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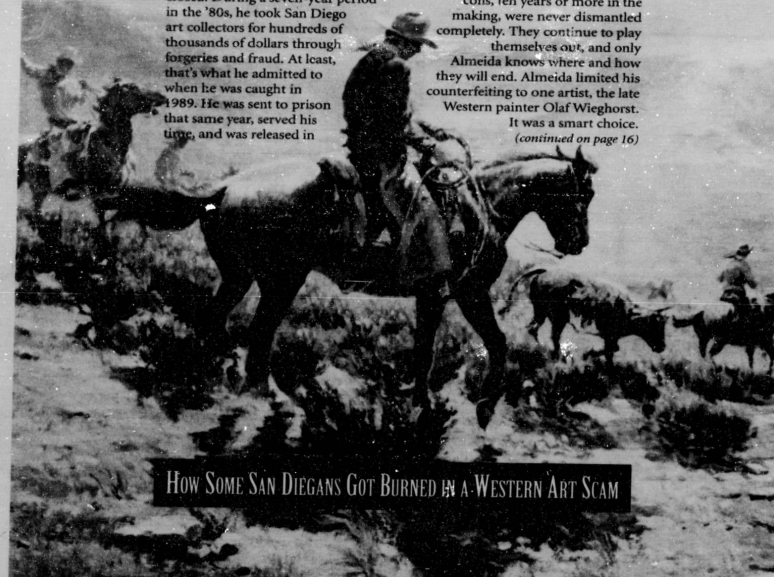
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# SAN DIEGO'S WEEKLY Reader BUSHWHACKED

The Louis Almeida case should be closed. During a seven-year period in the '80s, he took San Diego art collectors for hundreds of thousands of dollars through forgeries and fraud. At least, that's what he admitted to when he was caught in 1989. He was sent to prison that same year, served his time, and was released in

July 1994. But Almeida's elaborate cons, ten years or more in the making, were never dismantled completely. They continue to play themselves out, and only Almeida knows where and how they will end. Almeida limited his counterfeiting to one artist, the late Western painter Olaf Wieghorst. It was a smart choice. (continued on page 16)



How Some San Diegans Got Burned in a Western Art Scam

DETAIL FROM SALT RIVER CANYON BY OLAF WIEGHORST

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## LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 231-0488; or e-mail them to [ld.reader@world.com](mailto:ld.reader@world.com) via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### What Gives?

A tardy thank you for Theroux, whose memoir of his father was moving and beautiful ("Decent Life Led by the Ordinary Man," November 9, 1995). But what gives with Saville? No music review last week and no art review this week? Why are you depriving us of half the regular reason for really reading the Reader instead of merely flipping through it? Are half the observations of the best-educated person in San Diego to be so unceremoniously dispensed with? I repeat. What gives? A looking-to-be-educated Reader reader.

### Run Red Meat

I'm calling in regard to a cartoon that has run the last two weeks in the Reader that we find most hilarious. It's called "Red Meat." We missed it this week and just wanted to know where it is and if you'll run it again. I'm hoping that somehow it gets published again. Although it may be a little different than some of the cartoons, it is very funny. Carrie Akenson Mission Valley

### It's Too Bad

I'm calling in regard to the cartoons in the Reader. I think it's too bad that in the last few issues you have not been running cartoons. I'm wondering if it hasn't occurred to you that the cartoons are one of the only reasons some people pick up the Reader to begin with. That is certainly the case for me. Well, I also pick up the Reader to read the latest in Gary Rachab's bulking.

Peter Huettis Downtown

### Gompers Is A Wonderful School

I'm writing in reference to your article "I've Never Had a Role Model in My Life" (January 18). In the article, when asked to name a bad public high school, TreAndrea Russum states, "Gompers... Samuel Gompers is awful. He's shootings there... and kids have to worry about other things... [about] staying alive... you can't go to an Ivy League school if you have to worry about those things."

Well, as a 1995 graduate of Gompers Secondary and a student there for five years, I can

tell you that Gompers is a wonderful school. In all the years I attended Gompers, there were only two incidents, and those were not related to Gompers at all, they just happened to occur in the neighborhood. Gompers Secondary prepares its students for a very successful future, and it was rewarded for this excellence recently by being designated a "California Distinguished School." Its graduates win full scholarships to Stanford, Harvard University, Yale, U of Penn, and Wellesley, just to name a few. I myself am now a successful 17-year-old sophomore at Hofstra University in New York, where I won a full academic scholarship, and I've recently won a second scholarship to attend Oxford University in the fall. Gompers's outstanding student body and staff come from all races and creeds—the diversity is truly enriching for the students. In all the years I attended Gompers, the only thing myself and my peers had to worry about was whether to join the nationally ranked Science Olympiad team, the award-winning drill team, or devote our time to one of our on-campus service organizations. Ms. Russum's comments clearly show that she has never attended Gompers Secondary—for if she had, she would know that it is one of the finest educational institutions in California.

Sarah Cristal University City/Hempstead, NY

### Stench And Filth

Having grown up in San Diego and spent time at the El Cortez Hotel, it saddens me to see the neglect and decay of the old hotel. Your story ("City Lights," January 18) really made me mad at our wonderful mayor and her choice of developers. My grandmother worked at the El Cortez and the Hotel Del during their glory years. I remember attending Christmas parties at the El Cortez as a child, and I remember some of the beauty of the hotel. How can anybody stand to look at the eyesore it has become? A few months ago I went by the El Cortez and was sickened by the stench and filth that litters Cortez hill.

Our city needs to hire a developer who can clean up the El Cortez and Cortez hill. Coronado would never have let the Hotel Del do this, so why did San Diego allow yet another famous landmark to be destroyed? It is done to restore the El Cortez in some wonderful way. Let us stop neglecting our history in San Diego; let us start restoring it so our children and grandchildren can enjoy it.

Kary Leper Chula Vista

## Reader

SAN DIEGO'S WEEKLY



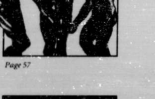
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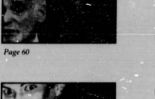
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JAN 1996



**Death in the family** Saturday's death, at the ripe old age of 88, of L.A. labor lawyer **Sidney Korshak**, called by one top ex-FBI agent "the primary link between big business and organized crime," brought back memories of his link to **Baron Hilton**, once principal owner and for years minority partner in the San Diego Chargers. According to an account in the controversial 1989 book *Interference: How Organized Crime Influenced Professional Football*, by **Dan Moldea**, Hilton was denied a New Jersey casino license in 1985 because the hotel magazine had paid Korshak more than \$700,000 to handle "tax and estate matters." But Moldea concludes: "There was value for Hilton. Even though he was viewed as unsuitable for ownership of a casino in Atlantic City, he was still suitable enough to continue his minority interest in the San Diego Chargers. The NFL conducted neither a known investigation or a hearing on Hilton's relationship with Korshak." Hilton reportedly has since sold much if not all of his remaining interest in the team to general partner **Alex Spensie**.

**Sue and Newt, together forever** The latest financial disclosure filed by Mayor **Susan Golding** reveals she collected "travel reimbursements" last year totaling nearly \$4000 from the National Republican Congressional Committee, the Republican Party of Hawaii, and Chesapeake Associates, a political consulting firm linked closely to Speaker of the House **Newt Gingrich**. Chesapeake staffer **Gary McNerill** says he's not sure why his firm, run by Gingrich confidante **Joe Gaylord**, wrote a check to the mayor for \$1375. The consultant's principals are all on the road and untraceable, he says, and while Chesapeake may have picked up some of the costs of Golding's trip to the capital to meet with the Speaker and his kitchen cabinet of far right advisors like the Christian Coalition's **Ralph Reed**, "I can't picture us writing a check — we don't usually reimburse members of that group." Legally, Golding is entitled to accept gifts of travel, as long as she discloses the amount and the trip is "reasonably related to a legislative or governmental purpose," according to the state Political Reform Act. Does a sister with Gingrich's group fall into that category? "On the face of it, there's no conflict, but that's without seeing the specifics," says **Gary Hockley**, media director with the state Fair Political Practices Commission. — T.K.A.

**Cleaving cultures** **Byron Wear**'s call for the resignation of the president and board of directors of the San Diego Symphony has prompted some to question the newly elected councilman's motives. They point to his long association with **Bridgett Canto Wear**, who has been associate director of development at the Old Globe Theater for the last 12 years, and wonder if he's pitching her for a new job. In a letter he sent to the council member **Judy McCarty** wrote to symphony president **Elde Weston** last week, they state, "The cultural and community value of the symphony should not be destroyed by poor management and lax financial controls." Wear, however, insists his wife has no intention of leaving her Old Globe post. "She's been there, she's doing just fine, and she has nothing to do with this letter," whatever. My concern is just that they're driving the truck off the cliff, and I'm saying that you drive it off, let someone else get in and have a shot at it." Both the Globe and the symphony have received financial subsidies approved by the city council before Wear arrived. — T.K.A.

**Flush with pride** The No-Flush urinal, made in San Diego but shunned by city and port officials here, has triggered a controversy in Austin, Texas, over its proposed installation in that city's new airport. Proponents say the waterless contraption, in which urine is filtered through lightweight biodegradable oil, will conserve water; opponents say they'll cost too much to maintain. Austin officials estimate the waterless urinals will save about one million gallons of water a year but will need to be cleaned twice as often as regular urinals at an additional labor cost of \$43,227 a year. The urinal is built by the Watersless Company of Mira Mesa, launched four years ago by German immigrant **Klaus Reichardt**. — T.K.A.

**Contributors** **Matt Potter**, Thomas K. 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 235-3096.

**Death in the family** Saturday's death, at the ripe old age of 88, of L.A. labor lawyer **Sidney Korshak**, called by one top ex-FBI agent "the primary link between big business and organized crime," brought back memories of his link to **Baron Hilton**, once principal owner and for years minority partner in the San Diego Chargers. According to an account in the controversial 1989 book *Interference: How Organized Crime Influenced Professional Football*, by **Dan Moldea**, Hilton was denied a New Jersey casino license in 1985 because the hotel magazine had paid Korshak more than \$700,000 to handle "tax and estate matters." But Moldea concludes: "There was value for Hilton. Even though he was viewed as unsuitable for ownership of a casino in Atlantic City, he was still suitable enough to continue his minority interest in the San Diego Chargers. The NFL conducted neither a known investigation or a hearing on Hilton's relationship with Korshak." Hilton reportedly has since sold much if not all of his remaining interest in the team to general partner **Alex Spensie**.

## Poisoned Fruit of Flies

By Matt Lickona

On November 13 of last year, a sexually mature male Mexican fruit fly was found on Fenton Place in National City. Action was called for.

According to Oldroyd's *The Natural History of Flies*, "the function of the adult fly is to mate, to mature the eggs, and to lay them in a suitable mass of food material, all as quickly and efficiently as possible." The U.S. Department of Agriculture (USDA) attempted to move even more quickly and efficiently, upping its number of traps in the area from the usual 25 per square mile to 80, and servicing them daily. But it was too late.

On November 30, and again on December 4, mated females were found, loaded down with eggs just waiting to be laid in somebody's oranges. (Or peaches or avocados or 40 other varieties of fruit.) Five other flies were also found, which led Ann Vereman, Secretary of the California Department of Food and Agriculture (CDFA), to declare an infestation and initiate an eradication program. The first move was to place a 39.5-square-mile quarantine around the infested area, which prohibited the removal of any backyard fruit from the area. This, of course, was done to prevent the spreading of infestation by "passive dispersal" — free rides to new territory. Then the flies themselves were addressed.

A mated female is a crisis pregnancy, she holds within her a lot of unwanted offspring. The eggs, once laid in fruit, hatch into larvae, which eat the fruit from inside until it rots and drops. The larvae then burrow into the ground and pupate, emerging as adult flies. Sex is all they think about, and unrestricted sex among fruit flies has potentially disastrous consequences for society.

"A permanent Mexican fruit fly infestation would threaten our food supply and commercial agriculture, devastate home gardens, affect our environment, and impact the price and availability of fresh produce," says **Chesapeake**.

**Mexican Fruit Fly Project News Release**  
This translates to heavy pesticide use in backyard gardens and organic farms, an estimated \$100 million in lost crops, another \$100 million in lost export sales, and further millions in treatment of infested produce, all resulting in higher prices for consumers. And those CDFA estimates are at least as conservative as the USDA's. The quickest way to stop these bugs from reproducing is to kill them. The quickest way to kill them is to spray them within 24 hours of their release from airplanes. A number of studies have concluded that malathion is not toxic to people — it is not carcinogenic, and the droplet is too large to enter the lung. Still, citrus does not always choose to spray. "Aerial chemical spraying is not popular [outside of agricultural areas]," admits USDA public affairs officer **Larry Hawkins**. "For that reason, in urban areas, typically we try to do a biological program if we have the resources. In this case, we do have the resources and we are doing that program."

The CDFA does do some spraying before starting in with the biological program, but it's done from the ground. Sprayers move within an eradication zone — in this case about nine square miles around National City and Chula Vista — and spray a malathion/bait mixture in a 200-yard radius around each find.



This is done three times, in order to knock down the fly population for the biological program.

The biological program is simplicity itself. The reasoning is as follows: These flies are going to mate, so we'll let them mate. But we'll take steps to make sure there aren't any unwanted pregnancies. We'll release millions of sterilized flies into the infested area, and let nature take its course. "If they're doing the job that we intend them to do," continues **Hawkins**, "the sterile flies will mate with wild flies in the environment, but produce no offspring, so that when the adult flies die out, there are no more flies to replace them."

As with any military installation, security abounds at Los Alamitos, site of the Cooperative Med/Mex Fruit Fly Project. While I waited for someone to come to the gate and escort me to the project, I acquainted myself with *Anastrepha ludens* —

adult female

0 10 20 30 40 50 60 70 80 90 100

the Mexican fruit fly. If left Goldilocks had metamorphosed into a Mexy instead of a housefly, he might have ended up a superhero instead of a monster. Houseflies are fat, noisy, horribly black and furry, and regurgitate onto their food in order to liquefy and drink it. They breed in garbage and then visit our potato salad. And there is something unnerving, even stomach-churning, about seeing a fly land on your arm, rub its head a few times, tickle you just a little bit, and tuck into your perspiration.

A Mexy, on the other hand, is lean and colorful, pale orange-yellow striped with white. Yellow bands run through its wings. It is not furry — it has a few bristles here and there, but most of its body is covered by a smooth sheen, like a soap. It is silent as a film, and it feeds on fruit. Good superhero material. Protected by his superherd exoskeleton, the fly flies after the fleeing criminals. Spotting them with his multifaceted eyes, he drops down silently, snatching them as he hits their windshield at 75 mph. They fly out of control and crash, and as the cops arrive, the fly bites into a juicy orange, satisfied with a job well done.

But things get sticky in the breeding department. The larvae of houseflies live in compost — composed, among other things, of decaying vegetable material. In contrast, Mexy larvae must voraciously ripened fruit, quickly rendering it unfit for human consumption. A single female may lay several thousand eggs in her lifetime — as long as 16 months. Mesties breed year-round, and under optimum conditions of temperature and available host fruit, they may manage six generations a year. Houseflies may be unpleasant and nasty disease carriers, but they do not pose serious threats to a major industry. It is clear which pest requires eradication, and with that, the security guard leads me into Fly War HQ.

I am ushered past a hangar, in which what look like combat helicopters repose, their rotors drooping with inactivity. A genetic

continued on p. 10



Balboa Park — an annex of the Republic of Cuervo

## G.O.P. Bans Big Tequila Bash

By Thomas K. Arnold

A major booze bash sponsored by the importers of Jose Cuervo Gold is scheduled to be held here the same week

as the Republican National Convention, and convention officials don't like it one bit. Indeed, they're already taking steps to squish it — with the full support of city officials. Heublein, which claims to ship more than two million cases of tequila into the United States each year, is planning a grand promotional campaign this year revolving around the Republic of Cuervo Gold, an eight-acre island resort in the Caribbean. Activities in what *Brandweek* magazine calls "one of the most elaborately orchestrated guerrilla marketing campaigns that the spirits business has seen" include "citizenship" drives and "asylum nights" in bars, good-will missions by "pirate boats" plying the waters off both coasts, a celebrity tour running from February through September, demonstration outside the United Nations Building in New York City for nation sta-

tus, and an "Untamed Music Jam" to be held on the island in early October. The event most likely to grab the national media spotlight, however, is an ambitious "alternative convention" to the Republican National Convention. Heublein hopes to attract thousands of rascals youths to Balboa Park the same week as the GOP convention for a gigantic outdoor festival brimming with live rock and roll music and plenty of tequila. The theme: "Defect Now."

"It's going to be an alternative convention that will offer people a chance to do something very different from the Republican convention," says John Liporace, a publicist for the Republic of Cuervo Gold. "We're going to have a lot of

going to have look-alikes. We're going to have a lot of fun, and we're hoping [for] a lot of people who are looking to have some fun in a different way than they could at the convention."

Liporace is reluctant to reveal any further details about the August tequila fest in San Diego, saying the official announcement won't be made until this weekend, when Heublein is planning a "Super Bowl" ambush event in which it will unveil its entire Republic of Cuervo Gold campaign.

*Brandweek* praises the campaign — and the alternative convention — as a "model for marketers increasingly seeking to coalesce all ad and promo activities to a fertile theme that characterizes the brand to consumers."

But officials with the Republican National Convention and its local host committee are cringing at the thought of sharing the spotlight with thousands of booze-swilling partyers, particularly in Balboa Park, where many of the state delegations and caucuses are plan-

whole park. The park is still going to be open to the public, but a lot of the venues and museums are going to be utilized by the convention people themselves."

Even the Starlight Bowl and the Organ Pavilion, which need to be leased directly through the city rather than the park, are off-limits during the GOP convention, adds Balboa Park district manager **Penny Scott**. "I think they're putting the cart before the horse," Scott says. "We're holding all facilities for the Republican convention, and only after they release a particular site or venue can we start to handle other requests."

Ann Gavin, director of communications for the 1996 Republican National Convention, says even if the Republicans do release portions of Balboa Park for non-convention use, they have to okay the activity. "The city and the convention have control of Balboa Park during convention week, as we do over many other venues in San Diego, so all requests would have to come through us if they're looking at using part of the park," Gavin says.

She isn't heard anything about an alternative convention, but a rock concert sponsored by a tequila importer hardly qualifies as the type of event the GOP would sanction, Gavin says. A spokesman for Sal to San Diego 1996, the local host committee to the convention, agrees. "We've got a commitment from the city not to release any civic property during that time without our say-so, and I would be very surprised if any portion of Balboa Park would be released," says the spokesman, who asked

continued on p. 10





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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

# Fruit Flies

Continued from page 4  
C-5 plane looms in the distance. But the drama dispenses as it arrives at the block of trailers that is the Cooperative Fruit Fly Project. Here Larry Hawkins, a smooth-voiced PR man, begins his tour.

The flies are allowed to pupate in a controlled environment, and then the pupae are irradiated—hence, sterilization. Because of the risk of escape (flies buzz about in large numbers but are not bothersome), sterile flies never make it to Los Alamitos; they are raised in Mission, Texas,

and irradiated there. The pupae are then dyed a fluorescent pink, loaded into plastic bags (100,000 to a bag) and shipped here.

The dye allows the wild flies to be identified after release, since it rubs off on their body as they emerge from the pupae. Also, the fly forces its

way out of the pupae by means of an expanding piece of its head. After it emerges, this piece of head retracts within the fly, and the head knits shut. Thus, dye is carried inside the fly's body, making identification even more accurate. Hawkins explains, "When we check our traps in an area, we

can look at the flies under ultraviolet light and determine if they are wild flies or if they are sterile flies that we have released. In that way, we don't lose our ability to detect wild flies in an area where we are conducting an eradication program." His manner of speech puts me in mind of a

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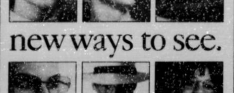
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## CITY LIGHTS

military operation. After all, this is war, and this is a munitions factory.

From the plastic bags, the pupae are measured out into paper bags. The pupae will hatch in these, and the flies need the paper so they can crawl up its rough surface and spread their wings to dry. The bags are then placed in grey plastic tubs, which are stacked six-deep in the warm, moist incubation trailers. Each trailer holds about 10 million flies,

which sounds like a lot until I hear that the project rears 50 million Mextles and 500 million Medflies each week. Says Hawkins, "What we want to achieve is an overflooding ratio of 100 to 1—100 sterile flies for every 1 wild fly."

Each tub has a screen top, on which is placed a slab of fly food. It looks like clear Jell-O and is made from much the same stuff. This is near and ambient to a fruit fly. "We want a nice, big, healthy, virile fly out there in the environment to get the job done," comments Hawkins, sliding over the idea of virile sterility without a trace of irony. Next stop is the food-prep trailer, where 45-gallon stainless-steel vats bubble with the stuff. An employee stirs it with a chopped-down ax. Another opens the tap at the bottom of the vat and fills one of the cooling trays.

The walls in the map room are covered with maps. Clear plastic sheets cover these, and zones have been marked out with magic markers. Computerized maps are used in the release planes and on the ground to determine when to begin and end releases and when to change release rates. Nine square miles of National City will receive a million flies per week, while a 16-square-mile buffer zone will receive only 250,000 weekly. The process continues for two to three cycles. Depending on temperature, this could be over in two months, or it could drag on into June. I ask if this won't look like a plague descending from on high, but Hawkins assures me I probably won't even notice it.

After their birth in Texas, their journey west, their bagging, and their five-day vacation in the incubation trailer,

continued on page 10

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Continued from page 9

the flies arrive at knockdown. They are chilled to 38 degrees, rendering them immobile. The boxes are then passed along a line. The box is pulled off the stack, unidried, its contents upended into a chute, and restacked. The flies are dumped like grain into a tray and then poured into a riveted box. Hawkins pulls a handful out of the tray and passes them around. "A real entomologist would lose a few into his mouth and eat them." (I am not a real entomologist.)

Following the riveted box, we come to the modified tom-tom engine B-18s that will be dumping the flies. The box, still chilled to 38 degrees, is tilted onto a base. The base sports two augers, which turn at varying speeds to extrude the flies from the aircraft. Once they hit the air at 140

mph, they wake up pretty quickly and set about purifying an area. They need another week and a half to mature sexually, and then they'll get to work.

Meanwhile, back at headquarters, Hawkins takes me through Quality Control. A sterile fly needs to do three things: emerge from the pupal stage, be able to fly, and be interested in and capable of mating. From each batch of flies, we select a specific number of pupae. We bring the pupae in here, we let the flies emerge, and then we separate them, males from females.

The flies are then observed to find percentages of emergence and flying capability. After the flies have been kept long enough to become sexually mature, "we'll put the males and females together in one of these Lucite boxes — and you'll love this. It's a heck

of a job; we've got a long list of applications. The guy sits here and watches with a stopwatch and counts how many of them mate in the first minute. Then the next increment, and so on."

Even if the flies are healthy and aggressive, they still have to compete with fertile wild flies. To help the odds, the project is looking into methods of gender selection — males being the preferred sex, in this case. The threat to fruit is posed by egg-laying females, so if massive swarms of sterile males can be released to romance them...maximum mating probability. Without any sterile females around to provide competition, a girl's got her pick, and fewer flies would have to be raised to insure eradication. But the technology hasn't been perfected, and so the millions will continue to drop. ■

## Tequila Bash

Continued from page 5

his name not be used. "Logistically it's just not feasible. It wouldn't matter if it were an opera festival — a lot of our functions will be based in Balboa Park, although our master calendar won't be finalized until April."

Liporace, however, says Heublein officials have yet to be told by city officials that the park will be off-limits and have, in fact, already made tentative reservations "with somebody — I don't know if they work at the city or the park. We were out there around six months ago, and we've had it for months."

Can the GOP legally shut everyone else out of Balboa Park during the convention period? According to the Site City

Agreement that Mayor Susan Golding and City Manager Jack McGrory signed with the Republicans last February, the city only promised to "use its best efforts" to work with the "operating entities controlling Balboa Park and other facilities to make them available to the Republicans" during the convention period and the 30-day period immediately preceding the convention period.

"The city can legally hold everything for at least some period of time while the (Republicans) lay out what they want to do there," says Bob Claser, a veteran local political consultant and Democratic activist. "But I think there will come a time when the city will have to start scheduling the other counter voices who are coming into town for this event. The city has huge leeway to provide space and security for everyone who wants to use the park. But

if they begin to pick and choose and try to shut out some of the counter voices, then there is the potential for court action to try to force the city to open venues."

Jose Cierro versus the City of San Diego? Don't count on it. Liporace says Heublein would rather move its alternative convention out of Balboa Park than risk a legal fight with the city. In fact, he says, several other sites around San Diego have already been selected as backups. He won't say where they are, but says, "We are coming to San Diego in August."

As long as the tequila bash won't be held in Balboa Park or anywhere else in the vicinity of the GOP convention, that's fine with the Republicans. "It's pretty inconsequential to me," Gavin says. "They are certainly entitled to promote their product." ■

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**BAUSCH & LOMB**

By Patrick Daugherty

## SUPER BOWL SUNDAY

### SPORTING BOX

I met her last winter. We liked each other right away. She is 88 years old. I am more than a generation behind. I've visited occasionally and we'd chat on the phone irregularly, enough to keep the thread going. She lives in a large condo overlooking Balboa Park. My friend made a pile of money in real estate

thirty years ago, and invested wisely enough to live well and independently. What I liked about her, instantly, was the look of wonderment in her huge, blue eyes. Those giant orbs are full of fun, full of astonishment, qualities that are spontaneously revealed and served up for the rest of us to enjoy.

I stopped by to see her last week. She'd been in the hospital three times this fall and winter. Last month she fell off her exercise bicycle and broke her tailbone. Since then she has been constantly dizzy, and for the first time must use a walker to go from room to room. When I arrived she was exhausted, had been up all night vomiting. A nurse comes at three in the afternoon, stays the night, and leaves in the morning.

