

Volume 36 / Number 15 / March 6, 1993

DETAILS OF JUNIOR SEAL PATERNITY SUIT... SEE PAGE 4

SAN DIEGO'S WEEKLY
Reader



**G'BYE MOM, SO LONG DAD,
WHERE ARE THE GIRLS?**

WEST POINT OF THE WEST

Navy nursery

The Navy is asking 16,000 sailors to complete questionnaires as part of a detailed survey of pregnancy and child care. Called "Navy Survey of Parenthood and Pregnancy," and drafted by the Navy Personnel Research and Development Center in San Diego, the 34-question document was sent three weeks ago to 16,000 Navy women and 6000 men. The Washington Times, which says it obtained a copy of the female version of the survey form, reports it contains questions such as "Do you or your partner usually use a form of birth control?" "Do you have more than one partner?" "Answer with your usual or most recent partner in mind." "Two long-term methods of birth control are now available: vasectomy and Depo-Provera. What is the primary reason that you do NOT use one of these methods?" "True/false questions include: 'When a birth control method is not available, I believe you just have to take a chance and hope that a pregnancy does not result' and 'I have sexual intercourse with one or my partner using birth control even though I did not want to get pregnant.' The paper notes that "intimate from one question is an attempt to learn attitudes toward abortion, which military law requires aboard ship." The paper also reports that women at sea have a higher rate of unwanted pregnancies and abortions than women on shore duty.

Reverse migration

A \$500,000, federally funded "migrant teacher" field study in Tijuana scheduled for next month by teachers from Lincoln's Linda Verde School, does a little bit of migration from school board members there. While in Tijuana the teachers, reports the L.A. Daily News, will "sit on an eleven and meet with teachers at a Tijuana elementary school, then view Mexican art and buy books at a museum." "Personally I would have spent the money on reading materials and computers," says board member Greg Tate. But then he adds: "They get a lot of students that move up here from Mexico. They will go down and talk to the education in Mexico to find out what the education plan is like, so when they do receive these kids, they have a better idea of what students have been taught. There is some value."

Friends of BH

The late Colorado head coach Larry Lawrence and wife turned up on Bill Clinton's White House dinner list under the category "Longtime Friends." Lawrence, whom Clinton made ambassador to Switzerland, had given hundreds of thousands of dollars to the president's campaign fund before he died about a year ago. "I'll be many other friends and supporters," said the president, the Lawrence died not just as the Clinton Redskins' coach.

Cunningham is a normally mild-mannered man who works on two counts of distribution and conspiracy to distribute marijuana. It involved on all counts, Cunningham and his alleged co-conspirator Christopher Galtus. The latter is currently in jail on a charge of conspiracy to distribute marijuana and possession of a firearm. Cunningham was indicted in January after allegedly plotting a plan to sell out an airport near Boston.

Killer pool

San Diego State public opinion research lab was called to duty by its first defendant, John Du Pont, the chemical company heir recently accused of killing an Olympic wrestler. Attorney Thomas Reptman told the Legal Information Center that the school conducted a survey of his among parents in Delaware County, Pennsylvania, where the trial was held. "That brought a question to the district attorney," office asking Judge Patricia Jenkins to order the defense to cease further contact with prospective jurors and to turn over identification of those contacted. The paper reports the order, however, expedited proceedings and even allowed one of those contacted in the survey to serve as a juror. Du Pont was found guilty and guilty of third degree murder. A Virginia-based subsidiary of La Jolla's Science Applications International Corp. will share an \$18.7 million contract to build a new Superfund computer system to track parents who ship their child to day-care centers. "This new system will allow us to track these parents much more efficiently so we can start withholding wages and so forth," says a company spokesman.

Contributor: Matt Potter

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Say It Ain't Seau

By Matt Potter

The crowd, 5000 strong, roared when he was introduced at the Chamber of Commerce rally called to oppose the referendum.

Football team says one more observer. They promote the team's 15 athletes in their best interest. Known as Junior, mostly million-dollar footballers for the Chargers, had finally entered politics. As Mayor Susan Goldring looked on approvingly, the building player, seemingly more accustomed to running on the field than about it, lit into the opposition as it is were the dreaded Oakland Raiders. The audience howled in agreement, and later a TV reporter spoke publicly about how "the referee hasn't been heard from before in this debate. Now they're quiet!" Other, a praised Seau for helping influence public opinion in favor of the stadium deal and speculated only half-kidding that his minor might even run for mayor someday.

Later the same week, a superior court judge took Seau's advice and killed the stadium lawsuit. Having behind a 1995 contract with the city widely acknowledged to be a windfall for the Chargers and team owner Alex Spanos. Whether Junior, now hounded in the news of San Diego's economic and political future, has pulled off this feat remains to be seen. But Pottery has shown, observers say, will mean that he helped with the city's sportsmen.

His story, and politics, and the coverage of it, is especially as the Union-Tribune, where editor in chief Herbert Martin, an ex-Spanos public relations aide, has long reigned as the paper's chief purveyor of sports. During the height of the stadium debate, Martin authored a lengthy piece featured prominently in the paper's Sunday edition, scathing his criticism of the power and seem to call for the stadium to defend the Chargers' deal.

The paper has also run a steady stream of pieces to lionize Seau, hawking him as carefully promoted image. But the entire story has, not been told. And the Union-Tribune, the paper, is falling to tell it. Specifically, sources allege, the paper and its owner, wealthy Stockton developer Alex Spanos, as well as other team owners and players.

The sports department of the city's sports department of the expansion included a very nice new and very large press area, with a brand new press box and drink rail beverages that the hell do you think? (It goes away with wife beating for a long) And he told the only one: The sports media is a joke.



tion supports that show the union efforts, drug and alcohol awareness, and anti-depression programs. He stands with team captains that raise thousands of dollars, he makes speeches at rallies that move thousands of families to tears. Seau was quoted as saying, "Nothing is more important than my family when I'm off the field."

That same month, the Atlanta Journal wrote, "A year and a half ago, Seau's first child was born six weeks premature, he has periodically underdeveloped. Today little Sydney, now four is healthy and happy. Still, there were difficult and uncertain

ed again he was the father of a young son born to his high school sweetheart, and only after Seau reluctantly agreed to pay \$6000 a month in child support along with health insurance, life insurance, and \$25,000 in legal fees.

Defendant spends as much time with his minor child, the mother declared in July 1993. "I would estimate that his time there is near zero," claims Seau's lawyer, who says Seau is an extremely apathetic child support defendant. The one who asks for contact or who visits to see the child or speak to the

child with other (his) child's time. "I can also tell to deal with child who continually says he has no television as a member of the San Diego Chargers football team. He sees his father in commercials where his father holds other children in his arms for some charity event. I can tell he's a father who's not a father for some time or time in the past," continued in part.

Did Ticketmaster Squeeze Ringling Brothers?

By Thomas K. Arnold

Ticketmaster's legal problems may have disappeared from the headlines, but they are far from over. The country's biggest sports and entertainment ticket broker is once again facing an antitrust action to court, this one brought against it by a San Diego-based rival.

In the suit, filed February 7 in federal court here, District Service Corporation, which sells tickets primarily to campgrounds and national parks, accuses its mighty competitor of violating the Sherman Anti-Trust Act. District claims a contract it signed last year to provide tickets for the Ringling Brothers and Barnum & Bailey Circus in the Denver market was scrapped due to pressure from Ticketmaster, which it accuses of having "monopolized" the market throughout the United States.

"We are not a Ringling company," says Jack Bishop, District's marketing director. "But we must take action when faced with monopolistic and destructive practices. This antitrust action is designed to create a level playing field for us, but for consumers."

The District action comes nearly three years after Ticketmaster's \$100 million-a-year company challenged on several fronts. The popular rock band Pearl Jam

was dropped in July 1990 by Attorney General Janet Reno, citing the recent entry of new competitors into the ticket-selling business. The other suits were also allegedly dropped.

But now, District — a Canadian company whose American headquarters is in San Diego — has picked up where the federal government left off. In its suit, District claims that in July 1990, just one day after signing the contract with Ringling Brothers, it was "advised" by district attorney that Ticketmaster had learned of the contract and was putting pressure on Ringling

Brothers to get out of the deal. Later, according to the suit, Ticketmaster induced "apparent pressure" on the circus by raising its service charge in various other cities across the country. District, according to the suit, Ringling Brothers canceled its contract with District, citing poor ticket sales — a reason District claims was "a pretext." The real reason was the pressure placed on Ringling Brothers by Ticketmaster. District is seeking damages as well as punitive damages in an unspecified amount.

Senior Editor, the New York attorney who representing District in the federal action, says it



Ticketmaster under attack from San Diego-based rival.

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Golden state that the District suit against Ticketmaster was filed less than two months after Ringling Brothers filed a suit in Los Angeles County. District, again, claims that Ticketmaster's pressure on Ringling Brothers was "a pretext." The real reason was the pressure placed on Ringling Brothers by Ticketmaster. District is seeking damages as well as punitive damages in an unspecified amount.

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Ticketmaster action. "We have no quarrel with Ringling Brothers," he says. "Ringling Brothers is really an innocent victim. This is a matter in which Ticketmaster was the victim."

Ticketmaster was founded in 1966 and now claims to be the largest company in the nation to sell tickets in North America, with a client roster of more than 40,000 camps in California, Kentucky, Virginia, New York, Ontario, Canada, and elsewhere. District also sells tickets in national and state parks and several tourist attractions, including near Smoky Mountain National Park, Yosemite National Park, Hearst Castle, and Mammoth Lakes.

Ticketmaster is not much older, but is significantly bigger. In its latest corporate statement, the Los Angeles-based concern claims to have exclusive rights to sell tickets for two-thirds of the nation's U.S. concerts and sporting events. The firm, which pays facility managers and promoters a percentage of the fees it charges, employs more than 1,000 people and reported annual sales last year of \$180 million.

Ticketmaster was founded in 1978 in Scottsdale, Arizona, where two Arizona State University students came up with a computer program that tracked ticket sales and availability. In 1982, Chicago-area lawyer Jay Byrnes, whose family owns the Hyatt Hotel chain, bought the company and moved it to Los Angeles. Fred Rosen, then in Rosen's dispute from sporting events to rock concerts, and to one-up all the other ticket-selling companies as well as industry leaders Ticketmaster, decided to cut promoters and facility managers in on the ticket deal, instead of charging them. To do this, he sold Ticketmaster's stock, the company that produced tickets for the

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Say It Ain't Seau

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but has time for charity events and other children who are not even his own. I will further have to explain a press release of how Deland is soon to start a new

career as a "daddy" as his new spouse is now pregnant.
According to a final stipulated judgment of paternity filed in the case in May 1994, the child's mother was to have an "anticipated 20 percent time-share of minor child with his father."

According to case records, the mother met Seau while both

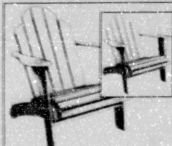
were students at Oceanside High School when she was 15 and he was 16.
On October 18, 1985, Tiana Basil Seau Jr. and I first began dating," she testified. "In June of 1987, Junior Seau graduated from Oceanside High School. Then in August of 1987, Junior Seau went away to USC in Los Angeles. In January of 1988, I

graduated from Oceanside High School and promptly moved to Los Angeles, where Junior and I began sharing an apartment on Vermont Avenue. We shared that apartment until September 1988, Junior and I also shared a joint checking account.
In October of 1988, I informed Junior Seau that I was

about four weeks pregnant. In June of 1989, (the baby) was born. Junior Seau visited the hospital, and his name, with his full knowledge and cooperation, was placed upon the birth certificate as father.
Junior and I remained in a dating relationship for another

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GOOD THINGS



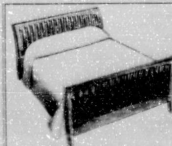
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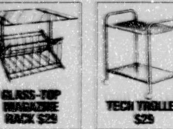


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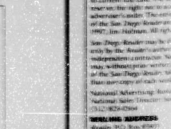
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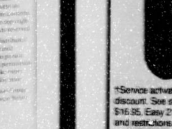
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Say It Ain't Seau

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year from the time I informed him I was pregnant in October 1988. I did not become involved in another relationship until September 22, 1990. In 1990, Junior Seau decided to go into the NFL draft. We stopped our dating relationship after he was picked in the NFL draft and became involved with Gina DeVeto.

Before they split up, the mother of Seau's child testified,

she followed Seau as he traveled with the college team, although he never provided her monetary support. During Junior Seau's senior year at USC, [the baby] and I went to all the games. This travel was at some expense as I lived in Oceanside with my mother and worked full-time supporting [the baby] and myself without any support from Junior Seau. After Junior Seau's NFL contract was negotiated he at that point began giving [the child] \$1000 per month.

According to a deposition taken in March 1991, Seau testified that he was the child's father

and confirmed he was at the hospital for the child's birth and that he had allowed his name to be put on the birth certificate. He also agreed to pay \$3000 a month in child support payments. But two years later, in July of 1993, when the mother sought a 10 percent increase in the monthly payment, Seau had a change of heart and demanded that the mother have a blood test to confirm that the child was actually his.

