeth, in one book I read, indicated a tight, cautious, careful personality. Crowded teeth can be menacing and scare children. A whole mythology of fear is connected to teeth in anthropological studies. Totems and taboos around. I think, more than anything, a child's biggest fear — arguably the first and most elemental of the many there are — is of being eaten or swallowed up. I'm sure it's not.



4. Mick Jagger; 5. Adolf Hitler; 6. Andy Griffith; 7. Betty Davis; 8. Janis Joplin; 9. John F. Kennedy; 10. Bob Dylan; 11. John Huston; 12. Rudolph Valentino; 13. Lauren Bacall; 14. Humphrey Bogart

behind the archetypal terror children have of things like quackshot and earthquakes and blowing lava. Whipflops. Even tidal waves. Call it the "L3" Red Riding Hood syndrome. "Remember all those stories of being devoured?" Billy Goat Gruff. Hansel and Gretel. And no end of cannibal tales. I was always petrified as

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a boy of the Monstro scenes in Disney's film *Pinechris*. The verb "to swallow up" never has a positive connotation in the Bible. "Korah and his followers were swallowed up by the earth/Sheol," says Moore. "Pharaoh and his chariots" (Num. 16:28-34, Exod. 15:12). And of course Yabveh sends a great fish after Jonah, to gulp him down.

Too many teeth, paradoxically, make a crabbed or angry smile. "Were the smiles of early man originally snarl? Some anthropologists insist they were," Young U.S. Rep. Joseph Kennedy Jr. has a menacing feral smile. So does his overweight uncle Ted. Even President Kennedy, for all his good looks, had to keep closing his mouth over his teeth almost as if to master them, in order to talk. Loud, obstreperous Morton Downey Jr., the "mouth that roared," has a mouth almost cannibalistically horrid. Maurice Chevalier, with the curled lower lip of the boulevardier, not only had too many teeth but a smile that seems out-of-date. (My mother told us never to smile in graduation photos, lest the pictures be dark.) Even George Harrison's smile is dark, for that reason. (That, and his poor dentition, never corrected, from his early years in Liverpool.) Teddy Roosevelt had a piano of big teeth. As did Phil Sivers, Ben Luncaster,



15. Jackie Onassis
16. Elia Kazan; 17. Amy Tan
18. The Joker (Comic Book)
19. Charlie Chaplin; 20. M. Farrow
21. David Letterman; 22. Larry Bird; 23. Morton Downey Jr.; 24. Errol Flynn
25. Billy Joel; 26. John Denver; 27. Edward G. Robinson; 28. Carly Simon
29. George Bush; 30. Maurice Chevalier

and the whole awful Osmond Family, to a one. I also think gap-toothed smiles are lewd, sort of brainlessly carnal, like David Letterman's and Chaz's Wilk of Bush. It's an odd syndrome, the ugliness that results in having too much, or too little, of what in normal measure is

attractive. Singer Dolly Parton, for instance, often overwheeled, like the late actor James Cagney, looks even uglier than he. And Phil Donahue, take a look around here, has far too much hair for anything like good looks! So it is with teeth. More than enough are too much.

Carly Simon, who has bucketfuls of teeth, still has a lovely smile. So has Tom Cruise, with his flashing whiteness. The late Jackie Onassis had a beautiful mouth and a wide smile. As does Gena Davis, whose country-bright smile, I thought, was the only memorable thing in that cartoon of a film, *Thelma and Louise*. (Piercedness, the American ideal of beauty, ever notice, often goes with high smiles?) Curiously, most smiles reveal only a person's upper teeth — Pricos Dians comes to mind as a good example — though in many strange cases it's the reverse, as with, for example, NBC news anchor Tom Brokaw and Doug Lowery of television's *People's Court*. Only once in a great while does a smile reveal a person's full set of choppers, as, say, with grinner Sammy Davis, Mick Jagger, Bob Nicholson, Magic Johnson, Robert DeNiro (once in a while), and, say, rock 'n' roller Sam the Sham, of the Pharaohs. (Remember that shi-eating grin on those '60s album covers?) A vampire mouth, with its two fangs, is oddly erotic, as biting, in a sexually possessive sense, often is.

"Best description of a face I've ever read," a woman friend of mine recently told me of a blood-sucking scene in Anne Rice's *The Vampire Lestat*, emphatically adding, "And that was between two men!" As to biting and mouths, of course, tongues are also involved, which the Marquis de Sade called the most sensuous part of the body.

Smiles are of course aligned to lips. Andy Warhol in his culture-humping diary pushed on and on about actor Rob Lowe: "It's like his eyebrows are penciled on and his lips painted on — everything so perfect." Warhol, by the way, had one of those ugly, sheepish, incorrect smiles, along with that lumpy Czech potato of a head. And with that dome of fake white that for hair! Protuding upper lips often accompany slightly buck teeth, lovely in vivacious actresses like Rosanna Arquette, Carol Lynley, and Gena Davis (though so-called high smiles like hers always reveal too much of a person's gums) can nevertheless give people like Donald Sutherland, for example, a sort of dope, Mortimer Snerd-like quality. Hunter Hall, the goofball of the Dead End Kids and old Leo Gorcey movies, with his wicked overbite and overhanging, almost candle-length upper lip, stands as the classic example of a person with such lips. Actor Martin Sheen has that same long configuration. It is commonly said to indicate shyness, even a childlike

personality. With talented Bill Cosby, who has one, mouth games alone are his act. Audrey Hepburn's smile, which was perfect, like Julia Roberts' — both had "white smiles" — included much of her mouth.

On the other hand, well-defined protruding lower lips, in people like George Costanza and Bruce Springsteen — or, classically, Al Capp's comic-strip detective Fearless Fodick (the *Sigourney Weaver* of the "Tunies") —

And Arnold Schwarzenegger's is like a massive portcullis, with the widely spaced, peglike teeth of a moronic thug.

are often weirdly aligned to jutting chins. For classic juttedness, however, no one's can possibly compare — except perhaps for old Senator Everett Ruess (R-Mass.) — to the brandy-glass chin of '50s actor Eddie Mayberry, who played the loudmouthed father "Jarring Jack" Jackson in the Martin & Lewis comedy *That's My Boy*. According to Dr. Li Tao, such lips and roaching chins are usually "associated with jealous, possessive, egotistical qualities." Chins offer a mouth, as Malcolm de Chazal once fascinatingly pointed out, noting

that they are "exclusively a human feature, not to be found among the beasts. If they had chins to prevent the personality of his mouth and eyes from overwhelming the rest of his face, to prevent each individual from becoming a species unto himself."

Usually either bellicosity or nebulosity, one or the other, is associated with such chin and lip combinations. Mel Torme is all lower lip, petulant and upturning in the way a crocodile's does or some kind of prehistoric

"When he smiled, his eyebrows sloped precipitously down, closing his eyes, while his mobile mouth as if in reaction to a downward punch from his nose, arched upward and remained open." Smiles can be a very odd thing, indeed — which is perhaps why photographer Cecil Beaton once famously remarked, "Rarely do I ask my sitters to smile." He went on to say, "If they do so naturally, I am delighted ... but [too often] the smile [develops] into a nervous twitch, or the lower part of the jaw quivers like jelly. There are moments when a smile goes dry over the sitters' teeth and the process of bringing the lips back to their former position is dreadful to behold."

Most men feel that in a woman the most sensual mouths are those with full lips — though the great Greta Garbo had arrow-thin aristocratic lips, as did Wallace Simpson and Jean Harlow (even heartthrob Rudy Valentino had thin lips) — where women, says Dr. Li Tao, "find men's mouths sexy not because of the shape and type of lips, but because of the expression." You often can't tell what a sexpot's mouth looks like because of the heavy lipstick they wear, epitomized, say, in Andy Warhol's bold silkscreen of Marilyn Monroe. (She habitually used five or six lipsticks, amply applied to get the right shade and amount.) But just as excess fat blurs the outline of a face,

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12 Days Left

so can lipstick ruin the contour of a mouth. Eve Arden, Lucille Ball, Jayne Mansfield, Dorothy Lamour, Diana Dors, and Joan Crawford, who dallied lipstick on like porry, are in this group. Who can ever determine the natural shape of their mouth? There are also, of course, those women with only "smiles" for mouths, like those skinny, overly rouged petite queens who wear turbans and rings and in what was once Hollywood would be seen at "premieres" and things. They're usually in their 80s.

There are certain monkey-mouths associated with ovoid, bowling-ball-shaped head. Emily Dickinson, Wallace Berry, actress Michael Learned, Moe Howard of the Three Stooges, Howard Cosell, simian-faced Joe Garagiola, singers John Denver and Bobby Goldsboro — two bubbleheads — and Earvin ("Magic") Johnson are excellent examples, people with cup-like mouths, like upside-down cowcatchers. Whoopi Goldberg has the classic monkey-mouth. Not all big mouths, but the way, have monkey-mouths. Carol Burnett, for

example, has both, whereas Emily Dickinson, though she had a monkey-mouth, had a rather small, prim version of one. Singer Bette Midler, revoltingly enough, manages to have a big mouth, a monkey-mouth, the phenomenon of crowded teeth, and a lantern jaw all at the same time! Ugh! Writer Ray Bradbury's

Singer Bette Midler, revoltingly enough, manages to have a big mouth, a monkey-mouth, the phenomenon of crowded teeth, and a lantern jaw all at the same time!

short-hand description of film director John Huston was not only that he was cruel, called people "bitch" and "kid," but that he had a "chimpanzee mouth."

So many things can make a mouth ugly. Fat football announcer John Madden, along with a big mouth, has a large, hideous tongue, virtually the size of a pork loin. You can watch it roll, lol, while he talks. It thickens his speech. It's part of his enormous weight and gets in his

way. Then there are wet and dry lips. Forget Mario Cuomo's big peasant gob. Look at those shiny, wet lips! Is anything more disgusting? Don't they often attend speech defects? Maybe even cause them? The late Gov. George Wallace had hideous full lips. Again, so does homely Howard Cosell. And George S. Kaufman, Henry

VIII, and Senator Byrd of West Virginia, one of the worst cases. All of them. Almost as bad as the cavernous-mouthed alien of film horror, dripping acid like saliva from its silver gums. Almost as disgusting is the equally off-putting phenomenon of dry lips — found on choleric people like Alexander Haig, George Jessel, and Paul Toongas, who in speeches during the 1992 presidential campaign had to wet his lips virtually between every word. When they talk, it has the sound of corn shucks rustling.

I think far and away the ugliest mouth on earth is Henry Kissinger's. It's a superannated bulldog's mouth, fat distended lower lip, alternately dry and wet, curling with contempt, suppressing sarcasm, his grin truly gashy for the peaks of a few precarious lower

teeth that rise from that lumpy jaw as if to devour you.

What about fitless mouths, people with those unfortunate flapping upper lips? Claude Pepper, the late actor James Cagney, Beatie Bailey. Nixon was the best example, described by Garry Willis in *Nixon Agonistes* as resembling when he smiled "an awning being rolled up." (It was also the place, even more horribly, where he profusely sweated.) Nor should we forget the "upside-down" smile, which is scary. Bette Davis had one. It gave her, with her penchant for heavy lipstick, the smarmy look of sarcasm, even when she smiled. Julie Andrews is the best example of the upside-down smile, a pouting, down-turned grimace, a saucer made even grimmer when she smiles or sings, evoking the paradox of birds who, in order to soar, have to coast downhill on rising air.