I flop down on a swivel chair in her bedroom. She is sitting on the edge of her bed wearing a pink nightgown. She burps and takes a drink of water, looks down at her feet, says, "I don't think I'm going to be around much longer," and begins to cry.

I find her wonderful eyes, can see her spirit which is clean and true and young, can also see her grief. It's funny about reality. You can push it and shove it, work around it, make do and improvise. Then there comes a moment and you are up against it, an unmovable force, like a jolt or an automobile accident, and the doctor is saying, "You're just lost your right arm, big guy." Reality has dropped its foot and there is no working around or avoiding it anymore. And here is my friend looking into the grave, and that's just the way this one is.

The next moment I'm thinking of my mortality, and the certainty of my death. (Lastly, I've heard death's footsteps come closer. I know that my scent has been found.) I ask, "How do you feel?"

"I feel lousy," those great eyes pout, like a teenager who can't borrow dad's car. My heart breaks.

I go through the "Have you seen the doctor? What does he say? Are you eating right? What do you need?" routine. I ask my friend to recount her symptoms. She does. Really doesn't move.

My friend used to write but she doesn't any more. She used to go out with other ladies in the building. All that is gone now. Now there is only bed, and the walker to the living room to watch an hour's television each evening.

"I hate being old; you want to do things, and you can't." Those blue eyes show me how much she hates it, how unfair and humiliating great age can be. They also show me her longing to live. Put human beings in the most torturous circumstances you can imagine, and they still want to live.

I have no idea what to say or do. What I would like to do is sit here and sob, partly for her and partly for myself. I glance around the bedroom looking for a loophole, and finally ask, for no reason at all, "Who are you taking on the game?"

"What game?"

"The Super Bowl, silly." Those shining eyes dance. "Oh, I'm a Dallas fan. I have rooted for them from the beginning."

"You know they're giving 14 points." "What's points?" "I explain point spreads."

"You mean I'm supposed to spot two touchdowns." "Well, yeah, that's the custom."

"That's ridiculous. I'd never do that."

Those generous eyes assure me she never would. I smile for the first time since I got here, lean forward and, speaking like the co-conspirator I truly am, whisper, "You're right. I'll bet you twenty bucks on the game, even up. I'll take Pittsburgh."

My friend has had a life, she played serious poker for many years, and has been in the race track more than once. I look across the room and see delight in her eyes, delight: at the sight of a good deal. "Twenty bucks?" I hear a joyful chorale. "You're on."

You can't predict the future, but I'll do it anyway. I predict that my friend will be around for Super Bowl Sunday and will cheer joyfully when Emmitt Smith runs for his third touchdown.

Come on, Dallas. Go, Emmitt.

The Sporting Box solicits your comments via CompuServe: 74040.2700; the Internet: sportbox@ix.netcom.com; fax to the Reader: 231-0489; e-mail to: Reader, P.O. Box 85803, San Diego, CA 92186-5803

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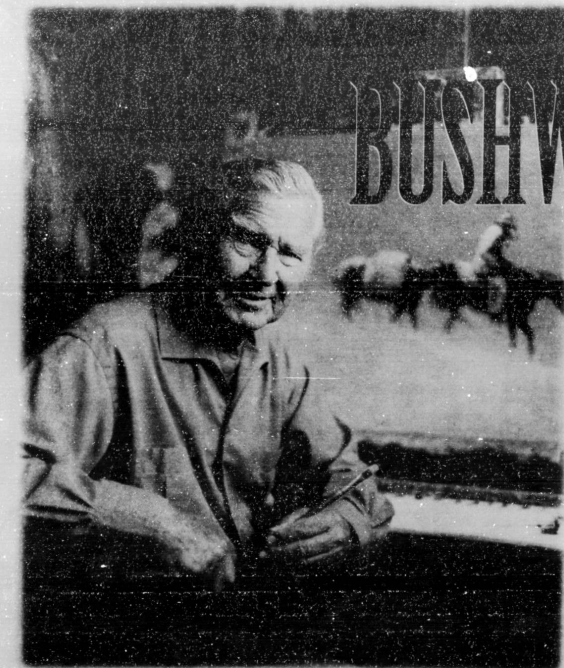
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JAN 1996



# BUSHWHACKED



Lantz Lewis (who has left the office and could not be reached) drew up 56 of them for the court. They are laid out on three single-spaced pages in Almeida's case file in the Older Records section of San Diego Superior Court.

"Questions for Louis Esquivel Almeida," reads the heading. Here's a sampling: Who made the forgeries? Where were they made? What other fakes exist and where are they? Who now possesses the originals that have never been returned? Some of the fakes were elaborate photographic reproductions. Who did them? Did the operator know he or she was taking part in a criminal enterprise? Who else did Almeida sell forgeries to? Are there more forgeries still on the market or stashed away somewhere? How many people were in on the plant? Was Almeida forced by someone else to commit his crimes? If so, by whom? How many times had he faked the signature of Roy Wieghorst, Olaf's son and business agent, who now manages the Wieghorst estate?

Finally, two more the D.A. didn't mention: Why did he do it, and how did he think he'd get away with it?

"They're buying the man as much as the art," Martin Petersen says of Wieghorst. Petersen is curator of paintings at the San Diego Museum of Art and an authority on and acquaintance of the painter. Wieghorst must have been quite a man. In 1972 a pair of his paintings sold for \$1 million, a record price for a living artist at the time. Doug Jones, who owns the Jones Gallery in La Jolla, can instantly recall the first time he saw Wieghorst's work some 40 years ago, when Jones was a boy. "He was painting some bucking horses on the counter of a store that sold Western gear. I thought that was just magic."

When Jones saw him, Wieghorst had just embarked on his fourth career after, in order, cavalry soldier, cowhand, and New York City mounted cop. Like many of his early commissions, he decorated the counters in bar for food, clothing, and feed for his horses. Wieghorst continued to trade his paintings for goods long after they sold for high prices. "He told me he never paid for a car," Petersen recalls. He also spread his work among El Cajon's plumbers and electricians.

At the height of his popularity in the '30s and '40s, Wieghorst sold paintings to Hollywood celebrities like John Wayne, Roy Rogers, and Gene Autry. Wealthy conservatives admired him, too. Presidents Dwight Eisenhower, Richard Nixon, Gerald Ford, and Ronald Reagan bought his work, and would-be president Harry Goldwater wrote the foreword to the only biography written about him, William Reed's *Olaf Wieghorst* (1969, Northland Press, Flagstaff). "When I first saw a painting by Olaf Wieghorst," Goldwater writes, "I knew I had to have that painting. I see the Navajo faces, the long hair, the saddles, the horses, and I can know the Navajo." Wieghorst was "a giant of a man, barrel-chested with muscular arms and hands as big as two of mine and twice as strong. He looked to me anything but an artist."

"The horse has been my greatest teacher," Wieghorst told Reed. "But he was not alone. The rolling prairies, the snow-capped mountains, the desert, the cow camps, the breaking corral, the howling call, running iron, and the dusty trail of a cattle drive... I have sat on the rim of some canyon for hours at a time, watching rolling thunderclouds, clear summer skies, and desert, and blue-green mountain country.... As I watched nature's wonders, it dawned on me how small and insignificant I was."

The facts of Wieghorst's life match his elegant tone. He was born into a middle-class Danish family in 1899. His father, Karl, was an art photographer and engraver. Although the French government awarded him the Croix de Guerre for his photographic innovations and the Danish Royal Family commissioned engravings from him, Karl was chronically short of money.

When Olaf was three, Karl took him to the gym at a nearby army post and taught him to be an acrobat. That was where the little boy first spent time around horses. Ever on the lookout for income, Karl sent Olaf to a Russian acrobat to be trained as a professional performer in Copenhagen. Olaf loved it. He was billed as "Little Olaf—the Miniature Acrobat."

In 1912, when he was 13, the Jack Joyce Circus and Wild West Show came to town. By then Wieghorst had dropped out of formal school for good. The American West was a sensation. Painters Charles Russell and Frederic Remington, to whom Olaf would be compared later, were widely admired.

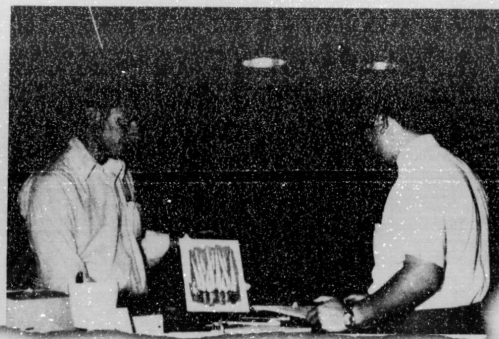
The star of the Jack Joyce was "the grandest thing I had ever seen," Wieghorst recalled to his biographer. He was dressed in goatskin chaps, a big 20-gallon cowboy hat and a bright red shirt with leather cuffs. By the next year, he had grown too big for his "Little Olaf" billing. A retired cavalry officer hired him as a helper on his horse farm, which was where Wieghorst learned how to ride properly.

When that work ended, he moved back to the city and tried to support himself painting. He sold a few works, but not enough to live. He talked his way onto a New York-bound Danish steamer in December 1918, just after the end of the First World War. When he stepped ashore, the only English words he knew were "yes," "no," and "sure." Relatives provided him with job leads and a place to stay. Within days, he met his future wife, Mabel Walters, though they wouldn't marry for nearly six years.

A newsreel about the U.S. Cavalry chasing Pancho Villa in Mexico inspired Wieghorst to sign up for the Army. Seven years after seeing his first bucking bronco, he was finally headed

west, to Ft. Bliss, Texas. "I was completely taken with those cavalry horses," he told Reed. "They were beautiful animals." He sketched them with whatever materials he could find. He was documenting the closing

Above, a corner of the gallery. Below, Louis Almeida makes suggestions to a customer for framing a subject.



From a December 1971 *Decor* magazine article on the then new Thackeray Gallery in Hillcrest

days of the horse soldier, witnessing scenes that now can only be approximated on film, like a 3000-horse review at Ft. Bliss that climaxed in a mass cavalry charge.

Though his English was still weak, Wieghorst earned money. While Olaf was alive, Roy kept strict control over the number and quality of the thousands of prints that were produced.

He became an expert machine gunner and rifleman. He also excelled in less organized combat. A Swedish blacksmith tangled with him over a piece of wood. "We just kept knocking each other down. Finally he went down and couldn't get up. I staggered over to the horse trough and stuck my whole head in. Someone later told me I had knocked him down 11 times. I know my knuckles were raw and bleeding, and one of my back teeth was split in half."

In 1922 he was mustered out at age 23, along with some friends with whom he'd agreed to start a ranch. When they visited a retired captain they'd known, they found his "ranch house" was little more than a dugout. "The door was so small you practically had to get down on your hands and knees to get in. Along one wall he had hammered together a makeshift bed which was covered with straw. There wasn't much else inside except an old Dutch oven, which he used to cook on. He had one small hole in the side of the dugout for use as a window and also as a gun port in case of raids by Mexicans."

The informal partnership broke up when Wieghorst decided to take a job with a rancher named Cunningham in New Mexico. He was a harsh boss and a frontier renegade. He boasted that Butch Cassidy had once asked him to keep some packets of bills, which were signed. Wieghorst quit after several seasons, but Cunningham had made a strong impression. Wieghorst later incorporated the Cunningham "quarter-circle 2c" brand into his personal hallmark.

Walters was still waiting for him in New York City, so he sold his horse and worked his way back across the country on cattle and passenger trains. When he stepped onto the platform at Grand Central Station at the end of his trip, he was still dressed in full cowboy regalia.

Like many Army veterans, he applied to the police department and was accepted. A brief stint on foot patrol in Sheepshead Bay, Brooklyn, ended when he refused to take a bribe. He transferred to the mounted patrol, where ex-cavalrymen were common. Before long he was recruited to ride on the department's show team. He made the papers regularly.

Wieghorst was promoted to the elite Central Park bridle path patrol in 1930. "All too often," Reed writes, "the inexperienced 'pleasure riders' in the park picked horses which were handsome and high-spirited. Equally as often, a scurrying squirrel or some other unexpected alarm would frighten the horse into a gallop and leave the rider holding onto the pommel with both hands and screaming hysterically." A photo from the time shows Wieghorst performing "the handkerchief pickup" at full gallop.

Starting in the mid-'30s, Wieghorst began to sell more of his works at prices ranging from \$25 to \$100. He also painted calendar illustrations and privately commissioned horse portraits.

By December of 1944, he was confident enough to retire

(continued from page 1)  
Wieghorst, a long-time resident of El Cajon, was prolific and hugely successful. His paintings sold literally as fast as he could make them—and at six-figure prices. He was very popular in San Diego, "a local gem," as one admirer put it, which gave Almeida a ready base to cultivate. For an added whiff of legitimacy, Almeida, a skilled framemaker in his own right, was Wieghorst's personal

framer and friend.  
At his trial, Almeida, in a last-minute surprise, pleaded guilty to six counts of grand theft. In exchange, the prosecution dropped six more. Then came several months of wrangling over restitution. In the end, Almeida went to jail for the maximum term without repaying anyone and without answering dozens of questions about his crimes. Ther—Assistant District Attorney

Olaf Wieghorst, c. 1936



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Roy Wigthorst

his hair was kind of a cowlick type. He was an impressive man. I'll be frank with you. Normally you think of an artist as some little guy with a long beard and a paintbrush. He was just the opposite, this great big husky man with a warm smile who'd talk to you."

Bonaguidi bought prints, which were priced at a couple of thousand dollars. "If you buy one painting and you spend that kind of money [five or six figures], you've got one painting. But over the years, I've accumulated maybe 30 signed prints."

Nearly all his Wigthorsts came from Almeida, whose Brentwood Gallery was near the roofing factory. Bonaguidi would drop by, and they would talk for hours, slipping into

Spanish, which Bonaguidi speaks fluently. He thought Almeida was his friend.

"He knew I was an ardent Wigthorst fan. One day he calls me and says, 'I can get you an original [painting] for about \$35,000. I went up and looked at it. It was beautiful. I didn't have the money, but my son Ron did. He has since told me he is not going to use me as an art consultant,'" he adds with a laugh. "We bought the damn thing. [Almeida] even let me chisel him down \$5000."

Later, in the comfortable living room of his house in Ocean Beach, Bonaguidi takes the painting down from the wall. A not very distinguished cowboy scene, the horse and rider indifferently portrayed.



Olaf Bonaguidi

"Here we had this local gem here in San Diego and I had this little contact. I thought it would be fun. But now all this stuff we were bragging about was junk."

it's about two feet square, which would justify the lower price. The trademark signature is in the corner. Unfortunately, it's a forgery. The "Wigthorst" Bonaguidi is holding in his hands is not the same painting Almeida showed him. "It turned out to be a switch," Bonaguidi has never bothered to pursue the matter legally. (Bonaguidi's alleged losses were not included in the six counts of grand theft to which Almeida pleaded guilty.) "I'm going to take his signature off," he says, "so no one else gets fooled" and because it's such an insult to Wigthorst's reputation.

Bonaguidi shrugs off the \$30,000 the con cost him. He's more upset by the loss of a \$6000 boxed set of prints. "They were a collector's set of 13 original numbered lithographs. Orig-

inal paper, everything, Louise said. "I can sell those for you. Make a couple of thousand. Do you want to?" I didn't really, but I needed the money. So I gave him the prints. That's the last I saw of them."

"One day I got a call from a lady in La Jolla, and she asked if I knew Louise. Indeed I did. She had a small painting by Olaf, and it was a forgery. I said, 'Oh.' That was Marilyn Pavel, who, along with her husband, Frank, helped break the Almeida case."

"I sat down with Louise in his office, and I said, 'Louise, now tell me. Is that a copy or an original?' 'Oh, Mr. Bonaguidi, that's an original.' I said, 'Louise, I know you. I know your family. I don't want any bullshit. Is that an original or is it not?' 'I swear,' you know Mexicans, 'on my mother's grave.' I said, 'All right.' And when you look at it, I think it's prettier than the damned original."

Bonaguidi felt betrayed and foolish. "Remember, he was a disciple of Thackeray. Thackeray taught him everything he knew, except how to steal. Thackeray is a fine and honorable person, and his studio is outstanding."

Bonaguidi had known Louise for about 15 years. "I liked

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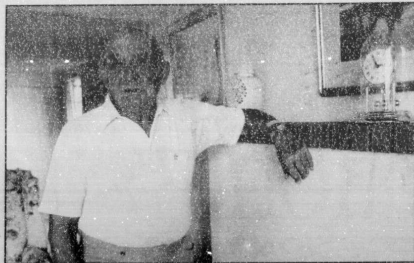
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Len Fogarty



Grace and George Thakara

him. He was an impressive person," Bonaguidi felt "an intimacy with him. And he was always broke. He'd come to me and say, 'Orlando, I can't pay the rent. I need a couple of hundred dollars. That's how I accumulated so many paintings. When he needed money, he had something to sell.'"

As for the prints, "Louie knows who's got those. He better have them stashed away, because I don't know how he's going to make any money."

"It's just a shame I didn't have more money," Bonaguidi says. "He would have wound up with it."

Marilyn Pavel can laugh now about how she and her husband, dentist Frank Pavel, brought Almeida to justice. They are also among the few people to get back their original, though it took years and cost thousands of dollars in lawyers' fees.

In 1982, when the market was still strong, they bought a Wiegman painting, *Watering His Pony*, from an Arizona dealer for \$50,000. Almeida was the intermediary. While it was still at his gallery, he asked them if they'd like to sell it. "Possibly," Marilyn Pavel recalls they replied. They are talking in the living room of her house overlooking the bay. Beyond the small lawn

framed by colorful annual beds stretch the runways of the North Island Naval Air Station in Coronado. A new Mercedes sits out front, and the housekeeper is ironing shirts in the kitchen.

At the time, Wiegman was very, very popular. He said, "I'm showing it to this bank, to this person here." Whether he was showing it to anyone, we'll never know. My secretary and I began to say to ourselves, "That's an expensive painting to not be in our possession." Actually, to have it insured, it had to be in our possession.

Two weeks later, *Watering His Pony* was sold to a San Diego bail bondsman named Andrew Faust for \$20,000, but Almeida never told the Pavels or gave them any money.

Almeida stalled the Pavels for five years. "He wouldn't return

my calls. The longer it went, the more I became frantic. Then I went by his studio, and the door was locked and there was a notice that he hadn't paid some tax. Now I was truly up the wall."

"Finally I said to Manuel [Almeida's brother-in-law Manuel Castano], 'Do I have to call the authorities to have this painting returned?' at which point I got a call from [Louis Almeida] right away. He said he'd been down visiting his sick father all these many months. And still he didn't return it. It was not returned until early spring of the following year. And it was crated. Then we thought, 'We're interested in selling that painting,' so we uncased it, and I said, 'It's been a while since I've seen it, but I don't recall it looking like that.'"

Floyd Jones, owner of the Art World Western Heritage Gallery (no relation to Doug Jones), told the Pavels it was a fake. "We were stunned, in a way, but given all that background, it began to make sense." When Roy confirmed Jones' assessment, the Pavels confronted Almeida and demanded their original. "There was a lot of 'Uh, uh, uh....' Then we called the authorities."

Their fake was one of the few done on canvas, but "it

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JAN 1996



Among the developers Almeida had on a string was Len Fogassy's boss, Chris Cosgrove. Cosgrove lent Almeida several

surfaces, and a view. Like most of Almeida's victims, Fogassey and his wife, Jane, don't sound very angry.

Fogassey said Almeida made one last effort to reach him after he was exposed as a fraud. "His son called me and wanted

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That's the only thing he mentions when I ask him about the move. The only child and only son of a strong-willed father. Roy doesn't seem to have rebelled seriously against Olaf. As a boy he performed on his father's trick-riding team, and he and his wife, Barbara, built their house next to his parents'.

Many friends of Olaf say he wouldn't have made as much money without Roy. While Olaf was alive, Roy kept strict control over the number and quality of the thousands of prints that were produced. With his father's death in 1988, Roy became

Thackeray can remember when Wieghorst painted *Spring Rain*: "It was raining cats

and dogs, and he couldn't sleep. So he got up and started that painting."

the leading Wieghorst authority.

He says he has never wanted to paint, but he has been a photographer. A widely published photograph he took of his father,

Wieghorst speaks quietly. His cowlicked forelock, round, sturdy face, and broad shoulders give him a surprising resemblance to photos of Olaf. People who knew them both had assured me Roy wasn't as big. But Olaf, George Thackeray tells

\_\_\_\_\_

me later, wasn't as tall as he looked. "He was about my height," he says, five eight or so. Special cowboy boots enhanced his

We meet in Roy's spacious 1960 designer-built house above El Cajon. Heavy beams and industrial-strength fittings are melded with large expanses of glass and blond wood. The living room looks out on scrub-covered hills. Two huge, new pastel-colored houses compete for attention.

In the casual social salad of San Diego in the '40s and '50s, Roy was thrown together with Almeida, as well as gallery owner Doug Jones, who range in age from mid-'50s to mid-'60s. They all attended Grossmont High School. Wieghorst speaks without emotion about Almeida.

"It's amazing how many people were taken in in San Diego. Very prominent people, very intelligent people," he

equally amazing how simple-minded most of Almeida's methods were. Wiegman has identified four. A simple color photograph, enlarged to match the original, was Almeida's favorite technique. That's how he copied a signed print of the *Navajo Madonna*, which would have sold for as much as \$5000. Almeida offered

To protect himself, Almeida insisted on framing the pieces.

assuring customers that they needed his pH-neutral matting and special glass to protect their investment. "On the back side, it said, 'Printed on genuine Kodak paper,'" Roy pointed out. "When it's framed, of course, you can't see the back side. We think there are seven or eight [*Navajo Madonnas*] floating around

---

out there." That would mean on that scam alone he made \$21,000 to \$24,000 — before framing and darkroom costs. They're easy to spot, Roy says, because Olaf took the unusual step of writing

Another work Almeida copied more than once was an old pencil drawing that was "very, very black. He just put it in a Xerox machine and pushed 100 [percent]." This deception was so hard to detect Roy had to bring in experts from Xerox. "You have to have extreme magnification, over 100 times, to show it's a Xerox copy."

Almeida tailored his offerings to fit buyers' budgets and expectations. The Xeroxes fetched \$4000 to \$5000 each. "When you think about it," Roy says, "he was pretty ingenious."

"Way number three, he hired someone and showed them an original, and they actually made a copy of it." No artist was ever found, but Wieghorst thinks most of the work was done in the U.S. At least one was sent to Taiwan. That's where the Pavels' *Watering His Pony* was duplicated, he says. The copy that came

back was a few inches smaller, but the artist made "minor adjustments" to hide the mistake.

When Almeida commissioned forgeries on canvas, he only had one copy made, "that we know of," Wieghorst says. Two paintings were copied this way, but there may be more. "The fourth thing he did, he hired some people to do these pen-and-ink sketches and apply watercolor."

Wieghorst doesn't sound especially bitter. "Louie's a character. I often wonder where he is now and what he's doing. Maybe he's singing a piña colada on the beach in Acapulco."

judgment Wiegman won against him for federal copyright violations. "Of course, Louie doesn't have any assets that we know of. But it's good for ten years and can be renewed again for

Almeida's ingratitude nettles him the most. "We would go out of our way" to refer business to him. "My father would see Louie in the gallery, and he always had a sad story about how his kid was sick and he didn't have the money to pay the doctor. My father was a pushover, and he'd hand him \$100."

Wieghorst chuckles about how Almeida conned the government. The prosecution "flew in witnesses from all over the country. Then Louie got up and pleaded guilty. And they had to fly everybody back home again. That cost the county some

After the Almeida case broke, Roy offered to authenticate some people's holdings, but they turned him down. "They're afraid that they have lost their investment. This way, they don't know, and they can turn around and sell it and in all good conscience

Almeida is just one of many Wieghorst forgers Roy has

seen. The big auction houses like Sotheby's and Christie's send him a regular stream of fakes they ask him to debunk. Just the other day a gallery owner in Phoenix showed him a photograph of a painting that someone wanted to sell him. Wiegman vetoed it. "It's one that's been kicking around. The owner's trying to

"I have a whole stack of forgeries that come from Montana. And there was a fellow in Utah doing them. He was trying to

got 12 years in prison. A lot of these guys are struggling artists who think, 'I can make a little sketch and put "Wieghorst" on it and sell it for \$5000.'

explains Constance Lowenthal, head of the New York-based International Foundation for Art Research (INFAR), the largest organization dedicated to tracking down and recording art fraud. She has never come across any Wiegman forgeries, but the scenario is familiar. It happens "very often when things are being touted as investments. After all," Lowenthal notes, "there is no SEC. 'Investment' is a word so badly abused. Whether it's going


Inexperienced art buyers "may feel they need to get on the bandwagon and leave their brains in their socks.... Every-

Roy Wieghorst confirms her analysis. "It didn't really start until my father sold the *Navajo Madonna* [the painting, which was the basis for the print *Almeida forged*] for \$450,000. Then 18 months later, it was resold for \$1 million. That was the high-

est price ever paid at the time for a living artist's work. So it got a lot of publicity. That was in 1972."

Limited edition lithographs of it went up "like a rocket," from \$40 to \$5000. "Of course, people were collecting other lithographs of my father's, thinking they were all going to do that. But they didn't. Certain ones click and certain ones don't. After that there was a rash of forgeries."

Anticipating the threat, Roy and Olaf agreed on a secret sign to be included in all his pen-and-inks and watercolors. They were inspired by the 19th-century American landscape



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some paint" and press it on his canvas, declaring, "Let the bastards copy that."

Roy and I walk to Olaf's studio, built in 1956, "where my father did most of his major paintings." It has thick adobe walls and is cool and dark, yet a well-placed skylight lets in a filtered north light, which makes the place glow. "And it's quiet," Wighorst says. "At one time he had two feet of dirt on the roof and had grass growing up there."

