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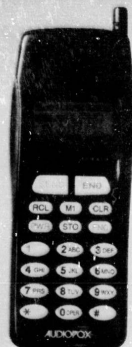


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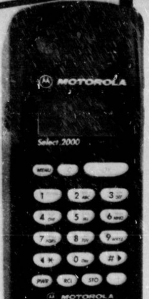


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CITY LIGHTS Pedophile Priest

(Continued from page 7)

ation that the media does with most everything. We never heard anything from the police, and they certainly were [in a position to tell us].

"He's danger to your sons," insists Tom Etkornius, a victim of clergy abuse. Father Etkornius is a priest in the Independent Catholic Church, a branch that broke away in 1970 over the issue of papal infallibility. "There is no cure for pedophilia," says Etkornius. "The American Psychiatric Association tells us that, if he were in ongoing treatment and was going in every week for shots of Depo-Provera [progestosterone used to diminish male sex drive], that would lower the risk of him [striking again], but you just don't know."

Worse, says Etkornius, the greater the pressures on the molester, the greater the risk to children. "Many of these men who were sex abusers came out of jail, and the next level that they go to is abusing a child and then murdering the child. The hatred has built up. We have seen that happen for too many times. When you're under scrutiny [as Koss], and you're not lost this case, and you're coming up for a [criminal] trial case, and 11 victims have come forward, that's an incredible amount of pressure, and you just never know if the pressure is so overwhelming that someone would snap."

Etkornius says a basic problem is the law. Of laws, "You've got 50 states, and they've all got 50 different laws. The trouble with Megan's Law is it only applies to those who have been convicted. We need some kind of federal law that protects our kids." Against possible perpetrators, people who have had allegations brought against them, "I know we're on real shaky ground with civil rights, but in these specific cases like Rudy Koss, something should be done. The person needs to be put somewhere [out of society] until they have their day in court. Right now, the law prevents the perpetrator and not the victim. And the victims happen to be our children."

"Sexual abuse is happening in almost one in four homes across the country," says Melissa Knight-Fine of the Sacramento-based Legislative Coalition to Prevent Child Abuse. "The largest single category, she says, is step-fathers abusing their step-daughters. But teachers, schoolmasters, and priests who target children tend to have multiple, 'often hundreds' of victims."

Knight-Fine says an important law went into force January 1 mandating that clergy report child abuse to law enforcement. And since 1994, it has been pos-

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CITY LIGHTS Pedophile Priest

sible to lift statutes of limitations where sexual abuse is strongly suspected. This is important because so many abusers silence children by threatening to kill them or saying the child's mother will kill herself if she ever found out," says Knight-Fine. "So the victims don't have the courage to speak out till they grow up — past the six-year statute of limitations."

Knight-Fine feels the Roman Catholic Church should take prime responsibility for Father Koss. "They can't just wash their hands of it when you have children endangered in the past they have actually continued to support priests who have abused children. Has the [diocese] actively attempted to assure that [San Diego] children are not in danger of being hurt? Is a very, very powerful church. They certainly have resources to ensure that Father Koss isn't in contact with children. Are they taking responsibility?"

The diocese of San Diego sees it differently. "If he's here, he's here as a private citizen," says Bernadette Carr, the San Diego diocese spokesperson. "He has not contacted the diocese. The diocese has not contacted him. That's the information that we have."

But with children's lives at stake, does the local diocese feel any responsibility for this errant priest? Carr allows a long silence. "It would be a question of whether there is any legal responsibility, and then there is any canonical responsibility. Those would be the two questions that would need to be answered." Carr promised to ask church lawyers about the local diocese's responsibilities but had not responded by press time.

"I'm not a hardened criminal," Koss told the *Dallas Morning News* on May 25 when he spoke about the prospect of going to prison. He feared inmates would kill him. "I'd be absolutely defenseless."

"Our penitentiary system takes precautions to protect certain types of offenders," says Dallas's first assistant district attorney Kinne. "And everyone who goes to the penitentiary for child abuse doesn't end up dead. I don't think that happens."

Etkornius is afraid Koss will commit suicide. "Last year I worked with 26 victims in the [Father] Ted Lamos case up in Long Beach. On December 30, 1996, the police were on their way to arrest him, when he committed suicide. His mind was absolutely tortured. The church cut him off, they discontinued his pastoral duties. 26 victims coming after him, where else could he go?"

Etkornius isn't optimistic for people like Koss. "I'm hoping that people in the mental health field can come to some conclusion on this. They keep

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GORDON and SMITH

By Patrick Daugherty

QUITTER

SPORTING BOX

First among the team hacks who run baseball is Jerry Reinsdorf, owner of the Chicago White Sox. Here Reinsdorf leads the coup plotters who fired the last Commissioner of Baseball, one Bowie Kuhn, a name now famous only to post-graduate students and a half-dozen sports writers.

Owners wanted to dump Kuhn so they could force a strike. The idea was to bring the players' union to its knees and impose a rigid salary structure, so owners could be assured of more money. If that required canceling the 1994 World Series, and it did, so what.

By wonderful irony it was Reinsdorf who eventually brought us a baseball labor settlement in 1995. Here Reinsdorf had long criticized other owners for spending too much on players. Ever since the player salaries would bankrupt small market teams and lift the game he wished, and in the spring of 1995, there was a Reinsdorf.

Reinsdorf's answer, leading fellow hard line owners in rejecting yet another proposed five-year, \$75 million contract, thereby establishing a new, astronomical salary level for every other owner, is match. Ever for the tacky dump of a job, no baseball that was too much to pay, out-righted owners called an emergency meeting and agreed to a baseball settlement.

But you've got to hand it to Reinsdorf, the man does disappear. Last Thursday, with his team 3-12 games out of first place in the American League Central, he traded Harold Baines, a .300 hitter, Roberto Hernandez a first baseman with 27 saves and a 2.44 ERA, Wilson Alvarez, their most productive starter, and starter Dennis Unger to San Francisco in exchange for six minor leaguers and a lot of cash.

Now, major league baseball is a very closed shop. It's one of those, "You have to kill the union to win" professions. That is, no one criticizes anyone else because there are only 26 teams in the league and therefore 28 managers and 28 first base coaches, and 28 general managers, and everybody gets fired or traded every two years. So you had better be one public fellow at all times, because you're going to lose a job real soon.

Reinsdorf managed that. "My God, you give away a good starting pitcher and

your top reliever, and you only 3-12 games out of first place—that's just too good for the game," said White-Herzog.

Kevin Mahan, Baltimore Orioles assistant general manager, said, "I don't think Jerry Reinsdorf and I am unconscious to the fans and to baseball in general."

For that particular club to dump salaries when they are right in the hunt, just don't think that's fair to the fans or to baseball. Where's the integrity of the game? It's had a strong commissioner like Bowie Kuhn, he might have overruled that deal. When somebody going to stand up for the game?

When indeed! It was the long-died Commissioner Kuhn who prevented the owner of the Oakland A's, Charlie Finley, from selling off several star players during the middle of a season. Now we are related to Acting Baseball Commissioner for Life, Bud Selig. And in the way, when you're a help when that's not your own?

April 1995, Reinsdorf fired the guy of his team, a ace of coffee house basketball explained, "I don't know who thinks this White Sox team will catch Cleveland in the wild card race, which is a 192 game out of first place, so he's a help. When I heard on the radio, I didn't get that statement. I don't know what I said yesterday, I don't feel that was today."

Thanks for sharing, Jerry. And how do you feel today?

Reinsdorf quit. That's the beginning middle, and end of it. The players were making good money. They sell the first agents after this season. Reinsdorf had to get rid of them now rather than pay them more in salary next year. The fact that his team was in the middle of a pennant race had nothing to do with his team line.

A reporter asked Reinsdorf if he thought his trades might hurt attendance. Reinsdorf replied, "Attendance is already been sold, we'll draw about 100,000 of projections whatever we do. I don't know next year next year."

I'm in it nice to be a Chicago White Sox fan! Do you feel the love?

Reinsdorf quit on his team and his fans in midseason. There have been many owners for over a hundred years, but never have there been so many greedy, stupid, overbearing, self-centered owners in one time as there are now.

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You're Always The Cowboy

The Last Frontier: Riding and Ranching in the Tijuana River Valley

Farther south Silver Strand turns to Imperial Beach and becomes a long alley of Jack in the Boxes, taco stands, auto parts stores, and muscle gyms. The largest parcel of land is inhabited by a six-screen drive-in advertising *Selena*. I stop and check my map. Surely no horses graze here.

But only a half mile farther, toward the end of Hollister, the road becomes rural, and the suburban milieu gives way to dusty brown land and small ranches, some with homemade wooden signs. One sign tells me in Spanish and English that I am now entering the Tijuana River Valley and "no dumping is permitted." (Later in the week when I ride into the surrounding trails leading to the estuary I find this warning virtually ignored: everything from machine parts to plastic bags to old washing machines litters the way.)

Reassuringly, a slow stream of horseback riders crosses the road in front of my car, back toward Sandi's Rental Stable. A tiny African-American girl on a big bay mare, upright in the saddle, her hair strung with beads; a tall, sunburned blond man, cowboy-hatted and suede-chapped; a pretty dark-haired white woman in pink sweats; a couple of college-age boys in baseball caps. A Latino man in a Sandi's Rental Stable T-shirt nods me on when they are across, and as I press the gas, the tiny girl turns and waves slightly. She looks oddly dignified on the big horse she is riding, like a princess welcoming me to a secret kingdom.

What holds the small community together is horses. This is not horse country the way Del Mar is horse country. There are places in San Diego where patrons are clad in expensive boots and breeches, lessons cost as much as \$40 an hour, and the arenas are lit for evening use. Not here. Nearly everyone in the valley says "up north" to me in the same tone, as if it were a planet far away. As one rancher puts it, "they do things fancy there." The Tijuana River Valley is not fancy. If horse passion is a kind of romance, the valley does not offer champagne and caviar.

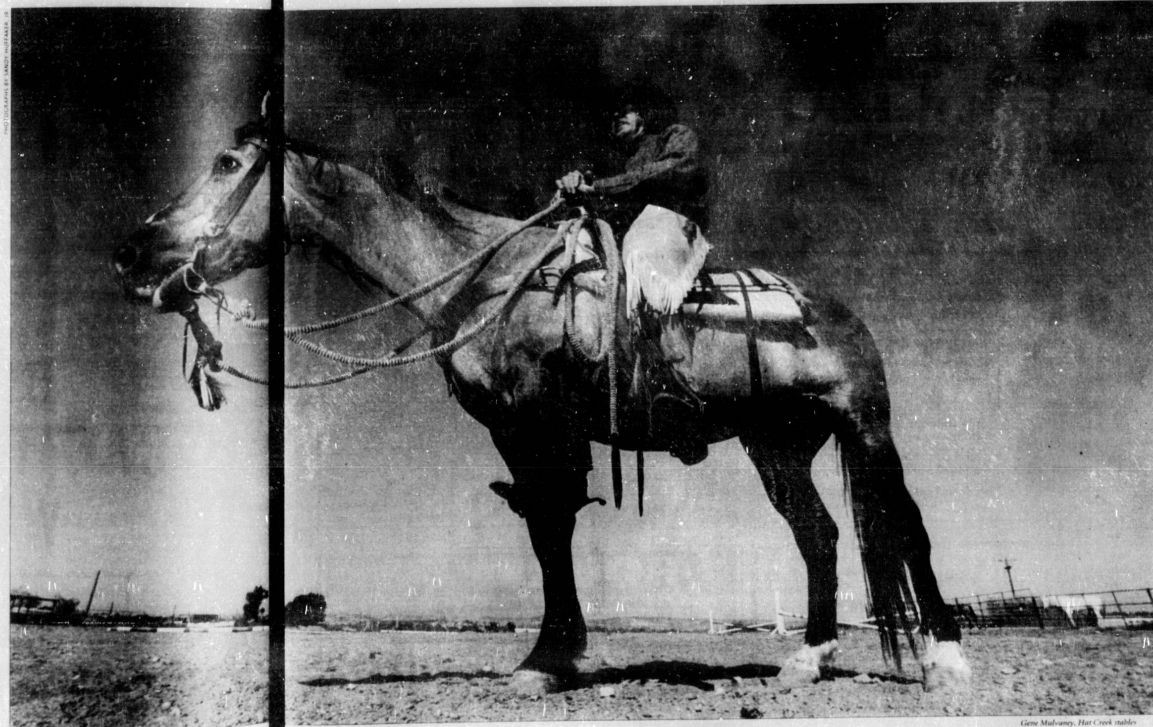
Horses have, of course, long held a particular erotic mystique in the American psyche. The English tradition of the fox, the hunt, the tan breeches and black velvet riding helmet continues to this day. Many little girls (and some boys) go through a time when riding is a passion. It starts as early as five and often travels up through the teens and beyond. Little girls plus money equal horses, a friend once told me rather cynically.

But there is more than one American horse mythology. While the valley does have English-style riders and arenas for hunting jumping practice, for the most part it embraces another legend, the Old West. There are claret Western saddles and wide-fringed chaps; the sign outside the Waggoner Ranch office reading in old-fashioned cursive "Belle's Boarding House"; the business cards with larid designs a stable owner telling me with some reverence that the ranch is named after the ranch in the *Lonesome Dove* TV miniseries, "one of the only shows to capture the cowboy spirit." Here, the image of the teen who leaped across the range is still a pervasive one, although cattle ranching is harder than ever since the prices of beef have dropped, and the cowboy lifestyle is kept alive primarily through rodeo sports. No matter. The legend lives

on. Just like the Old West, the life is harder out here, but the payoff makes it worthwhile. While it might cost \$250 a month to board your horse in Del Mar, it will run about \$10 a month in the Tijuana River Valley.

As a result, the horse boards here tend to be middle class. Some are from the nearby navy bases, some are army, some are navy officers. I saw Filipino, Latino, African-American, and white riders on the trails. Even at this price, it is expensive to keep a horse. There are bills for the farrier (or horseboots), the vet, the lessons, the trailer. A horse, like a used car, has unforeseen and insatiable expenses. The stable owners and managers in the valley tend to work two jobs to make a go of it. "I've known people to live in their cars to keep a horse here," one of the ranchers told me. They say it is San Diego's last frontier.

"I like working horse," Gene Mulvaney, owner of Hat Creek Stables, explains to me later that day. He points outside his stall in the ranch office to a horse tied to a hitching post. The horse is a placid-looking gray brown wearing an elaborate Western saddle



Gene Mulvaney, Hat Creek Stables

and, if such a thing can be said about a horse, a pleasant and intelligent expression on his face. "That's a cow horse from Oklahoma, a Crutcher buckskin. He's not real friendly. He won't come to me for a pat. We've ridden a lot of trails together."

Mulvaney is a big man and it is easy to imagine him riding cattle and checking livestock for brands. He sports a string tie, a cowboy hat, a pointy-collared shirt, wide work chaps, and a pair of cowboy boots. He was born and raised in Brooklyn, before moving to the stables, he spent 25 years as an advertising executive. He did not

get on a horse until he was 20 years old, and this experience took place not in the wilds of Montana but in an adult education class in rural New Jersey.

"I took riding lessons the way some people play golf," Mulvaney says, staring longingly out the window at his patient, waiting horse. "I was the only one in my family. I started doing weekend trips. I've led pack trips in the Sierras for Red's Meadow Pack Station. I worked on a friend's ranch in Arizona helping during roundups. My mother says it must have just been in my blood."

Mulvaney, like any other self-respecting pioneer, came to the river valley to start a new life. Two years ago, his wife of 28 years unexpectedly divorced him, and he retired from the advertising business in Newport Beach. "It didn't take much to decide to do this," he says. "I liquidated everything. I haven't worn a suit and tie in two years." He bought the stables, a ten-acre spread with two exercise arenas and room for as many as 60 horses, although now, Mulvaney says, there are more like 30. He would not mind more. He would not mind a lot more. He does not own the land; he

leases the acreage. This is not uncommon in the valley. Not much land is for sale, he tells me, and besides, "it's good to be mobile, to pick up and leave if you want."

A photograph of a younger Mulvaney with some friends at a cattle roping hangs above me on the wall. Attached to it is a long, computer-printed quote about the importance of "attitude" in success. "That's my motto," Mulvaney says. "Attitude is everything." The computer on his desk and the beeper on his belt are due not to the ranching business but to a side business Mulvaney

runs with Gus Vasquez, an old friend. The business is private investigation.

His office, like his two businesses, is an interesting mix. A fancy computer screen saver beeps occasionally as he talks, but the walls are decorated with antique railroad ties and a hand-embroidered bridle. Mulvaney leans back in his chair and tells me with relish about his many horse experiences, including the time he fell off by literally falling asleep in the saddle. I ask how he could fall asleep on a horse. "It was a long trip," he says.

I ask Mulvaney about City Slickers-type cattle drives he has worked. "You know," he says thoughtfully, "actually that big drive in City Slickers would have been kind of dull to be on."

"Really?" I say. "Very dull. It's hot, it's dusty, and it's slow. Cattle move slow. And there'd be no filly Crystal. Real cowboy work is long hours and tough."

Are there any real cowboys here in the valley? I ask. He thinks a minute and smooths his long white mustache. "No," he says finally. "I don't think there are. Most people here wouldn't know the first thing about insulating a calf."



Paul's favorite way to spend time

In the Hat Creek arena, a large unfenced dirt oval, Paul looks a drama and English teacher at Gompers Secondary School, is riding with the traditional thin-stripped English saddle and helmet. (The difference between English and Western riding has

to do primarily with the type of saddle used and the way the reins are held. A Western saddle has a horn in front and thick stirrups. It is more comfortable for long rides. The reins are held in one hand above the horn, historically to leave the other

hand free for roping. An English saddle is thin, adjustable stirrups and much less padding. The reins are held in two hands, close to the horse's withers. The expression "posting the tree" refers to the English style of riding slightly with the horse's

movement, so as to miss the bounce.)

Paul is about to take her twice-a-week hunting-jumping class with Silvia Wagers, the valley's premier traveling riding instructor. Earlier that morning I watched Wagers go through similar paces with another student, Carrie Hernandez, on her horse Nazar. By the time I run into Wagers again, she has taught four other pupils in four hours, but her energy is unflagging. She strides into the arena where Paul is trotting her palomino mare Gypsy and tucks her hair back into her Raiders cap. She sets down her paper cup of coffee next to me. The coffee is stone cold. She rarely has time to drink it hot.

Wagers is a bit of a legend in the valley. She insists her students practice on their own, learn horse anatomy as well as riding techniques, and she is, at 5'11" and 45 minutes, class, a barrel. A lanky and outspoken woman of such boundless natural enthusiasm that even her curly, graying hair seems to have an extra bounce, she seems like the ideal subject for a "my most inspiring teacher" essay. Besides her work with riders, she is a jazz musician and a certified teacher with a riding program

for the disabled. When she talks on students they must own horses. She believes, she says, in training the horse with the student.

