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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 490; address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 231-0400; or e-mail them to letters@rdrader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Who Cares?

Why on earth would this so-called alternative publication devote its space, its cover of all things, to a 12-page piece glorifying a bunch of freaky landlords? "Vacancy Is to a Landlord What Daylight Is to a Vampire," June 19.

Who cares? Yeah, those realtors are really doing society a world of good out there. Got to hand it to 'em. Giv' me a break.
-Name withheld
Del Mar

No Tolerance For Lillian

Despite any illusions she may have to the contrary, Lillian could be the poster mother for the "welfare mother stereotype." "We Don't All Have Chicken-Soup Grandmas," "City Lights," June 19. Not having a "million kids and grandkids" isn't what qualifies her for the "honore." Being on welfare for the past 16 years or so and her attitude that society is "terribly wrong" to expect people to support the families they bring into this world does.

The nerve of this woman to cast aspersions toward the parents of the neighborhood kids whom she describes as "lonely" and "very clingy." She seems oblivious to the fact that those kids' parents are a part of the society that allow her the luxury to sit on her duff and expound on her "virtues" as a mother. And if her welfare check is so "incidental," why doesn't she just give it up?

As a single mother who raised three children alone without ever getting welfare, it galls me to read about women like Lillian who have made it a way of life, instead of the safety net it was intended to be. I don't mean to imply that supporting a family is easy for a single parent. It isn't, but life itself isn't easy and there are no promises that it would be.

While Lillian views it as a "government failure" that welfare recipients are not involved in public welfare meetings, I say there are already enough bleeding hearts operating in their behalf... such as your reporter who missed his calling as a social worker and painted this heart-rending picture of the flower bedecked, vine-covered, cozy cottage inhabited by

a thoughtful welfare mother. Please spare us any more of this garbage!

Vivian M. Brown
Chula Vista

More Than Catholic

Judith Moore's book review of Walker Percy: *A Life*, by Patrick H. Sanway ("Reading," June 19), emphasizes the importance of Walker Percy's conversion to Catholicism. Consequently, I feel that Percy may have been de-emphasized in the process. Assuming that one aim of a (favorable) book review is to bring new readers into the fold, Moore's emphasis on Percy's Catholicism is likely to have had the opposite effect. One sure way to repel the average reader is to reveal that said author is religious (book buyer: "Hm... a Catholic writer... no thanks"). I should state that I enjoyed Moore's review, but I wish to focus attention on other facets of Percy, lest potential readers unnecessarily "write him off."

Seven years after his death, Walker Percy is beginning to be recognized as one of America's most important contemporary authors. Percy's 1983 novel, *Lost in the Cosmos: The Last Self-Help Book*, a biting satirical view of the quagmire of man's behavior and his inability to cope with himself (and no doubt a poke at all self-help books), has recently been adapted for the stage. While much of Percy's work contains existentialist and religious undertones, he did not preach, nor was he a zealot; in fact, no one was safe when Percy set out to diagnose "the modern malaise" in his ironic style. Percy liked to characterize his fiction as having "something to offend everybody." Percy also published extensively in the fields of semiotics (the use of symbols and their relationship to language development), and psychiatry. Perhaps his most enjoyable piece was a short essay on the aesthetics of bourbon-drinking. Percy was a friend of Shelby Foote (author of the great Civil War trilogy) since childhood; their correspondence was recently published by W.W. Norton & Co. (*The Correspondence of Shelby Foote and Walker Percy*). One of America's literary cult classics, *A Confederacy of Dunces*, by John Kennedy Toole, was published years after Toole's death only because Percy rallied behind the book. Sure, Percy was a Catholic, but that was the least of it.

James V. Carotta
University City

Immune To Romantic Attractions

I enjoyed your review of *Un Coroner in Hiver* (filed in my local video store under U), particularly the parallels you drew between the musical and romantic triangles. I might point out that there is a further parallel...

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Reader

SD WEEKLY

JUNE 26, 1997

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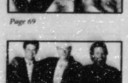
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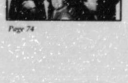
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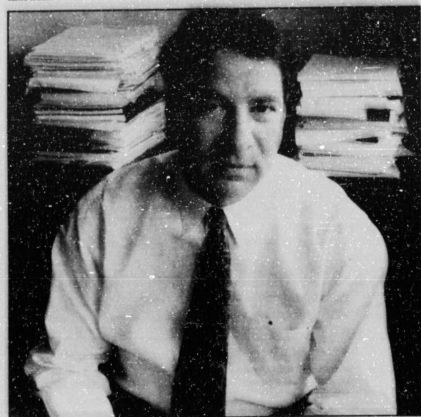
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Sniff those \$20 Bills Before You Send Them to San Diego

By Bill Manson

Some would say Richard Barnett and Sheldon Sherman are in the ill-gotten gains business. The two downtown attorneys earn money honestly, all right, but not always from honest people. They often help drug dealers get back money seized by the government, even when everybody knows where the cash came from.

Sherman says in truth he'd



Richard Barnett

"This is how it usually is," says Sherman, speaking by phone from his fifth-floor West Broadway office. "San Diego is one of the points of distribution. Drugs out money in \$20,000 is mailed here from across the country. Government intercepts. Seize it. The frustrated recipient here me to tell the authorities. It was sent by this person to help him open a money-order business, or. He was going to help him with this. It's always a business that would involve a transaction where it would not be unusual to have that kind of money in cash. I had another

Mark Potter is on vacation.

be surprised if motorcycles or cars or \$35,000 in football bets were really sent for. He realizes it was one of the points of distribution. Drugs out money in \$20,000 is mailed here from across the country. Government intercepts. Seize it. The frustrated recipient here me to tell the authorities. It was sent by this person to help him open a money-order business, or. He was going to help him with this. It's always a business that would involve a transaction where it would not be unusual to have that kind of money in cash. I had another

money Rick Barnett, who says he handles more cash seizure cases than anyone else in town, has similar success stories. "Statistically I can tell you," says Barnett, 46, puffing away on a six-inch cigar in his upstairs office, "we've had a good run lately. In one case I got about \$86,000 back from \$92,000 worth of money and property the government seized. In another case we got \$17,000 or \$18,000 out of \$20,000 back. In another case we got \$27,000 out of \$30,000 back. In another we got \$18,000 back. But if they hadn't hired a lawyer like me, they probably wouldn't have seen a dime."

Neither Sherman nor Barnett apologizes for doing what he does. Both attorneys say they're not. Both attorneys say they can mail the money for

the U.S. Constitution. Especially its fourth amendment, guaranteeing "the right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures." "And the fifth," "No person shall be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use without just compensation."

"I think the way [the government] looks at it," says Barnett, "is, 'We'll grab the money and hope that half the people don't even bother to claim it because by the time they talk to a lawyer and find out how much it costs to be represented in these cases, they won't bother with it, so whether it's drug money or

legitimate money ultimately doesn't matter because the practicalities of the situation are that a lot of people can't defend themselves in these cases." But why do people, especially drug dealers, risk sending cash or drugs through the mail in the first place? Sherman says the alternatives are becoming too risky. "It's an uncertain law: you take a car with a California plate, traveling cross-country, the odds are pretty good that that car is going to be stopped for some reason or other. And they're getting tougher. Seizures at the airport, the fact they're raising all the bags, they have the dogs — it's a more difficult situation for them. And now, because of these mailbox laws, they can't mail the money for

drugs) much more easily. It's less expensive. You don't have the cost of a courier. You don't have the cost of the plane ticket. You can send it overnight, so it's a much more attractive manner of doing it."

Last October the U.S. Postal Inspection Service began targeting U.S. mail distribution centers, starting in the Los Angeles-San Diego area. By February they had confiscated over four tons of drugs, guns, and more than \$15 million, mainly in cash, according to a report in the *Cincinnati Enquirer*.

Among the millions of parcels, postal inspectors pulled aside any that fit their profile of "suspicious packages." These criteria for suspicion included handwritten letters, unusual names, that your mail should be subjected to the intrusion that it's being subjected to. Period. Even if it's catching legitimate [drug money]. If that's considered a violation, why in the world have a constitution? Why don't we just suspend it and say, 'The end justifies the means'?"

Barnett says the criteria are too vague and don't force inspectors to find out specific evidence about the parties involved before ripping open their packages. "And don't forget, many are innocent," says Barnett. "It's the poor who are most likely to be the mailers of innocent money. The poor who can't afford a lawyer. Many immigrants don't have

that your mail should be subjected to the intrusion that it's being subjected to. Period. Even if it's catching legitimate [drug money]. If that's considered a violation, why in the world have a constitution? Why don't we just suspend it and say, 'The end justifies the means'?"

bank accounts, banking facilities are not nearly as available to poor people as they are to people with better means. Banks have traditionally moved out of poor neighborhoods. Credit cards are less available to people from those types of neighborhoods. And so you see them buying more airline tickets with cash, you see them sending money through the mail. In the community, for instance, we have many people who send money to Mexico through the mail."

What gets Barnett is the fact that mailed packages, of money or drugs, are often seized with nothing more than a "positive dog alert" on the money. "Oh, yes, the small dogs. But the reason these small dogs is that, according to

Blame the Computer

By Joannette De Wyse

If you're a law-abiding citizen and you've lived in San Diego for a while, you can get complacent about crossing the border.

The lines at the San Ysidro checkpoint, the perfunctory exchange with the inspectors, can become as humdrum as doing the dishes or taking the garbage out. It used to be like that for Alma and Heradio De Jesus. The De Jesuses have so many ties on both sides of the international line that the two might as well be citizens of both countries. Fifty-four-year-old Heradio is an American who grew up in Tijuana, then moved to the San Gabriel Valley when he was 18. Fifteen years ago he married Alma, whose ancestors helped settle him in the early 1900s. She grew up on a cattle ranch just south of Rosarito. After her marriage, she obtained a green card permitting her to reside in San Diego. The couple and their two young daughters have lived in Tijuana at various times, but for the past three years, they've resided in an apartment close to National City's "Mile of Cars."

Three Alma tends house and her two young daughters, now 6 and 11, Heradio works for a South Bay trucking company, making runs that take anywhere from hours to days. Over the past 15 years, the De Jesuses figure they've gone through the checkpoint two to seven times a week. Shops at the secondary inspection station have been rare and unremarkable. Sometimes the family has

transported relatives who've needed to get special permits. Once their older daughter, feeling shy, failed to answer the inspector's question about her American citizenship. On that occasion, "The [secondary inspector] said, 'Sometimes my kids don't want to talk either,'" recalls Heradio. "And he let us go."

Against that backdrop, their experience on the evening of Thursday, May 8, seemed like a bad dream. In anticipation of Mother's Day, they were bringing Alma's 78-year-old mother (who also holds a legal border-crossing permit) home with them for the weekend. Alma was driving the couple's 1985 Dodge Dakota pickup. Her mother and her 6-year-old daughter sat next to her, while Heradio and the older girl were back in the camper shell. The line was short. But when they reached the head of it, their truck was abruptly escorted to the secondary inspection area. "They dove the gate behind us, and as we were going over there, the inspector kept asking me questions about how long we had owned it," Alma says, "and whether we had bought it from someone else."

Alma told the inspector that the truck had been purchased from a dealer, not, "I asked her, 'Why me?' and she answered, 'The computer.' The inspector



De Jesus family, from front to back: Heradio, Alma, Arlene, Arlene

offered no further explanation. But she made the family get out of the car. Unwired, Alma asked her husband what was going to happen. Heradio recalls that he answered, "Nothing. We're just going to wait our time." This comment appeared to infuriate one of the male Customs officers. "He said, 'We don't make any body waste their time here! And he started to act real aggressive. Inside the inspection station, the three adults were made to empty their pockets and bend over spread-eagle. They pushed our legs apart. It was like a police search," Alma claims. "Even my mom! I felt so bad. They

searched our bodies — everywhere. They made us take off our shoes, and they looked inside. They even felt our socks — like they thought we had something inside." Every time either Alma or Heradio tried to ask a question, the officers told them to shut up.

After perhaps a half hour, the inspectors dismissed the family, and Alma says one of them asserted in parting that the computer had picked them out at random. "I asked if it was going to happen again, and they said the chance would be something like a million to one."

The information system in use at the border is known as TECS II, an acronym for the Treasury Enforcement Communication System II. A long list of federal government agencies tap into it, including the Customs Service, the IRS, the Bureau of Alcohol, Tobacco and Firearms, the IRS, the State and Justice Departments, the Coast Guard, and Interpol Washington. According to a Treasury Department fact sheet, records accessible by the system range from driver's license and vehicle registration information to criminal histories and profiles.

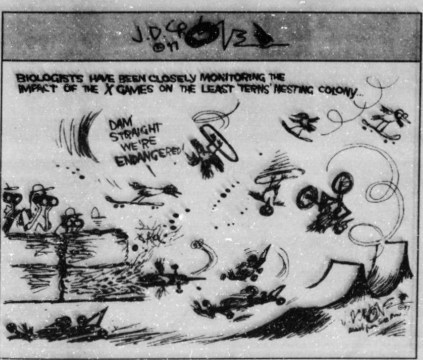
Erros have sometimes plagued these records. In 1996, for example, an investigation by the federal General Accounting Office (GAO) of the San Ysidro screening procedures found "systemic deficiencies" in TECS II. Investigators discovered at that time that records had not been created for a number of known drug smugglers and other major criminals. They also found that Customs Service clerks had made many mistakes entering other records, and as a result, innocent persons may be stopped and intensively inspected at the

borders for offenses they did not commit, the subsequent GAO report said.

Among the more embarrassing incidents that fulfilled that prediction was the detention two years ago of Ronald Noble, the Treasury Department's own undersecretary for enforcement. "Noble — who is black — was waiting in line to board a flight for an intercontinental flight to Europe" at Dallas Airport when the TECS II system "mistakenly fingered [him] as someone trying to smuggle money out of the country," the *Washington Post* reported. Although Noble was quoted at the time as vowing to review TECS II's criminal-penalty system, neither the Treasury Department nor the Customs Service has claimed that "a new multimillion-dollar database introduced last November is so faulty that [the Service] has no idea what has been seized or even the storage locations of impounded goods."

Despite this history, no local mechanism exists to enable citizens to check on the accuracy of his or her particular TECS II records, according to Bobbie Cassidy, the Customs Service's San Diego spokesperson. Cassidy says inspectors aren't even supposed to confirm or deny "the presence of anything in the computer," let alone to disclose what the record says. "The Privacy Act, and it's law-enforcement-sensitive," Cassidy stated. "If someone thinks that the system might contain false information about him, all he can do is write the Customs Service's headquarters in Washington, D.C." Even then they might not

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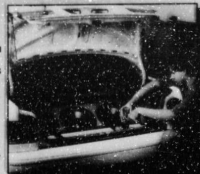
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JUN 1997

Sniff those bills

"Yet [in many cases] they're relying on that dog-alert factor and seizing the money without any information concerning the owner."

away any of their interception techniques. But David Fast, an inspector who's spent the last 26 years trying to nail "the bad guys" who commit mail theft, mail fraud, make letter bombs, embezzle, and distribute drugs and child pornography by mail, says there are plenty of safeguards for the public.

"John Citizen has the Constitution to back him," Fast says, "and when a federal law enforcement agent believes there are drugs or [money] in a parcel, he's got to prove to the court's satisfaction that there's probable cause to get a search warrant to open that parcel. So it's a checks and balances system that we use."

Sherman and Barnett don't buy it. "By [our] representing a clearly tiny minority," says Sherman, "just the drug dealers, an infinitesimal percentage of the population, you're protecting a very important right, the right to be free from government in-

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trusion. The constitution says that before you invade a person's rights, you need probable cause to do so. Well, probable cause is not taking a dog and going into a UPS room and sniffing every box. It's not.

Blame the computer

get a direct answer," Cassidy warns, adding, "I don't know how those [inquiries] are responded to."

about the way a secondary search is conducted, Cassidy recommends that he ask to see a supervisor immediately. The advantage of doing this "is that the supervisor can very easily determine who the inspectors involved were," whereas if the search subject wants to write a letter "then it becomes very difficult to find out which inspector was involved." While someone can complain about the manner in which a search was conducted, Cassidy points out that it's fruitless to complain that a search was conducted with insufficient cause. She says the "broader search authority" cited in the

Federal code is the broadest granted to any law enforcement agency in the country. Searches can be conducted without what the state and local officers would call "probable cause." Instead, "mere suspicion" is all that's necessary to trigger a search that can go as far as "talking people to a hospital for x-ray examinations or a cavity search," Cassidy adds. That "the fact that people are


By that definition, Alma and Heracleo will continue to be suspicious in the eyes of the government. They say their lives are rooted on both sides of the border, and their can't imagine

breaking those bonds. If the computer system continues to point an electronic finger at them, they'll have to endure the results searchers somehow. Even if the error is found and expunged, Alma sounds mournful about the harm that's been done. "I'm trying to teach my girls not to feel strange, wherever they live here or there. But now, seeing this, what's in their minds? It's sad because it's like losing something that we had for all our lives."

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Illustration by Bob Lacey

Greetings, Matt:

We've got a few questions about tobacco. How do they "flavor" pipe tobacco — you know, to make it smell like cherries? Also, what about menthol cigarettes. Is that minty zing in the filter or in the tobacco? We know you could help.

— Steve and Sophie, who once visited New Orleans and bought a postcard

The surgeon general would be pleased. The question came in on a card picturing a large cemetery. And I guess we better answer this while there's still a tobacco industry. Ironic fact: It's the 200th anniversary of the cigar this year, "invented" in Cuba, when poor people followed wealthy cigar smokers around, sniped their discarded butts, wrapped the remaining tobacco in paper, and smoked it.

We've come a long way, baby. The minty zing is from menthol applied to the inner wrapper of the pack, which vaporizes and flavors the tobacco. Or menthol can be dissolved in denatured alcohol and applied directly to the tobacco. Dibs for cherry flavor, though sometimes it comes from the shredded back of wild cherry. Other flavorings found in tobacco? Sugar, basil, vanilla, bay, alfalfa, honey, coconut, licorice. Mmmmm-menthol!

Hey, Answer Stud:

Something that really ticks me off in the tax policy on restaurants fast-food locations. At some locations I will take food to go and notice that I am not taxed. Others, I will eat in and get taxed or take the order to go and STILL get taxed. What is the problem here? What are the rules?

— Lee, El Cajon

Dear Matthew Alice:

Why do some restaurants charge tax on takeout food while others do not? One restaurant manager told me that restaurants that sell more than a certain percentage in-house must charge tax while the others don't have to. Is such a complicated rule right, or are we just being ripped off?

— Overstayed in La Jolla

I'm amazed that you're amazed that tax laws might be complicated. But I'll offer a simple solution. Just remember that we are not taxed for the food, the restaurants are. They owe sales tax to the state according to their particular contracts with the Board of Equalization. The state couldn't care less whether the cash registers inform us of their obscure fiscal responsibilities just as long as they ultimately pay up. So in some establishments, the tax might be included in the menu price and you'll never know it's an "element of your cost, like utilities, decor, and disappointing waiters. But usually a restaurant will whap the tax figure onto your tab as a separate item in order to keep their menu prices lower and so they have a record of the tax they owe. The fact that they owe it but we pay it is just the American way.

But if you insist on knowing more, we'll have to check out the six-page Regulation 1603 of the state sales and use tax. "Hot prepared food" is taxable, whether it's served on a plate at your table or stuffed in a bag and shoved through a window. "Hot" is defined as something greater than room temp. (And you can't fudge it by letting a steak sit around for half an hour before it's served.) "Prepared" can mean cooked, warmed up, a cold thing covered in hot gravy, just about any heating-up activity. If the menu offers a package price for the Thursday Bertha Bowl (chili — a perfect of beans, three-bean salad, chips, toppings, and Tang — the whole meal is taxable, not just the hot stuff. One doughnut is taxable; a box of two doughnuts is not. An ice cream cone is taxable, a gallon isn't. The equalization board apparently assumes that no one plans to immediately eat all the doughnuts or ice cream. So bulk quantities for off-premises consumption are not taxable. Big pigs get big breaks.