Finally, in a person's mouth, we may have the almost defining characteristic of who and what he or she is, a barometer of being, the feature, above all, that fully reveals a person's worth, force field of intentions, morality — what may give us our best if not final reading, conveying to us, almost vatically, much more of a person than what we merely see. "One's eyes are what she is," as John Galsworthy once observed. "One's mouth is what one becomes."

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LETTERS

continued from page 3

join together in promoting it here in San Diego?

One final note: Is the anti-Semitic sentiment expressed by one of the African American drummers at all relevant to the discussion of whether Euro-Americans should play African percussion? I think not.

De Veleague Mission Valley

There Are No Rules

I need to clarify a point made in the article "Look Out, GOP: Here Come the Radical Fairies" in the January 5 *Reader* ("City Lights") regarding Protest: GOP '96, an organization I have formed to facilitate demonstrations during the 1996 Republican National Convention here in San Diego. The article stated that Protest: GOP '96 "welcomes any group's participation."

provided they play by his [my] rules and let him [me] do the coordinating. This accurately reflects the nature of the organization and grossly misstates my intentions.

Protest: GOP '96 seeks to serve as an information clearing-house, a networking hub, and a local point-of-contact for organizations from across the country that are planning to express dissent with the Republican Party during the GOP convention. Essentially, we are compiling a list of who is doing what, where and when they are doing it, and disseminating that information to interested parties so that they may make their own decisions in regard to scheduling their events. There are no "rules" for anyone else to play by, and there will be no effort to dictate to protesting groups what they can and cannot do.

Keith W. Ramsey
Protest: GOP '96

Can't Wait!!!
I suspect if the *Reader's* article on groups planning to protest the GOP convention "City Lights," January 5/1996 had been written a year from now, I would have taken a much more serious tone. As it was, the article's light-hearted approach to these activists' plans for 1996 probably did these patriots a disservice. There is plenty of good reason to protest at a Republican gathering already, and I predict by even a year from now the number of Americans enraged by Republican fascism will be in the millions. So what the *Reader* is revealing now will probably be the bare tip of the iceberg, and by convention time, there will be more protesters and demonstrators than California has military personnel, let alone law enforcement officers.

"Mayor" Golding, et al., may be seeing visions of political and economic "regimes" from this parade of

bigots and racists, but I have a feeling her "dishonors" and company may end up regretting ever hearing of the Republican convention. This Republican hatefest may not go so far as goose-stepping or parading around in sheets before burning crosses, but with the likes of scambuggy Haley Barbour, Jesse Helms, Phil Gramm, Pete Wilson, and Ronald Reagan (unless he mercifully kicks the bucket before then) staining the steps of "The Murph" and the S.D. Convention Center, most intelligent, decent folks will get the idea.

It is so good of these folks of evil to give all this time to prepare, however. I am not sorry for these Republicans — they'll have to sleep, eat, and move about somehow, somewhere, and they'll be met a hundredfold or more. Can't wait!!! The 1996 Democratic convention will look like a "love-in" by comparison.

Name withheld by request
Hillcrest

Proof? Conclusions!

Face it: Art's dead. Proof! (A) Jonathan Saville. (B) The write-in critics always turn out to be — surprise! — local artists. (C) Nobody else gives a damn. Conclusion! (1) If you wish to pay condolences, go visit the friendly Mausoleum of Art: They always keep admission price a buck below the movies. (2) If you're a pain-in-the-junkie, spare us the whining: Go paint boats on Sunday. (3) If you really want to be a serious artist, I've got one word for you: Music.

P.S. Thore Crowe a bonus for ElephantDude.

Jeremy Chantani
Charmont

Hats Off To Ezra Pound

In an age of cultural specialists, San Diego's invaluable weekly *Reader* books a triple threat in the person of Jonathan Saville. Seven or eight decades ago in London, adopting several pseudonyms, Ezra Pound performed the same service with distinction. Hats off to both!

John Lucas
La Jolla

Takes Readers For Idiots

I just want to know who this guy Duncan Shepherd is. In my opinion he is fastidious, big-nogged, melancholy, and bizarre. However, I will grant the fact that he is original because no one I know has any of his best picks of 1994 ("Movie Review," January 5). I admit to being a fairly conservative middle-class American, but one with good movie judgment and an open mind. That is why I am writing this letter. Does Mr. Shepherd find any movie even

remotely amusing? No one can tell from his review. At least 85 percent of his movie reviews receive two stars or less. He is quoted in the January 5 edition of the *Reader* as saying, "It might, however, not be too outrageous to submit that the total crop did less than his historic share to provide someone in the nature of a respite."

In retrospect, 1994 produced some of the best movies of all time. In addition to the monumental successes of *The Lion King* and *Forrest Gump*, there were numerous other box office favorites. I believe there should be a movie reviewer with a broad perspective instead of one with an eye for foreign and obscure films. Does he take his readers for idiots?

Abbi Rudolph
San Diego

Duncan Is Probably Correct

The new year may have just begun, but Duncan Shepherd is off and running in his pursuit of making a bigger as of himself this year than in 1994. A review of Duncan's year-in-review festival of bombast ("Movie Review," January 5) aptly demonstrates why Duncan is the living embodiment

of sound and fury signifying nothing.

Of the only three 1994 films that garnered any positive feedback from Duncan, two (*The Hudsoner Proxy*, *Ed Wood*) were not movies about life or the human condition, but rather, movies about movies. *Ed Wood* was a film that contained an egomaniacal subject for being the director responsible for making the worst movies of all time.

What a praiseworthy accomplishment! If a career of abject failure in the film industry is deemed worthy of a tributary vehicle from a major studio, imagine what a mediocre career would merit. If there isn't a trilogy of films based on the life of Richard Donnar by Christmas, there's no justice in this world. But of course, any movie about the movie is enough to make Duncan's salivary glands work overtime.

The *Hudsoner Proxy*, another one of Duncan's faves, was a film by the Coen Brothers, who, after years of making low-budget films that never made any money, were rewarded by Hollywood and given clearance to make a big-budget movie that didn't make any money. Rather than making a movie that speaks to people about their existence, the Coen Brothers followed the

same money-losing formula that worked so well in *Barton Fink* (which the French loved, along with Jerry Lewis and saw steak) and made a movie about the movies. The film was little more than a visually stunning but empty pastiche of Preston Sturges and the way Hollywood used to make 'em.

Its deadpan imitation of the film styles of the 1940s must have produced screams and yelps among film critics and others who spent too much time in college watching *Citizen Kane*, but real people avoided it in droves, much to Duncan's chagrin. It's such a shame that Preston Sturges tribute films don't have the same emotional resonance with the Joe Sixpax general public that they do with Duncan.

The fact that these two films make up two-thirds of the films that Duncan liked last year perfectly illustrates the kind of ineffectual universe in which Duncan and other film critics exist. Films such as *Forrest Gump* that speak to people about the things of life are contemptuously dismissed by Duncan as a "hypocritical lesson to the gumplessness." Even a film such as *Happy Dreams*, which Duncan concedes is "a pipeline to a netherworld of human and sociological in-

terest," is dismissed by The Duncan as "awful to look at any length." Even with that pipeline to a netherworld of human and sociological interest! I guess Duncan would have liked it better if it were a pipeline to a netherworld of cinematic interest and, instead of trying to offer insight into the human condition, it offered insight into why German impressionism never managed to flourish commercially as an artistic genre.

Duncan is probably correct that 1995 isn't likely to be any banner year for cinema. Knowing that 1995 will bring us the Kevin Costner-as-fish vehicle *Waterworld* the Gena Davis-as-swashbuckler pirate vehicle *Cambria Island*, and another installment of *Baymax*, the perennial cash vehicle, doesn't exactly give one cause to be optimistic as to what the new year will bring. But it's much more likely that 1995 will be a redeeming year for film than it will be for Duncan.

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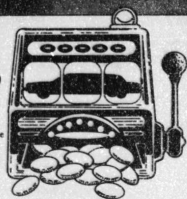
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Public Tours of RIMAC at UCSD

A rust, creaking bars, and sweating walls, UCSD's weight rooms used to be miserable. The sprawling La Jolla campus had swimming pools and vast fields, skateboard ramps, and insane waves, but when it came to working out or shooting hoops in the gym, the place was hurting.

Upon returning recently from a five-year hiatus in Boston, it was with great surprise that, while pedaling my bicycle towards the school's northern flanks, I discovered an enormous grey, blue, and white athletic facility poking out of the morning mist.

LOCAL EVENTS

"It's called RIMAC," my riding partner explained, as we coasted past the building's four-story eastern rampart. "See that wall? It's mammoth inside — 5000-square-foot arena, ten racquet courts, a monster weight room — they say it's the largest athletic facility in the UC system."

The result of a 1990 campus referendum and several seasons of hyperbolic student controversy, the 188,000-square-foot, \$32-million RIMAC (Recreation, Intramural, Athletic and Event Complex) has just opened for business. Campus administrators crow about how the facility, which also includes an auxiliary gym, a pro shop, and three dance studios, was shaped by heavy student consultation.

For instance, students said that, above all, they wanted a weight room that puts Family Fitness to shame. From my envious-aluminum point of view, the 12,000-square-foot weight room is definitely RIMAC's glory. The tri-level facility is well stocked with pneumatic fitness machines, cardiovascular torture toys, and grunt-evoking free weights. When I

quizzed Kenya Thacker, a track runner and exchange student from Atlanta, what she thought of the place, she exclaimed that it's "150 percent better than anything I've seen, anywhere. This will definitely keep me away from Family Fitness."

For a building of its industrial size, I found RIMAC's environment to be surprisingly humane. The glass-and-colored-stone structure is awash with aquatic hues, varied textures, open space, and reflected light. Even during recent evening storms, the building's swooping wood-and-glass railings struck me as airy and uplifting — exactly how a place dedicated to recreation ought to feel.

Although RIMAC's glowing, clear-walled racquet courts make racquetball players look like characters pinwheeling around stage sets, the facility's biggest spectacle lies elsewhere, down a carpeted hall. At the end of a glass-enclosed cul-de-sac, the hall lets onto a cavernous arena. Ringed by a catwalk and topped by a maze of scoreboards, backboards,

vents, amps, and electrical systems, the arena can seat 800 on the floor and 4200 in cushioned bleachers along the walls.

Larger than Symphony Hall and the Civic Theater, the arena ought to attract some serious performers, and give SDSU's Open Air amphitheater a run for its money.

Which makes nearby residents nervous.

When the RIMAC facility was voted into existence, complaints came flying like divots from behind the walls surrounding nearby Blackhorse Farms and La Jolla Farms. Residents of the city en-claves worried that the arena would draw puking punk rockers and more shabby students to the neighborhood.

UCSD's graduate student association also had some complaining to do, for the association felt its members should not bear the financial burden of facilities they wouldn't be able to use — by the time construction would be completed, they would have finished school. Some students also

disliked the rule stating that the facility must be primarily funded by student fees — a hike of \$70 per quarter voted in by a campus referendum.