"I am somewhat confused as to the Defendant's request now for blood testing," the mother declared to the court. "Defendant has never disputed he is the fa-

ther of the child." She added, "I do not know off of what will be found if it comes, however, I am more than willing to have the blood testing performed in this action."

In a declaration filed with the court in September 1993, Seau fired back: "I have recently spoken to several of my past college friends and was told that during the time I was at camp they believe [the mother] was not completely faithful to me. The plaintiff and I met while I was attending college at the University of Southern California... We subsequently developed an intimate re-

lationship. I am the father, then the minor child will benefit from that relationship [both emotionally and financially]. However, if I am not the father, then a grave injustice will be performed if this court or any court imposes a relationship based on a legal technicality."

The mother countered by declaring, "Defendant's father was a last resort makes claims to smear my reputation. Nothing could be further from the truth, and I feel I must take this opportunity to rebut Defendant's declaration."

She went on to describe a lengthy physical relationship with the football player "before and

lengths physical relationship with the football player" "before and

lengths physical relationship with the football player" "before and

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Say It Ain't Seau

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Defendant Junior Seau) from October 19, 1985, until after July 8, 1990, when Junior Seau and I broke up." The mother also denied she was taking advantage of Seau's status as a successful professional

athlete, and she disputed his statement that they had met while he was at USC. "I was pregnant one year and nine months before Junior Seau ever became a pro-foot ball player. Junior's efforts to make me sound like a gold-digging individual totally overlook the fact that we were high school sweethearts, and I became pregnant well before he ever became a famous

pro-football player." Court records show that a blood test was finally ordered in February 1994. Though the results are not a matter of court record, on May 23 of that year, a stipulated judgment of paternity was entered in the case. Signed by both Seau and the child's mother, it declares that "Plaintiff is the natural mother and defendant is the nat-

ural father of the minor child" and outlines the terms of settlement, including the payment of \$6500 a month in support until the child "marries, dies, becomes emancipated, reaches the age of 19 or reaches 18 and is not a full-time high school student residing with the Plaintiff, whichever occurs first." Seau did not respond to requests for comment.

Ticket-master

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Brown had lit on a winning formula, and Ticketmaster became the dominant ticketing company in the country, supplanting even Ticketron, whose remains it bought in 1991. Two years later,

Microsoft cofounder Paul Allen bought a majority interest in Ticketmaster for \$350 million, and since then the company has continued to grow—despite the Pearl Jam controversy and Justice Department probe. Last year Ticketmaster unveiled Ticketmaster Travel and signed Royal Air as its first client.

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STRAIGHT FROM THE HIP



Matt: I swore my cat Pete watched the movie *Batman* with me. My friend denied the possibility, saying, "Cats have only the ability to see three-dimensional images." I've seen lots of dogs watch TV, who not a cat? Pete was very interested in the animated movie, in all appearances.

Given a choice, Pete likely would have picked *The Birds* or even a *Bass Masters* retrospective, but there's a chance he found something worth watching in *Batman*. Sure, cats have the ability to see a TV image, though I'd like to believe they "watch" only when they've exhausted all other entertainment possibilities. Like dogs, cats will be intrigued by a moving image or interesting sound, even if it's a simulation. Sound and movement pique hunting or play instincts momentarily, until the animal realizes (unlike us) that TV is not real life. Researchers believe cats are physiologically capable of seeing colors but don't respond to them because colors aren't useful signals to animals that hunt at night. So the Three Stooges are as potentially interesting as a big Technicolor extravaganza. It's a sure bet Pete would hate *CSpan* or *The Muppet Show*. Not enough action.

Pete probably endured all 77 minutes of *Batman* because he wanted to hang out with you, and you happened to be watching a video at the moment. Did you check to see if his eyes were open the whole time? Cats sleep 10 to 12 hours a day, so my guess is he dozed through most of it. "Interested" may be oversteering Pete's involvement. But sure that sounds or movements, cats and dogs are stimulated by smells. So come the day that TV can transmit the truest scent of *Third Rock from the Sun* or *Ennio Morricone*, most domestic animals will have only a superficial interest in vid fare.

Dear Matthew Alice: This morning I heard a rumbling sound in my unoccupied bathroom and went there to find that the noise emanated from the toilet bowl. The water in the bowl was trembling, the noise got louder, then the water went down the drain making a sort of loud gurgling noise. It was a really big dog in my pipes or what?

Random unattended toilet flushing isn't unheard of, but it's not related to wildlife in the plumbing. Your toilet is just the feature item linking two hydrodynamic systems. The incoming end works on water pressure, the outgoing mostly on gravity. We checked with experts in both ends, and all said they'd need details about your particular toilet and sewer system to answer positively. I already know more about your toilet than I care to, so they had to work with what you gave them. There's a long-shot chance that some clog in your sewer pipes broke loose and caused the water in the bowl to back up, then drop enough to cause the pipes to shake and the toilet to flush. But when pressed, most agreed that you had a surge in the water pipes that fed the toilet tank. The rumbles and jiggles came from the increased pressure and vibration in the pipes, which might also have caused the flush valve to open, especially if it was already a little leaky. Less mysterious and interesting than you'd hoped, I'm sure.

To Matt: I've always wondered about those signs you occasionally see on the freeway that say "Landscaping Ahead." Why does Caltrans feel the need to alert drivers to upcoming or plant?

Just one more signage mystery, like "Cruise Ships Use Airport Exit" and "Trucks OK." My personal favorite was the chunk of 163 south through Redwood Park marked at the north end "Begin Scenic Drive" and, half a mile or so later, "End Scenic Drive." Scenic, it was, but hardly worth a special trip. (Recently the "End Scenic Drive" sign has been removed, making us look less like idiots to out-of-towners.) But the landscaping notices are quite logical to Caltrans. The agency lets contracts to private companies to plant and maintain our roadside vegetation. The deal is struck for a particular stretch of road, Caltrans erects signs to let us know that shoulder work will be taking place in this area, and they'd be obliged if we stay alert and not hit anyone. The contracts usually run for five years and require that the companies maintain the six plant, poppies, whatever, until they are well established and looking good. The landscapers set their own inspection and maintenance schedules, so rather than putting up temporary signs only when people are actually working, Caltrans erects permanent signs so the companies can come and go as they like. When landscaping (the stuff) is chugging along just fine, landscaping (the activity) ends, and the signs come down. If Caltrans were fully truthful, the signs would say, "It's possible that from time to time over the next few years you'll see people here spraying and weeding, and feeding, but we can't predict exactly when that will be, so just keep on your toes and be prepared for anything." That would give us a less thing to fret about in our oversteered lives, but is that what government is here for? I don't think so.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 83803, San Diego, CA 92186-5803, or fax your questions to 231-0485, or e-mail to matt@att.net via the Internet.

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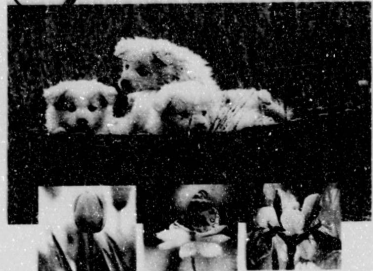
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SPORTING BOX

First of all, let's say that "Who's the better dog?" is a tough question to ask. Sugar Ray Leonard came back for \$4 million. It's not the \$2 million that Tyson gets or Evander Holyfield will get or the \$10 to \$15 million Leonard got in his prime. But it's \$4 million real dollars, which is enough money to laminate yourself in front of the world.

Everyone involved will get paid, but unlike most of these over-the-hill fights, the Leonard-Camacho charade never fooled the public. It's taken me 14 phone calls to find a bar that will admit to carrying the program. The sport is off to a slow start. Leonard, 37, arrives and hands over ten bucks' admission, walks through the front door to join a trader court clientele. Tonight the regular hardens is joined by a special guest bar tender, a 14-Mach of blonde whose curly hair reaches down to the middle of her butt. She's wearing pinkie makeup, thick rubs lipstick, and a tight, very tight, black mini-skirt.

Like that in a bar, besides the over-the-hill ticket takes, the rough, burly drive is employing three cocktail servers and providing, free—a plate of unseasoned carrots, accompanied by a bowl of creamy dip. The bar tender, who has paid \$1000 to televise this contest, is an overweight Hispanic male in his 40s. The man paces the bar with one side of his shirt hung over his blue-rimmed trousers while clutching a beer in his right hand. He counts the gate with the attentiveness of a poor man who is in over his head.

There are 41 patrons sitting at tables, most just beer. I figure the bar will break even on the night plus a little. An hour before the main event there are three empty seats at the bar. I begin to chat with Harold Kothack, an unemployed carpenter, and ask, "Who did you come?"

"It's my neighborhood. I'd probably be here anyway."

I inquire of Mary Hendricks, an unemployed waitress, to see if she's had any fun here tonight. Mary puts on a whine, aw-shucks smile and says, "Well, you know it's the fight. I know a lot of people would be here."

"Have you seen a Sugar Ray fight before?"

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I ask Bob Louche, a retired UPS driver, who he likes in the fight.

"Who cares? Neither one of them is going anywhere."

This setting, complete tonight's affair, Saturday's Leonard-Camacho fight was an imitation of a real boxing event. The setting of a real boxing event should be Vegas. A big boxing match brings out a fire right buzz that is terrific, comparable only to a Super Bowl. The day before a big fight people working in offices will ask each other, "Are you going to the fight?" Doctors, lawyers, receptionists, the homeless, and cabdrivers will select the opinions of strangers. For a few hours, everybody in this fragmented country can find something to talk about with each other.

A time boxing event will see the participants on the cover of a half-dozen national magazines. The fight will be the lead story in every newspaper's sports section the day of the fight and the day after. Sugar Ray made the cover of Sports Illustrated, and made was featured in a one, oddly written four-page story with far more pictures than text. And that was it.

In a George Foreman way, it seemed that Leonard had picked well; his opponent was Hector "Macho Man" Camacho. Camacho is a 34-year-old punchless fighter who has been lurking on the margins of boxing just long enough to be respectable to people who don't follow the sport. The astonishing body was in a boxing stance.

The fight revealed an off-balance, out-punched, out-quipped, restless, brawling Sugar Ray Leonard. It was over by the third round when the Macho Man took charge, snapping off right jabs and good lefts as well. The referee stopped the fight 1:58 into the fifth round. Leonard lay against the ropes unable to defend himself.

They say the last thing to leave a fighter is his punch. Legs, foot speed, balance, the ability to absorb a blow are first. This is why George Foreman and Larry Holmes can still find an audience. They may be old and fat, but they are still one lucky punch away from a knockout. But in this case Leonard made a clean sweep, even his punches were weak. The only thing left to him was

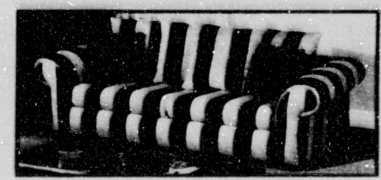
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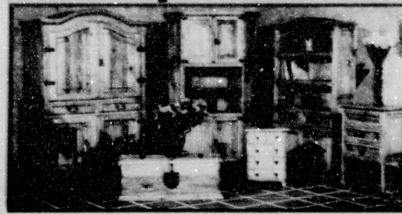
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MAR 1997



San Diego Reader March 6, 1997

1890



1890

Which raises the question: is preparing future officers the aim of an institution dubbing itself Army and Navy Academy?

Miller, who wears a striking resemblance in face and pose to chairman of the Joint Chiefs of Staff General John M. Shalikashvili, allows himself a forthright laugh.

There are two things we are not," he says, "and first is a reform school. Some guy, bringing their kids here thinking that, but we don't take 'em; if we know that a boy has been told by a judge, 'Go to a military school or go to juvenile hall, well, he'll have to find a different military school. And the other thing we are not is a recruiting arm for the armed services. Now, having said that, I'll tell you that, of the kids who stay in a ROTC program through graduation, almost 50 percent go on to the armed services in some fashion, whether it's college, an academy program, or they enlist. And I don't know

what the breakdown is, but a very high number get scholarships. As well, 10 percent of the Army ROTC scholarships go to lady-who-have-been-in-the-ROTC program, which is saying something, because the ROTC college scholarships are as competitive as West Point, Annapolis, and the Air Force Academy. This year we have one boy going to Annapolis, one new going to Air Force Academy, and three boys who are getting ROTC scholarships.

In the wake of upheaval at southern business of male-only military colleges, such as the Citadel and the Virginia Military Institute, under siege to females for admission, how does ANA handle similar inquiries?

"With a lot of discouragement. We recently had a young lady inquire, and what it came down to was that the father was told by the chairman of the board, 'Look, if your daughter applies, we're going to accept her. But you have to know that

we're not going to change our program. We have an all-male school, we have an all-male program, and we have all-male dormitories—all these all-male things. At this point we're positioned to meet, to put in barracks, that kind of stuff. As it happened, the young lady was a good athlete, and her father

young-ers can better focus on academics and growing up. There's plenty of time for motherment with the opposite sex later on. We're firm about it, we're not going to change. We're going to stay a boys' school."