But then we come to the 80-80 rule, which throws a large pickle into the regulatory swirl. If at least 80 percent of a business's gross receipts are from the sale of food, and 80 percent of that food is taxable, then that business's cold foods served in portions suitable for immediate consumption are taxable. Say Lola's Diner: Thru Lattes and Shakes makes 80 percent of its money from food, and 80 percent of that food is taxable. One day you have a yen for a Coke and a chocolate dipped frozen banana. Under the 80-80 rule, Lola will owe tax on your cold order. If Lola sells 80 percent of its business in taxable food, your takeout cold order is not taxable.

Airline food? Not taxable. The "breakfast" in "hot and breakfast" taxable. School food? Not taxable. Stadium, arena food? Taxable. Some park food? Not taxable. Cemetery food? Taxable. Religious food? Not taxable. Grandma Alice's Church of Perpetual Gumbo... Have we found a loophole?

There's more, but I'll spare you. Except to explain why California's tax gathens work for the board of "equalization." What's equal about income tax? Back in the 1800s, the laws were such that rural towns were paying way more in taxes than their neighbors in suburbs. Big cities had a pretty case to make. The tax authorities said such a thing that the governor established a commission to equalize the load. The State of California Board of Equalization.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 81061, San Diego, CA 92186-5861, or fax your questions to 212-4498, or e-mail to matt@alicia.com via the Internet.

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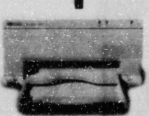
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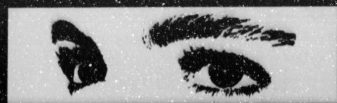
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At a cost of \$10,000, the procedure is a significant investment. However, the benefits are many. Many patients report improved vision, reduced dependence on glasses or contact lenses, and a more active lifestyle. The procedure is also a permanent solution, unlike contact lenses or glasses which can be lost or damaged.

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By Patrick Dougherty

TIME ON YOUR HANDS



Once every year, spooky, antiscary sports picks zombie walk out from studio apartments, slide into limousines, arrive at television studios, load up on free food, and get to be sunbathed. That somebody is a NBA Draft Day analyst.

Being a NBA Draft Day analyst is the last good job left on the planet. The one-day-a-year vacation requires only that the analyst be able to huddle a great leg about Elroy Stuck from Oiler Mississippi Valley State, who will certainly go sixth in the third round. Just say "quick hands" a dozen times and you've got it.

Here's the best part: a draft day analyst doesn't need to know what he's talking about. You or I would be able to pick a number one draft choice, probably a number two, maybe a number three, but after that it's a crapshoot. Clubs trade their shots at the last moment, the owner's barber likes the quick hands kid from Rolen, Alabama, the general manager and coach hate each other's guts and battle to have the last word, neither one caring who they pick, just that he be the one to pick.

The best thing about being a draft day analyst is that it's risk free. There are 28 teams picking this year, and since each team will pick players you've never heard of, no one is ever going to remember that 90 percent of the year forecasts were wrong. By the time the draft gets five deep you could forecast Pat Put as a starting point guard and within 24 hours nobody would recall what you said.

Every newspaper in the country runs an obligatory draft day piece predicting who each team will select. This is such good work I've decided to grab it while I can. Nineteen ninety-seven is a particularly prime year to start because this draft has got zip going for it, and therefore will be more obscure than usual. The last several NBA drafts have been undergraduates-dominated, kids leave college early to collect their hundred million dollars. In the recent past ('93 and '94), half of the lottery picks were seniors in college. By '95 and '96 that number declined to 27 percent. What that means for this year's draft is that whatever talent you would normally expect to find has already been signed. We are left with Tim Duncan and a hundred other guys.

This development has altered how clubs deal with draft day. Last year Chicago renounced their rights to Travis Knight rather than spend the money to sign him. First round drafters get guaran-

teed money, and can leave their team after three years.

So, unless your draftee is a for-sure starter and future franchise star, there's little sense paying big bucks for someone who will jump ship as soon as you finish teaching him how to play in the NBA. This year, you're smarter to trade a first round pick for a case of cheap beer, then choose a second rounder who comes to you without a money guarantee. And, in fact, many teams are looking to trade their picks, not use them.

So, that said, here are my selections for 1997:

1. San Antonio: Tim Duncan. The single lock of the draft.
2. Philadelphia: Tim Thomas, rangy, athletic big man, owns two lawnmowers.
3. Boston: Chauncey Billups, point guard from out west. Enjoys long walks on the beach.
4. Vancouver: Antonin Daniels. Might be trade bait for Atlanta who needs a new mascot.
5. Denver: Keith Harper. Quick hands. Last felony conviction overturned on appeal.
6. Boston: Ron Stanley. Good three point shooter, but will not eat animal fats.
7. New Jersey: Christian Lobo. ACC top rebounder and fast food activist.
8. California: Stefanie Kessler. Excellent short blocker.
9. Toronto: Pat Taro defender of the year, and friend of Satan.
10. Toronto: Craig Forster. Big, figured step-child, lives in a van.
11. Milwaukee: Picks Holyfield in an upset.
12. Sacramento: Oton Bates. Can say "dude" and play the accordion while humming *Ten Angel* back wards.
13. Indiana: Donatas. Pick 10.
14. Indianapolis: Blood bank.
15. Cleveland: Honey Tut-Tut. Power forward. Raised by wolves.
16. L.A. Clippers: Could not find studio.
17. Dallas: Alimony payments late.
18. Cleveland: Club therapist said to share feelings. Cavaliers decide to sue their time discussing trans-gender issues.
19. Orlando: Picks Mark Friendly, walk side forward and get dazed.
20. Boston: Declines to save the rain forest.
21. Detroit: Wins the Stanley Cup.
22. Portland (from Charlotte): Would like to be left alone now.
23. New Jersey (from L.A. Lakers): Apologizes for being late.
24. Atlanta: Has a bigger airport than Chicago and the rest of you can go to hell.
25. Seattle: Will choke again next season.
26. Houston: Is hot and muggy this time of year.
27. New York: Whines.
28. Utah: Trades for Dennis Rodman.
29. Chicago: trades owner to burness herms plantation.

Team	odds
Chicago Bulls	5 to 1
Utah Jazz	5 to 1
Los Angeles Lakers	8 to 1
Seattle SuperSonics	10 to 1
San Antonio Spurs	10 to 1
New York Knicks	10 to 1
Miami Heat	12 to 1
Houston Rockets	12 to 1
Detroit Pistons	15 to 1

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JUN 1997

continued from page 1

Perhaps a good plumber would have some thoughts on this too, anyone who works with water must develop an elemental sense of how the world is put together. And where better to look for the philosopher plumber than San Diego? After all, the whole of Southern California as we know it is the product of a gigantic act of plumbing.

And when I asked, people said, "You should call Steve Garber."

Breaking the Wall

The headquarters of B. Garber Plumbing, founded by Steve Garber's father Bernie in 1947, consists of a garage, an office, and a stockroom off an alley behind the North Park Inn in The Bix on Upas Street.

Jamila, the office manager/dispatcher/bookkeeper, invites me to leave my car in the garage, noded up to a wall of plumbing supplies: 1/2", 3/4", TRAP ADPT, 2" ST 1/2", BEND, 4" CO PLUG, the arcane litany of professional hardware. I love this stuff, probably because I don't understand it, the mystery, the rugged fist-cind handiness of the parts, like adult Lego.

One of the three white B. Garber vans arrives, and Steve gets out tall, with sloping shoulders, slim, well built, dark brown hair thrown back from a high forehead, sensitive eyes, strong eyebrows, and nose. He's wearing jeans with the working man's cluster of keys on his belt and a paper and a black T-shirt that reads "Giving Voice/California Poetry in the Schools."

Jamila, who is clearly in control here, calls Steve through his car, an awkward one as his daughter is home sick, he is supposed to hear some students give a poetry presentation at 12:20, and one customer wants him to do a job at 11:09 a.m. that will take considerably more than an hour. Oh well, Jamila hands him a couple of service slips, we climb into his van, laden with pipe on the roof and parts in the back, and launch down the alley.

First call of the day: an elderly lady in Golden Hill who wants an estimate for putting in a gas line to run a clothes dryer in her garage. She has bought an electric dryer, but the household wiring, it turns out, won't take such a heavy electrical load. The options are to rewire the house or use gas instead, and she wants to go with gas and try to return the brand-new electric dryer, some of its parts still wrapped in plastic, by the garage door.

I didn't even know plumbers worked with gas, but I suppose it makes sense: after all, gas, too, involves containing a flow, directing it, ensuring a good seal.

Steve is already in the garage,

packing his way between desks, chairs, tables, shelves, and boxes, working out which pipe is water, which gas, and of the gas lines, which one runs to her apartment.

Steve finds the line and

finds also a spot against the garage wall where the dryer could stand close to the washer, but there's some question as to venting. "If you put it here you can just break this wall and go out there," Steve suggests, and at once the lady looks uneasy.

She suspects the landlord

might not like a hole in the wall, suggests using an existing vent beside the washer, but that would mean a longer gas line to the dryer and more wiring complications in moving the washer — but her real fear, if my own sudden sympathetic shudder is any indication, is that idea of breaking the wall. If you've been a handyman since as early as you can remember, you'll never know the anxiety of the untrained. Breaking a wall? The plumber, saying this, sets a nice round vent pipe running out, blowing hot air and lint away, a circular chrome flange on either side covering the hole, not a thing ought to be, I see (and I suggest the customer sees) a jagged gap with wind and rain blowing in between the silymers, a steady procession of insects and mice. The main structural, fundamental integrity of the house is breached and she has no idea how to mend it.

Steve offers a sort of parallel about losing his fear of break-

ing a hole in a wall. If there was a water leak inside a wall cavity,

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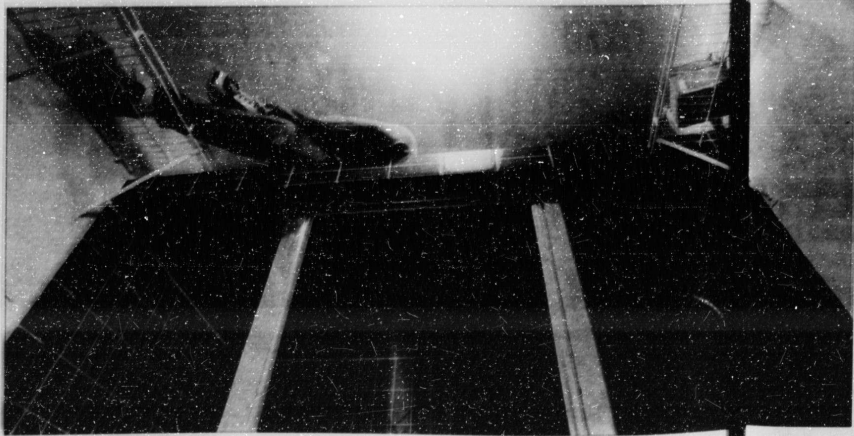
Steve finds the line and

finds also a spot against the garage wall where the dryer could stand close to the washer, but there's some question as to venting. "If you put it here you can just break this wall and go out there," Steve suggests, and at once the lady looks uneasy.

She suspects the landlord

might not like a hole in the wall, suggests using an existing vent beside the washer, but that would mean a longer gas line to the dryer and more wiring complications in moving the washer — but her real fear, if my own sudden sympathetic shudder is any indication, is that idea of breaking the wall. If you've been a handyman since as early as you can remember, you'll never know the anxiety of the untrained. Breaking a wall? The plumber, saying this, sets a nice round vent pipe running out, blowing hot air and lint away, a circular chrome flange on either side covering the hole, not a thing ought to be, I see (and I suggest the customer sees) a jagged gap with wind and rain blowing in between the silymers, a steady procession of insects and mice. The main structural, fundamental integrity of the house is breached and she has no idea how to mend it.

NEVER IN THE HISTORY OF THE WORLD HAS MAN MOVED SUCH VOLUMES OF WATER SUCH DISTANCES



Garber installing an electric water line vent pipe

The Metaphysics of Pinks

he used to make the smallest hole possible and then tinker around for ages with mirrors and lights, trying to find the leak, not allowing himself to think that the wall had to be rebuilt anyway, so a larger hole made far more sense. "I used to go and stare under a sink for 20 minutes, thinking, 'If I touch that, that'll break, and if I break that, that'll break.' I remember, when I first started out years ago, sitting in front of machines close to tears because I had no idea what was wrong."

Somewhere along the pipeline he read a passage in Robert Pirsig's *Zen and the Art of Motorcycle Maintenance* in which the narrator, needing to work on the engine of his bike, snaps the engine cover screw and starts to panic. — but then realizes that if he can't extract the broken screw, he can't fix the problem with the engine anyway, so he shuts out the what-if anxiety, focuses solely on the immediate problem, and eventually extracts the broken screw.

"Now I try to focus on what needs to be fixed, and if that breaks, then I move on to what needs to be done next." Zen, eradicates fear, the what-if, the mental dam bursting, disavows pushing responsibility.

The cost, more is complete. \$425. Steve offers to close the overhead garage door for her, asks if she needs help getting back up the stairs.

Groping for Terminology

Steve started plumbing for his father at 13 but then spent much of the next 25 years trying to get out of the business. At first he wanted to be a veterinarian, then changed his mind and graduated from U.S. Santa Cruz as a biology major with a hefty substantially in reading literature and writing poetry. Almost at once his father gave him an ultimatum: take over the family business or I'll sell it.

He took it over in 1980 but for several years tried to have it both ways, plumbing during the day and performing "poetic, theatrical vignettes" ("basically indoor guerrilla theater," he chuckles) at night. This range of activities broadened when he began editing a poetry magazine and working for California Poets in the Schools. Somewhere in there he married Margaret Harden, whom he had met in preschool at U.C. Santa Cruz — she helped him out with his computer homework — and who had recently been producing his performances. All in all, he was being pulled in too many directions, and the plumbing business, which had once had 10 employees, was suffering. By the early '90s, it seemed to him that he had spent all his life trying to quit plumbing.

One day he found himself putting in a sink for an eighth dan akido martial arts owner or master. The owner was struck by Steve's calm competence, and said so. Steve shrugged it off. "Well, it's just plumbing, you know. Then it came out that the owner had been practicing akido exactly as long as Steve had been plumbing. Subsequently, when Steve took up akido, he began to see that he might think of himself as a master plumber, worth as much self-respect as an akido master. "All the things I hated about plumbing — changing facets, putting in garbage disposals — were a kind of practice. I'd been doing it over and over and over again like doing a basic akido move. That made it easier to do plumbing."

If there is a Zen of plumbing, he had stumbled onto it.

We go over a hump, and all the equipment in the van crashes. It must take that Zen clarity of mind to organize all this stuff so it's both handy and secure. I think of Pirsig again and his respect for tools. Steve laughs and tells me another story, another akido-plumbing life parallel. Last December, feeling random and sick of plumbing, he went to Seattle for an eight-day sit, a Zen training in which one sits motionless and silent for long periods, looking inward. At one point during the sit he found himself thinking about his stockroom, which hadn't been reorganized in years and was full of the clogging with myriad useful-sounding parts, many of which he had inherited from his father, who had hung on to everything like a true Depression-era pack rat. Steve realized that he had been afraid to take on such a big job, with its heavy undercurrent of negating his father's imprint on the business and assuming his own identity, but he had labeled the fear as "barnyard."

When he returned to San Diego he brought in some help and sorted out everything. "Now I can stock my shelves with stuff we can use,

rather than stuff my father kept. We're having a sizable garage sale." By now we've arrived at Pacific College of Oriental Medicine, where either the first or the second toilet down the corridor is apparently blocked and/or dripping. After a certain confusion, as one toilet is marked Out of Order but neither is blocked, we address the fact that the misbehaving lavatory is running a constant trickle of water into the bowl. Steve removes the lid and peers into the tank.

In 1991, San Diego, facing the alternative of a \$2.5 million fine for violations of the Clean Water Act, passed an ordinance requiring that whenever a building was sold or altered the owner had to install low-flow shower-heads and faucets, and low-use urinals and toilets: no more than 1.6 gallons a flush, as opposed to as many as 6 gallons in older toilets. (Now, under state law, only 1.6-gallon toilets may be sold in California.) The trouble is, 1.6 gallons may not seem clean as thoroughly as 6 gallons, so is the great American tradition of fixing a technological problem by inventing a new technology, many owners, especially institutions, have inserted \$100-plus high-pressure devices into the tank to shoot the 1.6 gallons out fast enough to remove what the commercials call "the most stubborn stains."

The drawback is, of course, that while the old toilet was something that even a duncie like me could understand and perhaps repair, the new Sloan Flushmate looks like the inside of an aircraft engine. Steve is temporarily baffled. He goes out to the van and comes back with a white plastic bag labeled Sloan Flushmate Cartridge Kit and, more importantly, his mobile phone. "This is my single most valuable piece of equipment," he says grinning, but serious, and can see why: we are moving past the era of practical knowledge and into the era of information. Nobody can know everything anymore, and the phone puts him in contact with the manufacturer's 800 number, which in turn becomes the Plumber of the Future.

The trouble seems to be caused by the round chrome dome/keg on top of the tank pressing very slightly on the protruding piston-plunger what's it re-top of the pressurizing device. Yes, dear reader, we're involved in issues of language, and what a potent subject that is. The homeowner, finding a problem that she can't fix or even understand, calls the plumber. What's wrong, he asks, and at once she's groping for the right terminology, not only words that will adequately describe what has gone wrong, but words that will make her sound like something less than a total duncie. You hear this happening with doctors all the time. If you have the term "urinary tract infection" at your command, you can carry on an adult exchange with your physician in all emerge with antibiotics, and an intact ego. If not, you're a groveling dolt, or a child muttering about wet-wet.

But technology has left Steve groping for language too, and for once he is at a loss for words. In the old days the tank was flushed by a lever on the side called a trip lever, he says. He tends to call the new chrome thing on top a push button, but even the white plastic bag from Sloan with the diagram gives no clear name to the plunger thing on the cartridge. We are reduced to just trying to fix it, and he kills this involves simply rotating it slightly clockwise or counterclockwise so the plunger sits slightly less high and the push button is no longer touching it. The toilet stops trickling. Steve pauses at Reception to announce success, and we're on our way again.

Examining Normal

Steve can't remember when the next job is, so he calls Jamila on the mobile phone, and within a couple of moments he's getting directions in text form on his pager. He hired Jamila when she came to him straight out of high school, with a child. The gist of the interview was like this:

Steve: What are your hobbies?
Jamila: I like to read literature and write poetry.

Steve: You're hired.

It's noticeable how respectfully he talks to her, and in fact his crew in general lacks the macho sexism that is common among plumbers and has made its way into the language of plumbing, which includes the bulldozer, male and female nipples and fittings — the fact that you put lubricant on male threads, but not female.

Jamila directs us to Normal Heights, where Steve has been asked to inspect the plumbing at a house (plus two rental units) out back owned by an elderly lady, now in a convalescent home. Her nephew is arranging to put the place on the market and wants an evaluation of what needs to be done and how much it will cost to bring the place up to California code.

The house is small, modest, and has the neat but tired air of a home that has not been lived in for some time and has not been energetically tended for decades. The owner had been living on social security since she retired, and though she also had some income from the apartments, it can't have stretched to many home improvements.

More significantly, America has spent the last decade or two retreating more or less unwillingly in the era of conservation and safety, and the California building codes are a perfect manifestation of The New Responsibility. If the building is to be sold, the toilet, installed in 1988, must replace the 1.6-gallon model with the 1.6-gallon faucet in the bathtub must be above the floodline of the bath to prevent the admittedly remote possibility of "gray" water being siphoned

With a few wriggles

Steve gets his head and

shoulders in and slowly

vanishes into the crawlspace

like a worm

being eaten by a toad.



JUN 1997

though, he would only get wet. We are imperfectly adapted to land, a walking container for water within which microorganisms flourish in an organized fashion, like an arboreal sponge.

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been in the bathtub, slipping easily from fluid to fluid.

Steve and the nephew emerge from the upstairs apartment, and now it's time for the dirtiest part of the job. Steve has to get a flashlight, pull on navy blue overalls and aging black Reeboks, and go under the house to inspect the sewer pipes and water lines, to look for signs of leakage from above. The nephew kneels down gingerly on the flagstone path around the side of the house and pulls off a grating that seems impossibly small, but with a few wriggles Steve gets his head and shoulders in and slowly vanishes into the crawlspace like a worm being eaten by a toad. Apart from the small patch of light flickering here and there, I can't see a thing.