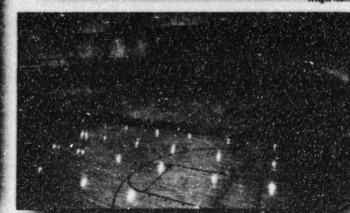
For now though, these worries seem to have faded. When asked about the extra 70 bucks on her latest tuition bill, senior Teri Zuniga responded that since she works at RIMAC, she hears a lot of questions about the complex. She pointed out that while students used to moan about the fees, "now that this place is open and people have used it, everyone seems really positive."

—Mark Johnson

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Photograph by David J. Williams

San Diego Reader January 19, 1995

Out of the Mouths of Babes

For pages at a time you would be hard pressed to identify the composer as anyone other than Beethoven.

William Preucil has been one of David Atherton's most gratifying gifts to San Diego. Atherton, director of the Mainly Mozart Festival here, selected Preucil as concertmaster (a position he also held with the Atlanta Symphony), so that the several years of the violinist's participation in this invaluable series have enabled local music lovers to become well acquainted with his talents. In addition to his concertmaster duties, he has frequently performed as soloist with the festival orchestra. He has also visited us as first violinist of the distinguished Cleveland Quartet, which his presence notably transformed in the direction of an even more disciplined lyricism. The latest tribute to Preucil's talent and experience is his appointment to the position of concertmaster with the Cleveland Orchestra.

Much as I have admired the violinist in these various roles, I have longed to hear him in recital—the performance situation in which an artist's musical personality reveals itself most openly and with the most distinct profile. The Mainly Mozart Festival gave concertgoers here the opportunity to do just that, by sponsoring a Preucil recital at Horton Plaza's Doubletree Hotel (Arthur Rowe was his collaborator at the piano). It was a concert filled with delights, chief among which were the intimacy of the setting and the youthful exuberance that was an irresistible trait of Preucil's playing throughout the evening.

In fact, the violinist seemed to have chosen his program precisely with the characteristics of youthfulness in mind. Each of the three sonatas was an early work of its composer: Mozart's Sonata in G, K. 301, was composed in 1778, when the composer was 22 (of course, by that time Mozart already had 300 compositions to his credit); it is a charmingly crafted work, full of high spirits and unusual (though not quite unique) in the

Mozart canon for having only two movements, instead of the more normal three. The absence of a slow movement conveys to the atmosphere of cheerful freshness and even impishness, qualities Preucil's zestful playing brought out quite beautifully.

Mendelssohn was represented by a much more radically early work, his Sonata in F Minor, Opus 4, composed at the age of 14. Like Mozart, Mendelssohn was amazingly precocious, and some of his most mature-sounding works date from his teens: this Violin Sonata (1823), the Octet (1825), the Midsummer Night's Dream Overture (1826), the Opus 6 Piano Sonata (also 1826), and the Spring Quartet in A Minor, Opus 13, composed when Mendelssohn had reached the ripe age of 18. The Octet and the Overture bear the unmistakable personal stamp of Mendelssohn's genius; but the others, composed under the spell of Beethoven (who died in the year the A Minor Quartet was written), sound so extraordinarily like the older master—sometimes, indeed, like very late Beethoven—that for pages at a time you would be hard pressed to identify the composer as anyone other than Beethoven.

This is the case with the rarely performed Violin Sonata Preucil had the enterprise to offer the audience. There are Mendelssohnian moments, certainly, and the urging, impassioned themes reveal the composer in the full flush of his romanticism. But everywhere there is the spirit of Beethoven, the sonorities of Beethoven, the signature of Beethoven's mind, the Beethoven imagination with its familiar devices of structure, harmony, and texture. That this work is imitative is undeniable. But the imitation has little of the external about it: the 14-year-old Mendelssohn internalized his model so thoroughly, and his own talents were so prodigious, that he produced a score that seems to come from his very soul, its

idiom presented as his own absolutely natural language. As in the case of the Mozart Sonata that had preceded it, Preucil's performance of this astonishing piece was replete with the joy of life, the violinist's characteristic sweetness of tone, the vibrant, motoric impulse that gave strength and vitality to the music's heartiest expressiveness.

The final composition on this invigorating program was Richard Strauss's last chamber work, before he went on to specialize in operas and orchestral (some poems the Sonata in E-flat, Opus 18, a work of Strauss's 23rd year. Here, too, derivations from earlier composers (Schubert, Beethoven, Chopin, Mendelssohn himself) are woven into a completely individual utterance, and sublimed in the soaring ardor of the young Strauss's personal romanticism. This is a big piece, in all senses, with the emotional grandeur conveyed through the composer's consummate, totally confident mastery of the whole course of 19th-century instrumental music.

The Strauss Sonata inspired Preucil to his noblest playing of the evening. Occasionally, in the past, I have felt myself a bit over-whelmed by the violinist's delicacy of phrasing and exiguities of tone (there was perhaps a taste of that in his Mozart at the Doubletree), but evidently that style and way of responding to music that seems to him to call for it, for in the Strauss what we heard was a warmth and fullness of both sound and temperament that did complete justice to this commanding musical statement. (I do need to report that pianist Rowe played in a rather square and dry manner that accorded ill with Preucil's wonderful spontaneity.)



William Preucil, violin, with Arthur Rowe, piano
Doubletree Hotel (under the auspices of the Mainly Mozart Festival)
Mozart, Sonata in G, K. 301; Mendelssohn, Sonata in F Minor, Opus 4;
Richard Strauss, Sonata in E-flat, Opus 18

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CLASSICAL LISTINGS

Contributors to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Events listed run from Thursday at 7:30 p.m. to the following Friday at 7:30 p.m. Do not phone. The editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the venue, the address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to Reader Classical Music, P.O. Box 60003, San Diego, CA 92160-3803.

The World Premiere of "Tribute to Martin Luther King, Jr." by Charles Floyd (he's the pianist, composer, and conductor for Natalie Cole) and legendary gospel to variety such as "The Battle Hymn of the Republic," "Lift Every Voice and Sing," and "Wake Up in Glory" will be sung by the San Diego Martin Luther King Jr. Community Choir when the group joins the San Diego Symphony Orchestra on Friday, January 20, for its fifth annual Dr. Martin Luther King Jr. Commemorative Concert. Orchestral arrangements include Barber's Adagio for Strings and Copland's Fanfare for the Common Man.

Hear the music at 8 p.m. in Copley Symphony Hall, 1245 Seventh Avenue, downtown. Tickets are \$15 and \$25. The box office is open Monday through Friday, 10 a.m. to 6 p.m. For more information, call 699-4300. Tickets may also be purchased by calling 210-7305.

Composer and Cellist Frank Cox will perform on Friday, January 20, at 8 p.m. in UCSD's Erickson Hall, Mandeville Center. For more information, call 534-3404, free.

There's a Company is the theme for the concert by the Lorien Trio set for Saturday, January 21, at 8 p.m. in SDSC's South Beach Hall. The trio will use dialogue and musical examples to show how instruments have interacted since the Baroque period. Call 594-4011 for further information. Admission is by donation.

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One Morning, R.B. Kitaj Awoke to Find Himself Transformed into a Wandering Jew

What greater sign of not belonging can there be than Auschwitz?

The comprehensive retrospective of R.B. Kitaj, perhaps the most important living painter, has left the Los Angeles County Museum, but it will reappear a month from now at the Metropolitan Museum in New York, where you will have three months to visit it. If you care about art, and are concerned about where it is going, seeing this show is not an option but a necessity.

REVIEW JONATHAN SAVILE

I can't overemphasize the beauty, the power, and the sheer fascination of these pictures by an artist whose example might bring the corpse of modern art back to life (it has been pretty much dead for half a century, although its specter continues to bugle busily about as though there were still some solid substance in it). It is an index of the dreadful sickness of the current art world (especially art criticism) that Kitaj's approach to painting should seem so shocking. He values the human figure. He believes that drawing is an activity worthy of a serious artist. He cultivates technique. He considers art to be capable of conveying complex ideas, as well as feeling states. He is not afraid of stories, allusions, quotations, symbols, or the means of this communication. He reveals in the confessional aspects of art, the ruthless revelations of the artist's own shameful and joyful memories, and he rejects any modernist notion of the work of art as an impersonal, purely formal object, independent of the artist's intention. He dares think of paintings as "enigmas, confessions, prophecies, sacraments, questions." None of this would have made Rembrandt or Picasso raise an eyebrow—but these days, such old-fashioned romantic humanism comes upon us like Moses descending from the mountain.

This is an apt simile, for one of the central themes of Kitaj's art for the past two decades has been his Judaism. I say "his" Judaism, because it has nothing to do with doctrine, ritual, liturgy, legislation, or community, but grows out of Kitaj's personal and solitary self-exploration. Born into an agnostic Jewish family, he was essentially in-

different to his religious heritage until he was over 40 (perhaps intuitively obeying the Jewish proscription against studying *Kabbalah* before that age). What changed his mind was an examination of the nature of the Holocaust. "I had always thought someone born Jewish was a Jew only if he wanted to be one. This classic assimilationist pose had been destroyed by the Holocaust. The famous phrase ringing in my mind—'The Englishness of English art'—became for me the 'Jewishness of Jewish art.' The effect on the already established tendencies of his art was a reintegration of the visual world, the human body, the imagination, and the unconscious in the context of the unpeakable events of 1939-1945. 'I'd like to try, not only to do Cezanne and Debra over again after Surrealism, but also to do Auschwitz.'"

Judaism is many things: a relationship to God, a national identity, a moral mission, a vision of the universe. Kitaj's personal identification with Judaism, however, focused exclusively on another aspect of the Jewish experience: the Diaspora. The essential characteristic of the Jewish people, according to this perception, is exile, wandering, homelessness. At the same time, being a stranger in a strange land, which Kitaj saw as the defining condition of Jewishness, could be understood as the manifestation of a wider state of being, not confined to Jews but pervasive in human history. This state of being Kitaj called *Diasporism*, publishing a book (with his own text and pictures) titled *The First Diasporism Manifesto*. "Jews do not own Diaspora, they are not the only Diasporists by a long shot. They are merely mine."

The sense of not thoroughly belonging anywhere was already fundamental in Kitaj's view of himself. An American from Cleveland, he had settled in London. A painter of fragmented, dramatic, surrealist pictures, he had turned (at least partially) to the realistic drawing of the human figure. Surrounded by friends and ad-

mirers, he always perceived himself, in the depths of his soul, as an outsider. He saw that this was what his art had been expressing, even before he rediscovered himself as a Jew. Now it became an explicit aesthetic aim. "I want to suggest and manifest a commonality (for painting) in dispersion... If a people is dispersed, hurt, hounded, uneasy, their pariah condition confounds expectation in profound and complex ways. So it must be in aesthetic matters. Even if a Diasporist seems to assimilate easily to prevailing aesthetics, as he does in most currents of life, the confounding, uneasy side of his nature may also be addressed, that deeper heart, as magical as anything the Surrealist or Mystical-Abstractist ever sought within himself."