"My name is Tom Carter, and you probably wanted to know, Malcontents removed from formations, ordered to face walls, held their arms out, their James Dean sneers cracking their hairless faces."

Ray, where I came from, what I'm doing here."

As strongly as Superintendent Miller is reminded of General Shalikashvili, Mr. Carter brings to mind another academic tone: Andy Rooney of CBS's 60 Minutes. "One of the reasons that I'm here is that I went to a boys' boarding school, all boys, as it turned out, a long time ago

at the Hills School in Pennsylvania, and, of course, I went into the service for a while. I was in the Navy, but it was the tail end of the war, and I never actually got to fight in anger. So I ended up going to Princeton and graduating from there, and then went on into the international Good business for many, many years. I worked up through the marketing end of the business, then became regional and then general manager, and lived in many parts of the world: Panama, Guatemala, Venezuela, Japan—a varied international career. I retired in Los Angeles, where I was offered a position in the school business. I was always interested in education, so I took the job as business manager for the Worthington School for Girls in Holmby Hills, it's in the Bel Air section, you know, the Bummy Club or whatever it is—what's his name?"

"Hugh Hefner, that's it. And who's the guy who has all these television shows? Hugh Hefner?"

"Bigger house, anyway, the name escapes me, but it's a lovely area, old part of Beverly Hills, and that's where I was about 10 or 12 years, at the Worthington School for Girls, and eventually I merged to become co-ed with our brother school, the Harvard School for Boys, which at one time had been a military school. It was on the other side, North Hollywood. Anyway, I started on there for 2 or 3 years during the merger. Then I decided I would try retirement. My wife had a boy who lives near Carlsbad, so we moved down here, and not wanting to just do nothing, I wondered if they needed any help at the Army-Navy Academy. So, we contacted Dr. Henrich, and if they ever needed some part-time help, you know, and that sort of volunteer effort turned

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"My main job here is to support our director of admissions, Margarite Daniel, and perhaps the fact that I have been through the process in a boy's school helps to some extent. I'm the one who usually gets the initial inquiries, counsels the parents, tells them about the school. Normally, they've usually heard about us from somewhere. Often it's word of mouth, or from a magazine like *Sunset*. So we go through a basic information sheet, find out the name and age of the boy, name of the inquirer, usually mother or father — sometimes uncle, aunt, grandparent, things of that nature — and make sure first of all this is the right kind of school for them. In other words, we start in grade 7 and go through grade 12. Occasionally we get an inquiry for a girl, but as you know, Ray, we don't have girls in the academy. Our feeling is that there are less distractions for the boy, and I think that as a result the boys are able to get a little bit better education. That's been my own personal experience, even though it was a long time ago."

"Weak. Why do you change from one school to another? Things of that nature. Is he your son or nephew or... we get a lot of inquiries from broken families, if you will... sometimes both of the parents are out of the picture for one reason or another." This is a military school, I know, but — I want to be sure



I have this right — ANA in '74 reform school?

"That's one of the things we stress, because a lot of the boys have that feeling, that this is a reform school, that it's only for bad boys. And that's not our academy. As a result of that misconception, we end up with

boys sometimes who're a little afraid of coming."

Margarite Daniel has entered the room and joins the conversation. "At some level," she says, "each boy has to convey to us, to know that they are willing to be here and try their best, but

problems you encounter are (a) fear of being away from home, and (b) just fear of not having the comforts of home. Most of our kids come from various advantaged lifestyles, they've sort of been given everything never had to work for anything, and consequently they have no

pride of self. They're lacking something. And they keep looking for it in the outer world, from other people. But no one can give them their sense of self. So here we use the military system, its structure, order, ranking — where boys earn more responsibility with more priv-

ilege — to help develop pride and self-esteem. You know, once a boy has his sense of self, he's better able to contribute."

"We really have three main objectives, the first being academic; that is, we want all our graduates to meet the entrance requirements for the University of California system. Next, most important, we want strong participation in our athletic program; we offer 13 sports, and with only 250 boys, chances are a boy can get on a team. It's not like at a high school with 2,000 boys, where only the champions or superstars get on the varsity. And third, most important is our IROTC program, which starts in grade nine."

Tony adds, "It's a leadership training course designed to build self-esteem, self-confidence, respect for authority, all those good things. And it's that combination of those sort of three objectives, as Margarite has explained, that turns out a good boy here."

What does it take to get in?

"We look at every boy as a whole, as an individual," Margarite says, "setting off an alarm in my head, 'bullshit-ting-ding-ding'." But in general, we're looking for C grades or better. However, if they had a term of D or F due to a life-changing or a shock change or just adolescence itself... you know, at 13 or 14, socialization becomes more important than academic performance. And that's when we get most of our calls. So we

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look to make sure the potential is there: IQ test, reading comprehension test, personality assessment test, writing test, that sort of thing. And then we look at what teachers say about them."

From the school they came from?

Right. We look at recommendations from math and English teachers, a guidance counselor, a principal, and someone who knows them outside of

the classroom. When they come in and do a tour, we try to get to know them a little bit on a personal basis, kind of size them up, you know, chemistry-wise. They then have interviews with myself, with the commandant of cadets, and with the headmaster. And then we all put our heads together to make a decision."

What do you mean by advantaged backgrounds?

"It's not inexpensive," says Tony. "Tuition is \$6 to \$7 a day, \$15,450. Plus eight or nine uniforms, and that'll run about \$1000 and hopefully last a couple years—boys do grow. There is a one-time endowment fee of \$1000. You are in about \$20,000."

"But I don't mean so much in terms of monetary privilege," Margerite clarifies. "We have students here whose parents work two jobs, single moms

working two or three jobs, kids getting help from the grandparents. Rather, privileged in the sense that they have no sense of appreciation or respect for what's been given to them. So they come into this environment, which is a little more stark, and they start at ground zero. They have to earn their respect, earn their place, and recognize there's somebody else on this planet besides themselves."

How many boys last all six years?

"From seventh grade through graduation?"

Yeah.

"Very few, maybe 10 to 15 percent."

Really?

"It seems that the mentalities we see most is that parents call us 'cause there's a problem. Their son's in a school where there's too much distraction,

both parents work, parents can't be there, they can't handle it, and they don't want their child to waste his high school years. So they call us to take care of the problem. They bring their son in, he does very well, goes from a 1.5 GPA to a 3.8, and they figure, Well, the problem's solved! So they pull their son out the following year, he again falls miserably at his old school, and then they call us again."

And they can't figure out why?

"Exactly."

"We don't claim to perform any miracles," Tony says. "Parents think they're going to send 'em here for a year, we're going to clean 'em up. Nope, em..."

"...we don't pretend to that. I mean, we've got the structure, we've got the environment, but it takes time for a lot of kids today."

"Then there's the media..."

"...um...we're always a little leery. It doesn't seem like the media look very kindly on us. We're this mysterious entity over here, this strange little community, this military boarding school, and the media try, you know, to make us into some Person Place. Drugs, for instance, is the big hot button now with the Drug-Free America campaign. And we have a zero-tolerance policy. Get caught, you're kicked out. Even if they admit they're gone! Whereas in our fellow school, Carlebach High, for example, they have a three strikes policy. You have to get caught three times before you're even suspended. Last year we had a pretty incredible time, being about 17 kids, which is about 10 percent of the population, but 17 kids is 17 kids. So the media picks up on that, such to focus on it as, when the drug problem is at Carlebach High, where there's dealing right on the playground, where you can be caught three times and then you're suspended. Here it's come and we're expelled."

"But we're sorry," Tony says. "We stick by our guns."

WILLIAM BROOKMAN, a former member of the House of Representatives, Department of Anthropology, Smithsonian Institution, speaks in a voice mildly suggestive of Robin Williams, other than his long head and small body. He perfectly fits his presumption, a scholar spending an afternoon in an evocative section.

"When I could no longer do anything in the National Law," he explains, "because of political and military conflicts, I began to study the conflicts of the Middle East, which I turned out to be, literally military and financial, which were doing the exploration, which was...uh, empire expansion." (Add to this volume of sardonic William F. Buckley Jr.) "Then I began to write books on the colonial wars. And then I became interested in military schools. I first started working on one in France, over 1700 years old, which closed forever in 1991. Then I learned that the

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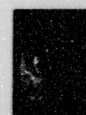
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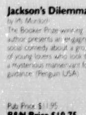
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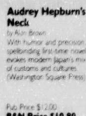
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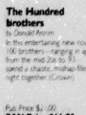
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United States is the only Western country that still has private military schools at the secondary educational level. So I began visiting schools in the United States and came to the conclusion after a couple of years that there were not too many points of comparison between the use in France and the ones in the United States but that the ones in the United States were worthy of a book. There are too

many for me to visit all of them, so I am concentrating on the ones that are still single-sex, for boys only, because that was the nature of the one I'd written about in France.

There weren't in the military? "This, too. No contacting whatsoever with the military."

How did you pick the particular school? "Army Navy Academy is one of no more than a dozen

left in the United States — single-sex, boys military boarding schools."

The laughs, after a pause, even on me, audience.

What accounts for the demise in single-sex boarding schools?

"It's the cost factor. There were over 500 of them in the '20s and '30s. I think a great deal of it began during the antiwar movement, beginning with the

appeal. ... the drag the world out ... anti-authority, the Vietnam War. And this is also the period that many of them that did not completely fail because conditional in an effort to keep alive. It worked for some, not for others."

There must be quite a difference, one school to another? "Not as much as you would think. It's as if they all read each others' rule books. I think they

all have the same goals in mind, to build self-confidence, a sense of personal worth, creating an ability to accept direction, guidance, orders, and turn out good citizens. They've never been designed to turn out soldiers, and a comparatively few go on to military careers from military schools — I would say certainly less than 10 percent, probably more like 5 percent. This is true of all of them. It's not

their function. Many of the ones on the East Coast were founded before public education was available, founded as private schools, usually by either wealthy industrialists or people from the church who wished to build a source of Christian morality and integrity in the young. Some of them on the East Coast are religiously affiliated, and the farther south you go, the more emphasis there is on the religious side of the school. Catholic and Baptist."

I'm curious about your archetypal British boarding school, with its court and crest. Does it parallel the boys-only military school?

"There's a closer parallel between the British school and our private school in New England, like Andover and Exeter and Choate. They all wear non-military-type uniforms, but they do not have the discipline programs that the military schools have. That's not their emphasis. Their major emphasis is to attract the children of the wealthy, to usually student at Exeter is unlikely to be expected to be a multimillionaire. But they're not my interest. I'm more interested in the philosophy behind the military school, which emphasizes both the academic side and the necessity for discipline. And the military school is coming back, and it's coming back for the same old reasons and some new reasons. I've talked to parents on the days that they're touring the campus, and I remember one parent who said, every day when their son left for public school, if I worried then he'd get shot or killed or beaten up or be given something with drugs in it. And they wanted to put him in a place where they didn't have to worry. And I've questioned some of the students touring. Let's give a decision? Would you like to come here? Are you being forced by your parents? They all said, No, I'm not having too many problems in public school, too many things getting in the way of getting an education. There is a total lack of discipline, too, however, in the public education system. It's virtually in a state of chaos."

"I've found that in military schools, the school tends more to back up the decisions of its staff who have discipline of a student for one reason or another; if he or his parents come and complain to the school, the school will stand by its own. That's because they don't have to worry about being fired because of the parents' opinion; whereas, in public schools, they do. Also, I think students in a military school get more individual attention than they do in a public school. Increasingly so, public schools have seen their profession as just an eight-hour-a-day job. There's really very little else they care about. Whereas in a military school, both the military officers and the civilian faculty have a great sense of dedication to the job they're doing. Since their charges are here 24 hours a day, a lot of them feel they're on call 24 hours

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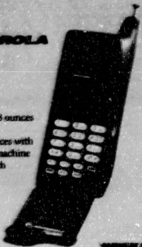
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cadets. On the other hand, deal through my TACs, and I don't even try to know everything. We pick our TACs very carefully. We look for people who are accomplished, men who've done well in their military careers, becoming a first sergeant, for example, is not an easy task. Not everybody I've got made first sergeant, but I am saying they've done something.

Would you say 80 percent of discipline is handled at the TAC level?

(Long pause.)
 "Yes, I handle the more serious cases, when a caller's done something he can't be suspended or dismissed for. I'm automatically available 24 hours a day, always have a helper on, and if there's any significant problem, it automatically comes to me. This kid we were just talking about, for lack of a better word, let's just say he had a nervous breakdown; too much got built up inside, and he exploded in an all-out attack. Unacceptable. I could punish him for that. But we're trying to identify the root of his behavior; if we can do that, then we can *assist* him to... *assist* him to become better."