Well, we have reached the absolute earthy heart of plumbing now: as the Hungarian says, Steve is under the frog's ass at the bottom of the coal mine. This is where the phrase "blue-collar job" came from; it was always the working stiff who got stuck with the dirty job that required tough clothing of a color that wouldn't show dirt. This is a profession of getting dirty, wet, sweaty, and sweaty of skinning knuckles against hardware. Not to mention the wildlife: the nephew carefully admits that he can't stand getting into the crawling ice under his own house, with the creepy crawlers all over you in the darkness, and I'm starting to think that paying someone else \$45 an hour to do it is a pretty good deal.

At least this crawlspace isn't awash with sewage. I've been on disgusting jobs that only plumbers do," Steve says later. "Just think if we lived in a society that still had open trenches running down the middle of the street." And he's right: 19th-century plumbing took sewage off the streets, beginning a revolution not only in cleanliness but in public health, and the public effectively has turned its spit over to plumbers ever since. Don't expect gratitude, though. Even when its hands are clean (and I can tell you now that Steve uses a hand cleaner called Reilly Works), the profession is stained by association.

He eventually wriggles back out, his front covered with dirt and his back with cobwebs, wipes up his report, accepts a check, jumps into the van, and races off to teach poetry in the schools. Except that, as it turns out, I don't get to see this side of his life. He is supposed to be injecting the poetry ingredient into a summer poetry music project by seniors at the San Diego School of Creative and Performing Arts, but the other elements haven't progressed as far as they should, and there's nothing for him to do and he has changed into a cool light-green shirt to vain. As he sets up a future meeting with the teacher, I notice a colored poster entitled "The Ladder of Life Five Kingdoms" that shows Animalia, Plantae, Protista, Monera, and Fungi in a branching diagram from a double helix.



Caroline Sp. Sp.

Kahl in *Water and Power*, "were the Paiute Indians, who migrated to the valley each spring and summer to gather seeds, nuts, and grasses. To increase their harvest, the Indians applied techniques they had learned at Fort Tejon near Bakersfield to flood the fields around Bishop Creek. In the spring, they would dam the creek, turning its flow into a ditch that ran to two fields of natural vegetation which they harvested alternately each year. The women would then gather the fish stranded in the dry streambed, as well as the plants that flourished through the summer. In the fall the dam was taken down and the waters allowed to return to their natural course. The Indians would then gather the fish left in the fields and head south for the winter."

Moreover, nomadic people discharge waste on the moss-like animals, thereby fertilizing a wide area rather than accumulating wastes in one site, a habit that forced settlement dwellers to found their communities on rivers that they could use as sewers, a shortsighted and disgusting solution that still exists.

Many water problems arise as soon as nomads settle down and try to have water come to them. Controlling water involves not only enormous expenditures of time, effort, and money and major environmental damage, but also massively raises the potential for disaster. Building houses on floodplains is asking for trouble on a vast scale, as

this spring's floods in California and the upper Midwest showed only too vividly. Dams and levees may be introduced as flood-control measures, but when they fail, as Mar. Renee points out in his scathing book *California Desert*, the result is not the steady rise of rainwater, which allows a certain amount of time for evacuation, but what amounts to a tidal wave. When the St. Francis Dam, built by William Mulholland in the Owens Valley as part of the Los Angeles water system, collapsed in 1928, the result was a roaring, racing wall of water 200 feet high, and "thousand-ton blocks of concrete rode the open hillsides." When the surge hit Cantua Junction, ten miles down the valley, it was still 74 feet high, not just water but mud, pieces of homes, telephone poles, wagons, corpses, and cars. Around 450 people were killed, more than in the San Francisco earthquake. 1200 homes demolished, 8000 acres of topsoil stripped. Several days later, bodies and debris from Cantua Junction showed up on the beaches near San Diego.

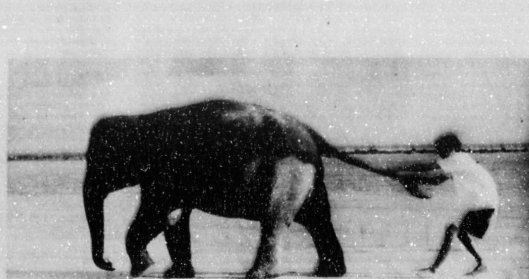
Steve agrees that controlling water is inevitably temporary. "If there's an imperfection anywhere, water will find it. It's up to us to accept that imperfection, and it will use a hole in that pipe," he tells philosophically. "If you want to have a big city, you have to control the water." Which is an absolutely true statement in California's water-importing

that twists up from a splashing drop of water.

Wishful Thinking

Over lunch at Bread & Cie, I explain my suspicion that our problems with water begin when we humans ceased to be nomads.

Nomads have no reason to fear spring flooding, for example. Wait on high ground until the waters recede, move down onto the floodplain, farm the rich alluvial soil. "The first [people] to apply the abundant waters of the Owens Valley to the growing of food," writes William



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cities (and even more so, Las Vegas) are extremes, perhaps, but not exceptions.

"All of Mission Valley is built on a river. When I was a kid I used to go fishing in Mission Valley for perch, bluegill, fresh water bass." When the river rose, the overflow washed out into the Fashion Valley and Mission Valley shopping centers. "You'd find an inch of water all across the parking lots in Fashion Val-

ley. I used to drive out there in my car and do doughnuts!"

Now San Diego's river is under control. There's a building in downtown San Diego, he said, careful to mention no names, that sits over a huge sump, a pit the size of two rooms, that contains an enormous pump. Under the building runs a river, and whenever the water rises, it runs into the pit, is pumped up two stories to street

level and into a drain, the river as nuisance taken care of by technology. Once Steve was called in because a pipe broke and the water was being pumped up from the sump, running out of the broken pipe into an air shaft and then falling back into the sump again. "We had to lower a guy on a rope while he put the pipe back together so the river could flow back into the ocean." (This reminds me of the

bad fate of the River Fleet, the major tributary of the Thames in London: once a clear stream, then an open sewer, it is now the perfect example of controlled and developed water: it runs almost in entire course down a subvert, never seeing the light of day, existing solely as an inconvenience, doing no good to man or beast, except perhaps the sewer rats.)

Seeing water merely as a

substance results in our not only misunderstanding and abusing water but misunderstanding and abusing life itself. Bringing water to Southern California by aqueduct, for example, means that once it arrives it needs to be cleaned and filtered. "By the time it gets here it's so polluted because it's been sitting in that pipe," Steve says. If, on the other hand, rainfall and snowmelt are allowed to seep into the ground

water or run through a heavy swamp, the water undergoes a natural filtering process. "It always amazes me," he says, "that if water runs through dirt it comes out clean." Hence the weird paradox that San Diego actually adds calcium to its water to reduce the pH—that is, the acidity—because high pH will corrode metal pipes. "You go down to the filter plant and you can see them adding lime," Bob Sunbury said. "So the funny thing is they add lime, then people put in softeners to get rid of it, and magnesium."

Another effect of "confining" water is that all, which a river normally carries down to the ocean, gets trapped upstream of a dam. This not only causes that all the great dams of the West will eventually become useless—the Hoover Dam, in fact, will probably sit up before a falls apart—but it prevents the silt from being deposited at the river's mouth. In extreme cases, like the Colorado, this means that the river starts carrying its way back upstream, piling its silt up with it; here in San Diego it means that the beaches are vanishing, as long golden drift washes sand along the coast and it is not replaced by river silt.

In this respect, planning is like roads: we have had some great cities on both continents, so what do we do when both start to wear unexpectedly expensive and environmentally catastrophic? San Diegoans, living in a climate that can't naturally support such extensive habitation (not to mention Southern California's subsidized farmland), can look forward to a permanent state of water crisis.

And this is true even in the face of California's apparent glut of water, thanks to the recent flooding in the northern half of the state. It takes a long, long time for rainfall to trickle down to the aquifer. Some underground water is thousands of years old. Using it is like cutting down old growth forest: it's old growth water, except that new, quick-growing trees grow a lot faster than rainfall refills an aquifer.

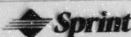
Life Rocks of Death

Back in the van, Neelung says Steve tells me, he took a walk into his daughter's third grade class to show them how water works, to demystify it, to get beyond the ozone and the hazardous jokes—though he decided to call the hullocks a "60 value." Thinkand of rain and health calculations seems to make sense, surely we would want to know how to live in a mechanical world, surely we would take pride in an ability to thump, or at least an interest, in we don't. Moreover, I discovered that of four other plumbers I interviewed for this article, we were hoping to get out of plumbing and one was mostly into the alternative side of the house, we noticed how often a plumber is the point of the parable: the butt of the joke, the place people who talk to him, he like to

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find out who they are, but often when he goes to risky areas such as Rancho Santa Fe the customer won't give him the time of day. He tries to strike up a conversation and they'll say, "You're the plumber's over there."

"When I'm at a party," Steve says, "I'll introduce myself first as a poet, a teacher, or an alchemist, and only then will I say that I own a plumbing business. Plumbing always comes

last, even though it's my primary source of income."

It's said that a country so proud of its status will refuse to let its hands on mechanics of the world take shape. In the case of the plumber, the hands of the plumber take shape. In the case of the plumber, the hands of the plumber take shape. In the case of the plumber, the hands of the plumber take shape.

can labor movement. I suspect, in to America's hatred of poverty, once you're no longer poor you can pay someone else to do the dirty work for you. On the other hand, the plumber takes shape. In the case of the plumber, the hands of the plumber take shape. In the case of the plumber, the hands of the plumber take shape.

inexorably associated with the central symbol of the toilet. "We don't want to admit we're getting old and breaking down. Everything that ends in life ends in death. I feel matter remains in its immortality. Nobody goes through life without looking at these stockpiles of things that were wrong with their body."

What about the hero, the plumber? "I charge them," he says shortly. "They might think of me as the hardware damaged."

if I did it for nothing. People hate being at someone else's mercy." He feels the same way about a car mechanic, he says. "How do I know if he knows what he's doing? How do I know if I'm being overcharged?"

By now we had pulled up to the next port of call, a pleasant little house in a lovely hill with, suitably, a faulty toilet. I think of the last plumber who had been to my house and left dirty footprints up and down the stairs and carpet and on the

dirty toilet brush in my hand. I wish we could go back to the place where we go. Steve and I went to take up half a room. Steve says his new was well, I thought. I'd feel more at ease at a sewer trench than at this house, that sterile bathroom with the pills and medicine lined up by the sink, the room where people are naked. The place is thrown open to us, and the mother in bed, the seventh grade son peering

Afterward, driving back to the office in the alley, Steve says to my surprise that he hadn't felt like that at all. "When I'm working, I'm at home," he says. "I'm fixing my toilet. When a customer alternates you, you know that time. And that begins from the very beginning, from the moment someone makes that first phone call, even if someone's made to land because it's not the secretary. I can't stand that. They don't know how deep down on her I am."

The thought returns to me. I heard from Mark Sommer, a sort of plumber-scientist plumber in a dental shirt and jeans who I met at his trailer two blocks from the ocean in Encinitas, his apartment set up as a table. He was out drying on the line, I heard. He was out drying on the line, I heard. He was out drying on the line, I heard.

"The job is done, growth comes only for only one reason," he said. "If people have faith in me and don't have any negative suggestion that goes along with their personality, which they take with every mechanic here, the job goes exactly along those lines. So I have some people who have some horrendous problems, and every time I go to their house, the work goes perfectly. It's not the problems that are bad, it's that their faith in me allows me to be there. The hardware is the medium (the expression) of the two-point line. Everything we came to in this house of hardware. Before I know that, I would get involved with the hardware and the hardware energy and good energy and I'd just be pulling my hair out because I was ignoring the fact that there's no such thing as a job whatsoever, it's only the energies of humans running here."

"I have one customer who just recently screwed me," Steve says. "He hasn't paid me twice, after he really nicely told me that he was going to pay me this time. ... This person is physically fit and grossly fat and

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always complaining that everything [bad] is always happening to them. He took a big dump in the toilet, clogged it up, flushed it once, flushed it twice, and it went everywhere. Ruined the carpet. The plumber's stuck up because the person's flushed up. He wouldn't be eating grotesque amounts of food and then dumping whatever he dumped in there that made the toilet overflow. His energy contacted his toilet. And he'd moved into a co-op building. His whole life culminates in our plumbing problem together and our mixing of energies."

"The plumber is representative of everything people are fighting against: chaos, lack of control."

A frightening thing, she's read in her manual that the snake and — whatever that is — can, under certain circumstances, produce a rotten egg smell, and she has not two and two together. Who can blame her? She doesn't have what Steve calls the "back knowledge" that gives with a lifetime in the business, the stuff not in the manual that enables him to know that the snake and can't possibly be the cause, the knowledge that he could easily impart to her face without meaning to, again, like a doctor. Instead, he puts in the extra effort to try to clarify. The snake remains a mystery, that most disturbing of conditions, and Steve departs with the intense drive to call the office tomorrow she sends it again.

It's 4:45. Steve has a paper to write (a reflection on why he does all this), a sick daughter to visit, and then, alas, when the session will not be pleased if he is late. It has been what he calls a fairly typical light day; at least he wasn't called out in the middle of the night. A good day would be one spent "working on dreams," that is, installing or repairing an electric sauna, which would be clean work, requiring less moving around. It would also be a lot more lucrative, though of course the customer might not give him the time of

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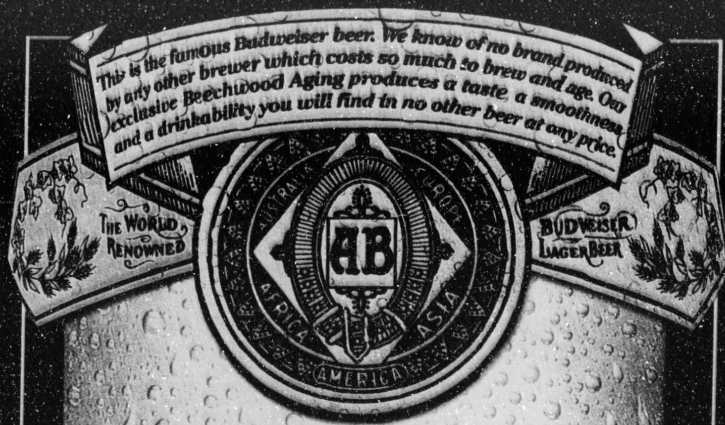
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down this cliff for years. They can't do it because water has time on its side. It's got all the time it wants. We don't. And that's why it always beats us. Always will beat us too."

Plumbing seems to be missing something or perhaps water exists in dimensions that plumbing doesn't even recognize. If I were more Buddhist, I suppose I could see the faucet and the water as a constant dialectic between the hardware and the

software, the fluid and the static, yin and yang. But I can't help thinking that even the hardest surfaces, natural or artificial, will inevitably be worn down by water, imagining continents rising out of the ocean and subsiding over millions of years, the rough surfaces worn smooth, then worn away, everything circulating back, sooner or later into water. So there are two kinds of substance, then: those that water erodes, and those that

it inhabits, rising and falling like the tide, expressing in their form and movement the fluidity of their watery origin and their watery content. I pinch the flesh on my arm and feel the water in my cells, my tissues, my blood. Makes the California Water Plan seem a clumsy, clanking operation, a suit of armor masquerading as a person.

Once I had a fluoroscopy for an suspected ulcer, I drank a lactium milkshake while we all

stared expectantly at the monitor, watching the whiteness run down my esophagus into my stomach, looking for it to fill a small pit that would indicate trouble. But the thing that amazed me was that every time I swallowed, each organ in the vicinity, clearly outlined on the monitor, shuddered with the movement, keeping its general outline and sense of purpose, yet responding to its neighboring tissues, demonstrating what I came

to think of as a soft geometry. If there is plumbing here it is soft plumbing, not largely made out of water, as pliable as the esophagus or the throbbing arteries, constructed so as to be able to react to constant change.

"The environment is endlessly trying to hint to us how to take care of ourselves," Mark Sommer said, and when I think of plumbing now I think about water in the harbor, water in the fronds of the palms, hinting

about change and renewal, while a few yards away the cars pour by on the dead concrete. ■

—Tim Brookes
Tim Brookes is author of *Catching My Breath*, teaches at the University of Vermont, and is a regular correspondent for National Public Radio.

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	50-59	\$459	\$277	\$206	\$454
	60-64	\$511	\$303	\$234	\$503
Health Care Breakers	18-29	\$175	\$107	\$81	\$199
	30-39	\$224	\$126	\$97	\$239
	40-49	\$269	\$151	\$117	\$289
	50-59	\$303	\$174	\$137	\$329
	60-64	\$334	\$194	\$154	\$359
Health Care Breakers	18-29	\$175	\$107	\$81	\$199
	30-39	\$224	\$126	\$97	\$239
	40-49	\$269	\$151	\$117	\$289
	50-59	\$303	\$174	\$137	\$329
	60-64	\$334	\$194	\$154	\$359

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view" with Jan, an interview that, effectively, ended their relationship. I was curious about that interview and curious as to whether Jan and Mr. Jones reconciled before Jan's death. I also wanted to talk to someone who knew and was interested in Jan.

I called Mr. Jones and asked him what was happening with his work on Jan's biography. We talked first about the little town in central Washington.

He said he'd gone there in the summer of 1994. "It's pretty bleak. That's sort of the end of the world. The only thing substantial I found out when I was there was that the actually, I spent time in the county jail. I talked to the jailer, and he looked up the jail records and he wouldn't tell me anything about it, but he did confirm that she was in jail. I took photos, like of the old theater, which has that beautiful old marquee on it,

which is an image in one of her books, and of the burning factory, Twin City Foods." He book Mr. Jones told me, "had started as a straight-ahead biography of Jan. The agreement that we had, Jan and I, although it was informal, was that it was going to be a no-holds-barred book. I wasn't going to be able to ask any questions and peer into any dark corners that I found. Because I

knew that Jan had lived a pretty wild life. Much wilder than her father, I think." Jones, who has long taught a course on the Beats and who has written a critical book about Kerouac's poetry (A Map of Mexico City Blues, Jack Kerouac: As Poet, Southern Illinois University Press, 1992), said that he conceived the idea of writing Jan's biography after talking with Gerald Nicosia, Jack Kerouac's biographer, at the 1994

Beats Conference at New York University. "That was the first time I'd met Nicosia, although I'd been reading his book (Memory Rube: A Critical Biography [1993]), for a long time. I went up to thank him for that, and we chatted a little."

"The conference was in June. I was on leave that year, and so I went off to Ireland after that. I was walking down the street one day in October 1994, and for some reason it just popped into

my head. I should write a biography of Jan Kerouac. I had done all the background on Jack for my book, and I'd been teaching Beats courses for ten years, and I thought, 'This is perfect. I have all of this background information, no one I've really touched her life, and it will provide an interesting perspective on Jack's life.' "I rushed back to my flat and wrote Nicosia a letter. Two weeks later I got back a post

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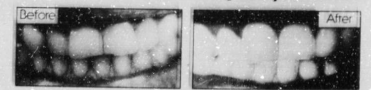
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KENWOOD '94 Model 140-watt Detachable-Face AM/FM Cassette Player with 10-Disc CD Changer <ul style="list-style-type: none"> • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto \$139	SONY '97 Model 140-watt Full Logic AM/FM Detachable-Face Cassette Player <ul style="list-style-type: none"> • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto \$159	PIONEER 140-watt AM/FM Detachable-Face Cassette Player with 10-Disc CD Changer <ul style="list-style-type: none"> • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto \$179	PIONEER 140-watt AM/FM Detachable-Face Cassette Player with 10-Disc CD Changer <ul style="list-style-type: none"> • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto • 10-disc rack and auto \$288
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with their own way. "I think
that is a great idea," she said.
"I'll be glad to do it." She was
in the back seat of the car, and
she was the only one who was
not wearing a seat belt.

"I think that is a great idea,"
she said. "I'll be glad to do it."
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your photographs, we could look through daybooks and get some heavy-duty work done. I planned to do her in the second week of March, so that I would be there on the anniversary of Jack's birthday. She asked me to stay with her. She said that I could sleep in her spare bedroom."