Kitaj's Diasporism goes beyond its social, psychological, historical, and aesthetic aspects. It is a metaphysical state as well, as Kitaj discovered in his favorite writer, Kafka. The human condition, as Kafka understood it, is itself a state of alienation. We live in a world that is not our home. We are forever excluded from Paradise, from certain knowledge of what we are expected to do, we are outside the door, but are never allowed to enter. The Jew experiences this condition more acutely than others—what greater sign of not belonging can there be than Auschwitz? Therefore, a painting with a Jewish subject—namely, one depicting Jews as wanderers, aliens, victims—can be a window on the universal truth of what it really means



The Jewish School

R.B. Kitaj: A Retrospective
Metropolitan Museum of Art
(New York)
February 15 through May 14

to be a human being. Such is the theme of what otherwise is a graceful, cheerful, brightly colored character portrait, *The Oriens* (1976-77). The tall thin man on a tall thin canvas, with his wary, self-protective expression, has dressed himself up in the clothing and habits of another culture, with which he makes great efforts to identify. He collects and displays the pottery of that other culture, but these objects he can only possess from outside, for he does not naturally live among them. His heart must be in the Orient, but he dwells elsewhere, at a great distance from what his soul desperately tells him is his true home. The illusion of that other identity is always flawed, and there is no way to make it perfect. In a picture where upper half is an absolutely harmonious array of verticals and horizontals on a flat plane, the dark at the bottom, with its irritatingly skewed perspective and its lines nerve-wrackingly off-kilter, reminds us that the uncomfortable reality of a Diaspora always forces itself on the attention, no matter how hard the imagination works to construct a stable environment for the exiled self.

The Jewishness of this image is peripheral. In *The Jewish School (Drawing a Golem)* (1980), Kitaj plunges fully into the specific Jewish experience of being surrounded by the threatening Other. The picture plunges into the specific Jewish experience of being surrounded by the threatening Other. The picture plunges into the specific Jewish experience of being surrounded by the threatening Other. The picture plunges into the specific Jewish experience of being surrounded by the threatening Other.

color scheme, in which patches of intense blue (the rumpled sweater of the boy at the left), red (the shirt of the boy reading on the bench), and yellow (the shaggy hair of the boy drawing on the blackboard) stand out in startling fashion from the overall ochre tonality: the rubbed, mottled, antiquated texture of everything (wall, floor, furniture, figures, faces) except the high rectangular podium at the left—all these features, in a painting five-foot square, are sufficient to produce a dazzling visual effect. There is an immediate emotional communication as well, based on character (the expressions of the exquisitely drawn faces) and mystery (the dark, enigmatic man staring out from above the podium, the flat, schematic, outline drawing that eerily develops solidity, spatiality, and immense size as it stretches downward from the blackboard).



The Jewish School (Drawing a Golem)

For the other iconographical elements, emotionally compelling but (to me, at least) intellectually opaque, I have to turn to the artist's commentary. For unlike Giotto he lives in a period of history when artists who have something to say are forced in large part to make up their own stories. I would not have guessed that the juggling skill of a dark liquid from the podium is at once an inkwell and a symbol of the anti-Semitic libel according to which Jews murder Christian babies for ritual use of their blood. Nor would I have realized that the boy in blue is both literally and figuratively beating his head against a brick wall, in his effort to escape the ghetto and the impending doom of the Holocaust.

To anyone who objects to the obscurity of these references, and thinks that a painting unable to tell its story entirely by itself is thereby defective, it might be useful to point out that without some literary help one could scarcely

figure out why Saint Lucy in a Renaissance Italian sacra conversazione carries a pair of eyes on a tray, or understand that the light coming through the window in a Flemish painting of the Annunciation symbolizes Mary's intact virginity after she has been impregnated—bits of learning one really has to have in order to perceive such a picture's full richness of meaning. If a shared tradition cannot give us the iconographical key, what is so shameful about asking the artist himself? Similarly, *Germany (The Tunnel)* (1985) becomes profoundly moving when we learn that its subject is the Holocaust, that the naked, blue-skinned woman at the right is carrying her baby into a tunnel leading to the gas chambers, that the artist's horror is compounded by the fact that he has a young wife and an infant child of his own, and that he has portrayed himself, "half and aged," maimed by books and constricted by art, trying to keep up with his new son, divine seifer or intelligence flashing between them."



Germany (The Tunnel)

even the most isolated of Jews (like himself) sense themselves members of a community, it is a community defined chiefly by deprivation and victimization. The reason hasidim dares to put themselves in tune with the energies by which God sustains the universe, and the artist Chagall's paintings evoke also embodied the positive values of tradition, solidarity, ethnic pride, piety, humor, reverence for learning, and a taste for flights of the imagination, by all of which Jews achieved an identity quite distinct from the image of the wandering outcast, rootless and doomed. Jews have suffered, but they have known joy, too. So has Kitaj, and in recent years the happiness of the artist's family life seems to have changed his bleak existentialist view of Jewishness into something—dare one say it!—more human and Chagall-like. The retrospective's prime example of this new treatment of Jewish themes is the wonderfully colorful, cordial, fanciful, and exuberant *The Wedding* (1989-91), memorializing Kitaj's marriage in 1983 to the artist Sandra Fisher, with whom he had been living for 12 years. The couple were wed in the beautiful old Sephardic Synagogue founded in London by Rembrandt's friend, Menasseh ben Israel!



The Wedding

(how appropriate the Rembrandt connection is!), in a service complete with *chupah*, *kepos*, and *mitot*. The young girl in white and the boy in pale-blue skullcap and red trousers are Kitaj's children from his first marriage. He himself, in his prayer shawl, embraces his oval-faced bride, the two of them seemingly suspended in air, behind the groom, partially obscured, is his friend of three decades, the respected David Hockney. Other members of the party—painted realistically, expressionistically, or in cubist disintegration, for Kitaj's style is freely eclectic—are Lucian Freud, Frank Auerbach, and Leon Kossoff, who with Kitaj have constituted an informal London "school" of artists rescuing figurative painting out of the charnel house of abstraction. The rabbi, with white face and black top hat, is in profile at the left. The arbitrary colors, the flattened, compressed space derive from the modern art revolution to which Kitaj is heir. But the atmosphere is authentically Jewish, and it is not the Jewishness associated with exile and death camps. In his spiritual and artistic search for a place to call his own, this fabulously creative wandering Jew appears at last to have found a home. ■

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I Want This Room in Flames!

These transitions reveal Vreeland as a theatrical woman in an undramatic role.

Turman Capote said that Diana Vreeland, our country's fashion czar for five decades, "contributed more than anyone I can think of to the level of taste of American women in the sense of the way they move, what they wear, and how they think." From 1937 to 1962, Vreeland edited the fashion section of *Harper's Bazaar* and became editor in chief of *Vogue* in 1962, a post she held until 1971.

From 1972 to 1986, she directed the New York Metropolitan Museum's Costume Institute. Vreeland died with kings, had tea with the Sea Pinks, and wore the *Exquisite Corpse* that people would wear before they wore it.

She had two creeds. Vreeland favored optimism; her war cry, "Better here than the Titanic." As for conducting her life, she favored unabashed exuberance; she called it "total abandonance." Once when she worked at *Vogue*, she wanted women to do away with handbags—use pockets instead, "like men do." When told that the magazine could lose handbag advertising, she withdrew her proposal begrudgingly. Vreeland reacted only against un-free expression. "EXCESS! I'm a great believer in vulgarity. We all need a splash of bad taste. No taste's what I'm against."

Her first line in Mark Hampton and Mary Louise Wilson's *Full Gallop*, at the Cassius Carter Centre Stage, comprises a lesson in style. On a bright red floor, Vreeland's living room begs for photographers from top design magazines. Persian carpets, couch, and comfy chairs meld with veins of red. Paintings lean against the chairs, as if by happenstance. Except for a black rotary phone, the room looks timeless. Mary Louise Wilson steps on stage as Vreeland and shouts, "This room needs something! I want this room IN FLAMES!"

Wilson fills the set with flowers, bravely arranged, and begins to regale the audience. It's 1972. *Vogue* has fired Vreeland. She's back from four months in Europe and doesn't know what she'll do next. A friend tells her, "Your future is behind you." Though broke, she plans a dinner with friends "Swilly" Lazar, the Hollywood agent-mogul, may or may not show. During a private cocktail hour, neither the guests nor food has arrived. But Vreeland doesn't panic. She'll say vodka from a fist-sized glass, smoke Lucky Strikes, and entertain us with anecdotes.

Wilson negotiates these narrative rigzags with naturals. Though costume designer Michael Kraus dresses her in basic black with a red scarf,

THEATER



Mary Louise Wilson, *Full Gallop*

Full Gallop by Mary Louise Wilson
Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts
Playing through February 26, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.
Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

Osgoodo Adulto Escapes from the Zoo, by Francis Rame and Darío Fo
Fritz Theater, 420 Third Avenue, downtown
Playing through January 32, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.
For information call 233-7595.

the emotional style is the woman. To show Vreeland's resiliency, the drama downplays its dramatic moments (her most fth response comes when she learns a boy shaved his head and "lost that beautiful hair"). One could wish this otherwise, because it forces Wilson to back down from feeling. These transitions, the only awkward parts of her performance, reveal Vreeland as a theatrical woman in an essentially undramatic role.

The opening-night audience gave Wilson a standing ovation. The play, however, doesn't merit one. As a vehicle for Wilson's skills, *Full Gallop* is serviceable, as an introduction to Vreeland, we don't even get a day in her life, only a 90-minute (not counting the intermission) cocktail hour before the dinner guests arrive. The sound bites on fashion and snippets of culture build to composite of the woman Cecil Beaton called a "combination of Madame de Sévigné and Fanny Hill."

In the early 1980s, Estelle Parsons went on a crusade. She found a one-woman script that wasn't "snug, stereotypical, male-written." *Osgoodo Adulto Escapes from the Zoo, five stories about besieged women by Italian agitpropers Francis Rame and Darío Fo. No one would produce it in the U.S., so Parsons did, devoting a year of her life to rehearsals. Along with their "crazy theatricality,"*



K. Bartlit, *Osgoodo Adulto Escapes* from the Zoo

the plays gave her freedom to say things that "as a woman, I don't say publicly, that I don't dare express in real life."

Because of their physical demands, Parsons called the five roles a "marathon." But at the Fritz Theater, the two-hour show doesn't feel that long. By the end, K. Bartlit has climbed down from the skylight, run windprints across the stage, performed an entire piece ("A Woman Alone") on a balance beam, announced intermission from the lighting booth, and pulled props out of scenic designer Jeff Benham's surreal collage of household items. This collage includes an oven with the TV inside, where a priest eats potato chips and picks his teeth while hearing the confession of Mama Which, a woman

on the lam from domesticity. Bartlit, who built from Albuquerque, plays five entrapped women. They try to break out—from a dread marriage, from dominance. With agile moves and an elastic face, Bartlit crafts a gallery of anguished portraits. She's less successful with the persona who narrates the interludes, however. Bartlit makes her impersonal and didactic, more an attitude than a felt being. When she plays a character, she disappears. When she narrates, though, we see the actor.

In all of their collaborations, *Archaic* (1987), *Play the Pin-Tables* (1989), to *Trumpets and Ragtime* (1981), Francis Rame and her husband Darío Fo combine the political with the farcical. Their best work, and Bartlit's, occurs when they let the details speak. "Waking Up" opens act two. A factory worker who never has a five-minute dream of her duties on the assembly-line. While her husband gets to sleep an extra half-hour, she prepares for work. But something's wrong. There's grand cheese in the talcum container, and who knows what in the baking soda. She can't find her housekey, so she retraces what she did the day before, which to resembles-to-day it recalls Wordsworth's line, "As if his whole vocation were endless imitation." But this day, once she really wakes up, could prove different after all. ■

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, 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.