When do you kick a kid

[illegible]

a cadet does something so bad that the integrity of the institution is going to be harmed, then, even though I may really want to work with this boy, that cadet is going to be dismissed.

"And I don't necessarily need the Honor College to tell me someone has lied, cheated or stolen. I can prove it for myself. Or they may admit it to us. We're not thoroughly modern here, but we do use the tools available. For example, we've had their problems. So we paired some \$20 bills and left them out in a cadet's room, knowing the some cadets would steal them. And they did. And when we went through fortification and checked, there were two parties with blue hands. I suspended both cadets."

"I'm emphasizing the Honor Council's role this year. I want to make sure that the cadets are dealing with honor, conceptualizing it, making it a part of their own standards. The guy who goes home on weekends, for example, and does marijuana, well, I care if he does it. I care no matter where he does it. We have a zero tolerance on drugs. Last year I definitely cleaned the house and

[illegible]


"Cigarettes are a problem. They're easy to get. And we have cadets who are addicted — many cadets from Asia have smoked since childhood — and if a kid is addicted to nicotine, it's pretty hard for him to quit. I tried to give some [nicotine] patches to my kids, but I can't find a doctor who will prescribe them. The cigarettes will reach the kids through the mail. There are two types of smoking: (a) there's smoking, and (b) there's smoking in a cadet's billowing area, which I punish far harder than I punish smoking in an open area. If a cadet smokes in his room, he gets one hour; gets restricted to one pass for the day; and gets an unsatisfactory citizenship evaluation card, that grading piece

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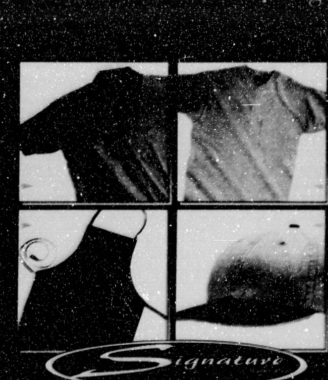
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So what's the deal with the kid Major Hatchett came in about?

"He took off without letting us know where he was going. First time, he was gone for ten days. I could've dismissed him for that. But Major Hatchett understood, because he knew what the problem was. Now he's gone again. The parents have no idea where he is at. Major Hatchett knows and we don't. He's going on. This kid has got some personal problems. We have a large population of foreign cadets—Latin America, Europe, but mostly Korea and Thailand—who normally give us no problems. But when they do have a problem, it's significant. When you have a kid who just comes in from Korea, it's a cultural shock. And I can excuse one time, but..."

Sometimes I get in trouble, you know, new cadet gets treated one way, next cadet another..."

Accused of not being consistent?

"Yes. And I'll take that. Once we start dealing with consistent kids, then I'll start dealing with them as if they were bricks. The point is, we'll get the extra step with kids. Sometimes that's what's necessary. I'll just give you a little of my history and then I'll shut up. I had four companies when I was in the Army, two tours, with the Rangers, four tours with airborne units. I'm not saying all that just to put myself on my back, but in all but two of my classes I've been in the Army. I was in direct control of soldiers. That's a lot of leadership experience. I know better how to lead than to manage, all right. They're totally different skills. And that's good, because here you have to lead. You can't just tell kids what to do. You use all the good things they teach you in the Army to assist cadets, not just manipulate them—in becoming responsible young men."

"The irony is that if you have a perfect system, you're not going to be respected. I mean, if I had a system that ever, single time catches a kid doing something wrong, then they will never do anything wrong. But that doesn't reflect life. We want the cadets to reflect life. I tell cadets: Sometimes you get the bear, sometimes the bear gets you. You're never going to be perfect, but that's because the first time you do it, you caught. And one thing I can honestly say, I have never, ever... not even in the Army—punished anybody who didn't deserve it. Here, I think there really is a proportion of justice."

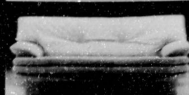
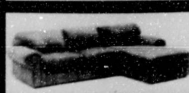
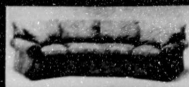
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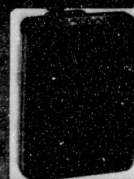
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

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Retired Marine Corps Sergeant Major (military's highest enlisted rank) Henry Hatchett — Major Hatchett here — is the senior supervising TAL officer at Army-Navy Academy. He speaks in a surprisingly soft voice, his facial countenance devoid of malcontent, even before the interview. I'd presumed great respect for this man — call it a bias. He'd entered the Corps in 1961.

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Weather School up in Alaska. We learned to crawl all these silly streams — stick in your rifle barrel, pull it out, there'd be ice on it — that type of thing. Learned how to climb on glaciers with ice pickets, you know, live in glacier caves. Then, of course, rescue techniques, rappelling into crevasses — that's an experience you'll never forget. Threw a rock in there, you don't even hear it hit the bottom. That's frightening. Probably the most frightening thing I did up there, rappelling into a glacier. Then having to come back out. I mean, knowing that what's really happenin' you up there is a bunch of guys with axes. My God. And the purpose of all this, see, was for me to be

able to teach this stuff."

Which led...
"Which led, well, believe this or not — understood, here I've been to all these schools, you know, and here I'm now teaching mountaineering, teaching cold-weather training, here I'm this rough-and-tough instructor, and here I'm standing on this 125-foot cliff teaching guys to rappel — an driver comes and yells up, 'Guiness! Come down! You got a message?'"

Tap!

"Hatchett punctuates with his Marine Corps ring."

"What was the message?"

"Report to 8th & I."

"(I look at him blankly.)"

"Course, you know what 8th & I is?"

Um...

"You don't know Marine Barracks 8th & I in Washington, D.C.?"

Um...

"Commandant of Marine Corps?"

Yeah, Silent Drill Team, color guard, Friday evening parades. And can you imagine the contrast between being a complete idiot Marine, I mean, extreme field Marine, like I was at the time, to being an 8th & I Marine?"

You got to go to the White House?

Sometimes, yes. So you can imagine...

(I interrupt and relate a boast told by an acquaintance

bragging he and his Marine buddies gotten drunk and "passed on Bill Clinton's lawn.")

"Somebody told you that?"

Yeah.

"Anybody tells you that, they're lying. Anybody tells you they were to the White House and did anything like that is a liar."

Yep...

...flat out, straight up, they are a bald-faced liar. The dude been arrested in a heartbeat. I mean, there's so much security there, you wouldn't believe it. No Marine would have the gall to go down there and do something like that. I went to the White House — what they call 'Ceremonial Guard Company' — and anybody tells you they did that is a liar."

What was your job?

"I had three jobs. I was company gunnery sergeant for Ceremonial Guard Company, I was operations chief, and I was drillmaster for all the evening parades at the commandant's house, and also the two Jima Memorial."

You called cadet?

Hatchett laughs. "There's no cadence at 8th & I. See, people don't realize, except for right-left, right shoulder arms, port arms, and order arms, there are no commands given at Marine Barracks 8th & I. There are really two kinds of marching, right? You got the regular marching in the Marine Corps, then you have the kind of marching you do at Marine Barracks 8th & I, which is so superior. Regular marching is 36,

Marine Corps, you know, as far as steps and drills, is not really a lot different than the way the Army marches."

Wait! Wait! Wait! Haggis don't march worth crap!

Well, the discipline is much more rigid in the Marine Corps, way you hold your hands, way you march. Here's how to create the perfect parade float, the one that's blank and doesn't say anything but says everything. (Close your mouth, take the tip of your tongue, put it behind your two front teeth. Keep your eyes open... that, see? You have no idea what you're mind. But if I have my mouth open, or if I grin my teeth, or if I smile, you can always determine what I'm

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thinkin'. With this... yeah, that's it... now put your tongue behind your top teeth, close your lips, and Tongue's in there, so now you can't be doin' your mouth so hard it makes your veins pop out side o' your head and all that stuff."

So where'd you go from 8th & D?

"Went to First Sergeant School, then right back to meen," he laughs. "But I wasn't really going out with the teams and doing inserts and all that stuff. You don't do it at that point. You're still staying in shape, but no inserts. And now I got senior sergeant majors saying, 'Henry, you're gonna be a sergeant major, so you need to have some diversity in your experience,' know

what I mean? You need to get some experience in the support area."

"So I go to ELMACO — Electronics Maintenance Company — they repair high-powered radios, radar, things like that. But that was too easy for me, see, so the battalion commander and the sergeant major, they decided I need a bigger challenge and transfer me to Headquarters and Service. And this is my first encounter, my first experience ever, with WMs."

RAMM: "Yeah, well... woman Marines — BMMs is a bad word, know what I mean? I mean, I had heard horror stories about dealing with WMs. And I just didn't want to do it. But I had no

choice. I got orders and was instructed to get on down there and get on with the job. I'd be turned out I had 100-300 and 513 people in the company, a big company, but — 73 WMs."

Tap: "Well, I asked myself many times, What have I got myself into? But it turned out it was a real... a very... uh... rewarding experience. 'Cause just like me, a lot of them were good, professional, and... some of 'em were a big problem. The thing is, one WM with an attitude is equal to five male Marines with an attitude. You just can't deal with 'em. I mean, you... you... you can't deal with 'em. You gotta watch every last

thing you say or do. One WM can ruin your career in a heartbeat."

Okay, so you convinced the WMs.

"So I survived it for two years, until December of 1981, when I got promoted to boot sergeant major, and I got assigned to a small air squadron. And all of a sudden the commander and senior sergeant major decide, again, I wasn't being challenged properly. So, every time I had an easy job, you know, that's the sign I'm not being properly challenged. So they put me in 10M1 664 — a helicopter that was brand new at the time, a really big helicopter, bigger in the Chinook, bigger in the Flying Crane, bigger in all them, faster in all them, more versatile, could fly by itself —

tremendous lift power. You hover that helicopter over this trailer, it would blow this trailer down."

"There I had a pretty easy time, about 140 Marines, all top of the line, all handpicked guys, 'cause the squadron's new, helicopter crew. I had a really rewarding experience. I did a lot of flying. Flew across the United States and back in those helicopters. They can refuel in the air, you know. It's common, today, but back then, to look up and see a big huge helicopter flying behind a C-130 — I mean, just that it could keep up with a C-130! And places we went... from eastern United States to Central America and return in a night. Awesome helicopter."

"And after that, I went to

Special Operations Capable Marine Amphibious Unit, commonly known as SOCMALU. Encore me for laughs, but we start talkin' SOCMALU, we're talkin' 'dive, we're talkin' 'land rope, we're talkin' 'bustage rescue, we're talkin' 'SWAT stuff. Stuff not normally done by soldier Marines. It was all just startin' up. And me and this young colored, Colonel Haggard, course me, boot Sergeant Major Haggard, you know... 'You two fudge go out there, I'll take over and let's get this thing goin'.' Jesus what I'm sayin'?"

"I've made the Gulf War. 'No, I didn't. By then I'd been in almost 30 years. I was about to go — everybody anticipated there was gonna be a bit

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of Marines got killed when the ground war started... and I was part of the relief. But once they realized the war was going to be over so quickly, they dismantled us, and I just went to being division inspector until I retired. And that's when Mr. Williams contacted me to come down here and check out Army-Navy Academy."

Mr. Williams?
"Commandant of the Army-Navy Academy."

Well, who'd I just talk to?

Lewis. Lewis came after Cargill. Some time, several years after Williams, then Cargill did it one year, then Lewis took it," he laughs, "now he's been here a year."

This place's not much like the Marine Corps.

"No," he said, "I honestly don't think it should be. This isn't the purpose of the military here. The purpose is to protect the citizens. The boys to a minor degree of regulations get into the morning, brush your teeth, shower your hair, get to the formations, be on time, look good, keep your rooms orderly, be respectful to be respectful. We're not trying to teach 'em how to go to and be the world's greatest soldier and get a Purple Heart. We're trying to help a boy learn how to be a really good citizen. When you come across a situation, you don't go to a room, if you don't get a TV, don't have a phone, don't have a refrigerator, can't be up at night, can't be down at night every night, that right there is a tremendous change in a young man's life. It's a tremendous hardship aspect. Nobody's ever gonna give you 100 percent if you just left somewhere to do your own thing. You're gonna be with persuing these young boys that all this stuff is the right way to do it. It's the right way if you're gonna get from it. And that's a challenge."

How does your Marine Corps experience compare to your

"My experience has allowed me to deal with every kind of person I meet here. People here got a lot of different personalities. The parents have different personalities. The kids have different personalities. My coworkers have different personalities. And my experience has allowed me to tolerate, patient, and look at things people say from different angles, different ways. Sometimes people talk, you know, and you're offended right away and you're like, 'I'm not going to say you could be offended if you put yourself in their shoes, look at yourself through their eyes, and see what they're really trying to say.' And I'd tell you that I've been able to do, to hear the whole story, not just a little part of it, especially when you're talking to kids. If you talk to the average child here, they'll tell you that you probably go to 100 different places. They'll say to you, 'I've been to 99 different places, but I don't believe in you, because you don't value that child's opinion. They don't think what he's a

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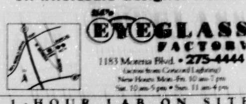
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MAR 1 9 9 7

Operatic Identity Problems

The stage is a compact medium, which cannot bear to be overswollen with themes.