By the time Mr. Jones arrived in Albuquerque, he knew quite a bit about Jan. "I had done all of the library work, looked up

all that I could find on her. I found a quite hard-to-find magazine piece that came out when Betty Davis was published. There was the wedding photograph. The photographer climbed up into the bathroom window and took a picture of Jan from above, taking a bath. There she is, in a bubble bath, and her boyfriend is sitting by the side of the tub taking her blood pressure. It's just the weirdest thing I've ever seen in my life.

"However, the photograph does illustrate the fact that her blood pressure problems were long-standing. As I said, we had talked and talked and talked, and so I felt like we knew each other fairly well. And I had Gerry Nicolson's recommendation. I don't know if she would have taken me into her confidence without that. Gerry had read my book and knew I was a reputable Kermans scholar. I wasn't somebody doing in there

I asked Mr. Jones to tell me about his arrival at Jan's house in Albuquerque. "It was no problem. As I said, we had talked and talked and talked, and so I felt like we knew each other fairly well. And I had Gerry Nicolson's recommendation. I don't know if she would have taken me into her confidence without that. Gerry had read my book and knew I was a reputable Kermans scholar. I wasn't somebody doing in there

to take advantage of publicity. "I went into her house was very strange. I said to her at some point, 'Sometimes I pinch myself and say, 'I'm Jan Kermans's biographer.' She said, 'Sometimes I pinch myself and say, 'I'm Jan Kermans.'"

"It was startling to see her. Anybody who had ever seen Jan Kermans knew she was Jack's daughter. Her resemblance to him was uncanny. She had this wild publicity photograph made

in Albuquerque; her hair is piled on top of her head, and she has on diamond earrings. It's completely unlike any photograph I've ever seen of her. She usually pretty casual looking. Basically, she was a hippie.

"I had one of those photographs and asked Jan, 'Would you mind autographing it for me?' She said, 'No.' She looked at it. She had trouble seeing, which is another story that most people don't know about. But

she was a hippie. "I had one of those photographs and asked Jan, 'Would you mind autographing it for me?' She said, 'No.' She looked at it. She had trouble seeing, which is another story that most people don't know about. But

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"The way her schedule worked, we ended up doing interviews late at night, from eleven o'clock or midnight until three or four o'clock in the morning. She would do one of her home dialysis exchanges then and sleep for a while. I'd get up early and go off and Xerox."

I asked Mr. Jones how Jan paid for all this. She was, he said, on Medicare. "End-stage renal failure is what they call what she had. It's an absolute entitlement. If your kidneys go out, the government will pay for it. You can have money, which she did, as long as you don't work for it. So as long as Jan didn't lift a finger, she could keep her federal entitlement. So she could make \$140,000, \$150,000 dollars a year, which she did a couple of

years. I've got the statements; \$140,000 was her top income one year. And still she was getting all of her medical supplies, the whole shot, paid for by the federal government. I kept telling her, 'By God, you'd better hope Newt Gingrich doesn't find out about this one.'

"Jan, by my standards, was making a lot of money. The first time I talked to her she said, 'Wow. I just got a \$10,000 check from Francis Ford Coppola for

signing on as creative advisor for the film.' She'd always worked restaurant jobs. She'd always been a wage slave. So she didn't have any concept that people weren't taking taxes out of her royalties. She ended up owing the IRS about 80,000 bucks when she died. She had no clue. She would take this money and not keep records of it. Put it in the bank, take money out. I don't think she ever knew how much money she had in the bank.

"Then, all along, was a lot sicker than people thought she was. My first impression of her was that she was either drunk or stoned out of her gourd. Because she kept forgetting things and had all these weird mannerisms. But then while I stayed with her, it all became perfectly clear. Holy cow, this woman is really sick."

"What I saw was somebody who could look like she was really together and who could also look on the verge of death."

Within the course of 24 hours. She had to do dialysis every six hours. She had a catheter implanted in her stomach. She put this big gallon jug of sterile solution up on an IV pole. She had to flush this liquid into her body cavity and then drain it out, 4 times every 24 hours.

"Basically, what that fluid was doing was substituting for her kidneys. Because her kidneys were totally not functioning for the last five years. So this

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fluid that she flushed into her body four times a day was serving to take out all of the impurities from her blood. But it also caused all sorts of chemical reactions. It caused potassium deficiency, which caused her skin to be exceedingly sensitive. So she was always scratching and fussing with herself. It was really horrible. It created a cycle right after she did it, she would become drowsy. And then in a couple of hours she'd perk up again.

"It was terribly sad. I took a photographer with me when I went to Albuquerque, so I have a lot of photographs, not only of the one he took but snapshots that I took. The photographer was even more disturbed than I was because I knew a little bit about what to expect. But he didn't know who Jan was and had never met her before, and he said, 'My gosh, this woman is really in bad shape.'"

"In effect, she caused her own demise. Jan lived a wild life, and she paid for it. She knew that she was sick and wasn't taking care of herself for many years."

"I asked Mr. Jones about the 'fatal interview.' The interview that really sort of ruined our relationship occurred," he said, "on the last day I was there, the 12th of March, her father's birthday. I've accused myself about this for so long that I've pretty well gone over it in minute detail. Several things happened. One, I stayed too long—seven days. We worked pretty much nonstop. Jan was a loner. I think I was just too much. I was too enthusiastic to realize that I was going overboard."

"We also delved deeply into her life, and I don't think that she had ever done that with a stranger before. She was an alcoholic and a drug addict. She, like her dad, was a great storyteller. She had a phenomenal memory. She was a very intelligent woman. But she was the kind of person that you meet in a bar, who's used to getting attention by telling outrageous stories, but it always remains superficial. It always remains hyped up. It's always done for effect."

"When we started these conversations, I did this on the understanding that there wasn't anything I couldn't ask. I started asking probing questions about how she felt about being abandoned by her father. I asked her also about her mom, who was really close to Jan but was also a total fake. Jan found Jan very admirable and described them as 'soul mates.' Jan said that she only had two soul mates in life: one was her mom and the other one was John Lash, her first husband."

"We also got into Jan's strict diet as a prostitute, which happened when she was very young."

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But at first when she went to Santa Fe, she worked at the racetrack. I think she was already drinking heavily by then and doing a lot of drugs. And of course, you're talking 1970, 1971, so the whole hippie drug scene was just coming on, LSD was everywhere. She was extremely

"One night I was out, and when I got home, I found a message on my answering machine. It was Jan Kerouac."

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morning, which was the day that I was ready to leave, she woke up very early and came out to see me. She said, 'I think I killed the beans last night.' I said, 'What do you mean, stuffed the beans?' She said, 'I don't think I should have told you that stuff,' I said, 'But you already wrote about it in *Baby Driver* and talked about it in interviews.' But I think that she thought she had given away information that would jeopardize her chances to win the lawsuit.

"We sat and talked. I thought we had worked it out because it was really a crisis — she suddenly completely lost confidence in me, suddenly decided that I was a suspicious character. I

thoughts we had straightened it out, and we parted on good terms.

"Then, about a week after I got home, she called me one night and said, 'I want you to return everything that I gave you.' What she was referring to were copies of the stuff she let me make. She went on and said, 'I think you're a thief and a criminal, and I don't want to work with you anymore.' She hung up on me.

"I felt like I had been kicked in the gut. But the more I thought about it, the more I thought, 'Well, it's kind of understandable.' I felt betrayed. I had put months of work into this project, and I kicked myself for not having made a formal arrangement beforehand. Because I think if I had had some kind of written understanding about what we were doing, it would have been clearer. But we were working on good faith. I think Jan was a little paranoid. I think the lawsuit made her nervous.

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From our June issue:
"IN THE LAST SEVERAL YEARS, the St. Vincent de Paul Society of Tijuana has provided housing to about 50 families. All we require is that they own the land, and we will help them build a little house," says Father Jose Luis Mendez. The 'little houses' are constructed of garage doors, he says.
"Father Mendez said he is aware of the work of Father Joe Carroll at the St. Vincent de Paul Society in San Diego, but says there is not much in the way of cross-border cooperation between the two societies. He [Father Carroll] has received a lot of money, but he has never given us a penny," says Father Mendez.
—"Poorest of the Poor," by Bob McPhail
"PROBABLY 75 PERCENT of a physician's practice is contraception — prescriptions, problems with it, etcetera," said Dr. [Martha] Garza. She said her income plummeted for three to four months after she stopped prescribing artificial contraception, but that it turned around, and has continued to grow since.
"She noted that the old 'Rhythm' method was not effective because it was based on an assumed 28 day cycle — something which only 12.8 percent of women actually have. Modern natural family planning (NFP) methods keep track of signs that indicate the exact time of ovulation, such as body temperature and cervical mucus discharge. NFP, said Dr. Garza, is the only method that works at all stages of a woman's life — during breastfeeding, approaching menopause, even if her cycles are irregular."
—"Hell is Alive and Well and the Devil Hates Your Guts," by Lesley Payne
"MAYOR SUSAN GOLDING chose local abortion activist Ashley Phillips as San Diego's representative to President Clinton's voluntary summit. Phillips' abortion mill, WomenCare, spent \$15,000 during last summer's Republican National Convention to 'protect' the clinic from Operation Rescue — who never came near the clinic. WomenCare was evicted from the Sixth Avenue Medical Building in December owing \$59,279.45 in back rent."

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I got a little carried away, and several other people here told me, well, look, she wants a reconciliation, she wants you to come begging, and she wants you to— you know, she wants some drama about the whole deal, you know? And I thought, well, maybe she does, but in my book there's still such a thing as rudeness. And hanging up on somebody is like terminal rudeness for me.

"For a while, after she broke off with me, I was devastated, because I thought I had wasted a huge amount of time. I was really interested in it, I thought it was a story worth telling. And then I realized that, you know,

like so many things that look bad, it was a blessing in disguise. Mr. Jones said that "blessing in disguise" was his decision to interview many other people about Jan and Jan's mother, which is what he subsequently had done.

I asked Mr. Jones what he made of Jan's attempt, only months before her death, to get her father's body moved.

"My intuition," he said, "is that when she was trying to move Jack's body, she must have had some sense that her own end was drawing near and that she thought in some weird way that they could all be together there,

if she could just get her father's body moved."

When I asked Mr. Jones his assessment of Jan as a writer, he said without hesitation, "I think she's the quintessential second-generation Beat writer. She took all of her dad's lessons about honesty and confidence and telling things like they really are and put them to use in her own life. I don't think Jack Kerouac is a novelist of the first order. The annoying thing to me about Kerouac is that I feel trapped by the contrary myths that have been created. It's like Kerouac is either a saint or a demon. My whole point was he was just

another human being like you or me, you know. And it just so happened he stepped on a lot of people, including his daughter, to get where he was, where he wanted to be.

"And so I don't see how somebody as derivative of Jack as Jan is could be anything more than a second- or third-rate novelist. But having said that, I think there's a lot to be said for this guy who's just an absolute drunken maniac, and they get into all kinds of scrapes together. But the funny thing about Jan's books is they're all so upbeat. I mean, here she is, destroying her body and soul, and she's so blithe about it all.

"I find her in a lot of ways really admirable, not that I agree with the way she lived or anything, but she lived the way she wanted to. And that's not something that a lot of people have the courage to do. But Jan Kerouac is not the kind of girl you want your son to be going out with. Or you want for a daughter. It's everybody's worst nightmare."

Mr. Jones said that when the telephone rang, he had been composing a section of his biography of Jan. "It's the section," he said, "where I write that her

problem was she was both too close — she was too much like her father — and too far away, to see the negative consequences of his behavior. So she actually suffered doubly from a being his daughter."

I said that I understood that a New York publishing house was getting ready to publish Jan's third and last book, *Parrot Fever*, and I wondered if Jan's other two books might now come back into print.

He paused a moment, then said, "I think so. I always think of John Milton's *Areopagitica*. When he was trying to defend free speech. One of Milton's arguments there is we'd would use for reprinting Jan's books."

And what was that argument?

"That it's better for people to read about these things than to actually do them." ■

— Judith Moore

the late 1960s, about the time that *Twelve* was published. In this last book, you see that she's still doing the same things. She goes to Hawaii and hooks up with this guy who's just an absolute drunken maniac, and they get into all kinds of scrapes together. But the funny thing about Jan's books is they're all so upbeat. I mean, here she is, destroying her body and soul, and she's so blithe about it all.

"I find her in a lot of ways really admirable, not that I agree with the way she lived or anything, but she lived the way she wanted to. And that's not something that a lot of people have the courage to do. But Jan Kerouac is not the kind of girl you want your son to be going out with. Or you want for a daughter. It's everybody's worst nightmare."

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LETTERS

continued from page 3

alled, a sort of in-joke known only to readers of composers' biographies: namely that the composer Maurice Ravel was himself as protectively self-enclosed and immune to romantic attractions as the protagonist in the film. External parallels are enjoyable even if they lie outside the business of criticism.

Milton Elliott
Oceanside

Hateful Obsession With Catholic Priests

Nothing that any priest or nun has done to Geoffrey McGuire is as degrading as what he is doing to himself (Letters, June 19). I, too, went to Catholic school, and I am grateful to my parents, the nuns, and the priests who served in trying to form me into that terribly unhip incarnation called a responsible citizen. The 19th-century academics he deplores gave him and me both the ability to at least write a coherent letter. Like McGuire, I remember an occasional embarrassment — this "shaming" was an effective deterrent to misbehavior, unlike today's shameless, child-rearing techniques that have helped create the most dangerous generation in our history. Unlike McGuire, I got over it and got on with my life.

McGuire's self-destructive, hateful obsession with Catholic priests and nuns is an excellent example of politically correct hypocrisy. We tell people assaulted or robbed by blacks and Hispanics that to classify all blacks and Hispanics as bad is bigotry, condemn such attitudes and rightly so. Bigotry is wrong in any incarnation. Yet in our age of "tolerance," Catholics are the last group left that are fair game for mislabeling and hateful stereotypes.

Face it. Molestation, excessive humiliation, and all other types of abuse are practiced by adults of all races, all religions, and all denominations — but we can't let facts get in the way of McGuire's self-inflicted martyrdom. I am grateful that I had the chance to learn the richness of the Catholic faith, and I am tolerant enough to know that fallible humans do not characterize the God Catholics worship. I am very sorry that McGuire was abused, but I am even sorer that he has chosen to perpetuate it with his arrogant, bigoted hatred.

Robert Kumpel
Middleton

New You're Miserable

This is in response to the anti-Catholic letter written by Geoffrey McGuire that was printed in the June 19 issue. Geoffrey, it's time to get over your anti-Catholicism. Your Catholic school education is

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not the reason for your miserable agnostic life. The problem is that those nuns you mentioned and damned to hell, Sister Mary Clotilde and Sister Michael Marie, instilled in you, not a sense of self-loathing, but a sense of conscience, and when you decided to live an immoral life later, it bugged you and you're upset with them that you've upset a sense of conscience that disallowed you from living a sinful life without thinking about it, and now you're miserable. So stop with the blaming of your Catholic school background for all your problems. Phil Donahue wore that out a long time ago.

Name withheld

Meltzer's Sideways Freshish Quality
I have come up with a few explanations for why Richard Meltzer is allowed to write music reviews for the *Reader*

week after week:

1. Meltzer is extremely wealthy and the *Reader* can't afford to lose the weekly check he donates.
2. (Please say this isn't so) Meltzer is having affairs with the *Reader* editors.
3. Vicious, bitter old losers are considered 'Up at the Reader.'

4. You're too lazy to find any decent writers who will actually listen to the albums they are asked to review.
5. This is the most likely explanation) You feel that the sidishow freshish quality of Meltzer's his keeps readership up. You know that San Diegoans will read simply out of morbid curiosity.

Sure, it's kinda cute the way Richard despises himself and how that self-loathing translates to vicious attacks on musicians from near and far. I'm guessing alcoholism, what do you kids think? He's been extra cute lately the way

he has had so much contempt for some bands that they have been unworthy of being discussed in reviews about them! I bet it was fun for Richie to pull out those freshman-year creative writing tricks like writing backwards (wacky, I know) or starting words with / (ain't that awesome). Best of all must have been writing about himself in a tale of his brush with a willing woman 20 years his junior, instead of mentioning the band or CD being reviewed. Now that that is art!

It's unfortunate that the old guy chose writing as his form of "art." If he was a pathetic, pompous, bitter old weasel of a dancer, his flailing attempts at his craft wouldn't hurt anyone. But to San Diego's chagrin, he's a pathetic, pompous, bitter old weasel of a writer; and some unwary newcomer might actually believe the crap he writes. Some won't be aware

that he hates everything, not just the victim at hand.

But it's you, the editors, who are really the problem. The world is full of narcissists wannabes like Richie, but you're the weenies who print this pathetic old creep's tripe every week. Richie has got some serious problems, why must we be subjected to the symptoms? It's all for the ratings, I guess.

P.S. Sorry, I can't sign my name. I'd really like to, but I'm a bad musician and I can't take a chance at pissing you all off, very bad for business. Surprise me, print this anyway.

Name withheld

Final!
In regard to Richard Meltzer's review of the Noisepe CD "Blurt," (June 12), have you ever heard of constructive criticism or "if you don't have anything nice to say, say nothing at all"?
Okay, okay, freedom of

speech, freedom of the press, everyone's entitled to their opinion, fine!

Well, now that I think about it, maybe you're right. Five guys (four of whom are related) and they actually get along enough to be in a band together, and to make things worse, they're actually talented. They know how to play their instruments, they can actually sing, and they even have the gall to not sound like every other band.

Minus the chain wallets, minus the dicked-back hair, minus the "wife-beaters," and heaven forbid, minus the attitude.

These five guys have the nerve to be different, talented, and have fun playing. What's the world coming to? Who told these guys they could be original? Who the hell do they think they are?!! I know you'll never print this letter because God forbid I just a regular person, would be

able to express my opinions and if you love journalists, (or whatever you call your selves) types as allowed to do.

Chandel Harner
San Diego

Little Secret
Don't be surprised if this is the only letter speaking up against the opinion Gina Arnold is entitled to hold "On Note," (June 12). To love Blur, you must be old enough to have waited decades for albums as nearly perfect as *Blur* and *The Great Escape*, or youthful enough to still be fully alive, or both. You have to sincerely appreciate lyrics ("Reading Balzac, knocking back Prozac... the century's remedy for the late at heart") reminiscent of the Kinks in their golden years.

And then there's that crucial moment when you see Blur in concert and realize that, amazing as it seems, you're watching just one guitarist playing rhythm and lead simultaneously, seamlessly, with the most raucously choral and ringing notes since the early rock and roller days of the transistor radio. Yet you know, intuitively, that there aren't a whole lot of people who'll shut your passion, so you keep Blur, like any other thrilling little secret, privately tucked away. Unless provoked.

Diane Osgood
Carlsbad

I Like Blur
Once again, Gina Arnold, you have inspired me to write a letter to the editor of the *Reader*. Contrary to the "On Note" piece you wrote published June 12, Blur happens to be one of the greatest bands out right now. Your article about them was one of the most negative reviews I have ever read. Actually, I shouldn't be surprised since every review you write is

negative. But this one struck a nerve with me because I really like Blur. I've listened to them since 1991 when their first album was released, and I know how brilliant they are. In your article, among other things, you mistakenly accused them of imitating artists from the Kinks to Beck. Every band is influenced by other bands, and sometimes these influences come out in their music. But still, I've never mistaken the songs of Blur for the songs of David Bowie or Mott the Hoople. Blur's music is constantly evolving and they are far superior to the American and British pop stars that are heard so often on San Diego's mediocre radio stations. One more thing, the next time you accuse someone of being "pompous," I suggest you take a look at yourself. I seriously urge the editors of the *Reader*

to re-evaluate your status as a regular contributor.

P.S. Gina, why are you a music reviewer if you hate music so much?