Don't Dream of Men
The Pine Hills Dinner Theatre is staging Max Cresson's British farce. Bernard plays a workday tyrant, but his wife has postponed her departure. Scott Kimmey has directed.

Pine Hills Dinner Theatre, through March 11, Friday and Saturday, barbecue dinner at 7:00 p.m., curtain at 8:00 p.m.

Full Gallop
Reviewed this issue.
Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through February 26, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Kinky & Co.
The most recent work by the pseudonymous Jane Martin puts three characters in a basement, and the issue is whether Kinky, three months pregnant, has the right to an abortion. She's being kidnapped by Walter and De, radical members of the pro-life Operation Retrieval. They have placed her in "protective custody," will care for her, and find a home for the baby. Kinky finds. She doesn't want the baby because her ex-husband (Cole) once she really wakes up, could prove different after all. ■

But then slowly—when two slowly in Stuart Hymen Culpepper's direction at the San Diego Rep—the other life character emerges. On the nurse of angst with watching Kinky begins to bond with her. This play was nominated for the 1994 Pulitzer Prize. Unlike most "issue" dramas, which take melodramatic stances, *Kinky & Co.* represents both sides (and had some first-nighters, overheard during the intermission, convinced the other side had the stronger representation). This is true of the women. The men are another matter. A major flaw of the production is its treatment of Walter, the zealot. Although Naumov Perry tries to give him a human face, even an initially sane delivery, can't rein in Walter's urge to control. He becomes a comic figure too grotesque to take seriously. For the play to work effectively, Kinky must gain some understanding of his position, and he of hers. It doesn't happen. The director has taken an easy way out and allowed him to be laughable. The production is much stronger with the leads. Kinky and De have never been alone, rarely have had the power to decide. For someone who's lived a passive life, Laurie Williams's Kinky has some surprisingly heady edges that cut against her history. Throughout, however, Williams takes an essentially reactive role into an active one. Terry Eaton has greatly crafted the use of deceptively simple moves and expressions. Neither Eaton nor Williams can do much about the play's convoluted ending, which resembles a photographic negative of what has gone before, nor can they overcome some questionable directorial decisions (like how long bits of business should take), but their tandem effort makes the production worth investigating.

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I May Trespass

My goal was to conquer every local event venue.

The following piece was submitted in response to an advertisement in the Reader soliciting local music stories.

Some people jog. Some collect stamps. Some track up romantic liaisons like notches on a gunslinger's belt. Everybody has a favorite thing to do, a hobby. Mine, for the longest time, was sneaking into rock concerts and other local shows like events.

To be fair, I should note that I didn't catch this invidious virus in San Diego. Back in Connecticut, my first major unpaid entry was on a fireman's catwalk. Some hardy soul with very long arms and a portable power tool had long ago reached across the chasm between walkway and building, preling back a three-foot-square piece of the Coliseum wall. The hole went right through the insulation and inside wall, so you could just see the interior ceiling of the place. This porthole remained for more than two years, I suppose because the Coliseum officials, if they even knew about it, figured that nobody was crazy enough to leap from the walkway and try entering the hall this way.

The hole came out more than 20 feet above the highest row of seats. It's very dark up there. You'd have to climb out of the hole and hang by your hands, then drop blindly onto the jutting seats below. Possibly, you'd land painfully between the seats, improving your exposure but ruining your love life. If you were lucky, you might land on somebody soft whose weapons had been confiscated at the gate. Somehow, for some reason, I talked myself into literally taking the plunge. The smell of stale beer, vomit, and dope was made sweet as a virgin's perfume by my success, and I rocked out to Blue Oyster Cult in utter delirium on that windy day in 1977.

I brought this hobby with me to San Diego in 1979. My goal was to conquer every local event venue, and to a large part I've succeeded. Since a lot of these places have since closed or the status of limitations have run out or the places have plugged their security holes (though not all of them), I'll share a few of my misadventures with you. If I suddenly turn up missing and some local concert promoter shows up at the Coach

LOCALS

JAY ALLEN SANFORD

House with a blood-stained glove, you know where to begin the investigation.

LESSON ONE: Stand around the back door looking for people who matter. First stop is the Comedy Store in La Jolla. Easy target. Robin Williams was tearing up the floor with a group of improv players. It was so hot inside that the back door had been thrown open, though beefy security centurions stood ready for any possible mayhem. It was one of those deals where the players stop the action and ask the audience what happens next, then they perform it off the cuff. Right before intermission, they were doing a medieval bit, and Robin ran onto the stage hunched over. When asked what news he brings, some wisecracker shouted, "The queen is a lesbian!" Without missing a beat, Robin announced, "Verily forsooth, my lord, there are but two balls in the kingdom, and the queen doth have both of them!"

The bit ended, and Robin came off the stage, making a bedline for the cool air blowing through the exit doors. As it happens, the only people there besides the guards were my friend Scott and me, who'd been listening to the show from about ten feet away (as close as the guards would let us come). Robin stepped right up to us and tugged my ponytail, saying, "So, Tonto, you come to hurl arrows at me from afar? Cowardly knave!" We told him about how we had less than a dollar between us, but we'd taken the bus up from downtown at least to avoid "OOOOhhh," he said, a serious expression, "booting show, eh? Well, come with me and I'll show you something REALLY funny!"

He brought us inside (as the guards scowled) and proceeded to crack us up by somberly handing a female patron his empty beer bottle while intoning, in a Barry White bass, "Here ya go, baby, from me to you... with love!" He walked away with his back to her, laughing into his hands while we all fell over, as the girl cooed and awed and generally had an orgasm right there on the spot.

LESSON TWO: Get there early. As the janitors clean and the doors are left open, it's often easy to find a hiding spot until the crowd is let in—under a seat, in a bathroom stall, or even between

the ceiling tile and the roof. At SDSU's outdoor amphitheater, the back wall of the venue is actually a long building. The theater fence connects to the wall of the building, and on the left side, there are lots of convenient bushes and trees. What's more, there's a cement overhang near the bottom of the building, and it's a cozy place to pull up a couple of beers and a Walkman.

The key, back in the early '80s, was to get there before security cordoned the area off, around 5:00 p.m. That way, you were inside the circle of guards, and there remained only the fence that was attached to the cement wall of the building. It was a chain-link fence. Like a tweed weave, you can unravel one main stitch of these things and the entire connecting area comes disconnected from whatever it was once connected to. Someone had done this and then reconnected the fence section to the wall with a few bits of loose silver wire. All one had to do was untie the wires, and the entire fence section peeled back like a door, allowing you to step onto the path and walk right out of the trees and into the bench seats. Bands like the B52s, in June 1983, were much more enjoyable as freebies! Our SDSU shows remained complimentary for years.

LESSON THREE: Act fearless. One large outdoor show had tickets and wristbands. My girlfriend Heather had neither, so I turned her watchband around backwards and handed her a



Photograph by Jay Allen Sanford

business card from my wallet. She flashed them while cuddling my arm at three checkpoints, being waved by each time, until the final guard stood between us and the stage. After we casually strolled past him with our hurried flashing of credentials, he yelled at us to hold it, and we thought we'd been busted. "You can't go that way, that's backstage only. Go to the left." With that, he ushered us into the front section of the concert, and we were giddy with our ill-gotten entry!

This same trick works at the Sports Arena, if

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as the guards are anxious to
pour you all into the room and
get you buying even more
beers.

LESSON SEVEN: *Lie.* Lying about being a member of the San Diego or L.A. press has worked often at the Coach House, since they're flattered whenever anyone actually offers to cover their shows. Or call the promoter and, sounding very official, ask who the tour manager is for that night's show. When you get to the door a couple of hours before show time, with the name memorized, ask, "Is so-and-so here yet?" whenever a couple of roadies or guards stroll out the door. If they say yes, say

"Great, I thought I missed him," and walk right in as if you're expected, and keep a low profile. If they say he's not around, say, "Well, that's what I get for being early. I guess I'll just go in and have a beer while I wait." If they say they never heard of the guy, just say, "Okay, I'll just check inside" and keep moving.

You'd be surprised how often this works at places like Iguanas, where they rarely even clear the room before lining the rubes up outside. It may sound clichéd, but you can even arrange free tickets by calling the performer's record company or PR agents, with a few strategic lies about being an ex-band member, a reporter, or the guy who negotiated their first record contract. If you sound like you get free tix every day, usually someone's gonna give you free tix.

Bootleg shows are a hard habit to kick. The thrill of getting away with it, of conquering a new hall and outsmarting all those guys hired just to keep you out, is indescribable. One

*Do I drop in b
there's nobody*

possibly land c

time I spent an hour taking apart the frame of a window, pulled the window out, then stepped through and put the glass back into place, holding it up with chewing gum. For real! After the show, I went back outside and put the frame back up, so nobody would ever know my secret. It was like playing *Mission: Impossible*.

I even heard about another guy with my affliction. He

wanted to get into the Oscar ceremony, so he rented a tux and stood along the curb where the limos pull up. As soon as he saw his first unescorted lady step out, he held out his arm and

announced, "I'm your escort for this evening," since he knew that the Academy provides such dates for certain attendees. And he got in! This guy's my Buddha, man! Sure, I've had some bad experiences. Crouching outside the fence getting eaten by mosquitoes behind the snack bar garage, waiting for a good moment to hop the fence. Getting stinky shore sand all over myself trying to enter

Humphrey's from the beach side. Getting locked in the head by a dozen cops when I tried to slip under the loading gate at the Sports Arena when it was too dark on the other side for me to see them lined up just waiting for me. But, dammit, I've had more fun doing this than almost anything else in my life. This is just my own personal set of observations, I should point out, and I'm not advocating that you perform criminal activities. But, gosh, I sure had a blast!

If all else fails, you can always crash the gate, preferably with a good-sized crowd of like-minded lawbreakers, but this can prove dangerous and painful as in the melee at the SDSU amphitheater when Judas Priest played. I don't recommend this, nor do I advocate breaking or wrecking anything.

to gain entry. There's never a cause for vandalism. Even with my elevator shaft adventure, I climbed back on the roof after the show to attach the vent cover again (partly to protect the secret of the entranceway, which proved quite fruitful for a long time); I may trespass, but I try never to break and enter.

Nowadays I don't do this nearly as often as I used to. I mean, I've got four toes stuck into the doorway of my 30s, so I'm just not as physically capable of the rigors of my hobby as I once was. However, when I look at the \$45 Traffic tickets, \$75 Pink Floyd passes, and \$100-plus to see the frigging Eagles, of all things, I feel that old urge and my feet start to shuffle toward those back entrances again.

I'm still pretty quick when I'm being chased! ■

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
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⁴ San Diego Reader January 19, 1993

This Isn't about Male Pattern Baldness

I count 92 people in the Victorian-parlor-type venue, two of them black — at the very rear table.

While I can't pin down the quote and still meet a deadline, let me paraphrase Johnny Rotten, who once said something to the effect that he may not know fuck-all about jazz, but he was pretty sure Sting didn't either.