The San Diego Opera devoted four years, one and a quarter million dollars, and immense quantities of publicity to its world-premiere production of *The Conquistador*, an opera by Scripps Ranch composer Myron Fink. Was it worth it?

In one respect, at least, the answer must be an unequivocal yes. The nervous of the work, its special challenges, and the amount of money contributed by a number of generous opera supporters impelled SDGO general director Ian Campbell to hire splendid production artists whose experience has been almost exclusively in the legitimate theater, so that not one of them was tainted by the routine professional deformations endemic among directors and designers who spend all their time on opera. The resultant visual production (which was unveiled before the opening-night audience last Saturday) was so filled with freshness of invention, imaginative power, and sheer beauty that audience members sensitive to such things found themselves dazzled by the succession of eye-delighting tableaux.

Dominating this aspect of the opera was Kent Dorsey, who supplied both the sets and the lighting design. Dorsey supplemented his single, symmetrically framed set (with dignified Spanish-American buildings at either side) with marvellously evocative architectural or symbolic elements periodically lowered from the flies (an arcade, an array of colonial Indian deities, a blazing imperial sunburst, a cross, an irregularly textured interior wall), vast rear projections that continually magnified the meaning and the visual structure of the stage action, a vivid drop-curtain phantasmagorically combining various "Arte" motifs, and—in a pagant in which co-opted native schoolchildren symbolically re-enact the Spanish conquest—huge, dramatically stunning puppets of the Virgin Mary and the Aztec god the triumph over. The persistent tone of historic grandeur was enhanced by Dorsey's superlative lighting design, which did more than anything else in the production to communicate the deeper dramatic meanings of the "time."

Deborah Dryden's extraordinary talents are here for the first time exploited by San Diego Opera (curiously, at the moment when this nationally revered costume designer, who has lived in San Diego for close to two decades, is just about to leave the area). Her exquisitely crafted period costumes, aside from helping to create time and

place, contribute totally to the production by their subtle suggestion of character and situation, strikingly differentiating the various leading figures, for example, and showing special expressive force in the dream scenes that become more frequent as the opera progresses. Stage director Sharon Ott, in dazzling harmony with Dorsey's formal symmetries (the set designer collaborated closely with her in preparing the production concepts), uses the singing personnel as dramatic visual elements in a large-scale embodiment of the opera's action, often with breathtaking effect. Her imaginative authority is everywhere apparent, establishing a consistent, distinctive, and—as the performance goes on—overwhelmingly gripping style of blocking and movement. With short rehearsal time and a number of historically unendorsed opera singers (including, alas, senior Jerry Hadley in the lead role and soprano Eliza Hynes as his beloved), Ott has not been able to make all the individual roles convincing in theatrical close-up, but her success at full-stage spectacles is truly impressive.

What of the opera to which these brilliant theater artists have applied their genius? Donald Morland's libretto has its strengths and its weaknesses, in wrestling with the character and historical destiny of Juan de Carvajal, conqueror of numerous Mexican Indian tribes, late-16th-century governor of the province of New Leon, and crypto-Jew. Morland's language is alternately pedestrian and overblown (it would sound much better in a more florid language than English), but many of the passions and situations it leads are highly operatic, which counts far more than literary excellence. Scene after scene is of the sort the opera's temperamentous with lusty appetite: love duets, impassioned quarrels, spectacular ensemble scenes, torture by the Inquisition, plotting scenes by the wicked viceroy and the grand inquisitor, both intent on destroying the hero and each intent on outwitting the other; the pairing of sentences by the ecclesiastical court; the ghostly appearance of Carvajal's dead mother.

Opera lovers will recognize most of these dramatic situations from the operas of Verdi (notably Don Carlo, the action of which is contemporary with that of *The Conquistador*), but that in no way detracts from their effectiveness. In fact, it is when the libretto abandons its anchorage in 19th-

century operatic tradition that it becomes most feeble. The action is intermittently narrated by one of the characters (the Franciscan friar Bernardino de Sahagun), instead of being allowed to make its points through direct drama, even the mother's ghost intrudes her address to her dreamer on by declaring, "I too came to him in his room, in his sleep," and the hero and other characters repeatedly analyze or justify themselves in passages explicitly directed at the audience. Such Brechtian devices, which are designed to distance the audience from the characters and the action, tend to undermine the essential nature of the music, which aims at drawing the spectator into total emotional identification with what is going on.

There are other problems as well. The opera involves in here in two distinct conflicts. On the one hand, he is a conqueror of the native tribes, shown as feeling sympathy for his victims and suffering from guilt for his destruction of their world. This rather insufficiently developed plot line involves Don Luis's patronage of a Catholic school for Indians, and his consternation when the star pupil reverts to kind and leads a rebellion against the Spanish. On the other hand, Don Luis must contend with his Jewish heritage, his guilt at having renounced it, his anxious efforts to conceal it, and the accusation of religious hypocrisy by his secretly Judaizing relatives, the Inquisition, and his own conscience. The two conflicts are indeed theatically relevant to one another, both involve the moral and spiritual dilemmas of acculturation, and the suppression of a weaker culture by a stronger one. In a novel, they would offer deepening resonances and ironic complexities of a beneficial sort. But the stage is a more direct and compact medium, which cannot bear to be overswollen with themes, and in opera the demand



Myron Fink

The Conquistador, opera by Donald Morland (libretto) and Myron Fink (music)

Conductor: Karen Rolander, stage director, Sharon Ott; set and lighting designer, Kent Dorsey; costume designer, Deborah Dryden; choreographer, John Malachuk; principal singers, Jerry Hadley (*Don Luis de Carvajal*), Kenneth Cox (*Viceroy Cortes*), Adria Ferrante (*Elisabeth Hynes*), Lami Gray (*Don Luis's mother*)

Further performances: Friday, March 7, at 8:00 p.m.; Sunday, March 9, at 2:30 p.m.

for keeping to a single plot is even more important. "Spaniards versus Aztecs" would make a solid, traditional opera libretto. "Marranos persecuted by the Spanish Inquisition" would also work. The two of them together prove to be too much, cluttering and confusing the opera's dramatic unity.

Furthermore, the moral, philosophical, religious, and spiritual problems of the hero, on which *The Conquistador* focuses, while they are intellectually fascinating and emotionally compelling in themselves, are not the material of

which good operas are made.

Hindemith's *Mathis der Maler* and Pfitzner's *Palomina* by the same sort of thing, but although both contain much wonderful music, neither succeeds as music drama, because the composers simply cannot maintain an audience's interest in the lengthy monologue-lucubrations of a character exploring his own spiritual state. Nor can composer Myron Fink, in the endless self-analysis by the imprisoned Carvajal, which fills the last 20 minutes of *The Conquistador*, and which—for the first time in the opera, and much too late to garner our sympathy and interest—reveals the character's complex (too complex for opera) motivation.

This brings us to Fink's music, which (alas!) is the weakest element in the entire opera. He is a skilled orchestrator, and through the orchestral background creates some useful—although overly generalized—moods. But this is an opera for which the music, which in virtually all the musical dramatic weight is thrown on the words and their musical setting. What is needed is vocal lines (not necessarily at the level of actual tunes, as op-

erated by Berg's Wozzeck and Reimann's *Leor demonte*) that intensify and enrich the passion articulated in the text, that carry the audience away into a full subliminal and super-

perational experience of the characters' longings, loves, angers, aggressions, anxieties, and grief. Fink's continuous recitative style, with its humdrum, arbitrary intervals, which are shared as a common language by all the characters (whether they are, and whatever: state of mind they are in), makes the words intelligible but adds nothing to them.

The *Conquistador* is in fact most dramatic on those frequent occasions when the singers break into song (such as the electrifying outburst of anti-Spanish feeling by the Indian chief Xuanter), usually at the emotional high point of an action, and almost as a tacit acknowledgment by the composer that he does not have the resources to set such passions to music. When he does, his expressive recitative starts up again after one of these exciting moments, the theatrical temperature immediately goes down.

It remains for me to say a

few words about the overall attitude of *The Conquistador* to its subject. In dramatizing the cul-

ture clashes of Spaniards and Indians, and of Catholic and Jews, in 16th-century Mexico, the opera is remarkably even-handed. The persecuted Jews are represented as quite as fanatical and bigoted as the Catholics (although, unlike the Church, they do not possess instruments of torture to enforce religious conformity), and while the Indians—in obedience to current political correctness—are generally accorded the status of victims, the Aztecs' practice of bloody human sacrifice in their religious rituals. The ultimate attitude toward religions—all religions, apparently—is one of tragic disgust.

Consequently, the Jewish San Diegoans who contributed so much money to this production, presumably because of its sympathetic Jewish content, certainly did not get their money's worth, in an ideological sense. Moreover, Judaism is depicted not only as intolerant and narrow-minded, but also—the one thing no one has ever accused it of—as a

horribly gloomy religion, preoccupied with the dead. ■

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, (including neighborhood), city, a contact phone number, and a phone number for public information to Reader Classical Music, P.O. Box 80801, San Diego, CA 92186-5801. Or fax information to 231-0189.

"As International Music Week," part of the Cultural Events Series at Point Loma Nazarene College, continues tonight, Thursday, March 6, when the March 22nd Bulgarian Choir performs at 7:30 p.m. The group presents programs featuring European and Bulgarian music, including representative classical compositions, Eastern Orthodox sacred music, and Bulgarian folk song. Admission is \$5 general.

The week's events wrap up with a performance by the United States Navy Band from Washington, D.C. at 8 p.m. on Saturday, March 8. Admission is \$6 general. For information and tickets, call 849-2336.

information, call 849-2336. The concert may be heard in Brown Chapel, find the campus at 1900 Lomaland Drive, in Point Loma.

The Spotlight Series of the Manly Mozart Festival continues tonight, Thursday, March 6, at Rodigos de Santa Teresita (Marina No. 606, Escondido), when pianist Anne-Marie McDermott—winner of the Young Artists International Auditions competition—presents concert.

McDermott will repeat the concert on Friday, March 7, at the New Port Beach Hotel (Carretera Libre Tijuana-Ensenada, kilometre 45, Rosarito), again on Saturday, March 8, at the Newscasters Institute (10400 John Jay Hopkins Drive, San Diego), and finally on Monday, March 10, at Teatro Anglo Perla (Carretera Nacional 1204, Mazatlan).

All concerts begin at 8 p.m. Ticket prices range from \$20 to \$25. For more information and reservations, call 538-1000 or 611-52-66-52-49-61.

Hallings from the Varus Municipality in Bulgaria, the March 22nd Bulgarian Choir plans three concerts this week, presenting programs featuring European and Bulgarian music, including representative classical compositions, Eastern Orthodox sacred music, and Bulgarian folk song. They'll perform at the ongoing "International Music Week" at Point Loma Nazarene College, tonight, Thursday, March 6, at 7:30 p.m. Admission is \$6 general. For information and tickets, call 849-2336.

Or head to the Cathedral Church of St. Paul (1278 South Avenue, Hillcrest) for a performance on Friday, March 7, at 8 p.m. Admission is \$10 general. For more information, call 298-7261.

The group will also perform at 8 p.m. on Sunday, March 8, at the Cathedral Community Cultural Arts Center (1357 Montrose Avenue, Carlsbad). Admission to this concert is \$7 general. Dial 793-081 for additional details.

Schubert's "Mass in G" and other pieces may be heard when the UCSD Singers perform at 8 p.m. tonight, Thursday, March 6, in the Recital Hall at UCSD's Mandeville Center. Admission is \$5 general. Call 534-5604 for more information.

Parking permits are required on the UCSD campus, cost \$1 after 4:00 p.m., and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

Four Brahms songs, these pieces by Henry Dargaud, portions of the Joseph Deshayes "Missa de Santa Virginia," and portions of the Vincent Persichetti "Cantata" are part of the program when the University of Illinois Chorus presents a concert at 8 p.m. tonight, Thursday, March 6, at Mary, Star of the Sea Catholic Church at 7727 Grand Avenue, in La Jolla. For more information, call 566-4466.

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CLASSICAL MUSIC

Sixteen-Year-Old Violinist Hilary Hahn will be joined by prize-winning pianist Krystian Zisala on March 7, at 8 p.m., for a concert hosted by the La Jolla Chamber Music Society at the La Jolla Village Inn. Tickets are \$25. For additional information, call 334-5440 for details. Admission is free.

A Violin and Viola Recital is planned for Wednesday, March 7, at 8 p.m. in Jaffe Hall. Recitalists are Gregory and Pavlakis Nikakis at 8 p.m. on Jaffe Hall, March 7, in the Recital Hall. For additional information, call 334-5440 for details. Admission is free.