Combie Glenn
San Diego

Typical Of The Perversity

The letter printed in your June 12 issue from "Name withheld by request" concerning your article "La Jolla: Gentlemen and the Party Boy" (May 22) is way off base. Simply put, this "person's" characterization of Gamma Mu as "heavy-drinking, fragile-egoed, and rather pathetic teenagers who think nothing of stuffing their careers, boyfriends, and boyfriends" is simply way off base! I personally have had dealings with these people and have had none of the experiences that this nameless "person" asserts, and neither have any of my

friends. It seems that there are many within the community that take every chance to berate others and attempt to make them feel guilty for having material wealth. It seems "Name withheld" should stop waiting and emerge emoving others' success (or perhaps his own lack thereof) and get off his back and seek his own. "Name withheld" is typical of the perversity of the community and the lifestyle in general in his apparent willingness to prostitute himself. Well, if you lie down with pigs you end up smelling like the garbage that you wallow in.

Gary Ryan
Mission Hills

Duncan Shepherd Dares To Disagree With Me!

It's long past time for you to terminate your pompous film

critic Duncan Shepherd. First of all, he fills his columns with big words and complicated sentences that send me running to my dictionary or thesaurus every 30 seconds, thus holding me up to an impossible and unnecessary standard of literacy. Second, his every review is sprinkled with references to obscure films and directors that no one's ever heard of, most of which date from the years before Lucas and Spielberg where nobody went to the movies. This guy actually assumes that I have some perspective. Last, and most outrageous, Duncan Shepherd dares to disagree with me! My opinions are as important and valid as anybody's, so why should they be challenged week after week, forcing me to come up with arguments to defend them? What kind of mean-spirited

game is this guy playing? If you don't sleep six-in, and fast, I'll have to switch my allegiance to other publications and give my poor brain cells a rest.

Chuck Sierra
Pacific Beach

Knock It Off

I agree with the letter to the editor called "Alternative People Smoke" (June 12) requesting that you stop accepting ads on Camel cigarettes and cigarettes in general. I totally agree and wish that you would do the right thing and knock it off, because it's just foolish to promote something as lowly as cigarette smoking.

Joc Sweeney
University City

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Calendar

Ominous Rabbits and Australian Potatoes

Del Mar Fair



Case number

Dear Matthew Adie: Can I learn anything at the Del Mar Fair? Fair's overrated. I want to be smarter when I leave. I need your advice.

commercial exhibitor hall suggests that Germans are conscientious about foot care. A huge display of cutting and slicing devices includes a \$4 "German callus buffer," which could double as a cheese grater or wood rasp, and a pair of dangerous-looking "German toenail

And what can we learn about human nature? Just because we're at a fair, we'll voluntarily sit and watch a man demonstrate an appliance that slices more cabbage in two minutes than any family would eat at a year. Then we'll stand for 20 minutes and watch a man slice meat into 417 cubes. And then a blond, sunny, friendly guy can also conclude that only 4 in 35 people who sit on those Scottish 30-minute stranger things along the midway will actually put in a quarter to make the footpath vibrant. Among the 6 freeborders, 2 will be too young and short for their feet to touch the vibrator at all.

The fair is full of opportunities to learn.

Depr. Matthew Alice: I need a good career with a reliable income. How can the Del Mar Fair help me?

From time to time, "Holy Water!" classifieds include a plea for cow washers. This is a real job description and a career wide open for a conscientious go grinder like you, Rob. So, you're a conscientious go grinder and want to do a handsome steer with a small high-pressure water device and made some inquiries on your behalf. So, there are freshwater washers for sale. You're not sure what's classified ad? "Yes. Go from ranch to ranch." What are the qualifications for a good cow washer? "Just know how to get 'em clean." It's tricky. You have to know how to get the cow clean. "Most people think they should." So don't get too cocky about it, eh? "Heh-heh." Do you use soap? Do you need special equipment? "No. Just clean water." Nope. Just use 'em down. Maybe check their feet to see if they need a kick. "Where, where's a wrinkle I wasn't expecting." Near as I can tell, it's about 25 minutes with the average steer, and you wash him from the top down, just like your car.

Dear Matthew Alice: I plan to take my kids to the Del Mar Fair. What will they want me to buy for them and then where

about for hours until I finally give in?
And just so I'm prepared, how much will
it cost?

They'll want rats. Kids and rats go together like ketchup and french fries. Kool-Aid and street broods, kids and hugs. In the "Pets and Animals" barn are dozens of display cages and many smiling, helpful rat servers. The bright and, curious little grey scampers around their handlers' shoulders, chests, and arms, wagging their whiskers and dragging behind their long, hairless tails. Inexpensive. And a bargain. Top price, \$15. And that's for something like a albino tiny, which has British bloodline — pedigree papers, and its own genealogical chart. You might think the kids would want rabbits, but not after they see the Flemish Giant, big as a mid-range dog. An ominous crier. They'll run screaming from the exhibit.

Dear Matthew Alice: I like living on the edge. How can I do this at the Del Mar Fair?

I can tell you're a guy who won't go for the obvious answer. Putting your life in

LOCAL EVENTS

No pruncheon pulled here. Next to a snug, cuddly lamb is a butcher's scale and cooler full of chops and steaks. "Meat" says the big sign on the wall. From there to six months, the lamb is called a "feeder." A six-month-old, ready for market, is a "finch." Finch-sized. A steak from the gangly, blue-eyed steer in the San Diego Rattler Association pen has 30 percent less fat than a flavorful tip carved from one of those regal, chestnut-colored steers in the next pen. Maybe someday you'll buy heads made of gallstones from that cage of guffins. Sentimentality be damned.

We can learn about other cultures in the fair. A stroll through the

stand for 20 minutes and watch a man clean motor oil off a carpet. From a brief, unscientific survey we can also conclude that only 4 of 10 people who sit on those Footie Wootie messenger things along the midway will actually put in a quarter to make the footplate vibrate. Among the 4 freeloaders, 2 will be too young and short for their feet to touch the vibrator at all.

The fair is full of opportunities to

Depr. Matthew Alice: I need a good career with a reliable income. How can the Del Mar Fair help me?

tricky? Couldn't a smart Google figure out how to wash a car? "Most people think they could," so don't get too cocky about it, eh? "Heh-heh." Do you use soap? Do you need special equipment, a loofah sponge, citrus rinse? "Nope, just hose 'em down. Maybe check their feet to see if they need a trim." Wtf, these are a worldle I wasn't expecting. Near as I can tell, it takes about 25 minutes to wash the average steer, and you wash him from the top down, just like your car.

Dear Matthew Alice: I plan to take my kids to the Del Mar Fair. What will they want me to buy for them and then where

Calendar LOCAL EVENTS

the hands of a ride operator in the Fun Zone just isn't enough. Heck, we wouldn't get on the 160-foot-high, 65 mph SkyScraper in the first place if we weren't acutely aware of it. Instead, I recommend the following: 1. Australian battered potatoes. Thick potato slices cooked tempura-style and deep-fried. Starch, salt, and fat (our top three food groups), and plenty of it. Add a cinnamon roll from the casual sugar group and you have the perfect high-risk

meal. 2. Place Souls Here, Michael Arata's best-of-show exhibit. It's a wall-mounted, interactive assemblage with a religious/motif theme. Read the artist's instructions and follow them carefully. One stage of the audience participation requires that you push the plunger on a coin-operated perfume dispenser and receive a spritz of scent. Short people risk a spritz to the face if they don't follow directions. And everybody, short or tall, will rock for the rest of the day, since the clinging "perfume" smells like the disinfectant used to clean public bathrooms.

Dear Matthew Alice: How long did it take you to find your car in the parking lot at the Del Mar Fair?

— The Unner
Yikes. Don't ask, don't ask...
— Matthew Alice

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"**Shades**" shows daily in the Chini-
mas dome theater at the Tijuana
Cultural Center at 3, 5, 7, and 9 p.m.,
with additional showings at 11 a.m.
and 1 p.m. on Saturday and Sunday.
The **Mystery of the Maps** screens on
Saturday and Sunday at 2 p.m. View
Mexico when it's screened at 4, 6, and
8 p.m. daily, with additional show-
ings at noon on Saturday and Sunday.

The center is located in Pasa de las
Heras and Mina Street in the
Zona Rio. For more information, call
011-52-66-11-11-00-02.

Food, Music, and Entertainment are
all promised when the **Pueblo**
Amigo Shopping Center hosts a
Mexican food fest from 1 to 6 p.m.
on Sunday, June 29. Call 011-52-66-
82-67-46 for more information.

Bullfight, the Monumental Bullfight, by
the **Sea** hosts bullfighting at 4:30 p.m.
on Sunday, June 29. For tickets and ad-
ditional information, call 212-5060.

Ran, Child, Ran, it's time for the
11th annual run and fun event for
children from 3 to 15 years old on
Sunday, June 29, starting at 8 a.m. at

OUTDOORS

Cabled shorelines are greeting
some less-than-early this summer
season, as in past years. North
County beaches tend to suffer most,
as the natural sand replenishment in
the area is disrupted by dams block-
ing the flow of sediment down the
larger streams and rivers. Some sand
sculpted from dredging opera-
tions is being moved onto the
beaches to mitigate this problem.
South County's beaches fare better.
The wider beach of Al Coronado,
protected from sand loss by the
jutting Point Loma peninsula, catches
some sand drifting on currents
northward from the mouth of the Ti-
juana River.

Colorful fallings along San Diego's
coastline laggers, despite the lack of
rainfall and warmer, drier days. In the
old, landscaped neighborhoods of
Coronado, Point Loma, Pacific
Beach, and La Jolla you'll find clear-
er and bolder blossoms in many
shades and colors. Look for the
magnificent clusters of red flow-
ers adorning the crowns of the flame
eucalyptus (red-flowering gum) trees.

June bugs are emerging in summer's
warmth in healthy spots. The green
June beetle, only one of some 300
species of scarab beetles found in
Southern California, flashes a metal-
lic green underbelly as it buzzes
about erratically. The mature scarab
flies about here upon at least a year
underground in larval form munch-

ing at the roots of lawns or your fa-
vorite ornamental plants.
Wildlife and Plant Walks continue
on an ongoing basis at the Blue Hill
Ecological Reserve. At 7 p.m. on Thurs-
day, June 26, the theme is
"They Only Come Out at Night."
On Saturday, June 28, learn
about "Lighting Blue Sky" (9 a.m.)
and find out "What's Out There?"
(4 p.m.). Take a "Sun Walk" at 9 a.m.
on Sunday, June 29.

Join a naturalist for each 1.5-
hour walk to explore the oak forest,
stream, old canyon in search of an-
imals and plants. Wear comfortable
walking shoes and carry water. For
further information, call 486-7238.
Free. Find the reserve on Espola
Road, one-half mile north of Lake
Poway Road, in Poway.

Latent heat of the year, 8 p.m. Pa-
cific Daylight Time in San Diego, oc-
curs this Friday, June 27—appari-
tently one week after the summer
solstice (our longest day). From now
until late July there will be little
change in the time of sunset, even
though the total length of daylight
will steadily shorten.

Bridge the Border, part of the 22nd
annual Los Niños Walk, starts on
Saturday, June 28, at 8 a.m., at All
Souls' Episcopal Church (1475
Catalina Boulevard, Point Loma).
Participants will walk along Harbor
Drive to Broadway in downtown San
Diego and have lunch in Chicano
Park. After lunch, participants will
proceed to Chula Vista to the Park
Way Recreation Center for dinner
and lodging.



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is the biggest blast of summer.

Solid Gold 4th.
Sycuan's Card Room backs your play with solid gold! Throughout the day, we'll have drawings every half hour in Poker and hourly in Sycuan 21 for American Eagle coins. Win up to one ounce of solid gold!

\$12,000 Bingo Blast.
Play bingo at Sycuan on July 4th, and with your paid admission, bingo club members receive a free game for July 4, 5 and 6 (matinee or evening session). Win up to \$4,000!

Video Super 7 Spectacular.
July 3 and 4, play Super 7's on Sycuan's star-spangled U.S. Games machine, and you could be the next \$500 winner!

Outdoor BBQ.
July 3 - 6 - 8 p.m.

Star-Spangled Summer Nights.
Live Onstage!
Some of the biggest names in entertainment will be performing live at Sycuan. July 3, rock and roll legends, **Chuck Berry** and **Jerry Lee Lewis**. July 4, hear the Motown sounds of **Smiley Robinson**. July 5, "the originator, the architect of rock and roll" explodes onto Sycuan's stage, **Little Richard**. Tickets for all Sycuan concerts are on sale every day at Sycuan's Gift Shop. (619) 445-6002 ext. 126 and TicketMaster outlets. (619) 220-7103.

TRICK-OR-TREAT
Halloween
(Non-smoking venue. Must be 18 years of age. Dates subject to change or cancellation.)

It's a Star Spangled Celebration at Sycuan Casino, July 3 - 6.

Sycuan CASINO
Sycuan Casino is located just 30 minutes from downtown San Diego at 5649 Delinda Road in El Cajon. 1-800-2-SYCUAN



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WEDDING GUIDE
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On Sunday, June 29, the walker

On Sunday, June 29, the walkers begin walking at 8 a.m., planning to go from Chula Vista to San Marcos and cross into Tijuana at noon. The walk will end with a mariachi fiesta at Viva Tijuana Shopping Plaza. Participants will walk back over the border at 1 p.m. and will be shuttled to Anacapa Bluffs Mobile Home Park for the final lunch. Participants must raise \$50 in pledges for the whole weekend. For information and registration, call 426-9110.

It's Worth It, take a 7-mile hike from Lake Sutherland to Pamo for a spectacular view of the valley with San Diego River Valley Park guides Marcy, Karla, and Wendy from 8 to 11 a.m. on Saturday, June 28. Tel. 235-5440 or 555-5000.

informers, directions, and the required reservations.

Taste the Dike. Offshoot Tours offers its hour-long guided stroll highlighting seasonal color on Saturday, June 28, at 10 a.m. The outing starts at the park's Botanical Building, Call 735-1127 for more information. Free.

"Walk on the Wild Side" at the Tioga Point Visitor Center. The Tioga Point National Monument's Chula Vista Natural Center narrates a walk on Saturday, June 28, at 8:30 a.m. Participants will see hawks and spring neotropical migrants. Reservations are required for this hike. Call 735-1127 for get directions to the trailhead by calling 422-2481.

Look for Hawks and Owls during an adventure in the Lopez Canyon area of the Los Pinosquitos Canyon Preserve from 4 to 8 p.m. on Saturday, June 28. Meet at the west-end parking area, off Sorrento Valley Boulevard in Sorrento Valley. The

Take a Different Look at Escalante when the Walkabout adventures explore Leucasia and Escalante on Sunday, June 29. This two-hour, moderate-paced walk starts at 8:30 a.m. at the Escalante Visitor Center of the Escalante National Monument and ends at 5:31 p.m. For a list of 230-7603 for more information.

Asht-Throated Flycatchers. Anna's hummingbirds, Bewick's wrens, and other birds may be seen when Claude Edwards leads a birding outing to Kitchens Creek in the southern Launceston area on Sunday, July 1, from 7 a.m. to 1 p.m. The fee for the class, hosted by the San Diego Natural History Museum, is \$25 for non-members. Call 732-3821 1203 for more information or reservations.

Go Rugged: there's a bug walk planned by the Chula Vista Nature Center on Sunday, July 29, starting at 9 a.m. Participants will join "The

DANCE

Feet Local Choreographers — including Brittany Brown, Sean Degan, Roxanne Rojas, and Leandra Smith — will have work on view when *Synaptic: An Alternative Dance Project* presents full-length dance performances Friday through Sunday, June 27-29, at 8 p.m. each night. The program includes *From Where We Split*, *Buildings*, *And Other We*, *The Spiral*, *The Four Sides*, *Principles Orbits*, and *I Heard the Owl Call My Name*.

See the shows at the Performing Arts Workshop (1105 2nd Street.

Lord of the Dance. "yes, Michael Flatley brings his tap-dancing extravaganza to the San Diego Sports Arena at 8 p.m. on both Tuesday and Wednesday, July 1 and 2. Tickets are \$21.50, \$32.50, and \$49, available through Ticketmaster (220-TIXS).

Mermaids before the Mast, Terrell Flynn's first swashbuckler, is the 1935 movie *Captain Blood*. Flynn plays an Irish physician bound to become a pirate; the film also stars John Barrymore, William H. Chyau, and Basil Rathbone. The classic when the nautical film series held off, the deck of the *Raja of India* continues on Friday and Saturday, June 27 and 28. Ticket prices are \$7 p.m., and the movie opens with a screening of *The Mouse That Roared* at dusk. The film is projected onto a special sail aloft in the ship's rig, and a nautical cannon records the feature.

Tickets are \$10 for adults, \$7 for children 12 and under, seniors, and Maritime Museum members. For additional information and advance tickets, call 234-9153. The ship is located at 1306 North Harbor Drive, along the Embarcadero at the corner of the Embarcadero Drive and Ash Street, downtown.

A Surprise From 1996. Swingers when it's screened as the Film Forum series at the New York Public Library (820 E. Street) at 6 p.m. on Monday. The movie is a comedy-drama determined to make Hollywood producers chuckle, he joins a bar-hopping, girl-crush-

Admission is free; dial 236-6666 for more details.

Brushen & Fleet Space Theater
History and science of flight explored in the new film *The Flight of the Ibis*. The film follows the life of these birds as they take flight. These birds have taken over mankind's efforts to imitate flight and includes a visit to a Blue Angels air show.

Get up close and personal with the world's largest flying beasts on their annual migration paths. Encounter the blue whale, the largest animal that has ever lived on Earth, with a heart the size of a car, a humpback whale, right whales and orcas among others. The format setting immerses you in the world's oceans to learn about these mysterious marine mammals.

For ticket prices and the show schedule, call 236-6666 or visit us in Balboa Park.

LECTURES

"Irish Connections: The Story of the Women in America's Spoken Word"
When Nancy Lee Bier is speaking, the British Irish Genealogical Research Association on Saturday, June 15, at 8:30 a.m., Bier will focus on the divorce information about Irish women in your family tree.

Get the scoop at the Joyce Kilmer Community Center, 12301 N. 19th Avenue, in the Uptown District development. For additional information, call 479-1576 or 461-4244.

Saturday Events in the Park
commence on June 28, when Dr. Tamas, from the San Pasqual Indian, speaks at the Portola Ranch about about the San Pasqual Indians rock art and her group's plans to preserve and interpret the site. Tamas will be assisted in her presentation by archaeologist Tim Co-

You're invited to bring a dinner at 6 p.m., join an open house tour of the abbey and garden in the grounds of the priory. The program: Archaeological will provide descent and soft drink ranch house is located at the new Community Park Road off Highway 106, just west of Los Portales Canyon. Please call 874-4000. For more details, dial 874-4007.

Furry Facts and Follies will explore when naturopath and nutritional consultant David Croteau's "Why Your Low-Fat Diet Is Extremely Unhealthy" at 1 p.m. at the Market (771 University Avenue, Seventh Avenue, Hillcrest). Admission is free; call 294-2800 for more details.

Release Stress and Physical Pain when the Living Fit Program hosts an introduction to "Your Gentle Strength" at 9 a.m. on Sunday, June 28. Learn techniques

A movie poster for the film "Tomorrow Night". The poster features a dark, grainy background with a large, stylized "A" in the upper right corner. Below the "A", the title "TOMORROW NIGHT" is written in a bold, sans-serif font. In the center, there is a circular emblem with the text "1st 10 MOVIES". At the bottom, the word "JUNE" is written in a large, bold, sans-serif font. The overall aesthetic is that of a classic movie poster from the mid-20th century.