Wighorst's reputation rests on his eye for detail as much as his artistic vision. In his biography, he told Reed he felt obligated to be historically accurate because "all the information the future generations will get of the passing of the West must surely come from the pen of the author and the brush of the artist."

Many painters made "mistakes that are just inexcusable," the elder Wighorst continued in his biography. "Horses with no rein-control running with their mouths wide open—streaming froth and lather. Anybody who knows anything about horses knows that they never run with their mouths open unless it is due to the interference of a controlled bit. And lather, of course, only comes from friction of some type, as in between the thighs where a horse's legs rub his body."

The San Diego Museum of Art's Martin Petersen can appreciate the power Wighorst exerts over his fans. Wighorst exhibitions at the museum in 1962 and 1975 drew record crowds. "His emphasis was on the details that satisfied the aesthetics of that kind of collector. A lot of painters jumped on the bandwagon, but they didn't really know the Western lifestyle."

Petersen is a soft-spoken "farm boy from Iowa" in his mid-50s. We spoke in his offices in the museum's basement in Balboa Park. He discovered Wighorst's work as a boy, in popular magazines like *Western Horsemanship* and *Arizona Highways*. "They could reproduce in color beautiful photographs that could be torn out and framed."

Petersen worries that "the art is too hard to discuss" about Western artists. When their paintings emerge, in Wighorst's case, Petersen sees a definite progression. "As he developed as an artist, it's the landscape that dominates and the horse and the rider are relegated to a corner, and man looks at nature in it. He'd deny that. I'm sure. He'd look at landscapes he'd painted, and he'd say, 'No, I don't give it back to me and I'll put a horse in it for you!'"

Wighorst's "artistic value" of his calendar. As opposed to later, where it has better cash value, Petersen likes "the really ambiguous things. There's a horse, a herd of cattle, and there's a much dust,

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you don't see much else. I loved his rainy scenes.

Olaf's works have had a pretty well. Prices are not the hundreds of thousands they get before, but still five figures. His watercolors can sell for \$10,000, which is not bad. Maybe four figures for drawings. After he died, like many artists, he has been forgotten. He had a devoted following, and as long as they're around...

Wighorst consciously crafted his image. "He really worked hard to establish his reputation. When you look at photographs of him, he tried to look like Charlie Russell. He felt Russell was the epitome of the Western painter," with "a theatrical dash. He was a charming person, as was his wife, May. He used to go fishing with Roy Rogers. He did a little watercolor of John Wayne."

About five or six years before he died, Wighorst glimpsed the madhouse side of artistic success. His car ran off the road and caught fire, and he and his wife were burned. A gallery that carried a lot of his work announced that he'd died. "He was very sharp. He incorporated and had Roy take over before his death."

How did Almeida think he could get away with his crimes? Bonaguidi sees him as simply blinded by greed. "When people start stealing and they get away with it, first, second, or third time, it becomes a habit."

Roy mentioned Clifford Irving's 1969 book *Fake!* about legendary impressionist forger Elmyr de Hory, as a good source. "He's a charming man, and he can smile right in your face and all the most awful lies" is how one victim described de Hory.

Irving speculates that part of de Hory's ability to convince people of his sincerity was that he believed his own lies. "One of the most extraordinary illusions that he entertained during all the years of his career as an art forger was that what he was doing was not a crime, and therefore he was not in any sense a criminal. He knew, of course, that it was against the law—but so was jaywalking, running a stop sign on a deserted street at night, smoking marijuana and minor income tax evasion. Who in the sophisticated world hesitated to do these things, provided reasonable precautions were taken against being caught?"

Besides, it's hard to denounce fakes. "You have to do it gently," one gallery owner told Irving. "If you say 'fake,' you insult a man's intelligence, you wound his vanity, and you probably lose him as a customer."

That may explain the thin court file of letters of condemnation against Almeida and the tepid tone of the ones in support. Out of all his years in business and all his contacts with San Diego's leading citizens, Almeida could only produce half a dozen people to write in his favor. One misapplied his name, and another claimed to have never even had a cup of coffee with him. "As beloved evidence of his attempts at restitution, he filed two handwritten pledges of loans, one from his sisters. There was also a vague letter from another frame shop owner saying he might pay as much as \$40,000 to buy Almeida out."

On the opposing side of the ledger, only three of the victims named in the criminal complaint, all doctors, put down their thoughts in writing. Frank Pavel gave a dispassionate account of Almeida's misdeeds, ending by saying he "has cost us a great deal monetarily as well as personal anxiety and stress."

One Dr. Stewart C. Belotte scratched an angry note to the judge urging him to impose "the maximum sentence allowable by law."

Belotte was the third and last person to whom Almeida "sold" the same painting, *Arizona Trails*. It had been placed on consignment with him in 1983 by Shirley Landenstein, a San Diego resident who had bought it directly from Roy Wighorst for \$20,000. In 1986 Almeida convinced Belotte to pay him \$15,000 for a partial share in the work, without telling Belotte he didn't actually own it. By then, Almeida had made upwards of \$100,000 by selling and reselling *Arizona Trails*.

"We are among the large number of victims of Mr. Almeida and have suffered substantial financial loss," Belotte wrote. "His record with us was one of repeated misrepresentation, lying and deceit, and to my knowledge has shrouded in or removed for his actions."

Dentist Lawrence Andrews paid \$40,000 for *Arizona Trails*. He preferred to write, he told the court, because he was afraid of "future retaliation" by Almeida. "a world-class liar and con man. I feel he may use his talent to con the court into a light or no sentence for his crimes." Andrews figured his total losses at Almeida's hands to be more than \$100,000. "It'll take me one year of hard work to recover my retirement fund losses," he wrote. "It seems only fair that Mr. Almeida do equal time."

At the time of Almeida's sentencing, Andrews complained that the forgeries had "muddled" the authenticity of all Wighorst works. Andrews is still worried about some Wighorst pen-and-ink-watercolor sketches that he gave to Almeida to keep for a while. At a gallery in Phoenix about a year ago, he saw two similar pieces. One was an original, and the other was not. "Here we had this local gem here in San Diego and I had this little contact. I thought it would be fun." But now, "all this stuff we were bragging about was junk."

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conversation, Almeida told her about buyers who never materialized. At one point he said that a \$15,000 deposit had been made, but that, too, evaporated. In the meantime, Scott, who could not be reached, placed the painting on consignment with Almeida for resale. Almeida told him that in April of 1986, one "D. Canaro" had bought it for \$37,000, making an initial down payment of \$14,000. That last sum told Scott saw for his \$50,000 investment. As the D.A. put it, he "never received the remainder of the purchase price, never met D. Canaro, nor did he ever see Antonio Tzani again."

D. Canaro was Debra Canaro, who admitted cashing 10 to 20 checks for Almeida, according to the statement of facts. She was a friend of Almeida's who helped out at the gallery. He paid her \$25 to \$50 for each check she handled. She did it "because Almeida was a friend and told her the transactions were necessary to ensure that Almeida received his full commission on major sales." (She was not charged with a crime.)

Landenhein knew nothing about Scott. She just wanted her painting back. Finally, she thought it had been returned to her in January of 1989, the same month Almeida was arrested for forgery. "We never even unwrapped it," Landenhein says, but put it straight in a bank vault. When she heard about Almeida's arrest, she brought it down to the police station, still in the brown paper of the picture. "There was a white spot," "That's the reflection of a flash bulb," he told her.

It was so sad to me because Louise knew my whole family, knew my kids, I knew him to be totally honest. He looked me straight in the face" while he was "selling" her painting repeatedly without her knowledge. She still has the fake. "It's sitting in my garage."

Retired interior designer Muriel Kinney was one of the few to write in support of Almeida. She'd used him to frame pictures "for over 20 years." He's "hard-working, dedicated, and honest," and would be "a tragic loss" if he were jailed "because of an unfortunate lack of judgment in a business association."

Kinney, 72, still patronizes the business of Almeida's brother-in-law, Manuel Castanon. "The old-timers used him a lot," she said in a recent interview. Before starting her own business, she worked for the design firm of Castanon and Chaffin. Kinney never had her clients buy art from Almeida, but "he would help me design the frame to fit what I had done."

Almeida was "the mouthy one, a real talker, kind of a con artist. Manuel was in the background. He was shy," Castanon has set up his framing shop in a "suite" that's little more than a large garage in an industrial park off Miramar Boulevard near the naval air station. He moved there after the trial. The tenants are small businesses for whom a 17% delivery is a big event. There's no walk-in trade. Castanon's customers must know where he is.

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Castanon was my only link  
to Almeida. His wife is Almeida's  
ex-wife's sister. Although he only  
hears from him a couple of times  
a year, he agreed to deliver a letter  
from me asking for a chance  
to talk. Noy's Castanon reported  
back apologetically in his halting  
English. Just asking got him  
into trouble with his wife and in-  
laws. Still, he has agreed to see  
me at his framing shop.

At the start of Almeida's troubles,  
"we were all mad at him,"  
Castanon didn't know what was  
going on, he says. "He was the  
boss. We just did the work. He  
was the one who sold. He's a very  
clever."

Castanon was never charged  
with a crime, and it makes sense  
that Almeida would have kept  
his scheming to himself. The  
more people who knew about his  
illegal profits, the more people  
with whom he'd have to share  
them. "I didn't even have the  
maling list," Castanon says.

However, many of Almeida's  
victims, who nevertheless ask to  
remain nameless, scoff at Castanon's  
claims of ignorance. At  
the very least, they wonder, how  
could he have framed copies of  
the same "original" print so many  
times without having questions?

When Almeida was arrested,  
he said that only all of the money  
he'd stolen had been used to pay  
back taxes. But he still owed the  
government tens of thousands  
of dollars when he went to jail.

"He could hardly pay the  
rent," Bonaguidi says, echoing  
others' wonderment. "What could  
a man like that do with the money?  
You do one of three things. You  
either gamble it like hell, or you're  
on narcotics, or the one that will  
take it quicker than all of that is  
a woman. I never saw a strange  
woman in Louis's shop. And I  
bet I was in there 200 times. And  
he didn't look like he was on narcotics to me. I'm not a young kid.  
I'd recognize that in a minute."  
He wore a dirty shirt, slacks.  
No show. He had an old van. I  
don't think it was worth \$2000.  
The only thing he enjoyed doing  
was going to the baseball game.  
What does that cost? Twenty  
dollars?"

"Louie might have been a  
really sharp swindler," Roy  
Wright says. "He didn't drive  
a big fancy car. It might have  
been a very clever impression he  
wanted to portray to everyone. He  
might have all this money in a  
Swiss bank."

"When the police came in,  
they found shoeboxes full of  
money order receipts. He didn't  
even have a checkbook. He owed  
money to all sorts of people. You  
really wonder what happened to  
all that money. He owed everyone.  
You know he made good money,  
and it's all gone."

After the trial, "Almeida called  
me half a dozen times," Bonaguidi  
recalls. "I don't know if Manuel  
knew what was going on. What  
could he tell me? After what hap-  
pened to me and the others, I  
didn't want to have anything to  
do with the family." Castanon  
"closed the shop, practically threw  
everything away."

Almeida's divorce from Alicia,  
his wife of 28 years, produced  
the most extensive paper trail

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he'd left. Many of those he cannot wonder if the divorce was a counter-terf, too. For instance, although the 1987 *Time* profile quoted him to the effect that he surrounded himself with Western paintings at home, the only reference to art in their community property is the word "paintings," written on one line, whose value was "unknown."

According to the court papers, Alicia, a sixth-grade dropout who worked as a maid and a low-level hospital aide, initiated the breakup. She first filed in March 1988. Around that time the Payols were pressing for the return of *Watership Hill* Pony, Shirley Landheim was demanding her *Arizona Trail* back, and the IRS had asked for \$15,000 in back taxes for employee withholding at the gallery. Also, two civil judgments totaling nearly \$25,000 had been awarded against Almeida's business, and he had borrowed \$22,500 from a San Diego lawyer friend, pledging his house in El Caim as collateral.

In her pleadings, Alicia said the IRS had seized their motor boat, trailer, and a 1983 Dodge van. "Our large motor home [valued by Alicia at \$19,000 for the purposes of the divorce] has also recently disappeared, and I have no knowledge of its present whereabouts."

For his side, Almeida said he was a high school graduate with an income of \$34,000 a year. His son, Louis Almeida, Jr., was said to be making the same amount. Alicia's yearly earnings came to \$6,000.

She asserted that Almeida had a history of spending large sums of cash. From 1978 to 1987, a period in which he admitted losing money to the IRS, she said that he paid \$18,000 cash for a new Camaro for his daughter and \$5,000 for a boat for his son. Almeida disputed her figures but didn't deny paying in cash. The Camaro, he claimed, cost only \$7,400 plus "artwork," and the boat was as expensive as the car said.

According to the court files, the couple reconciled from May to November of 1988. Official proceedings resumed in early 1989, around the time of Almeida's arrest.

After he pleaded guilty, his criminal trial became entangled in the divorce. As late as September of 1989, Almeida told the judge in his criminal case that the divorce was the reason he couldn't pay restitution. He didn't mention that the value of his and Alicia's holdings was far less than what he owed his victims. On the divorce side, Almeida's lawyer argued that he shouldn't be sent to jail on the criminal charges until the civil case was settled.

As he faced ruin, Almeida put on a stunning display of brinkmanship. The main issue in the divorce was the sale of their house. He wanted to assume full title by buying out Alicia for \$45,000 cash, substantially less than her half-share of the \$160,000 asking price. It was more than fair, he argued, because he had so many debts to pay off. She countered by saying that they had been incurred by Almeida on behalf of the Brentwood Gallery and weren't her responsibility.

Almeida's cash offer was made at the same time he was claiming poverty in his criminal case. There's no indication where the \$45,000 would have come from.

In the summer of 1989, Alicia was granted permission by the court to put the house on the market over the objections of Almeida, who was still living there with her (about with separate sleeping arrangements).

Almeida continued to resist. Alicia alleged that he didn't allow a real estate agent inside with some prospective buyers (a contention the agent supported); on another day, Almeida locked Alicia out, forcing her to break in with help from the police; he poked holes in the walls to spy on her, Alicia said, and left her obscene notes in another form of sabotage; he left cigarette butts, beer cans, and dirty laundry lying around and refused to flush the toilet; he united their son's admittedly violent dog, who nearly bit an agent; and Louis let his kids' friends move in.

Alicia, who complained in court papers about having to face

dogshit on the lawn and trash all over the house, finally called Animal Control to remove the pet. Almeida told the court their son was "very angry" and "punched several holes in the walls and scattered trash in the house." He also admitted that "There left ashtrays and an occasional beverage container behind."

The pleadings continued after Almeida went to prison. By the end, he was acting as his own lawyer and writing letters from his cell. The house was sold and some debts paid. None of his victims received any money, though.

I ask Catania about current relations between Almeida and Alicia. "They see each other," he says.

Almeida got his start at George Thackeray's gallery in the late '60s. He told the reporter in the 1987 *Time* profile that he learned by "watching and listening to George." Eight years after that story, and several decades after George and his wife, Grace, first met Almeida, she is reluctant to arrange an interview. George is ill, she explains, and she has a lot on her hands.

Eventually, they agree to talk to me at their home in Ocean Beach. It's a dark, wood-shingled structure on the side of a hill. Art supplies are set in the walk outside. Inside is a profusion of paintings and sculptures, not surprising given their years of buying, selling, framing, restoring, promoting, and collecting art in San Diego.

Now in his 80s, George was one of Wiegman's first friends when Wiegman arrived in El Cajon. They used to set up their easels side by side and paint landscapes together. (George jokes about how sublimely Wiegman resisted his efforts to teach him the proper way to use watercolors, "loosely," as he puts it, not with too much paint.)

"I used to travel to shows with him a lot," where Wiegman cultivated critics and competed for awards. They went all over the south-

west, including the Cunningham ranch. "If you rode up the canyon, you'd hear thumping, thumping — shots, bullets, hitting the tree. He must have been in his 80s then."

He says of his old friend Wiegman, "Oh, I could go on about him. He learned how to fly as soon as he got out there, you know?" I mention the biography. "I never read that," he says. "He put my name in there, but he spelled it wrong, left out the 'a'."

We took a Wiegman painting called *Spring Rain*, a dark, impressionistic work, one of about a dozen Wiegman on the walls. Thackeray can remember when Wiegman painted it. "It was raining cats and dogs, and he couldn't sleep. So he got up and started that painting. He called me up and said, 'George, come on over. I want to show you something.' So I went over, and there it was."

"Everywhere you looked [in his house] was a gun," George says. "Pistols all over the place. You could reach up almost anywhere and get a gun."

"Remember, he was a retired New York City cop," Grace adds. "He never got over that." Almeida just showed up one day looking for work. "I had a lot of guys working for me," George says. A hung condition forces him to measure his words. This was in the mid-to-late '60s. He remembers, because he had taken over running the annual art show at the Del Mar Fairgrounds, where he'd mounted a

joint exhibition with himself and Wiegman.

Almeida "worked for me for 12 years," Thackeray says now that he believes Almeida cheated him of untold amounts of money during that time.

At first, George ran the gallery by himself. Grace had her own interior decorating business. Most of George's time was taken up with restoration work and appraisals. At the counter, writing up bills for jobs and collecting the payments was Almeida. "He'd write \$15 tickets for \$150 jobs" and pocket the difference, George claims.

Their relationship began to unravel when Almeida tried to steal a customer. George had told the person there'd be a bit of a delay on a framing job, so Almeida offered to do it right away and charge less. He hadn't counted on the customer's loyalty to Thackeray. "The guy called us up and told us about it, so we got suspicious," Thackeray says. Later, Almeida had the client for an appraisal make the check out to him. "That was just some of the things," Thackeray says.

"Then we started checking the books. It was enormous what he was bleeding us for. \$40,000, \$50,000, \$60,000 — we never did know."

"The proof that he really was fleecing George over the years was that as soon as he left, the business started making money," Grace says. "More was going out than was coming in. The bookkeeper and [George] couldn't figure out why. She skirted around the issue. Over

a period of four or five months, I kept track of every single order there was, and he couldn't get away with it. Finally, he said he couldn't work with me, and I told him he was going to work with me if he wanted to work."

The Thackerays are still shocked at how deeply they were taken in. They helped Almeida buy his first house and offered him an equity share in their business, which would grow larger the longer he stayed. "I can't get over what I did in those days," George says now, his voice rising in disbelief. Almeida's response to their offer made Grace wonder. He wanted to know how much cash he could get for his share on the spot. "The minute he did that," she says, "I reached over and took the contract away."

"He in the meantime had gotten our whole mailing list" by taking home receipts and copying the customer information off them one at a time. "He conned a lot of our customers into dealing with him, too."

George gave him vacation time and told him to never come back. He remembers his last glimpse of Almeida. "He stood at the end of the alley crying. I didn't soften. I let him cry. He was such a good actor."

—Phyllis Orrick

Editor's note: George Thackeray has died since this story was written.

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# Emotional First Aid

## SO WHAT IS A GRIEF COUNSELOR?

### "TELL ME ABOUT THE MALE RAPE."

"I'm speaking to Philip Gale, 35 years old, married, father of two grown daughters. Gale is director of Child Evangelism Fellowship of Southern California and associate pastor of children's ministries at Maplevue Baptist Church in Lakeland. He's also an East County TIP volunteer."

TIP: Trauma Intervention Program, "is a group of specially trained citizen volunteers who provide emotional and practical support to victims of traumatic events and their families in the first few hours following a tragedy." Gale has been a TIP volunteer for one year.

Philip looks down at his hands and slowly, thoughtfully replies, "I was on my way home from work, on the freeway, and I got the page. I stopped and called dispatch, and they said, 'We have a male rape at Grossmont Hospital.' I thought, 'Now, what am I going to do? So I drove down and the man was in the waiting room adjacent to the emergency room. I introduced myself. I wasn't sure what to say. I said something like, 'If there are some things I could do to help you out, I'd be glad to help you.'"

"The man was sitting on his side, he couldn't sit straight up. He said they'd used a broom handle or shovel handle on him as well as a penis. The doctor that examined him said he wasn't badly damaged, it was just a matter of waiting until his rectum healed up."

"A police officer was in the room. It turned out the man was a prisoner who had been on one of the fire crews. The main issue in dealing with him was trying to encourage him to have the forensic exam, so that the police could have evidence. But he didn't want an exam; he said it would be too dangerous for himself and his family if he were to snitch on the guy. He was too afraid. Since he was in custody, the officer took him back to jail."

I am sitting in the corner booth in Denny's, the one on Mission Avenue in El Cajon. With me is Philip Gale; Carol Purcell, TIP crisis team manager for East County; and Inez Argente, one of this chapter's original volunteers. The East County chapter was formed three years ago. Philip looks down at his hands and slowly, thoughtfully replies, "I was on my way home from work, on the freeway, and I got the page. I stopped and called dispatch, and they said, 'We have a male rape at Grossmont Hospital.' I thought, 'Now, what am I going to do? So I drove down and the man was in the waiting room adjacent to the emergency room. I introduced myself. I wasn't sure what to say. I said something like, 'If there are some things I could do to help you out, I'd be glad to help you.'"

"The man was sitting on his side, he couldn't sit straight up. He said they'd used a broom handle or shovel handle on him as well as a penis. The doctor that examined him said he wasn't badly damaged, it was just a matter of waiting until his rectum healed up."



Carol Purcell

decided to attend a TIP volunteer class. While there she saw a job announcement for team manager. She applied and won her present position. TIP crisis team manager for East County. I look over to Carol, regard a cop's expression: weary, waiting for the bustle. "So what is a grief counselor?" I ask.

"We don't come in and say we're grief counselors. Our philosophy is old-fashioned, neighbor-helping-neighbor. Someone has passed away, you're the next-door neighbor; you bring the chicken soup over. We're the chicken soup. We provide emotional, practical first aid. We

don't say we're counselors. If someone indicates to us, for example, that they are suicidal, we get on the phone and call a professional."

On my night, across the booth from me is Inez Argente. I decide to start with the basics. "Do you remember the first call you went on?"

"My first one was a fire," Argente is 5'11", tall, blond hair, glasses, could pass for the ideal fourth-grade teacher. She is in marketing for ten years, quit, and then spent the following ten years subbing as a school secretary in La Mesa and Spring Valley. Argente has two children and four grandchildren. Her husband is retired; he was once assistant manager of Jack Murphy Stadium.

"I was at home and I was on nights. I was lying on my bed all dressed and ready to go. Inez recalls with a self-deprecating chuckle, "and at three o'clock in the morning my pager went off. Of course, I was very nervous. I got up and called dispatch. They said, 'We have a fire.' It was in El Cajon. Immediately you call for backup when you have a fire. So I called my sister-in-law, who lives right up the hill from me. She went with me."

"As I recall, it was a family. This gentleman was about 80 years old; he had all these people living with him. Some were relatives, some were not. I believe the fire was caused by a cigarette that somebody had left. The man was very concerned about his dog, and the dog did die in the fire. The house completely burned down. It was very cold when we got out there. We reported to the fire chief, and he pointed us to the man. The old fellow was cold, so we got a blanket for him. He was sitting on the edge of a truck, and then luckily, the neighbor next door



Philip Gale

said, 'Come over here.' The neighbor had a room built in his garage and had a fire going, so we took all the people over there."

"I put my arm around the man and comforted him. Usually you ask if they're on medication, especially if they're an elderly person, and he was, so I asked the fire department to go in and get his medicine. I called the Red Cross, and then his daughter or son arrived and took him. I was there about three hours."

"I had hoped my first call would be a fire, not that anybody would be hurt in the fire, but I thought that I could handle the situation. Hopefully, there wouldn't be any deaths. When I went home that night, I felt very satisfied with myself, that I'd done a good job and helped someone. That's the whole idea with this program. We try to stay very low-key; the program is very

low-key, and that's what it should be."

"My second call was a suicide. A young man had found his mother in the bathtub, and she was dead. That was very traumatic. It was a Sunday morning. He was very angry. He had taken water glasses and thrown them on the floor. He was barefooted. The first thing I did was calm him down, got him to sit in a chair. The police were there, of course. The woman had been ill and had decided that she couldn't cope with life anymore, so she drowned herself. They did finally find a suicide note. That was really important to this young man. He kept telling me, 'I don't have anywhere to go now. I don't know what I'm going to do.'"

"I asked him if he had any family, and he said he had an aunt. I asked where she lived and he said, 'Long Beach.' So we called his aunt, and she promised to drive down right away. I stayed with him until the aunt came. We have SOS, which is a 'Survivors of Suicide' pamphlet. I left him that, in case he had any family, and he said he'd get it to a group. We're not trained psychologists, we just do this as a friend."

"Take a tip of tepid coffee, ask the table, 'How do people get in touch with TIP?'"

Carol breaks in, "People don't. The responder has to contact us. And that is El Cajon Fire, El Cajon Police, La Mesa P.D., La Mesa Fire, San Miguel Fire Protection District, City of Lemon Grove, Lemon Grove Fire, Lemon Grove Sheriff, Alpine Fire Department and Sheriff, San Diego Fire, San Diego Sheriff. The incident has to occur within the East County boundaries."

I motion for a waitress, toss up another question, "Who funds TIP?" Carol's first, "We do fundraisings, receive contributions from citizens, and then the agencies pay for our services, about 12 cents per citizen. We go by population. Alpine, I think it costs them \$1000 a year; San Diego, maybe \$5000. The way we look at it, we're saving them money,

because as soon as we get to a scene, their personnel can leave. As long as the medical examiner has given a waiver number, the fire is out, the suspect arrested, the officers are free to go. We'll stay and make sure that the body is taken care of, make sure the family is taken care of. So we free up emergency personnel, and it saves agencies money in overtime."

I had not expected to interview mature adults. I had figured this session would consist of the standard driphead therapist drivel delivered by people with too much time on their hands. Maybe this will be a good day after all. Feeling better, feeling interested, I query, "What exactly does TIP do?"