We're a Specialist in Music by J.S. Bach will be recording the complete original works published by Bach during the composer's lifetime. On the occasion of the 300th anniversary of the composer's birth, the first Johann Sebastian Bach will present a complete recording of the complete works published by Bach during the composer's lifetime. On the occasion of the 300th anniversary of the composer's birth, the first Johann Sebastian Bach will present a complete recording of the complete works published by Bach during the composer's lifetime. On the occasion of the 300th anniversary of the composer's birth, the first Johann Sebastian Bach will present a complete recording of the complete works published by Bach during the composer's lifetime.

Donor tickets are \$25, general, \$12.50

The Second Old Glen Club in the United States is set to be the United States' first gay and lesbian group and is heading to a church near you! Musical selections from the 1950s and 1960s, such as Renaissance motifs, romantic anthems, opera choruses, pop/rock anthems, and spirituals will be heard on Friday, March 7, which is the annual performance for the La Jolla Community Chorus. Tickets are \$8 p.m.

Find the church at 7775 Diagonal Road, Suite 100, San Diego, CA 92161. Call 619-594-1220 or 619-592-1431 for more information.

The **Northwest** was hosted by the New City Sinfonia concertos on Friday, March 7, at 7:30 p.m., in the University of Washington's "Universal Church." The concert includes the composer's *Symphony No. 2*, Edward Elgar's *Elegy for a Young Girl*, and a new work, *No. 2* by Camille Saint-Saëns, with Japanese pianist Yumiko Aoi as soloist.

Find the church at 4930 Front Street, across from the UCSF Medical Center, in Hillcrest. Call 527-4457 for more information. Admission is free.

The **Secret Jewish Heritage** of Don Luis de Carvajal — one of 16th-

Celebrate the Year of Schubert and Brahms (who knew?) when flutist Daniel Bursill-Hall, cellist Thomas Sauer and pianist Yumiko Aoi will perform a concert at 8 p.m. on Thursday, March 8, in Shiley Theater at the University of San Diego. Tickets are \$10. Call 594-2200 for more information, call 260-2280. USD is founded in 1899. Alcala Plaza, in the Linda Vista area.

Richardson's "Millions New" Piano Concerto No. 3 is on tap when Moscow-born pianist Irina Bendykova joins the La Jolla Symphony and Chorus for a concert on March 10 of the season hosted by the North County Concert Association. The

sons — bring about his fall from the sky. The opera is the first production in Merion Fisk and Donald Moreland's new opera. The *Impresario*. The San Diego Opera Company is presenting the new true story — with tenor Jerry Hadley, soprano Elizabeth Hynes, mezzo-soprano Susan Brown and Victoria Genies, and bass Kenneth Cox singing the major roles. The opera is sung in English with English subtitles projected above the stage.

Enter the production — directed by Sharon Amos. The opera is presented by Karen Hines at 8 p.m. on Friday, March 7, and at 2 p.m. on Saturday, March 8. Tickets range from \$25 to \$100 on Sunday. March 9 may be the last performance at the Camero High School, 4000 Roca Del Oro Drive, Oceanside. For more information and ticket availability, call 755-1111.

Gregorian Chants for the Lenten Season may be heard when Santa Cecilia presents vespers at the Church of the Holy Spirit, 2015 Paul at 7 p.m. on Sunday, March 9. The church at 2728 Sixth Avenue, at Fifth and Vermont, is different. An offering will be collected. For more information, call 755-1261.

Suggestions by Purcell, Mendelssohn, and Ravel will be performed by John Lorge (French horn) and John

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Yans (all ages) for the chamber music class at TerraNova Lutheran Church (10000 13th Avenue, San Diego 92120) at 6:45 p.m., with the liturgy at 7:10 p.m. Child care is available for \$5. Tickets are \$10. Contact: Mary Moore Boulevard, in TerraNova, 560-8608.

Chamber and Sederes are highlighted when guest organist Leonard presents a concert in the Sederes for Bachmann's *St. Matthew Passion* on Sunday, March 8, 8:00 p.m. Tickets for Bachmann's *St. Matthew Passion* are \$10. Contact: 224-2269 for more information.

The Supreme Choir made up of soprano Leanne Cooper and guitarist Randy Pike plays a mini-concert at the Ashkenazim Music and

Library (1000 Veal Street, La Jolla, CA 92037) for \$5-\$10.

Faculty Recital, a jazz recital, with participants Rick Heller (piano) and David Karpman (saxophone) will be presented for San Diego State University's music concert series on Sunday, March 12, 8:00 p.m. at the Smith Recital Hall. Contact: 594-0601 for further information.

Celiste Extravaganza Yo-Yo Ma, cellist, will perform at 8:00 p.m. on Wednesday, March 14, at the California Center for the Arts, 1300 Broadway, in San Francisco. Tickets: Call a Lector and Demonstrator from Non-Profits! will be provided.

Tickets range from \$5 to \$65. Find the center at 340 North Broadway, in the Esplanade Valley Parkway.

[illegible]

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FREE SKYDIVE

Classical Chamber Music may be heard when the Concert Hour series at Palomar College continues next Thursday, March 13, at 12:30 p.m. in the Performance Lab (D-10). Find the campus at 1140 West Mission Road, in San Marcos. For more information, call 744-1140 x2453 or x2316. Free.

**P CAT
BUSINESS**

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Many Fingers

A Huichol family from Mexico uses the beeswax surface of a jar to create a stylized plane.

Many is a made-up word, a contraction of the Japanese *minshuto* (folk, which means "people's art"). It was coined by critic and philosopher Sotatsu Yanagi in the 1930s to elevate Japanese folk ceramics, metalwork, and weaving, in the same way English scholar William Morris tried to


unusual craft because it beauty is—in this words—normal or “ordinary.” The “craft” is made before, without the maker being conscious of its attributes, healthy (and calm, not “coercitive”), homogeneous (made of one material), and designed (simple, intimate (generates a “homelike” atmosphere), and free (spontaneous, vital). Of course, all this rhetorical terminology is left out when applied to anything made after 1950, let’s say, Baluba Park’s House of Chormen was first constructed in the century. Modernism has no naïveté untarned.

Extensively and expensively fitted with generally proportioned white-wall galleries, often with floor-to-ceiling space, the galleries at the Mingei International Museum of Folk Art can hardly claim the old building’s innocent name. In any contemporary use, the place is a museum, and if displayed at all, are usually seen in anthropological categories, collecting dust in dim vitrines. The museum is a neutral space, a blank canvas.

Calendar
ART

ers' Labor
Mexico pressed beads into
five-foot Styrofoam globe,
Earth.

One recent afternoon they were watching from a professional session after they'd visited family, this one from *Kerrygan, Central Ave.* who had just executed a 17-foot-long *Christ the King* sculpture in a public setting. In a gallery upstairs, Maderick O'Connell and his group had been the first piece in a *Kerrygan* national contest to win first prize in the sculpture category over an traditional structure, made of steel rods wrapped in dried wood and silk, lined with felt rings, and festooned with hand-drawn letters. Its inscription read: "So in us, we are all."



Reading

National Museum of Folk Art, *Malvarosa*, through October
See Hand, "Through April"
 July 5–August 1
High Sundays, 10:00 a.m. to 4:00 p.m.


found napping inside the womb-
 and it went up.
 make them, viewers walked to see

3rd exhibition, this of Moravian
 by the Craft and Folk Art Museum
 Angeles. The wall texts in this case



PHOTOGRAPH BY DAVID ALLAN

pythons in level



Tent in gallery

MAR

199

97

If You're Pregnant, Do Not Enter This Room

"Leave that high-tech stuff to the theme parks."

The Internet, virtual reality, hypertext and hypermedia — 30 years ago these expressions were too exotic for Star Trek. Today they're part of our lives. But what about theatrical innovations in the next 30 years? How will they change, alter, or threaten live theater as we know it? To find answers, I asked local production managers and technical directors, people in touch with the trends of tomorrow.

REPORT

JEFF SMITH

JEFF ROWLING, Production Manager, San Diego Repertory Theatre
Production managers combine administrative duties with precise knowledge of various materials and their costs. Rowling "cracks around the stage with a screwdriver," manages the Rep's million-dollar budget, motivates the troops, and "jumps back and forth between them all day long."
"Sound should become more affordable to regional theaters," he says. The Internet will make whole libraries of sound available. "You're kind of impossible effect, plus music, whatever you need."
Computers, he adds, will enable sound designers to create effects they couldn't otherwise.
Today, while computers offer an lightweight, except for some "primitive computer sound systems," operators still run sound manually, on tape decks. "Soon computers will do the job: digital sound systems, changing volume, equalizing the sound in the theater. Also, just the way you

hear a show — that should improve in the future."
When "smart lights" become more affordable, Rowling says they'll make major improvements. Smart lights share a beam into a mirror and then through color prisms. The instrument is fixed, but the light can move anywhere, focusing on a dime or an entire wall.
You see smart lights at rock concerts or at clubs, moving to the beat of the music. They burst from light beams to light waves of color. They can also hold up to 30 gobs. Pronounced "go-bos," these screens project patterns onto the stage. That dappled, shimmering leaf effect? A gobos. The rose window Lamb's Players used for *The Houseboat of Notre Dame* — four gobos on four different lights. Today's lighting fixtures hold only one gobos. "Imagine what 30 could do."
The Rep's recent *A Dime Like Me* called for the atmosphere of a rock concert. Rowling rented four "track spot" smart lights. They cost \$2,000 for the show's rehearsal, preview, and three-week run.
"Smart lights come in three designs and prices: \$1,100, \$400, \$500, and \$900. The \$500 unit is got all the basic functions, but that's only half the cost. It also needs a 'controller,' a computer-board to program the effects. Controllers range from \$50 to \$400.
"The Rep's got 400 lights, total, in the two

Calendar THEATER



Ken Dennison, Old Globe Theatre



Danny Lukaszewski, La Jolla Playhouse

Lycium theaters," says Rowling. "A hundred smart lights could do the work of 600 lighting fixtures without using any more power. Now if they'd only come down in price."
In 30 years, computers will operate an entire show. Many fear this will force theater to compete with movies and television. "I hope not," says Rowling. "Theater shouldn't try to be like those long-remembered electronic entertainment. Leave that high-tech stuff to the theme parks. That takes away the human factor. And we could eventually run ourselves out of business."
KEN DENNISON, Director of Production and Operations, Old Globe Theatre
"You're removing the wheel of somebody's already figured it out," says Dennison, senior production administrator at the Old Globe for the

last 12 years. "Research and development aren't big in the theater. A lot gets done for the first time. And as financial sources diminish — like NEA and corporate funding — theaters must hand together and find new ways to produce resources creatively and inexpensively."
For these reasons, Dennison foresees the Internet as an invaluable tool. "Put the word out that you need something — how to solve problem X for your show. The Web, fax pyramids, will help find answers for technical problems."
This process has already begun. In 1988, Dennison helped found the Production Managers Forum. Over 60 participating theaters currently meet twice a year to share information, discuss safety, resources, and management techniques. To save costs, the group makes bulk orders. Instead of one theater purchasing an item for, say, \$130,

the group makes a \$50,000 order and gets a large discount. "Smaller theaters should benefit a great deal from that in the future."

Dennison speculates that in the next 30 years, things will become more complicated technically but easier to run. "Eventually the basic an operator does should be simple — patching in the right sounds, working cues. And we're talking Star Wars stuff: voice-activated computers, finger-print IDs, wireless operations, everything remote controlled."

Today, cables and winches tug scenery along tracks on the stage and counterweight systems drop it from above. The motors that run these wires are designed for the backstage of a theater; they make unwanted noise. Underneath the stages of some theaters, for the safety of the performers, yellow caution tape marks off silver labyrinth of 150-pound cables linked to props and scenery. During a show's run, the wires stretch, and the scenery can miss its mark.

On some super-sophisticated Broadway stages, a drop flies out, a door opens, and a couch rolls on all at once in a seamless transition. They hit the same mark every night because they're remote-controlled. In five or ten years, as the technology becomes more affordable, regional theaters will enjoy these luxuries.

Dennison also speculates that building materials will be

come stronger and lighter. "But every time that happens now, the price goes up, not down. And as resources go down, prices also go up."

And what about virtual reality, which threatens to erase most forms of entertainment as we know them? "There could be headset, virtual reality theater. I hope people don't stop experimenting with technology for fear of losing the past. There will always be some form of live theater."

DANNY LUKASZEWSKI, Technical Director, La Jolla Playhouse
"We won't see innovations as much as improvements," says Lukaszewski, in charge of "the technical aspects of the La Jolla Playhouse shops" for the last four years. "Things should become better, easier, more efficient. But we're talking regional theater. Broadway gets more money and thus more toys."

Lukaszewski says theater should benefit from military technology — best sensors, infrared control — "as it leaks can." When actors stand in the dark and there are spots, often the light takes a second or two to find them if they miss their mark. "Put a button on the actor, like a heat-sensing disk. The light follows the signal it puts out and hits the actor dead on every time."