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from the same series	LEAD OF THE 7:03	STORM & FURY 7:10
from the same series	THE IMPACT 7:12	DAVE KEL & JIM
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 11A 5/15 DAVID ROSE 5/17
 11A 5/16 BOB RICHES 5/22
 11A 5/18 BARBARA MUSIC FESTIVAL 5/24
 11A 5/19 PAULETTE GODDARD 5/25
 11A 5/20 TRACY LAWRENCE 5/4
 11A 5/21 WYNDHAM 5/8
 11A 5/22 NICKY LINDEN 5/14
 11A 5/23 CUCKOO 5/15
 11A 5/24 ALANNA KIRKMAN 5/16
 11A 5/25 JENNIFER WHEELER & MARIANNE 5/17

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 10/14 **HARRY BELAFONTE** 1978
 10/15 **MARK CHAGALL** 1925
 10/16 **AMERICA** 1993
 10/17 **RAY CHARLES** 1927
 10/18 **TOWER OF POWELL** 1918
 10/19 **ROCKY HOLLOWAY** 1912
 10/20 **PAT BURNETT GROUP** 1979

10/21 **THE 1975** 1975
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 10/31 **THE 1975** 1975

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
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Calendar LOCAL EVENTS

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"Violence and the Church as an Arm of the State" is the subject for an Arm of the State lecture by Jerry Lawson on Sunday, June 28, at the Community Congregational Church of Pacific Beach (2088 Beryl Street, Pacific Beach). The new welfare reform bill shows the state to contract with churches to perform civil functions in aiding the poor; is this a breach of the Establishment Clause? Free child care is available. For more information, call 274-6600.

International History Student Tim Green plays a talk entitled "How Christianity Evolved from Mystery Cults" for the Thursday Fellowship on Sunday, June 28, at the Thomas Paine Cafeteria. The program begins at 11 a.m., followed by open discussion until approximately 12:30 p.m. For more information, call 291-1953 or 276-2000. Free. Find the coffeehouse at 6547 Park Boulevard in San Diego.

Manuscripts — including 11 are created — will be discussed by artist Patti Boudin at 5 p.m. on Sunday, June 28, at the North Park Library (3759 31st Street, North Park). For more information, call 299-2666. Free.

Use Your Gourd, gourd have been used throughout history and across cultures as decorative and utilitarian vessels. Learn to cut, clean, and sand some of a kind gourd during a class from 10 a.m. to 3:30 p.m. on Mon-

day, June 30, at Bravo Workshop. Participants will embellish with dye, paint, and wood burning tools. The \$64 includes lunch. Find Bravo at 740 13th Street, studio 322, down town. Call the 6074 for registration.

"Sacred Projections to Roshan" is the focus of the ongoing "Dialogue: Racism" series hosted by the RASH Center — providing an opportunity for "healing racism" — on Wednesday, July 2, at 3:45 p.m. at the Malco Library (3148 Market Street, East San Diego). Free. Call 625-5567 or 268-3999 for more information.

"MALA's Offspring" will be discussed by Elizabeth Colwell and Emily Hicks from SDSU when they speak for the Master of Arts in Liberal Arts Summer Colloquium Series at 7:30 p.m. on Wednesday, July 2. Hear the talk in room 2532 of the Student Services Building on the

SDSU campus. Call 594-4426 for more details. Free.

Look Up in the Sky! Tune the current evening sky during "The Sky Tonight" planetarium show with Dennis Marmorek under the dome at the Roshan H. Post Space Theater and Science Center at 7 and 8 p.m. on Wednesday, July 2. Participants will take a tour of the stars, constellations, and planets visible from San Diego. After the show, view the wonders of the real sky through telescopes set up by Post Center staff and the San Diego Astronomy Association. For more information, call 238-1213. Admission is \$3 general.

"The Labor of Love" is a heady play in Hebrew by Hanoch Levin, performed by the Pacific Hebrew Theatre. Admission is \$15.

"A Festival Sampler" will be offered at 1 p.m. on Sunday, June 28. The program features a reading of Theodore Herzl's address to the first Zionist Congress by actor Ed Amer and receive performances by Israeli singer Yael Dadi, the Arabesque Ensemble by Erezka Dado, Theatre, and a Singer Concert by Yael Dadi and Klara. Tickets are \$30 general.

Suphanee Linn's new drama, *The View*, is a drama of two men — one

Palestinian, one Jewish — raised as brothers in Israel. See the premiere reading of the piece at 4:30 p.m. on Sunday, June 28, at \$15 general.

Beginning at 7:30 p.m. on Sunday, concert violinist Zoltan Kocsis presents the world premiere of "Pavane of Israel" by Dina Weyn will read a selection of poetry. Amer will repeat the reading of Herzl's address. General admission for these evening events is \$30. Tickets are \$15.

"Classical Gypsy" may be heard when Peruvian-born concert pianist Ruth Rose presents a concert on Monday, June 30, with a selection of Jewish classics, including three world premieres commissioned for the festival. Admission is free.

One of the world's best cantors is to be Yael Dadi, who will make his San Diego debut singing light cantorial, Yiddish favorites, and popular Jewish tunes at 7:30 p.m. on Monday, June 30. Cantor and singer

Paulina, one Jewish — raised as brothers in Israel. See the premiere reading of the piece at 4:30 p.m. on Sunday, June 28, at \$15 general.

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Colin Coates and pianist Roda Gersh will accompany Tom. Tickets are \$15.

The festival concludes with "Wandering Jews and Musical Gypsies," a program planned at 7:30 p.m. on Tuesday, July 1. Russian Jews from Mexico's prestigious Opera de Baja will perform Jewish and Gypsy music from Eastern Europe. The free concert will be held in Memorial Bowl, at 3rd Avenue and Park Way, in Chula Vista. \$85-\$627.

Shoos, marches, and light classics are on tap when the Navy Band of San Diego performs at 5 p.m. on Saturday, June 28, at Torrey Highlands Park for the Carried Valley Summer Seasonal series. Find the park at 13300 Landridge Drive, Carrol Valley. Admission is free. Call 681-1339 or 753-0075 for more information.

Rochelle and 4 to 3 Jump Start perform for the Coronado Promenade Concert in Spreckels Park at 6 p.m. on Sunday, June 28. Free. For further information, call 437-8788.

The park is located on Orange Avenue, between 6th and 7th Streets.

Harry Griffin Park in La Mesa is the site for a concert planned by the San Diego Concert Band at 6 p.m. on Sunday, June 28. The group will perform familiar melodies, show tunes, and popular music. Admission is free. Call 275-1863 for more information. Bring a picnic dinner.

The Competition is On, impressed comedy in a competitive format. Lights performance by Theatricals International, coming at 8 p.m. on Friday, June 27, at the Bunko Studio Theater (644 Seventh Avenue, between G and Market Streets, downtown). Admission is \$7. For more information, call 463-5919.

The group performs every Friday.

Concerts in the Park Monthly, it's the season of the outdoor concert series. This week, head for Pioneer Park in Mission Hills at 8 p.m. on Friday, June 27, for country and western music hosted by the KSOP (Harold Road). The park is found next to Grant Elementary School (1425 Washington Boulevard). For more information, call 266-8533.

The annual TUGB Jazz in the Parks series returns to Carlsbad when the Millennium Jazz Band performs at 6 p.m. on Friday, June 27, at Stagecoach Park (3420 Camino de

San Coches, at La Costa Avenue and Rancho Santa Fe Road). The band is said to "spice up" the traditional big-band repertoire with contemporary arrangements and original works. Free. Call 760-434-7014 for additional details.

Enjoy country western music when Ritchie performs at 8 p.m. on Sunday, June 28, for the Music in the Park series. The free concert may be heard in Memorial Bowl, at 3rd Avenue and Park Way, in Chula Vista. \$85-\$627.

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The Competition is On, impressed comedy in a competitive format. Lights performance by Theatricals International, coming at 8 p.m. on Friday, June 27, at the Bunko Studio Theater (644 Seventh Avenue, between G and Market Streets, downtown). Admission is \$7. For more information, call 463-5919.

The group performs every Friday.

Concerts in the Park Monthly, it's the season of the outdoor concert series. This week, head for Pioneer Park in Mission Hills at 8 p.m. on Friday, June 27, for country and western music hosted by the KSOP (Harold Road). The park is found next to Grant Elementary School (1425 Washington Boulevard). For more information, call 266-8533.

The annual TUGB Jazz in the Parks series returns to Carlsbad when the Millennium Jazz Band performs at 6 p.m. on Friday, June 27, at Stagecoach Park (3420 Camino de

San Coches, at La Costa Avenue and Rancho Santa Fe Road). The band is said to "spice up" the traditional big-band repertoire with contemporary arrangements and original works. Free. Call 760-434-7014 for additional details.

Enjoy country western music when Ritchie performs at 8 p.m. on Sunday, June 28, for the Music in the Park series. The free concert may be heard in Memorial Bowl, at 3rd Avenue and Park Way, in Chula Vista. \$85-\$627.

Shoos, marches, and light classics are on tap when the Navy Band of San Diego performs at 5 p.m. on Saturday, June 28, at Torrey Highlands Park for the Carried Valley Summer Seasonal series. Find the park at 13300 Landridge Drive, Carrol Valley. Admission is free. Call 681-1339 or 753-0075 for more information.

Rochelle and 4 to 3 Jump Start perform for the Coronado Promenade Concert in Spreckels Park at 6 p.m. on Sunday, June 28. Free. For further information, call 437-8788.

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Calendar LOCAL EVENTS

The fee for the contest, sponsored by the San Diego Natural History Museum, is \$15 for non-members. Call 232-8211 x270 for the necessary reservations.

Cool Tunes and Hot Chili, the 18th annual Ocean Beach Music Fair and Chili Cook-off is scheduled for Saturday, June 28, from 10 a.m. to 8 p.m. on Newport Avenue and Sunset Cliffs Boulevard. Organizers promise continuous live entertainment, dancing, wonderful food, kids, llama, merchandise booths, and food. Admission is free. For more information, call 684-2053.

One-on-One Family Day is slated for Saturday, June 28, from 10 a.m. to 3 p.m., at the Oceanic Civic Center (100 North Coast Highway). The festival promotes family fun with child-related services, displays of military vehicles, fire engines, and police cars. Kids' activities include arts, crafts, and storytelling, games, live entertainment, and "one-on-one" family hands-on experiments for children. Admission is free. For more information, call 960-4410.

Celebrate Scottish Heritage when the 1997 San Diego Scottish Highland Games and Collecting of the Clans take place from 9 a.m. to 5 p.m. on Saturday and Sunday, June 28 and 29, at Ramona Ranch Park (on La Costa Meadows Drive, San Marcos). The 28th annual event promises competitors in highland dancing, bagpiping and drumming, athletics, shopping trails, live entertainment, food, and merchandise. General admission is \$9 for one day or \$15 for a two-day pass. Question? Call 645-9080 for answers.

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West Coast Swing 4 weeks: Sun. 6/24/97, Wed. 6/25/97, Sat. 6/26/97, Sun. 6/27/97
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and for sale and acres of parts and accessories. Admission is \$5 general, kids under 13 free. Call 684-9542 for further information.

One of the Beatles, Pete Best, the original drummer for the Beatles, will be the special guest when Come Together hosts its third annual Beatles Fair on Sunday, June 29, at the Double Tree Hotel. Best is flying in from Manchester, England, for the party, and he'll be joined by Denny Laine (lead guitarist for McCartney's band Wings), the Mop Tops, and Rockabilly. Find the hotel at 7400 Harwood Center Drive in Mission Valley. Tickets are \$8 in advance (through Ticketmaster, 220-7343), or \$10 at the door. For more information, call 687-5687.

The Viena Culture developed in Peru's northern coastal region around 400 B.C. the pottery and sculptures working in contemporary Chudavira. Peru, use the same techniques and tools as their Viena ancestors. Prodan Cerda, a potter from Chudavira, is appearing at the San Diego Museum of Man in Balboa Park for an exhibition, demonstration, and sale through Sunday, June 29. The demonstrators are included in regular museum admission, call 239-2000 for more information.

Serious Readers Beckoned, the Barnes and Noble store in Hazard Center is hosting an Oprah book club on the last Sunday of every month, debuting on June 29, at 1 p.m. Expect in-depth discussions on the latest Oprah selected book. Find the store at 7610 Hazard Center Drive, in Mission Valley, 220-9175. Free.

Exhibitions Draw All Over Southern California will display their wares at

for sale and acres of parts and accessories. Admission is \$5 general, kids under 13 free. Call 684-9542 for further information.

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they paved Victorian bathrobes and petted Depression-era ceramics. A pretty brunette in trendy sunglasses hefted a huge blue velvet vase onto the counter at a shop called Lucky Find.

Panting, sweaty, she told the clerk, "This is only

\$150. It would be nearly twice as much in Santa Monica. On Montana Avenue they sell chipped McCoy pottery for hundreds of dollars. I just laugh out loud at their prices."

"Well," said the clerk, an older woman with a kind, lined face, "they do a lot of things in Los Angeles that we don't do in Orange."

Outside, a few blocks from Lucky Find, folks were coming home to their well-kept, brightly painted Craftsman. Pastel banners appliqued with flowers, green, or teddy bears waved atop most porches. Young couples sat in lawn chairs in their driveways. Old men in T-shirts and Bermuda shorts watered their lawns. You could be in a small town anywhere.

Not ten minutes away from the tidy Craftsman, in the city of Westminster, the feel is less "small town anywhere" than "large city in Southeast Asia." Westminster's Little Saigon is an amazing, disorienting place. Huge shopping malls with red-tile, pagoda-style roofs. Scores of restaurants serving every conceivable regional Vietnamese dish. Wealthy Vietnamese driving Jaguars and homeless Vietnamese men picking through trash. Women in traditional Vietnamese peasant dress sleep string bags filled with vegetables down the busy boulevards. Little Saigon is a world unto itself, and a world away from Orange.

If you stop at the Paris by Night video rental store and ask the clerk how to get back to Orange, the clerk will look at you strangely.

"I don't know," he'll tell you. "We never go there."

We're Making Magic in the Sky July 3rd.

Only Fireworks and Laser Light Show in San Diego.

We're starting the party early on Thursday, July 3rd, with the most spectacular fireworks and laser light show in the county! Enjoy live entertainment and refreshments as you watch the choreographed show over the hills and valleys of the Barona Indian Reservation in East County.

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San Diego Reader June 28, 1997

Sneaking Delius and Elgar through the Back Door

Tomorrow the world.

The Mostly Mozart Festival, with its numerous concerts in numerous venues of two counties, has now grown so dense that there was an evening during the recent series when two concerts were presented simultaneously: a string trio in Riverside and an orchestral concert at the California Center for the Arts in Escondido. Our cap on the back door.

REVIEW
JONATHAN SAVILLE

Like many concertgoers who value the high quality of this festival and want to attend all its concerts (solo, chamber, and orchestral, in San Diego, Escondido, La Jolla, and San Marcos), I would prefer a longer series, spread out over several weeks, with more time between them. Some through October would be nice, with about 25 concerts. When you have musicians of this quality visiting a town which includes a symphony orchestra, along with a music director as distinguished as David Atherton and a manager and fundraiser as clever and successful as Nancy Lattimer, why not make even more use of them? The festival's Spotlight Series, with occasional recitals (chiefly pianists) during the winter season, is a good first step. Tomorrow the world.

In any case, the orchestral concert in Escondido's handsome, comfortable, and warmly resonant concert hall made the listener aware once again of how polished this small pickup orchestra is (the personnel are "picked-up" from first-chair players around the country, including the concertmaster of the Cleveland Orchestra and the Los Angeles Philharmonic), and how much discipline, musical intelligence, and imaginative brilliance Atherton exhibits when he steps to the podium.

Under the circumstances of the festival, no work could have been more appropriate to programs than Haydn's *Sinfonia concertante* in B-flat, which offered admirably show-off music to Elgar

the orchestra's first-chair players, with a special prominence given its concertmaster, violinist William Press. In this last work, composed during his triumphant visit to London, Haydn is at the top of his form in playful inventiveness, making the most of the possible combinations of sonority suggested by the solo violin, cello, oboe, and bassoon, in the context of a self-effacing orchestral accompaniment. Every intervention of the soloists carries its own witty sally, sometimes broad (such as the violin's melodramatic parodies of opera recitatives), sometimes of the sweet subtlety, yet with the whole romping characterized by infinite grace. The soloists — solo, in addition to Press, included cellist Ronald Thomas, the suave and sophisticated Steven Diller — seemed to have as much fun revivifying their stuff as the audience had in listening to them; and Atherton's conducting captured the ebullient spirit of the work while underlining its shapely elegance.

The performance of Mozart's final piano concerto, (No. 27 in B-flat, K. 595), while equally polished, was an altogether deeper and richer affair, as befitting the music. The soloist here was Anne-Marie McDermott, who proved herself a vigorous and sensitive Mozart pianist, with a firm touch, a prophetic rhythmic energy, and an architectonic sense of phrasing. Some listeners might have found the soloist's approach a bit too sure and driven, but it was evident that both she and Atherton recognized the structural power and emotional intensity hidden within this apparently blithe and lighthearted concerto, and that they wanted to bring those qualities out.

The Haydn *Sinfonia concertante* and the Mozart piano concerto were the large supporting beams of the Escondido program, on which the other pieces resounded in lighter decoration, pleasant and entertaining but not of compelling musical interest. The program included Mozart's early symphony No. 22, K. 162, an overture to

little work of rather routine inspiration (the first Mozart symphony that commands attention on its own, rather than for its documentary value in the creative life of a young genius, is the G Major No. 25, composed in the same year — 1773 — as the K. 162).

The program also included two anomalous non-18th-century works by English composers, which, although performed with stylish charm, seemed peculiarly out of place: two very brief orchestral excerpts from Elgar's incidental music for *Hamlet*, and the solo pieces *Chanson de nuit* and *Chanson de matin* by Elgar. The *Hamlet* fragments, in particular, seemed too slight to establish a mental atmosphere in which their impressionistic, watery style could sound delicate rather than merely feeble. The two short Elgar pieces, while stronger in idea and more self-confident in their sentimentality, also tended to

confuse away as the listener's consciousness in the sturdier company of Haydn and Mozart (even the Mozart of the symphony No. 22, not to mention the composer of the Piano Concerto No. 27). Both Elgar and Elton need more scope to convince a Mostly Mozart audience of their (perhaps legitimate) validity. Elgar, for example, with his fine String Serenade in F Major, a work ideally suited to an orchestra of this small size (to achieve their re-

markable sexual effect, Delius's master orchestral works probably require a much larger body of players).

Mostly Mozart: orchestral concert. California Center for the Arts, Escondido. David Atherton, conductor. Anne-Marie McDermott, piano. William Press, violin; Ronald Thomas, cello; Richard Kilmer, oboe; Steven Diller, bassoon.



Anne-Marie McDermott

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CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music may be received by the San Diego Youth Symphony presents "A Night in Vienna" from 8 p.m. to midnight on Friday and Saturday, June 27 and 28, at the Ballroom Park Club in Ballroom Park. The \$25 fee includes hours of recitals. For information and reservations, call 233-3232. Period and formal attire are encouraged.

Made for Summer's knowledge of the 18th-century classical music scene is the focus of a concert of classical choral music, June 26, at 8 p.m., in the gym of the main complex (underneath) at Palomar College. The program is a reprise of the performance given by the choral choir during its June tour of Carmichael. Music later for song by contemporary Mexican composers Michael Mendez and Jacques des Prez, along with pieces by Palestrina, Hobbie, Carver, Stevens, Finkham, and Vaughan Williams. Soloists include baritone Ronald Berke, soprano Frank Chastan, and baritone Martin Green. Admission is \$5 general. Find the campus at 1140 Vista Mission Road, in San Marcos. For more information, call 741-0136.

Made by German and English composers may be heard when the 14-voice Pacific Cresters presents a program entitled "Northern Masters" on Sunday, June 26, at 3 p.m., at the Cathedral Church of Saint Paul (1728 Sixth Avenue, at Fifth and Main, 16th Street). The concert will feature the cantata *Der Herr ist mit Mir*, with violin and continuo, by Dietrich Buxtehude, and include works by Tallis, Taverner, T. Donemus, Schütz, and Schütz. Admission is \$10 general. For additional information, call 293-7701.

The Values of Heritage Chale will be the guest artists for the chamber music group at Tierrasanta Lutheran Church on Sunday, June 29. The choir considers the presentation of black spirituals and hymns in its mission. The music begins at 6:45 p.m., with the liturgy at 7:00 p.m. Child care is available. Find the church at 11240 Claremont Mesa Boulevard, in Tierrasanta. 560-8688. Free.