Carol again, "We are taught emotional first-aid skills. And that's reach out and protect, organize, and reassure. From there it goes into specialized areas: suicide, SIDS [sudden infant death syndrome], rape, domestic violence. We have police and fire departments come in and tell us how to work on a crime scene, what to do, what not to do. Fire departments explain how they work so we can explain to the client when they ask us, 'Why are they cutting the roof over the kitchen when the fire is in the living room?' We learn street smarts, how to keep ourselves safe, because all we carry are pagers. By the way, TIP started in North County in 1985. It's been in East County for three years. We have 32 volunteers in this chapter. There are chapters in Las Vegas, Riverside, Orange County, Oregon, Florida, and Massachusetts."

The waitress arrives. I order a new cup of coffee and ask her, "How did you find out about TIP?"

"My sister-in-law saw an ad in the paper. They were advertising for volunteers. So I went to orientation, and they had maybe 40 people there. Thirteen finished the class. The training was very extensive — two weeks of training. We were taught what to do on a call, how to respond to dispatch, how to read a map, everything you



Inez Argente

needed to know to go on a call.

"We all carry a resource book that has listings of things that we might need. We have a list of mortuaries and support groups and all the city and county services. Basically we go on a call and stay the first two to four hours, and then we leave. We're there to give that emotional and practical support. And obviously the people we see are strangers to us so we're able to maintain a certain distance. Some of the calls are very sad and they do get to you, like your suicides and your SIDS. But because we are outsiders, most TIP volunteers do very well."

I consider ordering a donut, realize the odds are better than half I'll dribble some on my shirt, decide to pass. "Then, have you ever had someone say, 'I talked to one of the grief counselors and they told me blah, blah, blah, and now I'm suffering

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baby had been shot. As soon as that first call came in, the phones went crazy.

"I stood there listening. Calls kept coming in. Callers were saying that shots were being fired and that people were getting shot. I could only hear one end of the conversation. The fire departments were rolling, the police were on the way. The calls kept coming in, more and more of them. So I took it upon myself to notify my team leader. I called and said, 'Lenny, there's been a big shooting in El Cajon. I want you to start making phone calls. I want volunteers on standby, ready to respond.' He said, 'You're shutting me.'"

"I no sooner hung up than El Cajon P.D. put the request in for TIP. I called Lenny again and said, 'Just get as many volunteers as you can. Here's the area where we need to meet.' I didn't know anything concrete, all I knew was that there had been a shooting at an apartment complex.

"I immediately left and went to the scene — took me about three minutes to get there. When I got there shots were still being fired, there was smoke, a lot of confusion. I arrived so fast that the streets weren't blocked off yet. I drove down to meet the fire chief. Ten, 15 minutes went by. Streets are starting to be blocked off, our volunteers had some difficulties getting there. We waited. There were five or six TIP people standing on the street corner. The fire chief came out, and I asked him, 'Where do you want us to go?' He sent us around the corner to a safe location because the man was still shooting. SWAT teams were going in, the neighborhood was in panic. The fire department wanted to put out the fire, but they couldn't because the shooter was still shooting.

"There was a gentleman whose girlfriend had been shot. He was sitting on a fire truck. One of our volunteers immediately went to him. The rest of us stood back and had to wait until the situation was deemed safe for us. A lot of people were in the street, a hundred, maybe more, and they kept coming because this was now on TV. Helicopters were overhead. Life Flight was landing.

"After 45 minutes the El Cajon P.D. began to escort us to an apartment or to the parking lot. We were taken one at a time. An officer would identify a situation — maybe he found some children hiding under a bed and Mom and Dad weren't home. The officer would come and get us and take us to the child. We found children hiding under beds several hours after the incident was over.

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	30-39	\$25	\$45	\$54	\$62	\$74	\$106	\$93	\$71
	40-49	\$25	\$45	\$54	\$62	\$74	\$106	\$93	\$71
	50-59	\$25	\$45	\$54	\$62	\$74	\$106	\$93	\$71
	60-64	\$25	\$45	\$54	\$62	\$74	\$106	\$93	\$71
Subscriber & Spouse**	Under 30	\$49	\$78	\$108	\$122	\$145	\$208	\$177	\$129
	30-39	\$49	\$78	\$108	\$122	\$145	\$208	\$177	\$129
	40-49	\$49	\$78	\$108	\$122	\$145	\$208	\$177	\$129
	50-59	\$49	\$78	\$108	\$122	\$145	\$208	\$177	\$129
	60-64	\$49	\$78	\$108	\$122	\$145	\$208	\$177	\$129
Subscriber & Child	Under 30	\$38	\$77	\$94	\$108	\$128	\$168	\$140	\$107
	30-39	\$46	\$95	\$114	\$139	\$146	\$191	\$167	\$128
	40-49	\$49	\$101	\$122	\$145	\$152	\$202	\$175	\$134
	50-59	\$49	\$101	\$122	\$145	\$152	\$202	\$175	\$134
	60-64	\$49	\$101	\$122	\$145	\$152	\$202	\$175	\$134
Family**	Under 30	\$78	\$134	\$175	\$210	\$250	\$320	\$258	\$182
	30-39	\$101	\$175	\$225	\$274	\$320	\$408	\$321	\$241
	40-49	\$101	\$175	\$225	\$274	\$320	\$408	\$321	\$241
	50-59	\$101	\$175	\$225	\$274	\$320	\$408	\$321	\$241
	60-64	\$101	\$175	\$225	\$274	\$320	\$408	\$321	\$241
Subscriber & Children	Under 30	\$53	\$117	\$140	\$160	\$191	\$250	\$208	\$144
	30-39	\$54	\$118	\$141	\$161	\$192	\$251	\$209	\$145
	40-49	\$57	\$126	\$154	\$177	\$211	\$271	\$223	\$151
	50-59	\$59	\$130	\$157	\$181	\$215	\$275	\$227	\$153
	60-64	\$61	\$134	\$161	\$185	\$220	\$280	\$230	\$155
Single Child	0-18	\$22	\$36	\$44	\$54	\$64	\$84	\$67	\$44
2 Children	0-18	\$33	\$50	\$60	\$77	\$91	\$116	\$95	\$60
3+ Children	0-18	\$45	\$68	\$84	\$107	\$128	\$161	\$132	\$83

\*Permitted billing cycle. Monthly checking account deduction optional. \*\*Rate is based on the age of the youngest person.



"We're lucky. The city pulled in professional counselors. When we got in over our heads, all I had to do was pick up my phone and say, 'I need so and so at apartment number 56,' and they'd send me a professional person. Because that's not our job. And that can get us in a lot of trouble."

"It wasn't easy getting this started, particularly with the police departments. They'd say, 'You're going to have Carol the housewife come out and work on a crime scene with us? I don't think so.' So we had to sell them. It helped that I had been in the sheriff's department, and Key Largo helped

"They have to be upstanding citizens, no felonies, can't have a police record. We do a police background investigation, they are fingerprinted — this is all done through the police departments. Volunteers fill out a regular application, as if they were applying to be a police officer. We want to know if they've ever filed for bankruptcy. If they have, and it's recent, maybe

The sheriff tried to take pictures and do a lot of stuff. The family was absolutely beside themselves; it was their only son, and the mother would not let the baby go. She would not let the coroner have the baby. I literally had to get down on the floor with her and take the baby away from her. She was completely out of her mind with grief. After I handed the baby to the coroner, I got back down on the floor and held her for a long, long time. I cried with her. She was 23, 24 years old.

"I was on that call for three hours. Once the baby was gone, once I'd comforted her as much as I could, once I'd given them all the information I had on AIDS, I left. You know

Finally the sheriff said, "You have to tell them to stop doing that." You don't forget those calls.

Denny's is starting to fill up with the lunch crowd. Our waitress is eyeing us, wondering when our lousy four-coffee-and-two-donut table is going to leave. I ask Inez, "What are the kinds

"It depends on the fireman or policeman or whoever is out there. It's their decision whether to call us or not. My last call was Monday. I got a call to go out to Scripps East County hospital. The husband had gone out to the store, and when he came home his wife was gasping for breath. So he tried to give her CPR.

"He was sitting on the bench and the doctor went up to him and they talked. And of course the man cried. I just stood back and let him deal with it; there's nothing you can do. Then he called his stepdaughters, and I comforted him as best I could until they arrived. When everyone got there, I said, 'Now if you'd like to, you have the right to say goodbye to her.' And they did want to do that. So I went to the nurse and told her that the family would like to come in and say goodbye to their mom. So the nurses went in and got her ready, and the husband and her two

A collective sigh encompasses the table. I ask Inez, "What has this done for your affection for humanity — has it increased or decreased?"

"Increased a lot. There are so many people out there in this world that have no one to care about. There are so many older people that just don't have anybody. Even this young gal I went on a call for, she'd taken a d-d in divorce. She hadn't called for her mom and dad in years. It was hard to see that poor world that has no one to care about. I was tough. I gave her some resources to call and told the social worker at the hospital about her, and then there was nothing more I could do. I was so sorry for those people. This job has made me realize how lonely people are. I know that though you might get mad at your mom and your dad and your children, it would really be too bad if you didn't have anybody when you got older." ■

Patrick Daucherty

— Patrick Daugherty

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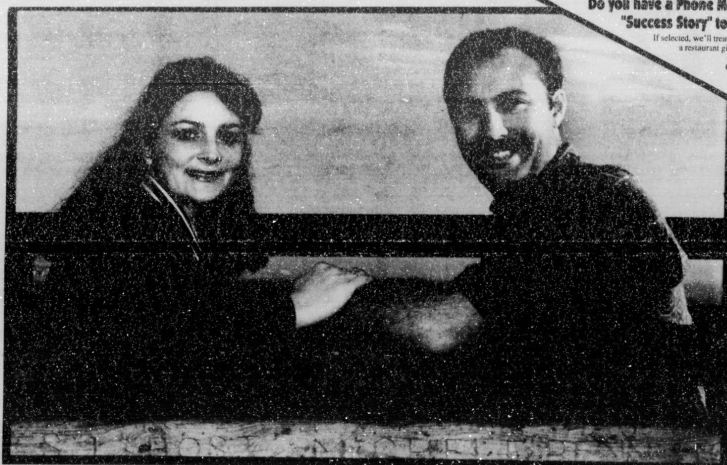
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Jennifer and Dean Sipes

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**Jennifer:** I moved back to San Diego after graduating from UC Davis, and I didn't really know anybody. Some friends told me that Phone Matches™ was a good way to meet people.

**Dean:** About a year and a half ago, I ran a couple of ads myself. I met some nice people and made some friends, but nothing more.

**Jennifer:** I got about 70 responses to my ad. Dean stood out because we're both in medical professions — he's a paramedic and I'm a veterinarian.

**Dean:** When we met I already had a trip planned to Mexico with a group of friends. Jennifer's ad said she liked camping, so I asked her to come along.

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

**Dean:** We went out one day on a sailboat that capsize. 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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# Calendar

## Santee Is Color Comfortable

We Santee Meetings

The night before We Santee's meeting, Steve Green said by phone, "I've heard it from more than one source that [Santee councilman] James Romine has prohibited his allies from going to the meetings, 'cause he thinks that we all plot against him there.'"

San Diego County's Libertarian Party chairman, Ninette answers, "Meetings, not in, cutbacks, vacation. One employee took a job transfer in Washington, no one knew, but I was directed to go see that

higher up."

"That's ridiculous," says Pat Payne, the woman sitting opposite. Retired and a chapter president of the Golden State Mobile Home Owners League, Pat works to defeat Proposition 199, which would weaken rent control in mobile home parks.

"What are their excuses?" asks a man with smooth gray hair, Perry Shipman, a retired Santana High School teacher well known for his civic participation.

Ninette answers, "Meetings, not in, cutbacks, vacation. One employee took a job transfer in Washington, no one knew, but I was directed to go see that

accident — "because I was at last week's meeting for the rent ordinance issue, and it got so late that we just couldn't stay any longer and I felt badly that I missed it."

Alan again: "Besides the possibility of graft and corruption, which I suppose is quite real, you sit at any council meeting and they're so busy with minutia they have a very difficult time getting anything done. We're getting finer and finer instead of broader and broader."

"Absolutely right," says tall, thin, gray-haired Jim Harwood, who with wife Myrtlelelle started these meetings last March.

I closed the sunroof on my car." Jim: "You have a car with a sunroof?"

"A rain roof."

"Business must be good."

In his quiet, deliberate way, Perry asks Ninette, "I'm interested in why you can't get information from the city."

"Me too," she says. Adjacent to Ninette sits her journalist colleague, Susanne Riddle-Haslinger, a plump-cheeked blonde. "You try to call somebody," she says, "and somebody tells you they're on vacation, and you find out the next day they have not been on vacation. We're talking outright lying here."

Ninette: "It's always been this way. Santee is known — you can ask reporters and other people that cover politics. Santee has this reputation for not giving you documents."

Within a few minutes, half the

Local Events: Highlights and Guide page 43

Classical Music Guide page 56

Art Review and Museum & Gallery Guide page 57

Theater Review and Guide page 60

Pop Music page 66

Movie Review and Guide page 90

Restaurant Reviews and Guide page 97

### LOCAL EVENTS

Steve missed getting a Santee City Council seat in '94 by 109 votes. The 35-year-old is now engaged in a lawsuit with the City of San Diego over funding for improvements to Jack Murphy Stadium. Steve wasn't sure he'd have time to attend this week's meeting. "I'm a CPA and I'm already busy with tax stuff."

Next evening, ten people (but not Steve) sit at plastic tables under the awning of Express Yourself coffee shop (owned by councilwoman Lori Howard) in Santee Village, a large strip mall on Mission Gorge Road. Shop lights glow through the glass storefront. Intermittent rain has wet the sidewalk.

"As a reporter attempting to get public documents and open items from city hall, I can't get that information," Ninette

Sosa — dark haired, sharply dressed — writes for six East County newspapers, primarily the Santee Star. The group is discussing a motion passed in the prior week's Santee City Council meeting to give the council oversight in the hiring and firing of heads of three other city departments. "So I appreciate maybe seeing the council stepping in to take more control, because of what I have to deal with today and the past few years. I want to go through the proper channels. I would never want to go over someone to get my documents. The finance department, for example, I'd go through the secretary to the directors, but, see, I can't get to the directors. And I cannot get to other

person. It's frustrating, so when I heard that [council] vote go through, I thought, gosh, I'm hoping for a little bit more cooperation, where everybody knows what the other person is doing."

Sitting two tables away, chiropractor and chamber of commerce president Alan Tuthill — 40ish, tie, white shirt — says, "How is this gonna make that happen? It just makes for that much more micromanaging by the council."

"See, I haven't heard the whole proposal," — Pat evinces a New York

"And you lose your confidence when you listen to them," Pat says. "Frankly, I lose my confidence of what they're doing, because it gets to be so picky. And then they'll mumble something, like for instance just last week —"

"Who mumbles?" Jim interrupts. "Well, I won't mention any names."

"We will," says Jim to general laughter.

Pat smiles. "That's enough of that." Ninette looks at the parking lot. "Always times when it rains I wonder if

group have parted with friendly goodbyes. The rest rearrange themselves closer to each other. "Jim speaks in his low rumble."

"What did somebody say the other day? 'Santee is color comfortable: you have flags out on the street, and the skies are always blue, and the traffic lights are always green.'"

Who said that? "Somebody," he teases. "A friend of Susie's."

"No," Susie laughs. "A friend of his." Perry jokes, "You mean that one



We Santee January meeting

JAN 1996



## Calendar LOCAL EVENTS

friend he had?"

"Tracy Condon said that," Jim reveals. "My neighbor. Her father is one of the Pearl Harbor survivors. We have about six of them in Santee all of a sudden. The Pearl Harbor survivors are in love with the city of Santee."

"Selling Ninette echoes. 'Cousinman Juan Vargas loves the city of Santee.'"

Jim: "And Juan Vargas's parents live out here, we found out yesterday from Susie. His mom still works

with one of the schools. You were tryin' to get them over here this evening. Or Mr. Vargas."

"Yeah," Ninette apologizes. "I didn't even call his office today."

She turns to Perry: "Do you listen to talk radio? Raoul Lowery Contreras, Mr. 187 himself, is out here in Santee."

"No, I'm a public-radio person."

"Except on selected Saturday mornings," Jim says. "Ninette pointing at Ninette behind her back."

"Except on Saturday mornings," Perry declares, catching on. Ninette laughs. "Selected Saturday

mornings on KOGO," Jim explains. "Ninette's on the radio from time to time, a three-hour talk show."

Later, just as Ninette leaves for another appointment, Steve Green—oval-framed glasses, leather jacket—appears. "Hey, Steven made it." He hellos all round and takes a seat.

"How are you? It's been a while," Steve addresses Susie in his round, announcer's voice. "I like your columns; you do very nice."

"Oh, thank you. It's starting to change format somewhat. It used to be so cute and sweet. You know, 'The VPW had a picnic last week.' Now it's, 'Rumor has

it...'" Susie's laugh betrays excitement. "Becoming very political."

Jim to Steve: "How's like the one she did on graffiti removal?"

"Was very good. Excellent."

"Yeah, that was almost poetry, that one."

"Aww, thanks," murmurs Susie.

"Yes it was. And still is, 'cause we have a copy of it framed someday."

In a few minutes, talk has turned to certain others' opinions of the group.

Susie: "Some people think that this is a secret society. We Santee..."

Jim: "Oh, yeah."

"...holding secret meetings in the open rain."

Susie guffaws. "Oh, yeah, right, Jim. Speak for yourself."

—Mani Mir

"If they put us in Las Colinas with all them women down there, we'll be in good shape."

Susie guffaws. "Oh, yeah, right, Jim. Speak for yourself."

—Mani Mir

## Hacker Attacker

Tsutomu Shimomura and John Markoff at UCSD

**'W'**rite about that! asked a friend of mine who makes a fine living slogging through the wilds of the Internet. "Nobody really wants to know about it. Nobody really cares."

Someday, our children will watch the cyberculture equivalent of *Citizen Kane*, and will recall the nature of the medium through which our nation's economic life will be conducted is being decided by people uninterested in politics. Lovely Shimomura, and his pudgy arch nemesis Kevin Mitnick, now in prison, are as far from Bill Clinton and Newt Gingrich as you can get.

The good news is that these games are far from over. The on-line world is new and open enough that the voices of the most clueless worrywarts can be heard. Tsutomu Shimomura can be seen by some in the on-line world as a hero, but there is plenty of room for him

ward. But here, in San Diego, there's been a computer security expert named Tsutomu Shimomura who's helped the FBI track Mitnick and send him to jail. Unlike many computer professionals, Shimomura possessed extraordinary physical beauty—high cheek bones and luxuriant, raven-black hair—that perhaps blinded the public already dazzled and in awe of computer science, to Shimomura's complexity with the government's overweening interest in the control of information's flow through the Internet.

The mythic outlines, in other words, of the world in which we and our children will someday stake our material interests are being drawn by people who we will only remember as having heard about. While Washington, D.C., distracts us with the budget impasse, the nature of the medium through which our nation's economic life will be conducted is being decided by people uninterested in politics. Lovely Shimomura, and his pudgy arch nemesis Kevin Mitnick, now in prison, are as far from Bill Clinton and Newt Gingrich as you can get.



John Markoff and Tsutomu Shimomura

to be regarded as the worst sort of approval-seeking, attention-grabbing snitch and puz.

Even better news is that Tsutomu Shimomura is an exquisitely incontinent of people who don't know much about computers and he has a bad temper. These two characteristics make his upcoming appearance at UCSD almost guaranteed to be a fun one. Tsutomu Shimomura is scheduled to speak at UCSD with John Markoff, his super-cool skiing buddy and New York Times reporter, about Markoff's new book *TakeDown: The Pursuit and Capture of Kevin Mitnick, America's Most Wanted Computer Outlaw*—By the

Men Who Did It, that stars Shimomura as the "Man Who Did It."

Mischievous computer illiterates who feel they have a vested interest in Shimomura's egomaniacal rattle-tale-ism, might want to show up at UCSD and ask Shimomura if he's ever been employed as a spy. (This question is said to make him edge.) For further fun, you might want to ask Markoff if there's truth to the allegation that he was instrumental in setting up Kevin Mitnick for his capture by the FBI. (Markoff, it's said, doesn't like this line of questioning because some folks have suggested that he and Shimomura

ushered Mitnick to his demise so they might secure lucrative book and movie deals.) At the least you could cause a stir by asking how much the two of them have made from Kevin Mitnick's capture.

—Abc Opincar

**Tsutomu Shimomura and John Markoff lecture on and sign copies of TakeDown: The Pursuit and Capture of Kevin Mitnick, America's Most Wanted Computer Outlaw**—By the Men Who Did It Friday, January 26, 4:30 to 8:00 p.m. UCSD Bookstore, Price Center Plaza, UCSD campus Free 534-7323

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That's right. This coupon is good for one free game. Just present it to the cashier before you play. First-time players only. We know who you are.

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## Calendar LOCAL EVENTS

ons, and other animal posts. Air tonight, Thursday, January 25, 9 p.m. KJMR, Channel 8.

**A Kind of Inmate Desire for Flamboyance** (classified) Liberty carter. His penchant for hot pants, sequins, bowties, fun, and toilet humor are the subject of this episode of *AKA's Biography*. Aired tonight, Thursday, January 25, 9 p.m. A&E, Cox Channel 35, Southwestern Channel 25.

**Very Scary and Disturbing**, 1995. *Jack's Ladder* is a pretty darned spooky flick about a Vietnam vet who's in the hospital, who's being shattered by visions of unspeakable violence. Aired Friday, January 26, 9 p.m. KTVU, Channel 16.

## SPORTS

**Keweenaw Kruin' with Doc** is featured by Keweenaw Kruin' on Saturday, January 27, a 40-mile ride starting at 9 a.m. at the Sorensen Valley park in Sorensen, at the corner of Carmel Valley Road and Sorensen Valley Road in Carmel Valley. The leader plans a lunch stop at Pat Sorensen's in Carlsbad. This ride is suitable for intermediate to advanced riders. Call 270-7334.

**The Naval Medical Center Sun Diego hosts its ninth annual 10k run and 5k runwalk on Saturday, January 27, starting at the Federal Building in Pan Am Plaza in Balboa Park. Race-day registration starts at 8:30 a.m., with the 10k starting at 9 a.m. and the 5k starting at 9:15 a.m. For more information, call 552-7425.**

**Start at Mission Bay** when joining Sierra Club bicyclists on Sunday, January 28, for a ride between 21 and 35 miles long over rolling hills. These rides are offered on the third, fourth, and fifth Sunday of each month. Meet the other riders in the north parking lot of the Mission Bay Visitor Center at Claremont and Mission Bay Drives for this socially paced ride. The meeting is free, call 863-3261 for more information. Helmets, water, spare tube, pump, and patch kit required.

**Run Through the World** during the 15th annual Super Run, promising a 10k run and 5k super stroller on Sunday, January 28. Events start and finish at San Diego at 7:30 a.m. (event-day registration starts at 6 a.m.). For more information, call 298-7440.

**Ride to Rancho Santa Fe** and Encinitas with Torrey Si Club bicyclists on Sunday, January 28, starting at 10 a.m. at the La Costa park 'n' ride (at 1.5 and the La Costa Parkway exit). This 21-mile ride over gentle hills will include lunch at a restaurant to be chosen by the participants. The ride is free, call 439-6335 for more details.

## THE AUTOBIOGRAPHY OF MY MOTHER



**Author:** Jamaica Kincaid, born Elaine Potter Richardson, May 25, 1949, to a carpenter father and housewife mother in St. John's, Antigua, in the West Indies. Columbus landed on the 10-by-12-mile island of Antigua in 1493. The British colonized the island in 1632, introducing slavery and sugar cane. Slavery was not abolished until 1834. During Kincaid's childhood, St. John's was a sleepy capital, ruled over by the British. (Antigua would not achieve independence from the British until 1981.)

Kincaid, the first of four children, grew up in a house without electricity or running water. She attended government schools, where her teachers found her unusually bright and unusually difficult. When Kincaid turned nine, she ceased being her parents' only child. With the advent of three brothers and the loss of her mother's entire attention, Kincaid turned to books. She recalls repeatedly reading *Love*. She recalls too that in order to feed her reading hunger, she stole books and stole money to buy books.

At 17, after graduation from high school, Kincaid left Antigua for a job as an aid in upstate New York. She would not return to Antigua for almost two decades. During those years, she made her way to Manhattan where she found work as an aid for Michael Arlen (Arlen, for many years a New York Times writer, is son of the Michael Arlen, the elder Arlen remembered for his novel *The Green Hat*). Kincaid left the Arlens after four years, attended college for a year, then dropped out. In 1973, she found work teaching in the Virgin Islands. It was then that she changed her name from Elaine Potter Richardson to Jamaica Kincaid. The name change, Kincaid told a reporter in 1990, became "a way for me to do things without being the same person who couldn't do them." At about this time, Kincaid began to spend time with George Trow, then writing pieces for the New Yorker's "Talk of the Town." Trow often took Kincaid along in his "Talk" assignments and quoted her in them, describing her as "our friend Jamaica Kincaid" and "our usually black friend." Kincaid soon began to write her own "Talk" pieces. The late New Yorker editor William Shawn admired the pieces and printed them. Her first New Yorker story, "Girl," appeared in the magazine in 1978 and she remained on the magazine's staff until recently. For the past decade, Kincaid has acquired fans among gardeners with her New Yorker pieces about the development of her Vermont garden.

In 1979, Kincaid married Shawn's older son, Allen, a composer. The couple has two children.

Kincaid is author of *At the Bottom of the River* (1984), a collection of stories; *Anne of Inis* (1985), a novel; *A Small Place* (1988), a nonfiction book about Antigua; and *My Mother* (1990), a novel. Her newest and third novel is *The*

## READING

*The Autobiography of My Mother*, Farrar, Straus & Giroux, 1996, 240 pages, \$20.