In 30 years, audioconduits will move scenery without a ever touching the stage. "These are super-electromagnetic

forces. Put one under the deck with magnets aimed at the scenery. Flip a switch. Boom. Two magnets don't want to be next to each other, so your scenery moves."

Lukaszewski hopes that in the future, "the materials used to make the stage will be less dangerous. We're exposed to the worst chemicals imaginable: benzofume, Krylon paint, plastics, and toxic stains. A sign at our theater reads, 'If you're pregnant, do not enter this room.' Hey, what about the rest of us?"

"The industry should make more reusable materials. After a six-week run, most theaters put scenery in a dumpster. We should have environmental and user-friendly materials from the start. Truck companies, picks things up, recycles them — like that."

Lukaszewski also hopes that theater doesn't become too high-tech. "Theater's still mostly made by hand. It isn't an art form that has to be high-tech to survive."

But what about competing against virtual reality? "Who's not just it? You could have VR glasses or a headset, even those sensation gloves — and have live actors on the stage. But the scenery is virtual reality. You could make scene shifts with the live actors speaking. You could change your view. Adjust your own lighting, sound volume, background music. Do a 100-minute scene shifts, stuff like that."

Virtual reality could aid directors and designers too. "Some directors can't picture what a set will look like, based on just the blueprints." So the designer puts the set in virtual reality glasses. The director, lighting, and costume designers can walk through a three-dimensional replica in advance.

"They could be in different cities, facing or fed-facing pictures back and forth. They'd see the same set, front to back, inside out. Think of it! You could tech a show even before you built the set." ■

THEATER LISTINGS

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

All in the Timing
McCarroll College presents one-act plays by David Two, long-time writer and Marilyn Combs directed. MARIONETTE COLLEGE THEATRE, THROUGH MARCH 16, PREVIEW AND SAT. UNTIL 7:30 P.M. MATINEE SUNDAY AT 2:00 P.M.

Beau Jeu
The South Coast Repertory Theatre presents James Sherman's romantic comedy about love, "A nice French girl who's not giving any answers," her gentle heart, and her parents' wishes. NORTH COAST REPERTORY THEATRE, THROUGH MARCH 16, PREVIEW AND SAT.

Black Swallow
Two old men sit in front of the Farewell Arms, a single resident in a nursing home in the Gadsden Quarter. Bodies-on is white. Black Swallow's African-American. They sip Jack Daniels and reminisce. If half their stories are true, they're lived amazing lives. Black Swallow says he set a record at the time: 300 trials of 1923. His companion may be the real "Black Swallow" (Eugene Jacques Ballard, the "Last Negro military pilot of World War II"). They talk the talk, entertaining the neighborhood, but will some developers wanting to level the land make them walk the walk? Again from a evening of music. KID LAND'S new play looks drama. Tally, even when not telling stories. 7 inches forward and could see a good view, especially Act one. A grave problem the men have been together for a decade, yet they discover absolutely crucial information about each other here for the first time. Black Swallow needs a stronger engine, propelling it forward, and to do the San Diego Black Ensemble Theatre's production. In the lead roles, reliable veterans Jack R. Williams and Ernie McCray lead from more from their memory than their character. "The dialogue lacks conversationality; it's almost as if they're blind and half-deaf." James McCarroll, Ballard, Williams, and Ballard leads give the show some spark, but it needs much more heat to glow. ENSEMBLE ARTS STUDIO THEATRE, THROUGH MARCH 16, PREVIEW AND SAT.

Dead Day
Lampshades presents Jack Popplewell's "memory thriller and dizzy comedy" about a company headed by four partners. One gets killed. C. Taylor directed. LAMPSHADES, THROUGH MARCH 16, PREVIEW AND SAT. UNTIL 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Deadly Game
Scripta Ranch Community Theatre presents James Taylor's psychological thriller. Three men of the law arrive themselves by promoting strangers. SCRIPTA RANCH COMMUNITY THEATRE, THROUGH MARCH 16, PREVIEW AND SAT. UNTIL 8:00 P.M.

Fallen Angels
Grossmont College presents Neal Cassady's comedy about love and law awaiting the arrival of their charming friend, Maurice. Henry I. Jordan directed. GROSSMONT COLLEGE THEATRE, THROUGH MARCH 16, PREVIEW AND SAT. UNTIL 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Fantasticks
Vanguard offers Tom Jones and Harvey Schmidt's popular musical about two characters love meeting. VANGUARD THEATRE, THROUGH MARCH 16, PREVIEW AND SAT.

A Chorus Line
San Diego Playgroup presents a nationally touring production of the musical about what a group of dancers do for the love of performing in a Broadway show. CIVIC THEATRE, THROUGH MARCH 16, PREVIEW AND SAT. UNTIL 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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MARCH 1997

CALIFORNIA MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you seek some underground clubs to be included, call 275-9000, ext. 301, night or day by 5:00 p.m. Friday. Be sure your publication. Please have a photo number at which you can be reached. The listing are free.

Blue Culture 701 N. 1st, Suite 17, Los Angeles and Producers & Producers, 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017. March 7, La Puente, 7th Floor, Los Angeles, CA 90017.

Inner East Underground Dance Club Wednesday, 7th Floor, 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017. Thursday through Saturday, 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017.

Bay Night Club 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017. Thursday through Saturday, 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017.

Club 901 901 N. 1st, Suite 17, Los Angeles and Producers & Producers, 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017. March 7, La Puente, 7th Floor, Los Angeles, CA 90017.

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Sunday, March 30 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017. Thursday through Saturday, 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017.

NOTE

By William Crain

That Dog, that rainy that lowcase 1 and 2 and that period at the end of their legs. That celebrity is a life thing that comes with the fact that bassist-vocalist **Michael Haden** and violinist-vocalist **Peter Haden** are two of the triplet daughters of jazz bassist **Charlie Haden**. That triplet thing, that colorful sense that L.A. Harbor. That overseas square of up tempo pop/punk with women singing harmonies. That and a visit to make it sound more early. That dancing obsession with children and cute boys that reminds you of **Scorpio** **Wendell** was a teenager when That Dog's debut album came out in 1993. That summer that everyone is used to the Haden's, that other band with

SIXTIES AND SEVENTIES. That upcoming album. **Re** near near the Sun. That name! That **Li** Phair producer **Brat** Wood and his habit of making women's voices sound like That **Li** Phair thing that makes **Wendell** write and sing "Cigarettes and Tea." A song about being sex with strangers even though you get the feeling that **Li** Phair more as home singing about children and cute boys. That's a lot of things that make it hard to love That Dog very much.

That snail for catfish melodies that makes you want to sing "would you love me" and "we'll see you walk down the street. That first that comes with leaving That Dog's harmonies. That unmistakable sound of a band that enjoys what it's doing. That's a lot of things that make it impossible



THAT DOG

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THAT DOG, Goodbye, Sunday, March 9, 8:00 p.m., 123-0200 or 226-0077, 30.

That Dog 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017. Thursday through Saturday, 1000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90017.

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By Richard Meltzer

For voting, to a man, for Ed Fitzpatrick, the Socialist candidate for mayor of New York City, with the slogan: "Redistribute wealth—it's there for you!" **Idiot Proof** deserves continued support. You may, however, at and politics don't mix, and private means of gauging this bare worth.

ANAGRAMS can tell you all know about anything... at least, a Gupsa board or a Gupsa in that, she than you may indeed want to know many grams for appraising **Idiot** I shot, I fled... *Idiot* *Idiot*... I haven't paid my dues to the **Idiot**

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 291-2000. Thursday through
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 big band.

The Silver Spigot, 2223 Mosier
 Boulevard, Bay Park. 276-1030. Friday
 and Saturday, the *Rockin' Aces*, rock.

The Thorton Faine Coffeehouse, in
 the Interaction Gallery, 6247 Park
 Boulevard, University Heights.
 294-1955. Wednesday, 8 pm, *Irish*
Acappella. Thursday, 8 pm,
Jackan Rolland, acoustic. Friday, 8
Peggy Watson, acoustic. Saturday,
 7 pm, *CAMP*.

The Lou's, 5062 Sage Street (at
 Mosier Boulevard), Bay Park.

Tycho Man's, 2554 University Avenue,
North Park, 395-9428. *Thursday*
and *Friday*, 9-11 p.m. *Friday*, *Shal*
Rogers and *the Shadow* concert.
Saturday, the *Sum of Quarter* and the
Late of the Immortal. *Sunday*, *Sepe de la*
Rogers.

Tycho Man's, 4365 Executive Drive, La
Jolla (Golden Triangle area).
597-1188. *Wednesday*, 5:30 p.m. to
9:30 p.m. *the Immortal* *Shal* *Quarter*.
Latin jazz.

"Upstages" at Moonlight, 7485
Miramar Road, Suite 201, San Diego.
695-8144. *Friday*, 8 p.m., *Therapy*

The Brutal Coast Motel, 1955 First Avenue (between Broadway and C Street), downtown, 232-6141; extension 125. Wednesday, 7 pm, the San Diego Jazz Concert Orchestra.

Bullfinch Joe's, 605 Fifth Avenue, downtown, 236-1606. Thursday, Price of Dope Festival. *Matka*, contemporary.

Cattle Gulch. 1704 Indian Street, Arcata, 236-6767. 5 o'clock, 8 pm, Michael Shapiro, chemical biologist. Saturday, 8 pm, the King Bee, acoustic blues.

The California Cafe. Fore and Sharer Streets, 362 Houston Place, Arcata, 236-5666. Sunday, noon.

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Calendar MUSIC SCENE

University and San Diego Wednesday, the Caliente.

Cherry's Women's Club 1019 Main Street, downtown. 234-0937. Friday, 7 pm. Super Trio, contemporary rock and roll.

Crow's Jazz Bar 801 Fifth Avenue, downtown. 232-4338. All performances are jazz. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente. Monday, the Caliente. Tuesday, the Caliente. Wednesday, the Caliente. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente.

Crow's Jazz Bar and Grille 801 Fifth Avenue, downtown. 232-4338. All performances are jazz. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente. Monday, the Caliente. Tuesday, the Caliente. Wednesday, the Caliente. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente.

Dick's Last Sunset 801 Fourth Avenue, downtown. 232-4338. All performances are jazz. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente. Monday, the Caliente. Tuesday, the Caliente. Wednesday, the Caliente. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente.

The 1000 Club 1000 Club, downtown. 232-4338. All performances are jazz. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente. Monday, the Caliente. Tuesday, the Caliente. Wednesday, the Caliente. Thursday, the Caliente. Friday, the Caliente. Saturday, the Caliente. Sunday, the Caliente.

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East County The Comstock Club, 1300 Orange Avenue, Comstock, 435-4611. Open Tuesday, Thursday, 8:30 pm, and Friday, 9:30 pm. Contemporary, contemporary. Friday, 9:30 pm to 1 am. Contemporary, contemporary. Sunday, 8 pm. 10:30 pm. Acoustic, acoustic. Monday, 8 pm. Acoustic, acoustic. Tuesday, 8 pm. Acoustic, acoustic. Wednesday, 8 pm. Acoustic, acoustic. Thursday, 8 pm. Acoustic, acoustic. Friday, 8 pm. Acoustic, acoustic. Saturday, 8 pm. Acoustic, acoustic. Sunday, 8 pm. Acoustic, acoustic.

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San Diego State University 1300 Orange Avenue, Comstock, 435-4611. Open Tuesday, Thursday, 8:30 pm, and Friday, 9:30 pm. Contemporary, contemporary. Friday, 9:30 pm to 1 am. Contemporary, contemporary. Sunday, 8 pm. 10:30 pm. Acoustic, acoustic. Monday, 8 pm. Acoustic, acoustic. Tuesday, 8 pm. Acoustic, acoustic. Wednesday, 8 pm. Acoustic, acoustic. Thursday, 8 pm. Acoustic, acoustic. Friday, 8 pm. Acoustic, acoustic. Saturday, 8 pm. Acoustic, acoustic. Sunday, 8 pm. Acoustic, acoustic.

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documentary on the short history of hip-hop, with Biggie Small, Salt-N-Pepa, Ice-T, Fugues, et al.