"With a school horse, you only for lessons; you get a plug and you don't know how to handle an emergency," Wagers says firmly. "You don't really get to know a horse. I tell her that I myself have to ride school horses since to own and board in Northern California is immensely expensive. For me, as a hundred dollars a month, she hesitates a moment. "Then you need to move here," she says.

Wagers is the only person I meet in the valley who is a of a long lineage. She is married to a Mexican, and she speaks fluently about riding to do in the border.

"When you ride the trail out here, you often see the border patrol at work. It's very disturbing. I've seen whole families rounded up, from babies to grandmothers. It's humbling for them to be treated exactly on the dirt that way. I understand 'spurs,' so I can hear how and they are. What people don't understand is that they don't want to come here. They'd rather stay home. It's hard to convince



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in a new country I don't think anyone wants to have that experience."

When Wagers begins Paula's lesson, her focus is absolute. "Beautiful," she cries as Paula clears a cross jump at a canter. "Now think one-two-one-two." Wagers squats with imaginary reins in her hands as if to take the jump herself. "Hold the reins," she calls, and Paula does one jump after another, cantering to the fence. She is a graceful rider, and she and her horse make a beautiful pair, both strong and blond. "Now love on that horse!" Wagers calls to her, and Paula leans over and puts Calypso's long neck. When she dismounts and we are introduced, she invites me to take a trail ride with her the next day. With the trepidation of the beginning rider, I agree.

There may not be real cowboys in the valley, but a whole lot of people like to pretend, and the Wigginton Ranch is the center of a popular cowboy sport called team cattle penning. The sign at the beginning of "Wigginton Ranch: A Fun Place to Board." When I drive up, Lionel Wigginton is not having fun. He is sleeping because a few weeks ago, during a penning, he broke his leg by falling from his horse. It is his

first day with a walking cast. "It's the only time I've ever taken a bad fall," he tells me. "My cinch came loose and I stepped too hard in the stirrup. It's my competitive spirit. I was sideways on my horse, still trying to pen."

Wigginton did not ride much until he was a young adult, but at 47 he is an accomplished horseman. He has trained horses as well as worked many years as a farrier, "until my back went out." Besides running the stables, which he has owned since 1986, he works as a school bus driver. Why the day job? I ask.

He smiles from beneath his full beard. "When you train horses you train people. Horses are easier to train than people." Wigginton, raised in Chula Vista, is the rare local I meet. He has the calm, courtly, and slightly self-deprecating manner I associate with late-night ESPN rodeos, when the cowboy, fresh from the back of a bucking bull or bronco, is asked what his method of winning was and replies, "Mostly I just tried to stay on." Even with his cast keeping him slightly off balance, Wigginton holds the door open for me. The office has a slightly retro feel. There are Naugahyde chairs, flannel shirts, dusty



Trail to health

tables, and a '50s style horse clock on the wall. As we talk, boarders and family go in and out, slapping the screen door and rousing one of the many sleeping cats. On the lawn outside, a black stone jockey holds up a lantern.

Wigginton is the only ranch in the area to hold penning. "It's my pleasure," he says. "I just try and break even with it." The sport began, as many rodeo sports did, as an actual cowboy job: herding cattle. It became a sport in the '60s, and

according to the official guide, *Team Penning*, put out by Western Horseman Books, the nodes of team penning are buried in the American West when the trail herds were "shaped up" and sent north. It took a top man mounted on a good horse to

handle these wild Longhorn cattle and required that man and mount work as a team.

Today the game is played in teams of three. Many penners come out alone and find a team. The sport lends itself to any age (provided one can ride well enough) and both genders; there are women riding champions as well as men. The rules are simple: a herd of 10 cows is numbered in lots of 10 when the team enters the arena, an announcer calls out a number, and the team sorts out the cows bearing the given number. When the cows are in the chute, with no other cow to be "tried," by penning following team members raise their hands and time is called. They have two minutes to get the job done: a good team can call time in under half a minute. Wigginton first penned 11 years ago. Poway.

"I didn't have a choice. I had an apt or name that was scared of cows, even off at distance. My friend and I went up there when they had a few cows all night, a blue light special night they call it—you paid \$10 bucks and could run a main times as you wanted."

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1997 AUG

got on her anyway?"
"Well, sure," Wigginton says. He lights another cigarette. "I had a lot of fun and by the end of the night, that appy mare wasn't afraid of cows. It's inherent to horses to work cattle. You can kinda see a light turn on quick."

Compacted to most rodeo sports, cattle penning is gentle. The rules, according to Team Penning, state that "contact with cattle by any equipment (hats, hats, ropes, reins, etc.) will result in the team's disqualification. No undue roughness will be tolerated." When I ask Lionel Wigginton if he feels penning is cruel to the animals, he hesitates a little. "Well, the cattle run because they're scared. That's why they run. But I wouldn't call penning cruel. No. You can't be cruel to the horse or the cattle. You can't pen without your animals," he tells me strongly. "You can't just own them and have them fed for you and go to a team penning twice a month. You have to keep your horse fit physically and mentally. It's getting thumped on to much he's not going to work for you. And if you stress the cattle too much, they'll develop pneumonia and sicken pretty quick. You can't overwork them and play the game."



Prising along Imperial Beach

Wigginton owns one herd of 30 head for the express purpose of penning. After every 10 runs (a run is about 30 seconds plus 2 minutes), there is a break of half an hour, to let the explain the cattle, air back up.

"We limit the number of runs to 40. Sounds like a lot, but Cloverdale (a large Escondido ranch that offers penning) runs three herds and rotates every 10 runs."

Cattle are not too smart, granted, but I wonder about to Wigginton if eventually they

figure out the game.
"Oh, sure," he says. "By the end of the season, it'll get too easy. That's a good beginning time a good time for someone to learn."

Many riders who come out to try penning end up hooked.

he says. "They have so much fun that after signing up for two runs, they'll sign up for more. It's cheaper than dinner and a movie out."

The thought appeals to me. It's a good date idea. Honey, let's trailer up the horse and go penning.

As we walk around the ranch property, Wigginton's father and father-in-law are hard at work. They are white-haired and they are dressed in the traditional pointy-collared shirts and stiff high sitting hats. Earlier, Wigginton's wife walked through the ranch office and smiled a greeting. Wearing jeans and white tennis shoes, she looked as if she'd be at home in a shopping mall or at a ladies' lunch. When we were introduced, she waved and retreated. "I'd shake, but I've been showing manners," she said. Wigginton tells me that the four of them do all the work on the ranch.

The proximity of the border and the people living in one must make hiring illegal workers a great temptation, but apparently not tempting enough for the valley ranchers. "I'm sure they do up north," I told a few times. Lionel Wigginton's workers are his family. (Lionel's wife is Mexican and "absolutely legal," and he lives in a trailer next to the box stall. (Because of strict zoning laws in this agricultural area, permanent housing is illegal and trailer homes, double, wide and single, are the exception.)

When I ask ranch owners if they have ever hired illegal workers, they shake their heads firmly. "I wouldn't mess with that," Lionel Wigginton tells me. It's true that the border patrol is everywhere and the ranches are an invaluable community. Only Ron Mulvih of Sando's Rental Stable admits that he did hire an illegal worker once. "It was a special situation,"

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he almost had his papers. He was raised here, been here since he was 12. Spoke better English than I do. But I wouldn't do it again. We pay minimum wage, and there are plenty of legal people who want to work. On the day I came by Sandi's Rental Stable, a Help Wanted sign was placed prominently outside the office.

Most of the ranchers express compassion for the hardships of the illegal aliens. "Obviously these people are trying to find a better life the only way they know how," Cheryl Kinley at the Triple S Horse Boarding Ranch tells me—but ranchers are also convinced that the border patrol helps make the place a safe one to ride. At Sandi's Rental Stable, when I inadvertently have my name outside, they tell me it is perfectly safe due to all the patrol in the area. An hour later, it is undisturbed. In addition, some of the mounted patrol officers keep their own pleasure horses at the ranch.

In 1994, the government began Operation Gatekeeper, which will double the number of patrols over five years in an attempt to seal up the border. Most everyone agrees that since this time, the border patrol has improved. The individual off-

icers are pleasant and more professional than they have been in the past. Still, the relationship between the ranchers and the border patrol is complicated, like that of a dysfunctional family. It's a bit like living in an occupied zone. Cheryl Kinley says her children must stay within earshot of the cowbell she rings to call them in, and they cannot ride or play past the gates of the ranch without an adult. The ranchers are also concerned with the four-wheelers sweeping through the estuary trails and "sometimes spooking the horses."

But, as Laurel Waggoner tells me, before the Gatekeeper program, "It was nothing to see 100 to 150 aliens run through this property a day."

"Literally run through!" I ask him.

"Literally. You could sit here in the afternoon and watch them run right by. Sometimes a group would hide out in a barn. I worried about them smoking in there. But they weren't interested in you. They wanted to get past the ranch and get into the housing area. Once they did, the border patrol couldn't get them."

The numbers have now trickled down to just a few each day. Most of the ranchers know



that the horses have not stopped, just gone further east to cross. But for the moment the valley is under control, and that, they say, is good enough for them.

On Saturday I return to Hat Creek to take the promised trail

ride with Paula Lorenz. She gives me her saddle and rides her friend's horse back, a rangy black horse named Aspen. Aspen has a slightly added expression, but he sticks his long nose at me and gracefully accepts a carrot. I am a little nervous. Calypso

has large, expressive eyes that seem to find me beneath contempt. This horse has crazy eyes. I tell Paula. She laughs. But once we are on the trail Calypso handles like the well-trained horse she is. "Shorten the reins a little," Paula tells me as we

walk past some shrubs and a stream. "Horses hate washing machines." She is not joking. Horses hate anything unfamiliar. They are mercurial creatures whose primary response is flight. They are frightened by wind, or blowing plastic bags, or the top of a car trunk rising.

Paula's friend, and Martin's cousin, She is riding along with us on her slightly timid mustang, Peches. Carol is a quiet, personable woman, the wife of a retired navy officer. The Martin's, who have raised their own children, are now in the process of adopting their foster child, a six-year-old with a history of abuse. Carol tells me that she comes out to her horses every chance she gets to work off her stress. In another time ago she fractured her pelvis when Aspen spooked, and she got up and rode off the way home before she realized she was badly hurt. She didn't ride for three months. Now when getting gently to Peches, she betrays no anxiety it could happen again.

A man appears suddenly from behind a rock, and Paula rears a little. The man is old and Mexican and wearing a large straw hat. He chews his grass, and he smiles at me.

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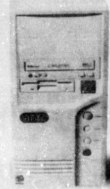
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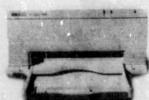
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punch. The little girl who balances on her saddle is a fearless pioneer, helping her team achieve a 24-second score. Penning is loud, and obviously part of the appeal is in the whooping and yipping the rider does to drive the cattle to the chute. When the day is over, one of the penners asks me if I am planning to try it. "Not just yet," I tell him.

Lofin is a USTPA (United States Team Penning Association) champion, and he has the jacket to prove it. He looks more like a real cowboy than anyone I've met in San Diego, and, in fact, he was raised on a Texas ranch roping and penning. By 1985, he tells me, cowboying wasn't cutting it. He began driving a truck, but after an acci-

dent he went back to school and became a graphic designer, designing, in fact, the numbers on the cattle.

Lofin tells me that years ago, when he spent some time as a single parent, team penning brought him and his children very close. Is this, I ask him, part of the appeal of the sport? The good clean family fun?

Lofin rubs his chin and thinks a minute. "Well, yes, but I think the appeal is really like cowboys and Indians. You know, when you're a kid someone has to be the Indian. But penning, you're always the cowboy. You're a winner."

The Triple S Horse Boarding

Ranch is off the beaten track down a long, potholed road. Because of the ranch's location, directly next door to the entry on a road west of Hollister, it was the most severely affected

entry operator. Her husband, known in the area as Big John, works with terry helicopters. Owing a stable of their own is their dream. For now they try to bring the Triple S back to

Three of the horses had injuries and had to be put down. One horse had four broken legs from the force of the water and the sand.

by the last major flood to hit the area, in 1993. Four years later, they are rebuilding. Cheryl Kinley and her husband John are still the managers. Besides managing the property, Cheryl is a mother of three and a data-

professed condition, when 123 horses boarded here. There are currently 12. Five horses belong to the Kinleys.

When I call, Cheryl Kinley cannot believe I want to interview her, and she is still bemused

by my interest when she greets me at the door of their double-wide trailer home. "This is a first for me," she says, looking at my tape recorder. She is a soft-spoken woman with warm eyes and long blond hair, and I am not surprised when she tells me she was raised in Hawaii. Her father, "before he split," liked horses and rodeo, and Kinley believes she inherited his affinity. She still has her first horse, Lady, a spunky white mare. "When I got her, I didn't have physical knowledge, but I had plenty of book knowledge. That first year, I was ready to give her to the glue factory," she says. "But I learned I worked as a groom for polo ponies in Hawaii, and I was getting ready

to go to shoeing school and become a blacksmith when I met my first husband. Then that two kids."

She came to San Diego in 1992 with her new navy husband, two kids, a toby, and two animals. The next year it took Kinley shows me the water marks on her kitchen walls. His flood forged a new riverbed and brought many other assorted problems, including dead animals swept up to the porch and polluted water, since the natural system of filtering through sand went away. The family drinks only bottled water, and Kinley treats her well water with Chlorox regularly.

When the flood hit, they moved the horses up the hill,

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"We put 120 horses on five acres," she says. They waded in on horseback and started "pony-ing" out the other horses. Some of the horses were so well-trained they'd come back and forth and lead more out. But some of the young colts had to be roped to get them out of the pen.

Her voice still quivers when she talks about one Triple S horse boarder who refused to help evacuate her 15 horses. "She said, 'Let them try and

survive if they can.'" By the time the Kinleys got to the woman's horses, one was loose in the arena, up to her hocks in sand with her head trying to suckle. The horses had to be airlifted out. Three of the horses had injuries and had to be put down. One horse had four broken legs from the force of the water and the sand. "Then," Kinley says with disbelief, "the Humane Society gave the remaining horses back to the

owner."

Six months after they were forced to abandon the property, they moved back. She puts in a videotape of the flooding to show me the difference in the ranch before and after. She turns it off after a few minutes and sits silently.

"It's hard watching this again," she says. "To see where we were and where we've come now." But despite the troubles, the ranch is one of the most

beautiful in the area. There are mountains in the near distance. The practice arena is big and fenced, with a wonderful view. And Kinley is quiet about her horse-head earnings. "Megan," Kinley says, "is my horse nut."

Ask Kinley why she brought her family back to the ranch after the flood. "I wanted the dream of walking out the door and seeing my horses in front of me," she says. "But every winter we're prepared to evacuate."

She sighs a little, looking at her daughter. "That's all there is to it."

—Ray Anapol

Ray Anapol has been recipient of a Wallace Stegner Creative Writing Fellowship at Stanford, one of the most prestigious writing fellowships in America.

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Snow in August. Pete Hamill's newest novel, opens on a Saturday morning in December 1946, during one of New York's greatest blizzards. The novel begins with this sentence, which I hope you will stop, now, and read out loud. This is a sentence, like many others in *Snow* in August, that wants to be in the mouth, that wants to arrive, word after word, and loll on the tongue. This sentence tastes good: "Once upon a cold and luminous Saturday morning, in an urban barlet of tenements, factories, and trolley cars on the western slopes of the borough of Brooklyn, a boy named Michael Devlin woke in the dark."

On that Saturday morning, 11-year-old Michael Devlin, the only child of an Irish immigrant widow, steps reluctantly from his warm bed. Michael is expected at his parish, to serve as altar boy at eight o'clock Mass. As Michael fights his way through wind and snow, he hears a voice call out from the local synagogue's door. The voice is that of Rabbi Judah Hirsch. Because it is the Jewish Sabbath, and observant Jews are forbidden to work on that day, the rabbi needs someone to turn on lights for him. He asks Michael to do this. Michael accedes. After that morning, a relationship grows between the rabbi, a refugee from Prague who lived for a time in the Dominican Republic, and Michael. Michael becomes the rabbi's "Shabbos goy," a gentile who does for an observant Jew the work that is verboten on the Sabbath. Michael also agrees to teach the rabbi proper English and the workings of their Brooklyn world, including the rules and culture of baseball. In exchange, Rabbi Hirsch will teach Michael to speak Yiddish.

Anti-Semitism, however, infects Brooklyn. Michael, on the same day he first meets Rabbi Hirsch, witnesses Frankie McCarthy, a young neighborhood hoodlum, beat a Jewish candy store owner. Michael immediately is in a quandary. If he reports what he saw, he will be snatched and he will be beaten by Frankie and his gang, the Falcons. As the novel unfolds, Frankie's gang parts smooches on Rabbi Hirsch's synagogue; they beat Michael and threaten his mother; they pummed Rabbi Hirsch.

Pete Hamill, born in 1932, grew up in the same Brooklyn neighborhood where he sets his novel. Hamill was the oldest of his Irish immigrant parents' seven children. He earned a high school equivalency degree in the navy, enrolled in college, but did not graduate. In 1960 he began work as a reporter in New York for the *Post*. He tells a story about his boss there, who advised Hamill, about reporting, "If you're got the story, tell it. If you don't have the story, write it." Hamill later worked for the *Daily News*, *New York Newsday*, *Esquire*, and the Village Voice. Michael Devlin first appears in 1993. Hamill was editor of the *New York Post* since late 1996; he has been editor of the newspaper he read as a child, the *Daily News*. He is author of eight novels, including his newest, two short story collections, two collections of essays, and a memoir about alcohol and his renunciation of it. A *Drinking Life* (Hamill gave up the bottle in 1973). Something of a man about town during the interim between his first and second marriages, Hamill had "involvements" with Jacqueline Kennedy Onassis and Shirley MacLaine. He has been married twice, divorced once, and is father to two daughters.

Hamill, who turned 62 in June, has a face almost but not quite as creased as did the leather-skinned chain smoker W.H. Auden. Hamill's voice sounds creased, too, and gruff. But he enjoys talking and warms quickly. I was told, to talk of newspapers and Brooklyn. When we spoke by telephone, he was at his desk at the *Daily News*. I asked, "What newspaper did you read as a boy?" "The *Daily News* and the *Brooklyn Eagle* were the two papers we read when I was younger. And then a little later, we read the *Journal American* and the *Post*. So we had a household that was different from a lot of others in New York. There were some people who thought the *Journal American* was edited by Francisco Franco, and the other group thought that the *Post* was edited by Joe Stalin. And in our house they were all there. Mainly, because I was interested in comics, and I used to love to read the comics in the *Journal American* and the *Post*.