**Type:** Fiction  
**Place:** Dominica (pronounced with accents on the first and third syllables — Dom-ah-nee-kah), not to be confused with the Dominican Republic, is a 290-square-mile island nation in the West Indies. Most Dominicans are of African descent; only a small number of indigenous Caribs remain. The island became a British colony in the early 1800s; it joined the Commonwealth as an independent member in 1978.

**Time:** 20th Century

*The Autobiography of My Mother* is presented as the autobiography of 70-year-old Xuela (pronounced "Zoo-ah"), Claudette Richardson. Xuela recounts her life on Dominica, tracing her evolution from a young girl whose mother died at her birth to an elderly, childless woman. Kincaid, as always, tells her story in series of fragmentary sentences and offers exquisitely detailed descriptions.

We spoke, Kincaid and I, by telephone. It was late morning in Vermont. Kincaid sat by a window that looked out onto the lush garden that is familiar to New Yorker readers. "It's a warmish day here," Kincaid said, "and I have the last of my Mrs. Schepes talks to put in."

I asked how she happened to set her novel in Dominica rather than in her home in Antigua.

She wanted, she said, the Caribbean background for Xuela, and the Caribs survive in Dominica, not Antigua. But it wasn't, she added, "just a literary device. I spent time there as a child; my mother is from Dominica."

I said that I had trouble understanding the title. *The Autobiography of My Mother*, given that I associate "autobiography" with the telling of one's own tale, while in Kincaid's novel, the "mother" of the title dies giving birth.

The title, Kincaid admitted, "is contradictory. The entire book, I hope, is littered with contradictions, because I think that is the way life is."

Kincaid presents Xuela's sexual life frankly, but delicately. I said, "You write about her sexuality with extraordinary modesty and at the same time, create very erotic scenes."

"I thought," said Kincaid, "that I wanted to be very frank and I think usually it's possible that when men write about sex, it is sensual to them. I wanted it to seem natural to her, very normal. Her sexuality is very normal, there's nothing heightened about it, it's all a part of her life, although sex itself is a very heightened activity. It is normal, but it is exciting. So, I wanted to be both. To write that matter-of-fact, yet the very act itself is very exciting."

Xuela repeats, throughout the novel, several sentences. One is the sentence that opens the novel, "My mother died at the moment I was born."

Another is the description of a dream of her mother that comes to Xuela night after night, "I slept, and in my sleep saw her feet come down the ladder, step after step—her heels visible and the white hem of her garment above them."

I asked about this repetition.

*Continued on next page*

## SPECIAL

### Artistic American and European Furniture, art, glass, jewelry, silver, and collectibles are all

Antiques and European Furniture, art, glass, jewelry, silver, and collectibles are all available at the San Diego Antique Show and Sale, January 28, at the San Diego Convention Center (1905 Camino del Rio South, Mission Valley). Show hours: 10 a.m. to 5 p.m. on Saturday, January 28, and 10 a.m. to 4 p.m. on Sunday, January 29. Admission is \$5 for adults, children under 12 free accompanied by an adult. Call 756-3275 for more details.

**Everything Photographic**, from vintage to modern equipment, will be featured at the Bargain Camera Show planned for Saturday, January 27, from 10 a.m. to 3 p.m., at

the Al Bahi Shrine Temple (5440 Kearny Mesa road, Kearny Mesa). There will be cameras, lenses, tripods, flash units, darkroom equipment, studio equipment, projectors, and motion picture equipment, plus many other items. General admission is \$5 for adults and seniors, \$2.75 for children under 12 and active military. For more information, call 439-3645.

**Fictional Fun**, a fiction-only book sale is planned at the La Mesa Library (2500 La Mesa Avenue, La Mesa). For more information, call 662-5662.

**Enjoy Life, Read More Often**, the Friends of the K&A/SBN Deep Library (enjoy life) programs are sponsoring a book sale from 10 a.m. to 3 p.m. on Saturday, January 27, at the Adams

Avenue Recreation Center (35th and Adams Avenue, Normal Heights). A large supply of used books will be available. For more information, call 223-7713.

**Have Some Haggis and Bread** for the 16th annual Robert Burns supper and Banquet, scheduled for Saturday, January 27, beginning with cocktails at 6 p.m., at the Town and Country Hotel and Convention Center (500 Road to the South, Mission Valley). Expect a three-course dinner (repertoire with the aforementioned haggis), ballroom dancing, poetry, song, and dancing. Tickets are \$35 per person (parking is \$1). For information and reservations, call 244-7001.

**"Of Personal Identity"** by Scottish philosopher and historian David

Hume will be the subject for the Great Books Reading and Discussion Group meeting on Saturday, January 27, from 10 a.m. to 12 p.m., in the second floor meeting room at the San Diego Public Library (1020 La Jolla Village Drive, San Diego). Call 480-5625 for details. The meeting is free.

**Thai Sea Breeze** (during the year's gray-weather-watching season) the aquarium at Scripps Institution of Oceanography is offering local cruises narrated by Scripps naturalists to observe these marine giants. Two-hour cruises leave from Mission Bay at 9 a.m. on Saturday, January 27 and 28. Call 224-7767 for prices, information, and reservations. The cruises will continue through mid-February.

**Forget the Golden Super Bowl**, the Golden Gate Plaza Hall for the San Diego Cat Fanciers' Super Bowl of Cats show, starting at 9 a.m. on both Saturday and Sunday, January 27 and 28. Admission is \$2 for adults, \$1 for children, seniors, and military. For more information, call 236-6500. Find the concert at 262 C Street (at Third Avenue and B Street), downtown.

**Who's Let Me Take You on a Sea Cruise?** The 2nd annual Cruise and Travel Show will be held on Saturday, January 27, from 10 a.m. to 5 p.m., at the San Diego Convention Center (1905 Camino del Rio South, Mission Valley). Expect a three-course dinner (repertoire with the aforementioned haggis), ballroom dancing, poetry, song, and dancing. Tickets are \$35 per person (parking is \$1). For information and reservations, call 244-7001.

**"Of Personal Identity"** by Scottish philosopher and historian David

"I do it for all sorts of reasons. Sometimes it's just to underline or reiterate a point or the girl who says again and again her mother dies, that's the central fact of her life. So it's repeated over and over. Sometimes I do it simply because I find something beautiful." She added, "I think my use of repetition must have come from the memory of hymn singing, so it's lodged in my psyche in a useful way."

In mid-September, I'd read in newspapers that Kincaid, together with Ian Frazier (another Shawn protégé), was considering leaving the New Yorker staff. Both Kincaid and Frazier had declared themselves unhappy with editor Tina Brown's asking sitcom queen Roseanne to serve as consultant for an upcoming issue of the magazine. Kincaid was quoted as saying, about the Roseanne consultancy, "Put me in a room with a great writer, I growl. Put me with Roseanne, I throw up."

"The New Yorker is about writing," Frazier told *Time* magazine. "Is writing, sitting in a room pitching ideas, some tyrannical TV star?" Tina Brown, asked about Kincaid's and Frazier's decision to leave the magazine, said, "New Yorker writers all come back. And keeping with tradition, they'll be back too."

I asked Kincaid if indeed she was leaving the New Yorker because of Roseanne's hiring.

"That was the catalyst. It seemed that I had to think about whether I wanted to be with an editor that thought Roseanne a source of intellectual inspiration. Roseanne herself, not Roseanne the phenomenon. Most of what I know about Roseanne is that she treats people in a very disrespectful way. I thought it wasn't a good idea for me to be around someone who liked someone who mistreated people. And it seemed more and more unlikely that the writing I wish to do and wish to be around—I am still naive enough to want to be a literary person—would be welcomed at that magazine."

"Maybe my writing is not interesting after three thousand words, but I seemed, more and more, to be limited to three or four thousand words. And even though I may only write four thousand words, I don't like to think that I all I can write, that after four thousand words my editor won't like it anymore."

"And the magazine on the whole just seemed to be filled more and more with bad taste. I always hate people who are interested in good taste and now I find myself, strangely, to be interested in good taste. So, that's very odd, but I felt it was not a good thing for me as a writer, as someone who is still aspiring to be a good writer, to be around. So I seem to have withdrawn myself, and my opinion is confirmed, they seem quite pleased to be rid of me."

"The space for some stupid thing on O.J. Simpson seemed limited. I read things in the magazine that you think, 'What happened?' And I know all too well what happened, the writer was simply chipped out. To be frank, I can't see one writer that of late the New Yorker has made better, but I see many writers that it has made worse. Many good writers it's ruined."

So, this seemed a time to wonder to myself if I am still interested in being a good writer and it turns out I am. You never know. You get old and you get scared. I am kind've pleased to see that I still want to be a good writer. I still aspire to it. But one loses courage.

"I would have made a terrible slave or a terrible citizen of the Soviet Union. I would have died very quickly. I cannot stand tyranny. My life seemed to be more and more drawn into the orbit of a tyrannical woman whom the only thing that made her a tyrant is that she had the backing of a man with a billion dollars. That seemed to be not good enough. Money has always ruled the world, but now it's, by force, I find money useful, but I haven't yet fallen in love with it."

And then, Kincaid gasps. "Oh, dear, there's a deer crossing, down in my bull garden. They eat everything. I can find nothing beautiful in a deer anymore." She sighs and we say goodbye.

—Judith Moore

George Road, San Diego. Free. For more information, call 738-9057.

**The "Dialogue Racism" series** at the Bahá'í Center — providing an opportunity for "healing racism" — focuses on "Racial Prejudice and Racism" on Wednesday, January 31, from 7 to 9 p.m. Find the center at 6345 Alcala Knolls Drive, Linda Vista. Call 268-3999 for more information on this free event.

**Comic, Creative Games** are planned at the Balboa Studio (1618 West Lewis Street, Mission Hills), on Wednesday, January 31, at 7:30 p.m. The event — led by Jacqui Lowell — is a "chance for adults to playfully exercise humor and creativity." Admission is \$10. Call 581-0850 for more information.

**"Take a Fresh Look at the World around You"**, when a slide presentation featuring photographs of familiar subjects taken through special kaleidoscopes is presented at the Scripps Miramar Ranch Library (10301 Scripps Lake Village at 7 p.m. on Wednesday, January 31. For additional details, call 538-8158. Free.

## FOR KIDS

**"Ollie the Unwired Chef"** is the tale to enjoy when Puppet Express presents puppet shows at 10 and 11:30 a.m. on Thursday and Friday, January 25 and 26, and at 11 a.m. and 2:30 p.m. on Saturday and Sunday, January 27 and 28.

**Take in The Little Glass Slipper** when performed by the Puppet Puppets at 10 and 11:30 a.m. on Wednesday and Thursday, January 31, and February 1 (both shows continuing through February 4).

Catch the puppet shows in the Marie Hickock Puppet Theater, located near the Aerospace Center in Balboa Park. Admission is \$2 for adults, \$1.50 for children over two years old. Free for those under. For more information, call 685-5045.

**Learn How the Kameyama People** of our region used native plants and learn a Kameyama dance when the Native Rangers meet at the Tijuana River National Estuarine Research Reserve, Thursday, January 25. Next Thursday, February 1, children's Grounding Day by learning about ground-hugging animals such as newts, ground squirrels, and ground sloths.

The center hosts these mini-workshops for kids from 9:15 to 4:45 p.m. for Thursday. Children aged 5 to 12 may come with or without an adult (parents are required for preschool-aged children). Free. Call 575-3813 for information and reservations. Find the center at 501 Corporate Center Drive, Imperial Beach.

**Kids' Open-Mike Night** is when participants are encouraged to share poems, stories, riddles, and jokes at Barnes and Noble 7 p.m. on Friday, January 28. Find the store in the downtown Center mall, 1500 Convention Center Drive, La Mesa. 665-7870. Free.

**Create Your Paper Cards** and stationery during the children's craft time at Barnes and Noble Bookstore scheduled from 11 a.m. to noon on Saturday, January 27. The store is found in the El Mar Westfield Mall, Town Center, at 12855 El Camino Road, in Del Mar. 481-4038. Free. The program is suitable for those three and a half and older.

**Make Tracks** to Barnes and Noble for the "History of Frosty Fun" story and craft hours planned from 10 to 11 a.m. on Saturday, January 27, on Tuesday, January 30, and on Wednesday, January 31. Find the store at 1744 Carmel Mountain Road, in the Carmel Mountain area; call 674-1053 to register. Free.

# BAY BOOKS

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## Book SIGNING

OF

# POINT MAN

by U.S. Navy Seal founding member  
**James Watson**  
and a discussion by  
**Chief Watson of**  
**His Upcoming**  
**Return to Vietnam**

**Sunday, January 28 • 11:00 am-Noon**

Chief Petty Officer James Watson was there at the start. One of the first to come out of the famed Underwater Demolition Team 21, he was an initial member—a plank owner—of America's most elite fighting force, the U.S. Navy Seals. Through three tours in the jungles of Vietnam, he confronted war's terrors head-on. *Point Man* tells this story from the heart...and the gut.

Chief Watson will also discuss his upcoming trip to Vietnam, accompanied by his colleague and friend RICHARD MARCINKO and others. He has been asked by Vietnamese government officials to meet with them to discuss a variety of topics. His trip will be filmed for the purpose of creating a television documentary.

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**AT SPORTS**

## AT SPORTS

What's Let Me Take You on a Sea Cruise? The 2nd annual Cruise and Travel Show will be held on Saturday, January 27, from 10 a.m. to 5 p.m., at the San Diego Convention Center (1905 Camino del Rio South, Mission Valley). Expect a three-course dinner (repertoire with the aforementioned haggis), ballroom dancing, poetry, song, and dancing. Tickets are \$35 per person (parking is \$1). For information and reservations, call 244-7001.

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## Calendar LOCAL EVENTS

**The Cat in the Hat** will read some favorite Dr. Seuss stories and conduct the Cat's Quiz at 10 a.m. on Saturday, January 27, at Barnes and Noble (Grossmont Center Drive, 5500 Grossmont Center Drive, La Mesa). For more information, call 667-2870. Free.

**"Dog Days" Parties** are planned at the Barnes and Noble store in Hazards Center at 11 a.m. and 2 p.m. on Saturday, January 27, when Clifford the Big Red Dog will visit for stories and activities. Find the store at 7610 Hazard Center Drive, in Mission Valley, call 226-0175 to register. Free. The program is for those three to seven.

**Learn About Natural Methods** to tell time using "nature's clocks," when Judith Mackham leads a class entitled "Be Home at Six" at the San Diego Natural History Museum from 10 a.m. to noon on Saturday, January 27. Participants—in grades four through seven—will make clocks including a Chinese water clock, a linking clock, and a candle clock.

A version of this class, themed "Even Your Shadow," for those in grades one through three, will take place from 10 a.m. to 11 a.m. on the same day. Children will use dripping water, flowers, and their shadows and create a clock of their own. The fee for each class is \$22 for non-members. For information and registration, call 232-3821.

**The Frogs in a Pond** at Monet's Conservatory (located between the book store and La Jolla Village Square) and related activities are planned for the story time at Bookstore Costa Verde beginning at 1 p.m. on Saturday, January 27. Find the bookstore at Costa Verde Center, in suite 202 at 8000 Genesee Avenue, La Jolla. For more information, call 457-7561. Free.

**Regency Ann** will visit the party planned in her honor from 2 to 3 p.m. on Saturday, January 27, at Bookstore. Find the store at 2500 Vista Way, in Oceanside, call 721-0709 to register in advance. Free.

**Be a Dwarf** when the San Diego Actors Theatre performs *Shoe, Lizard, and the Seven Dwarves* while presenting "Children's Classic Garden Amphitheater" 1940 Camino Del Mar, Del Mar, on Saturday, January 27, at 11 a.m. Among the other stories to enjoy: *Hansel and Gretel* and *Goldilocks and the Three Bears*. Children are invited to volunteer and play selected roles with the actors.

Admission is \$4. For more information, call 268-4994.

**Children's Museum of San Diego.** Puppet Pandemonium at the museum continues when comic ventriloquist Joe Gaudiniani and Friends perform at 12:30 p.m. on Saturday, January 27. In a related workshop, Gaudiniani will help kids learn the secrets of ventriloquism. At 1:45 p.m., Joe Fitzpatrick will present "The Giant's Minute," a dance featuring puppets over 12 feet tall.

Kids are invited to help create a neighborhood at the museum during "Kiddies' Town." Large, brightly colored houses are painted on the main gallery walls, and museum visitors will create the people, animals, and objects to fill up the street. Participants may use an array of materials to endow personal features on their creations, which will be added to the display, which will be on exhibition through Wednesday, January 31.

Find the museum at 200 West Island Avenue, downtown. Call 231-8792 for additional details on any of these events.

**Explore "Plant Insects"** with Ms. Fritzsche, a science teacher from the KPSB series *The Magic School Bus* when she conducts 15 to 20 minute "field trips" from 1 a.m. to 3 p.m. on Saturday and Sunday in the exhibition halls at the Natural History Museum in Balboa Park through April 28.

Three field trips are included in regular museum admission (\$6 general, \$5 university and military, \$10 \$35 for those 6 to 17, free for those under 6). For additional information, call 232-3821.

**"Wholes Wet and Wild"** is the theme for a class for children four and five years old planned at the Birch Aquarium-Museum from 9:30 a.m. to noon on Saturday, January 27. Participants will discover how whales such as orcas and gray whales live, and why they sport activities like include whale songs and crafts. The fee is \$15.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), in La Jolla. For more information and the required reservations, call 422-2481.

**Theater Arts Workshops** for children four to eight years old are being conducted by the San Diego Actors Theatre on the fourth Saturday of every month, including January 27, at La Jolla Village Square Garden Amphitheater 1940 Camino Del Mar, Del Mar, on Saturday, January 27, at 11 a.m. Among the other stories to enjoy: *Hansel and Gretel* and *Goldilocks and the Three Bears*. Children are invited to volunteer and play selected roles with the actors.

**"Creative Chemistry Art and Science Combined"** is the theme for the Family Day planned at the San Diego

## HAVING IT OUT WITH MELANCHOLY

If many remedies are prescribed for an illness, you may be certain that the illness has no cure.

A.P. Chekhov  
The Cherry Orchard

### 1 FROM THE NURSERY

When I was born, you waited behind a pile of linen in the nursery, and when we were alone, you lay down on top of me, pressing the bile of desolation into my pores.

And from that day on everything under the sun and moon made me sad — even the yellow wooden beads that slid and spun along a spindle on my crib.

You taught me to exist without gratitude. You ruined my manners toward God: "We're here simply to wait for death; the pleasures of earth are overrated."

I only appeared to belong to my mother, to live among blacks and cotton undershirts with snaps; among red tin lunch boxes and report cards in ugly brown envelopes. I was already yours — the anti-urge, the mutilator of souls.

### 2 BOTTLES

Elavil, Ludomil, Doxipin, Norpramin, Prozac, Lithium, Xanax, Wellbutrin, Parmital, Nardil, Zoloft. The costed ones smell sweet or have no smell; the powdery ones smell like the chemistry lab at school that made me feel my breath.

### 3 SUGGESTION FROM A FRIEND

You wouldn't be so depressed if you really believed in God.

### 4 OFTEN

Often I go to bed as soon after dinner as seems adult (I mean I try to wait for dark) in order to push away from the massive pain in sleep's trail wicker coracle.

### 5 ONCE THERE WAS LIGHT

Once, in my early thirties, I saw that I was a speck of light in the great river of light that undulates through time.

I was floating with the whole human family. We were all colors — those who are living now, those who have died, those who are not yet born. For a few moments I floated, completely calm, and I no longer hated having to exist.

Like a crow who smells, hot blood you came flying to pull me out of the glowing stream. "I'll hold you up, I never let my dear ones drown." After that, I wept for days.

### 6 IN AND OUT

The dog searches until he finds me upstairs, lies down with a clatter of elbows, puts his head on my foot.

Sometimes the sound of his breathing saves my life — in and out, in and out; a pause, a long sigh...

### 7 PARADOX

A piece of pardoned meat wears my choice, speaks in my voice, dispatches obligations haltingly, or not at all. It is tired of trying.

Continued on next page

to be stoatedhead, tired beyond measure.

We move on to the monomane oxide inhibitors. Day and night I feel as if I had drunk six cups of coffee, but the pain stops abruptly. With the wonder and bitterness of someone pardoned for a crime she did not commit I come back to marriage and friends, to pink fringed hollyhocks, come back to my desk, books, and chair.

### 8 CRIDO

Philosophical wonders are at work but I believe only in this moment of well-being. Unholy ghost, you are certain to come again.

Coarse, mean, you'll put your feet on the coffee table, lean back, and turn me into someone who can't take the trouble to speak; someone who can't sleep, or who does nothing but sleep; can't read, or call for an appointment for help.

There is nothing I can do against your coming. When I awake, I am still with thee.

### 9 WOOD THRUSH

High on Nardil and June light I wake at four, waiting greedily for the first note of the wood thrush. Earsful air presses through the screen with the wild, complex song of the bird, and I am overcome by ordinary contentment. What hurt me so terribly all my life until this moment? How I love the small, swiftly beating heart of the bird, singing in the great maples; its bright, unequivocal eye.



New Hampshire's poet laureate Jane Kenyon was born in Ann Arbor in 1947 and graduated from the University of Michigan. She is the author of three previous collections of poetry, including *The Root of Quiet* (1987) and *Let Evening Come* (1991). Married to poet Donald Hall, who had been Kenyon's poetry teacher at the University of Michigan, the couple lived together in a farmhouse in Wilmet, New Hampshire, until Kenyon's recent death of leukemia.

ional Historic Landmark in 1962 and is one of the spots where Kurylow's plans came to fruition. In 1962, Kurylow gave the spring that later gave the area its name. The museum is found at 8000 Museum Lane, Spring Valley, call 469-1480 for more information.

**California Surf Museum.** The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that was co-ed by Kurylow from Hawaii, Duke Kahanamoku. The museum is located at 308 North Pacific Street, Oceanside, 721-6876.

**Chula Vista Nature Center.** An interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Swarthout Marsh. The facility is at 300 California Street, Chula Vista, call 941-7037.

## MUSEUMS

(Art museums are listed in the Reader's Guide to Art.)

**Bancroft Ranch House Museum** houses indigenous Indian artifacts and memorabilia of early settlers on the area and is run by the Spring Valley Historical Society. The home built in 1863 was registered as a National Historic Landmark in 1962 and is one of the spots where Kurylow's plans came to fruition. In 1962, Kurylow gave the spring that later gave the area its name. The museum is found at 8000 Museum Lane, Spring Valley, call 469-1480 for more information.

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**Coronado Beach Historical Museum.** housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado. Tent City, the first school and restaurant, and the ferry boats. One room is devoted to the story of early aviation at North Island and the museum at 1128 Avenida de la Playa, Coronado, call 435-7242 for further information.

**Galaxy Museum of Historic San Diego.** glimpse San Diego's colorful past at the museum, where displays

highlight Wyatt Earp's San Diego days, the Pig Leg Gold Legend, the first maps and photographs of Old Town and "New Town," early military history, the Naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fifth avenues), in the Gaslamp Quarter, 237-1492.

**Heritage of the Americas Museum.** a museum featuring art and artifacts from South and North America, concentrating on the utilization and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art. Find the museum at the Coronado College campus, 2917 Lamacha Road, Rancho San Diego, 670-3194.

**Janssen Revere Museum.** primarily concentrates on the pre-American era of San Diego's history and include one of the first collections of Spanish Renaissance furniture in the West. The museum is located at 2727 Presidio Drive, Presidio Park, on the original site of the San Diego mission, 297-3288.

**Museum of Death.** the people who brought us the Rita Dean Gallery now offer a museum housed in one of San Diego's first mortuaries, with art by serial murderers, including Charles Manson, John Wayne Gacy, David "Son of Sam" Berkowitz, and Richard Ramirez. There's also an exhibition entitled "Execution, Tools and Techniques," with a full-sized electric chair, gallows, a guillotine, and more. The viewing area is said to be designed to the interior of a casket. Find the museum at 348 Fifth Avenue, in the Gaslamp Quarter, 338-3153.

**Ramona Pioneer Historical Society and Gay B. Woodward Museum.** is a complex of historical buildings, including the Verlage House (the only Western Adobe home of French provincial design still in existence), wagons, antique exhibits, and artifacts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Caver Tibbitts Museum Exhibit is dedicated to Tibbitts, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Bancroft Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find all at 645 Main Street, in Ramona. For more information, call 799-7944.

**San Diego Air & Space Museum.** offers exhibits of approximately 65 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot air balloons era to the space age and includes an International Aerospace Hall of Fame. The Space & World War I Lighter, has returned to the museum. The aircraft just underwent extensive restoration and was found to be approximately 98 percent original, a discovery that makes the Spad the most rare aircraft in the museum's collection. It exhibits on permanent display. The museum's latest acquisition (purchased outright in front of the museum) is the Blackbird, a four-engine of the airplane that held the world's altitude and speed records for more than 28 years. The museum is located in the Ford Building in Balboa Park. For more information, call 234-8291.

**San Diego Hall of Champions Sports Museum.** has permanent exhibits dedicated to thoroughbred racing, including trophies from some of the world's most famous horse races, a pair of Bill Shoemaker's boots, and other artifacts, as well as artifacts from a wide variety of other sports. The museum is located at 1649 13<sup>th</sup> Street, Balboa Park, 234-2444.

**San Diego Model Railroad Museum.** presents a model operating model railroad and toy train exhibit. The museum includes four scale model railroads of the Southwest, an interactive toy train, and a refurbished Toy Train Gallery with a new Lionel O gauge exhibit. There is a multimedia presentation on railroading, an operating railroad, and a model railroad. The museum is located at 1649 13<sup>th</sup> Street, Balboa Park, 234-2444.

**San Diego Natural History Museum.** "Plant Insects" has added the museum, with worms of six-legged in habitats both live and robotic. Visitors may learn the difference between insects and arachnids, discover the importance of insects in the health of the environment, and view robotic insects (50 to 200 times their natural size) created by Kurylow. There are also over a dozen displays of local and exotic insects. The exhibition continues through April 28.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum is located in Balboa Park 232-3821.