As a baby boomer rock and roller, I could relate to this sentiment very well. Going through puberty with the Beatles, the Dave Clark Five, the Rolling Stones, and Paul Revere and the Raiders, Miles, Monk, and Coltrane were out there too, strange and wonderful — moving anyone who listened in ways they rarely understood. Those who were unmoved by anything like jazz remained that way for 20 years, until the advent of yuppie fusion wallpaper: unthreatening, elegant Valium for the ears.

Curious about the current sensibilities of my generation in our town, when confronted with the real thing, I showed up at the Horton Grand on a recent Saturday night during a moonmoon. The David Friesen Trio was in town, and though I'd heard of the individual house fides of banister Friesen, San Diego pianist Randy Porter, and (to a lesser extent in my case) drummer Clarence (from Portland, Oregon), I'd never heard

them together. And while I'm hardly a historian, scholar, or expert in any wise on this uniquely American art form, I broke the time-honored tradition of music scribes to go on about something they know only a little about.

I count 92 people in the Victorian-parlor-type venue, two of them black — at the very rear table. A goodly turnout for the kind of rainy night that, as the MC points out, usually puts San Diegans "into a coma." The crowd is dressed, for the most part, casually, except for some elegantly turned-out women, all of them over 40. I start to count bald spots, then stop before reaching double digits. Irrelevant, irrelevant. This isn't about male pattern baldness.

I count busters and then Birkenstocks and arrive at a surprising number before I come to the same conclusion. Still looking around, I realize I am searching for something that is missing in this jazz club rather than something here. It comes to me halfway through the trio's first song from the current CD, 1-2-3 smoke. No smoke in the room.

Immediately, the music is startling, a three-way collaboration in time signature, sensation,

release, and improvisation. Only one guy in the room — wearing a beard and eyeglasses, long Wallace Beery T-shirt (yeah, Birkenstocks), and

fanny pack — seems viscerally moved by the music. He is smiling, moving around for a better acoustic position without blocking anyone's view.

The David Friesen Trio
The Horton Grand Hotel
Saturday, January 7

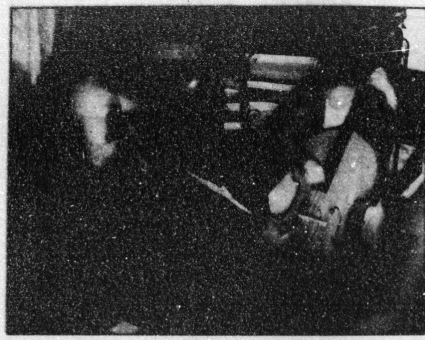


Illustration courtesy of the artist.

MUSIC SCENE

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MUSIC SCENE

He can't sit still. He loves this. Everyone else in the room sits bolt upright, as if listening to chamber music or a lecture. Every so often a member of the mostly 30-to-35 audience nods abruptly as if to say, "Ah, yes, I see. Jazz. Quite." No one else is so much as tapping a toe, so nothing of finger-snapping, though I notice I am rapping my pen against my boot heel trying to capture Jones's eccentric impulses that move through me like a current. I can't reproduce them.

Wait, someone else is really digging Jones, Porter, and Friszen's untold original. It is a woman who is 60 if she is drinking age, permed hair, dangly earrings. She looks like a woman from Brooklyn, with a son named Miles. Later, Friszen, after hearing the comment would say, "That would be a shame." Meanwhile, Porter is playing a series of beautiful melodies that evaporate as quickly as you can apprehend them. His jet-black stag hair-cut covers his face often as he leans forward or his head works staccato notes in union with

tell if he's smiling.

A couple in their 20s in designer clothes stride in, circle the room, stand by the bar for a moment, and leave, possibly because there are no seats and few places to stand. Two guys have found seats on the stairwell. The word "beat" comes to mind. They both have beards, long hair, and glasses. They could be brothers, musicians, poets, but something about their serious, saturnine demeanor suggests more of the rebellious student about them. I ask a man named Gregg, who is wearing a tiny ear stud and closely cropped red hair, what he thinks of the music. "I was here last night," he says. "Smokin', they're amazing. I almost said my upright today."

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his fingers. The trio plays a Friszen original called "True Blue," and the nominal leaderman player does things I haven't heard done on an upright, grunting once in a while like Glenn Gould. Seated, smiling at a satisfying passage here and there, his gray hair pulled back severely in a ponytail, he plays the strings and wood in a way that reminds me of what

Something... is missing
in this jazz club....
No smoke in the room.

Keith Jarrett might do on a piano. Apples and oranges! Jones plays with his eyes closed much of the time to pieces that can't possibly be strictly arranged, yet the changes are complex and flawless. I find myself thinking, How are these guys doing this? They can't be counting it all out. Are they using the force or what? As if to help me out, Friszen looks over at Porter and takes his hands from the bass as Jones

takes a solo. The bandist displays seven fingers to the keyboard player, who nods in understanding. Without appearing to look up, Jones takes exactly seven bars and is rejoined by bass and piano for a harmonic scale refrain. Then Porter seven bars, refrain, Friszen seven, refrain. Each refrain, bridge, or linking passage is different and probably unduplicatable.

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way back in his chair, sways his head back and forth, eyes closed, clutching his Pousette-Puente or whatever it is. Porter grew up in East San Diego. "In what they now call City Heights." Porter is a young 31 and got into jazz "pretty much from listening to the radio, KSZS." As to when the trio might return to the city, the consensus seems to be "not in the near future, maybe a year."

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thinks of the Horton Grand and one in Europe, he says, "Europe has a culture years prior to ours. They were raised in the classics, and among the audiences of Europe you will find kids in their early teens coming to jazz clubs, whereas the audience here starts at about, well, their 20s. In school they've been raised in the arts, and there is more appreciation for our jazz. You know, the largest jazz market in the world is in Japan? Then Germany, then America."

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No smoke in the room.

Keith Jarrett might do on a piano. Apples and oranges! Jones plays with his eyes closed much of the time to pieces that can't possibly be strictly arranged, yet the changes are complex and flawless. I find myself thinking, How are these guys doing this? They can't be counting it all out. Are they using the force or what? As if to help me out, Friszen looks over at Porter and takes his hands from the bass as Jones

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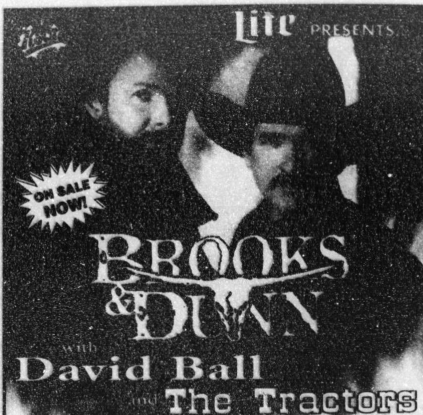
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PRODUCED BY BILL SILVA PRESENTS

Calendar
MUSIC SCENE

Rock Was His Gibraltar

Neither the writing nor the juxtaposition of John's day melding into Paul's night transcended the torpor.

Woman a steadfast admirer of the Beatles as popular music alchemists and have grown less resistant to their periodic enlivenment and enthusiasm. There is a rigorous nobility to the elevation of the acolyte without such champions, deserving reputations might fade into disregard or be cataloged in the lary, hazy was museum of nostalgia. To anyone who claims a passion for rock and roll (excluding a toe-sucking visionary such as Michael Stipe, of course), the Beatles supersede pop mythology. They are so secured in history that it is doubtful any revelations would disfigure what we know about them to any significant degree. A revisionary tweaking of their status could even prove refreshing this far removed from their championship seasons.

Such a subversion was most emphatically not when the previously unknown "veteran" of rock journalism from Springfield country, Jim O'Donnell, intended with his momentously titled *The Day John Met Paul*. This "hour-by-hour" countdown to a rendezvous with destiny spirals along metonymically with a present tense narrative that presumably places the reader in an ever-mounting state of tension, though to me it reads more like a cartoon storyboard scripted by

a Jack Webb enthusiast with pretensions. The coming together runs a mere 136 pages, with a postscript listing 98 bibliographic references. On sincerity or megalomania alone, O'Donnell's sorta nonfiction diary should be

BOOK REVIEW
STEPHEN ESMEDINA

granted the courtesy of being dismissed with no mirth leaking through the cracks. From its self-absorption to the delicious pride the man takes in having conquered initial trepidations, it is certain he believes he has added a crucial refurbishing to Beatles lore. His self-effacing admission that he has embroidered a "yam told to often it's threadbare" does not quite explain the book's utter pointlessness.

O'Donnell is at pains to provide what must be corrective detail. But even if his "eight years, hundreds of reading hours, dozens of interviews, and thousands of travel miles" come close to clarifying the "fateful" moments of July 6, 1965, from the wee small hours until after midnight, when the "compass needle of Lennon's feelings would point toward McCartney," the attendant question should be "So?" The epigraph from Winchburg, Ohio, and references to *U2* and the vision of "Norman Rockwell illustrating Tom Sawyer" show that O'Donnell digested too many illusions dur-



John Lennon (at microphone) in a teenage band

ing those eight years that were not fully expurgated in the month it took him to complete this book.

Minutiae, poetic license, and surreal scene setting are trademarks of what used to be called the "New Journalism," but it only works for particular stylists. Even then a story's development, detours, and resolution must merit embellish-

ment, magnification, and the postmodern of credulity. Neither the writing nor the juxtaposition of John's day melding into Paul's night transcended the torpor.

Both sleep, awoken to a Liverpool still scarred by post-war deterioration. It's hot. In America rock and roll has crowned a king. England must settle for a pub joint imitation called "skiffle." Both John and Paul will be able to play at a church festival to commence with summer. Lennon hates school. Rock is his Gibraltar. Paul is more refined and chemic. Step by step they circle around each other, interested but not demonstrative. Their suspicions are cleared by an intuitive musical link (for a stretch it seems as if they are going to rush into each other's arms and either ask, "Wanna

rock?" or "Wanna fuck?"). The meaningless cuts to Eisenhower and Churchill speechifying, people going to the movies or watching Lawrence Welk on television, Yanks preparing nuclear weapons, the motley village residents heading for the church fest, Lennon thinking of rock as his Grace-land, Paulie picturing it as Gatsby's green light—all of this I suppose adds layers of enigmatic density.

Such haste makes it impossible for our boys to "imagine" they would vie for attention with space, bomb shelters, assassinations, a new frontier. This twaddle is made more disconcerting because O'Donnell strains to evoke Dickens, underlines the I-know-something-they-don't-know ironies, and compiles a warehouse of period litter. The

atmosphere is thick with portent, Beatles song puns, and just-the-facts-ma'am clock stopping that John and Paul, their mates and relatives appear never to have made a routine or mundane move that some dumb metaphor could

blood as cryptically as the modern Neotraditionaries who string coincidences in the *Esquire* or *Weekly World News*. The solemnity is crippling. O'Donnell offers no tone-altering humor or sense of rhetorical dynamics. This is Divine in-

ties are not viable as crutches to support his delusions of creative writing fancy. A throw-away book such as Mark Schipper's *Paperback Writer* is an irreverent fabrication that pokes healthy, nasty fun at the Beatles, their audience, their

takes rock and roll for granted, has no real dramatic arc, and only serves to remind you how boring and close to the precipice fans can often be. It makes me long for the Beatles' old Saturday cartoon series, takes me back to the time a teenage vixen said, "Fuck off, fates" when I asked her to quit screaming during *A Hard Day's Night*, and makes me wonder how many gambits, remarkable simulations, and "My Beatles" endeavors will follow, unabated.