"The *Brooklyn Eagle* was delivered to people's doors, but nothing else. I delivered the *Eagle*. I was one of the many thousands who did. But it was an afternoon paper, home delivered, so you had to get it to people's houses by, say, 4:00, 4:30, so it was there when people came home from work. The *Daily News* wasn't delivered, of course. It was always on a newsstand. The *Mirror* right next to it. They were two cents apiece. And sometimes they sold

them under the marquee of movie houses. So that for a nickel you got a *News*, a *Mirror*, and a little box of Chickets.

I asked Mr. Hamill if he ever imagined that he would grow up to edit the *Daily News*. "No. Never occurred to me. I never thought about people actually making it, you know. It was just there. And still is. Still is."

Mr. Hamill explained that like his narrator Michael Devlin, he, too, served a Brooklyn rabbi as a "Shabbos goy." It happened in Brooklyn," said Mr. Hamill, "and exactly that year, 1946. How it happened is exactly the way it's described in the book. I was going to serve Mass in the midst of this amazing snowstorm that is still one of the great record years for snow in New York. A side door opened at the synagogue and a man peered out and said, 'Please to help.' And I hesitated and then went ahead, through the door, and helped him."

When the rabbi calls out to young Michael Devlin, the boy is frightened. "To Michael there was something vaguely spooky about the synagogue, as if secreties, maybe even terrible crimes, took place behind its locked doors. After all, didn't everybody on Ellison Avenue say that the Jews had killed Jesus? And if they could kill the Son of God, what might they do to a misfit kid in the middle of a blizzard in Brooklyn? Michael had a sudden image of the bearded man tying him up, then beating him into an oven, or bricking him up behind a wall, like the guy in 'The Cask of Amontillado.' He saw a headline in the *Daily News*: BOY VANDALS IN STORM."

I asked Mr. Hamill about the tensions, after World War II, between the Brooklyn Irish and the Brooklyn Jews.

Anti-Semitism, he said, was still a potent force in those years. "A lot about this I've heard second hand from people who lived in other parts of New York at the time. There would literally be gangs that would go out hunting Jews to beat them up. With the crowd I was in, which was all kids, 10 and 11 years old, that didn't happen. I think because we, at the end of the war, saw all those newswired films of Buchenwald and Dachau and they were so appalling that they did have an effect on us. But the kids that were older than us, like the kids in my novel — Frankie McCarthy and the Falcons — kids who were too young to go in the army in World War I but old enough to be a lot of trouble in the war, they would get involved in this. I think it was that group, that didn't have a chance to go off and be tough guys in the army and had all this amazing adolescent violence in them, combined with half-baked notions about what the world was like, that did their things."

"There was a lot of it, too, this violence. In Brooklyn itself in 1944, the year of Roosevelt's fourth-term election, there were riots along Flatbush Avenue. Nothing like the riots in Harlem in 1943, but they were substantial enough for a lot of the people I know, people who were there at the time to remember them."

"I don't know specifically what provoked the riots. I went and looked at newspaper clippings about them, and it was never clear what provoked them, but there were riots. I wouldn't dignify the riots with the word ' pogroms.' There were no pogroms involving Christians and Jews out in Flatbush. "Most of that is all forgotten because there were television news and radio photographs, as there were of the Harlem riots,

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that I could ever find. But there are newspaper accounts here and there. I would imagine the *Brooklyn Eagle* covered it. Although I couldn't find any clippings.

"Relations between Christians and Jews were complicated. It's not like all Christians were anti-Semitic. There were different generations—the guys that fought the war had one whole take on it, and the guys who didn't had their

take. And there were decent Christians who wouldn't join in this nonsense. But it was there."

When Michael Devlin tells his friends that he's helping out entering the synagogue, I asked Mr. Hamill if he recalled from his boyhood people expressing fears of Jews.

He did. "There was the fear of the other, the stranger, the person unlike you. One of the

world's thummes is that of breaking out of the parish. Which, literally, is breaking away from parochialism. And the rabbi, who has seen other cultures, including the Dominican Republic, and seen other things, is so far ahead of 11-year-old Michael and Michael's friends. Michael, until he meets the rabbi, hasn't known many people who were not like himself."

Scene on August has several

scenes that find Michael Devlin reading comic books he's bought with his allowance and books that came from the library. Mr. Hamill said that when he was a boy, he, like Devlin, was a persistent and constant reader. His mother made each of her children get a library card and refused them permission to attend movies unless they could prove to her that they "had a book going."

I recalled Mr. Hamill's telling that he sometimes went clear to the Grand Army Plaza Library, because they had so many more titles there than at the library's Prospect branch, on 9th Street and 6th Avenue, in Brooklyn. At the Grand Army Plaza Library, Hamill noted that a sign hung on the wall that read, "Here are enshrined the longings of great hearts." He told his *Times* interviewer that as a young-

ster, he read that sign and said to himself, "Let me be a great heart, please, whatever it is." Mr. Hamill, understandably, lamented the current disinterest most children show in reading. "I think, obviously, because of the competition with television, that not enough kids use reading for entertainment. They learn to read and then they read books that they're assigned by teachers and they do term papers, but

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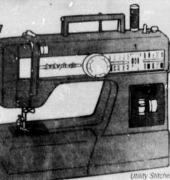
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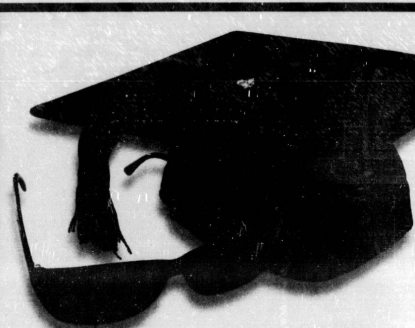
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they don't go there to get swept away, which is what happened to me." He added that he thought people of his generation "remember things from our childhood more clearly because there was no television. We had reading, listening to the radio, the occasional trip to the movies, but we never had the saturation of images that comes from watching television night after night after night for hours at a time. I

think the imagination got involved first in reading rather than in pictures. You began to read in a way that absorbed you, because you, together with the writer, were creating the pictures. You began to feel like it happened to you. And that's a different kind of reading. It's not the kind of reading that a lot of kids do now or a lot of grownups, adults who were shaped by television, do."

Nineteen forty-seven, the year through which the action of Hamill's novel continues was the year that Jackie Robinson came to Brooklyn to play for the Dodgers. Michael DeVin is thrilled that Robinson is joining his team. Others are not so thrilled. I asked Mr. Hamill about his own response to Robinson's becoming a Dodger.

"Well, to kids my age it was not so much that he was

black that was interesting, but that he had hit .340 or something in Montreal the year before. And we thought, 'If we only had one more guy who could hit .340 we would beat the Cardinals this year as we had not done in 1946.' We lost in a playoff game that year at the end of the season. So it was a very strange sort of baseball thing. And because we didn't know much about black people, I think, too, that we

didn't make much of that aspect of Robinson's joining the Dodgers. "There were no blacks in our school. There was only one black person in the whole neighborhood, and he was a janitor in a building there. And it was before the great black migration to the North. There were no blacks in the movies except comic stereotypes and natives running away from Tarzan. There were no

black cowboys or black detectives in movies. We kids really didn't know anything about black people. "So that in a weird way, race didn't mean anything to us. We didn't think about Robinson's joining the Dodgers as a race situation until other people began to react to Robinson. I remember that time, which I have in the book about going to the RKO. Prospect to the movies and hearing people

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1997 AUG

boo Jackie Robinson, a Dodger. Not the whole house boomed, maybe half the house, maybe only a quarter, but it was shocking to me. I guess for a Catholic kid, it was like booing the Pope. I know that I felt, 'Wait a minute, there's something wrong here.'
"And then the growlup

reactions were very complicated. We began to read about the things that were actually being done to Robinson in big-league baseball games and saying, 'Jesus, how could he put up with that? We wouldn't put up with that. We asked each other, 'How does he do that? How does he stand it?'

"And in that, in Robinson's courage, he became our role model, although we never would have used that phrase. But that's what he was. Because we began to use him as a measure in the way you behaved. Not that we all walked pigeon-necked like Robinson. We tried, but it didn't work very well. But that you'd be in some awful situation. Some fight would be about to start or someone, some teacher who was mean and brutal or something would taunt you. And you'd say, 'How would Robinson handle this? And, 'How would Jackie do this?'

"And that was being a role

model. It had nothing to do with race and everything to do with behavior. Which is the only way I think we ever learn anything from other people. It's not what they look like or what group they're part of, but what do they do.

"SOME PEOPLE THOUGHT THE JOURNAL AMERICAN WAS EDITED BY FRANCISCO FRANCO, AND THE OTHER GROUP THOUGHT THAT THE POST WAS EDITED BY JOE STALIN."

"And, of course, as in my character Michael Devlin's case, I've been who was ostracized from his friends with the false assumption that he's an informer, which he's not, and the cabby who is ostracized in that neighborhood because he's not like everybody else

because he's a Jew, Robinson, who was ostracized in baseball by certain people because he's an ally."

Michael engages in flights of imagination, flights spurred by his reading. Captain Marvel's ability to say "Shazam!"

and provoke magical changes is an ability Michael often imagines he shares. Michael fantasizes himself as having the power to right wrong. It is this fantasy that fuels Snow in August's finale.
"The point of the ending," said Mr. Hamill, "was no mat-

ter what you do to us, meaning all kinds of people, we will dance. It's a dance of life at the end. It's saying, 'We win.' It's saying, 'You think you've killed us, and you've hurt a lot of us, and you've hurt a lot of other people. We win.' It's a triumphant sense of saying, 'Because we can imagine, we will survive.' It's about that."

I said that the ending seemed to me to illustrate the power that acts of imagination can have in helping people overcome apparently unbeatable odds.

"Yes," said Mr. Hamill, "exactly. If you were to say to somebody, 'This is a literal rendering of what happened at a certain point in August of 1947,' well, there are people around who will laugh and say, 'No, that never ever happened.' But nobody can say that Michael Devlin didn't imagine it happened. And that imaginative journey that he took, that wish that he had,

that was, in fact, fulfilled, was as real as anything else. You know? My point being that the imagination is the real key to life, to fully living life. There's a life that we literally lead, and there's the imaginative life that goes on within us in which so many connections are made that make the literal life valuable."

Shown in August 327 pages \$23.95, Little, Brown & Co.

—Judith Moore

Judith Moore has been a recipient of two NEA Fellowships for literature, most recently in 1996. She is co-author with Sue Coe of *X*, published by Baw Books and Graphics and revised by New Press, author of *The Left Coast of Paradise*, Soho Press, which included pieces written initially for the *San Diego Reader*. Her essay collection, *Never Eat Your Heart Out*, also including pieces first printed in the Reader, was published early this year by Farrar, Straus & Giroux.

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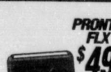
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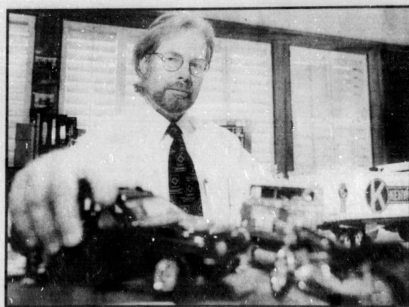
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Accident reconstruction sounds like a dirty business. Driving up First Avenue toward Ron Carr's office, I envisioned mangled metal, shattered glass, blood-soaked upholstery. Sitting in Carr's office a few minutes later, the horrifying crash of metal that pays Carr's bills seemed far away. From his office on the first floor of a restored 1921 home overlooking San Diego Bay, Carr specializes in forensic automotive engineering and traffic accident reconstruction.

Carr's office exuded a quiet, masculine warmth. Craftsman furniture clustered around a stone fireplace, and a medieval sword lit from above dominated the cherry mantle. A large oriental carpet set off polished hardwood floors. The office door, a massive stained-glass portrait of cranes and trees and water, opened into the home's entry. Behind a carved wooden desk, a drafting table filled one corner of the room, and two computer terminals occupied a long table along the east wall. On the other walls, bookshelves overflowed with titles like *Ferrari, Ultimate Dream Machine*, and *1966 Jaguar E-Type Roadster, Series I*. Model cars perched atop every available space. Photos of Carr standing beside race cars and show cars framed the door into the dining room, where a Stickley table and chairs caught the afternoon light. Carr lives upstairs and keeps his considerable car and motorcycle collection garaged below.

Dressed in khaki slacks, loafers, and an open-collared soft cotton shirt, Carr sat down in a chair near the fireplace. While the telephone rang every few minutes, Carr explained his work. "The job title is forensic automotive engineer-



Ron Carr

ing and traffic accident reconstruction," Carr told me. "Those are two overlapping disciplines. Forensic automotive engineering is analyzing cars, motorcycles, and trucks that have been involved in accidents to see if some component

of the vehicle contributed to the cause of the accident. The brakes failed, the air bags didn't deploy or they deployed too early, the seat belts didn't work properly, a tire failed, the vehicle rolled over too easily—something like that.

"Traffic accident reconstruction," Carr continued, "is understanding how the accident happened and putting the pieces of the accident together, the pieces being the physical evidence and the testimonial evidence, the nature of the vehicles, the nature of the scene, the weather conditions, the lighting conditions. After all the information is gathered, the physical evidence is plotted out on a drawing table, and you can see what the paths of the vehicles were, then how the vehicles came together, how much energy was dissipated, and what the movements of the vehicles were after impact. Then you can extrapolate backwards and see how the vehicles behaved before impact. Once that analysis is done—the accident reconstruction—you can determine the forensic automotive engineering part, like if a tire failed leading up to the accident."

Carr leaned forward to emphasize his point. "For example," he explained, "in cases where we're told maybe the tire failed and caused the accident, we're not sure at the outset if the tire failure occurred before or after the accident. Because sometimes automotive failures via it happen accidents. That's one of the big pieces of forensic automotive engineering—seeing when the failure occurred."

Forensic automotive engineers like Carr generally work for insurance companies, public entities, or lawyers representing parties who are suing or being sued in connection with an automobile accident. "We don't usually work for private individuals," Carr said. "If somebody calls and says, 'My son just ran into someone, will you come out and figure out the accident?' I don't

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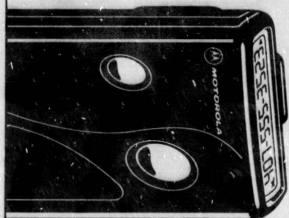
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said. "The police report, photographs, the next step is reading the information, the depositions, the witness statements, the brief medical records, the damage photographs the insurance investigators take. We're trying to get a good handle on what type of evidence we have and what condition the evidence is in. We try to figure out the different versions of the accident — the police version, the witnesses' version. We then begin collecting our own physical evidence. We

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go out to the accident scene. We go out in the daytime, even if it's a nighttime accident. For a nighttime accident, we'll make a second trip at night. The next step is looking at the vehicle — if we're fortunate enough to still have the vehicle around." According to Carr, attorneys often don't hire an expert like him until the case has been around for a while and has failed to settle. "So the cases are sometimes quite old, so old that the vehicle isn't available anymore. Sometimes all we have to deal with are photographs."

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involved a triathlete who ran head-on into another bicyclist. The triathlete became a quadriplegic, which in some people's view is worse than death — when you have someone so active and independent going to such dependency. Heart-breaking," Carr shook his head. "Huge monetary damage as well."

"My most fascinating case was Rose v. Audi, which is a landmark automotive defect

case. The Audi 5000 had a reputation for what's called unintended acceleration — as seen on 60 Minutes a couple of times. I was the expert both in automotive engineering and in accident reconstruction on the Rose case, which went to trial and was the first one, to my knowledge, that actually had a successful jury verdict against Audi. Soon after that case, the National Highway Traffic Safety Administration adopted my observa-

tions and came out with their final report finding that there was a defect in the Audi and that I was correct. There was a sizable monetary return to the Roses as well, the people damaged in our case. "As far as the biggest case, I've been involved in multicar, Interstate 5 fog cases, where you have two or three deaths and 25 people injured," Carr said. In multicar accidents, Carr has to analyze any vehi-

cle that came into contact with the primary vehicle he's analyzing. "Say I have a fifth of a carload of people, half might be dead. Any vehicle that are involved directly with that vehicle I have to directly reconstruct. And the vehicle may be responding to a prior accident so I may have to do some work with that prior accident even though there was no direct contact. Very involved, very time-consuming, very intensive.

"Another type of accident that is fascinating to reconstruct is a sport utility vehicle or pickup rollover. A lot of times we don't have good eyewitnesses. There's just one vehicle out on the highway by itself. It rolls over and ends up killing people. You don't have a lot of testimony. You just have the group that came along later and found the rollover. Maybe you'll get lucky and have someone following these people,

and you'll get a general description of the movement. But you can't determine why the vehicle rolled over. You almost always get to see the vehicle. You can see if there's any defect in the steering, suspension, or the tires. You can analyze whether the vehicle would have been more stable had it not been modified or if the manufacturer was remiss in putting this vehicle out on the road in the first place.

"I also like motorcycle accident reconstruction because motorcycle rider behavior is very detailed. It's not as simple as car driving. It involves body movement. You are one with the motorcycle, if you know how to ride, and it isn't just what you do with your hands. Or a Honda Accord. They're not only good practical transportation, but compared to how cars were 20 years ago, they're safe.

option of using the front and/or the rear brake. Being an avid motorcyclist for many years, I'm fascinated by that type of work."

Carr thinks cars have gotten safer. "Everybody's always asking me what are safe cars and what aren't. Cars have gotten tremendously safer since I started doing this work. Back in the late 1970s, we used to have door latch cases, seat belt cases, crashes where the cars

were just crumpling up, people falling out, wheels coming off. Now, you can go down to your local Toyota dealership or Honda dealership... I'm so tickled by how safe these ordinary vehicles are. You can take your average car on the road, like a Toyota Camry, it's wonderful. Or a Honda Accord. They're not only good practical transportation, but compared to how cars were 20 years ago, they're safe."

"A general rule of thumb is a heavier car will survive an impact better than a lighter one. A Mercedes will survive an impact much better than a Geo Metro. I personally drive a Lexus SE400. But it's a combination of quality, good handling, and safety. The best choice among cars are the sizable, newer cars. They have a big advantage."

Carr finds other cars too dangerous to recommend. "VW convertible, the old bug, any highly modified or lifted pickup truck. Because they roll over too easily. They're also unsafe to other vehicles on the road because the chassis or bumper height is higher than your car and your head in a collision." The next week, I found myself riding in Carr's nice, safe Lexus. Where the strip malls and business parks along Mission Gorge Road give way to salvage yards and scrooby vacant lots, I met Carr at the Auto Storage Auction Pool for a vehicle inspection. While I relished into the Lexus's cool leather interior, Carr negotiated the shiny black car around Volkswagen-sized potholes toward the salvage yard's dusty trailer. "A lot of the insurance companies store their cars out here," Carr told me. Carr parked in front of the

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trailer and disappeared inside. In the parking area, a crumpled Bronco sat atop a flared truck. The Bronco's roof and the front left-hand side were smashed in. The windshield was gone. The rest of the car arrayed around the trailer had grill missing or shattered headlights. Carr emerged from the trailer and folded his lean frame back into the car. He drove around the trailer and through a rolling metal gate. "We have to wait here for an escort to show us where the car is," he explained. While we waited, a forklift scuttled by carrying what used to be a Hyundai. Carr thumbed through the

file. "This looks like a seat-belt case," he told me. "We'll take some crumple measurements. Once we determine the force and direction of impact of the vehicle and we see if the seat belt would have helped. Then we look for any potential problems with the seat belt itself, potential defects that may indicate any mechanical or design defect of the seat-belt system. In this case, the majority of the injuries were sustained by a lady riding in the right front of the Cadillac. Seville we're going to look at today. In many instances, and maybe also in this case, we would bring

in a biomechanic or biometric person."