Organ Concert, enjoy a free concert at the Spanish Organ Pavilion in Ballroom Park on Sunday, June 26, at 2 p.m. Dialect 220-0817 for additional details. "To Shall Have a Song" is the theme

for a concert planned by the Choral Choir, Masterwork Chordale, Contemporary Songers, soloists, string orchestra and organ, on Sunday, June 29, at 7 p.m., in the sanctuary of the First United Methodist Church of San Diego. Listen for a wide variety of choral pieces including "Transparence" by Randall Thompson, marking the final appearance by director of music Robert Cooper. The church is found at 2111 Camino del Rio South, in Mission Valley. Child care is available by reservation. An offering will be received. Send more information! Call 297-4366.

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Calendar ART

ART LISTINGS

Contributions to the Reader's guide to art gallery openings must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 85403, San Diego CA 92185-5403. Or fax information to 881-2401.

GALLERIES

ART MUSEUMS

Avant-Garde Pioneers by Brandon Paris utilizing metals, fine fabrics, and fateners is on view through Friday, July 18, at Wurrg. The show opens with a reception from 10 a.m. to 6 p.m. on Saturday, June 28. Find the gallery at 1336 Highway 78, in Italian. For more information, call 765-463. Gallery hours are 10 a.m. to 4 p.m. on Saturday and Sunday.

"Plein Air II, for Joy." is a collection of work by painters Steve Somers, Jolly Sopen, and Joe Garcia, on view at the Santa Ysabel Art Gallery through Sunday, August 10. The show opens with a reception on Saturday, June 28, from 4 to 6 p.m. Regular gallery hours are 10 a.m. to 5 p.m., Wednesday through Sunday. The gallery is found at 21979 Highway 79, in Santa Ysabel. 760-765-1678.

ART MUSEUMS

Margel International Museum of Folk Art, most's oldest and smallest portable art form — the bead — is highlighted in "The Beaded Universe — Strands of Culture." The exhibition offers an awareness of the beauty of beads and the diversity of materials and techniques in beadwork. Objects in the exhibit include a beaded globe made by a family of Huichols (from Jalisco, Mexico), a gown and earring from Japan, Dominican purses, and an African Ndebele woman's wedding costume. See these beads through mid-October.

The concurrent exhibit, "Yarn — A Central Asian Nomad's Heart and

Home," focuses on the nomadic folk art traditions of the Kyrgyz, and is to be one of the world's most ancient people. The centerpiece of the exhibition is a Kyrgyz yurt, a round, domed tent like dwelling. The six gypsies and makers of this structure, Makedon Omerovskiy and his family, journeyed to San Diego to erect the structure. The display also includes a collection of rare Kyrgyz metal screens and Mongolian paper cut illustrating folk tales of Central Asia. View this show through Sunday, July 6.

Valued for its value, texture, and toughness, jade was first cut in China 12,000 years ago. "Jade from Heaven — Ancient Chinese Jade" offers 600 objects dating from 4000 B.C. through the Han Dynasty. A jade burial suit and a set of jade discs (plated under or on top of a colored person) are part of the exhibition, along with a jade and agate necklace from the Western Zhou Dynasty (770 B.C.) and a pair of jade rings from the Late Neolithic Period (4000-2000 B.C.). See this exhibit through December.

The Mirages is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 239-0003.

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S.D. Daily Transcript

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Rich But Not Too Swift

This interplay with the audience is so focused, you think you should speak some lines.

Arnold lived 40-plus years terrified that when he married, his wife would cheat on him. He married who? His sister, "she covers me with shame." What he wants, he's convinced, is a "perfect" wife. To marry a stupid wife is being smart," Arnold's sure, so he seeks an extraordinarily untutored woman, "who's busy at charades because she's never heard of syllables."

Arnold figured this out 14 years ago. Back then, he did a reverse Pygmalion on 4-year-old Agnes. He shipped her to a convent and ordered the nuns to shelter her from the world. Now that, he says, is a school for wives. But Arnold doesn't just say it, he brags about stuffing Agnes — as if it were an achievement up there with sliced bread or boot prints on the moon.

As he brags, Arnold lectures us. There are too many "thinking" women out there, he says, spitting like a corned beef and pointing to the audience at the La Jolla Playhouse. They're "everywhere," he shouts as his eyes become suspicious slits. "Feminists!" But Arnold'll set things right. Agnes just completed her nomenclature, and soon she'll be his bride.

Arnold were better educated, especially in the classics, he'd remember the word *hubris* and that pride always cometh before a fall. But Arnold isn't educated — as he may be more naive than Agnes — and in the free bird's act of Moliere's School for Wives, his insolent arrogance takes one tumble after another.

Arnold's a sexist porker, no doubt. His paranoia about his future wife's infidelities makes him educate Agnes through fear (of his own inadequacy). Negatives shroud his every word. And yet, every now and then, Moliere tints his portrait with silver linings. Arnold would like to love, and he has feelings — well, some. And you know, he wouldn't be such a bad guy if only...

When I was a graduate student, a poet in the nearby MFA program gave her master's thesis an all-purpose title. She called her collection of poems, about love loused up. Not knowing How. The

message bringing more horrible tidings — and you've got Oedipus, not 17th-century French comedy.

The tidings, somehow Agnes, though imprisoned in Arnold's home, meets young Horatio. They fall in love. Horatio doesn't know who her captor is, just that he's "rich but not too swift." So Horatio confides in Arnold, explaining his plans to liberate Agnes. Because he can't give himself away, Arnold unceremoniously watches the bars of his self-made prison expand before his eyes.

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Calendar THEATER



The School for Wives

The School for Wives, by Moliere
La Jolla Playhouse, Mandell Weiss Forum, UCSD
Directed by Neel Keller: cast: Tom McGowan, Bailey Scott Hudson, Jacques C. Smith, Kate Crane, Michi Parrell, Scott Hudson, Kevin Harrison, Louis Fancher, Mark Durand, Ira Marks, set, Mark Woodland, costumes, Allen Pinks, lighting, James F. Ingalls, original music and sound, Michael Roth
Playing through July 13, Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Saturday and Sunday at 2:00 p.m. For information call 550-1010

Arnold may help to explain why, in spite of the vein-bulging, reactionary rhetoric, something in him that merits a wisp of sympathy.

In a note to his 1971 translation, Richard Wilbur says it should remain there, "The onstage proceedings consist of long speeches, I would be sorry

pils by Don Wood (who staged a scene like his last one at Starline). "I've got a drink," he says. "I would think the World Record Time would have been made with Edie (and Andy)!" Not in 1972; the time smites-an aviator, wanting to beat Lady's Lindy to Paris, and a woman who swears she's English.

Channel 10 (to which another channel replicates, "Gee! Ain't she heard? They get back now"). The original show, *The Dick Cavett Show*, has a show at a matinee. Except for excellent cameos by Arthur Duncan (as our comediennes), Ann Proctor (the plane's earthy mechanic, Mikes), and the newly emceeable Dale E. Turner (in bootlegging form), the show was flat, the performances uninspired. We could see the same old, the same old, the same old, the same old, the same old numbers.

Channel 11 (which, I suspect, does games, bladders-twisting, doing skits all right, the loud speechless

[illegible]

ing's come — had the idea of its place in their education. Like the technical troubles that plagued certain scenes, was impressive. The leads, Bruce Holland and Sarah Ramey Drake, did passable work, at best. But overall they and the ensemble in general felt phoned in. (See distance.)

WEEK END THEATRE, THROUGH JULY 22, TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M.; WEDNESDAY THROUGH THURSDAY, SATURDAY AND SUNDAY AT 2:45 P.M.

The Norman Conquests
The Commendé Playhouse stages Alan Ayckbourn's comedy about three Normans' attempts to inseminate himself, with his wife's sons, his brother-in-law's wife, and finally his own wife. Jack G. White directed.

COMMENDÉ PLAYHOUSE, 224 JUNE ST., THROUGH AUGUST 24, THURSDAY THROUGH SATURDAY AT 8:00 P.M. WEDNESDAY AT 2:00 P.M.

The Norman Conquests
The (Lantern) Playhouse stages Alan Ayckbourn's comedy trilogy about Norman's attempts to involve himself with his wife's sister, his brother-in-law's wife, and finally his own wife Jack G. White directed.

CORONADO PLAYHOUSE, FREEDAY
JUNE 27, THURSDAY AUGUST 24,
THURSDAY THROUGH SATURDAY AT
8:00 P.M. SUNDAY AT
2:00 P.M.

[illegible]

with love. His friend Berrie and her roommate Joan, however, want to pursue it. Between Berrie's hatred of women and Jerry's of men, optimism hasn't a prayer. In the hour-long comedy-drama, the

series of quick, often hilariously funny scenes, Mame! traces the rise and fall of producer hell of Darryl and Deborah's relationship. The Fritz production, thanks to fine work by director Diane Daniels, moves at a brisk Mame-on-clip. The modest set makes up in instantaneous scene changes what it lacks in detail; the latter supplied by Allen Ogden's costumes and Mame Eldridge's sound design, part of which is mid-'70s disco music, that catches the period (Chicago 1976) and -saves cringing at the thought of the actual film. It is solid and often more eloquent where we are sparse. During these moments we see how two angry single whites - and this is one angry white - in the characters and in Mame's argot at the condition - desire something that might have turned out just fine.

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Calendar
MUSIC SCENE

Bong-Hit Hoax?

"There are plenty of things you can do to be on the edge and we just don't need it."

Mikey is a deejay on our San Diego station, and one of his routines is to have the listeners call up and do their bong hits (on the air), said Howard Stern last Monday. Stern brought the Rock 105.3 nighttime jock to New York to recount an on-air scandal that occurred during his bong-hit drick a couple of weeks earlier.

Mikey had called 105.3 program director Tim Dukes while on the air to ask permission to do the bit. A guy named Adam was on another line, standing by to do his bong. The idea, Mikey told Stern before playing the tape, was to put Dukes on the spot so he would allow the on-air bong hit (Mikey said Dukes had previously told him not to use this trick). Stern rolled tape.

"You just don't need it, man," said Dukes, almost pleading with Mikey. "There are plenty of things you can do to be on the edge and we just don't need it." Mikey mimicked Dukes' Southern accent. Dukes ignored Mikey's insolence and told him he could go to Adam's house after work and "load the bong, smoke your tobacco." Through Dukes was interrupted repeatedly, he made it clear to Mikey that he was not to go forward. "The answer was 'no' eight months ago the answer is 'no' tonight," Dukes said before hanging up with his deejay. As soon as Dukes was off the line, Mikey told Adam to fire up his bong. Adam's water pipe gurgled as War's "I Wanna Take You Higher" played in the background.

"So now the guy smoked the bong anyway," said Stern, stopping the tape. "So there it is. So you defied your program director and had him smoke the bong." Stern resumed the tape.

With "Low Rider" still playing, Mikey picked



Robin Quivers and Howard Stern (from the movie Private Parts)

really mad and you were encouraging marijuana use on the air, he wouldn't have come on the air with you and played along. And a cop wouldn't go on the air at all; he would just wait outside and arrest you. Have you been accused of this being a hoax...? How can you prove to people that this is not a hoax?" Mikey said, "I have at my house right now an \$80 citation that I received for this. So they can look at it if they want to."

A few minutes later, Stern asked Robin Quivers asked, "Why didn't he bring the citation since he knows he's under attack?"

"I—" Mikey began.

"Unimpressed," sighed Stern. "I don't know."

"Nothing would please me more than to give you that citation to print," Mikey told me last Wednesday, after returning from New York. He said he'd had a 15-minute "heated discussion" with Dukes about why he thought printing the citation was a good idea. "He doesn't want to associate the radio station or my name with stuff that has to do with [drugs]."

I told Mikey this article would appear, that he

could fax me the citation and I would confirm to readers that it exists. He said he'd "check with his management" to see if that was okay. I haven't heard from Mikey again.

"It was not a hoax," Dukes told me. "I would rather Mikey not produce [the citation] and have it printed for the public record, making it look like he's involved in criminal activity... Let people believe what they want to believe."

San Diego Police Department spokesman Dave Cohen says, "To my knowledge, there was no arrest or citation... I'm told that [the incident] occurred on Thursday, June 5, in the evening sometime, and I've checked in the computer from six o'clock until midnight, and I don't see an officer responding to [Rock 105.3 studios at] 5745 Kearny Villa Road at all."

Says a radio-his insider, "What [Mikey] did was, he had a little tape recorder with various sounds of a police walkie-talkie, and he had a guy from another radio station come down the hall and play like a cop. And since then, [Mikey's] been scrambling, asking people, 'Do you know a police officer that would just give me a citation?' I need a citation. He's been calling everybody."

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FRIDAY, JUNE 28
4:00 AM TO 5:00 AM

The Waterworks Publike Bar
Friday and Saturday, 5:30 pm.
Soylent, rock and roll.

The 1000 Spots, 1211 Marina
Boulevard, Bay Park, 276-1030.
Friday, 8 pm to midnight, Popo
Lloyd, jazz and pop. Saturday,
7 pm to midnight, the Red Power
Orchestra, by hand.

SOMA Live, 5305 Metro Street, Bay
Park, 276-1030. Friday, 8 pm to
midnight, Popo Lloyd, jazz and
pop. Saturday, 7 pm to midnight,
the Red Power Orchestra, by hand.

The 1000 Spots, 1211 Marina
Boulevard, Bay Park, 276-1030.
Friday, 8 pm to midnight, Popo
Lloyd, jazz and pop. Saturday,
7 pm to midnight, the Red Power
Orchestra, by hand.

Belly Up

THURSDAY, JUNE 28
12:00 PM TO 1:00 PM

THURSDAY, JUNE 28
1:00 PM TO 2:00 PM

THURSDAY, JUNE 28
2:00 PM TO 3:00 PM

THURSDAY, JUNE 28
3:00 PM TO 4:00 PM

THURSDAY, JUNE 28
4:00 PM TO 5:00 PM

THURSDAY, JUNE 28
5:00 PM TO 6:00 PM

THURSDAY, JUNE 28
6:00 PM TO 7:00 PM

THURSDAY, JUNE 28
7:00 PM TO 8:00 PM

THURSDAY, JUNE 28
8:00 PM TO 9:00 PM

THURSDAY, JUNE 28
9:00 PM TO 10:00 PM

THURSDAY, JUNE 28
10:00 PM TO 11:00 PM

THURSDAY, JUNE 28
11:00 PM TO 12:00 AM

THURSDAY, JUNE 28
12:00 AM TO 1:00 AM

THURSDAY, JUNE 28
1:00 AM TO 2:00 AM

THURSDAY, JUNE 28
2:00 AM TO 3:00 AM

THURSDAY, JUNE 28
3:00 AM TO 4:00 AM

Top of the Cave, 1216 Prospect
Avenue, La Jolla, 454-7779.
Wednesday through Sunday, 7:30 pm
to midnight, Popo Lloyd, jazz and
pop.

Tuna Shack, 5805 Executive Drive, La
Jolla (Golden Triangle area).
597-1188. Wednesday, 5:30 pm to
9:30 pm, the Janna Vally Jazz Quartet,
Latin jazz.

Downtown

The Bayview Bar and Grill, 329 Market
Street, downtown, 438-5747. Friday
and Saturday, 6 pm to 11 pm, and
Sunday, noon to 3 pm, Joe Casanova,
piano.

Bluesy Blues Pub, 502 Fifth Avenue
downtown, 233-8571. Friday and
Saturday, 8 pm to 11 pm, and
Sunday, 12 pm to 3 pm, Joe Casanova,
piano.

The California Cafe, First and Market
Streets, 502 Horton Plaza, downtown,
238-5400. Sunday, noon to 3 pm,
Fanny Jazz.

The Catalyst, 1701 Kettner Boulevard
downtown, 232-4355. All
performances begin at 8:30 pm.
Live-a-moment, all bands perform
rock/alternative. Friday, 8 pm,
Present, Safety Change, Shook Creek,
and Janna Vally. The Red Power
Orchestra, and the Wright
Monday, the Virgin, Shook Creek,
and Janna Vally. Tuesday, the
Hatchmen, and Happy Dooling.
Wednesday, the Red Power
Orchestra, and the Wright.

BRICK

FRIDAY, JUNE 28
12:00 PM TO 1:00 PM

FRIDAY, JUNE 28
1:00 PM TO 2:00 PM

FRIDAY, JUNE 28
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2:00 AM TO 3:00 AM

FRIDAY, JUNE 28
3:00 AM TO 4:00 AM

Cherry's Nourture Inn, 1914 Main
Street, downtown, 234-6837.
Thursday, 7 pm, the Cuban Playboys.
Friday, 8 pm, the Cuban Playboys.
Saturday, 8 pm, the Cuban Playboys.
Sunday, 8 pm, the Cuban Playboys.

Grass's Bar, 101 Fifth Avenue
downtown, 232-4338. All
performances begin at 8:30 pm.
Live-a-moment, all bands perform
rock/alternative. Friday, 8 pm,
Present, Safety Change, Shook Creek,
and Janna Vally. The Red Power
Orchestra, and the Wright
Monday, the Virgin, Shook Creek,
and Janna Vally. Tuesday, the
Hatchmen, and Happy Dooling.
Wednesday, the Red Power
Orchestra, and the Wright.

Cafe Sevilla, 555 Fourth Avenue
downtown, 234-6767. Friday, 8 pm,
Sunday, acoustic rock. Saturday, 8 pm,
Sunday, acoustic rock. Sunday, 8 pm,
Sunday, acoustic rock.

Calde Jolla, 1704 Kettner Boulevard
downtown, 232-4355. All
performances begin at 8:30 pm.
Live-a-moment, all bands perform
rock/alternative. Friday, 8 pm,
Present, Safety Change, Shook Creek,
and Janna Vally. The Red Power
Orchestra, and the Wright
Monday, the Virgin, Shook Creek,
and Janna Vally. Tuesday, the
Hatchmen, and Happy Dooling.
Wednesday, the Red Power
Orchestra, and the Wright.

DAZZ BAND

FRIDAY, JUNE 27
12:00 PM TO 1:00 PM

FRIDAY, JUNE 27
1:00 PM TO 2:00 PM

FRIDAY, JUNE 27
2:00 PM TO 3:00 PM

FRIDAY, JUNE 27
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2:00 AM TO 3:00 AM

FRIDAY, JUNE 27
3:00 AM TO 4:00 AM

CANNIBAL BAR

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Friday, June 27

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DAZZ BAND
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"Joy Stick"
"Disco Jazz"

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We Bump

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**"THIS ISN'T JUST A THRILL RIDE,
IT'S A ROCKET!"**

THIS, YOU GOTTA SEE!
There is no replacing Face-Off.

STARTS FRIDAY[illegible]

The Cook, the Thief, His Wife, and Her Lover — Most of it takes place in an out-of-the-way London restaurant nestled at the end of a wind-whipped and smoke-strewn cu-de-sac patrolled by a pack of scavenging dogs: an image of desolation that suggests the most recent visitor thereabouts might well have been the Luftwaffe. The actual best customer and part owner of the place is an uncultured hoodlum (Michael Gambon) who, before going in to dine, attends to business in the car park by

[illegible]

The Devil's Own — An IRA lad (Brad Pitt) is set up with room and board at the suburban New York address of an honest

Irish cop (Harrison Ford) — "safest place in the city" — while he awaits a shipment of Stinger missiles to combat Brit helicopters bound in Belfast. The ashen color would be a fair representation of the brightness of imagination throughout. The viewer's pulse may quicken momentarily during a home invasion by black-hooded terrorists, but didn't Harrison Ford suffer enough of this already in *Patriot Games*? With Margaret Colin, Natasha McElhone, Ruben Blades, and Treat Williams, directed by Alar J. Pakula, 1997.

★ (SLAVE CINEMA)

Pizza/Don — John Woo's action thriller starring John Travolta and Nicolas Cage as adversaries who exchange faces.

CAMMEL MOUNTAIN; CAROUSEL; CINEMA STAR 8; CINEMA STAR 9; CINEMA STAR 10; DEL MAR HIGHLANDS; GROSSMONT TROLLEY; GROVE 9; HAZARD CENTER 7; LA COSTA 6; LA JOLLA VILLAGE, MIRA MESA 7; POWAY 10; SAN MARCOS CINEMAS; SANTEE VILLAGE 8; SOUTH BAY DRIVE IN; SPORTS ARENA 6; SWEETWATER 9; TOWN AND COUNTRY; TOWN SQUARE 14; VIA HORTON PLAZA 14; VALLEY DRIVE IN; VICTOR 6/27

Robinson's Day — Off-screen buddies Robert Williams and Billy Crystal finally find a project that allows them to work together on the big screen. How nice for them. But what's in it for the rest of us? Another dull-witted Hollywood plunder of the nonmusical French cinema, in specific Francis Veber's *Les Comptes*. The most original and imaginative aspect of it is to assign the beefy Williams to the Pierre Richard role and the shrimpy Crystal to the Gerard Depardieu (head-butts and all).