Maybe I should write a couple: *George Harrison: Guitar Virtuoso* or *Linda McCartney: What a Babe*.

The Day John Met Paul, by Jim O'Donnell; New York: Hall of Fame Books, 1994; \$9.95

John and Paul... appear never to have made a mundane move that some dumb metaphor could not be hung on.

not be hung on. It's all idle speculation given an epochal, manifest destiny treatment. As a denouement we get a comparison of Lennon with Abe Lincoln that chills the

aspiration, baby. What O'Donnell and other celebrity idolaters like him do not realize is that the greatness of Lennon and McCartney was once and forever their reali-

minions. It has the cleansing effect of humanizing a band that cannot sustain being turned into graven icons. Like the dull dialing drama *Back-bout*, *The Day John Met Paul*

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The RUGBURNS
Mommy I'm Sorry
OUT NOW!
IN STORES EVERYWHERE
Oh, Boy!
Gee-Wizz!

Mock Turtle Soup with a Dash of Ocean Spray

In an expensive restaurant, the only way to go is by sharing.

On the night of the Big Storm, I was supposed to dine at the Marine Room as a birthday treat. Friends had enthused about the restaurant's new chef, new menu, changed decor. We never got there. By evening, street lights were out. I had no light, no heat, no telephone. Looking from an upstairs window, I saw nothing but a black patch where there are usually the lights of Del Mar. I felt my way along the wall to my bedroom and crawled into bed. When at last my phone rang and a waiter asked, "What are you doing for your birthday?" I replied, "Waiting for the lights to go on."

We made it to the Marine Room on Friday night. The elements were kind to us, and we even found a parking space right outside the entrance. It was good to see again the venerable flaring spire's red neon sign, unchanged for decades. The truth is that I hadn't been inside the room for several years. The last time I visited, for a luncheon, the once-tony room had lost all signs of luxury. The Marine Room hangs right over the beach at La Jolla Shores, and the ocean view — the sea swells and subsides virtually beneath your table — had become the only compensation for waiting. Moreover, I took one peek at the chicken that ordered, with its thick, white sauce, and re-

lucted myself from eating. After that day, I resigned the Marine Room to memory and glanced at it only when I walked by outside on the beach. Late last summer, I heard that Bernard Guillas was leaving the Grant Grill to supervise the food at the Marine Room, the Sea

Lodge, and the La Jolla Beach and Tennis Club nearby. In early November, the Marine Room closed down for a face-lift. By the night of my birthday celebration, the dark brown paneling had been painted ivory, the floor carpeted in blue and tan, the chairs upholstered in cream and blue-striped material, and the banquettes covered in an embossed cream-colored fabric. Every wooden surface gleamed from polishing.

The Marine Room had not been turned into some hard-edged contemporary hangout but returned to some of its former grace. You gain access to the dining room by walking down two short flights of steps. The wall aquarium on the lower level now contains white and red coral, and the long large room that from the sea is divided into four sections. The first contains lounge and bar, beyond that is a dining area and a dance floor — there's dancing on Friday and Saturday nights to a live piano combo. To the right of the lounge is the main dining room. A few steps above it is the best seating in



The Restaurant: The Marine Room
The Location: 2000 Spindrift Drive, La Jolla Shores (459-7222)
Type of Food: California and continental cuisine
Price Range: Dinner entrees, \$17.50 to \$31.50. Salads à la carte
Hours: Monday to Friday, 11:30 a.m. to 2:00 p.m.; dinner nightly, 5:30 to 10:00 p.m.; Sunday brunch from the menu, 10:00 a.m. to 2:30 p.m. (\$8.50 to \$16.25)

the house. It's higher than the rest of the room, allowing you to see the lights along the shoreline as well as the ocean. We had a table in this section.

The two chefs, Jim Hill (formerly of Remy O'Neil's) and Bernard Guillas (executive chef from the Grant Grill), have come up with a menu that is daunting in its variety. The night we dined, fish selections alone included Lake Superior white fish, Atlantic salmon, Chilean sea bass, Hawaiian mahi mahi and swordfish, New Zealand John

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In Classroom, 1/4 mile south of the Price Club off of Mission Blvd.

HUNGRY HOUR
\$1.99 appetizers & drink specials
Monday-Friday 4:00-7:00 pm

Dory, petrale sole, and ahi (tuna). Prices for entrees range from \$17.50 for linguine with vegetables to \$31.50 for filet mignon and Pacific lobster. In an expensive restaurant, the only way to go is by sharing. It's no breach of manners to share two appetizers and one salad — we even shared one soup. Our meal commenced with delicate crab cakes coated with yellow and blue cornmeal, presented on a light tomato sauce sprinkled with basil (\$6.95).

My favorite of the appetizers proved to be the sautéed wild mushrooms served in a crisp potato basket (\$7.75). To create the basket, potatoes are sliced matchstick thin, arranged in a basket-shaped mold, deep-fried, and then stuffed with shiitake, morels, porcini, and wild mushrooms. The morels are corn-shredded, very meaty, and have an intense flavor. We also tried mock turtle soup. Many people used to regard this soup as the mark of a gourmet restaurant. Its ingredients, however, are not as mysterious as you might imagine: finely ground beef, chicken and fish stock, and puréed carrots, onions, tomatoes. As is customary with this dish, the waiter splashed sherry into the soup in our individual bowls. The soup had a marvelous smoky flavor, but it was served too cold, and the sherry made it colder. My friend had never tasted mock turtle soup and couldn't get enough of it (\$4.50).

We would have been satisfied with two entrees between the three of us, but we couldn't resist trying three: rack of lamb (\$24.75), California quail (\$18.50), and the night's fish special, John Dory (\$23.50). The lamb chops, sumptuous to behold, were encrusted with ground mustard and ground pistachios. However, I like my lamb very clean, without a drop of fat. Fat is supposed to improve the flavor of lamb, the way marbling improves beef, but these chops could have used more trimming. The flavor of the meat couldn't be faulted, nor could that of the mashed potatoes, slender asparagus, and fat-cut carrots, green and yellow zucchini. The plates looked ravishing.

When you wonder, is John Dory? It's a white, firm, and finely flaked fish from the North Atlantic. As the Marine Room, it is appealingly presented over black-and-white linguine tossed with morels and asparagus. We were served the quail last. This little game bird is one of the trickiest fowl to prepare. Here, they were braised — that is, simmered in a covered pan. They needed to be moist, crisp on the outside; this might have been accomplished by placing them under the broiler after braising. But the stuffing accompanying the bird was superb, thanks

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CLASSIFIED ADS

Free Classifieds

Time to sell your surfboard, fender and electric guitar?
If you're a private party or a nonprofit organization, you may qualify for a Free Classified. Free ads must be typed and mailed. See page 111 for details.

Roommate Hotline

Looking for a place to live? Now you can get a jump on your search before the Reader even hits the streets by simply calling the Roommate Hotline at 1-800-844-6832. Only 49 cents/minute. To place your roommate ad and get it in the hotline, call 235-2415, 24 hours a day. The cost is only \$16. See the Roommate section for more details.

ADVERTISING: For the advertisement section, call (619) 444-4444. For the classified section, call (619) 444-4444. For the help wanted section, call (619) 444-4444.

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Paid Classifieds

Need a roommate or clients for your business? Have a vacant rental property? It's easy to place a 25-word Paid Classified ad in the Reader. For more information on paid ads, turn to page 111.

Phone Matches

Looking for your special someone? Turn to the Phone Matches column where you'll find 700+ special someone to choose from. Or call the Phone Match line at 1-800-944-6382 and "browse" through the introductions. Only 98 cents/minute, \$1.98 for the first minute. Leave a just a call away! See page 121 for details.

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MAINTENANCE: Property maintenance, plumbing, electrical, painting, etc. Call (619) 444-4444.

MARKET RESEARCH: Data analysis, surveys, etc. Call (619) 444-4444.

CR. INVESTING: Credit investment, etc. Call (619) 444-4444.

OPPORTUNITY TO OWN: Business opportunity, etc. Call (619) 444-4444.

PART-TIME OR FULL-TIME: Employment opportunities, etc. Call (619) 444-4444.

TELEMARKETING: Sales, etc. Call (619) 444-4444.

SALES: Sales opportunities, etc. Call (619) 444-4444.

TEACHER: Teaching opportunities, etc. Call (619) 444-4444.

TELEMARKETING: Sales, etc. Call (619) 444-4444.

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TELEMARKETING: Sales, etc. Call (619) 444-4444.

RESTAURANT: Restaurant opportunities, etc. Call (619) 444-4444.

SALES: Sales opportunities, etc. Call (619) 444-4444.

TELEMARKETING: Sales, etc. Call (619) 444-4444.

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FREE & PAID CLASSIFIED ADS

Free Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a postcard. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost 60¢ per extra word, and payment must accompany ad. Roommate ads are no longer free. Please turn to the Roommate category for details.

MAILING DEADLINE: Free classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 61800, San Diego, CA 92186-0603. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS: Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1700 India Street (at Date), at the rate of \$16 for 25 words or less plus 60¢ per extra word. The deadline is Tuesday, two days prior to the issue. Office hours are 9am-5pm, Monday through Friday, except Tuesday when the hours are 8:30am-4pm, 235-8200.

WALK-IN DEADLINE: Paid classifieds may be brought to the Reader office, 1700 India Street (at Date), before 6pm Tuesday, two days prior to the issue. Office hours are 9am-5pm, Monday through Friday, except Tuesday when the hours are 8:30am-4pm, 235-8200.

MAILING DEADLINE: Paid classifieds can be mailed to the following address and must be received by 7am Monday, three days prior to issue. Reader Classifieds, P.O. Box 61800, San Diego, CA 92186-0603.

DON'T CALL US: Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel classifieds, or to request information from free ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

POSTAL ADS: Send \$11.41/line for each ad. Payment must be received by 7am Monday, three days prior to issue. Reader Classifieds, P.O. Box 61800, San Diego, CA 92186-0603.

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ADVERTISING:</

IMMEDIATE OPENINGS!

- 1 No Experience Necessary
- 1 Hourly / 1 Bonus
- 1 Great Home 7:30-3:45
- 1 3 hrs. Office, plus Potential

To give you the money you need to live a comfortable life, we have a shortage of people available.

Call: 695-0913

SUB

IS NOW HIRING!

- COUNTER ATTENDANTS
- COOKS
- ASSISTANT SUPERVISORY PERSONNEL

Apply in person: 3645 Midway Dr. (Rt. 160 - across from Home Depot)

or 5640 Highway 56 (Mission Valley) or 9640 S. River Road (North County Shopping Center) or 9907 Shafter Island Drive (Off Roberts)

HEALTH WANTED

DANCERS WANTED!!!

Bikini Dancers for North San Diego County Nightclub. No experience needed, will train. Income potential over \$250/day. Call manager for appt. after 11 am. Must be 21 or over.

THE MOON DETECTION 722-7123

SELLING BIG PAYDAYS!