As Carr had told me at our earlier meeting, the accident reconstructionist usually leads

"WE GO OUT IN THE DAYTIME, EVEN IF IT'S A NIGHTTIME ACCIDENT. FOR A NIGHTTIME ACCIDENT, WE'LL MAKE A SECOND TRIP AT NIGHT."

a team of experts. "He is the one who figures out how and why an accident happens," Carr had said. "He will farm out other responsibilities. Let's say

you have a rollover, and someone is ejected and killed. You're working on the plaintiff's side, and you say, 'The guy got killed because the seat belt failed, and

stayed in the cab."

Highway design experts also work on the reconstructionist's team. "Let's say the accident reconstructionist suspects the environment, that is, the lay of the road, had something

to do with the accident," Carr continued. "Perhaps there should have been a guardrail. The reconstructionist will hire for the client a highway design expert to see what the standards were for guardrails and if that standard was applicable to the case. Signage, striping, road construction, the active history of the road—that's all highway design.

"Another discipline is human factors—people's reactions to stimuli or hazards. A human factorist might be brought in to determine the cause of the injuries in the accident. He would look at the injuries and look at the road crash on the vehicle and determine whether the victim would have had the same level of injury had he

on. Should the driver be expected to see the pedestrian if the pedestrian was wearing black? That might be a rough call for a reconstructionist. You'd pull in a human-factor lighting expert."

Carr pulled the Lexus's trunk and pulled out his own blue jumpsuit. The trunk was stuffed with Carr's work materials—briefcases, gray metal valves, a video camera, a still camera, tape measures, brick-red shop rags, a hand-held cassette microphone. Carr walked to the Cadillac and opened the driver's side door. Speaking into the microphone, Carr hunkered down and noted the date of manufacture and the lot number scrawled on the Seville's shattered windshield. Back at the Lexus, Carr glanced at his file to make sure he had the right car. Then he pulled the jumpsuit over his jeans and shirt. Digging deep into the trunk, Carr came up with a weathered blue denim baseball cap. "My favorite junkyard hat," he told me.

While Carr pulled a set of black-and-white measuring poles out of the Lexus, I took a good look at the Seville. A star fracture had spiderwebbed the windshield's passenger side. The bumper on the same side was smashed in, and the hood arched up over the exposed engine. A look at the police report told the story. The Seville's driver had been traveling west on Rancho Santa Fe Road when an eastbound car turned left into the Seville's path.

Carr set up two tripods in front of the Seville's front bumper and clipped one of the measuring poles to the tripod. While he measured the distance from the rear bumper to the pole, Carr shot photos of the bumper, the pole, and the measuring tape. "I'm doing a crash measurement," he explained. "I subscribe to a whole data service. We'll compare the crash on this vehicle to known crash tests on the same make, model, and year of the vehicle. Then we can determine the force of impact for this accident. It's important for injury analysis."

When Carr had finished the crash measurements, he made more notes with the recorder about the tires, the right front window, and the right seat belt. "We need to document the damage patterns so we can line it up with the other vehicle's damage patterns and determine how the vehicles came together," Carr said.

Carr leaned over and examined the shattered windshield closely. Late afternoon clouds drifted in from the ocean, and the hum from Mission Gorge Road grew loud with homeward traffic. Carr unfurled the right seat belt, which the tow-truck driver had used to tie closed the passenger door. The door creaked open with the sound of rusty spring hinges. Carr eased himself onto the front bench seat and noted a jagged hole in the glove compartment door. Removing his wire-rimmed glasses, Carr

peered from the inside at the windshield. "I'm looking for hair or tissue on the windshield crack to determine whether it was caused by the lady hitting the windshield or by something on the outside hitting the windshield," Carr explained.

Carr put his glasses back on, eased out of the car, and walked to the Lexus. He came back a moment later carrying a tiny glass vial. Using tweezers, Carr

took measurements, shooting off shot after shot with the camera. While Carr paused, the camera whirled as another roll of film rewound. Carr scuffed up to the Seville. "Just wanted you to know, we're about to close," he told Carr. "I wouldn't want you to get locked in here."

"Okay," Carr answered. "How much time have I got?" "How much time do you need?"


"About five minutes!" "Okay," Dave stayed to watch while Carr pulled out another tripod and the video camera. Carr filmed the seat belt while he pulled on it to test the windshield mechanism. Sometimes the belt stopped when pulled sharply, sometimes it didn't.

"These windshield belts are pretty intermittent," Carr said. "I was surprised that it worked the first time."

When he'd finished filming, Carr folded up his gear and repacked the Lexus's trunk. He peeled off the jumpsuit and hat and got back into the driver's seat. When he dropped me at my car, I watched the black Lexus pull into traffic and drive away.

—Leslie Ryland

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<p>EXTENSION 1009 SOCIAL SECURITY & DISABILITY</p> <p><i>Sponsored by:</i> Anthony J. DeLellis & Associates Attorneys at Law 1101 University Avenue Suite 200, San Diego, CA 92103 541-3400</p> <p>88. OVERVIEW OF SOCIAL SECURITY 89. FILING A CLAIM 90. RETIREMENT BENEFITS 91. SURVIVORSHIP BENEFITS 92. LUMP SUM DEATH BENEFITS 93. FAMILY RELATIONSHIPS 94. DISABILITY BENEFITS 95. HIV AS A DISABILITY</p>	<p>EXTENSION 1010 INSURANCE LAW</p> <p><i>Sponsored by:</i> The Law Office of Robert Bruce Arnold 2729 La Jolla Village Center San Diego, CA 92161 442-1111</p> <p>96. INSURANCE BAD FAITH 97. DUTIES OF INSURANCE CO. 98. FIRST PARTY CLAIMS/HEALTH/UMB/UTM/AUTO/PROPERTY 99. STATE TAXES 100. ADULTS & APPEALS 101. TAX PLANNING 102. I NEED AN ATTORNEY?</p>	<p>EXTENSION 1011 TAX & ESTATE PLANNING</p> <p><i>Sponsored by:</i> The Law Office of Robert Bruce Arnold 2729 La Jolla Village Center San Diego, CA 92161 442-1111</p> <p>103. FILING TAX RETURNS 104. CRIMINAL TAX ISSUES 105. TAX LITIGATION 106. FEDERAL TAXES 107. ADULTS & APPEALS 108. TAX PLANNING 109. I NEED AN ATTORNEY?</p>	<p>EXTENSION 1012 FAMILY LAW</p> <p><i>Sponsored by:</i> William M. Housch Law Office of William M. Housch 8800 Marston Canyon Rd. Suite 100, San Diego, CA 92121 576-4484</p> <p>110. DIVORCE - AN OVERVIEW 111. WHAT WILL IT COST? 112. CHILD SUPPORT - HOW MUCH? 113. CHOOSING A PARALEGAL 114. MILITARY FAMILY BENEFITS 115. PREPARING FOR TESTIMONY 116. MEDIATION AND THERAPY 117. WILLS AND TRUSTS</p>

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San Diego Reader August 7, 1997

POINT LOMA CULTURAL FAIRE A FAIRE WITH FLAIR

EXPLORE ARTISTS' CREATIONS OF WOOD, GLASS, PAINT, CLAY & LEATHER

LISTEN TO A POET
VIEW CURRIERE ART DEMONSTRATIONS

ENJOY A PUPPET SHOW



DANCE TO JAZZ, COUNTRY, BLUES, SOUL & MORE DIVERSITY

FEEL THE OPERA

DELIGHT AT THE COMEDY

MUSICAL THEATRE MEMBERS

CREATIVITY & COLLECTIBLES

Saturday, August 9 • 10 am-7 pm • 4 blocks of fun!

(Shaler Island Drive & Scott Street)
Food Court • Wine & Microbrew Garden • Covered Seating

Entertainment Schedule:
10:00 am • Star Spangled Banner
10:05 am • Morris Day & The New Power Generation
11:00 am • The Crew (dance number)
11:30 am • Joyful Spirits
12:30 pm • Sacramento Steppers
1:00 pm • The Crew
2:00 pm • The Impersonators
4:00 pm • The Navigators Dancers
4:00 pm • Irish Spirits (Microbrew Garden)
4:15 pm • Long & Company (opera)
5:00 pm • Nacio



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BARBARA GEORGE
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EVERYTHING YOU NEED TO KNOW ABOUT SELLING YOUR HOME

- ♦ **LEGAL LIABILITIES**
(How to protect yourself from buyers lawsuits)
- ♦ **MARKETING YOUR HOME**
(Getting the word out)
- ♦ **FINDING THE SERIOUS AND, MOST IMPORTANTLY, THE QUALIFIED BUYERS FOR YOUR HOME**
- ♦ **HOW TO PRICE YOUR HOME CORRECTLY**
(To get the bottom line: more money in your pocket!)

NO REAL ESTATE AGENTS, PLEASE.

SATURDAY, AUGUST 23, 2 PM

CALL FOR RESERVATIONS AND LOCATIONS

SPONSORED BY: BARBARA GEORGE OF ORION PACIFIC
REAL ESTATE BROKER, CA DEPT. OF REAL ESTATE

Calendar

Mediterranean Monster

Waging War Against the Giant Reed



Clearing Giant Reed (Arundo donax)

Local Events:
Highlight and Guide
page 61

Art Review and Museum & Gallery Guide
page 76

Classical Music Guide
page 79

Theater Review and Guide
page 80

Pop Music
page 84

Movie Review and Guide
page 112

Restaurant Reviews and Guide
page 120

Not long after the Civil War, some innocent someone flush with good intentions doled out into the bright, clear air of the Los Angeles basin and tucked a bit of plant into the ground. It seemed like a good idea at the time. What this long-forgotten innocent someone tucked into the ground was a piece of Giant Reed, a species of wild grass native to the Mediterranean.

What this innocent someone hoped was that the vigorous Giant Reed would grow and multiply and keep the L.A. Basin's precious topsoil from being blown away by Santa Ana winds or washed away in the region's annual monsoon-like rains. What this innocent someone, flush with good intentions, got instead was an ecological disaster that spread all the way to the Mexican border.

Giant Reed moneyed its way to San Diego. Botanists estimate that the plant first showed up in the county 40 to 50 years ago, ushered southward from Los Angeles by streams and rivers and the occasional thief who plucked the plant out of the wild and brought it home because he or she thought it would look interesting in their garden. But as the weeds soon found out, this interesting addition to their garden was easier to grow than it was to kill. Giant Reed loves Southern California. Giant Reed thrives in Southern California and never, ever wants to leave. It's happy here. Its roots, so to speak, are here.

Giant Reed is so enthusiastic about its new home that it has set about destroying unsuspecting plants it finds in its path. Giant Reed is a thirsty invader that slurps up enormous quantities from the water table. In the wild, other plants whose root systems can't go deeper and deeper for water simply can't compete with Giant Reed. They wither or become

puny while the Giant Reed soars, sometimes reaching 30 feet in height, and proceeds to soak up all the valuable sunlight. Birds and animals that nested in or ate vulnerable native plants and trees are forced either to move or disappear. Giant Reed doesn't care. But biologist Viviane Marquer does. Viviane Marquer has had it with Giant Reed and its selfish, destructive ways. Since last November, Marquer and groups of 20 to 40 volunteers have met on the second Sunday of each month to wage a campaign of terror against Giant Reed along the Sweetwater River in Bonita. Armed with gloves, glasses, long sleeves, and hoppers, Marquer and her cohorts have slashed about an acre and a half of Giant Reed down to its roots. It's hard and sometimes disgusting work. Under ideal conditions, Giant Reed can grow two inches a day.

"Sometimes when I've been out there working," Marquer laughs, "I could swear that I've actually seen it

grow before my eyes."

What civilians don't often understand, Marquer says, is that Giant Reed and other nonnative grasses aren't just pests. They're dangerous. Giant Reed and its nonnative cousins produce a different "fuel load" than native grasses, which means that once ignited, they can burn hotter and differently than native plants.

"With the presence of Giant Reed, it's actually possible for a wetland to burn, to catch fire and burn. In their native state, wetlands never burn. So, Giant Reed doesn't pose a threat only to native plants and animals. It poses a very real threat to humans too. I know of at least one city along the Santa Ana River that was saved from a fire because people had cleared Giant Reed from parts of the river near the city. Giant Reed also provides shelter for, uh, illegal human activity."

"And it's about time someone paid attention to this issue in Bonita. While

Calendar LOCAL EVENTS

there are many volunteer environmental projects in North County, there haven't been many in the south. Lots of the people who come to Sweetwater River are people who live in the area and who have in the past had to drive to North County to participate in a project. The southern part of the county has not been neglected in this regard.

"But for as hard as this work is, you can really tell that you're making a difference. We cut the Giant Reed down to its roots, stack it off to one side, and later the county comes along and sprays with herbicide. It takes a while for the stuff to work its way down into the root system. And the spraying has to be diligent. Giant Reed can live up to five years. Little by little, however, you can see that we're having an effect on the river. You can mostly tell by the bird songs. It's not always easy to see birds, but you sure can hear them. I was standing out there recently and was suddenly surprised by all the noise. It had been quieter before we started the project, and just recently I was standing there and noticed the air was filled with bird song."

—Abe Oppiner

Sweetwater River Cleanup
Saturday, August 10
9:00 a.m. to 12:30 p.m.
driving range parking lot,
one mile east of 805
on Bonita Road
Info: 476-1040
Free

EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions 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, and a phone number (including area code) for public information to READER SERVICES, EDITOR, P.O. Box 5803, San Diego, CA 92161-0803. Or fax information to (619) 231-3841.

BAJA

"I-15/Mesa" is a painting exhibit about apples by Martha Chapp, opens at 7 p.m. on Friday, August 8, at the Tierras Cultural Center. Find the center at Paseo de las Flores and Mesa Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42.

Maya That Kick Baking. Here's a movement arriving at 8:45 p.m. on Saturday, August 9, at the Teatro Metropolitano (at Calle Cuarta y Avenida Municipal, in downtown Tijuana). Call 578-2004 for additional information.

La Playa Matancera G.P., an off-road race for motorcycles on the dunes of Rosarito, is set for Sunday, August 10. For details, dial 011-52-66-12-25.

Shout 'em Up, Week 11, a rifle-shooting tournament is planned on Sunday, August 10, at Campo de Tiro "La Cultura," located a kilometer 103 on the Tijuana-Estados Unidos Highway. Call 011-52-61-76-13-45 for more information.

Raja Caravan, in cooperation with the Department of Tourism of San Felipe, Mexico, guided, self-driven caravans are offered for those wishing to drive to San Felipe. Pick your own car and follow an experienced leader through Baja California. Participants need to make hotel, RV, camping, or other lodging arrangements in advance.

The caravans depart from locations throughout San Diego and Imperial Counties several times each month. For more information, call 478-3137.

"Shaka" shows daily in the Omnimax dome theater at the Tijuana Cultural Center at 3:57, 5:17, and 7:17 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. The *Money of the Moon* screens on Saturday and Sunday at 2 p.m. View *Men in Black* at 4, 6, and 8 p.m. daily, with additional showings at noon on Saturday and Sunday.

The center is located at Paseo de las Flores and Mesa Street in the Zona Rio. For more information, call 011-52-66-84-11-13-02.

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OUTDOORS

Watchers of the Desert Sky early this month will notice the bright, so-called winter stars (especially those in the constellations of Orion, Taurus, and Gemini) rising just above the horizon of morning twilight. A few bright meteors, belonging to the annual Perseid shower that climaxes August 12, may be seen as well.

Orida, the bright yellow or yellow-orange and black birds seen flitting among the palm trees, are summer residents of San Diego County's coastal areas. A century ago, they were preferred to most in recent times, which were then more common to our step's most famous. Today these birds are most likely to take up residence in the planted palm trees, where they often like to build their nests from the discarded fronds.

San Diego's Warmest Weather, on average, should be occurring right now according to statistics compiled from several decades of measurements taken near the San Diego International Airport. In an average year, coastal residents enjoy an average daily temperature of 70°, which compares favorably (depending on your viewpoint) with the January average daily temperature of 55°. The range between the high and low is typically 10° or less this time of year.

August's warm, semi-tropical weather should soon give way to September and October's slightly cooler days, interspersed with occasional heat waves brought on by Santa Ana conditions — dry, hot winds that sweep down the mountain slopes from the interior.

Palm Walks. Outdoor Treasures offers its monthly hour-long guided stroll exploring the realm of palm trees in Balboa Park on Saturday, August 9, at 10 a.m., starting from the park's Botanical Building. Call 275-1121 for more information. Free.

A General Nature Walk to the waterfall and back is planned by naturalist Lee Brund in San Felipe Canyon Preserve at 10 a.m. on Saturday, August 9. Join the group at the northern staging area on the corner of Camino Ruiz and Park Village Drive in Rancho Penitencia. For more information on this free outing, call 484-3219.

A Bird Walk hosted by the San Diego Lagoon Conservancy is held for Saturday, August 9, at 9 a.m. The free walk will feature migratory waterbirds and native plants for more information and directions, call 436-3944.

Nature Walk, a decent-level nature walk is planned at the Tijuana River National Estuarine Reserve at 9 a.m. on Saturday, August 9, starting at 5th and 11th Imperial Roads. On Sunday, August 10, at 3 p.m., meet at the visitor center for a bird walk. Bring binoculars if you have them. Free. Call 575-3613 for information and reservations.

Jupiter, the brilliant, star-like object now glowing like a beacon in the eastern sky after midnight, comes to "opposition" 1,807 miles from the sun on Saturday, August 9. Rising at sunset and setting at sunrise, the giant planet is as clear and as bright as it will get this year. Jupiter can be recognized not only by its exceptional brilliance, but also by its two-day-to-twinkle as much as the other stars do. Jupiter's light, which emanates from a tiny "disk" (as opposed to a pinpoint) in the sky, is less susceptible to optical distortions when passing through Earth's atmosphere.

Go Buggy. There's a bug with plenty of fun to be had in the North Park area on Sunday, August 10, starting at 9 a.m. Participants will visit "Bug Man" Ron Lyons to discover some of the interesting facts that make their home in San Diego County. The walk is free, but advance registration is necessary. Call 422-2481 for reservations and the location.