Admission is \$4. For more information, call 268-4994.

**Children's Museum of San Diego.** Puppet Pandemonium at the museum continues when comic ventriloquist Joe Gaudiniani and Friends perform at 12:30 p.m. on Saturday, January 27. In a related workshop, Gaudiniani will help kids learn the secrets of ventriloquism. At 1:45 p.m., Joe Fitzpatrick will present "The Giant's Minute," a dance featuring puppets over 12 feet tall.

Kids are invited to help create a neighborhood at the museum during "Kiddies' Town." Large, brightly colored houses are painted on the main gallery walls, and museum visitors will create the people, animals, and objects to fill up the street. Participants may use an array of materials to endow personal features on their creations, which will be added to the display, which will be on exhibition through Wednesday, January 31.

Find the museum at 200 West Island Avenue, downtown. Call 231-8792 for additional details on any of these events.

**Explore "Plant Insects"** with Ms. Fritzsche, a science teacher from the KPSB series *The Magic School Bus* when she conducts 15 to 20 minute "field trips" from 1 a.m. to 3 p.m. on Saturday and Sunday in the exhibition halls at the Natural History Museum in Balboa Park through April 28.

Three field trips are included in regular museum admission (\$6 general, \$5 university and military, \$10 \$35 for those 6 to 17, free for those under 6). For additional information, call 232-3821.

**"Wholes Wet and Wild"** is the theme for a class for children four and five years old planned at the Birch Aquarium-Museum from 9:30 a.m. to noon on Saturday, January 27. Participants will discover how whales such as orcas and gray whales live, and why they sport activities like include whale songs and crafts. The fee is \$15.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), in La Jolla. For more information and the required reservations, call 422-2481.

**Theater Arts Workshops** for children four to eight years old are being conducted by the San Diego Actors Theatre on the fourth Saturday of every month, including January 27, at La Jolla Village Square Garden Amphitheater 1940 Camino Del Mar, Del Mar, on Saturday, January 27, at 11 a.m. Among the other stories to enjoy: *Hansel and Gretel* and *Goldilocks and the Three Bears*. Children are invited to volunteer and play selected roles with the actors.

**"Creative Chemistry Art and Science Combined"** is the theme for the Family Day planned at the San Diego

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And from that day on everything under the sun and moon made me sad — even the yellow wooden beads that slid and spun along a spindle on my crib.

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## Calendar ART

plexity of mass and outline. Along with his belief that the truthful rendering of the human body required close attention to real bodies as they had been shaped by nature and life, Rodin was also aware that the emotional and spiritual meaning of a sculpture comes not from the model but from the artist, not from the form of external nature but from the conceptual and expressive core of the artist's own creative intention. He wanted to convey the truth of the human condition, as he himself conceived and imagined it, not merely the physical truth of one specific human body. Hence the tremendous presence of Rodin himself that we sense in all his works, whether the model was male or female, professional or amateur, a stranger or an intimate acquaintance.

The style is always his, of course: the way he modeled muscles, the way he left the imprint of his hands on the flesh, the way he arranged the pose to embody the most dramatic moment in the character's destiny, the way he enlarged the hands, but these stylistic traits are in the service of an underlying vision radiating from Rodin's own soul, a vision which, more and more imperiously with the decades and the consequent deepening of his understanding of life, altered and often wrenchingly distorted the natural forms of the body. In the later works, nature is almost totally inundated by the flood of Rodin's impassioned mind, leaving the passion solidified in a sculpture that provides only remote, sketchy reminiscences of the shapes, proportions, and poses of human beings as they can be viewed by the eye. Nature has been transformed by feeling—and this is not a process that begins in Rodin's old age, but it is already evident in *Walking Man* and *Saint John the Baptist Preaching* of the late 1870s (when Rodin was not yet 40 years old).

The French poet Guillaume Apollinaire declared that "the

life of man is noble and tragic"—a sentiment Sophocles, Shakespeare, and Michelangelo, and one that accurately describes the vision of Rodin, who belongs in this line of great tragic artists. Human beings in Rodin suffer, but neither they nor their suffering, over many years, often almost invariably restate the tragic vision, of which Rodin is perhaps the greatest modern exponent.

Chief among these (and well represented in the Cantor col-

lection at SDMA) are *The Gates of Hell* and *The Burghers of Calais*, both of which—significantly—are inspired by the history and world view of the 14th Century. *The Gates of Hell*, Rodin's reinterpretation of Dante's *Inferno*, relocated into a world of purely modern sin and suffering, in which there is no God, no possibility of redemption, no *Paradiso* to hope for. Figures from this never-completed project, enlarged and given independent status, transmit Rodin's 19th-century

vision of naturalistic or Greek (but not Christian) tragedy with irrepressible emotional force. *The Three Shades* with their heads agonizingly bent to the side, pointing down at the scene of moral devastation, the *Fallen Caryatid*, weighed down by the unbearable heaviness of being. *The Falling Man*, thrown off balance and collapsing backward in a universe without stability; the starving *Ugolino*, about to devour his children in the most horrific breakdown of human relationships; the *Who*

spiritually rootless man and not like a medieval Christian, stares inconspicuously into the emptiness of nonexistence: an experience—as Rodin represents it—not confined to officials in wartime, or to political sacrificial victims, but universal in its terrifying import.

Even Rodin's massive portrait of Balzac, a busy and successful realistic novelist, shows us a heroic and tragic figure, wracked by his knowledge of human nature, tortured by his own relentless genius. In a sense, this is Rodin's self-portrait of the artist, far more so than the poised, elegant, foppish Louis XIV. courtier that represents his idea of the 17th-century landscape painter, Claude Lorrain (although what a wonderful statue that is, in its unexpected model). In a very modern fashion, Rodin continually found his vision of truth frustrated by fellow-citizens who dared not follow him toward the future. The modern burghers of Calais were dissatisfied with the depiction of their ancestors; the Balzac statue was rejected; Rodin's notion of a way memorial, with a screaming, bent-winged Belshazzar towering in rage above an emaciated, dying soldier (inspired by one of Michelangelo's helpless slaves) was not exactly what the patriotic sponsors had in mind.

We, who belong to an age that has supplied full with horrors, and whose art has undergone distortions far more extreme than anything in Rodin, can look at his sculpture with more enlightened eyes; and, in our own spirit-depleted, humanity-diminishing age, we are more in need of what he has to

tell us about what it means to be a human being. The basic problems of life (the intimates) are inherent and not remediable. But in suffering them, we are not merely petty victims, creatures without stature or meaning. The life of man is noble and tragic. This is something we have forgotten, and need to learn again. We are Rodin's real audience—as is a visit to the SDMA Cantor collection will prove to you. ■

## GALLERIES

**Like Father, Like Son** An exhibition of paintings, drawings, and sculpture said to "explore and construct a parallel aesthetic process between father and son despite causal separation and generational gap," featuring work by Ross J. Drago (pater) and Ross G. Drago (fili) opens in the Mesa College Art Gallery during a reception from 5 to 7:30 p.m. on Friday, January 26. Ross G. will deliver a lecture at 8 p.m. in the campus Apollon Theatre following the reception. "The Alchemists' Mission" continues through Thursday, February 22.

Regular gallery hours are 11 a.m. to 4 p.m. Monday, Tuesday, and Wednesday; and 1 a.m. to 3 p.m. Friday. The gallery is located in room D106 on campus, find the campus at 7250 Mesa College Drive, in Kearny Mesa. For more information, call 627-2829.

**Urban Landscapes** rendered in oil by David Moore are showcased in the

**Palmetto Quilt Stories** by Faith King—drawing from the riches of an African-American aesthetic—are collected in an exhibit entitled "Stories for Children," opening at the Boehm Gallery with a reception from 5 p.m. on Thursday, February 1. Original artwork from Ringgold's new book, *My Dream of Martin Luther King*, is included in the show. At 5 p.m. on February 1, Ringgold will hold a reading of the book to 7 p.m. on Friday, March 1.

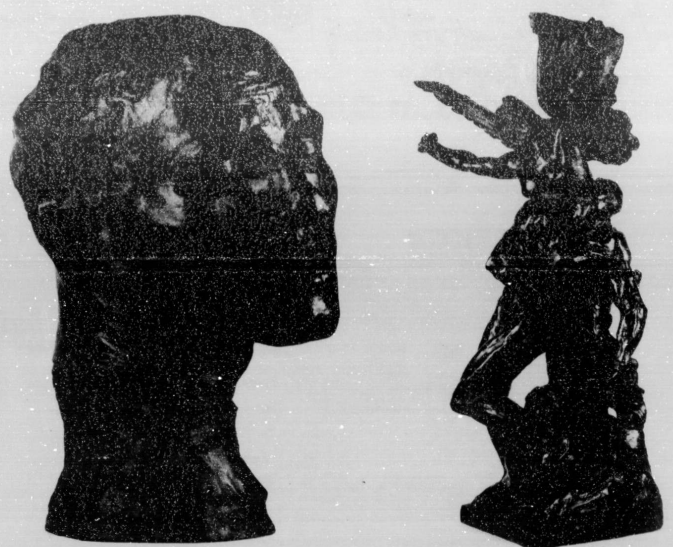
The Boehm is located on the Palomar College campus, 1140 West Mission Bay, San Diego, CA 92109. Hours are Tuesday, 10 a.m. to 2 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday and Saturday, 10 a.m. to 2 p.m.; 744-1150 x2304.

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Monumental Head of Pierre de Wissant (three feet high) (from *The Burghers of Calais*)

Call to Arms (The Gentry of War)



The Messenger of the Gods

## ART MUSEUMS

**Mingel International Museum of World Folk Art**, view a 50-year retrospective of the work of the San Diego Center Weavers Guild entitled "Looms and Looms: A Half-Century of Weaving," an exhibit including tapestries, clothing and accessories, and three-dimensional objects such as baskets. See this show through Sunday, March 3.

The Mingei is located in University Towne Center, at 4403 La Jolla Village Drive, building 1-7, La Jolla 92037-1500.

**Museum of Contemporary Art, Downtown**, the variety and quality of work currently being made in the San Diego region in a range of media is highlighted in "Common Ground: A Regional Exhibition." Participating artists include Wick Alexander, Eleanor Antin, Mary Planted Austin, David Aron, Kenneth Capps, Rocky Cohen, Roman De Soto, Lynn Engstrom, Steve Fagin, Amanda Fisher, Dan Fuller, Paul Guerrero, Thomas Allen Harris, Kim MacConnel, Ann Muldoon, Brent Rigg, Derek Stroup, and James Watts. The show continues through Saturday, February 10.

A site-specific installation has been constructed by artist James Skidman in the Foyan Gallery at the museum. The triangular space is formed almost entirely of windows. For this exhibition, Skidman has created a large structure within the space. Initially, the viewer will experience the construction from the outside and then enter the customized space from within the museum. This piece will be on display through Saturday, February 10.

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza transit transfer station, downtown. 234-1000.

**Museum of Photographic Arts**, the exhibition series on immigration concludes with "Points of Entry: Reframing America," the third and last segment in the series. "Reframing America" presents the artistic and social vision of European emigre photo-

graphers who helped shape a new photography and a new vision of this country. The 148 black and white images in the show are the work of Alexander Alland, Robert Frank, John Gorman, Otto Nagel, Hansel Mithel, Lisette Model, and Marion Palf. The show concludes on Sunday, March 10.

The museum is located in the Casa de Robles in Balboa Park, 238-7559.

**San Diego Museum of Art**, Auguste Rodin's sculptures *The Thinker* and *The Kiss* are on view at the museum as part of an exhibition focusing on the famed sculptor's most productive years (1860-1908). "Rodin: Sculpture from the B. Gerald Cantor Collection" is on view through Sunday, March 31, composed of approximately 50 sculptures, including monumental works as well as fragments, single- and multi-figure pieces, portraits, and maquettes. Included are *Man with a Broken Nose*, *The Age of Bronze*, and *The Gates of Hell*.

The museum's permanent collection includes Italian Renaissance paintings, Spanish Old Masters paintings, American art, 19th-century European paintings, and sculpture, the Weisman Gallery of Contemporary California Art, and the Interactive Multimedia Art Gallery (IMAG). Find the museum in Balboa Park, 232-7931.

**Tinkens Museum of Art**, an exhibition devoted to the work of New York artist Stephen Hantock (born in 1951) is now on display. The centerpiece of the exhibition is Hantock's monumental oil on canvas, *After Church*, after Cole, 1979-1984. (*Flashed Over* by Mark Morris, E. & A. Morgan). Hantock's painting technique is based on applying layers of rather thick paint, which are then scraped down with knives and other painting tools; the final layer is polished to a smooth sheen, giving the painting a sense of luminosity. See this show through Sunday, March 31.

The museum's permanent collection includes European masters, 19th-century American paintings, and Russian ones. The museum is located in Balboa Park, 238-7548.

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PHOTOGRAPHY BY MICHAEL J. BROWN



## Bon Vivant Turned Crotchety Geezer

It's three and a half years since act one, and it looks as if Geldhart's returned to childhood: locked in a single room, going mad.

In 1983, Harold Gould starred as George Antrobus at the Old Globe Theatre. The hero of *The Skin of Our Teeth*, Antrobus invented the wheel, the alphabet, and the multiplication table. He exists in all periods at once. He's bated glaciers, war, pestilence, and hunger. "Every good and excellent thing in the world stands moment by moment on the razor-edge of danger and must be fought for," he says, jutting out a noble chin. "All I ask is the chance to build new worlds."

Gould returns to the Old Globe in *The Substance of Fire*. He plays another survivor, Isaac Geldhart.

As a child, Geldhart hid in a basement, ate well, and survived the Holocaust. Everyone else in his family died in the camps. He came to America.

He married into a publishing family. Kreeger/Geldhart Publications produces the occasional best seller, publishes handsomely bound books on serious themes, and contributes little to "the big pile" of "carnivorous trash" known as American popular culture.

*The Substance of Fire* begins in the spring of 1987. Kreeger/Geldhart's last money-maker slipped from the best-seller lists in 1980. Geldhart's wife died six years ago. In the years since, he's become "intractable, isolated, and tyrannical"—a "Neo-con" absorbed with the Holocaust. Rather than produce a book guaranteed to ward off bankruptcy, Geldhart wants to publish the results of Louis Foucault's 34-year study: six volumes on Nazi medical experiments.

His children, stockholders in the dying firm, object. The company's graph curve plummeted like "the north face of Everest." They also object that for his private collection, Geldhart spends small fortunes on first editions, illustrated letters, and postcards (including a watercolor of a church painted by Adolf Hitler).

When Harold Gould steps onstage, it's hard

to believe the claims of Geldhart's children. Gould looks elegant (he's 71 but doesn't appear any older than when he played George Antrobus); white hair and trim goatee, a handmade suit and a sophisticated manner that suggests wealth, ease, and cultivation.

Then Geldhart speaks. He wages "internecine" war on his offspring. Aaron, whom he calls a "bookkeeper," Sarah, a "clown," and Martin, "an apprentice gardener."

Aaron's vice president of Kreeger/Geldhart, Sarah earns a living as an actor, and Martin's a Rhodes scholar who teaches landscape architecture at Vasar. Three thriving children would make most fathers proud. Not Geldhart. His children are mere stockholders in the firm, numbers to crunch.

The play shifts in act two from the firm's book-lined, wood-paneled conference room to Geldhart's apartment on Gramercy Park. The living room shows signs of staidness: glassed-in bookcases house leather-bound volumes—first editions. Framed letters and other literary tropes sit in places of honor.

But the apartment's a mess: dusty, papers strewn about, dishevelment. It's three and a half years since act one, and it looks as if Geldhart's returned to childhood: locked in a single room, going mad.

How mad becomes a concern in act two. When Gould enters—hirsute, frumpy-dad, and older than when he played George Antrobus—the once-dictatorial Geldhart appears Lear-like. He bickers, family version of *Other People's Money*, the second a blurry encounter between



*The Substance of Fire* by Jon Robin Baitz  
Cassius Carter Centre Stage Old Globe Theatre  
Director: Andrew J. Traister; cast: Harold Gould, Melissa Friedman, Brian Drillingier, Maury Ginsberg, Katherine McGrath; set: Robin Sanford Roberts; costumes: Diane Lehar; lighting: Barth Ballard; sound: Jeff Ludman  
Playing through February 18; Tuesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255

Geldhart and a social worker trying to determine his mental capacities.

Like critics eager for coherence in their dramas, actors playing Geldhart must feel tempted to make him an old-fashioned, "consistent" character, in spite of the ways author Jon Robin Baitz wrote him.

Gould and director Andrew J. Traister choose a more honest approach. Geldhart survives not by continuity but by reinventing himself. In Act Two he's a different person altogether. His powers of invention no longer function, or do they? In act two, Gould becomes unpredictable. His eyes sparkling, then dull; his movements halting,

## Calendar THEATER

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as country singers, changing from a formality that even included "inhaling" in unison to "letting it flow." After explaining their shortcomings ("I'm sure some of you gals are perfectly well liked people in your own country"), their guru, Dr. Carlson, shows them the ropes. They metamorphose from high-brow booklings to country stars (although the transition is more entertaining than their 20-minute show at the end). The trio's versatile sounds suit Lori Fisher's expert at the mandolin, violin, and fiddle (the latter two are the same instrument in different contexts). Mary Edinger plays piano and bawls with aplomb and Mary Murfin, who wrote the music and lyrics, handles string bass, guitar, and sings with a voice almost as country genuine as Rhonda Coulter's (he).

OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, THROUGH FEBRUARY 18, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

**Follies**  
The Tubbies Cabaret hosts an evening of show, dance, and impressions of famous people from Broadway and Las Vegas. Fernando Nogue directed.

TORRIS CABARET, 3838 FIFTH AVENUE, HILLCREST, OPENED NOV. 1994, FOR INFORMATION CALL 543-0300.

**Here Comes the Bride—There Goes the Neighborhood**  
Mendez Ink/Panion/Pan Productions



A Columbia Without a Clue

offers an evening of interactive dinner theater. You're a guest at a wedding reception. You don't know the bride or groom, but you know things about them. Then a guest gets "disgusted."

**Jillie Johnson**  
University Theatre presents Wendy Hammond's comedy-drama about a woman who finds liberation through education and unexpected love with her neighbor. Bill Fosse directed. DIVERSITY THEATRE, THROUGH

**Karma Is Just Some Chick**  
For one evening only, the Ensemble Arts Theatre presents Adam Edwards and Debra Dineen's three one-act about child abuse and its long-term effects. TOWN & COUNTRY HOTEL, CALIFORNIA ROOM, 500 HOTEL CIRCLE NORTH, SAN DIEGO, THURSDAY, JANUARY 25, AT 7:30 P.M. FOR INFORMATION CALL 497-6008.

**The Living**  
In his stage directions, Bernard Clavel asks that actors don't approach "action area" reach of anyone else. Everyone onstage is isolated in space. In the first Theater's production of *The Living*, even when actors pass each other, they cover their mouth and nose and move quickly by. The play takes place in London, beginning in the summer of 1940. Babylon plague infects the city (he fall, it will consume 1000 people a week, then 1000 people a day). The King.

**Twilight of the Golds**  
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Julie Johnson

**Teacher**  
The DRD Gallery Theatre presents one-act plays written, directed, and starring Vince Sobran and performed by actors from the Asian-American Repertory of San Diego. Admission is free.

**Murder Hints**  
The Masterpiece Dinner Theatre presents an interactive mystery centered on the death of multi-lionaire Randolph Bussick in his haunted mansion.

**Play It Again, Sam**  
The Power Performing Arts Company stages Woody Allen's comedy about an awkward New Yorker suitor Humphrey Bogart to help him find a mate. by Mowat directed. LUTEL CENTER, 13250 POWAY ROAD, SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 492-6448.

**Night Dances**  
The DRD Gallery Theatre presents one-act plays written, directed, and starring Vince Sobran and performed by actors from the Asian-American Repertory of San Diego. Admission is free.

**Run for Your Wife**  
The Fine Hills Players reprise their popular production of Ray Cooney's "adult comedy" for a third run (it was in 1991, '92, '93). A London taxi driver has two wives, in different parts of the city. FINE HILLS THEATRE, THROUGH MARCH 23, FRIDAY AND SATURDAY DINNER AT 7:00 P.M. CURTAIN AT 8:00 P.M.

**Show of Shows, '96**  
The Web Resort Theatre presents performers from the Lawrence

**MURDER MYSTERY DINNER THEATER**

**COLUMBO WITHOUT A CLUE!**

Participate in unravelling the mystery! Investigate and solve the murders to win prizes! Who will die next? Mr. Green with the rope in the lounge? Mr. Peacock with the knife in the hall?

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Megan Hall  
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With TV show, jugglers, and the dancing Dardanis in a variety show, WELLS REPERTORY THEATRE, THROUGH MARCH 18, WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY, AND SUNDAY AT 1:45 P.M.

**Someone Who'll Watch Over Me**  
Edward's a journalist from Ireland. Adam's an American, a Ph.D. with suspicious links to the Intelligence community. Michael's English. After his wife died, Michael came to Lebanon to teach his native tongue. When he didn't have peers for a flat, Michael went to a store, got arrested, and found himself in a cluttered cell, somewhere in Beirut, held hostage for reasons unexplained. Edward and Adam, also chained to the walls of the cell, don't know why they're there. They pass the time, not knowing what time it is, or how much time they have left. Frank McCaine's comedy-drama places three men who might "live each other apart" in daily life in an extreme, dehumanizing environment. There is no outside world, and who they are fades away. They learn to rely on each other to become the "someone," Ella Fitzgerald sang about, to "watch over" them. The play joins brutal incarceration with vaudeville-like improvisations. Though lengthy, especially the first act, it entertains and, in the end, delivers emotional goods. At the North Coast Repertory Theatre, Douglas Reger makes Adam a deeply disturbed man desperate not to show it—also an edge straight man for the captivating antics of Edward, who prefers to live in his imagination. Ron Chodorow's excellent performance reveals Edward's fantasies with expert timing and imaginative visual aids (a simple T-shirt becomes all manner of props). Punit Auerbach traces Michael's growth, from passivity to rage, with impressive clarity. Credit also to director Olive Bakstner. Someone could lead staff to way over the top histrionics. Not here. The acting stays in bounds and delivers honestly. Marty Barrett's set conveys aesthetic appeal—circular and square geometries against a stark, black background—with the dull gray of a room you pray never to see.

**North Coast Repertory Theatre**  
THROUGH FEBRUARY 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 1:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Steel Magnolias**  
The Moonlight Amphitheatre officially opens its Art Playhouse with Robert Farling's comedy about the drings at a beauty salon in Chiniquito, Louisiana. Kathy Stone directed.

**A Streeter Named Desire**  
The San Diego Repertory Theatre stages Tennessee Williams' drama about a WWII veteran, his wife, and a visit by her sister, Blanche DuBois. Sam Woodhouse directed. SAN DIEGO REPERTORY THEATRE, WEDNESDAY, JANUARY 31, THROUGH FEBRUARY 18, WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**The Substance of Fire**  
Reviewed this issue. CASUALTY CENTER CENTRE STAGE, 50 N. COVINGTON STREET, FOR INFORMATION, ARTS, THROUGH APRIL 18, TUESDAY THROUGH SATURDAY

**At The Center**  
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**Winnie-the-Pooh**  
CCAE THEATRE FOR YOUNG PEOPLE FROM THE STORIES OF A. A. MILNE ADAPTED BY LE CLANCHE DU RAND

Saturday, January 20, 10 am & 7 pm  
Sunday, January 21 & 26, 1 & 3 pm  
Saturday, January 27, 10 am & 1 pm

Produced by special arrangement with Dramatic Publishing Company, Woodstock, IL

**Hal Roach**  
IN ASSOCIATION WITH MIKE PETTITTE

Friday, Feb. 2, 8 pm  
\$14-\$29

Ireland's King of Blarney

**John Amos**  
HALL'S COMET

Saturday, Feb. 3, 8 pm, \$14-\$29

Funny-nominated John Amos tells the funny and touching story of an old man who shares a lifetime of memories while he awaits the coming of the famous comet he saw as a young boy.

**She Loves Me**  
Tuesday, Feb. 6, 8 pm  
Wednesday, Feb. 7, 2 & 8 pm  
\$15-\$35

**Two shop employees who despise each other fall in love through the personal ads. Inspiring the movies *Shop Around the Corner* with Jimmy Stewart and in the *Good Old Summer time* with Judy Garland, *She Loves Me* is as enchanting as your first kiss.**

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"Nothing's for certain," says Todd Zweig, regarding the slated closing of Romperoom within the next two months. The 18-and-up, all-night dance club located on Market Street is ostensibly doomed following a ruling

## BLURT

### THE INSIDE TRACK

last week by the San Diego City Council's Committee on Public Safety and Neighborhood Services. Because Romperoom is located less than 300 feet away from a residence, it's been determined that the club isn't shut down, the city may face a lawsuit from at least one downtown resident.

"This is the Galspeth this isn't La Mesa—this is the heart of the city. I'm on Market," says Zweig. "Romperoom, you know, it ain't a rave, it's an after-hours dance club. When Romperoom closes down, DLUs will increase, alcohol abuse in Tijuana will increase, and illegal raves will increase." For a year Zweig's Romperoom has been somewhat of a refuge for dancers too young to get into bars and older people who don't like the bar scene.

"There are some things that I can do to postpone the closing that we're looking into—my [after-hours] license was revoked in March of last year, and I've been able to fight it all the way from there."

Zweig doesn't give up easily. Last November he received a cease-and-desist order from Caster TV, the company that produced the popular 60s kiddie show whose name Zweig appropriated for his club.

"I got sued by Romperoom TV," says Zweig, though he has not had to make remunerations. "We agreed that I was going to change the name and I've been having a [roaming] contest, and then Christmas

Both insurance [companies] didn't even acknowledge my existence. They started collection proceedings on me. I don't have \$4.8 million. I don't have a dime. That's still going on. In the long run I'll make money because I have two bad-faith lawsuits against the two insurance companies."