- 1 No experience necessary. No sales tax to do it right
- 1 Guarantee + Bonus + Benefits
- 1 Earning of specialty sales
- 1 Motivated, trained, motivated sales
- 1 Week, weekday, 7:00 am - 3:30 pm
- 1 Low turnover
- 1 Fast-growing company

Get the facts 24-hour hotline 226-5724

TAKE THIS TEST

Do you know? Are you really smart? Do you have trouble remembering? Do you have trouble concentrating? Do you have trouble with your memory? Do you have trouble with your concentration? Do you have trouble with your memory? Do you have trouble with your concentration?

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THE LEADER IN PERSONAL COGNITIVE RESEARCH SINCE 1971

Spanish BRAZILIAN JIU-JITSU MONTEIRO

Learn everyday SPANISH conversation Phrases

Free Introductory Personal

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Private, Semi-private Group & Kids

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Platt College offers the following programs:

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- Medical Assistant
- Dental Assistant/Computer Graphics
- Advertising Arts
- Radiology
- Cosmetology Adult Drafting
- AIA/CAD
- Drafting Technology
- Mechanical Design/Drafting
- Welding/AutoCAD Workshops

• EXTENSIVE WORK-ON-THE-JOB TRAINING

Financial Aid Available for Qualified Students

Job Placement Assistance

Have you always wanted to be a HAIRSTYLIST?

NORTH PARK COLLEGE, INC.

offers either a **SAVINGS** or **COMPLEMENTARY** EQUIPMENT

Limited time only. Financial aid for those who qualify.

4700 University Blvd. San Diego, CA 92161-3088

Call Mr. Nancy 297-3336

THE EXPRESS LANE TO HIGHER EDUCATION!

Our Open University program will allow you to take almost any class at San Diego State University - on a space-available basis, without being a regular SDSU student. Whether you want to finish your degree, advance your career or simply expand your horizons, Open University is an easy way to earn credit in higher education.

Call now. Classes begin January 30th.

SDSU'S GATEWAY CENTER

new home of the College of Extended Studies will be open for your registration, at Hardy Ave. and Campanile Dr.

Convenient extended hours!

Monday - Thursday, 8 am - 7 pm
Friday, 8 am - 5 pm
Saturday, 8 am - noon

594-5152

WEDDING & PARTY GUIDE

A BEAUTIFUL DAY OF WEDDINGS. Need your San Diego's top wedding planning services. National award-winning. Quality and service. Call today. 438-1100. (Continued)

A BEAUTIFUL WEDDING DAY. Wedding photography is a profession. We are not just photographers. We are storytellers. We tell the story of your wedding. We tell the story of your love. We tell the story of your life. We tell the story of your future. We tell the story of your happiness. We tell the story of your joy. We tell the story of your love. We tell the story of your life. We tell the story of your future. We tell the story of your happiness. We tell the story of your joy.

GUITAR INSTRUCTION. Comprehensive studies for jazz, blues, rock, funk, country, and pop. Regular hours. Beginner to advanced. Call for more information. 438-1100.

GUITAR LESSONS. Professional guitar instruction for all levels. Call for more information. 438-1100.

GUITAR, ACQUINTANCE. Learn to play guitar. Call for more information. 438-1100.

GUITAR, ACQUINTANCE. Learn to play guitar. Call for more information. 438-1100.

PIANO CLASSES. 113 per semester. Adults only. Morning, afternoon, and evening classes. Regular hours. Beginner to advanced. Call for more information. 438-1100.

PIANO INSTRUCTION. Comprehensive studies for jazz, blues, rock, funk, country, and pop. Regular hours. Beginner to advanced. Call for more information. 438-1100.

PIANO LESSONS. Professional piano instruction for all levels. Call for more information. 438-1100.

PIANO, ACQUINTANCE. Learn to play piano. Call for more information. 438-1100.

THEATRE INSTRUCTION. Practical, individualized instruction for all levels. Call for more information. 438-1100.

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THEATRE LESSONS. Professional theatre instruction for all levels. Call for more information. 438-1100.

THEATRE, ACQUINTANCE. Learn to play theatre. Call for more information. 438-1100.

VOICELINE CLASSES. 113 per semester. Adults only. Morning, afternoon, and evening classes. Regular hours. Beginner to advanced. Call for more information. 438-1100.

VOICELINE INSTRUCTION. Comprehensive studies for jazz, blues, rock, funk, country, and pop. Regular hours. Beginner to advanced. Call for more information. 438-1100.

VOICELINE LESSONS. Professional voice instruction for all levels. Call for more information. 438-1100.

VOICELINE, ACQUINTANCE. Learn to play voice. Call for more information. 438-1100.

YOGA CLASSES. 113 per semester. Adults only. Morning, afternoon, and evening classes. Regular hours. Beginner to advanced. Call for more information. 438-1100.

YOGA INSTRUCTION. Comprehensive studies for jazz, blues, rock, funk, country, and pop. Regular hours. Beginner to advanced. Call for more information. 438-1100.

YOGA LESSONS. Professional yoga instruction for all levels. Call for more information. 438-1100.

YOGA, ACQUINTANCE. Learn to play yoga. Call for more information. 438-1100.

MASSAGE CLASSES. 113 per semester. Adults only. Morning, afternoon, and evening classes. Regular hours. Beginner to advanced. Call for more information. 438-1100.

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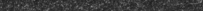
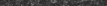
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San Diego Reader January 19, 1995 145

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Maxima	85-89	\$180
300ZX	82-85	\$220
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Impreza	88-92	\$135
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Torero	83-88	\$125
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Accord	84-87	\$112.50
Accord	85-89	\$125
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Corolla	83-89	\$105
4Runner	85-89	\$275
4Runner	90-91	\$175

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4-H Gold Star Award



In their first meeting of the year, the San Diego City Council approved a \$1.4 million budget for fiscal year January 1 to December 31, 1995. For the second year in a row, the budget allocates a pay increase for employees of 5 percent.

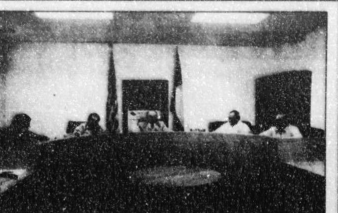
Like previous year administrations, Duval County commissioners met behind closed doors to discuss the employment, reassignment, and termination of personnel last Friday. After an hour-long executive session, commissioners emerged to announce a host of personnel changes for the coming year.

Antonio "Tony" Salinas, 74, Duval County district clerk for over 36 years, died last Friday in a Corpus Christi hospital after a short illness. He was a lifelong resident of Benavides, Salinas was first elected district clerk in 1958. He ended his long public service on December 31, 1994.

After 35 years of service in the education field, Aurora "Frisa" Pizzini will retire on January 14. She dedicated 34 years to the San Diego Independent School District as a teacher and librarian.

San Diego High School sophomore Elaine Montemayor was recently named the recipient of the 4-H Gold Star Award. This is the highest achievement award in 4-H and is given to members who have exhibited leadership skill, participated in community service and been active in the club.

Alexis A.M. University-Kingsville awarded 260 bachelor's degrees and 139 master's degrees — including 11 from Duval County — during



Duval County commissioners (left to right): Nestor Garcia, Gilberte Uribe, J.R. Garcia, Rose Perry, April Garcia.

commencement exercises in mid-December. Among the graduates were Guadalupe Ruiz, Melinda Cruz, Alicia Ibarra Garcia, Jo Ann Torres, Harold Christopher Walker, Charles Thomas Howell, Edward Everett, Sara Montemayor, Maria Isabel Munoz, and Carlos Hernandez Trevino.

Monica Cardenas has been accepted to participate in the National Hispanic Institute's Lorenzo de Zavala youth legislative session to be held in Colorado in July. She is a sophomore at San Diego High School.

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Nevada Bob Has Returned to the Office

By Patrick Daugherty

Time to check in with Nevada Bob, who is having a profitable first season. Bob, as regular readers will recall, is a professional sports broadcaster of 25 years standing. He lives in Las Vegas, married, nice house, and a high-paying stat job. The job gives him the leisure time to write. He has a book out, *How to Write*, and imagines it takes to knowledgeably wagger on sports. It's taken me five days to get put by his secretary; he has apparently been "in the office" on an hourly basis since Nevada's New Year's Day. I finally have a wagger. "Hello."

"Bob, I want your opinion."

A deep, satisfied cherubic chorus erupts as lines. "This position is a public trust," I could not; pass it on to someone of your moral character."

"All right then, what do you think of the 2012 Super Bowl?"

"It's pretty ridiculous."

"So are you going to bet on San Diego?"

"I don't know. I think, instinctively you take the points, but there's a line in the middle. The odds says the points matter. One of them was a push. Dallas was getting four from Pittsburgh four. The only other time the points made any difference was when the Saints won the Super Bowl. San Francisco was laying seven in a coin flip. One of them was a push. The other was the points don't matter, the world is a crazy place."

"I can hear Bob slurping coffee." The thinking man wants to take the points, but he takes a case either way. San Francisco wins. Murphy and I cheer.

"Well, Robert, what we want to know down here is, can they win this?"

"San Diego's only chance is to sit on the ball and eat the cash. I will make the game short and give them a chance to cover — I'm going to winning. But I'm not going to bet the game, the line is stupid. I don't want to bet the line. It stays here. 20-12. It's a \$550 fun, just to have some action, but nothing serious. If it's a bad line, it is no guarantee they won't cover it."

"I up, extra loud, on my coffee." When you say a bad line we mean?"

"It's not a genuine reluctance on the difference between the more a reflection of the public's short-term memory and infatuation with the underdog. It's a genuine reluctance. San Diego won against Pittsburgh. It was lucky, I felt. And they saw San Fran

SPORTING BOX

again. Always have more money bet on this. This line is a reflection of the money being bet, not on the teams. The bookies have to put the line that high or no one would bet on San Diego.

"What would the Nevada book be?"

"Probably 13. The Niners are clearly better. San Diego's secondary, I'm concerned for them, they could get completely outplayed; they could be humiliated. The rest of their team could be pretty good, but I don't think they're going to be a bad bet, not bad at all. San Diego's offensive and defensive line is good, receivers are mediocre, the linebackers are good. But the secondary, it seems they're never anywhere near the ball. San Diego's defenseers to be the favorite, only how much.

stepping the point spread will be 21 by game time. All the wise guys are betting on the Chargers. San Diego's money, now, you're going to see a 40K margin. If you're going to bet on San Diego, it's sums you're going to wait to see how high the line goes. San Diego's going to pull right before the game, and the line will go to 21. I don't like to bet the Chargers. I don't trust Hume, he got to take the points if he goes to 21. You got a shot. I'd sure hate backbreakers, but, on the other hand, what difference does it make. I don't want to bet on the Chargers. I don't want to bet on the San Francisco beat the Chargers by 23 the last time, and they weren't. They had their subs in the game, and they were playing in San Francisco. I don't want to bet on the Chargers. I don't want to bet on their starters the whole game, why couldn't they win by 27? I can't either way, I think what you do is make a small bet on the Chargers, and if they win, you'll be a winner. I don't want to bet on the Chargers. This is pretty disappointing for us homes. What if the line goes to 21 if it goes to 21 make a small bet. The thing to do is bet the instead of the game itself, because they're a lot more fun, more

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