The Perseid Meteor Shower, the best known of the many meteor displays that return year after year, will take place under good conditions this year. During the hours between midnight (when the moon sets) and 4:30 a.m. (first light of dawn) on the morning of Tuesday and Wednesday, August 12 and 13, some 50 or more could be visible to observers situated under clear, dark skies. Hourly rates will be less if you observe during the moonlit evening hours on mornings before or after the peak dates.

The Perseid meteors, like other similar annual meteor showers, occur when the earth plows through a broad stream of tiny dust particles left over from the past disintegration of a comet. The particles burn up as air friction slows them to a halt of about 90 miles, resulting in luminous trails visible to a second or two from the ground. Following the passage of a particularly bright meteor is a lingering glow, called a train, sometimes remains for a few seconds or more. To observe the Perseids most effectively, lie in a comfortable position, facing northeast, under an open sky. Strong coffee is a plus as well.

The V & S Plaza & Via a New Car. The name of the beverage is, will be offered to those taking part in the trail maintenance day planned along the Lake Hodges trail in San Diego's River Valley Park from 9 a.m. to noon on Sunday, August 11. For details, call 235-5440 x5, for information, directions, and the required reservations.

Glenn Reed's Sweetwater River competes with nature reserves, wetlands, and wetlands and presents a high fire risk. Help restore Sweetwater River with other volunteers on Sunday, August 10, from 9 a.m. to 1 p.m. Bring gloves, water, hammers (if you have them), wear long pants, and be prepared to get dirty.

Meet the group at the Bonita Driving Range, 3631 Bonita Road, Bonita. For additional information and directions, call 476-1003. Volunteering on this work on the second Sunday of every month.

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Wedding Guide

A free, 24-hour line for planning your wedding. Call 619-235-9797 (on the Web at www.sreader.com/wedding)

Call 619-235-9797 and press the 4-digit extension (in bold type) of the service or advertising that interests you.	Have a couple line and do the limo! Variety.	We will get your dreams to reality! Any size/combine.	Hematologic, intercontinental and multicultural.	All cakes made from scratch for all occasions!	Free class
Planning Tips	World that doesn't exist. Caribbean, reggae, reggaeton, Cuban salsa, salsa, reggaeton. 619-265-8702. Salsa Social Dances. 619-265-8702.	100% of designer gowns not seen in other stores!	Creative rituals, poetry and prose that reflects your cultural and ethnic background. 619-265-8702. Tilly Dorian. 619-265-8702.	The most beautiful and delicious wedding cake! Many styles/ethnic. 619-265-8702. The Cake Lady. 619-265-8702.	new beginner's class
Bakers	Bridal Expo '98 San Diego "One-stop shopping" for brides				



WINSTON BOX

16 mg. "tar", 1.1 mg. nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

**Kiss cigarettes with additives goodbye,
but rinse your mouth out
before you taste ours.**



Calendar LOCAL EVENTS

Streets, downtown). Admission is \$5. For more information, call 665-SHOW. The group performs every Friday.

Backstage at the Broadway Production of Annie is the setting for The Stage Door, an original production in two acts with 11 original songs by Natalie and Steve Kramer-Glickman. The brother and sister duo — 14 and 18 years old, respectively — say it's a "play about real people and real life."

Performances continue at the Ann Playhouse on Friday and Saturday, August 8 and 9, 7 p.m. Find the Ann at 303 East Vista Way. In Vista. Tickets are \$4 for adults, \$2 for those 5 to 10. Call 760-724-2110 for tickets.

Affresco Music Fills the Air, Archie Thompson presents lounge and jazz music during the final concert of the season in Mission Hill's Pioneer Park, at 6 p.m. on Friday, August 8. The park is found next to Grand Elementary School (1425 Washington Boulevard). For more information, call 268-8333. Free.

Trolley Run Park (on Adams Avenue, in University Heights) is the site for the Summer in the Park concert series. This Friday, August 8, at 6 p.m., listen for the Freedom Division Band. Bring blankets and picnic dinners. For more information on this free event, call 297-3166. The annual TGIF Jazz in the

Parks series in Carlsbad continues when Jaime Valle takes the stage at 8 p.m. on Friday, August 8, at Pioneer Park (at Hidden Valley Road and Camino de las Ondas, off Paseo del Norte between Palomar Airport Road and Poinsettia Lane). Free. Call 760-434-2864 for additional details.

Top-tipping jazz may be heard when the Chicago 50 perform for the La Jolla Concerts by the Sea from 2 to 4 p.m. on Sunday, August 10, at the La Jolla Cove in Ellen Browning Scripps Park. 645-8115. Free.

Kick up your heels when South-eastern plays new country — a mix of country and rock — for the Concert by the Sea at Moonlight Beach in Encinitas on Sunday, August 10, at 3 p.m. Free. 760-633-2740.

Get jazzed when the Titi Pigs play at 4 p.m. on Sunday, August 10, 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. 585-5677.

Audience Suggestions fuel the improvisational comedy presented by the Orange Upright Improvisational Comedy Troupe; the ensemble hits Tequila and Coffee at 8 p.m. on Saturday, August 9. Find Tequila at 4500 Park Boulevard (at Madison). Admission is \$6. 444-1239 or 755-0075.

Head to Scripps Park when the Coronado Promenade Concert series hosts the Herons on Sunday, August 10, at 6 p.m. Free. For further information, call 437-8788. The park is located on Orange Avenue, between 6th and 7th Streets.

The **Pompa Drive Strutters** will perform at Lake Poway Park (16644

Lake Poway Road, Poway) on Sunday, August 10, at 8 p.m. For more information, call 478-4141 or 679-4113. Admission is free.

Cross That Bridge, most spiritual medium and Through Fire of Spirit author Jenny Crawford when she signs books at 11 a.m. on Saturday, August 8, at Heaven on Earth Bookstore (760 South Coast Highway 101, Encinitas). Free. 760-755-2345.

The Fed-Up Poets of San Diego announce a bilingual poetry invitation, a musical and literary performance marathon to benefit the publication *Interrubio*, a transgender poetry magazine at 7 p.m. on Saturday, August 9, at El Campo Real. The event promises music by 9 Winds, Head Rest, and Los Hantados. Find El Campo at 940 16th Street, between Broadway and B Street, downtown. 702-2033. Admission is \$6. 444-1239 or 755-0075.

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Author Barbara Sorrento (*No Man's Land*) will sign her book at 1:30 p.m. on Saturday, August 9, at Mystery's Galaxy Books (1094 Carver Street, Kerman, Mex.). 268-4747. Free.

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Calendar LOCAL EVENTS

"Fun and Expression for Everyone" is promoted by organizers of the Point Loma Cultural Fair, slated for Saturday, August 9, from 10 a.m. to 2 p.m. in Point Loma at Shaler Island Drive and Scott Street. There will be jazz, blues, and surf music; poetry; art and art demonstrations; vendors; and food and beverages. Admission is free. For more information, call 223-9762.

Make a Zentropo, surprise, and more when the Museum of Photographic Arts hosts light and photography experiments, demonstrations, and hands-on activities for families on Saturday, August 9, from 1 to 4 p.m., in conjunction with the current exhibit, "Seeing the Unseen." Dr. Harold E. Edgerton and the Wonders of Striped Alley. Admission is \$15 for non-member families. The museum is located in the Casa de Balboa in Balboa Park. Call 238-7559 for the required reservation.

"Make the Wall," an exhibition of 18 sculptures by Pacific Beach native Rosemary Boud, continues through August at the Earl and Brie Taylor Library (the Pacific Beach Branch Library, 4275 Casa Street, Pacific Beach). There's a reception for the artist on Saturday, August 9, at 2 p.m.

Need a Furry Friend? The Helen Woodward Animal Center will staff an adopt-a-pet booth from 11 a.m. to 2 p.m. on Saturday, August 9, at the Flower Hill Mall (at Via de la Valle and I-5, Del Mar). The booth, populated with adoptable cats and dogs, will be in operation on the second Saturday of each month. For more information, call 756-4117.

The By-the-Bay Art Festival is set for Saturday and Sunday, August 9 and 10, from 9 a.m. to 5 p.m. both days, on Shelter Island (across from Humphreys) on the grassy circle. Look for paintings in all media, wood jewelry and keepsakes, jewelry, stained glass, and more. Admission is free. For more information, call 277-8456 or 656-8048.

Exhibitions from All Over Southern California will display their wares at the San Diego Computer Show, set for Sunday, August 16, from 10 a.m. to 5 p.m., at the Scottish Rite Masonic Temple, 11895 Camino del Rio South, Mission Valley. Admission is \$4. For more information, call 295-1221.

San Diego's no matter how the waves really look, the fourth annual UCSD Surf Center's Lusa and Longboard Invitational is set for Sunday, August 10, on the beaches at La Jolla.

Chickling on a Previous Turn of the Century will be in evidence when the third annual Mission House Garden Party takes place on Sunday, August 10, from 1 to 4 p.m. The party will feature demonstrations of silk scarf painting and weaving. Bill Turner will play ragtime on the 1010 upright piano, and Los Angeles dance teacher Sheri Hood will demonstrate acting techniques and direct a "trunk show" with children. The lawn area of the house slopes down to the base of the canyon where landscaped walkways are available for exploration. Tickets are \$12 general, free for those under 12. Find the party at 3525 Seventh Avenue, in the northwest corner of Balboa Park. For further information, call 238-3142. Guests are encouraged to wear period clothing.

Yes! How! Eatopia Country Fair Days are from August 14-17, in the Ramona Outdoor Community Park and Fred Green Arena, 1st and 5th and Aqua Land, beginning next Thursday, for arts and crafts, home economics, and food court opening at noon. Grand Champion judging and the fun zone carnival rides start at 5 p.m. Admission is free, parking is \$1. For more information, call 760-789-2912.

The Magic of Animals! is the program when Jennifer Moravcsik visits in the story time at Barnes and Noble Bookstore to present "Kinder-magic" at 11 a.m. on Saturday, August 9, from 10 a.m. to 1:30 p.m.

Share, facilities begin at 7 a.m. with a surfing competition featuring local and national participants. Home leaders, physicians, and scientists with surfing legends including Jeff "Babe" Bovee, Donald Robertson and Robert "Wingnut" Weaver. At 11:30 a.m., a beachside ball will commence, with ballet, steel drum music, and live entertainment by Sabar. Tickets to view the contest and dine are \$75. For reservations, call 827-0221.

Beard Stories about all kinds of beards will be told when Beards Books and Music hosts a story time on Saturday, August 9, at 11 a.m. Find readers at 1160 Ranchito Canyon Road in Carmel Mountain. Free reservations, call 616-3814.

Let Down Your Hair and enter a contest when the San Diego Actors Theatre presents "Ladies at La Jolla" at 11 a.m. on Saturday, August 9, at the La Jolla Playhouse. The cost is \$4 per person. Call 438-1486 for reservations.

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Make a Mouse to take home and hear a Mouse Todd (the Mouse) and The Tale of Two Tails (the Mouse) during the story and craft time, planned at Barnes and Noble Bookstore, 10400 North H.C. Avenue, Encinitas, at 11 a.m. on Friday, August 12. For more information, call 760-943-6400.

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FOR KIDS

"Song, Rhyme, and Pastimes" are in store when Puppet Express presents "More Puppets! Puppets! Puppets!" at 10 and 11:30 a.m. Wednesday and Thursday, August 11 and 14 (continuing through August 17). The theater is located near the Antares Center in Balboa Park. For more information, call 685-5085. Admission is \$3 for adults, \$1.50 for children, free for those under two.

The Charming Book who stars in "The Green A Minute" and will put in an appearance during the kids event at Barnes and Noble Bookstore at 11 a.m. on Saturday, August 9. The story is found in the Del Mar Highlands Town Center, at 12835 E. Camino Real, in Del Mar. 431-6108. The program is suitable for those four and older.

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Share, facilities begin at 7 a.m. with a surfing competition featuring local and national participants. Home leaders, physicians, and scientists with surfing legends including Jeff "Babe" Bovee, Donald Robertson and Robert "Wingnut" Weaver. At 11:30 a.m., a beachside ball will commence, with ballet, steel drum music, and live entertainment by Sabar. Tickets to view the contest and dine are \$75. For reservations, call 827-0221.

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Calendar ART

The Renaissance is the Real Avant-Garde

For this artist there are no essential differences between a nude and a pair of boots.

Six years ago, the San Diego Museum of Art brought to town an exhibit entitled "Latin American Drawing Today," in which one piece in particular has remained alive in my imagination, a figure drawing by Chilean Claudio Bravo. I have sought out Bravo's work ever since, finally to be rewarded by the first illustrated monograph on the artist, a sumptuous volume printed in Spain and published by Abbeville Press. For any art lover who, in despair at the pseudo-radical experiments and arrogant ineptitudes that dominate the art world at the end of the 20th Century, may have decided that there will never be good art again, this book should come as an exalting revelation.

Abbeville's dust jacket advertises two other publications on their current list: one on Ingres, and another on Piero della Francesca. The Bravo book fits into such a series quite comfortably. Technically, his paintings and drawings have nothing in them specifically of the 20th Century. His aesthetic ideals and visions derive from the 17th Century and the High Renaissance. Looking at his work, you think of Raphael or Sebastiano del Piombo or Zurbarán, or of 19th-century artists in the same tradition, such as Ingres or the early Manet. That does not mean — as the indifferent proponents of the avant-garde have been remiss-

ing for almost a hundred years — that art of this type is reactionary, that it is out of step with the times. It means that there are certain universals in human life that do not change, whatever may happen to belief systems, economic and political structures, or historical self-reflections.

One of these universals is the miraculous beauty of visual reality, in its intricacy, shapeliness, and vital presence. Another is the sense of humorous, expansive tranquility and joy that comes to us when we are confronted with a work of art at once true to reality and perfect in form. Bravo has had the courage — and the talent — to recast these values within a culture that has become hostile toward them (and indeed contemptuous of them). When the avant-garde, at one time a source of brilliant creative discoveries, has turned into little more than a compendium of fashionable clichés, an artist like Bravo belongs to the true vanguard.

Born in Valparaiso in 1936, Bravo moved to Madrid at the age of 25, where he soon established a reputation as a portrait painter for the aristocracy. In 1972, he renounced this career, moved to an 18th-century house in Tangier, adopted the lifestyle of a hermit (more or less), and determined to devote himself to subjects



Phantom of the Supermarket

Claudio Bravo: 'Paintings and Drawings' Introductory text by Paul Rodas and 'Feria Virgen Lina' Abbeville Press, 1987

more congenial to his own view of art. He currently divides his time between Morocco and a ranch he owns in southern Chile, where he produces masterpieces in both locales.

A considerable proportion of these works belong to the category of still life, and their formal resemblances to masters of the genre like Zurbarán and Cotán are striking, not only in their



Made

uncannily realistic technique, but also in the meticulous architectonic arrangement of the objects. These objects include many found in 17th-century still lifes, such as vegetables, kitchen utensils, shells, furniture, flowers, ceramics, silver candlesticks, pewter pitchers, glass jars, wooden bowls, and objects d'art, all depicted as though they were

truly there in front of us, with their shapes, textures, colors, irregularities, and unique personalities. Just as often, however, the objects belong distinctly to our modern world, and Bravo's dazzling representational technique is used to make us aware of the loveliness (when appreciated merely for the fact of their existence) of such things as pa-



The Guardian and His Son

per-wrapped parcels, supermarket bags, boots, tin cans, electric light bulbs, modern kitchen paraphernalia in plastic and metal (a chair by Le Corbusier, a car-racing helmet, a pair of blue jeans).

Whatever the particular objects, we see them in a breathless stillness, as though time and movement had been eliminated from Bravo's world. Some artists (like Rubens or Delacroix or Monet) show us the world in process, being transformed

from one state to another, rushing forward through a series of moments that can never be grasped in isolation. Bravo (like Ingres or Piero) forces us to see things as they would be in eternity, if the process of change, development, and decay could be permanently arrested. They are not on the way anywhere; they simply are. And in spite of the near-photographic realism, with its loving portrayal of the infinitesimal particularities belonging to this thing and to no



Red Velvet

other, we perceive the paintings' components as Platonic archetypes, frozen forever in their unshakable perfection. Bravo tends to assemble objects according to the formal needs of his picture, rather than through any thematic or utilitarian associations. When we see them together merely as arbitrarily chosen elements of a work of art, their isolated and archetypal status is underlined, without the prosaic, dramatizing effects of actual connect-

edness in everyday life, and certainly without the suggestion of a story. But even when the artist uses his objects for a clear thematic purpose, they retain this quality of aloofness and autonomy. A Bravo painting may suggestively portray a specific person exclusively by means of the person's clothes or habitually used implements: slippers, blue jeans, a sports bag, Kent cigarettes, a lighter, a couple of dumbbells, and there the person is, unmistakably defined.

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Hiroshi Motoyama, Ph.D., L.D., is an internationally respected bio-energy researcher, parapsychologist and Shinto priest. Dr. Motoyama is the author of many acclaimed books and scientific articles. He is the recipient of a UNESCO outstanding parapsychologist award and is the founder of a research institute in Tokyo, established to investigate the evolution of human consciousness.

Dr. Gaetan Chevalier, Ph.D., received his Ph.D. in Engineering Physics at the University of Montreal Polytechnic School, and is Director of the CCHS Human Science Program.

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The Curse of the Atrocity Works Like a Virus

Debby jokes that she stuffs "dead people inside" her and must have been a failed Mengele experiment.

Max and Lola say they'll retire to a Florida condo next week, right? So why do they sneak out of Brooklyn at four in the morning a week ahead of time? Who or what are they running from?

Instead of asking uptight parents to send money, inventive college students fabricate worst-case scenarios. Dear folks, I've fallen in love with a mentally challenged teenage of a different race! I've never known such a passionate lover, such bliss. We're running away. Just kidding...heh, heh. Say, can I have more money?

Debby's a compulsive eater and talker. She's wearing middle age, but her infantile mind flickers from clarity to confusion. She dreams she's a schizophrenic, a demented about concentration camps with Hugh Downs in charge. And no matter where they run...

in this case to the wrong condo — Debby always finds her parents. In Florida, she burns in the room, interrupts their lovemaking, and poisons their prospects.

That Debby could track down Max and Lola is incredible. That her new boyfriend, Neil — a mentally challenged African-American teenager — could also find them defies any odds you could name. If we didn't realize it before, it's clear we're in symbolic territory. Like Max and Lola's horrific past, Debby is inescapable.

The set for *The Model Apartment* also leans toward the symbolic — an American Dream exposed as empty. It's a model one-room condominium, the showpiece for a new development. Everything's immaculate. Even the houseplants look primed for a photo shoot. But the TV doesn't work, nor does the refrigerator, and the ashtrays are glued to the shining glass tables.

The room's all surface. *The Model Apartment* brings horror to the surface as well. Max and Lola don't have to imagine their worst fears; they live them. Both survived concentration camps in World War II. Max lost his first wife and daughter, also.