Though Zweig seems prepared to weather the current storm system surrounding him, he also seems to have done some realistic analyses.

"I'd rather open up somewhere completely new than change the name right now. I don't know if I'll be able to open up [somewhere else] because to make a place 100 percent legal

came up, and we haven't heard back from them. If I've only got two months left, why should I change the name?"

As creator and owner of Playcool, Zweig came up, and we haven't heard back from them. If I've only got two months left, why should I change the name?"

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## Calendar

### MUSIC SCENE

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who performed that night along with Alimantare and Gertie.

Subject to Change, which is hosted by Guerra and Chuck Amok and airs Sundays from 9 p.m. to midnight, has been gaining momentum with its advanced music format. Its three-hour playlist reads more like a college-radio playlist than a commercial-radio log, especially since approximately one-third of the music is local. Local bands Soul Junk, Bollermaker, Heavy Vegetable, Buck-O-Nine, and Unwritten Law are played regularly, along with national alternative and punk acts that receive some commercial airplay, such as Supersuckers, Social Distortion, and Face to Face.

"I guess, mostly, it's music that we like," Amok says. "We pick songs that we enjoy listening to. A lot of the stuff that most of us listen to is not really radio-ready or friendly. The idea behind this show is to expose the stuff that normally wouldn't get exposed."

Before Subject to Change, Guerra hosted Rock 102's *Highest Degree*, playing mostly punk for about a year before it was canceled in the spring of '95. At the same time, the station's local music show, *SD Ruckus*, was quietly retired. Amok was cohosting the morning show *Rude Awakening* with Sharon Leder, Vince Michaels, and Steven O. Sellers before Dave, Shelly, and Chainsaw were brought in.

"I don't think *Ruckus* was trying to sound like he knew Dan better than anyone else. Dan would have done the same thing. He would have told it the way it was."

"Rachas doesn't give a rat's ass about promoting himself," says Lee Harris, bass player for the Caucasians and for Joe Sinatra and the Troy Dante Quintet. "Gary is an excellent singer; he's an excellent writer. Stepping on McLean's tombstone to get ahead? Nothing could be further from the truth than that."

Jack Pinney played drums with Jerry Rancy in the 70s as well as with Buddy Blue and the Jacks. He's known Rachas

since they were in high school. He knew Dan since the mid '70s. He affirms that "Dan set the pace. If Dan

performed that night along with Alimantare and Gertie. Subject to Change, which is hosted by Guerra and Chuck Amok and airs Sundays from 9 p.m. to midnight, has been gaining momentum with its advanced music format. Its three-hour playlist reads more like a college-radio playlist than a commercial-radio log, especially since approximately one-third of the music is local. Local bands Soul Junk, Bollermaker, Heavy Vegetable, Buck-O-Nine, and Unwritten Law are played regularly, along with national alternative and punk acts that receive some commercial airplay, such as Supersuckers, Social Distortion, and Face to Face.

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corporations and thus the arm of Satan.

Satan, of course, is the prince of liars, which may explain why the biography for a recent rust press release contains so many whoppers. Consider, for example, the opening paragraph: "How many other bands... queries Atlantic's publicity department," could share a stage with Stone Temple Pilots, the Most Puppets, Took All Failure, Cop Shoot Cop, and the Coward? Said rust's implied answer—rust—is erroneous: there's a

million bands that could, and plenty that have. Another lie, instigated by rust bandleader John Britton, is that when he told major-label executives in L.A. they had to come to San Diego to see rust, he said, "It's an hour and a half drive."

Unless he meant from Oceania to Long Beach, this is a falsehood. Try making the trip in less than two hours.

But the baldest lie of all is Britton's claim that in getting signed to Atlantic, rust "refused to play the game." In the next sentence, he attributes their signing to having gone backstage at Lollapalooza '92 and given a tape to that year's promoter,

Don Muller. Perhaps, in Britton's mind, backstage buttonholing of bigwigs isn't playing the game—and perhaps he carries diems of his band to all the rock concerts he attends.

"Actually," laughs Britton, "I do. I always cruise around with a backpack with all my things in it—carpalage, phone book, sweater, demo tape."

Joking aside, a person shouldn't take anything in a band bio to be the gospel truth. Anyway, what's most noteworthy on this press



RUST

release is the announcement of rust's *Bar Chord Ritual*, their debut on Atlantic, which comes almost four years after that meeting with Muller.

What took so long? "Our A&R guy, Tom Carolan, felt we needed to find ourselves," explains singer John Britton. "Of course, when we got signed we wanted to make a record right away, and he was like, 'No, you have to put out an EP and tour and really develop your craft.'"

*Ritual* was actually finished in June of '95, but Atlantic decided to wait an overnight star, the first unsigned artist to ever hit No. 1 (achieved in August 1994 via her "Say" tune on the *Ready, Aim, Steady!* soundtrack).

"Eric [Goods, Cargo chief] was really interested in signing her and talked a lot but never came to an agreement with her manager," says Britton. "And yes, she was getting lots of attention from labels even

January so it wouldn't be competing with us—the records that came out last fall."

Some members of rust spent the fall productively, recording with their other bands. Creedle and Red Truck (Creedle's third album will be out on Headhunter in April). Britton, however, spent the time "going crazy, literally. I had moments of deep self-questioning as to whether to go on—I really questioned all that waste of time. What saved me was a lot of manual labor. I restored a car and an apartment, and I spent a lot of time staring at the ceiling playing guitar."

Although there are no plans for a rational tour yet, rust's do-or-die is finally over. "Not Today," the record's first single, is currently getting a lot of airplay in the Bay Area, where the band played twice last week. As for San Diego, rust recently played a CD-release show at the Casbah with Deadbeat and Roomfulant, which went, according to Britton, "Great. It was nice to see that 'sold out' sign on the door. It had been a while."

—G.A.

"Lisa Loeb was on her way to L.A. for a wedding, and she stopped in San Diego for a meeting at Cargo," recalls Karl de Winton, who was working for the label at the time. This was well before the NTC-based Loeb became an overnight star, the first unsigned artist to ever hit No. 1 (achieved in August 1994 via her "Say" tune on the *Ready, Aim, Steady!* soundtrack).

"Eric [Goods, Cargo chief] was really interested in signing her and talked a lot but never came to an agreement with her manager," says de Winton. "And yes, she was getting lots of attention from labels even

Contributors: Gina Arnold, Bill Burke, Larry Harmon, Robert Metzrich, David Stampone

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Thursday, January 25

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**TOMCAT COURTNEY**

Thursday, January 30

**MISSISSIPPI MUDSHARKS**

Wednesday, January 31

**ROOMFUL OF BLUES**

UPCOMING:

Feb. 3: **COO MONITOR**

Feb. 23: **BILLY BOY HAROLD**



## Calendar MUSIC SCENE

### Still Held in the Great One's Thrall

How do you feel about San Diego being used as a "tryout" town?

A funny thing happened to me and a whole roomful of people last week at the Belly Up: we didn't see the show we thought we came to see. Instead, we saw something entirely different, completely unexpected, and almost as good or better. A very risky and successful experiment. Not Diamanda Galas — another woman equally bold and talented, but lacking the reputation or the

#### REVIEW PAUL WILLIAMS

recognition. People don't think of Maria McKee as creating or performing in an avant-garde context, but last week in Solana Beach she managed to be every bit as committed and arty and powerful a rock and roll performer as any I've ever seen, and I've seen some greats at their best. And she did it in a manner that broke all the rules of rock and roll performing or singer-songwriter performing or almost any other familiar singer-and-band-onstage format. She didn't do it for the sake of breaking the rules, but for the sake of singing and speaking in the particular (and not formerly codified) aesthetic language that something in her cells demands and requires her to sing in. Wow.

How do you feel about San Diego being used as a "tryout" town? I'm told Lily Tomlin worked the kinks out of a few of her superelectric theater pieces by giving San Diego audiences the first op-

portunity to see and respond, while giving herself the opportunity to do her first runthrough before a paying audience far from the media pressure of Los Angeles or New York City. As a young teenager in Boston, I certainly benefited from Boston's role as tryout town for Broadway-bound plays and musicals, seeing shows like *A Funny Thing Happened on the Way to the Forum* with Zero Mostel, Richard Rodgers' *No Strings*, and Irving Berlin's *Mr. President* before they opened on Broadway. And at this same Belly Up last September I saw Patti Smith give one of her first half-dozen scheduled live performances after a 13-year silence, and I was very glad the thought of San Diego as one of the places where it might feel safe to try her wings. She was great.

In any case, this Maria McKee appearance Thursday night was the first and only show by her and her new band in the United States, trying out completely new material (from an al-

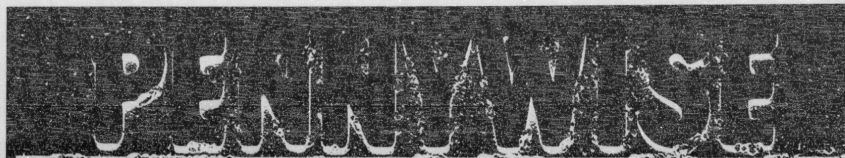


Maria McKee  
Belly Up Tavern  
January 18

bun recorded last year and due out in March) and a completely new style and approach and sound. They departed the next day on a tour of Europe, the next level of tryout before U.S. release of the album and the accompanying tour. But before Europe she and they needed to get their feet wet (same situation as the last time I saw her and the last time she played San Diego, same club two and a half years ago, also just before a European tour and new album)...and where better to get your feet wet than North County?

Maria McKee, if you asked many of the people in the very sizable crowd Thursday night, is one of the most powerful and affecting performers they've ever seen in a club or theater. One guy told me he last saw her nine years ago and was so affected by those shows (opening for U2 at the Sports Arena, and then headlining at the Esplanade) that when he heard she'd be coming to this club not far from his house, "I knew I had to be here," he told me, and I knew what he meant. I have a very short list of living and acting performers who have moved me so deeply at live performances, repeatedly, that I would go anywhere to see them, if possible, at least once a year, and preferably far more than one night. Bob Dylan and Patti Smith are certainly on the list, and since I first saw her in 1976, Maria has also been in the first tier of the list, and I've been disappointed that she hasn't toured more or in places more possible for me to get to.

Maria McKee, if you ask a rock critic (which I usually try not to be recognizable as), is the former lead singer of the



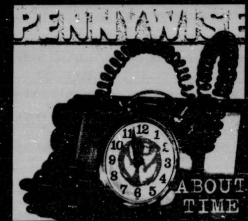
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(includes 3-course meal)  
followed by

**Latin Euro House & Nuevo Sonido**  
Dance Club

**Café Sevilla**  
Cuisine of Spain  
555 Fourth Avenue  
San Diego's Most Authentic Tapas Bar  
Late Night Dining • Full Bar  
Downtown's Gaslamp Quarter  
For reservations call 233-5979

LIVE SUNDAYS  
**Club Brasil Sambrazil**  
Lombardo & Santos, hosts  
by Christina & Maria, 8:00-10:00 pm

LIVE MONDAYS  
**Rock en Español**  
The Best in Spanish Rock  
Live!  
at Solana every Monday

LIVE TUESDAYS  
**Salsa Fiesta**  
with Orquesta La Nueva  
Free dance lesson  
by Valerie, 8:30-10:30 pm

LIVE THURSDAYS  
**Club Salsa**  
Live Salsa & Merengue with  
Hector Rivera y La Comedia  
DJ Rick Orta  
Free dance lessons by Valerie  
8:30-10:30 pm

BRAZILIAN PROMOTIONS AND AMERICAN MOST INTERNATIONAL PRESENT

### BRAZIL CARNIVAL '96 RIO TO BAHIA

SAMBA • BATUCADA • SAMBA-REGGAE • FREVO  
NON-STOP DANCING • COSTUME CONTESTS • SAMBA DANCERS

FRIDAY, FEB. 16

featuring  
**LULA AND AFRO-BRAZIL**

with  
**JOSIAS DOS SANTOS AND SAMBRASIL**

**SOL E MAR**

**MARIA SANTOS**

**SAMBALA**  
Samba school of Long Beach

**4TH & "B"**  
545 "B" STREET  
21 & OVER - \$20  
Ticket/Menu: 228-7888

PNO: 228-4671/231-4345  
R/T TICKET TO BRAZIL  
BEST CARMEN MIRANDA



SATURDAY, FEB. 17

featuring  
**RENNI FLORES**

**BAHIA**

**LUIZA MARQUES & BRAZIL TROPICAL**

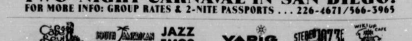
**BAKARI CLAUDINHO**  
from Saigon

**AXE BAHIA**  
Samba reggae band

**U.S. GRANT**  
326 BROADWAY  
18 & OVER - \$20  
In charge 794-4991

THE 275-4144/5144  
R/T TICKET TO BRAZIL  
BEST COSTUME WINNER

TWO-NIGHT CARNIVAL IN SAN DIEGO!  
FOR MORE INFO: GROUP RATES & 2-NITE PASSPORTS... 228-4671/568-5945



JAN 1996



# TOWER RECORDS - VIDEO - BOOKS

## HOT PIX

### ON SALE NOW!

**OZZY OSBOURNE**  
OZZMOSIS  
Featuring: FERRY MASON  
I JUST WANT YOU  
SEE YOU ON  
THE OTHER SIDE  
OLD LA TONIGHT  
THUNDER  
UNDERGROUND

11.99 CD 7.99 CS

**THE BEATLES**  
ANTHOLOGY 1

26.99 2 CD 14.99 2 CS

**Killing Time**  
See K.C. on  
BRAND  
The Film and  
Arts Network  
January 21

12.99 CD 7.99 CS

**Mailing to Exhale**  
Original Soundtrack Album

11.99 CD 7.99 CS

**TOM PETTY**  
and the  
HEARTBREAKERS

59.99 6 CD 47.99 6 CS

**BLUES TRAVELER**  
four  
Includes: Hook, Runaround,  
and The Mountains Win Again

11.99 CD 7.99 CS

ACE OF BASE-The Bridge 11.99 CD 7.99 CS  
SMASHING PUMPKINS-Mellon Collie and The Infinite Sadness 17.99 2 CD  
JANET JACKSON-Design of a Decade 13.99 CD 8.99 CS  
THA DOGG POUND-Doggystyle 11.99 CD 7.99 CS  
MEATLOAF-Welcome to the Neighborhood 11.99 CD 7.99 CS  
DEAD MAN WALKING-Original Soundtrack 11.99 CD 7.99 CS

OPEN 9AM TO MIDNIGHT EVERYDAY! SALE ENDS 1/30/96

**TOWER RECORDS - VIDEO - BOOKS**

1-800-ASK-A-TOWER

## Calendar

### MUSIC SCENE

hugely hallybwood and short-lived seminal L.A. cowpunk band Lone Justice, who after two very striking 11 albums made two solo albums spaced far apart and lovable at times but never somehow living up to the standards of her extraordinary live shows (oh well, Bruce Springsteen, in my opinion, had the same problem even at the height of success). Yes, well, if Bruce is famous for getting famous after that was predicted, Maria is famous in certain limited circles for not getting famous or megaplatinum despite many predictions and expectations. Who is she? A gloriously intense singer/performer who many people think is great but not many think to make her profitable for the (in this case) patient folk at Geffen Records. She is also one of the few living artists in the American rock or pop music genres who I would like to see hear live as often as reasonably possible.

So I came with great expectations Thursday night. And when the show seemed to be becoming a complete disaster during the first four or five songs, was I disappointed? Scared, yes, and on the edge of my chair (except I was standing on the dance floor) at every moment — is this plane gonna crash? Is this lady gonna get what she so obviously desires so strongly, whatever it is? But not disappointed. Worried, confused, but still held in the Great One's thrall. Tense, expectant. Is she gonna sing something I know? And in a voice I can hear (almost impossible in the mix of the first four songs)? And that reveals her usual melodic/soulful beauty and/or her usual fiery power? Maybe.

Although someone working her expressed a wish that my photographer friend not shoot any pictures, and it was possible that I, the newspaper guy, not write a review, since this was the first-ever trial performance of this material and she didn't want it to be published or scrutinized. At least wait till the record comes out. Well, Randy did what etiquette and the club required. But not me, it was a good story and I wanna tell it.

So was Maria self-destructing before our very eyes? (One local friend reports seeing her at a show here where her band onstage in the middle of a set and then go on to give a fireball of a performance after a somewhat lackluster one.) So was this hoped-for? Not necessarily. Even that strange early noise (stereosonic Hammond organ, Maria playing real and likely idiosyncratic rock and roll electric guitar licks, drums, and electric bass searching energetically for a structure — and soundman searching for a mix — for this sound was

intriguing, though unsatisfying and worrisome. And Maria looked good, in the sense that Jim Morrison looked good before he got hit, held your eyes with his beauty and presence onstage. Always changing, from one year's shows to the next. This willful Maria looked good tonight (even if she refused to be photographed), in motion (her greater grace) as well as just standing there. But was she going to let us hear her?

None of us knew for five songs, though she still held the rapt attention of the nearly full house, and then Maria — who had already been responsive to the cries of the crowd for more vocal, repeating the request to the struggling soundman and telling a complainer in the front row it would be better if he moved further from her on-stage amp — explained that apparently their mikes and amps (huge miked Leslie amp for the Hammond) had been creating a feedback loop that made sound adjustment impossible. So she gave the band and her energetic, almost overwhelming electric guitar playing a break, pulled out her acoustic guitar and sang the first song that evening that any of us in the audience had ever heard before, true fans and collectors of tapes though we might be. She had politely warned us before her first song that it was going to be a night of unfamiliar songs as they first unveiled a repertoire collected on this soon-coming album. I did hear from a few people afterward that they were disappointed at hearing so little of what they'd hoped she'd play, but not as many complainers as I had expected. Several others said they'd been disappointed and a sense of loss pervaded, though that disappeared not just when she played two familiar songs but when the full band returned, misproblems solved, and she and they began finding a groove, finding a sound that was different than what we expected but very convincing and appealing, despite the newness of the material and of the approach, throughout the rest of the night.

The familiar to fans, and it was mostly a house of fans, songs were "Panic Beach" (changed the melody and the approach, making it fit well with the new aesthetic, even though it was solo acoustic) and "Breathin'" from her first solo album. On "Breathin'" she was rejoined by (now quieter) organist and longtime McKee accompanist Bruce Brody. I had requested a song (he'd cautioned us not to), it would have been "Wheels" or maybe "You Are the Light," but now she and Brody were turning "Breathin'" into a McKee torch song as extraordinary and unforgettable as those other two and it and many others have been in past (but very differently styled) McKee performances.

Two more new songs followed, full band and fully

delightful, as though that moment of grabbing the acoustic guitar had been a spontaneous (except it turns out "Panic Beach" was on the set list in that place, good planning) and inspired turnaround point, both for audience and artist. The next song was the one other anyone could have heard before (but not from Maria): "Wedding Song" from West Side Story. So moving. And then six more flawless examples of the new repertoire and the new sound. It all started to make sense, not just musically but emotionally. The audience relaxed and got excited at the same time. Blasted out.

What had seemed at first a possible disastrous tryout evolved, through vision and tenacity and talent and inspiration, into a truly remarkable and unforgettable premiere of a new sound that may soon cause excitement among the fortunate in Europe and then back in the States, even an opportunity for Maria to get the public acknowledgement that has always been her due, as advance word is that this album (unlike the last, say it represents her sound and her indomitable creative soul very well and despite its newness) is acceptable.

But I suggested in my lead that this was some kind of brilliant avant-garde artistic and theatrical and musical performance. Yes, all three Rock and roll laid not even caring if the sounds like any identifiable kind of rock and roll, just creating something from that tone that came into existence when her voice and those particular organ chords make contact. With thrashing drums and guitar and bass for punctuation. Oceanic. Unfamiliar. And as exhilarating as an unexpected return home. And (especially with the "sell this plane, crash" opening section) sublimely dramatic. Like sitting at the premiere of a John Cage "composition" not knowing what to expect. And being fortunate enough to be able to hear and feel the musicality of it all. Musical drama. Into the unknown. With genuine intent to find and create something. And so she did.

I didn't hear my favorite songs, nor had any of the others as we streamed out and compared notes, but for most of us, and certainly for me, the desire to see another live Maria show on any night when we can't tied down by absolutely unrefrained obligations, was unrestrained. Increased. What a joy! What a new sound! Can't wait till she's that much more at home with it, but how exciting to watch her put on these new clothes for the first time in public. Memorable tonight. I'll be back. Best performance art in addition to artistic performance. Like she was in a many other ways, truly inspiring lesson. Funny thing to happen in an out-of-the-ordinary place. A concert on a Thursday night. ■

## 4TH & B

345 "B" ST. Fourth Avenue & B Street - 21st or Older - Box Office: 321-4343

**TONIGHT!**  
**ARLO GUTHRIE**  
Jackson-Bolland  
THURSDAY JANUARY 26 \$15.00 (advance)

**TOMORROW NIGHT!**

**LIQUID GROOVE**

**SAVINO**

**ANGEL HOUSE**

FRIDAY JANUARY 26 \$5.00

**PICO DE GALLO THE DOWNS FAMILY TURKEY MALLETT MACANANYS**  
FRIDAY FEBRUARY 2 \$5.00

**EARL THOMAS & THE TRIBAL LOVE PARTY PHAZZ**  
FRIDAY FEBRUARY 9 \$10.00

**B.B. KING The Duke Stompers**  
SATURDAY FEBRUARY 11 5:00PM & 9:00PM  
\$30.00 (advance) \$25.00 (advance)

**GOLDFISH Phazz**  
SATURDAY FEBRUARY 24 \$8.00 (advance)

**WILLIE NELSON & LEON RUSSELL UNPLUGGED!**  
TUESDAY FEBRUARY 27 6:30PM & 9:00PM  
\$45.00 (limit 4 gold circle) - \$32.50 - \$25.00

**TEXAS TORNADOS FREDDY FENDER FLACO JIMENEZ**  
FRIDAY MARCH 16 \$25.00 (advance)

**LL COOL J**  
WEDNESDAY MARCH 20 \$15.00 (advance)

**THE CHIEFTAINS**  
TUESDAY MARCH 26 \$30.00 (advance)

## BOBBY CALDWELL

JAZZ 1996

ON SALE TOMORROW AT 10:00AM!

FRIDAY FEBRUARY 23 \$30.00 (advance) & \$20.00

ON SALE TOMORROW AT 10:00AM!

**Jewel The Rugburns**  
SATURDAY MARCH 2 8:00PM  
SPRECKELS THEATER

957 HAWAII

**JOHN PRINE**  
ON SALE TOMORROW AT 10:00AM!

SUNDAY MARCH 3 \$20.00 (advance)

**DC TALK**  
The Jesus Freak Day

**MICHAEL W. SMITH**  
JONES OF CLAY THREE CRASSES

FRIDAY FEBRUARY 23 8:00pm

**RIMAC ARENA UCSD CAMPUS**  
SUNDAY MARCH 17 7:30pm

70 San Diego Reader January 23, 1996

San Diego Reader January 23, 1996 71



# CONCERTS TO GO

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

**FREE LINE**  
233.9797

1. Press the 4-digit extension close the keypad that answers you for example, 4352 for the week's concerts.

2. At the next prompt, press the 5-digit code that is next to the performance you wish to hear. Performances without codes currently do not have recordings.

**EXTENSION 4000**  
**FREE LINE**  
**233.9797**

**TONIGHT, THURSDAY**  
**Mike Wallace (448)** 8:30 p.m., 710 Grand Avenue, Pacific Beach, 433-8484.  
**Arlo Guthrie (827)** and **Jackie Burdell (647)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.  
**The Rock Whittall Quartet (655)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.  
**The Exiles (332)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.  
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**FRIDAY**  
**"Under the Lake" (700)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.  
**The Rock Whittall Quartet (655)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.  
**The Exiles (332)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.

**SATURDAY**  
**Astra Physics, Lesson 3A, Dandelion's Popcorn, and Dandelion's (4)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.

**SUNDAY**  
**Joel Jones and the Happy Jones Orchestra (4)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.

**MONDAY**  
**The Skillet (761)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.

**TUESDAY**  
**Smoking Pumpkins (148)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.

**WEDNESDAY**  
**Smoking Pumpkins (148)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.

**THURSDAY**  
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**SUNDAY**  
**Smoking Pumpkins (148)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.

**Official**  
**Celebrate Our Grand Opening**  
At The **Valley Tavern**

**Super Bowl Party**  
January 26, 27, 28 1996  
Special Drink Prices  
Free Hors D'Oeuvres During First Half  
Drawing for Complimentary Night Stay  
Drawing for T-Shirt Giveaways  
Drawing for S.D. Gulls Tickets  
Drawing for Dinner for Two  
Must Be Present to Win Prizes

**Pool Tables & Darts**  
**Specials on TV**  
Free Hors D'Oeuvres During  
Happy Hour 4:00 p.m. - 7:00 p.m.  
Hours: 11:00 a.m. - 11:00 p.m. Mon. - Thurs.  
11:00 a.m. - 12:00 a.m. Fri. & Sat.  
11:00 a.m. - 6:00 p.m. Sunday

**Valley Tavern**  
Formerly known as La Cantina  
Quality  
Real Food

**January 11, 5 and 7 p.m., 341 S. Street, downtown, 233-4343 or 233-4447.**  
**The Telling, Lady's Sassy Line, Effort South (746), Deep Shepherd, and the Water-Wire Projects Ltd.** (Café, Pacific Beach, 433-8484).  
**AC/DC (564)** and **The Power** San Diego Sports Arena, Monday, February 12, 7:30 p.m. 233-4447.  
**Heartland (342)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.  
**Don Fido Five (472)** 8:30 p.m., 1055 First Avenue, downtown, 540-4423.  
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THURSDAY, FRIDAY & SATURDAY  
SUNDAY  
PACHANGA  
MEXICAN BAR & GRILL

**ISLAND SALOON**  
SPECIAL LUNCHES  
STREET HEAT  
LIVE MUSIC/DANCING  
6 FT. BIG SCREEN TV

**LET THE GOOD TIMES ROLL!**  
Queen Ida and her Zydeco Band  
8 pm Saturday, February 3  
15408 Espola Rd. • Poway

**AT THE HORTON GRAND HOTEL**  
TRIBUTE MONTH • \$3 COVER  
FRIDAY, JANUARY 26 • 8:30 PM  
SATURDAY, JANUARY 27 • 8:30 PM  
SUNDAY, JANUARY 28 • 8:30 PM



## Calendar MUSIC SCENE

### UNDERGROUND DANCE CLUBS

If you wish to submit a listing, call 235-3000, ext. 261, night or day by 5:00 pm Friday. The week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

**Bliss** (DJ) Muziklo, San Pedro, 1000 S. 10th St., 11:00 pm to 1:00 am. DJ's: Muziklo, Dany and Dany. Dances, 1000 S. 10th St., 11:00 pm to 1:00 am. DJ's: Muziklo, Dany and Dany. Dances, 1000 S. 10th St., 11:00 pm to 1:00 am.