MISSION VALLEY 20: OCEANSIDE 8: SWEETWATER 9 (3/7)

Reverend — Big gulch of castor oil: John Singleton's re-enactment of the torching of a Black community, and massacre of its citizens, in Florida in the Twenties. Simple in presentation; graphic; grueling; dramati-

napper, while the very cool and smooth
 Deflor Lindo, as the FBI man, is allowed
 into the stride of it (in other words, the
 movie is strictly a star vehicle). Gary Sinise,
 as the bad cop, delivers a startling smash to
 the windpipe in addition to a poetic
 metaphor drawn from the Eloi and the
 Morlocks of H.G. Wells's *The Time Ma-
 chine*. What he is getting at with that
 metaphor is a rough equivalent to the titular
 metaphor of Kurosawa's kidnapping
 thriller, *High and Low*: equally poetic but,
 in its visualization on screen, infinitely
 more cinematic. With Rene Russo and Lili
 Taylor, directed by Ron Howard. 1996.
 ◆ VINEYARD TWINS

Rhyme and Reason — Peter Spier's documentary on the short history of hip-hop; with Biggie Smalls, Salt-N-Pepa, Ice-T, Fugees, et al.
(MISSION VALLEY 20; OCEANSIDE 8; SWEETWATER 9; FROM 3/7)

Reenwood — Big gulp of castor oil: John Singleton's re-enactment of the torching of a black community, and massacre of its citizens, in Florida in the Twenties. Simple in presentation; graphic; grueling; dramati-

ally crude. But it makes its point. Over and over. Only you Vought, in a truly fortuitous performance, is the white stroller in a wheelchair, occupying a sizable gray area between good and bad. (And maybe Michael Rooker, a smaller, darker-gray area, as the powerless lawman of the district.) Ving Rhames, a laconic stranger on horseback, fills the larger-than-life hero's shoes, and his startling escape from a lynching enlarges him for a moment to the size of superhero. With Don Cheadle, Esther Rolle, Elise Neal. 1997.

★ CINEMA STAR 6: GROVE, MERRISON VALLEY 20, PLAZA CINEPLEX, LUX HORTON PLAZA 14, UNIVERSITY TOWNE CENTRE.

Scream — Deliberately, diligently, self-contentedly conventional dead-teenager thriller: the deeds are done by a serial killer in a Grim-Reaper-by-Edward-Munch mask. The relentless allusions to film and television ("You can only hear that Richard Gere grail story so many times until you have to start believing it") are supposed to lift it above its companions. They don't lift it high. With Neve Campbell, Skeet Ulrich, Courtney Cox, David Arquette, Drew Barrymore; directed by Wes Craven. 1996.

his palms together in anticipation. He will not be disappointed. There remains to be seen whether this other major family member, whose existence is unknown to Roxanne and unspoken of by the others, an earlier daughter of Cynthia's given up for adoption at birth. No one, not even Cynthia, knows that this other daughter is black. The latter, a well-bred optometrist by the name of Hortense, having just put her adoptive mother in the ground in the movie's opening scene, gets it into her head to track down her birth mother. At that point, Hortense meets the mother of her real mother, a different color. The palms of the Leigh fan will be getting quite busy. Timothy Snell, Brenda Blethyn, Marianna

Shine — The true-life story of David Helfgott, an Australian musical prodigy who suffers a total mental collapse after his "thesis" performance of Rachmaninoff's D-minor piano concerto at the Royal College of Music in London ("No one's ever been mad enough to attempt the Rach 3!" "Am I mad enough, professor?"), spends years as the emasculation of the Rhythmic Idiot, and

you gonna do something, or are you just gonna stand there and bleed? That man, the Makerover is top to bottom. To begin with, there's the neo-Medieval bowl hair--and the unchanging costume of gray shirt buttoned up to the neck and blue pants stopping a couple of inches short of the ankle. Then there's the pugnaciously out-thrust chin and the lips drawn taut into a champagne grin. And then there's the Southern drawl sounding like an octave or two so as to sound something like "Proggoy of the '90s," "considerin' how much I've got in my voice-changer, something like a dubbed Italian musician grunting with the effort to topple a pillar or roll a boulder, something like the grinding gears of an eighteen-wheel

semi on a steep downgrade. This frightful growl is punctuated at intervals with a throat-clearing "mmm-hmm" or, less affirmatively, more ruminatively, a mere "mmm." All of which is quite fascinatingly and entertainingly original, but at the same time is too much of a stunt to be taken entirely seriously. The humor and pathos around this character (e.g., his habit of standing outside a door will out either entering or knocking, just waiting to be found there) are really pretty easy to come by; and Thornton, who also writes easily and

wholesome heroes, Mark Hamill's Ford, look as though they've crumpled from a volleyball court to a formica coast; the anthropomorphic robots, especially the crotchety R2-D2, talk in the voice of a prissy Brit. "I've got such a bad case of claustrophobia I can barely move" is as much a household name as *Star Wars*, despite a bewildering proliferation of sequels in length, is not so completely imaginative as an average *Captain Jack* comic. Should Lucas be thought benevolent for giving the audience blissful, innocent, simple-minded fun, or primarily cynical for deciding

requires nothing more? With
ness, Carrie Fisher, Peter Cus
★★ (CARMEL MOUNTAIN, CAROL
CINEMA STAR 8; CINEMA STAR 6;
STAR 6; CINEMA STAR 10; CLARE
RAN 8; GROSSMONT TROLLEY; GR
LA JOLLA 12; MIRLA MESA 4; OCEA
PLAZA BONITA; POWAY 10; SAN M
MAY; LA GLASSHOUSE 6; LA HOR
VALLEY CIRCLE, VALLEY DRIVE 10)

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PLAZA 14.

directed by the late (of AIDS)



Waiting for Challenges

Tap, to justify the talking-head interviews, but never mind. J. Guest has brought with him to America's Broad Bookset several skills: sophisticated manners (Eugene Levy), Fred Willard, Catherine O'Hara, Parker Posey, Bob Balaban) to make fun of the untalented self-deluded yokels; the Jewish dentist who does Johnny Carson impressions and is always careful to announce the fact when he is doing them; the husband-and-wife travel agents whose involvement with community theater has won them the monicker of "the Lunts of Blaine"; the Dairy Queen carhop meant for better things; and the humorless Mr. Holland mu-

★★★ (HOLLCREST CINEMAS, FROM 3/7)

Walkabout — Edward Bond's screenplay — two school children, accustomed to crisp uniforms and transistor radios and such things, find themselves marooned in the Australian outback — possibly is more complex in its ideas about a cultural mis-

Gast's area of concentration was to be the accompanying music festival (James Brown, B.B. King, the Spinners, the Crusaders) in advance of the main event, a totality of sport and entertainment that was intended by the host nation to place *Zaire* on the world stage, site of a massive pilgrimage of African-Americans to their ancestral home. Gast came back with 360,000 feet of film and no funds to carry on with. Some twenty years later, Taylor Huxford came into the project, to assist reminiscing interviews with the likes of Norman Mailer and George Plimpton, both of whom penned eye-witness accounts of the fight

and are hereby here to renease portions of their published reports. (Mailed, always acute on the science of pugilism, is especially illuminating and dramatic.) An archival run-through of Ali's career to that point — the Liston fights, the conversion to Islam, the conscientious objection to the Vietnam War, etc. — is helpful, stirring, but necessarily cursory. And the highlights of the "Rumble" itself, with its famous "rope-a-dope" strategy, do not convey the incredible, incremental, vampiric depletion of Ali's opponent. The movie as a whole,

M
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AND
ONE DEATH**

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San Diego

The Van

In Dublin, Bimbo Reeves has lost his job as a lunk. Refusing to accept a future of afternoon TV and cash, he buys a dilapidated van with his severance pay. Hoping to push-in on the World Cup fever that is sweeping Dublin, Bimbo, his wife the Maggie and partner Larry, enter the fast food business. Things start brightly but as business begins things grow in size...

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San Diego Film Festival

and creates considerable mess. It's hard, for a second, not to hear the words "I'm not a Jordan's name," but Duffy doesn't sound much like himself, more like Richard Dreyfuss. The album adheres to its own narrative form or their belated up-tempo Trans-Siberian Orchestra. And the music never really finds its feet, never escapes the shadow of *It's a Wonderful World* (the album's title) and the shadow of the music of Frank Loesser's tunes, the carnivalesque *It's a Wonderful World* (the album's title), never is it more than a collection of songs for children and adults. All in all, the farthest thing from a damn good. An absolute art fail.

◆ **MONDO BARN DANCE: VINEYARD TRAIL**

Star Wars — George Lucas's homage to Frank Gendron's story, some of the beloved tales of the cowboy, woodsman, and aviator movies. The movie is set in a remote galaxy in the remote past, so what it can't be the same as a reflection on the modern world's desire for Hollywood heroes, and it can be reminiscent of westerns to arrive with a mental tag of any of the books. The miniatures and special effects

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ent ecological and political efforts have led to the day's momentous results.

San Diego Reader March 6, 1997

You Bake It on Friday and It's for Allah

A little devil with a red pitchfork says, "You are killing yourself."

Script for my silent movie, Long shot of a calendar and in large bold letters, SUNDAY. An alarm clock jiggles on a nightstand. I smile my brow, jump into the shower, jump into my clothes, jump down my front steps, jump into a waiting car. My friend points to her wristwatch 9:10. We race down the freeway. A man on a motorcycle, driving perilously fast, weaves between cars, all the while giving us the finger. My friend and I are sweating because there's so much lane changing and honking of horns. At 9:40 we pull up to our destination, Neimans, on Carlsbad Village Drive.

The main dining room has been refurbished. A peaked ceiling is held up by eight beams, painted white and strung with pink lights. New carpet shows pink roses on a red field. The circular room and verandah surrounding it seat 200, and already there's a long line of hungry diners waiting to be seated.

Two women are ahead of us. One makes a sweeping gesture to the trays and trays of food. She says, "So much to eat." Her friend answers, "I guess we'll have to be here all day." These lines of dialogue are printed beneath the image of the dining room.

The offerings consist of bagels, croissants, eggs Benedict, Antonio's scrambled eggs, garlic potatoes, hash brown potatoes, corn fritters, buttermilk biscuits and gravy, fried chicken. There's a carving station with ham, turkey, lamb, and beef, and under silver domes, turkey enchiladas, tortillas with seafood, red snapper, peppered beef with cashews, chicken Dijonnaise. On ice are finds shrimp and fish salad, oysters on the half shell, shrimp, crab legs, slices of fresh fruit and vegetables. Also, Belgian waffles, cut in quarters, frozen strawberries, blueberry pancakes, a vat of real whipping cream, a cake of cream cheese, syrup, a tureen of apples in a crust, cinnamon buns, and assorted desserts.

I pick up a plate and take three slices of bacon. Then I make my way to the omelet station and ask for a one-egg omelet with lots of cheese. The omelet

chef breaks an egg into a bowl and gives it a few whisks with a fork before pouring it into the pan. I ask him politely to please heat the egg some more—I don't like to see white in my omelet. This request so irritates him that he misplaces the tongs for the grated cheese. He looks under napkins, and just as the egg is sizzling crisp along the edges, he finds the tongs, dunks in yellow and white cheeses, flips

the omelet expertly. While waiting, I finish my bacon. I place some fried chicken on my plate along with hash brown potatoes and a corn fritter. When I return to my table the waiter asks me if I want champagne, fresh orange juice, a mimosa (orange juice plus champagne), tea, or coffee. I order decaf. It's served in a tall glass cup, and I add an all-purpose creamer plus sugar. A balloon appears to the right of my head that shows a little devil with a red pitchfork who mouths the words, "You are killing yourself."

Nevertheless, I taste the omelet (fresh and good), the fried chicken (salty but dry), the fritter (too doughy and possibly too much baking powder). On my way to the waffles and strawberries, I eat one more ration of bacon and take one shrimp. I never eat bagels at brunches—they're always cold, and I prefer them toasted. The strawberries are so frigid that I roll my eyes before swallowing them, likewise the shrimp. I feel it's my duty to try a mouthful of the sliced turkey as well as the turkey enchilada, whose tortilla has grown soft. But I can eat no more.

In the meantime, babes in arms and their parents are arriving; grandparents, their middle-aged children, and their offspring are arriving; couples in shorts are arriving. The balloons over my head read, "Brunch for \$21.95, \$25.95, \$29.95, \$33.95, \$37.95, \$41.95, \$45.95, \$49.95, \$53.95, \$57.95, \$61.95, \$65.95, \$69.95, \$73.95, \$77.95, \$81.95, \$85.95, \$89.95, \$93.95, \$97.95, \$101.95, \$105.95, \$109.95, \$113.95, \$117.95, \$121.95, \$125.95, \$129.95, \$133.95, \$137.95, \$141.95, \$145.95, \$149.95, \$153.95, \$157.95, \$161.95, \$165.95, \$169.95, \$173.95, \$177.95, \$181.95, \$185.95, \$189.95, \$193.95, \$197.95, \$201.95, \$205.95, \$209.95, \$213.95, \$217.95, \$221.95, \$225.95, \$229.95, \$233.95, \$237.95, \$241.95, \$245.95, \$249.95, \$253.95, \$257.95, \$261.95, \$265.95, \$269.95, \$273.95, \$277.95, \$281.95, \$285.95, \$289.95, \$293.95, \$297.95, \$301.95, \$305.95, \$309.95, \$313.95, \$317.95, \$321.95, \$325.95, \$329.95, \$333.95, \$337.95, \$341.95, \$345.95, \$349.95, \$353.95, \$357.95, \$361.95, \$365.95, \$369.95, \$373.95, \$377.95, \$381.95, \$385.95, \$389.95, \$393.95, \$397.95, \$401.95, \$405.95, 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