REVIEW
JEFF SMITH

Calendar THEATER



The Model Apartment, by Donald Margulies. *La Jolla Playhouse, Mardell Weiss Forum, CCSD. Directed by Mark Rucker.* (cast: George Lee, Akai Prince, Rosemary Prince, Roberto Wallach, Christopher Asch, costumes, Katherine Roth, lighting, Blake Barba, music and sound, Nathan Berkeley). **Playing through August 24.** 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 530-1010.

named "I" for him (whom he talks to in gray silk). Frank and help. Frank who her "second" duty. And Debby, indulging a box of Cheesecake, and...

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In one of the most bizarre — and funny — scenes in recent memory, Neil and Debby make love in front of her parents. Margulies throws two perspectives on the event. For Neil and Debby, it's a joyous and natural reunion. Neil even confesses it's great to have sex with such a "fat girl". For Max and Lola, it's yet another worst-case scenario unfolding before their eyes.

Lola can't let go of the daughter. Max, however, becomes convinced Debby will "crush" him if given the chance. He'll do anything — even abandon Lola! — to escape Debby. She also confronts the unthinkable when Max yells at her, "What Hitler didn't do to me, you do!"

The Model Apartment suggests that the Holocaust is a point of no return. The curse of the atrocity works like a virus, infecting generations. To make his points, Margulies (whose other works include *Signs & Wonders* and *Collected Stories*) uses language on fire. There are times at the La Jolla Playhouse, however, when director Mark Rucker needlessly pours gasoline on the flames.

Maybe it was just nervous, opening night overkill, or maybe it was by design, but the production didn't trust Margulies' vocal, haunting language. The play's backbone is its exposition — and the revelations about Max and Lola's past — but the actors sped through their expository scenes as if embarrassed. One result was more audience whispering than usual: Is Max dreaming? A second Debby? Max's first wife was Anne Frank?

The production favored the visual to the verbal. Debby's case in point. Roberto Wallach makes her not grotesque, but definitely grotesque. Pressed in a fat suit, Wallach worked hard at passing us out with a Rabelaisian relish for food, half of which he drooled or spilled on herself.

What gets lost is Debby's point of view. When Max says she does to him what Hitler didn't, the production sides with Max. This throws the balance off and doesn't stress how it feels for a daughter to hear her father make such an unthinkable remark.

Wallach plays Debby and the ethereal Deborah. It's clear she could do whatever a director asked. For example, Wallach has Debby talk like a kitchen blender. She mixes images from the Holocaust and everyday life and changes speeds in a pure show, now double-time. It's a vocal tour de force the production doesn't highlight enough. But in a way, that's the point. *The Model Apartment* opened July 27, so it may have settled in — and settled down — by now. Though I quibble with directorial and acting choices, I'll applaud the La Jolla Playhouse for staging it. This isn't the sort of play you sell to season subscribers. (Holocaust dysfunctionality — did I tell you about the interracial sex?) But it's the kind of risk-taking

drama we get too little of locally. In the last 15 years San Diego has sent more successful musicals to Broadway than any other region except Chicago. But how many dramas have we sent? And when was the last time a serious playwright like Margulies wanted a world premiere in our city? We've come a long way, but we still got a way to go.

THEATER LISTINGS
Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for an "in-house" change and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

The Bell of Little Italy
The title of Mark Savage's musical makes it sound like a Disney movie, in which a strait-laced bellmaker saves the world from Communism. Actually, it's about the coming of age — and coming out — of a young gay man. The show's premise is like a coat hanger without the coat. A civil rights lawyer, Michael Wilson, is a multi-talented. Should he continue creating as an activist or take that job as an entertainment lawyer? Frick. Other gay people project the musical, however.

Like Mark W. Smith's first-rate performance as Mike, Smith's got savvy. This isn't his first "San Diego" (he's got many times), a strong singing voice, and excellent rapport with the audience. Mark Savage's direction gets much from "little" in the title. A hilarious scene in a shoe store, even an always-inventive use of props, and deft puppets work on his eight person cast. There's also the memorable music, especially "Oh Mom, Oh Dad," to which Michael tells his parents he's gay. Those strengths add up to a modern, engaging show. Little Italy can be 11 months in San Diego. Its first run in San Diego is all too brief.

Worth a try.
LUCY LAMBERT THEATRE, 1000 LA JOLLA VILLAGE DRIVE, THURSDAY THROUGH SUNDAY AT 8:00 P.M. FOR INFORMATION CALL 530-1010.

Beauvoir
Class is back in session. Intro to Baby Boomer. Born between 1946 and 1956, the baby boomer generation is history. They're writing the book on "self-obsession," they're beginning to turn 50 at the rate of one every seven seconds. Kerry Healey and Vanda Egeron tell us about the baby boomer. The show alternates of comedy, history, and social commentary. The show alternates of comedy, history, and social commentary. The show alternates of comedy, history, and social commentary.

The Complete Works of William Shakespeare (abridged)
The Fine Hills Dinner brings this irreverent lampoon of Shakespeare's sonnets to San Diego in a dinner-theatre package. Scott Kinney directs.

Family Values
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Calendar THEATER

The Furlonger

For the third time, the Five Hills Players stage Larry Shaw's comedy about a shy visitor at a remote fish camp in Georgia who pretends not to know English. Scott Kinner directed. PINE HILLS OVER THEATRE, THURSDAY, OCTOBER 8, 7:30 P.M. FRIDAY AND SATURDAY, 8:00 P.M. SUNDAY, 2:00 P.M. CURTAIN AT 8:00 P.M.

Fervor Field

They're black. They still dare to be square. And they still are an indication, the four harmonies in search of plaid spot coats will be at the Theatre in Old Town for a long, long time. Joseph Campbell unites the four harmonies of "50s 'gay groups' aren't your particular bias (I needed a quick fix of Old and Hendrix after hearing them), you've got to admit the Plaid follow their own rules. They roam in line of having life but not in line of the greatest hits of Your First Parade which crowned the most popular songs of the '50s until Elvis drove it off the air waves. Stuart Ross, who conceived, directed, and choreographed the original New York production, with the aim of enhancing everything to everyone. The four performers — Leo Dalglish, Steve Gaudin, Rick Meads, and Bobby Smith — sing as well as any collection of Plaid music give the opening night was crisp but made no distinction between the rehearsed songs left off and the "gonemans" sections being ex-

everything left rehearsed by the numbers. Terry O'Donnell plays an indefatigable piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a fantasy where the Plaid got stuck, is a wacky draw that's a peeky show, though Jane Ruman's savvy lighting knows when to tweak the brighteners.

Words & my. Theatre in Old Town, OPENED NIGHT, THURSDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. SUNDAY AT 3:00 P.M. AND 8:00 P.M.

Pete Biss of New Plays

The Five Theatre continues its annual tradition of staging new plays by local playwrights. Call the theatre (213) 750-1010 for specific plays, times, and dates.

PIETZ THEATRE, THROUGH AUGUST 31, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

But the San Diego Black Ensemble production is one of its better of them. The six-person cast, led by Walter Murray and also directed by Patrick Stewart, dressed in black, wears black or white masks, and all intrude key roles. Voice, gesture, and fluid choreographed movement plus their superb use of work create mood. And though the correct action sometimes go overboard, the production sustains an urgent, angry edge we get too little of in San Diego theater.

Words & my

THEATRE IN OLD TOWN, OPENED NIGHT, THURSDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. SUNDAY AT 3:00 P.M. AND 8:00 P.M.

Joy and Maria's Italian Wedding

Difficult Productions presents an interactive wedding ceremony in which everything that can go wrong, will. The Grooms and Groomsmaids, both dysfunctional, celebrate the nuptials of Joy and Maria.

CLARENCE HOTEL & STREET, DOWN TOWN, OPENED NIGHT, THURSDAY AND SATURDAY AT 7:30 P.M. MATINEE SATURDAY AT 2:00 P.M. SUNDAY AT 1:00 P.M. FOR INFORMATION CALL (619) 444-2821.

The Legend

In Mark Hamill's first play, The Legend, Hamill fantasizes and his wife comes to Hamilton, a small town Texas tale. The play chronicles their efforts to build a home and sustain their faith with the play's theme: "The Legend, once again the Extant's search for the 'urge' to live something valuable." It's 1962. It's a love story. Don Dave runs the dry goods store. His 15-year-old wife has imperceptible cancer that doctors

don't talk care anymore, just "pain management." Rachel asks the obvious questions: Why me? Why now? The instant she pondered her lot, The Legend shifts from a touching family drama to a caution. Rachel does a Q&A with a Rabbi, later with Aunt Sarah, a Christian Scientist who converts her. Rachel has the impendence received such formal structuring. To make its points about belief, the play makes its characters unbelievable. They become positions in a dispute, standing where they must to make the arguments work. But hardly disputation. Rachel's pace for two hours is just right.

Joy and Maria's Italian Wedding

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The Music Man

Harold Hill's back in the land of the "neck-bowed Harmonica," peddling dream and musical instruments as a cure for trouble in River City, I.O.Way, July 4, 1912. Hill's real name, and he's called it, is a bass drum from a pipe organ, but the guy can sell. And so can much of Strangely Musical Theatre's current rendition. This opening night of The Sound of Music is a technical mess. Everything went wrong that could. Some of the sound and lighting's still heavy for The Music Man, but the production's a whole heap stronger.

Level Valued Compromise

Terrace McNally's 1995 Tony Award winner is an update. It's 1962. It's a love story. Don Dave runs the dry goods store. His 15-year-old wife has imperceptible cancer that doctors

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San Diego Reader August 7, 1997 85

"Rolling Stone" Revisionism

I don't remember these records getting five stars the first time around. Turns out some of them weren't even reviewed when they came out.

The following article first ran in the June 6, 1997, issue of the Chicago Reader.

The record industry must be hurting something awful in *Rolling Stone's* May 16 issue, the magazine published a long retrospective called "The Rolling Stone 200: The Essential Rock Collection." Abutting a

cover story about Jewel on one end and a summer fashion spread on the other, the feature promised "a definitive list of the essential CDs of the rock and roll era" (that's CDs, mind you, not merely albums — you don't want to degrade yourself buying second-hand vinyl copies of these vital documents), selected by a "panel of experts" that included

publisher Iann Wenner and James Henke, chief curator of the Rock and Roll Hall of Fame and Museum.






But wait a minute — I don't remember all these records getting five stars in *Rolling Stone* the first time around. Turns out some of them weren't even reviewed when they came out, notably AC/DC's *Highway to Hell*, Black Flag's *Damaged*, Funkadelic's *One Nation Under a Groove*, Kraftwerk's *Trans-Europe Express*, Metallica's *Kill 'Em All*, Ministry's *Land of Rape and Honey*, Nine Inch Nails' *Pretty Hate Machine*, N.W.A.'s *Straight Outta Compton*, the Orb's *Adventures Beyond the Ultraworld*, Pavement's *Slanted and Enchanted*, the Pixies' *Surfer Rosa*, and — believe it or not — the Who's *Tommy*.

Others on the list apparently weren't quite as essential back then, when Wenner and company were granting them three stars (De La Soul's *3 Feet High and Rising*, Laurie Anderson's *Big Science*, Nirvana's *Nevermind*) or a grudging three and a half (Madonna's *A Prayer*, Sonic Youth's *Daydream Nation*, the Minutemen's *Double Nickels on the Dime*, Liz Phair's *Exile in Guyville*, Smashing Pumpkins' *Siamese Dream*). Some of the magazine's more drastic reversals are laid out below.

REVIEWS

J.R. JONES

Of course, how often you're wrong doesn't matter as much as how often you're right, and most of the *Rolling Stone* 200 received fairly positive, if not laudatory write-ups at the time of release. What doesn't square with the list is the number that were buried at the back of the reviews section, well behind the latest album from Linda Ronstadt or Huey Lewis — but that's another chart.

ESSENTIAL CD	NOW	THEN
 Buffalo Springfield <i>Buffalo Springfield Again</i>	The squabbling California combo — which included Neil Young, Stephen Stills, and Richie Furay — pulled it together for a second go-round... Two of Young's finest songs, "Mr. Soul" and "Broken Arrow," bookend <i>Buffalo Springfield Again</i> ... In this case, the battling egos only brought out the best in one another. — Anthony DeCurtis	What <i>Buffalo Springfield Again</i> though obviously lacks in cohesiveness... There is no blend, only a rather obvious alteration among the compositions. "Broken Arrow" is an attempt at the latest trend in contemporary songwriting — the Beatle-esque freak out. It doesn't hold up, it becomes tiresome and loses impact. (1967) — Jim Werner
 Cream <i>Wheels of Fire</i>	On <i>Wheels of Fire</i> , the supergroup Cream captured both its outrageous "Cronache," "Tool," and its studio sophistication ("White Room"). Three virtuosos — guitarist Eric Clapton, bassist Jack Bruce, and drummer Ginger Baker — riffed like jazzmen... Their skill, technical mastery and ambitiousness as players brought rock and roll a new respectability... <i>Wheels of Fire</i> is the trio's recorded high point. — Anthony DeCurtis	The Sunny Bono-ish production job adds little... It is unfortunate that the group chose to do "Born Under a Bad Sign" — Jack Bruce doesn't have a good voice for blues, but he chooses to try it out on one that is currently popular in an exceptionally fine original version. (Ginger Baker also ought to learn that knowing on a cowbell and wood block does not make a song funky...) [On "Spontaneous"] Bruce's bass playing is much on busy when he should be the bottom of the sound. (1967) — Jim Werner
 Rod Stewart <i>Every Picture Tells a Story</i>	[Stewart's] third solo album is a perfect showcase for his range voiced interpretive skill. The commitment and conviction of his performance will stun anybody who knows only his recent "ed" efforts... Stewart projects a winning, romantic vulnerability on his originals — the title track and "Maggie May" create acoustic grooves that are both mellow and rollicking. — Mark Coleman	Boring as half of it may be, there's enough that is unqualifiably magnificent on the other half of <i>Every Picture Tells a Story</i> to make it clearer than ever before that if Rod Stewart ever allows himself the time to write himself a whole album, it will be among the best albums any of us has ever heard. (1971) — John Mendelsohn
 Rolling Stones <i>Exile on Main Street</i>	One of rock's towering masterpieces, <i>Exile</i> , which was a double album in its vinyl incarnation, is a rhythm juggernaut. The album's triumph is in passion — Watts and Wyman make even the ballads move. Taylor and Richards lock in with the force of a drill press, and Jagger, buried in the mix, sings like a man desperate to claw his way out of a grave. Satisfaction, after all, is the Stones' great theme, and <i>Exile on Main Street</i> delivers it. — Anthony DeCurtis	The Stones have chosen to sustain for the moment... I still think that the great Stones album of their mature period is yet to come. Hopefully, <i>Exile on Main Street</i> will give them the solid footing they need to open up, and with a little horizon-expanding (perhaps by two months on the road) they might even deliver it to us the next time around. (1972) — Lemmy Kato
 Aerosmith <i>Rocks</i>	The quintet's road-tightened raw power threatens to break loose on the opening cut — "Back in the Saddle" looks at the gate like a racer ready to burn rubber. That tension is the source of the magnificent, electrifying charge in Aerosmith's music. — Mark Coleman	While the band has achieved phenomenal commercial success, their fourth album fails to prove that they can grow and innovate as the models did... The material is Rock's major flaw, mostly pale remakes of their earlier hits... Aerosmith may have their hard-rock songs, but they won't truly fly until their inventiveness catches up to their fast-maturing professionalism. (1976) — John Mendelsohn

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 David Bowie <i>Low</i>	Low is where David Bowie steps back from trend hopping and finds his own voice, Brian Eno serves as collaborator and provocateur... The satiric electronic instrumentals that make up half of <i>Low</i> now sound prescient — they provide mood music for people with short attention spans, a sort of ambient techno minus the beat. — Mark Coleman	Such technosheen music requires a detached manner to hold the reins, and Bowie, the cracked actor, is just too much of a ham. The problem is most glaring when his Latin-mass voices are blended into the lunar mix with the subtlety of ripe blue cheese. Bowie lacks the self-assured humor to pull off his avant garde aspirations. (1977) — John Howard
 Rolling Stones <i>Some Girls</i>	The Stones resumed greatness with <i>Some Girls</i> . Part of the band's resurgence was the challenge of punk — it's not hard to hear New Wave insurgency and glam posturing in the tough rhythms of "When the Whip Comes Down," "Lies," and "Respectable." — Anthony DeCurtis	Thus far, the critical line is that <i>Some Girls</i> is the band's finest LP since its certified masterpiece, <i>Exile on Main Street</i> , and I'll buy that gladly. What I won't buy is that the two albums deserve to be mentioned in the same breath. (1978) — Paul Nelson
 Sam Cooke <i>The Man and His Music</i>	Every track on <i>The Man and His Music</i> will lift your spirits and make it clear why it was called soul music in the first place. — Anthony DeCurtis	<i>The Man and His Music</i> will probably just confirm what people already knew about Sam Cooke: he possessed a voice that could burn down the house, but he compromised it for stardom. Hopefully the next record — RCA promises a blues album — will be more of a revelation. (1986) — Steve Bloom
 The Cure <i>Staring at the Sea: The Singles</i>	By the time The Cure had amassed enough singles to assemble this rich retrospective, the English group, led by both glamour puss Robert Smith, had evolved from the teeny guitar angst of such songs as 1979's "Boys Don't Cry" to the gauzy, intimate romance of 1985's "Close to Me." — Ira Robbins	Due to the forcefulness of Robert Smith's leadership, the Cure has endured long enough to merit a singles compilation... [It] permits an accurate evaluation of their erratic career... With its indifferent stylistic changes and its reliance on emotional distance, <i>Staring at the Sea</i> catalogs the exaltation and fossilization of despair in postpunk rock. (1986) — Rob Tannenbaum
 The Jesus and Mary Chain <i>Psychocandy</i>	In this corner, neat, melodic pop, all sweetness and light. In that corner, chaotic rock noise dripping with sex and sin... Pushed past the red zone of fuzz and echo into sonic prop wash, this dauntingly beautiful album abounds with such toxic, bubblegum treats as "Never Understand" and "Just Like Honey." — Ira Robbins	If indeed they are a superficial and diluted version of the most hard-core and dangerous elements in the rock lexicon, maybe they are too young to care... It's obvious to the point of mania that the Velvet Underground is the pure and adult model for the self-consciously evil geography of the Jesus and Mary Chain. (1986) — Tim Holmes
 Bonnie Raitt <i>Nick of Time</i>	Bonnie Raitt's overdue success... awarded a musical prayer for rock fans who had outgrown teen angst and adolescent hormones. Instead of pretending to be what she wasn't, the warmhearted veteran applies her handsomely weathered voice to insightful songs about life in maturity. — Ira Robbins	Raitt has yet to succeed at either selling out or making the album that once and for all set her apart as a great and original artist... After a strong start, the album wears thin. For almost any other pop singer, <i>Nick of Time</i> would be a solid victory. For Raitt, who is clearly capable of being great, it is another beautiful near-miss. (1989) — Fred Goodman
 Nirvana <i>Nevermind</i>	The most influential record of the '90s, <i>Nevermind</i> countered tired FM rock with unadulterated passion, unrelenting realism, anti-rock-star sentiments and, most important, indecipherable songs... <i>Nevermind</i> touched a new generation of rock fans with its undirected rage channeled through simple, spot-on pop tunes... [It] proved that in an era of post-everything, anger and dulled idealism were as inspirational as peace and love. — Lorraine Ali	Given the small corner of public taste that nominal guitar rock now commands, the Washington State trio's version of the truth is probably as credible as anyone's... If Nirvana isn't on to anything altogether new, <i>Nevermind</i> does possess the songs, character, and confident spirit to be much more than a reformulation of college radio's high-octane hits. (1991) — Ira Robbins

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The Bonita Valley Inn, 5080 Bonita Road, Bonita, 472-2440. *Thursday and Wednesday, 7 p.m., Janet Hammer's Rhythm Express with Greg Akkerman, pop.*
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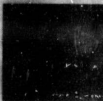
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REVIEW

DUNCAN SHEPHERD

Romance. Their chilling touch is over everything. They are vulgarizing mankind. The crude commercialism of America, its materializing spirit, its indifference to the poetical side of things, and its lack of imagination and of high unattainable ideals, are entirely due to that country having adopted for its national hero a man who, according to his own confession, was incapable of telling a lie, and it is not too much to say that the story of George Washington and the cherry-tree has done more harm, and in a shorter space of time, than any other moral tale in the whole of literature."