**Boys Night** (DJ) Dallas, Progressive and alternative music. Tuesday, 8:00 pm to 1:00 am. DJ's: Dallas, Progressive and alternative music. Tuesday, 8:00 pm to 1:00 am.

**Club Redstone** (DJ) Joe Bishop, Muziklo, and Mike O'Connell. World, House, techno, and groove. Thursday, 10:00 pm to 1:00 am. DJ's: Joe Bishop, Muziklo, and Mike O'Connell. World, House, techno, and groove. Thursday, 10:00 pm to 1:00 am.

**Flowers** (DJ) Joe Williams, Elmer Shop, Muziklo, and David J. Pico. Thursday, 10:00 pm to 1:00 am. DJ's: Joe Williams, Elmer Shop, Muziklo, and David J. Pico. Thursday, 10:00 pm to 1:00 am.

**Go-Force** (DJ) Mark E. Quirk, Deep House, Mondays, the Flame, 3700 Park Boulevard, Hillcrest, 205-4143. DJ's: Mark E. Quirk, Deep House, Mondays, the Flame, 3700 Park Boulevard, Hillcrest, 205-4143.

**Ramproms** (House, techno, and ambient). Lighters and DJ. Saturday, 5:00 Market Street, downtown, 525-7529. DJ's: Ramproms, House, techno, and ambient. Lighters and DJ. Saturday, 5:00 Market Street, downtown, 525-7529.

**Salt** (DJ) Brandon, Gothic, industrial, and fetish. Lighters and DJ. Thursday, 1843 Hancock Street, Mission Hills South, 898-8278. DJ's: Brandon, Gothic, industrial, and fetish. Lighters and DJ. Thursday, 1843 Hancock Street, Mission Hills South, 898-8278.

**Beaver Creek** (1201) East Valley Parkway (in Tridale Square), Encinitas, 748-7408. All bands perform country/country rock. DJ's: Beaver Creek, 1201 East Valley Parkway (in Tridale Square), Encinitas, 748-7408.

## Spectrum

DJ's: Brandon, Gothic, industrial, and fetish. Lighters and DJ. Thursday, 1843 Hancock Street, Mission Hills South, 898-8278. DJ's: Brandon, Gothic, industrial, and fetish. Lighters and DJ. Thursday, 1843 Hancock Street, Mission Hills South, 898-8278.

### LOCAL MUSIC

If you wish to submit a listing, call 235-3000, ext. 261, night or day by 5:00 pm Friday. The week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

**North County**  
The Alley, 421 Grand Avenue, Carlsbad, 434-1123. Thursday, 8:00 pm to 1:00 am. DJ's: North County, The Alley, 421 Grand Avenue, Carlsbad, 434-1123.

**The Alley's Back Room**, 207 West Vista Way, Oceanside, 731-3311. Thursday through Saturday, 9 pm to 1:00 am. DJ's: The Alley's Back Room, 207 West Vista Way, Oceanside, 731-3311.

**ArtHouse Coffee and Gallery**, 2931 Rossmore Street, Carlsbad, 730-0270. Friday, 6:00 pm to 1:00 am. DJ's: ArtHouse Coffee and Gallery, 2931 Rossmore Street, Carlsbad, 730-0270.

**The Beach House**, 2340 South Highway 101, Cardiff, 735-1321. Wednesday, all performances are 7 pm to 10 pm. DJ's: The Beach House, 2340 South Highway 101, Cardiff, 735-1321.

**Big Daddy's Roadhouse** (Gill), 150 Highway 101, Encinitas, 634-2365. All performances begin at 9 pm. DJ's: Big Daddy's Roadhouse, 150 Highway 101, Encinitas, 634-2365.

**Beaver Creek** (1201) East Valley Parkway (in Tridale Square), Encinitas, 748-7408. All bands perform country/country rock. DJ's: Beaver Creek, 1201 East Valley Parkway (in Tridale Square), Encinitas, 748-7408.

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## NOTE

By Gina Arnold

Lisa Loeb may be the dulcetest pop singer ever to hit the airwaves. Not the worst — not by any means — just the dulcetest. In 1994, Loeb's hit song "Star" became the No. 1-selling single of the year. Amazingly, when it hit, via the sound track to the movie Reality Bites, Loeb was albumless and unsigned, which meant she was able to negotiate a giant deal with Geffen Records. But one wonders if it hadn't been for that fateful situation (she got on the soundtrack through her friendship with Bruce Springsteen) if she'd ever have been signed at all. It's a live showcase in Austin a few years ago. Loeb gave off only the faintest whiff of

charisma; moreover, her music — tinkly, folky, sugary-but-earnest pop — is barely out of step with the times. Although she went to Brown University and later moved to New York City, Loeb is hardly the arty, avant-garde afterthought chick the music biz abhors with in the biz for her debut record. Taint, she cites Daryl Hall as one of her big influences. Given the current shock-rock tendency of artists like Alanis, Courtney, Toni, and Jill (Sobule), that's a pretty brave statement. Despite her dulceness, respect is due to Lisa Loeb for being unpretentiously ordinary. Lisa Loeb and Mike Storie's pop bills shared with Once Blue.



LISA LOEB

LISA LOEB, Mountzema Hall, Monday, January 28, 8 pm, 220-8487. \$10.50/50 students; \$12.50 general public.

**The Big Stone Lodge**, 12237 Old Potomac Road, Potomac, 748-1135. Friday and Saturday, the Country Duetters. DJ's: The Big Stone Lodge, 12237 Old Potomac Road, Potomac, 748-1135.

**Beer Cruise**, 360 Grand Avenue, Carlsbad, 730-2985. Thursday, 8:00 pm to 1:00 am. DJ's: Beer Cruise, 360 Grand Avenue, Carlsbad, 730-2985.

**The Beach House**, 2340 South Highway 101, Cardiff, 735-1321. Wednesday, all performances are 7 pm to 10 pm. DJ's: The Beach House, 2340 South Highway 101, Cardiff, 735-1321.

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**The Coffee Basket**, 2641 Vista Way, Suite 3, Oceanside, 731-4964. Friday, 7:30 pm to 10:30 pm. DJ's: The Coffee Basket, 2641 Vista Way, Suite 3, Oceanside, 731-4964.

**The Camarillo Bar and Grill**, 116 West Mission, #115, Encinitas, 744-4108. Friday and Saturday, 8 pm to midnight. DJ's: The Camarillo Bar and Grill, 116 West Mission, #115, Encinitas, 744-4108.

**Coyote Bar and Grill**, 360 Carlsbad Village Drive, Carlsbad, 739-4695. Unless noted, all performances are from 8 pm to 10 pm. Thursday, Rick Golden, blues. Friday, Chad Rice and the Firebirds, blues. Saturday, the Current Underground, rhythm and blues. Sunday, Holly Green, rock and roll. DJ's: Coyote Bar and Grill, 360 Carlsbad Village Drive, Carlsbad, 739-4695.

**The Del Dios Country Store**, 20354 Lake Drive, Encinitas, 742-7173. Thursday through Sunday, Prairie Fire, country. DJ's: The Del Dios Country Store, 20354 Lake Drive, Encinitas, 742-7173.

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**Arroyo Street Striders**, San Diego, 571-0796. Friday, Jiri's Wail; rock, Saturday, Jiri's Wail; Southern rock and roll.

**Koski O'Grady's**, 3802 Adams Avenue, Napa, 462-2844, 2844-7666. All performances begin 9 p.m. Friday and Saturday, the *Johney Edge Band*, blues.

**Snehanigans**, 7030 University Ave., La Mesa, 468-1236. All performances are 9 p.m. or later. Friday, *Mile Restillo*, rock and roll. Wednesday, *Steve Langford*, acoustic, rock and roll.

**The Silver Slipper**, 2221 Morena Blvd., San Diego, 524-1000. Friday, *Sligh Rinken*, rock. Saturday, *D.C. Blues*, blues.

**SOMA Live**, 5305 Metro Street, Bay Park, 239-SOMA, Friday, *Candlefish* and *Southern Saturday*, *Pontywater*, rock. Saturday, *Smashing Pumpkins*, rock. Wednesday, *Smashing Pumpkins*.

**Tue Lee's**, 5302 Napa Street (at Morena Boulevard), Bay Park, 542-1462, Thursday, 8 p.m. Hot Rod, rock.

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**Hierney Stone Pub.** 502 Fifth Avenue downtown. 233-8519. All performances are 9 pm to 1:30 pm. Thursday through Saturday, live byrnes, Irish folk. Sunday, Brian Connelly, Irish folk.

**Cafe Sevilla**, 555 Fourth Avenue, downtown. 233-5979. Thursday, 10 pm, Hector Rivera and La Conciencia, salsa. Sunday, 10 pm to 1:30 am, Samba, samba. Monday, Genero Humano, Spanish rock. Tuesday, Orquesta la Nueva, samba. Tapas Bar: Monday, Wednesday, and Thursday, Oscar Aragon, flamenco. Tuesday, Jesus Bas Friday and Saturday, David de Alva and Oscar

**Argonne, Bannock.** Sunday, Davis de Alva. 8 pm to 11 pm, the Jazz Doctors, jazz. Sunday, 10 am, the Normal Heights Lounge Lizards, acoustic.

**Caffe Italia, 1704 India Street,** downtown. 234-6767. Friday, 8 pm to 11 pm, Marty Ward, jazz. Saturday, 8 pm to 11 pm, the Jazz Doctors, jazz.


**The Canby, 2501 Kettner Boulevard,** downtown. 252-4355. All performances begin at 8:30 pm; unless noted, all bands play alternative/rock and roll. Thursday, the Shirleys, the MacAnns, and Atomic Boy. Friday, the Dragons, Jack, Tanner, and Gitzon.

...and Midnight Players, Blues. Sunday, the Johnny Edgar Band, Blues. Monday, the Flustering Blues Band, featuring Bill MacPherson, Blues. Tuesday, the Bastard Son, of Johnny Cash, rockabilly. Wednesday, the Mississippi Mudharks Blues.

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● (STUDIO 3 CINEMAS: VINEYARD TWIN: VOGUE FROM 1/26)

● (STUDIO 3 CINEMAS: VINEYARD TWIN: VOGUE FROM 1/26)

**Jurassic** — Another excuse for Robin Williams to behave as an overgrown child: He's been trapped inside a magical game board since boyhood, until his release twenty-six years later. (A cumbersome premise that delays his arrival on screen by half an hour.) But the movie, however designed as a vehicle for Williams, is really driven by a special effects. Every roll of the dice brings another demonstration of state-of-the-art (post-*Jurassic Park*) technology: malevolent monsters, jumbo mosquitoes, giant spiders, flood, earthquake, a stampede of rhinos and elephants. The fairy-tale moral of the thing is "Face your fears," but even more fearsome than the individual frights is their cumulative momentum. Bonnie Hunt, Kirsten Dunst, Jonathan Hyde, David Alan Grier, Bebe Neuwirth, directed by Joe Johnston. 1995.

★ (CARMEL MOUNTAIN; CINEMA STAR 8; CINEMA STAR 10; GROSSMONT CENTER; GROVE 9; HARBOR DRIVE IN; MIRA MESA 4; MISSION VALLEY 20; PLAZA BONITA; TOWN AND COUNTRY; VIA ESCONDIDO 8; VIA GLASSHOUSE 6; VIA HORTON PLAZA 14; UNIVERSITY TOWNE CENTRE; VILLAGE HAZARD PLAZA).

**Leaving Las Vegas** — Losers' love story about an all-day drinker and a lady of the night. (What passes for sweet talk: "You're like some kind of antidote that mixes with the liquor and keeps me in balance.") There is nothing convincing about the essential

dylerine), the level of convenient coyness during the pair, before they're a real, keep bumping into one another on the Vegas strip, and the main bangs unrolling into the woman's pimp in a pawslap as well, and into the pimp's future assassin (a gas station), nor the underlying anarchy of the film's "Acceptance of Acceptance." At 1-A, nor the overlying pretense of Pulling No Punches, Nicolas Cage, on the way to the "pimp" of the film, the pimp of the peripatetic child of the Funny Dreamer is convincing individually as a man determined to drink himself literally to death. The film is a very good example of how to show it, crops unflinchingly with dialogue that cries out for an immediate change of mouthwash. (But what is the for the film? The film is a very good example of interview segments? Director Mike Figgins make excellent use of the gauzy Vegas color palette, and the scene in the film is a very good example of the film's overall care and the scene in the film. *The Weekend Game* through the sheer volume of

★ FLOWER HILL CINEMAS, GROSSMONT TRAIL, LEY LA 10.12; MISSION VALLEY 20.20; HORROR TOWN 10.12

**May Fears** — Louis Malle being funny. Not a happy sight. Not altogether as miserable a sight as, for example, his *Viva Marnie* or his *Crackers*, but still. It's set in the provincial splendor of Malle's own upbringing. The matriarch of a run-down wine estate has died unexpectedly, and the far-flung family gathers for the funeral: food is eaten (food is also catapulted by spoon across the dining table), wine is drunk, a joint is passed, passions stir, inhibitions loosen, tempers flare, and an inquisitive little girl keeps asking pesky questions like "Grandpa, what's sperm?" and



Georgia

Gracinda, what's a dyke?" This comic portrait of the French bourgeoisie is framed in a context of Great Historical Significance, that of the student demonstrations and labor strikes of 1968. Sort of like the portrait in *Rules of the Game* in the corresponding context of the World War II. So, Gracinda sort of. Deeply performed (especially by the British actress Harriet Walter, from *Turtle Diary*, and the ever-reliable Michel Piccoli), smoothly directed, attractively photographed — and for all that, a bit of a grind. 1990.

**Les Misérables** — Though Claude Lelouch may appear at first blush to be riding on Victor Hugo's coat-tails, that is precisely what he's not doing. This is no straightforward adaptation of the novel (much less a revision of the stage musical) nor even a simple update of it. For sure, there are correspondences between Lelouch's narrative and Hugo's: the powerful protagonist of the screen version faces a man unjustly sentenced to death rather than under a horse-drawn cart and image of an accused revolutionary. But Lelouch's story is to say it another way, something in the nature of self-criticism, with Lelouch explicitly citing Hugo as a personal model, not just for his Romantic — yes, capital "R" — exaltation of the individual, the cause, the ideal, throughout his filmmaking career, but for his much derided and now telling predictions: the prominent role of chance and coincidence, of parallelism and recurrence, the road reversals and path-crossings, the sudden veerings, the surprise twists. With Philip Léotard and Annie Girardot. 1995, FCM 120. **★★★★★**

**Mr. Holland's Opus** — Unabashedly cornball tribute to the inspirational educator, from the director of the unabashedly *bonehead* *Big and Tall's Excellent Adventure*. (Holland's a Jewish Hasid, like the Disney folks who, they have made the subject into something of a staple. *Dead Poets Society*, *Rainman*, *Men, Dangers*, *Moons*, not to mention the attached branch of films to do with athletic coaches whoring up a trophy, a rating sports team (e.g., *Heaven's Gate*, the *Mighty Ducks*), and so on. Our hero is a high school music

teacher, who pushes aside his preferred vocation as a composer while he supplements his class load with private tutorials, summer driving instruction, extracurricular band practice, senior class plays, plus a deal some (oh, cruel irony!) with the first name of Coltrane and the middle name of Gershwin. When we finally hear the piece of music he has been tinkering on in his spare time for thirty years — "The American Symphony" — it lasts but a few minutes and sounds like John-Tesh with Strings. It insults the heart. Richard Dreyfuss, Glenn Headly, Olympia Dukakis, W.H. Macy,

1993.  
 ● (CINEMA STAR) GALAXY; CINEMA STAR 10; C  
 EMA 21; CINERAMA 6; DEL MAR HIGHLANDS;  
 GROSSMONT TROLLEY; LA COSTA 6; LA JOLLA  
 VILLAGE; MIRA MESA 7; OCEANSIDE 8;  
 POWAY 10; RANCHO BERNARDO 6; SAN MARCOS  
 CINEMAS; SANTEE VILLAGE 8; SWEETWATER 9;  
 UA GLASSHOUSE 6; UA HORTON PLAZA 14)

**Nixon** — Oliver Stone's scrapbook, lapsing at times into collage, on our thirty-seventh President — assembled with characteristic hands of Stone clumsiness, and overloaded to the groaning point. (One by one the cherished anecdotes materialize: Nixon talking in the dead of night to the Presidential portraits; Nixon "rapping" with peaceniks bivouacked at the Lincoln Memorial; Nixon cooing Kissinger into joining him on his knees in prayer — Stone can't pass up this stuff!) As a psychological profile — the inferiority complex, the egotism, the paranoia — the movie holds together and holds water. And it even has moments of illumination and instructiveness. But it's also too tunnel-visioned, repetitive, overlong at three hours plus.

time-lapse clouds as a synonym of blown calendar leaves, mid-scene switches from color to black-and-white, an expressionist dream scene, a ghostly visitation from Mother), and dramatically inchoate. Anthony Hopkins as a wrong-sounding Nixon, Joan Allen as an unbelievably naggy Pat (alias "Buddy"), James Woods with a correct but unflatteringaldemander haircut, the unrecognizable Paul Sorvino as a yes-man Kissinger—all are entertaining in their various ways, but not enough to carry the movie even halfway. 1995

**Othello** — Strenuous transplantation of Shakespeare (strenuously condensed) to the screen: restless changes of locale, a sex scene (trite shot of a dark hand enfolding a pale one on a white sheet); a chutney, almost winking, relationship between Kenneth Branagh's Iago and the close-up camera. Laurence Fishburne, with shaven, tattooed pate and impenetrable enunciation, is an imposing Moor, and Irene Jacob a sweet and understandably bewildered Desdemona. And Anna Patrick makes a strong impression in the weak part of Iago's wife and

**The Postman** — From the exiled Chilean communist poet Pablo Neruda, the temporary mailman on an illiterate island learns about language, about love, about life. It's instantly engaging, and, on the other part, Massimo Troisi, died immediately after the completion of shooting it: "The poor pup! stuff — 'No metaphors' etc. — is so palatably sweet, but the little man stuff — the ingenuous, self-indulgent, adcock's, forward-looking, undisciplined hero — presses on into doing. And the ending is not just pedantic, tearjerking, but dishonest. Once Neruda drafts the final line, there's no evidence that he's doing anything other than pure after the man, no evidence that he puts the lessons learned to use, no evidence that he's learned anything out of the waves, the wind, the stars. With Philippe Noiret and Maria Grazia Casanotti; directed by Michael Raiter.

★ (HILARIOUS CINEMAS)

**The Promise** — Heat-on-seaside reminiscence of the decades of a divided Berlin and more particularly a divided generation of young hearts, one forced to do border-guard duty in the East ("Stop! Don't move or I'll shoot!"), the other free to toil for her fashion-designing aunt in the West. They are reunited in Prague in 1968, just in time to be divided again by the Soviet invasion. Later, around 1980, the young actors turn over the roles to older actors, and we seem to have entered another movie, albeit with the same spiky soundtrack. Fairly Frank Borzage-esque in the focus on *Love People and Larger Events*, but without the usual warmth, the tenderness, the romanticism, the idealism, etc. With Corinna Harfouch,

Meret Becker, August Zirner, Anian Zollner, and Eva Mattes; directed by Margarethe von Trotta. 1994.  
★ (KEN, 1/26 through 2/3)

**Richard III** — The natural period of adjustment to any play by Shakespeare is here apt: to take a little longer: the Elizabethan blank verse has been transplanted, with minor revisions, into an alternate-universe England circa the 1930s. (Marlowe's "Come live with me and be my love ..." is sung to a swinging big-band beat. "Now is the winter of our discontent ..." is taken to a men's-

room ural. "My kingdom for a horse!" is cried from a disabled army jeep.) In truth, the period of adjustment may take longer than the running time. Even if not, it may be an adjustment to resignation instead. Or adjustment to despair. Annette Bening, one of two Hollywoodites in the cast, acquires herself well, under the circumstances. As do a number of others, especially by comparison with the dastardly protagonist of Ian McKellen. He's stuck back (or would it be forward?) in Victorian melodrama, lacking only enough length in his mustache to twirl it. Robert Downey, Jr., Nigel Hawthorne,

cracking secretary does not exactly steal the movie (too bulky for a quick getaway), but she steals whatever small bits of it she appears in, 1995.

★ (CARMEL MOUNTAIN, FROM 1/26; CAROUSEL CINEMA 6, FROM 1/26; DEL MAR HIGHLANDS; GROSSMONT TROLLEY; GROVE 9; HAZARD CENTER 7; LA COSTA 6, FROM 1/26; LA JOLLA VILLAGE)

**Screamers** — Man against robot on a distant planet, with Peter Weller and Jennifer Rubin, directed by Christian Duguay. (CARMEL MOUNTAIN; CAROUSEL CINEMA 6; CINEMA STAR 8; CINEMA STAR 6; DEL MAR HIGH LANDS; GROSSMONT CENTER; GROVE 9; MIRA MESA 7; MISSION VALLEY 20; OCEANSIDE 8; POWAY 10; SAN CARLOS CINEMAS; SWEETWATER 9; UA GLASSHOUSE 6; UA HORTON PLAZA 14; UNIVERSITY TOWNE CENTRE; WILD GAND PLAZA. FROM 1/26)

**Sonnet and Sensibility** — From the Jane Austen shelf, a cinematic Classics illustrated. And altogether an agreeable comedy of manners, though hardly on course to become a classic in its own right. In its own medium, to be more precise, Ang Lee, of *Fantasia* *Drunk My Woman* and *The Wedding Banquet*, is the perhaps unexpected director of the thing. And it's something of a measure of the power of Miss Austen that her personality in the end submerges that of Mr. Lee: her clear biases, her fastidious appointment of approval and reproof, overwhelm his broad tolerances, his predilection to see from everyone's angle. Emma Thompson, although quite expected (and especially adept) in the central role of the saintly Elton, is totally unexpected herself

in the job of scriptwriter. And in that capacity she manages to move matters along steadily, if at first a little abruptly, to and beyond the climactic moment that encapsulates, as well as any single moment can, the Jane Austen ethos, the moment for which a Jane Austen heroine, with bated breath, lives. "Do you compare your conduct with *his*?" inquires Elinor, typically concerned with levels and degrees of blameworthiness, of her chastened younger sister, Marianne. "No," comes the earnest and unironic reply. "I compare it with what it ought to be — with *yours*." The portrayal

Marianne is the real revelation of the movie. Kate Winslet was not heretofore well enough known to arouse any expectations whatever, and her Marianne would seem to be worlds apart from her blood-stained adolescent fantasist in *Heavenly Creatures*. But at a second glance, perhaps not worlds apart after all, perhaps only one world, perhaps only a continent. The holy



Mr. Holland's Oyster

play by Mr. Right-Hand-Man, with the two-timing mistress as the wadrobe in the middle. (The ever-present Gong Li goes to show that even in a fun movie, the director has a penchant for the over-the-top.) The chaste, trilling tony ladies in front of a well-drilled chorus line, and delling herself up in furs and thick-point evening wear in hiding on a godforsaken rustic island. Subject camerawork virtually compels a director to concentrate on *la* elements such as the camera's point of view, the camera angle, frame. And Zhang Yimou here maintains that concentration in exemplary fashion. All of the movie's many killings take

to Live) has not altogether been banished, the thickly yellowed atmosphere of the old lobby still hangs about the place like the smoke of a long-ago fire melted better. Sometimes—night comes only—the atmosphere is blasé, and the coat of ice. Yet at all times the director is also doing his most and best directing. The secret of his success on this occasion resides in the decision to tell the story

forcefully, is not for the benefit of the audience but rather for the benefit of the drama: not staged as spectacle, but placed, quite precisely, among the cast of characters, and in particular barely beyond the compass of the central character. Wang Xiao Xiao, Li Baotian, Shun Chun. 1995.

**Sudden Death** — It's the seventh game of the Stanley Cup playoffs, Pittsburgh vs. Chicago (no, it's not science fiction, exactly), and the Vice President and his party have been taken hostage in the luxury box by a stereotypically smart-aleck arch villain. "What do I want? World peace, an end to bigotry, and no more mini-malls!" One of the hostages, however, happens to be the daughter of the Fire Marshal, a man named McCord, a name which naturally would make any film producer think of Jean-Luc Godard's *Duress*. "This movie could be a

**The Terminator** — Unpretentious and fast-moving science fiction, not at all well-worn or slowed down by the Biblical

vertones of a plot. A half-human, half-orc assassin (Arnold Schwarzenegger, well within his acting range) has been sent back through time from 2029 A.D. to the present day, under Herod-like orders to kill the woman destined to give birth to a "deliverer" who will lead the rebellion against the genocidal mechnocracy, so to call it, that acceded to power after nuclear holocaust. Fortunately, one of the rebel soldiers got through on the time machine, too, and before it was destroyed; and he is ahead of the police on the trail of this new sort of serial killer, targeting everyone in the L.A.


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