With Julia Louis-Dreyfus and Nastassja Kinski, directed by Jan Zeitman, 1997.

[illegible]

and a few, like *Big Fish*, ripend comically when it wrenched through a Tarentino floodgate. The hero is a proponent of the "American dream," but he can't necessarily what a person does is a reflection of who he is," and in therapy he is a psychonaut who is terrified of his own mind. The movie is an arrangement for a bullet-riddled corpse who is supposed to look like a coronary. It's a notion to consider in time and time again, a yearning for a new beginning. The notion of character — an established character, a coherent character — is what distinguishes the movie-makers, and their intervention in their plot. The plot intrudes into their direct communication with like-minded viewers. The main character is a man who is a part of a man's discovery and exploration of a character that would demand some characterization. The main joke is instead the fact that the character is a man who is in front of the screen, that conscience is not more tangible or real than the world. With John Cusack, *Minority Report*, *Arrested Development*, *Arkin*, *Barbers Hair*, and *Joan Cusack* directed by George Armitage, 1997.

Head above Water — An island, a stammering house, a Superior Court judge, a wife half his age, a next-door childhood playmate of the opposite sex, and an ex-boyfriend, soon a corpse. An intended dark-comedy negated by a relentlessly light heart, it premiered on the HBO channel prior to its unnecessary theatrical release. With Harvey Keitel, Cameron Diaz, Craig Sheffer, Billy Zane; directed by Jim Wilson. 1997.

● (HAZARD CENTER 7)

Heracles — Reviewed this issue. With the voices of Tate Donahue, Susan Sgan, James Woods, and Danny DeVito; directed by John Musker and Ron Clements.

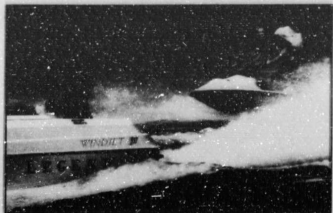
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prevarication is compelled, because his mop-top son wishes it on five birthday candles, to tell the truth for twenty-four hours. But the performance of him [Ole-Gee: Garvey] is so muscle-strainingly, even-bulgily exaggerated it's as if he's explaining the idea to kindergarten. Which in a way is appropriate, since the mushy "point" of the movie is the supreme importance of being a Good Dad. With Mauna Tillery, Justin Cooper, Cary Elwes, Jennifer Tilly, Amanda Donohoe; directed by Tom Shadyac. 1997.

● (CENTURY TOWN, GROVE 9, MISSION VALLEY 20, SILVER OREGONS)

The Lost World: Jurassic Park — Because it's a sequel, there is understandably less time set aside for awe-struck wonder and a lot more of getting down to business, namely, dinosaurs chomping and stomping on humans. Jeff Goldblum, who is granted almost godlike status in his *trumpet* T-1 reintroduction on screen, pretty well synthesizes the scenario in a single made-for-quotation line: "Ooh, ah — that's how it always starts, but then, later, there's hitting and screaming" — with the qualification, however, that there is really very little ooh-ah; and a very large amount of run-

that you expect — plus a bonus appearance (King Kong-like) of the rampaging T-Rex in the streets of San Diego. There are P.C. nods to feminists (the gloriously pressed Julianne Moore as Goldblum's paleontologist girlfriend; paleontologist first, please note) and to environmentalists (the blandly humdrum Vince Vaughn as an Earth First commando); and the casting of Goldblum's stowaway daughter as a dark-chocolate African-American (Vanessa Lee Chester, a girl of sitcommy ebullience) is a simple matter of two birds—with one stone.

[illegible]

GLASSHOUSE 6: 1A HORTON PLAZA 14: VALLEY intermingled with stray bits of swampy

Level Valour! Compassion! — A group of diverse guys, including a set of tele^{vis}ion and Hyde twins, converse throughout one summer — Memorial Day, the Fourth of July, Labor Day (Act One, Act Two, Act Three) and the volleyball... With Randy Becker, Stephen Margardis, John Glover (in the dual role), John Benjamin Hickey, Justin Kirk, Stephen Spinella. 1997.

● (HILLCREST CINEMAS)

Three—in a remote lakeside house, as Clellous might have coveted, to air their thoughts and feelings. ("People are sick of AIDS" bawls out the poet, "and I'm sick of AIDS.") The poems are well-regulated alternations of high style and low. Terrence McNabb's closing thought poem retains its original stage cast—and original stage director, Joe Mantello—as exacting as the poet's. The last line reads: "So I'd/I'd, I guess, Alexander, who seems to be doing a lesson: Alexander Lane is important."

THRILLING

[illegible]

that children are justified in "punishing" their misbehaving elders: e.g., by switching the contents of bottles in Mom and Dad's medicine cabinet. Mara Wilson, Embeth Davidtz, Pam Ferris, Rhys Perlmutter, Paul Reubens. 1996.

Message to Love: The Isle of Wight Festival — Murray Lerner's concert film shot in 1970, featuring performances by Jimi Hendrix, The Doors, The Moody Blues, Joni Mitchell, Joan Baez, others. (KEN, 6/27 THROUGH 30)

Murder at 1600 — 1600 Pennsylvania Avenue, to be exact. (N.A. 4:30 p.m.) The White House. Victim a woman in mid-twenties, with indications of recent sexual activity. The scandal-hungry plot works overtime, but only mechanically, to generate suspects and suspense. The best fun is watching Diane Lane — the Secret Service liaison to the D.C. homicide cop — trying to render her thoughts visible. (How does the process go, again? Darting eyes, oh

erated lips. Inclined head.) Next-best are her impromptu displays of the talents that won her an Olympics Gold Medal: sharpshooting. With Wesley Snipes, Dennis Miller, Alan Alda, Daniel Benzali, Ronny Cox, directed by Dwight Little, 1997.

★★ (CARME): MOUNTAIN: CINEMA STAR 8, CINEMA STAR 10; FLOWER HILL CINEMAS; GROSSMONT CENTER; GROVE 9; EMMA MESA 4; SASSON VALLEY 20; PLAZA CINEMAS; PINWAY 10.

"A LOT OF
"SIZZ

GRANDI
SCHWARZENEGGER

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SANTER VILLAGE 8; SPORTS ARENA 6; SWEETWATER 9; TOWN SQUARE 14; VIA ESCONDIDO 8; MAHORTON PLAZA 14; UNIVERSITY TOPPINE CENTRE WEGAND PLAZA)

The Pillow Book — Some interesting experimentation with split-screen images, images within images, and images of different

dimensions—but that sort of interest drives up fast. Writer-director Peter Greenaway (*The Cook, the Thief, His Wife, and Her Lover*, et al.) gives us a sort of love story and a sort of revenge story, though "story" is surely too substantial, too flattering a term for the facetious-kin-fest concerning the, or the fetish, of writing on human flesh. Any amount of twitter around the movie is apt to be stirred up not by the plot developments (a corpse dismembered and skinned for sentimental reasons), much less by the visual experimentation, but simply by the number of peevish on exhibit (or in the case of Ewan McGregor, the star). In that department, Greenaway offers the biggest jackpot since the death of Pasolini. With Vivian Wu and Ken Ogata: 1997.

—JILL CRISTEN, CHENNAI

Prospero's Books — Peter Greenaway's fantasia on a theme of William Shakespeare puts forth a myriad of stage tricks and screen tricks — smoke, lightning flashes, colored spotlights, inserts, overlaps, frame-shifts, and a cornucopia of symbols.

and peruses besides. All in all, it makes the Elizabethan playwright look like the most straightforward, plainspoken, all-business and no-nonsense story-spinner. (That's not meant as a compliment to our present Elizabethan filmmaker.) The fact that it boasts the most indecipherably crowded image since the larger-scaled productions of Georges Méliès — cinematicism *par excellence* — cannot be an accident. Nothing is

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100

Eleanor Predicts

You feel as if you were in a luxurious restaurant in the interior of Mexico.

About 15 years ago I ate at La Fonda Roberto's, located in a small house in Tijuana on the border with what I thought were mountains but recently learned was hands-on (what a C.T. story). Which brings me back to the story, and I related the story to you. My biggest gastronomic thrill came from the chile en nogada, a roasted and pickled chile stuffed with ground beef, fresh fruit (pears, apples, and peaches in season), nuts, and raisins. The whole was covered with a frothy sauce and topped with postgraduate seeds. At last I had found a Mexican dish that didn't assault my palate with spice. From that day forward I searched for chile en nogada on Mexican menus — it's usually a Christmas treat.

Two years later La Fonda Roberto's opened in Chula Vista, where it struggled for almost a decade. Roberto Reyes, whose father opened the Tijuana restaurant, operated the Chula Vista branch. "In Chula Vista we did all right at lunch, but the people there like bargain food, like hamburgers and fast-foods," he told me. "Our dinner business was always poor." Reyes attended Southern California College to improve his English and business skills, but the restaurant was a daunting task. In 1995 that branch closed.

"I was doing lots of catering," the 32-year-old Reyes explained, "and was looking for a restaurant in either La Jolla, Del Mar, or Solana Beach. Then I heard of this place on La Jolla Boulevard. This month later, on Cinco de Mayo 1997, my partners — Javier Altamira, the chef, and Fernando Vazquez — and I opened La Fonda. We have been doing good business from the first day."

As a restaurant critic, I'm always reluctant to brand any location a gem, but ever since La Fonda's 1997 Bar-B-Q closed at this site, no restaurant has lasted more than a year. Among them, the Greek American cafe Wind and Sea and, more recently, Breakers, to mention just the last ones. But I predict that crowds will be rushing into La Fonda.

The grillings have been low-key, Mexican-style

and carpeting cover the floor, and each wall panel is a different color: yellow, orange, red, green, violet. A fountain from Tijuana dominates the room, a beautiful touch, and the vases, lamps, and glasses come from Guadalajara. You feel as if you were in a luxurious restaurant in the interior of Mexico.

No tacos, tostadas, or enchiladas are on the menu; as a commitment to American taste, they are absent. The chef's signature dishes are on the menu: one with squash blossoms and the other with butternut squash, which is stuffed with onions, poblano chiles, and fresh corn and wrapped in handmade corn. Hands-on is almost black in color, the flavor stronger than mushrooms. The squash blossoms are mild. Both are covered with a sauce made from white sauce (flour, butter, water), white wine, and queso fresco (the white cheese used in many sauces) (\$6.95 for four cups).

I sampled two quite remarkable soups, squash blossom topped with roasted corn (\$5.75) and Ajonjolito de tortilla, a chicken broth enhanced with Monterey Jack cheese, fresh avocado, and jalapeño tortillas (\$4.50). I preferred the latter because the tortilla strips added texture.

If you want a small meal, order soup plus quesadilla (\$12.95). Quesadilla is like bread-stuffed beans, very crisp and refreshing. The salad is dressed with diced onions, cilantro, red onion, and coriander. One order is enough for the whole table, and the salad does a terrific job of cleansing the palate.

All entrées arrive with soup or salad, select soup. Of the four entrées I tried, I enjoyed most the aforementioned chile en nogada. The chile was stuffed with ground beef, pear, raisins, almonds, walnuts (\$18.95). The creamy sauce was accompanied by mixing ground walnuts, white wine, sugar, and queso fresco in a blender. No postgraduate were available, so the chef used mushrooms, chorizo for the topping. The secret to a successful chile en nogada is that the sauce must be cold and the chile very warm. Presentation of the large green chile, white sauce, and red chili rice — the colors of the Mexican flag — is pleasing. This is a great dish for children and



The Restaurant: La Fonda
The Location: 5752 La Jolla Village Drive, San Diego, CA 92037
Type of Food: Mexican
Price Range: \$10 to \$15
Hours: Open daily, 11:00 a.m. to 9:00 p.m. Dinner, Sunday through Thursday, 6:00 to 9:00 p.m. Friday through Saturday to 10:00 p.m.

those who like their food mild.

The spicy lamb in banana leaves is a must for those who love lamb (\$11.95). Lamb shoulder is marinated for four hours in a salsa made with guava and ancho chiles. Then the lamb is wrapped in banana leaves and baked slowly in the oven for two hours. The result is tender and well-seasoned. It's served with rice and refried beans cooked in vegetable oil.

Equally excellent is the shrimp with two sauces: one made with chipotle chile and tomato, the other a white sauce to which cilantro pesto has been added (\$13.95). The shrimp are huge and accompanied by yuca de monte. Yuca is a root similar to a sweet potato (it appears on the menu of Rude's Patio Restaurant) and is a welcome relief from rice. In this case, the yuca is sautéed in virgin olive oil and garlic and added to a ground-beef chili called chorizo that has been pointed. The result is smooth and sweet.

The one dish that wasn't successful was perhaps a jalapeño, a chicken breast stuffed with mushrooms

and strips of chile, topped with adobo sauce (made from dried chiles), avocado, and cheese (\$11.95). The chicken was too dry, and the sauce did little to perk it up. You might consider instead the chicken in papaya verde (with crushed pumpkin seeds) or in mole poblano (made with seven kinds of chiles and chocolate). We concluded with one order of flan for the hour of us (\$4.95).

I am happy about the restaurant in Bird Rock, with the addition of the Bird Rock Cafe, Tijuana Maroon, Roma Beach Cafe, and La Fonda. Milligan's has long been a future threat, as has Cindy Black's, but the area needed an infusion of new restaurants. I wish La Fonda a long and happy life.

I regret to note the passing of Marjorie Di-Cenzo, owner of Di-Cenzo's, who died in Rancho Bernardo. Marjorie and her family are among the nice people in the business here, working, devoted, loving. My heartfelt condolences to her husband Ricco and to her children. ■

Bring Me Another Woman!

The little rooms are still there, service buzzers ready beside each cot.

"I like sex," says Mindy Martone. "I want to feel satisfied but not full." She laughs as she chews out the pink flesh of fresh figs she's brought from her son's yard in L.B.

We're sitting here inside a beautiful hotel. True! The coffeehouse of this famous madam, Mary Smith. An opinion on sex. In the Singapore district. Christened. The Mow Yoon Quong building.

What Mindy's talking about is eating her ideal food — dishes from Hawaii and the San Francisco region. Ain't no hotel here. They chased Mary Smith out of town in the 1940s. And yet the little rooms are still there, up stairs, service buzzers ready beside each cot. Listen carefully and they seem you can hear the ghosts. "Bring me another woman. And another pine! And another bottle!"

Apert from that, times here in the Quong building have definitely changed. Six weeks ago it became this classy cafe loaded with art antiques. If you come in here, have \$175 handy for the 1927 iron called baby's crib from Pennsylvania. Or \$6000 for the 1910 mahogany mirrored

bar-back from an Irish-Hawaiian eatery Mindy ran in New York called O'Kona's. Or \$1200 for a four-headed fertility statue from Africa.

But what remains as cheap as in Madam Mary's day is the food. Pork pot-sticker soup, \$4.95. Or \$4.75 for sesame oriental chicken salad. Mindy, who's a Filipino-Chinese-Hawaiian, opened this place, she says, because all the could find in the district was gross.

San Diego has the greatest food I've ever seen. And I've got the weakest stomach. I can't eat meat drowned in fat. So when Gerard and I decided to put a restaurant in the shop, I said, Let's make the food Asian, Hawaiian, Pacific Rim, healthy."

Everything here reeks of health. You walk in past the checkerboard sofa and have wood Irish peasant kitchen tables and buffalo horns and brass coffee makers, set down, and pronto, there's Mindy's husband Gerard offering drinks. Not mas tan, not whiskey wars, but "tasteful 100 percent brewed fruit." \$1.50 each. He brings out tall, heavy, like sculpted tumblers full of berry and passion fruit, floating slices of melon and kiwi.

TIN FORK
ED BEDFORD

Calendar RESTAURANTS

berry. "It comes from a tissue of dried fruit we have in hot water," he says.

He hands me a menu. I scan things like "pot-stickers, eight pieces, \$4.95. Tofu with stir-fried vegetables, \$5.25. Vegetable spring rolls, three pieces, \$2.95." But Gerard isn't giving a choice. "You've got to have the tea-smoked chicken," he says. "It's Mindy's special."

"And noodle soup with pork pot-stickers," says Mindy. "They go great together."

Except, well, that's \$5.25 for the chicken and \$4.95 more for the soup.

"I can give you halves," says Mindy. When it comes, there are no regrets. The shop is light and chunked up with those square pot-stickers, pregnant with pork, plenty of rice noodles, and a lemongrass-flavor. But it's the tea-smoked chicken that does it. "We use cooking tea to smoke the chicken in," says Mindy. The chicken comes in a bun with cucumber, scallions, and plum sauce.

Just as I'm finishing, Mindy brings over figs and a few marmosets. We sit and chat Hawaiian-style. These are Asian marmosets her military dad

gets through the PX. Twice as sweet and rich. Gerard and I opened up six weeks ago thinking we'd do tea and finger food," she says. "But the health department requirements were the same as for a full-scale operation, so we got ambitious. Borrowed to the max. We saved money by decorating it ourselves. Gerard did most of it. But it's the antiques that have carried us through."

I like Gerard's artistic touch: some of the restaurant tables stand on fat Roman pillars, and he's spunged yellow-on-yellow decorations on the walls. But the piece de resistance is coming next month," says Mindy, as her teeth scour the last figs. "A plan to a Cuban rice sandwich-maker you fold around French bread and butter and pork or ham. Crunchy! Delicious. People are crazy about it in New York and Miami."

While Mindy talks, Gerard bounces two two kids on his shoulders. On my way out I crane my neck toward the four-headed fertility statue from Africa. "Be very, very careful," says Mindy. "I thought I'd finished with kids with my first marriage. Then I hauled that statue out of the container..." ■

The Place: In a Gallery

The Location: 416 Third Avenue, 231-9818

Type of Food: Hawaiian-Asian health food

Prices: chicken or vegetable pot-stickers or rice noodle soup, \$4.95; half white-fried vegetables, \$5.25; vegetable spring rolls, \$2.95; vegetable burger, \$4.75; lobster, \$14.95; Filipino pancake w/cream and cream cheese wrapped in banana leaf, \$3.75; open beef and pork, stuffed w/figs and apples, \$4.95 to \$7.95. **Hours:** Monday in Wednesday, 11:00 a.m. to 8:00 p.m.; Thursday in Saturday, 11:00 a.m. to midnight; Sunday, 12:00 p.m. to 7:00 p.m. **Bus Routes:** 1, 3, 4, 5, 16, 105 **Nearest Bus Stop:** No. 1 at Fourth and J, Nos. 3, 4, 5, 16, 105 at Sixth and Market

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28-29 Appetizers

30-31 Appetizers

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60-61 Appetizers

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


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
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
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
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She knows how to
a very short time
releasing in that
tunity that she
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Africa, and she
We'd up, and
all three girls
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Not me, but
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of Belle in her
"Like angels,
"Time to bring
to the
no reply." At

[illegible]

he walked toward the kitchen and the black turned the corner, I sat up and breathe in "Amiee!" "What?" "No," he said, "but with my crayons." "What?" "A flat foot slip-slip-slopped down the stairs." "What?" "I saw her run past the hall and I heard down the hall at Jack followed. "What?" "What did she do?" "She took a vase of water and she vased in the Refectory and I walked to the Blue crayons scribbles white refrigerator and blue crayons. Clean glass. Jack then ran down the hall if he going to clean up that turned and just covered, like crime scene. "Jack? Jack intoned. "I color some kitchen," she said. "What?" "What, that Angela," I answered, "and thing to do." "What's he going to do it against?" "He might later, Jack and I sat back taking the afternoon off. Refectory read a book at the table. Angela took a book of crayons with a ball. While egg on. Lacy rolled at my feet and plop plop. The plates and popped them

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That's Not What We Do with Crayon

Kid Stuff

[illegible][illegible]

By Anne Albrig

[illegible]

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