Calendar

MOVIES



From *The Song of the Lark*, Willa Cather: "There was some power abroad in the world bent upon taking away from her that feeling with which she had come out of the concert hall. Every thing seemed to sweep down on her to tear it out from under her cape. If one had had, the world became one's enemy: people, buildings, wagons, cars, rushed at one to crush it under, to make one let go of it. Then glared round her at the crowds, the ugly,

sprawling streets, the long lines of lights, and she was not crying now.... All these things and people were no longer remote and beguiling; they had to be met, they were lined up against her, they were there to take something from her. Very well, they should never have it. They might trample her to death, but they should never have it. As long as she lived, that ecstasy was going to be hers. She would live for it, work for it, die for it, but she was going to have it, time after time, height after height. She could hear the crash

of the orchestra again, and she rose on the braces. She would have it, what the trumpets were singing! She would have it, have it — it!"

From *The Tragic Muse*, Henry James: "Mother wouldn't like it. She has inherited the queer old superstition that art is pardonable only so long as it's had — so long as it's done at odd hours, for a little distraction, like a game of tennis or of whist. The only thing that can justify it, the effort to make one let go of it. Then glared round her at the crowds, the ugly,

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132 San Diego Reader August 7, 1997

can't do without time and singleness of purpose, she regards as just the dangerous, the criminal element. It's the oddest hind-part-before view; the boldest immorality."

From *Main Street*, Sinclair Lewis: "Carol turned on the company. So here, I want this nonsense to stop. We've simply got to get down to work." Juanita Haydock led the mutiny: Look here, Carol, don't be so bossy. After all, we're doing this play principally for the fun of it, and if we have fun out of a lot of monkeyshines, why bother?"

Yes, feebly. You said one time that folks in G.P. [Gopher Prairie] didn't get enough fun out of life. And now we are having a circus you want us to stop!" Carol answered slowly: I wonder if I can explain what I mean? It's the difference between looking at the comic page and looking at Mame. I want fun out of this, of course. Only — I don't think it would be less fun, but more to produce as perfect a play as we can. She was curiously exalted; her voice was strained; she stared at the company but at the grotesques scribbled on the backs of wing-pieces in forgotten stage-hands. I wonder if I can understand the "fun" of making a beautiful thing, the pride and satisfaction of it, and the holiness!"

The company glanced doubtfully at one another. In Gopher Prairie it is not good form to be holy except at a church, between ten-thirty and twelve on Sunday.

From *The Author of Beltracchio*, Henry James again: "The difference between us is sim-

ply the opposition between two distinct ways of looking at the world, which have never succeeded in getting on together, or in making any kind of common household, since the beginning of time. They've borne all sorts of names, and my wife would tell you it's the difference between Christian and Pagan. I may be a pagan, but I don't like the name; it sounds sectarian. She thinks me at any rate no better than an ancient Greek. It's the difference between making the most of life and making the least, so that you'll get another better one in some other time and place. Will it be a sin to make the most of that one too. I wonder, and shall we have to be locked off in the future state as well as in the present? Perhaps I care too much for beauty — I don't know, I doubt if a poor devil like I delight in it, I adore it. I think of it continually, I try to produce it to reproduce it. My wife holds that we shouldn't cultivate or enjoy it without extraordinary precautions and reserves. She's always afraid of it, always on her guard. I don't know what it can ever have done to her, what grudge it owes her or what resentment rides. Moreover I care for seeing things as they are; that's the way I try to show them in any professed picture. But you mustn't talk to Mrs. Ambler about things as they are. She has a mortal dread of things as they are."

From *Northinger Abbey*, Jane Austen: "There seems almost a general wish of decaying the capacity and undervaluing the labor of the novelist, and of delighting the performances which have only genius, wit, and taste to

recommend them. 'I am no novelist reader.' 'I seldom look into novels.' Do not imagine that I follow read novels — It is really very well for a novel. Such is the common cant. And what are you reading, Miss —?" "Oh, it is only a novel!" replies the young lady, while she lays down her book with affected indifference or momentary shame. "It is only *Cecilia*, or *Gamilla*, or *Belinda*, or, in short, only some work in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humor, are conveyed to the world in the best-chosen language."

From *The Author of Beltracchio* again: "There's a hatred of art, a hatred of literature — I mean of the genuine kind. Oh the shame — those they'll swallow by the bucket!"

From *The Song of the Lark* again: "My life is full of jealousies and disappointments, you know. You get to hating people who do contemptible work and who get on just as well as you do. There are many disappointments in my profession, and bitter, bitter contempt! Her face hardened, and looked much older. If you love the good thing really, enough to give up for it all that one must give up for it, then you must hate the cheap thing just as hard. I tell you, there is such a thing as creative hate!"

From "Books Which Have Influenced Me," Robert Louis Stevenson: "Something that seems quite new, or that seems insolently false or very dangerous, is the test of a reader. If he tries to see what it means, what truth

excuses it, he has the gift, and let him read. If he is merely hurt, or offended, or exclaims upon his author's folly, he had better take to the daily papers; he will never be a reader."

From *The Tragic Muse* again: "People may not read you at night, may not like you, but there's a chance they'll come round; and the only way to court the chance is to keep it up — always to keep it up. That's what I do, my dear fellow, if you don't think I've persevered. If someone likes it here and there, if you give a little impression of solidity, that's your reward; besides, of course, the pleasure for yourself."

"Don't you think your style is a little affected?" Nick asked, laughing, as they proceeded. "That's always the charge against a personal manner; if you have any at all people think you have too much. Perhaps, perhaps — who can say? Of course one isn't perfect, but that's the delightful thing about art, that there is always more to learn and more to do: one can polish and polish and refine and refine."

From *Providence*, screenplay by David Mercer, direction by Alain Resnais: "Of course it's been said about my work that the search for style has often resulted in a want of feeling. However, I'd put it another way, I'd say that style is feeling, in its most elegant and economic expression."

From *The Mighty and Their Fall*, Ivy Compton-Burnett: "I would rather have a plain word than all this evasive irony, if that is

what it is. "I hope it is that. I meant it to be. A plain word is a dreadful thing."

MOVIE LISTINGS

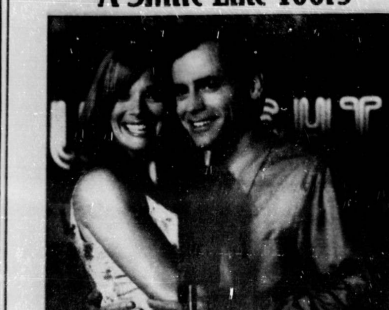
All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unrated.

Added to Love — Conscientious romantic average comedy about a couple of rejected lovers who team up to spy on and sabotage the love nest of their respective exes. (The setting up of a camera observing as a surveillance device is a nice scene on purely technical grounds.) Meg Ryan, with punkish dark roots and only a motorcycle helmet as a hair-raising tool, never establishes a character beyond her standard anti-cute inebriation. Matthew Broderick has more to work with in the personality department, but his side-eyed innocence is not up to the requirements. With Kelly Preston, Tchéky Karyo, and Maureen Stapleton, directed by Griffin Dunne. 1997.

Al Bad — Charles Martin Smith's comic fantasy about a basketball-playing dog with Michael Jeter, Kevin Zegers, Wendy Makkena. JARREL MOUNTAIN CINEMA; CAROUSEL CINEMA 6; CINEMA STAR 10; CINEMA STAR 12; DEL MAR HIGH SCHOOL; EL CAMINO 8; GROSS 5; LA BELLA VILA; LAKE MIRA 16; LA 7; MESSON VALLEY 20; PLYMOUTH 10; SAN MARCOS CINEMA; SHERIDAN 10; TOWN AND COUNTRY; VISTA SQUARE 14; VIA ESCOBEDO 8; VIA HORTON PLAZA 14; THE GRAND PLAZA.

Al Force One — The President's plane is hijacked by neo-fascist Communists, out of Kazakhstan, and only one man can stop them: the President himself. As a valiant Vietnam vet and a Medal of Honor winner ("He knows how to fight," offers his for-

Greg Kinnear Lauren Holly
A Smile Like Yours



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One entry per person. No purchase necessary. Remaining S.A.S.E. will not be returned. A Smile Like Yours opens August 22.

1997 AUG

nation and escape, the titillating thrill of the Secret Life. The sweetness comes from the wholesome particulars of the case. This man's guilty little secret is not some backstreet affair, not some addiction to strip-tease or gay bars. And yet the wife, when she finds out, is shocked to the very marrow. "Even if it was dancing, it was still an affair." Comparisons with the traumatically unforgettable *Strictly Ballroom* seem impossible to avoid, and for that matter there's no reason they should not be welcomed and encouraged. The film is a very good film of a married woman's desire for a younger, dress-fairy tale—Clairella, the Ugly Duckling, whatever you please—the Japanese film doubles the pot with two different and intertwined tales, a lack-and-the-beastfalk allegory of growth and self-discovery, and the time a woman is released of Rapunzel from her prison of a lifeless reawakening of Sleeping Beauty. And, more importantly, where the Australian film offered only coarseness and vulgarity, the Japanese substitutes taste and refinement. Kenji Yukusho, Tamiyo Kusakari. 1996.



Picture Perfect

Sling Blade — Billy Bob Thornton's Karl — a borderline moron released from a mental institution twenty-five years after murdering his mother and her lover — is a striking portrait, difficult to recognize as the same man who, for instance, was once the bullying cardsharp faced down by an unarmed Wyatt Earp in *Tombstone*. "Are you gonna do something, or are you just gonna stand there and bleed?" That man

The makeover is top to bottom. To begin with, there's the neo-Medieval bowl hair and the unchanging costume of gray shirt buttoned up to the neck and blue pants stopping a couple of inches short of the ankle. Then there's the pugnaciously out-thrust chin and the lips drawn taut into a chimplike grin. And then there's the Southerner drawl lowered an octave or two so as to sound something like Froggy of the "Ole

Gang" comedies after his pubertal voice change, something like a dubbed Italian muscleman grunting with the effort to pile a pillar or roll a boulder, something: the grinding gears of an eighteen-wheel semi on a steep downgrade. This fright growl is punctuated at intervals with a throat-clearing "mnmh-hmm" or, less creatively, more ruminatively, a mere "mmm." All of which is quite fascinating

standing outside a door without either entering or knocking, just waiting to be found there) are really pretty easy to come by; and Thornton, who also wrote and directed, comes by them in bucketfuls. The central situation — the befriending of Karl by a young boy whose single mother is victimized by an abusive lover — is dripping with sentimentality. The writing often sounds a lot like overwriting — stilted and literary

takes. Still, a sufficiently likable little movie notwithstanding the two-and-a-quarter-hour duration that taxes the boundaries of littleness. With Lucas Black, Natalie Canerday, John Ritter, Dwight Yoakam. 1997.

Spoken The burn-in to a trip and resuscitated superhero from the Todd McFarlane comic books and the HBO cartoon series, comes — like a Batman out of Hell — to live action, or at least partially live. His assorted powers — his cape, his armor, his spikes, his chains — and his shapeshifting enemies imprison much of the action in computer animation. The creative "vision," with its rock-and-roll satanism and its contemplation of the apocalypse, fancies itself as "darker" than that of the Batman and Superman movies, but it's infected with the same dollish jockism. Michael Jai White, John Leguizamo, Thelma Houston, Martin Short, and, of course, Nicolas Winding Refn are led by Mark A. Z. Dunne. 1997

● (AERO DRIVE IN: CARMEL MOUNTAIN;
CAROUSEL CINEMA 6; CINEMA STAR GALAXY;
CINEMA STAR 6; CINEMA STAR 10; CINEMA
STAR 13; FLOWER HILL CINEMAS; GROSSMONT
CENTER; GROVE 9; MIRA MESA 7; MISSION VAL-
LEY 20; POWAY 10; SAN MARCOS CINEMAS;
SANTEE VILLAGE R; SCUTCH BAY DRIVE IN; STU-
DIO 3 CINEMAS; SWEETWATER 9; TOWN AND
COUNTRY; TOWN SQUARE 14; UA
GLASSHOUSE 6; UA HORTON PLAZA 14; UNIVER-
SITY TOWNE CENTRE; VALLEY DRIVE IN; WEE
GANG PLAZA)

Speed 2: Cruise Control — Too speedy. The pace is indeed so insistently frenetic, and the camerawork so agitated, that we cannot begin to appreciate, even if we can begin to comprehend, the moves and countermoves aboard a hijacked Caribbean cruise liner. The lone hijacker, and the last word in disgruntled ex-employees (Willem Dafoe), gives new meaning to the concept of "computer wizard." "A true

Jan De Bont, 1997.
 ● CENTURY TWIN, SILVER CINEMAS, VINEYARD
 TAUN VINTAGE

Star Maps — An Hispanic Hollywood starlets? It must be great to be loved by so many people, make people laugh, make people cry? Hides his time in a stable of male prostitutes run by his own father. A minor embarrassment, exaladino, sentimental, and simple-minded, with some creditable wasted work by Elfrin Figueroa as the unwinding father and singer-songwriter Juan Flores as the responsible sister. Douglas Spain, Kandeece Jordan, Annette Marab, Martha Velaz; written and directed by Miguel Arteta. 1997.

Sunset Boulevard — Typically trashy Hollywood "expose" about a glib, corruptible writer who is snared by a movie queen, a quarter-century past her prime, hidden away with her delusions and her loyal butler in a Gothic mausoleum. As irresistible as gossip. With Gloria Swanson, William Holden, Erich Von Stroheim; directed by Billy Wilder. 1950.

★★★ (GARDEN CABARET, 8/7 THROUGH 9, 8:30 P.M.)

Ulee's Gold — An export of the one-man regional cinema of Victor Nuffer. That the region would of course be Florida (*Gal Yum! 'N', A Flash of Green, Ruby in Paradise*), this time the swatoppy-back country, with brief and reluctant excursions to the state penitentiary and the druggy depths of Orlando. The lead role affords Peter Fonda, after a couple of decades of neglect and obscurity, a conscious and even self-conscious



Star Map

crack at a Henry Fonda role: a standoffish, stiff-necked widower, wounded war veteran, and third-generation beekeeper, raising two granddaughters while his disgraceful son serves out a prison term for robbery and his errant daughter-in-law consorts with scheming no-goodniks. The chief interest of this piece of casting is the cruel

clence it provides of how loosely the son fills the old man's shoes: an ironic parallel to the fictional storyline. (With the added years and pounds and the subtracted hair, Peter looks as though he will much sooner turn into M. Emmet Walsh than into Henry.) The movie as a whole — weak spine and all — is warm hearted, humble,

homely, decent, and, prior to the crude melodramatic turn near the end, a trifle full. Possibly the liveliest moment is the overly bit of shared observation when the helpful neighbor (Patricia Richardson) is rudely repaid for her assistance by way of a civilized invitation to tea. We notice what she notices, and we notice her noticing.

★★ (HILLCREST CINEMAS; LA JOLLA 12; LA

[illegible]

MOVIE DIRECTORY

DOWNTOWN

[illegible]

UPTOWN

Theater 1: *Complicity* (Henry Jones)
 Theater 2: *Free Willy 2: The Love*
 Theater 4: *Air Force One*
 Theater 5: *Air Force One*
 Theater 6: *Spies*
 Theater 7: *Spies*
 Theater 8: *Picture Perfect*
 Theater 9: *Air Mail*
 Theater 10: *Combat*

BEACHES

Cove, 7730 Girard, La Jolla (439-5406)
Box of Moonlight, from 8/6
The Three Stooges Meet Hercules, matinee
8/9 and 10

Chapter 1: Conspiracy Theory, from

<p>Theater 2: <i>Free Willy</i> 3 from 8:00</p> <p>Theater 1: <i>Air Force One</i></p> <p>Theater 4: <i>Crucial Moment</i></p> <p>Theater 3: <i>Good Burger</i></p> <p>Theater 5: <i>Conan's Funtastic</i></p>	<p>Cinema 21: 1400 Hotel Circle North (291-2121)</p> <p>Company Theory, from 8:00</p>
<p>U.S. Glasshouse 6, 3036 Sports Arena Blvd. (212-1146)</p> <p>Theater 1: <i>How to Be a Player</i></p> <p>Theater 2: <i>Picture Perfect</i></p> <p>Theater 3: <i>Spies</i></p> <p>Theater 4: <i>Air Bud</i></p> <p>Theater 5: <i>Men in Black</i></p>	<p>Hazard Center, 7510 Hazard Center Drive, Miss. (601-971-7777)</p> <p>Theater 1: <i>Free Willy</i> 3 from 8:00</p> <p>Theater 2: <i>Free Willy</i> 3 from 8:00</p> <p>Theater 3: <i>Nothing in the Way</i></p> <p>Theater 4: <i>Picture Perfect</i></p> <p>Theater 5: <i>Air Force One</i></p> <p>Theater 6: <i>Good Burger</i></p>

CLAIREMONT[illegible]

Theater 1: *Free Willy 3*, from
Theater 2: *Shogun*, from 1980

[illegible]

Theater 1: *Free Willy 3*, from 8

Seaside
Theater 1: *Free Willy 3*, from 8/8
Theater 2: *Am Fanny Cam*
Theater 3: *Picture Perfect*
Theater 4: *Nothing to Low*
Theater 5: *Good Burger*

Theater 1: Conspiracy Theory
from R/W

Theater 3: Space and Operation Control

Strada Cinema, 8,872 Palm Ave., Imperial
Beach 92249-0600
Theater 1: *Complicity Theory from A/R*
Theater 2: *Air Force One*
Theater 3: *Spies*

Sweetwater Theatre, 1920 Sweetwater Rd.,
National City 615-8571
Theater 1: *Complicity Theory from A/R*
Theater 2: *Complicity Theory from A/R*
Theater 3: *Spies*

Town and Country, 2753 El Camino Real,
Avalon 940-413-9040
Theater 1: *Complicity Theory from A/R*
Theater 2: *Complicity Theory from A/R*
Theater 3: *Spies*

Pizza Cinema, 1745 E. Camino Real,
San Diego 941-777-7777
Theater 1: *Complicity Theory from A/R*
Theater 2: *Complicity Theory from A/R*
Theater 3: *Spies*

Plaza Cinema, 1745 E. Camino Real,
San Diego 941-777-7777
Theater 1: *Complicity Theory from A/R*
Theater 2: *Complicity Theory from A/R*
Theater 3: *Spies*

Town and Country, 2753 El Camino Real,
Avalon 940-413-9040
Theater 1: *Complicity Theory from A/R*
Theater 2: *Complicity Theory from A/R*
Theater 3: *Spies*

Theater 7: *Hercules*
Theater 8: *Mine in Black*
Theater 9: *Curse of the Juncos*

NO. COUNTY COASTAL

NO. COUNTY INLAND

[illegible]

"SIMPLY AMAZING!"
— Alan Rosenberg, HOLLYWOOD BYTES/VOICE OF AMERICA

"Irresistible!"
— Ben Sengler, KNICKER MAGAZINE

Walt Disney Pictures presents

AIR BUD

The Dog Is In The House.

Now Showing

TRUCK & CASH 10000 Hwy. 101, Suite 100 464-2800	WINDMILL DRIVE IN 679-1975	UNITED STATES CLASSIQUE I 137-3344	WALKER'S DRIVE IN 796-6600
WIDE VIEW DRIVE IN 10000 Hwy. 101, Suite 100 464-2800	CHINA JOE DRIVE IN 407-9400	UNITED STATES CLASSIQUE II 137-3344	WALKER'S DRIVE IN 796-6600
PICTURES IN BLUE HILLS 422-7131	JOE WIGMORE DRIVE IN 461-1244	UNITED STATES CLASSIQUE III 137-3344	PICTURES INTERNATIONAL 474-9171
EMERSON DRIVE IN 10000 Hwy. 101, Suite 100 464-2800	WINDMILL DRIVE IN 679-1975	UNITED STATES CLASSIQUE IV 137-3344	PICTURES INTERNATIONAL 474-9171

Disneyland

[illegible]

the concept of "computer music," he appears to be able to produce any melody anywhere on the virtual scale, only a flutter of fingers on his portable keyboard, and the speaker has to take it all on faith. In the resulting confusion, there is less opportunity than before — than when stuck at the steering wheel of a city bus — for Sandra Bullock to be adorable, especially because the director of *Keanu* Brown (the proverbial anamniotic, a sinking ship) requires that every space moment be spent on establishing the adorability of his replacement, Jason Patric, fearless in the presentation of an engagement ring, shutting theatergoers in with a literal, life-sized *Girl*. And speaking of adorability, there is, for these Keeping track, the *girl* singer doing in the midst of duetters, an un-terrified terror playing in amnesia at the theater, as if it does through a hard-dry drench of oceanfront privacy. Less now than before. Directed by Lenny Von

DOWNTOWN

- 11:15 *Home Place* (R) 11:45 *Home Place*
- 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:45* 1:15 *1:15* 1:45 *1:45* 2:15 *2:15* 2:45 *2:45* 3:15 *3:15* 3:45 *3:45* 4:15 *4:15* 4:45 *4:45* 5:15 *5:15* 5:45 *5:45* 6:15 *6:15* 6:45 *6:45* 7:15 *7:15* 7:45 *7:45* 8:15 *8:15* 8:45 *8:45* 9:15 *9:15* 9:45 *9:45* 10:15 *10:15* 10:45 *10:45* 11:15 *11:15* 11:45 *11:45* 12:15 *12:15* 12:45 *12:*

[illegible]

He Says He Can't Breathe Unless He's on Mexican Soil

He decided to go on a diet, and three months after losing 100 pounds, he was dead.

For 20 years — even before I was a restaurant critic — I visited Tijuana restaurants with a lawyer friend. He was a man of enormous appetite and girth. Either because of his weight or because of his general sense of alienation, he found solace in eating in Tijuana four or five nights a week. The advantage to me, when I started to write about Tijuana, was that he pre-viewed restaurants, eliminating mediocre ones and taking me to just a few regional foods.

Sometimes we would try as many as three dining rooms in one day. When I returned home and closed my eyes, the plates heaped with food would dance in my head and I was dizzy with exhaustion. I began limiting us to two restaurants per trip and finally to one. My friend, known all over Tijuana as "El Gordo," acceded to my wishes. Then he decided to go on a diet, and three months after losing 100 pounds, he was dead. I miss him still. For a short period I went to Tijuana with a couple who always stopped before and after we dined. I would sit in the car while they browsed, telling myself as it were a mantra, "Patience a virtue." When we finally got to the restaurant I did my best to be polite and charming, but I cringed at the prospect of their second round of shopping. What did they buy? A bread here, some secure seeds there, tomatoes priced a few cents cheaper than in San Diego supermarkets. Not for me. At present I have perfect Tijuana dining companions. One is a man from Mexico City who now works in San Diego. The other is a Bon Vivant who escapes to Tijuana every week or ten days because he has romanticized Mexico and

its culture that he says he can't breathe unless he is on Mexican soil. They are always up for dining adventures. As we drive to Tijuana, one tells me about his mother's cook in Mexico and the delights she prepared when he was a child. The other relates details of remote episodes in Mexican history. We laugh a lot.

REVIEW ELEANOR WIDMER

We sat out for Cien Años in high spirits — it had been recommended to me by someone who dines frequently with foreign diplomats. But first we stopped at La Taberna Española in Plaza Fiesta. The owner had called me to ask if we could meet. I do not connect with restaurants, but I had never had such a request from Tijuana. I replied in Spanish that since we would be visiting Cien Años on a certain night, the three of us would be at his restaurant at 6:00 p.m. Like good Americans we were punctual, and we were told he was on his way. We waited 15 minutes, a half hour, 45 minutes. Ravens, we departed for Cien Años leaving a note for him to meet us there. The gentleman never showed up. But we had a dinner in which every course was a treat. The elegant, minimalist dining room has tan tiles on the floor, sand-colored walls, and tables sparkling with costly silverware and plates. We sat the last vacant table, glancing around we realized we were the only Americans. The menu is printed in Spanish, but several of the attentive waiters speak English. They will translate the menu and explain the preparation of each dish. We began with *crepes de huitlacoche* (wheat-coach-ay), crepes filled with a black fungus. Try to forget that you are eating fungus; concentrate on the strong, delectable mushroom flavor.

Calendar RESTAURANTS

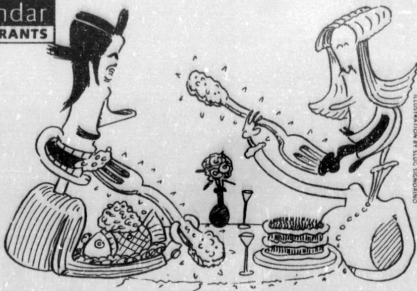


Illustration by J. A. Rodriguez

The Restaurant: Cien Años
The Location: 1407 José María Velasco, Tijuana; 011-52-66-34-72-62
Type of Food: Gourmet regional Mexican
Price Range: Top price for entrees, 75 pesos or about \$10.00
Hours: Monday through Thursday, 1:00 to 10:00 p.m.; Friday and Saturday, 1:00 to 11:30 p.m.; Sunday, 1:00 to 7:00 p.m.

The peso is 7.8 so divide by 8 to arrive at the cost (22 pesos or almost \$3.00). After our crepes, we sampled two salads. Nopales, which are cactus leaves, are cut into squares and tossed with tamarind dressing. A second salad consisted of mixed fern greens sprinkled with cotija cheese.

One friend selected chicken in a red *pipán* sauce, accompanied by rice and fresh vegetables (45 pesos, about \$6.00). This dish was a marvel. Although the sauce was prepared from chiles, the flavoring was subtle rather than spicy. For me, this was the best entrée.

My own dish was the night fish special, filet of sole stuffed with squash blossoms. I requested that chiles be left out and asked for beans on the side, along with the rice and vegetables. The fish was tender and would have cost at least \$18.50 in one of our fish houses instead of 52 pesos or about \$6.50. Presentation of chicken and fish was attractive,

as was presentation of the *filete medallone* or medallions of filet, prepared with red chipotle sauce whose spiciness was tempered by the cool crispiness of the accompanying nopales (\$5.50 or 58 pesos). The meat was not as tender as American cuts, but while you may have to chew a bit more, the flavor is stronger.

My friend who selected the steak also finished the remains of our chicken and fish — Tijuana turns him into Falstaff. For dessert, I had one bite of very sweet Mexican-style cheesecake. The evening, with its beautiful surroundings, first-rate preparations, and loving service, was one of enchantment. Dress up a little for this one.

Take Zona Rio freeway to Paseo de los Héroes. When you reach President Abraham Lincoln's statue, make a left on this circle. Drive one block, make a right and drive one very long street. It is across the street from a children's playground. ■

Dad Killed Him

"I give the restaurant to my daughters, and what do they do? Country! Western! The music! I block my ears!"

I want you to see my Rancho, says Agnes. "It's on the wall," says Ildiko.

Ildiko (her Dad named her after the wife and daughter of Attila the Hun) looks happier about this than Agnes. They lead Joe and me over to the wall beside the low bar. I mean, this is Lakeside. I should have expected this. There's a huge sign on the wall, dead or alive.

A great brown-and-white cow's pelt is on the wall, stretched out like a giant but heading eastward. "Rancho," says Agnes. "My pet horse. Dad killed him."

He was 800 pounds of wiener schnitzel," says Dad. "We're Hungarian. What could I do? We bought him for \$50, sold the meat for \$2000."

Now you see why we never had boyfriends," says Agnes. "Dad was so tough."

This is Joe's doing. He'd talked about getting out of town for an hour, driving up to El Capitan, so we did, as the sun was setting. And I have to say, that mountain had a cloud sitting on its tip, then black — a made-for-TV Western set. Awesome.

Twenty country-driving minutes later, just where you pass the Lakeside Rodeo grounds, Joe swings into a low, red, grapevine-covered building.

straight out of the 1960s. The parking lot is dirt. Fig trees cover it. Low lights swing in an outside eating area. "Strike, Rib, Spins," says the sign above the red-and-white stripes of the main building. "Rodeo Bar & Grill."

Joe hauls open the main door. It's a freer door. "Used to be a produce barn 60 years ago," he says. Inside, a red plush atmosphere straight out of Dodge City. Mirrored dressers, wagon wheels, tablecloths, luminous green signs above wicked red lights leading to the ladies' and gents' restrooms.

You go through another small doorway. "Welcome, gentlemen! Come on in. Bar or table?" Two stunning faces with waist-length blonde hair and blinding blue eyes. "Bar," says Joe. "Good idea," says the one behind the bar, Agnes. "Kind of empty tonight. Tuesdays. More company up here."

The closest company at my end is the black head of a wild bear. "I used to have my own bear's head there, one I shot in Hungary," says Dad. His real name's Denis, but no one can pronounce it so they call him Dad. He's 70, but young for it. He escaped the Hungarian Revolution in 1956, after the Communists had condemned him to death.

Agnes hands us a photocopy menu and two

glasses of beer. Around \$1.75 each. The menu has two sides. One's more expensive: The Wrangler, a 12-ounce top sirloin with soup or salad, baked potato or steak fries, barbecue beans, a "corn coblette," and bread and butter, for \$13.75. Or a half-pound Mustang Bronco Burger (flame-broiled with green chili and Jack cheese and grilled onions and steak fries, barbecue beans — \$6.50. "Turn it over," says Joe. "Anything here will fill you up."

On the flip side there's Rodeo Vittles like zucchini sticks for \$4.75, or the jalapeño poppers, also \$4.75, but Joe's pointing to the "Sandwiches" section. "Can't lose here," he says.

"We named the '99' special after a car we sponsored at El Capitan Speedway," says Ildiko. "All the drivers come here Friday nights." It's grilled ham and cheese and fries, \$3.95. But Joe's having barbecue ham, (\$2.99 — "\$2.99! Best that!" he says), and I see a black-seared piece of grilled chicken passing through to John, a guy sitting nearby who owns a storage company. So I order that (\$4.75). Then I order a cup of vegetable soup. "Mama makes it," says Dad. "She used to cook everything. Now she just does the soups."

Taste it. It's really good. Thick with cauliflower, zucchini, carrots, and meatballs (\$1.75). Then Joe

orders the handle-bowl of barbecue beans (\$2.75). Sweet. Addictive. I help him out.

The chicken comes out, and this thing is a triumph. The seared taste, the giant fish, the salad. The trouble is, everybody's talking so much I don't have time to get it down.

"You see the dance floor? Dad repaired cars right here," says Ildiko. "We kicked him out." "This used to be my place," says Dad. "The Gypsy Celler. Hungarian gypsies, violins, classical Gypsy music, Cadillacs and Rolls parked outside on the dirt. Now look! I give the restaurant to my daughters, and what do they do? Country! Western! The music! I block my ears!"

Still there are bits of the old Gypsy cellar left. "That's my old dresser by the door," says Dad. "Those baskets my mother used to carry on her arm to market in Hungary. That's my father's wine jug. And the fig trees and the vine, outside — I planted them. Every year I pick the grapes and crush them and make 30 to 40 gallons of wine. None of us can stop working."

We talk out for two hours. We're coming back on karaoke Fridays when all those Lakeside cowboys and cowgirls are here dancing and singing. My secret hope is that some of Dad's wine might be on tap. Rodeo Road, Vintage Dad. ■

The Place: Rodeo Bar and Grill

The Location: 10109 Maine Avenue, Lakeside, 390-7996

Type of Food: American

Prices: Louisiana sausage sandwich w/fin and pickles, \$2.99; pony burger, one-quarter-pound flame-broiled burger w/steak fin, barbecue beans, lettuce, tomatoes, onions, pickles, \$3.95; the Rancher, 12- to 14-ounce ribeye steak w/soup or salad, baked potato, or steak fries, barbecue beans, corn coblette, bread, butter, \$13.75; handle bowl of barbecue beans, \$2.75; '99' special, grilled ham, Jack cheese sandwich w/fin, pickles, \$3.95

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LE BAMBOU 2634 Del Mar Heights Road, Del Mar, 255-8138. Nouvelle Vietnamese cuisine is prepared here with fresh, light, delicate. But the portions are small and two people should order three entrées for a satisfactory meal. Soups are outstanding and the im-

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854	& MISSION VALLEY	
855	► Mandarin Plaza Chinese	225
863	Kabul West Afghanistan	225
867	Fairouz Cafe and Gallery <i>Middle Eastern</i>	225
881	Cafe India <i>Indian</i>	225
883	Berta's Latin American	226
	Eric's Ribs <i>BBQ</i>	226
	El Tecolote <i>Mexican</i>	227
	Shanghai <i>Mandarin</i>	228
876	Daisy's <i>Mexican</i>	228
881	Ginzu Sushi <i>Japanese</i>	228

your restaurant's menu call the San Diego Reader.

Star of India	2401
Su Casa Mexican	2402
Moondogs American	2403
Cafe Cybernet American	2405
Ashoka Indian	2407
Avant California	2409
Shanghai Chinese	2411
Marrakesh Moroccan	2412
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PF Susho Club Japanese 2327

Papa Teddy's Italian 2328

Broken Yolk American 2330

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Shanghai Chinese 2335

► Kobe Sushi Japanese 2344

Moonlighters American 2352

Dockside Restaurant American & Seafood 2353

Ocean Beach Pier Cafe American 2355

Sheldons Cafe American 2360

Vatan Restaurant Persian 2361

Marsh Gaze Cafe Cajun 2366

UPTOWN & NORTH PARK

Santillpo's Italian 2175

Vesuvio Gourmet Italian 2177

Big City Bagels 2178

Florio's Italian Continental 2180

Casa Sanchez Mexican 2181

Vesuvio Pizzeria Italian 2187

Picciotto's Restaurant Italian 2194

► Star of India Indian 2206

► Bombay Exotic Cuisine of India 2207

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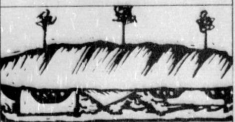
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Good Egg American 2555

Khyber Pass Afghan 2560

Thai Orchid 2569

Chiles Thai Gourmet 2583



MIDWAY, OLD TOWN & MISSION VALLEY

► Mandarin Plaza Chinese 2251

Kahai West Japanese 2253

Famous Cafe and Gallery Middle Eastern 2254

Cafe India Indian 2256

Bern's Latin American 2258

Eric's Ribs BBQ 2266

13 Teccote Mexican 2270

Shanghai Mandarins 2280

Danny's Mexican 2281

Ginza Sushi Japanese 2282

EAST COUNTY & STATE COLLEGE

Cauliflower's Mexican 2852

IK's Greek Cafe 2854

Shanghai Chinese 2855

Sherman's Cajun Creole Buffet 2863

Little Rumba Restaurant 2867

The Woodstock Steak & Seafood 2881

The Bagel King 2883

CORONADO & SOUTH BAY

Le Meridien Continental 2476

Jake's San Diego Bay Seafood 2481

NORTH COUNTY COASTAL

► Passage to India Indian 2700

Broken Yolk American 2701

Geppittes American 2704

Readhouse Grill American 2705

Bubba's BBQ Restaurant & Brew Pub 2707

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► Passage to India Indian 2793

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Thai Express 2813

LA JOLLA

Hops Bites & Brewery American 2400

► Star of India Indian 2401

Su Casa Mexican 2402

Moonlighters American 2403

Cafe Oyster American 2405

Abelita Indian 2407

Avam California 2407

Shanghai Chinese 2411

Marakeeb Moroccan 2412

Cafe Taro Continental 2416

The Shack American 2421

Kiva Grill Southwestern 2424

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CLAIM JUMPER 5500 Old Center Drive (across from Marward), La Mesa, 661-3921. Items are so large they often come with their own chairs. The food isn't more than any other place. Among the attractions: Opened turkey salad bar, baked chicken and turkey dinners. Opened turkey salad bar, baked chicken and turkey dinners. Opened turkey salad bar, baked chicken and turkey dinners. Opened turkey salad bar, baked chicken and turkey dinners.

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